

**corso di CONSERVAZIONE E MANAGEMENT DEL
PATRIMONIO AUDIOVISIVO**

1° anno

PROCESSI NARRATIVI E LETTERARI NELLA STORIA DEL CINEMA ITALIANO I
STORIA DEL MOVIMENTO CINETECARIO I
SOCIOLOGIA DEL PATRIMONIO AUDIOVISIVO I
STORIA E CRITICA DEL FILM
LETTERATURA TECNICA IN LINGUA INGLESE
TEORIA E TECNICA DELLA PROIEZIONE AUDIOVISIVA
ISPEZIONE E IDENTIFICAZIONE DEI MATERIALI AUDIOVISIVI I
TEORIA E METODOLOGIA DEL RESTAURO CINEMATOGRAFICO
STORIA E RESTAURO DELLE REGISTRAZIONI SONORE I
CONSERVAZIONE DEI SUPPORTI ELETTRONICI E DIGITALI
RICERCA DELLE FONTI DOCUMENTARIE
LABORATORIO DI GESTIONE CINETECARIA
INTRODUZIONE AL RESTAURO CINEMATOGRAFICO

NARRATIVE AND LITERARY PROCESSES IN THE HISTORY OF ITALIAN CINEMA 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary field: L-FIL-LET/10 ITALIAN LITERATURE

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): LUCA BANDIRALI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to provide the basic knowledge of the history of cinema as an artistic form, while also enabling the acquisition of analytical skills and the ability to link production practice and theoretical debate, with particular reference to Italian production from its origins to the introduction of sound and its relationship with literature. The course is divided into lectures and commented viewings.

PROGRAM

Italian cinema from its origins. Early narrative models. The phase of production expansion and the historical-mythological kolossal (1905-1914). Relations of cinema with the Italian literary environment: the Cabiria case. The adaptations of the 1910s. Italian cinema of the 1920s: the cultural climate, the Pirandello case. Italian cinema of the 1930s: the introduction of sound, centralization of production, narrative structures, screenplay models, genres and

authors. Toward Neorealism. The Neorealist revolution: new narrative structures, from the ontology of action to the ontology of life beyond action.

Reference texts

Augusto Sainati, Mariapia Comand (a cura di), *Storia del cinema italiano*, Pearson, Milano 2022.

Silvio Alovio, *Voci del silenzio. La sceneggiatura nel cinema muto italiano*, Il Castoro, Milano 2005.

Roberto De Gaetano, *Cinema italiano: forme, identità, stili di vita*, Pellegrini Editore, Cosenza 2018.

Evaluation procedure:

Oral Examination

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Capacità di analisi dell'adattamento cinematografico nel contesto italiano dalle origini al Neorealismo.

HISTORY OF THE FILM LIBRARY MOVEMENT 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: HISTORICAL DISCIPLINES

Disciplinary field: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): MASSIMO BENVEGNI

OBJECTIVES AND CONTENTS OF THE COURSE

This course is a historical introduction to the institutions that deal with film heritage: film libraries, archives and film museums. The origins of these institutions, in Italy and abroad, their activities and the development of their field of action are analyzed. In addition, the associations that have amalgamated them over the years (FIAF, ACE, etc.) are also examined.

PROGRAM

- Birth of film archives
- Birth of FIAF, birth of ACE
- Evolutions of the film archive movement within the twentieth century
- Current film policy

- Major historical figures

Reference texts

For a general introduction we recommend reading:

Paolo Cerchi Usai, La cineteca di Babele, in Gian Piero Brunetta (a cura di), *Storia del cinema mondiale, Teorie, strumenti, memorie, vol V*, Einaudi, Torino 2001

Other reference material will be indicated in class by the lecturer.

Evaluation procedure:

The final examination of the course will be in oral form.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will have an overview of the history of film libraries and film archives, enabling him or her to understand the dynamics by which they have been conceived, managed and governed from their beginnings to the present day.

SOCIOLOGY OF AUDIOVISUAL HERITAGE 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary field: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 4 PCU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

Study of the management and administration of audiovisual collections. Definition of the statutes of film libraries and analysis of institutional goals in the public and private context.

This two-year course deals in detail with the most common types of film libraries through an in-depth analysis of decision-making structures, economic budgets, the strategic objectives, relationships with individuals and funding bodies, and internal organizational arrangements, with particular reference to the Italian, European, and North American contexts. . The methodology involves the use of face-to-face teaching and analytical workshops.

PROGRAM

Specialization course in technical, economic and managerial management related to projects for the preservation and cultural enhancement of audiovisual heritage. The curriculum traverses the entire decision-making process of a project to acquire, preserve, restore, present, or access the collections of an audiovisual museum or archive, with special emphasis on the management of the budget, personnel, and relationships with the people and funding bodies of the film institution.

Meetings with various figures inherent in the management of an audiovisual archive will be scheduled during the course whenever possible.

Reference texts

Main texts (Required):

Giovanna Fossati, *Dai grani ai pixel. Il restauro del film nella transizione dall'analogico al digitale*, Persiani Editore, Bologna, 2021, **pp. 229-355**;

- Alfredo Baldi (a cura di), *70 anni della Cineteca Nazionale del Centro Sperimentale di Cinematografia (1949-2019)*, CSC, Edizioni di Bianco&Nero, Roma, 2020;
- Vittorio Giacci, *Via col tempo. L'immagine del restauro*, CSC-Gremese Editore, Roma, 1994, **pp. 91-179**;
- Alessandra Donati, Filippo Tibertelli de Pisis (a cura di), *L'archivio d'artista. Principi, regole e buone pratiche*, Johan&Levi Editore, Milano, 2022, **pp. 69-95**;

Handouts (Required):

- Elli Nikolaidou, Harrison King e David Coley, *Archive Film Stores in the Global South: Can They Combine Film Preservation with Sustainability?*, in *Journal of Film Preservation*, n. 104, Aprile 2021, **pp. 41-47**;
- Elena Testa, *Archivio Nazionale Cinema Impresa: un archivio tra fabbrica e società*, in *Immagine. Note di Storia del Cinema*, n. 19, IV serie, gennaio-giugno 2019;

- Erkki Huhtamo, Jussi Parikka, *Un'archeologia dell'archeologia dei media*, in Adriano d'Aloia, Ruggero Eugeni (a cura di), *Teorie del cinema. Il dibattito contemporaneo*, Raffaello Cortina Editore, Milano, 2017, **pp. 295-326**;
- François Albera, Maria Tortajada, *Il dispositivo non esiste!*, in Adriano d'Aloia, Ruggero Eugeni (a cura di), *Teorie del cinema. Il dibattito contemporaneo*, Raffaello Cortina Editore, Milano, 2017, **pp. 327-350**;
- Charles Fairall, *FoFA: The Future of Film Archiving*, in *Journal of Film Preservation*, n. 94, Aprile 2016, **pp. 9-16**;
- Jon Wengström, Anne Gant, Guy Edmonds, e Ulrich Ruedel, *FoFA Case Studies 2012-15*, in *Journal of Film Preservation*, n. 94, Aprile 2016, **pp. 17-24**;
- Paolo Cherchi Usai, Jon Wengström e Elaine Burrows, *Suggested Template for a Collection Policy*, in *Journal of Film Preservation*, n. 91, Ottobre 2014, **pp. 9-11**;
- Georg Eckes, *World War I Goes Online: The EU Project "European Film Gateway 1914" - Digitizes Films from and about the First World War*, in *Journal of Film Preservation*, n.90, Aprile 2014, **pp. 45-49**;
- David Walsh e Toby Haggith, *Restoring The Battle of the Somme and The Battle of the Ancre and Advance of the Tanks*, in *Journal of Film Preservation*, n. 90, Aprile 2014, **pp. 50-56**;
- Elaine Burrows, Paolo Cherchi Usai, Luca Giuliani, Katie Trainor e Jon Wengström, *A Beginners' Guide to Collection Policies*, in *Journal of Film Preservation*, n. 89, Ottobre 2013, **pp. 25-30**;
- Nicola Mazzanti, *The Cinémathèque royale de Belgique: The First 75 Years... And the Next*, in *Journal of Film Preservation*, n. 89, Ottobre 2013, **pp. 83-89**;
- Sergio Toffetti, *Per la Cinetecofilia*, in A. Bordina, S. Campanini, A. Mariani (a cura di), *L'Archivio/The Archive*, FilmForum, Udine, 2012, pp. 87-94;
- Bregt Lameris, *Early Passive and Active Preservation at the Netherlands Filmmuseum, 1956-1984*, in *Journal of Film Preservation*, n. 87, Ottobre 2012, **pp. 51-56**;
- Bryony Dixon e Kieron Webb, *London – Restoring Hitchcock*, in *Journal of Film Preservation*, n. 87, Ottobre 2012, **pp. 88-94**;

