

2024 FIAF FILM RESTORATION SUMMER SCHOOL PROGRAM

Film restoration online theory course: distance learning, May 2nd to June 13th (on Thursdays)

Welcome meeting: June 22nd

Il Cinema Ritrovato film festival and Restoration lectures: Bologna, Cineteca facilities, from June 22nd to 30th

Restoration workshops: Bologna, L'Immagine Ritrovata, July 1st to 12th



INDEX

| | |
|--------------------------------|----|
| 1. Introduction | 2 |
| 2. Program | 4 |
| 3. Participants | 9 |
| 4. Practical information..... | 9 |
| 5. Deadlines | 10 |
| 6. Contacts and partners | 12 |

1. INTRODUCTION

PAST AND FUTURE SUMMER SCHOOLS

Cineteca di Bologna, L'Immagine Ritrovata, the Fédération Internationale des Archives du Film (FIAF) and the Association des Cinémathèques Européennes (ACE) are thrilled to announce that **the 10th FIAF Film Restoration Summer School will take place in Bologna during summer 2024.**

The institutions behind the Summer School have come together once again in order to renew and strengthen their long-lasting cooperation, a bond that aims to pursue the spread of film preservation and conservation through the international community.

The FIAF Film Restoration Summer School has taken place each year between 2007 and 2010, and every second year since 2012 (with exception of 2020). In 2013 for the first time the project moved from Bologna to Asia at the National Museum of Singapore to offer film restoration training in another area of the world. Following the success in Singapore, in 2015 the Summer School was held again in Mumbai in collaboration with the Film Heritage Foundation, in 2017 in Buenos Aires in collaboration with the CINAIN – Cinemateca y Archivo de la Imagen Nacional and in 2019 in Mexico City in collaboration with the UNAM (Universidad Nacional Autónoma de México). These four abroad editions (Singapore, Mumbai, Buenos Aires and Mexico City) were supported also by The Film Foundation. The Film Heritage Foundation rerun the project twice in Pune (2016) and Chennai (2017).

In Bologna a total of 338 participants have taken part in previous years, representing 71 countries (Algeria, Argentina, Armenia, Australia, Austria, Bangladesh, Belgium, Brazil, Canada, China, Chile, Colombia, Croatia, Cuba, Czech Republic, Egypt, Estonia, Finland, France, Georgia, Germany, Greece, Holland, Hong Kong, Hungary, Iceland, India, Indonesia, Iran, Iraq, Ireland, Israel, Italy, Japan, Jordan, Kenya, Korea, Kosovo, Lebanon, Lithuania, Luxembourg, Macedonia, Malawi, Malaysia, Mexico, Montenegro, Morocco, Myanmar, New Zealand, Nigeria, Norway, Philippines, Poland, Portugal, Romania, Serbia, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, Tunisia, Turkey, United Kingdom, Uruguay, USA).

After the success of previous Summer Schools, FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata are looking forward to running a new training course aimed at specialists, film archive staff and students. During the selection process, priority will be given to candidates who work for FIAF and ACE institutions.

IL CINEMA RITROVATO FILM FESTIVAL

Film restoration gives us the fantastic opportunity to bring great films back to the big screen and to the audience. Presenting and exhibiting restored films is a key part of the restoration process. For this reason the FIAF Film Restoration Summer School project takes place mainly in Bologna, arm in arm with Il Cinema Ritrovato film festival, a true meeting place for film researchers and experts (<http://festival.ilcinemaritrovato.it/en/>).

In 2023 the XXXVII edition of Il Cinema Ritrovato screened 470 films including 35mm, 16mm, restored masterpieces and hidden gems from all over the world, non-stop from 9 in the morning to 1 o'clock at night. 5000 accreditations were sold to festival-goers coming from 51 different countries.

The connection between learning about film restoration and an event such as Il Cinema Ritrovato film festival is very strong: while it is crucial to put restoration into practice and to learn how to restore a film, it is equally as important to understand how films, restored by different archives institutions, major film studios and productions companies, can be shown to today's public.

TARGETS AND FINAL AIM

The project's main objective is to teach and update participants on how to digitally restore and preserve a film through the combination of expert handcraft and new digital technologies.

Participants will have the chance to experience everyday work in a highly specialized laboratory; they will follow every step of the process through all departments, from beginning to end.

During the 2024 FIAF Film Restoration Summer School participants will be expected to develop and practice a specific set of skills such as operating all digital equipment in a laboratory; following a complete digital 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 and preserve it.

After completing the FIAF Film Restoration Summer School participants will:

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

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

2. PROGRAM

FILM REPAIR AND DIGITAL RESTORATION

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

At L'Immagine Ritrovata laboratory participants will follow the most important steps of film restoration process: from identification to manual film repair, from film scanning to digital restoration and colour correction, from sound digitization to final sound restoration and so on.

