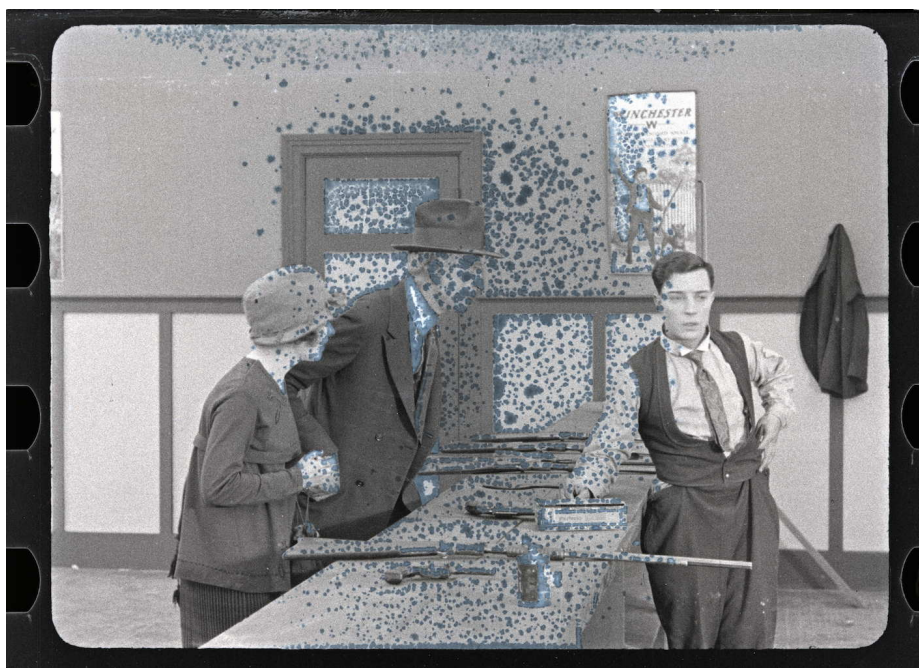


FIAF Film Restoration Summer School 2016 – Report



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1. Introduction

The seventh edition of the FIAF Film Restoration Summer School took place in Bologna from June 25th to July 15th 2016. Once again the Fédération Internationale des Archives du Film (FIAF) and the Association des Cinémathèques Européennes (ACE) have combined their efforts with Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory to organize the Summer School held each year between 2007 and 2010, and every second year since 2012.

2. Structure

This year including the FIAF congress-symposium to the program the FIAF Film Restoration Summer School was structured along four main course steps:

a. Film restoration online theory course: distance learning

May 11th to June 15th (each Wednesday)

For one month before the beginning of classes in Bologna, participants have been provided with theory lessons, downloadable from the Internet on a weekly basis. This distance learning include lessons on new digital film restoration techniques, access to materials, and conservation. The online distance learning has been curated by Camille Blot-Wellens with the support of the FIAF Technical Committee.

b. FIAF congress-symposium in partnership with The Reel Thing: A new life for the cinema of the past

Bologna, June 25th to June 26th

The FIAF Congress in Bologna is a compelling opportunity to investigate the resurgence of classic cinema. Restoration is the theme of the annual Symposium. The first day of the Symposium has focused on restoration at large (what is being restored today, new technologies, documentation and more) in partnership with The Reel Thing. The second day has been divided in two sessions. The morning session looked at film versus digital from different perspectives: from fear of the disappearance of a physical medium, an issue raised by a recent survey demonstrating that archives are using film more than ever, to concern for the loss of film culture. The afternoon session investigated a new phenomenon: theatres run

by film archives are not the only ones screening old films.

Please find attached to this report the program of the FIAF congress-symposium (attachment 1).

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

Bologna, June 25th to July 2nd

The first week has been entirely devoted to the XXX edition of Il Cinema Ritrovato film festival, Cineteca di Bologna's main international event. Since 1986, the festival has been investigating the most obscure territories of cinema history, screening the best in "Recovered and Restored Films" from archives around the world. Some screenings has been part of program. Daily meetings of one hour or more with international specialists have been organized for all participants.

During the festival week meetings tackled more general issues, such as film house and archive management, the conservation and preservation of film heritage, cataloguing and other non-film issues. Meetings also focused on film restoration theory, in particular dealing with working in a film restoration laboratory and analysing specific pieces of restored works. These meetings introduced the 2-week long internship; daily topics reflected laboratory stages.

Please find attached the program of the theory classes (attachment 2).

d. Restoration practice classes

Bologna, July 4th to July 15th

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

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

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

Each department accommodated a maximum of 6 participants. This is considered the right ratio of students per piece of equipment to allow each student the possibility of

interacting directly.

Please find attached to this report the schedule of the different groups in laboratory (attachment 3).

3. Program

The FIAF Film Restoration Summer School 2016 was conceived both for archivists and staff working at FIAF archives, and students. The project's main objective was to teach and update participants on how to restore and preserve a film through the use of photochemical and new digital technologies. Participants had the chance to experience everyday work in a highly specialized laboratory, following every step of the process through all departments and developing and practicing a specific set of skills: operating all digital and photochemical equipment in an archive and/or laboratory, following a complete restoration workflow, performing all the primary necessary operations needed to restore a film, evaluating the state of conservation of a film and choosing the best practice to restore, reconstruct and preserve it.