- Roland Cosandey e Jacques Malthete, *“Le Voyage dans la Lune”, Lobster Films/Georges Méliès, 2011. Una resurrezione d’inizio secolo ovvero l’arte del ciarlatano, in Immagine. Note di Storia del Cinema*, n. 4, Quarta Serie, luglio-dicembre 2011, **pp. 25-30**;

Evaluation procedure:

Final written and oral midterm examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the course, students will have the skills to understand and support the management activities of a film archive. Specifically, they will be able to make economic, technical, and organizational assessments with regard to managing staff or small teams, seeking partnerships and sponsors, exhibition and restoration planning, and goal planning.

SOCIOLOGY OF AUDIOVISUAL HERITAGE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: ART HISTORICAL DISCIPLINES

Disciplinary field: L-ART/03 HISTORY OF CONTEMPORARY ART

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 96 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

As per the attached bibliography, the course aims to address an overview of the history of cinema, predominantly sound, from both historical and critical-aesthetic perspectives.

History, i.e., the course of film art in its first 125 years, and Discourse, i.e., all that cinema has been about and is about, must cohabit as much as possible. The goal is the ability to read a film in the dialectical oscillation precisely between History and Discourse. The method is that of, on the one hand, guided viewing of films or sequences from films, on the other hand, discussion of the material just seen, and the related insights from the point of view of the poetics and socio-cultural contexts implied by the films viewed.

PROGRAM

Guided viewing of sequences from Paisà (Rossellini), L'oro di Napoli (De Sica) : Neorealism and Post-Neorealism.

Guided viewing of Hiroshima, mon amour (Resnais), Vivre sa vie (Godard), sequences from The 400 Blows (Truffaut) : the New Wave and its premises.

Youth, Love and Rage (Richardson), The Servant (Losey): the Free Cinema and its developments.

Tristana (Bunuel) and the poetics of Surrealism.

A Flush of Love (Bergman) and the poetics of Expressionism.

La dolce vita and Il Casanova (Fellini): the Fellini evolution of Neorealism.

L'avventura (Antonioni): art cinema beyond Neorealism

Italian film comedy: sequences from films by Scola, Comencini, Monicelli.

2001: A Space Odyssey, A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, Eyes Wide Shut (Kubrick) - Stanley Kubrick's cinema as an example of the highest adherence between auteur poetics and film aesthetics.

Rashomon (Kurosawa), The Ceremony (Oshima), sequences from The Tales of the Pale August Moon (Mizoguchi): post-World War II Japanese cinema.

Wild Trails and The Man Who Killed Liberty Valance (Ford): the poetics of the Frontier in classic American cinema.

Required texts

Fernaldo di Giammatteo, Storia del cinema, Marsilio, 1998

Flavio De Bernardinis, L'immagine secondo Kubrick, Lindau, 2002

G.C Argan, La storia dell'arte (dispense del docente)

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to read and interpret a film, in the context of the film's reception, both historical and critical-aesthetic.

TECHNICAL LITERATURE IN ENGLISH

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: LANGUAGE DISCIPLINES

Disciplinary field: L-LIN/12 LANGUAGE AND TRADITION - ENGLISH LANGUAGE

Number of credits: 3 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): JOANNA KOPF

OBJECTIVES AND CONTENTS OF THE COURSE

The goal of this course is to provide students with a solid grasp of the English language, both for communicating in film and in more general contexts. The methodology used combines frontal teaching, guided exercises and hands-on workshops. Frontal lectures will focus on grammar and vocabulary specific to the film industry, while guided exercises and hands-on labs will help students improve their English listening, reading, writing, and speaking skills.

PROGRAM

The course program includes the following activities:

1. Lectures on English grammar and syntax, with special emphasis on the technical language of the film industry.
2. Guided exercises to deepen text comprehension, listening and analysis of dialogues and scenes from English-language films and documentaries.

3. Hands-on workshops in which students will work in groups to write and act out dialogues, presentations and pitches in English related to the world of film and filmmaking.
4. Viewing and analysis of English-language films and documentaries to familiarize themselves with the lessi-co and common expressions used in the film industry.
5. Role-play exercises and simulations of professional situations in the film industry, to help students develop the skills needed to interact effectively in English.

Reference texts

Evaluation procedure:

Final oral exam

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Upon completion of the course, students will have acquired the following skills:

- 1.Ability to understand and effectively use technical language specific to the cinematographic field in English.
- 2.Ability to communicate in English in both professional and informal contexts, with particular attention to the world of film and film production.
- 3.Proficiency in understanding text and listening to audiovisual materials in English, such as films, documentaries, and interviews.
- 4.English writing and presentation skills, including project proposals, scripts, and pitches.
- 5.Ability to work in a team and interact effectively with colleagues and professionals in the English-language film industry.

THEORY AND TECHNIQUE OF AUDIOVISUAL PROJECTION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 5 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to provide the theoretical basis of film projection (both in various filmic and digital formats) and sufficient hours of practice. The course provide for hours of lectures and 30 hours of practical laboratory.

PROGRAM

The course aims to provide the conceptual and empirical foundations of film projection, starting from the technical history of the moving image to modern formats and projection techniques. The curriculum also aims to provide the necessary tools to carry out the projection of archival and museum materials, through theoretical insights (identification and analysis of media and formats) and the practice of projecting film and digital materials, from

35mm, 16mm, 8mm and Super8mm film to DCP and digital platforms for accessing audiovisual heritage.

Reference texts

Marini A. , *Patentino di operatore cinematografico. Manuale per la preparazione dell'esame*, Proiezionisti On-line

Saetervadet T., *FIAF Digital Projection Guide*, The International Federation of Film Archives (FIAF), Brussels, 2012

Saetervadet T., *The Advanced Projection Manual*, The Norwegian Film Institute, Oslo , The International Federation of Film Archives (FIAF), Brussels, 2006

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will be able to perform all archival projection techniques, identify the needs for a room and its logistics.

INSPECTION AND IDENTIFICATION OF AUDIOVISUAL MATERIALS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 5 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): GABRIELE PERRONE, CLEMENT LAFITTE

OBJECTIVES AND CONTENTS OF THE COURSE

The objectives of the course are to provide the skills necessary to identify and repair filmic materials. These objectives will be achieved through face-to-face teaching and hands-on labs.