A THREE STEP COURSE

The 2024 FIAF Film Restoration Summer School is structured along three main course steps:

Film restoration online theory course: distance learning, May 2nd to June 13th (on Thursdays)

Restoration lectures and Il Cinema Ritrovato film festival: Bologna, Cineteca facilities, from June 22nd to 30th

Restoration workshops: Bologna, L'Immagine Ritrovata, July 1st to 12th

1. Film restoration online course: distance learning

This online distance learning course has been conceived with the idea of offering the FIAF Restoration Summer School students an historical, technical and ethical overview of the Film Restoration discipline (definition, film materials, techniques, reconstruction, digital technologies and methodology) before attending the festival, meeting professionals and training at L'Immagine Ritrovata laboratory. It has been discussed with and enriched by the FIAF Technical Commission members and correspondents.

It will start two months before the beginning of the classes in Bologna, and the participants will be provided with theory lessons, downloadable from the internet on a weekly basis (each Wednesday, from May 2nd to June 13th).

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

The first week will be entirely devoted to the XXXVIII edition of Il Cinema Ritrovato film festival, Cineteca di Bologna's main international event. Since 1986, the festival has been investigating the most remote territories of cinema history, screening the best in "Recovered and Restored Films" from archives around the world. Some screenings will be part of the FIAF Film Restoration Summer School's program. Daily meetings of one hour or more with international specialists will be included in the schedule. During the festival week meetings will tackle more general issues, such as film house and archive management, the conservation and preservation of film heritage, cataloguing and other non-film issues. Meetings will also focus on film restoration theory. In particular they will deal with working in a film restoration laboratory and analysing specific pieces of restored works. These meetings will sometimes introduce the two-week long topics at the lab.

3. Restoration practice

During the third part of the course participants will be supervised by international experts and laboratory staff as they put into practice what they have learned during their distance online course and first week of theory at the festival.

For two weeks participants will be offered hands-on experience working in each laboratory's departments and their greatest amount of time will be devoted to experience each restoration practice. 7 hours a day, for 10 days.

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

THE LABORATORY

Participants will be divided into groups and will work in each of the laboratory's departments:

- Film identification
- Film repair
- Chemical treatment
- Film comparison
- Film scanning and telecine
- Digital restoration
- Colour correction
- Sound scanning and sound restoration
- Mastering and Digital Cinema
- Data and Network management and back-up strategies

TRAINING SUBJECTS

| | |
|-----------------------------------|---|
| Film Identification | This very first step involves the identification, study and analysis of film materials, different elements (negative, positive, intermediate), trademarks, edge codes and marks, shape, and size perforation, etc. |
| Film Repair | 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 both manually and with an ultrasonic cleaning machine. |
| Chemical treatment | Overview on different film base, their related types of decay and the chemical treatments used for fixing different issues to temporarily restore the mechanical functionality which allows the material to be duplicated without suffering any further damage. Understanding and practising how to develop a specific workflow for chemical deteriorated film and choosing the best treatment. |
| Film Comparison | Comparing the different sources available frame by frame, along with the analysis of various non filmic documents to understand and choose the right version for the restoration, using the best and the most complete elements. |
| Film Scanning and telecine | Scanning and telecine of a motion picture image from 35mm and 16mm negative, positive, and intermediate materials to a digital file. |
| 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 tackling issues such as 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 set their specific restoration workflow. |
| Colour Correction | Film colour correction and colour fade restoration. From Tint and Tone to Technicolor. Conforming, Mastering, Colour references. A focus on the main colour space and the new HDR technologies. |

Sound Scanning and Restoration

Sound technology history: 150 years of sound on film.
Sound transfers: optical, magnetic and soundtrack scanning.
The sound restoration workflow: from analogue to digital.

Mastering and Digital Cinema

Quality Control, finalization, and export of output formats: Digital Cinema Packages, video files, HDR mastering and workflow.

Data and Network Management and Back-up Strategies

The structure of a restoration lab, which technologies to use and the points of interest to focus on. Management of the network infrastructure, storage, data and metadata management and how to co-ordinate the read and write flow.

Analysis of the most common methods for long-term archiving, examples of the use of the most common formats by analysing the types of LTO and their creation by bash-scripting.

Tools for controlling and monitoring the state of the infrastructure, detecting bottlenecks and avoiding them.

3. PARTICIPANTS

The training is conceived for an international target group and will be taught by an international panel of the best experts from different countries. The 2024 FIAF Film Restoration Summer School is aimed at staff working at film archives, institution, or organization, as well as right holders and students in the field of Cinema. The aim is to foster a shared knowledge in the field for current and future generations and world film archives.