Students have been divided into 8 groups (6 groups of 5 students, 1 group of 4 students and 1 group of 6 students) and were working in each of the laboratory's departments:

Film Identification	This very first step involves the identification, study and analysis of film materials, different elements (negative, positive, intermediate), trademarks, edge codes and marks, shape and size perforation, etc.
Film Repair, Chemical Treatment and Washing	Film handling and inspection: how to fix tears and breaks using adhesive film tape; analysis of old splices; restoring splices by hand with cement; repairing film to prepare it for cleaning and scanning or printing; cleaning of film nitrate, triacetate and polyester manually and with an ultrasonic cleaning machine.
Film Comparison	Film comparison and analysis to chose the best prints for restoration.
Film Scanning	Scanning of a motion picture image from 35mm and 16mm negative, positive and intermediate materials to a digital file (4K and 2K).

Digital Restoration	Digital treatment of images using dedicated software to eliminate physical damage to the film resulting from usage and the manual handling of film, as well as the restoration of visual clarity of images by working on problems like grain, instability and flicker without affecting the original material. Digital restoration has a wide range of tools and possibilities; therefore it is vital for archivists to know what can be done in order to establish their specific restoration workflow.
Color Correction	Film color correction and color fade restoration. From Tint and Tone to Technicolor. 4K, 2K, HD, SD conforming, Mastering, Color references.
Sound Scanning and Restoration	Sound technology history: 150 years of sound on film. Sound transfers: opticals, magnetics and soundtrack scanning. The sound restoration workflow: from analog to digital (to analog).
Mastering and Digital Cinema	Quality Control, finalization and export of output formats: Digital Cinema Packages, HDCAM tapes, video files.
Data and Network Management and Back-up Strategies	How a machine room works and how all the machines are connected to workstations, and interconnected with each other. Data processing and data transfer, to make a copy of a film on digital support.
Film Recording	How to set a film recorder to generate master negatives.
Analog Grading	Use of the Color master to set printing values to print from negative to interpositive for preservation, or a positive for screening. Study of the Desmet Method and practical application to recreate tinting and toning.
Print and Processing	Principles of optical and contact printing and their differences; study of different printers, printer loading and usage. Basics of film processing and the analysis of the relationship between and parameters shared by printing and film processing. Application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Quality control.

4. Participants

Since the laboratory increased its space and capacity during the last year, 40 people have been officially selected. The average age of the participants was 34,9 years. At this year's FIAF Film Restoration Summer School 2016 participated 24 women and 16 men.

The students were coming from 32 different countries, among which 21 non-European countries:

American	1
American - Egyptian	1
Argentina	2
Australian	1
Belgian	1
Brazilian	1
British, American	1
Chinese	3
Czech	1
Estonian	1
French	3
German	3
Greek	1
Hungarian	1
Indonesian	1
Italian	1

Japanese	1
Korean	1
Macedonian	1
Malawian	1
Malaysian	1
Mexican	1
Myanmar	1
Norwegian	1
Portuguese	1
Serbian	1
Singaporean	1
Slovak	1
South African	1
Taiwanese	1
Thai	1
Uruguayan	1

Please find attached a list of the participants (attachment 4).

5. Scholarships

The FIAF Selection Committee offered 4 x 1000 € and 1 x 750 € bursaries to the following candidates, based on the strength of their application and their relevance to the FIAF archive with which they are associated, and to the FIAF community in general:

- 1) Bright Joshua (Malawian) 1.000 €
- 2) Fuentes Figueroa Caroline (Mexican) 1.000 €
- 3) Listorti Leandro (Argentine) 1.000 €
- 4) Maung Okkar (Myanmar) 1.000 €
- 5) Valente Luzia (Portugese) 750 €

ACE offered four 750 € scholarships each to the following candidates:

- 1) Badalich Masha (Serbian)
- 2) Frodlova Tereza (Czech)
- 3) Sikka Kadi (Estonian)
- 4) Dubecky Peter Jr. (Slovenian)

6. Fee, Accommodation and lunch

The participation fee for this year's Summer School was 3.000 Euros. The participation fee included: registration, festival pass, FIAF congress accreditation (Symposium: "A new life for the cinema of the past"), and accommodation for 23 days (from June 23rd to July 16th) and lunch for 19 days (every day from June 25th to July 2nd; Mondays to Fridays from July 4th to July 15th)

7. Results

At the end of the training, an evaluation form was issued to all the participants, to gauge their understanding of the different topics and level of satisfaction with the content and structure of the program. The overall rating of the course was very satisfying. All of the students would recommend the FIAF Film Restoration Summer School 2016. Every student received a certificate (attachment 5) of his or her successful participation. For further details you find attached the summary of the questionnaire (attachment 6).

If you wish to receive the individual questionnaires filled in by the students, we would be pleased to send you the scanned files.

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- 2) Program theory classes
- 3) Groups schedule practical class at the laboratory
- 4) List of participants
- 5) Certificate
- 6) Summary questionnaire
- 7) Group picture
- 8) Brochure

9. FIAF Film Restoration Summer School 2016 - partners

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