PROGRAM

Program of study preparatory to the work of authentication, material analysis, archival evaluation and restoration of audiovisual artifacts, to be carried out through work conducted on photochemical elements. The course includes direct comparison with objects or collections of museum interest with a view to their possible restoration or duplication for preservation and public access. This first course focuses particularly on silent-era productions, then delves into the nitrate medium.

Reference texts

The Film Preservation Guide. The Basics for Archives, Libraries, and Museums, National Film Preservation Foundation, San Francisco CA 2004. ISBN 0-9747099-0-5

Web: www.filmpreservation.org/preservation-basics/the-film-preservation-guide

Alfonso del Amo García: Inspección técnica de materiales en el archivo de una filmoteca, Filmoteca Española, Madrid noviembre de 2003. CD-R

Physical Characteristics of Early Films as Aids to Identification, New expanded edition, Camille Blot-Wellens

Gamma Group (Ed.): The Vinegar Syndrome. Prevention, Remedies and the Use of New Technologies. An Handbook, Association des Cinémathèques Européennes, [Bruxelles]; Gamma Group, [Bologna 2000]

Handouts provided by the lecturer

Evaluation procedure:

Oral and practical examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Analysis, inspection and repair of filmic materials.

THEORY AND METHODOLOGY OF FILM RESTORATION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to study the more theoretical aspects of Cesare Brandi's Theory of Restoration and its application to film restoration. The course will provide for hours of face-to-face lectures.

PROGRAM

The course aims to present, discuss and apply the fundamental concepts of activities related to the preservation of audiovisual heritage. The inspirational criteria and practices adopted in the restoration of film materials, as well as the possibilities and limitations of the most commonly used laboratory techniques, are compared with the writings of eminent critics and art historians, with particular attention to Cesare Brandi's theory of restoration. The syllabus

includes analysis of photochemical, digital, and hybrid restorations and the theoretical framework within which these projects were carried out.

Reference texts

Brandi C., "Il restauro e l'interpretazione dell'opera d'arte", *Annali della Scuola Normale Superiore di Pisa. Lettere, Storia e Filosofia*, Serie II, Vol. 23, No. 1/2 (1954), pp. 90-100

Brandi C., *Teoria del restauro*, Einaudi, Torino 1963

Cherchi Usai P., *Silent Cinema. A guide to Study, Research and Curatorship* (1991), BFI, Londra 2019

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student at the end of the course will have acquired critical skills in research and preparation of the restoration project as well as in ethical tools for its implementation.

HISTORY AND RESTORATION OF SOUND RECORDINGS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/07 MUSICOLOGY AND HISTORY OF MUSIC

Number of credits: 5 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): SIMONE CORELLI, FRANCO BOSCO

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge of technologies related to sound recording and reproduction, including those applied to film and audiovisuals in general, are fundamental to being able to deal with sound restoration while first and foremost avoiding any risk of media damage.

Frontal teaching is aided by listening to and viewing films, particularly the dvds and blurays produced specifically for educational purposes by UCLA Film & Television Archive and The Rick Chace Foundation. We also interface with the historic Central Institute for Sound and Audiovisual Heritage in Rome for a guided tour.

In terms of operations, software such as Pro Tools, iZotope RX Advanced, Aeolus, Capstan, VinylStudio and others are used.

PROGRAM

Basic theory of analog and digital sound.

History of sound technology, with emphasis on film sound.

Introduction to the use of Pro Tools and iZotope RX Advanced.

Sound restoration techniques.

Practical examples of sound restoration.

Reference texts

The two main, mandatory texts are, *"Dialoghi, Musica, Effetti: il Suono nell'Audiovisivo"*, Simone Corelli, Stefano Mainetti, Gilberto Martinelli, and *"Radiografare il Suono con iZotope RX"*, Simone Corelli.

Other texts are also recommended such as:

"Film Preservation", Alfonso del Amo García

"Format Characteristics and Preservation Problems", Mike Casey

"ARSC Guide to Audio Preservation"

Evaluation procedure:

Students are evaluated as to assiduity in class, attention and participation, as well as by final oral examination associated with the presentation of a term paper on one of the topics presented in class.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

In this first year of the course, students will become familiar with media and technologies of the past and present, and will gain an overview of issues in preservation, high-quality digital transfer, and restoration.

PRESERVATION OF ELECTRONIC AND DIGITAL MEDIA

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary sector:

Disciplinary field: INFO/01 COMPUTER SCIENCE

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): ALICE PLUTINO

OBJECTIVES AND CONTENTS OF THE COURSE

The electronic and digital media preservation course aims to take students through the study and analysis of the main objectives of migrating audiovisual materials from analog to digital. With lectures and hands-on labs, students will understand the current standards for digital preservation (formats, encoders and decoders, resolutions, aspect ratios, ect) and the directions that will be taken in the future.

The course syllabus is weighted on the basis of students' background knowledge, with the possibility of dwelling on or delving into specific topics as needed.

PROGRAM

The course program covers the following topics:

- Photometry and radiometry: study of light as electromagnetic radiation, metrics and measurements of light as a physical quantity or perceived brightness.
- Colorimetry: color measurement, limitations and potentials.
- Introduction to signal theory: sampling and quantization and related errors.
- Digital imaging: data structure and stream management.
- Gamma and dynamic range: digital and analog management of tonal range.
- Color spaces and gamut: color acquisition and reproduction.
- Color management: color management between different hardware and software.
- Formats and standards for archiving: international standards and guidelines.
- Digital preservation: theory and practice for digital preservation of audiovisual materials.

Reference texts

Plutino, *Tecniche di restauro cinematografico - Metodi e pratiche tra analogico e digitale*,
Dino Audino Editore, 2020

Evaluation procedure:

Ongoing evaluation of the practical tests conducted during the course.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Upon completion of the course, students will be able to critically evaluate and analyze digital preservation workflows of audiovisual materials and make decisions regarding digitization and digital preservation based on the nature of the original information source.

DOCUMENTARY SOURCE RESEARCH

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary sector:

Disciplinary field: L-ART/04 MUSEOLOGY AND ART RESTORATION CRITICISM

Number of credits: 2 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 42 HOURS

Professor(s): PAOLO CANEPPELE

OBJECTIVES AND CONTENTS OF THE COURSE

Different types of documents and archival materials will be presented to students during the lectures in order to make the materiality of film documentation evident. Lectures will be conducted through presentations, lectures and units in workshop mode. Tutoring by the lecturer is also planned.

PROGRAM

The main themes of the course will be as follows: the concept of historical source. Document/Monument; typology of historiographical sources for film history. Types of "film histories"; Film sources, types and characteristics. Necessity of "non-filmic sources" because of the destruction of films. Summary description of non-film sources: archival, printed, iconographic etc.; archival/collection definitions; cataloging; materials from planning; materials from production, filming, and post-production; empathy in cataloging work;

preservation of paper, photographic, mixed, and mechanical materials; employee ethics; the need for synergies between departments of the same institution; the need for partner institutions; materials on promotion, distribution, rental; enemies of collections. Prevention and disasters; containers for materials. Cost and use; ode to the hand forklift, i.e., the pallet truck. Ode to the banana box. Elegy of the European EPAL-standard pallet.

Reference texts

Jacques Le Goff, *Documento/Monumento*, in *Enciclopedia Einaudi*, Einaudi, Torino 1978, vol. 5, pp. 38-43.