All classes will be in **English**.

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

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

A special commission composed of representatives from FIAF, ACE, and Cineteca di Bologna will examine all applications. The commission will officially release the names of the 40 selected participants via e-mail and on the website of L'Immagine Ritrovata and those of its partners on March 4th.

4. PRACTICAL INFORMATION

The **participation fee** amounts to 4.000€ and includes registration, festival accreditation, accommodation, and lunch for 18 days. A surcharge will be applied if a single room is required.

Lunch will be provided every day from June 23rd to 30th, while from Monday 1st to Friday 12th of July it will only be provided Mondays to Fridays.

Accommodation will be provided from June 22nd (check-in) to July 13th (check-out).

If applications exceed the maximum number of participants allowed, a selection will be made. The list of selected participants will be announced on March 4th.

Selected participants must confirm their attendance by paying their fee in advance and not later than March 22nd. Selected participants who do not pay their fee by the due date will lose their place which will be assigned to the next eligible candidate in the waiting list.

NOTES ABOUT SCHOLARSHIPS

We are currently processing scholarships and have not yet received all necessary confirmations.

All candidates will be notified in due time.

5. DEADLINES

| 2024 DATES | WHERE | WHAT |
|--|-----------------------------------|--|
| February 16 th | | Deadline for application form submission |
| February 19 th - 29 th | | A special commission composed of FIAF, ACE and Cineteca di Bologna members will examine all application forms and select 40 participants. |
| March 4 th | | Announcement of participants' names. All candidates will receive a communication via e-mail concerning the selection results. The list of selected participants will be published on the website of L'Immagine Ritrovata and those of its partners |
| March 22 nd | | Deadline for payment of registration fee |
| May 2 nd - June 13 th | Online | Distance Learning Course |
| June 17 th | | Definitive program of the theory lessons, names of international tutors |
| June 22 nd | Bologna (Cineteca facilities) | Welcome Meeting 2024 |
| June 22 nd – 30 th | Bologna (Cineteca facilities) | Il Cinema Ritrovato film festival and – from the 23 rd – the Film Restoration theory classes |
| July 1 st - 11 th | Bologna (L'Immagine Ritrovata) | Film restoration workshops |
| July 12 th | Bologna | Closing day and delivery of the training certificates |

Photochemical training

In 2022, the historic and specialized film preservation laboratory Haghefilm (based in Waddinxveen, The Netherlands) became part of L'Immagine Ritrovata group.

Haghefilm can count on a cutting-edge printing and processing hub, composed of four processing lines: three lines dedicated to 35mm (two of which are for colored films, one for black and white) and one line dedicated to 16mm.

Due to its high specialization, starting from January 1st, 2024, all photochemical processes for L'Immagine Ritrovata group will be carried out exclusively at our Haghefilm branch.

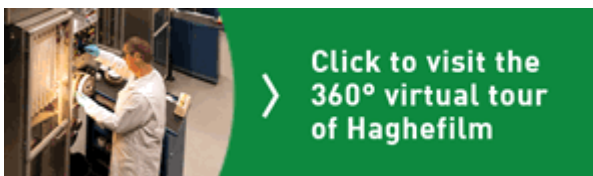
We are therefore working on a Film Restoration School which will focus only on the photochemical workflow in film restoration at Haghefilm.

More details will be released during the first half of the year and the school will take place during fall/winter 2024.

The selected participants of the FIAF Film Restoration Summer School 2024 who will be interested in integrating this photochemical training, will have a priority during the selection process.

Our Haghefilm facilities can be visited through a 360° virtual tour:

<http://haghefilm-virtualtour.nl/>



For further information contact:

2024 FIAF Film Restoration Summer School

Coordinator: Elena Tammaccaro

Secretariat: Charlotte Oddo

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

frss@immagineritrovata.it

Our Partners:

Cineteca di Bologna

Via Riva di Reno, 72 - 40122 Bologna – Italy

Director: Gian Luca Farinelli

cinetecadirezione@cineteca.bologna.it

www.cinetecadibologna.it

FIAF

Place Loix 7 / 26

B-1060 Bruxelles - Belgium

President: Peter Bagrov

FIAF Secretariat: Christophe Dupin

c.dupin@fiafnet.org

www.fiafnet.org

ACE

c/o Deutsches Filminstitut – DIF

Schaumainkai 41

D-60596 Frankfurt am Main - Germany

President: Michal Bregant

Secretary General: Mikko Kuutti

www.ace-film.eu

L'Immagine Ritrovata – Film Restoration and Conservation

via Riva di Reno, 72

40122 – Bologna - Italy

President: Davide Pozzi

Executive Director: Elena Tammaccaro

www.immagineritrovata.it