Paolo Caneppele, *Cineteche istituzionali, collezioni private: come l'archivio influenza la conservazione delle immagini*, in Diego Cavallotti/Denis Lotti/Andrea Mariani (a cura di), *Scrivere la storia, costruire l'archivio. Note per una storiografia del cinema e dei media*, Meltemi, Milano 2021, pp. 123-136.

Paolo Caneppele, "Sprechstreifen". *Slide Projections within the World of Moving Images*, in *Searching the Traces: Archival Study of Short-Lived Film Formats. Records of the International Film Symposium Tokyo 2007*, National Film Center, Tokyo 2012, pp. 49-52.

Thierry Lecointe/Pascal Fouché/Robert Byrne/Pamela Hutchinson, *Discovering Lost Films of Georges Méliès in Fin-de-siècle Flip Books 1896 1901*, John Libbey, New Barnet 2020.

Michelle Caswell-Marika Cifor, *From Human Rights to Feminist Ethics: Radical Empathy in the Archives*, in *Archivaria*, 81, 2016, p. 23-43.

Evaluation procedure:

Final oral examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Understand the complexity of so-called documentary materials and their relationship to the film work. Know some of the main practices of production promotion of film works. Identify the main documentary materials and know how to place them in time.

Know and use historical sources to make film history.

FILM MANAGEMENT LABORATORY

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 340 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The goal of the course is to have the Students confronted with the most real-life management of a Film Library as possible. The course provides for hours of face-to-face lectures and 300 hours of hands-on laboratory.

PROGRAM

During the first academic year, students are involved in the creation of an imaginary film library, working individually and in groups with the goal of defining the organization's charter and mission statement; its policies for acquiring, preserving and exhibiting materials; its economic structure; organizing its work; and defining the institution's strategic goals.

Reference texts

Bregt L. Lameris, *Film Museum Practice and Film Historiography: The Case of the Nederlands Filmmuseum (1946-2000)*, 2017

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will be able to lay the groundwork for an ideal film library, in all its aspects of preservation, conservation and access.

INTRODUCTION TO FILM RESTORATION

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector: LANGUAGE DISCIPLINES

Disciplinary field: L-LIN/12 LANGUAGE AND TRADITION - ENGLISH LANGUAGE

Number of credits: 8 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 1°

Semester: ANNUAL

Duration: 340 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to familiarize students with film material and the study of restoration projects as a result of research and application of techniques. The course provide for hours of face-to-face lectures and 300 hours of hands-on laboratory.

PROGRAM

Comparative examination of film library audiovisual materials available on photochemical and digital media. During the curriculum, students compare, analyze, and discuss (a) different specimens of the same work; (b) new duplications or restored versions of works already available to the public in another form; and (c) methodologies and practices of duplication, reconstruction, and simulation of moving images damaged by time, neglect, or

deliberate alteration of the artifact. The course includes the creation or simulation of restoration projects and the writing of a report analyzing the work completed.

Reference texts

Read P., Meyer M. P., Restoration of a motion picture film, Butterworth-Heinemann, Oxford, 2000

Evaluation procedure:

The examination will consist of an oral interview on the content covered in the lectures

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will be able to assess what type of restoration was carried out and what source materials and technologies were used

**corso di CONSERVAZIONE E MANAGEMENT DEL
PATRIMONIO AUDIOVISIVO**

2° anno

PROCESSI NARRATIVI E LETTERARI NELLA STORIA DEL CINEMA ITALIANO II
STORIA DEI FORMATI AUDIOVISIVI
ANALISI ED ESTETICA DEI MATERIALI NON FILMICI
ANALISI DELL'OPERA AUDIOVISIVA 1
SOCIOLOGIA DEL PATRIMONIO AUDIOVISIVO 2
TEORIA E PRATICA DEL RESTAURO FOTOCHIMICO
TEORIA E PRATICA DELLA DIGITALIZZAZIONE
CATALOGAZIONE DEI REPERTI AUDIOVISIVI
CONSERVAZIONE DEI SUPPORTI FILMICI
ISPEZIONE E IDENTIFICAZIONE DEI MATERIALI AUDIOVISIVI II
LABORATORIO ARCHIVISTICO
PROGRAMMAZIONE E ACCESSO AL PATRIMONIO AUDIOVISIVO
STORIA, TECNICA E RESTAURO DEL COLORE NEI REPERTI AUDIOVISIVI
GIURISPRUDENZA DELL'IMMAGINE IN MOVIMENTO

NARRATIVE AND LITERARY PROCESSES IN THE HISTORY OF ITALIAN CINEMA 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary field: L-FIL-LET/11 ITALIAN CONTEMPORARY LITERATURE

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): LUCA BANDIRALI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to provide the basic knowledge of the history of cinema as an artistic form, while also enabling the acquisition of analytical skills and the ability to link production practice and theoretical debate, with particular reference to Italian production from Neorealism to the present day, with special reference to its relationship with literature. The course is divided into lectures and commented viewings.

PROGRAM

Italian cinema after World War II. Beyond Neorealism: the 1950s, new models of writing. The birth of the television script. The screenplays of Pier Paolo Pasolini. The 1960s: the Masters and young cinema. The film genres of the 1960s. The relationship with literary society. The 1970s: the Sciascia case and the film-literary journey of Emidio Greco. The 1980s of new

authors and genre reconfiguration. The 1990s, between localisms and globalization. Italian cinema in the 21st century.

Reference texts

Augusto Sainati, Mariapia Comand (a cura di), *Storia del cinema italiano*, Pearson, Milano 2022.

Mariapia Comand (a cura di), *Sulla carta. Storia e storie della sceneggiatura in Italia*, Lindau Torino 2006.

Evaluation procedure:

Oral Examination

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to analyze film adaptation in the Italian context from Neorealism to the present day.

HISTORY OF AUDIOVISUAL FORMATS

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: HISTORICAL DISCIPLINES

Disciplinary field: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: FIRST

Duration: 84 HOURS

Professor(s): MIRKO SANTI, GIANANDREA SASSO

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is the in-depth study of the most neglected audiovisual materials in a film archive and their preservation. The course includes face-to-face and laboratory hours.

PROGRAM

The importance of the materials contained in an audiovisual archive cannot be limited to film materials. This course in order to study the history of all audiovisual formats especially the most neglected by format (the amateur and videographic formats) and experimental cinema in its most complex and articulated forms.

The course will include a survey of the strategies, methods and techniques of preservation of film formats. In particular, there will be a focus on the 8mm, Super8, 9.5mm and 16mm short-pitch formats. The history and technology of the systems that enabled the spread and

practice of the reduced format will be outlined. Students will participate in exercises in reviewing, technical restoration, projection and digitization of reduced-pitch film materials.

Also regarding videographic formats. Principles of operation of magnetic recording systems.

Common problems in handling magnetic tapes (sticky-shed syndrome) and treatments.

Principles of A/D conversion; Uncompressed vs Compressed.

Reference texts

Montanaro C. , *Dall'argento al pixel. Storia della tecnica del cinema (2009)*, Linea Edizioni, Padova, 2019

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will have attained the tools necessary to evaluate, preserve and restore the most complicated formats in an audiovisual archive.

ANALYSIS AND AESTHETICS OF NON-FILM MATERIALS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary field: M-FIL/04 AESTHETICS

Number of credits: 3 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 104 HOURS

Professor(s): PAOLO CANEPPELLE, SILVIA MORAS

OBJECTIVES AND CONTENTS OF THE COURSE

"Non-film collections" refers to all objects pertinent to the making (scripts, sets, costumes, cameras), dissemination (projectors and others) and promotion (stills, posters, pressbooks) of audiovisual works. The goal is to define procedures and protocols for the acquisition, cataloging, preservation and restoration of these artifacts. These documents vary from era to era and are to be considered as projections of social structures, communication and promotion operations, economic dynamics, habits, but also expressions of the seventh art.

The aim of the course will be to probe period documents (film trophies, photographs, postcards...) and the production strategies to which they are linked in order to investigate the cultural industry, spectator communities, production and distribution dynamics, but above all the ways in which they are used as "tools" to work on film materials.

In addition, the course will cover issues related to the cataloging of audiovisual artifacts. Introduction to the methodologies and practices of collecting, evaluating and organizing information regarding audiovisual collections.

PROGRAM

The program aims to explore in a broad and articulate way the topic of non-film materials by presenting them as fundamental tools for the reconstruction of a film's history and relevant contributions in the historiographical approach related to restoration.

The phenomenon, of course, cannot be investigated without recourse to an interdisciplinary perspective that considers semiotic, cultural and visual studies. During the course, the following will be addressed:

- Definition and description of historical sources
- Definition and description of non-filmic paratexts/materials;
- Analysis of apparatus in historical, social and economic context;
- Ephemera, definition, phenomenology and complexity;
- Sources and intervention strategies;
- Use of non-filmic materials in historical reconstruction and specifically in the restorer's research activity;
- Cataloging;
- conservation;
- Presentation of such materials;
- Problems of cataloguing;
- Case studies.

Reference texts

Elena Ezechielli, *Una, nessuna, centomila. le fonti nella storiografia cinematografica: cartoline e brochure a confronto*, in Giulio Bursi-Simone Venturini (a cura di)

Quel che brucia (non) ritorna What burns (never) returns. Lost and Found Films, Campanotto, Pisan di Prato 2011, pp. 86-104

Vincenzo Bazzocchi, Paola Bignami (a cura di), *Le arti dello spettacolo e il catalogo*, Carocci, Roma 2013

Roberto Della Torre, *Invito al cinema. Le origini del manifesto cinematografico italiano (1895-1930)*, EDUCatt, Milano, 2014

Paola Basile, *Museo della figurina. Dagli antecedenti alla figurina moderna*, Franco Cosimo Panini, 2014

Paolo Caneppele, Denis Lotti *La Documentazione cinematografica: Manuale per studiosi, studenti*, Persiani, Bologna 2014

Mariapia Comand, Andrea Mariani, *Effemeridi del film. Episodi di storia materiale del cinema italiano*, Meltemi, Milano 2019

Roberto Farné, *Abbecedari e figurine. Educare con le immagini da Comenio ai Pokémon*, Marietti Editore, Bologna, 2019;

Andrea Mariani, Simone Dotto, *Marginalia. Tre prospettive sugli ephemera spettatoriali nella storia del cinema e dei media*, in Mariapia Comand

Andrea Mariani, *Ephemera. Scrapbooks, fan mail e diari delle spettatrici nell'Italia del regime*, Marsilio, Venezia 2019

Paolo Caneppele, *Sguardi privati. Teorie e prassi del cinema amatoriale*, Meltemi, Milano 2022.

Teachers will also make other PDF materials available to students.

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures. You will be asked to produce a project analysis and in-depth study (max 10,000 characters) of an example case chosen by the student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Know the history of cinema (production, distribution, fruition);

Develop critical thinking with respect to historical events and current reality in relation to audiovisual heritage;

Master the history of cinema and non-film materials;

Know the problems and methods of cataloging such materials;

To know the issues related to and inherent in the preservation of such materials.

Specific Goals.

Understanding the complexity of non-film materials and their relationship to the film work;

Awareness of the strong link between society, film enterprise, fruition and non-film materials;

Distinguish the characteristics of each stage of film promotion development;

Identify major non-film materials, know how to place them in time and space;

Know and learn to use historical sources;

Identify and make appropriate use of different types of sources based on their use;

Gain awareness regarding the use, cataloging and preservation of non-film materials in conservation and restoration;

Know the history of film, fandom, film enjoyment and promotion.

ANALYSIS OF AUDIOVISUAL WORK 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary field: M-FIL/04 AESTHETICS

Number of credits: 1 CFU

Course: CONSERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 84 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

The module Analysis of Audiovisual Work 1 includes the teaching objective of leading the student to the ability to view an audiovisual work (film, series, program, format), analyze it in its constituent elements, synthesize it from a historical and critical point of view, and publicly display the material conceived and produced.

The teaching method, therefore, follows these objectives through analysis and discussion of selected audiovisual texts, as per the syllabus.

Under the heading of iconography, socio-historical content, pertaining to the collective psyche of a given geopolitical area, is understood to be included.

PROGRAM

In keeping with the didactic module of Film History and Criticism 1, the program will first include the exercise mentioned in Objectives and Methodology applied to the iconographic system of Kubrickian cinema.

Kubrickian cinema, in terms of iconography, is in fact founded on the structural dialectic of certain macro-figures that the student must identify and analyze.

Elements of iconography of early cinema, Griffith, Ejsenztein, Vidor, Murnau. Lang, Pudovkin.

The same exercise applies to the cinema of Bunuel, in which the iconographic system refers to the poetics of Surrealism, and to the cinema of Bergman, which draws on Expressionism, and the cinema of John Ford, for the iconography of the Frontier, and Hitchcock, for the cinema of modern..

Elements of iconography in Italian cinema, from Neorealism to the 2000s.

Iconography in the cinema of Lynch, Nolan, Aster, Aronovsky.

Special attention is paid to Eastern cinema (Chinese, Japanese and Korean), in which the iconographic component is an integral part of the filmic structure.

Introduction to iconography in documentary filmmaking and seriality.

Required texts

Lucio Caracciolo, *La pace è finita*, Feltrinelli

G.C.Argan, *Storia dell'arte moderna 1770-1970*, Sansoni 1973

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to structurally analyze from an iconographic and consequently narrative point of view an audiovisual text.

SOCIOLOGY OF AUDIOVISUAL HERITAGE 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: ART HISTORICAL DISCIPLINES

Disciplinary field: L-ART/03 HISTORY OF CONTEMPORARY ART

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: FIRST

Duration: 42 HOURS

Professor(s): MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

Study of the management and administration of audiovisual collections. Definition of the statutes of film libraries and analysis of institutional goals in the public and private context.

This two-year course deals in detail with the most common types of film libraries through an in-depth analysis of decision-making structures, economic budgets, the strategic objectives, relationships with people and funding bodies, and internal organizational arrangements, with particular reference to the Italian, European and North American contexts. The methodology involves the use of face-to-face teaching and analytical workshops.

PROGRAM

Specialization course in technical, economic and managerial management related to projects for the preservation and cultural enhancement of audiovisual heritage. The curriculum runs

through the entire management process of the film archives organizational chart with special emphasis on budget management, personnel management and relations with the people and funding bodies of the film institution.

During the course, meetings with various figures inherent in the management of an audiovisual archive will be scheduled whenever possible.

Reference texts

Main texts (Required):

- Giovanna Fossati, *Dai grani ai pixel. Il restauro del film nella transizione dall'analogico al digitale*, Persiani Editore, Bologna, 2021, **pp. 229-355**;
- Alfredo Baldi (a cura di), *70 anni della Cineteca Nazionale del Centro Sperimentale di Cinematografia (1949-2019)*, CSC, Edizioni di Bianco&Nero, Roma, 2020;
- Vittorio Giacci, *Via col tempo. L'immagine del restauro*, CSC-Gremese Editore, Roma, 1994, **pp. 91-179**;
- Alessandra Donati, Filippo Tibertelli de Pisis (a cura di), *L'archivio d'artista. Principi, regole e buone pratiche*, Johan&Levi Editore, Milano, 2022, **pp. 69-95**;

Handouts (Required):

- Elli Nikolaidou, Harrison King e David Coley, *Archive Film Stores in the Global South: Can They Combine Film Preservation with Sustainability?*, in *Journal of Film Preservation*, n. 104, Aprile 2021, **pp. 41-47**;
- Elena Testa, *Archivio Nazionale Cinema Impresa: un archivio tra fabbrica e società*, in *Immagine. Note di Storia del Cinema*, n. 19, IV serie, gennaio-giugno 2019;
- Erkki Huhtamo, Jussi Parikka, *Un'archeologia dell'archeologia dei media*, in Adriano d'Aloia, Ruggero Eugeni (a cura di), *Teorie del cinema. Il dibattito contemporaneo*, Raffaello Cortina Editore, Milano, 2017, **pp. 295-326**;
- François Albera, Maria Tortajada, *Il dispositivo non esiste!*, in Adriano d'Aloia, Ruggero Eugeni (a cura di), *Teorie del cinema. Il dibattito contemporaneo*, Raffaello Cortina Editore, Milano, 2017, **pp. 327-350**;

- Charles Fairall, *FoFA: The Future of Film Archiving*, in *Journal of Film Preservation*, n. 94, Aprile 2016, **pp. 9-16**;
- Jon Wengström, Anne Gant, Guy Edmonds, e Ulrich Ruedel, *FoFA Case Studies 2012-15*, in *Journal of Film Preservation*, n. 94, Aprile 2016, **pp. 17-24**;
- Paolo Cherchi Usai, Jon Wengström e Elaine Burrows, *Suggested Template for a Collection Policy*, in *Journal of Film Preservation*, n. 91, Ottobre 2014, **pp. 9-11**;
- Georg Eckes, *World War I Goes Online: The EU Project "European Film Gateway 1914" - Digitizes Films from and about the First World War*, in *Journal of Film Preservation*, n. 90, Aprile 2014, **pp. 45-49**;
- David Walsh e Toby Haggith, *Restoring The Battle of the Somme and The Battle of the Ancre and Advance of the Tanks*, in *Journal of Film Preservation*, n. 90, Aprile 2014, **pp. 50-56**;
- Elaine Burrows, Paolo Cherchi Usai, Luca Giuliani, Katie Trainor e Jon Wengström, *A Beginners' Guide to Collection Policies*, in *Journal of Film Preservation*, n. 89, Ottobre 2013, **pp. 25-30**;
- Nicola Mazzanti, *The Cinémathèque royale de Belgique: The First 75 Years... And the Next*, in *Journal of Film Preservation*, n. 89, Ottobre 2013, **pp. 83-89**;
- Sergio Toffetti, *Per la Cinetecofilia*, in A. Bordina, S. Campanini, A. Mariani (a cura di), *L'Archivio/The Archive*, FilmForum, Udine, 2012, pp. 87-94;
- Bregt Lameris, *Early Passive and Active Preservation at the Netherlands Filmmuseum, 1956-1984*, in *Journal of Film Preservation*, n. 87, Ottobre 2012, **pp. 51-56**;
- Bryony Dixon e Kieron Webb, *London – Restoring Hitchcock*, in *Journal of Film Preservation*, n. 87, Ottobre 2012, **pp. 88-94**;
- Roland Cosandey e Jacques Malthete, *"Le Voyage dans la Lune", Lobster Films/Georges Méliès, 2011. Una resurrezione d'inizio secolo ovvero l'arte del ciarlatano*, in *Immagine. Note di Storia del Cinema*, n. 4, Quarta Serie, luglio-dicembre 2011, **pp. 25-30**;

Evaluation procedure:

Final written and oral midterm examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the course, students will have the skills to understand and support the management activities of a film archive. Specifically, they will be able to make economic, technical, and organizational assessments with regard to managing staff or small teams, seeking partnerships and sponsors, exhibition programming, and goal planning.

THEORY AND PRACTICE OF PHOTOCHEMICAL RESTORATION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 5 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): ALESSANDRO MAROTTO

OBJECTIVES AND CONTENTS OF THE COURSE

The course proposes an approach to Restoration through a workshop practice attentive to philology and art restoration, applying its theories on a case-by-case basis, but always with a great respect for the film, the work, and with a keen sense of limitation.

In-depth study of all possible case histories of the technical process of photochemical duplication and restoration through a linear course and significant case studies.

PROGRAM

Introduction on filmic materials:

The media: (nitrate, acetate, polyester)

The formats: (35; 16; 9.5; 8; S8; 70...etc.)

Silent films and sound films

Sound columns (variable density, variable area)

Colors and coloring techniques in cinema

The study:

☐ What films tell us when we open the boxes. The information we infer when we begin to unfold them, to study them. Initial thoughts about materials and the way forward for proper preservation or restoration.

☐ The physical and chemical decay of the support and emulsion.

☐ The single copy or the collation of several copies even on different media (nitrate and safety) and of different formats (35 and 16 mm). Tracing of the coat of arms indicating the degree of membership and the hierarchical scale of generations: from the negative(s) to the copy of the copy, making a clear distinction between "errors" and "variants."

☐ The goals we set in a restoration process: we always restore an edition, never a film.

☐ The increasingly close and indispensable collaboration between the different and fundamental skills of the film historian and the laboratory technician.

☐ Study of colors and color codes in silent films for a reproduction of the same in contemporary films and for the same cinematic perception in the theater.

Case Studies: overview of restorations of silent, sound, color, colored and black and white films. Festivals where they have been presented (Il cinema Ritrovato, Le giornate del Cinema Muto, Cannes, Rome, Venice). The institutions that fund and support Film Restoration (Film Archives, Archives, Foundations, Museums).

Lab:

☐ Repairing and preparing materials for duplication. Three different interventions.

☐ The duplication of materials such as projection positives, camera negatives, duplicate positives, black-and-white and color negatives, with an optical, underwater and alternate printer.

☐ What is an optical, subliquid and alternating printer and why it is used for nitrate, restricted, fragile and decaying films. Early testing (and the importance of testing) for proper duplication of materials. The excursions of printing lights and development standards. The films used for duplication and their sensitivity.

☐ The new duplicated material and the continuation of restoration work:

☐ integration of digitally processed material (e.g., reconstructed captions or missing scenes deduced from a 16 mm)

☐ Digital restoration and photochemical restoration: two paths that meet for the best possible result.

☐ The grading and laying down of the newly restored film negative. The positive tests and color excursions for color reconstruction (imbibition and toning) with a contact, dry and continuous printer.

☐ The projection of the first positive copy and corrections for the official projection copy: the Restored film.

Reference texts

The handout will be provided by the lecturer at the beginning of the course.

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

Oral examination.

Skills acquired

Students at the end of the course will know film in depth and from every point of view: from the camera negative to the positive projection copy as well as all the intermediate materials, the latter being fundamental elements for any restoration intervention worthy of the name.

They will have knowledge of the entire production and generational path and will be able to be able to choose, for a restoration, the elements according to both textual and photographic criteria.

Since it is not, restoration, a perfect science, but dictated by thoughtful and studied choices, as well as (also) by market logic, the student will acquire those skills necessary to identify, depending on the project, the most appropriate choices, which must always be reversible, however.

THEORY AND PRACTICE OF DIGITALIZATION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 5 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to provide in detail the theoretical and practical skills to understand and use digital restoration tools. The course includes lecture and laboratory hours.

PROGRAM

Digitization of film materials is a fundamental component of the preparation that the course of study aims to provide to students. The curriculum includes an in-depth analysis of digital image and reproduction theory, its components and types. Central to the course is an analysis of the practices of digitizing still and especially moving images, with special emphasis on the reproduction of photochemical artifacts. A similar course is followed with

regard to the digital transcription and restoration of the sound signal applied to moving images.

Reference texts

The Digital Dilemma. Strategic issues in archiving and accessing digital motion picture materials (s.l. The Science and Technology Council of the Academy of Motion Picture Arts and Science)

The Digital Dilemma 2. Perspectives from Independent Filmmakers, Documentarians and Nonprofits Audiovisual Archives (s.l. The Science and Technology Council of the Academy of Motion Picture Arts and Science)

Flueckiger B. , Pfluger D. , Trumpy G., *Investigation of Film Material–Scanner Interaction*, DIASTOR, 2018

Yliopisto O. , *Digital Film Restoration and Remastering*, University of Oulu Department of Information Processing Science, Oulu, 2011

Tosini P., *Revolutionary Restoration* , in *Arri News* n. (2013) pp 12-15

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student at the end of the course will be able to operate digital restoration tools.

CATALOGAZIONE DEI REPERTI AUDIOVISIVI

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 2 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): PAOLO CANEPPE

OBJECTIVES AND CONTENTS OF THE COURSE

Introduction to the methodologies and practices of collecting, evaluating and systematically organizing information regarding audiovisual collections. The course curriculum includes training in the analysis of technical and filmographic data inferred from artifacts, and the management of metadata on digital platforms.

The program runs in parallel with the two-year course on inspection and identification of audiovisual materials, and has as its reference point the cataloging protocols adopted by the Fédération Internationale des Archives du Film (FIAF).

PROGRAM

Lectures are conducted online and are structured around PowerPoint presentations annotated by the lecturer. The PowerPoints are at the end of the course made available to

the students. The lecturer prepares and makes available to students the texts to be read/studied. Here are the main themes of the program: Archives/collections definition; How materials arrive in film libraries; The structure of film libraries; Collecting as a cultural act; Collection strategies. Paratext/Epitext from G. Genette; Filmographic theory; FIAF's cataloging rules, manuals and texts; Managing acquisitions of materials; Home Movie Days: organization and advertising; Stable priorities in cataloging materials; Cataloging amateur collections; Donor interviews, question forms.

Reference texts

Paolo Caneppele, *Private eyes. Il film, i formati ridotti e la cinesorveglianza*, in *Immagine*, 2019, n. 20, pp. 27-48.

Paolo Caneppele, *On Classification or Wonder Is the Denial of Analogy*, in Johnny Golding/Martin Reinhart/Mattia Paganelli (a cura di), *Data loam. Sometimes hard usually soft. The future of knowledge system*, de Gruyter/Die Angewandte, Berlin/Boston/Wien 2021, pp. 123-134.

Paolo Caneppele, *Curatorship del film amatoriale*, in *Archivio Trentino*, 2014, n. 1, pp. 75-98.

Paolo Caneppele, *Filmografie di famiglia. La teoria filmografica e la sua applicazione nell'ambito del cinema amatoriale*, in *Immagine*, 2018, n. 17, pp. 9-36;

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Students at the end of the course should have acquired knowledge of the wide range of materials, themes and issues encountered in working in a film library or film museum.

Provide the theoretical and practical tools to identify materials and then classify and then properly catalog them. The aim is to provide insight into the complexities of preservation and cataloguing work without neglecting the issue of the relationship between institution, visitors and patrons.

PRESERVATION OF FILM

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary sector:

Disciplinary field: L-ART/04 MUSEOLOGY AND ART RESTORATION CRITICISM

Number of credits: 3 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to equip students with critical tools to understand and implement proper policies and strategies for the preservation of film materials; specifically through in-depth study of case studies and international standards. The course will provide for hours of face-to-face lectures.

PROGRAM

Analysis of chemical, physical and environmental parameters concerning the long-term permanence of audiovisual materials on photochemical media. The course program consists of two parts: a) introduction to the study of variables affecting the progressive degradation of filmic artifacts; b) architecture and engineering of film preservation centers. The second part of the course involves a detailed comparison of two or more preservation centers for cellulose nitrate, acetate, and polyester film media.

Reference texts

NATIONAL FILM PRESERVATION FOUNDATION, The Film Preservation Guide. The Basic for Film Archives, Libraries and Museums, NFPF, San Francisco, 2004

The Vinegar Syndrome, Prevention, Remedies and the use of new technologies, a Handbook (s.l. GAMMA group, 2000)

Espinosa A. , De la Rosa Anaya C. , “Neutralizing the Sulfate of Nitrate: An Opportunity for Restoration” in Stoeltje R. (a cura di), *Sustainable Audiovisual Collections Through Collaboration. Proceedings of the 2016 Joint Technical Symposium*, Indiana University press, Bloomington, 2016 pp. 188- 193

Evaluation procedure:

The examination will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Recognize the types of film damage and degradation

Create efficient film heritage preservation policies

Know how to define the needs of a preservation space

INSPECTION AND IDENTIFICATION OF AUDIOVISUAL MATERIALS 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary sector:

Disciplinary field: L-ART/04 MUSEOLOGY AND ART RESTORATION CRITICISM

Number of credits: 3 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): GABRIELE PERRONE

OBJECTIVES AND CONTENTS OF THE COURSE

The objectives of the course are to provide the skills necessary to identify and repair filmic materials. These objectives will be achieved through face-to-face teaching and hands-on labs.

PROGRAM

Program of study preparatory to the work of authentication, material analysis, archival evaluation and restoration of audiovisual artifacts, to be carried out through work conducted on photochemical elements. The course includes direct comparison with objects or collections of museum interest with a view to their possible restoration or duplication for preservation and public access. This second course focuses particularly on sound-era productions; therefore, it delves into triacetate and polyester media.

Reference texts

The Film Preservation Guide. The Basics for Archives, Libraries, and Museums, National Film Preservation Foundation, San Francisco CA 2004. ISBN 0-9747099-0-5

Web: www.filmpreservation.org/preservation-basics/the-film-preservation-guide

Alfonso del Amo García: Inspección técnica de materiales en el archivo de una filmoteca, Filmoteca Española, Madrid noviembre de 2003. CD-R

Physical Characteristics of Early Films as Aids to Identification, New expanded edition, Camille Blot-Wellens

Gamma Group (Ed.): The Vinegar Syndrome. Prevention, Remedies and the Use of New Technologies. An Handbook, Association des Cinémathèques Européennes, [Bruxelles]; Gamma Group, [Bologna 2000]

Handouts provided by the lecturer

Evaluation procedure:

Oral and practical examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Analysis, inspection and repair of filmic materials.

PROGRAMMING AND ACCESS TO AUDIOVISUAL HERITAGE

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary field: L-FIL-LET/11 ITALIAN CONTEMPORARY LITERATURE

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

The course will provide students with the tools necessary to identify the role of the film programmer/curator and critical engagement with different programming situations, to be able to respond to the practical and ethical challenges that arise when working with archival images and sound material. The methodology involves the use of face-to-face teaching and hands-on workshops in audiovisual analysis and programming.

PROGRAM

The course focuses on the practice of audiovisual programming in museums, archives, independent exhibition venues and film festivals in both its live performance and online and VoD forms. It examines film programming through case studies involving film archives and exhibition venues, both festivals and unique events. It deals with conceptual issues related to

programming and practical organizational issues (such as budget, funding, rights negotiation, representation, etc.). It will examine the figure of the programmer and its relationship to other activities within archives, such as preservation and screening, and how archives can encourage different forms of access through its own publications, events and productions, as well as through the role of new technologies. The course will also look at some key issues: individual vs. collective access; film programming design, budgeting, documentation and press control; legal issues; screening and theater management; archival lending; archival film services; and writing a program for the public. The relationship between programming, knowledge and writing film history will be analyzed. Periodically, the programming activities of film archives and film festivals will be analyzed, which will be the basis for rehearsals and tests. Finally, meetings with various figures inherent in programming will be scheduled during the course whenever possible: distributors, exhibitors, film curators and programmers.

Reference texts

Main texts (required):

- Nico de Klerk, *Showing and Telling: Film heritage institutes and their performance of public accountability*, Vernon Press, 2017, p. 328;
- Peter Bosma, *Film Programming: Curating for Cinemas, Festivals, Archives*, Columbia University Press, 2015 (II edizione aggiornata 2017), p. 154;

General Handouts (mandatory):

- 1_Jan Christopher Horak, *Constructing history: Archives, Film programming and Preservation*, in *Journal of Film Preservation*, n. 102, April 2020, p. 27-36;
- 2_Brian Meacham, *Between the Archive and the Multiplex: 35mm Film Programming in the Post-film Era*, in *Journal of Film Preservation*, n.97, October 2017, p. 27-36; [da scansionare]
- 3_Noordegraaf J., Saba C., Le Maitre B., Hediger V., (edited by), *Preserving and Exhibiting Media Art: Challenges and Perspectives*, Amsterdam University Press, 2013, p. 305-414;

- 4_De Valck, Marijke, Finding Audiences for Films: Programming in Historical Perspective, in Jeffrey Ruoff (ed.) *Coming Soon to a Festival Near You: Programming Film Festivals*, St. Andrews: St. Andrew Film Studies, 2012, p. 25–40;
- 5_Eric de Kuyper, Silent Films in their First Decades: Objects for Research or for Exhibition?, in Loiperdinger, Martin (ed.), *Early Cinema Today – KINtop1: The Art of Programming and Live Performance*. New Barnet: John Libbey, 2011, p. 53-66;
- 6_Frank Kessler, Programming and Performing Early Cinema Today: Strategies and Dispositifs, in Loiperdinger, Martin (ed.), *Early Cinema Today – KINtop1: The Art of Programming and Live Performance*. New Barnet: John Libbey, 2011, p. 137-146;
- 7_John Belton, Introduction: Film and Copyright, in John Belton (ed.), *Film History special issue*, 19, 1, 2007, p. 107-108;
- 8_Commission of Programming and Access to Collections, The FIAF Declaration on Fair Use and Access, in *Journal of Film Preservation*, n. 74/75, November 2007, p. 3-8; Covid-19
- 9_Paolo Cherchi Usai, "I can't breathe". Extinction rebellion to film preservation, in *Journal of Film Preservation*, n.103, October 2020, p. 9-14;
[<https://ita.calameo.com/fiaf/read/0009185405e93f4ed62de>]
- 10_Cecilia Cenciarelli, Lockdown in Bologna; or Il Cinema Ritrovato Year Zero, in *Journal of Film Preservation*, n.103, October 2020, p. 15-18;
[<https://ita.calameo.com/fiaf/read/0009185405e93f4ed62de>]
- 11_Esteve Riambau, Experiencias y reflexiones en tiempos de virus, in *Journal of Film Preservation*, n.103, October 2020, p. 41-44;
[<https://ita.calameo.com/fiaf/read/0009185405e93f4ed62de>] Film festival, rassegne, programmi
- 12_Cardona R, Ribas I., Sanchez-Salas D., La sesión vuelve a empezar. Proyectamos el pasado: Cine rodado en España de 1896 a 1910, in *Journal of Film Preservation*, n. 102, aprile 2020, p. 111-119; [<https://ita.calameo.com/fiaf/read/000918540f3cb696be436>]
- 13_Mitchell, S. E.D., Programmer as Festival Spokesperson: Information Management Strategies at the Toronto International Film Festival, in Aida Vallejo, and Maria-Paz Peirano

(eds), *Film Festivals and Anthropology*, 2017, Cambridge: Cambridge Scholars Publishing, p. 305–321;

- 14_Di Foggia, Giacomo, *Cinephilia and Festivals: On the Need to Analyze the Lives and Ideas of Festival Founders*, in *Cinergie*, 6, 2014, p. 42–49 (<http://www.cinergie.it/?p=4929>)

- 15_Brigitta B. Wagne, *Revival on the Mountain: The Politics of Cinematic Rediscovery at the Telluride Film Festival. An Interview with Tom Luddy, Festival Co-Founder and Co-Director*, in Alex Marlow-Mann (edited by), *Film Festival Yearbook 5: Archival Film Festivals*, St Andrews: St Andrews Film Books, 2013, p. 233-242;

- 16_Pasquale Cicchetti, *The Past Lives of Images: Curatorial Practices and Marketing Strategies in Archival Cinema. An Interview with Nick Varley, Managing Director of Park Circus*, in Alex MarlowMann (edited by), *Film Festival Yearbook 5: Archival Film Festivals*, St Andrews: St Andrews Film Books, 2013, p. 243-251;

- 17_Paolo Cherchi Usai, *The Archival Film Festival as a 'Special Event': A Framework for Analysis*, in Alex Marlow-Mann (edited by), *Film Festival Yearbook 5: Archival Film Festivals*, St Andrews: St Andrews Film Books, 2013, p. 21-40;

- 18_Bryony Dixon, *The Relationship between Archives and Festivals: Reflections on the British Silent Film Festival*, in Alex Marlow-Mann (edited by), *Film Festival Yearbook 5: Archival Film Festivals*, St Andrews: St Andrews Film Books, 2013, p. 110-115;

- 19_Lucy Mazdon, *The Festival de Cannes: Archive or Archivist?*, in Alex Marlow-Mann (edited by), *Film Festival Yearbook 5: Archival Film Festivals*, St Andrews: St Andrews Film Books, 2013, p. 117-127;

- 20_Di Chiara, Francesco and Valentina Re, *Festival/Film History: The Impact of Film Festivals on Cinema Historiography. Il cinema ritrovato and Beyond*, in *Journal of Film Studies*, 21, 2011, p. 2–3, p. 131–51;

Recommended readings (optional):

- 1_Gianni Canova, Servono ancora le cineteche ai tempi di Youtube?, in 8 ½ , luglio 2015, p. 35;
- 1_Emiliano Morreale, Sono castelli infestati dagli spettri?, in 8 ½ , luglio 2015, p. 36-37;
- 1_Matteo Pavesi, Dentro al tunnel dei sogni, in 8 ½ , luglio 2015, p. 38-39; - 1_Gian Luca Farinelli, Il patrimonio del passato esce dagli archivi grazie al digitale, in 8 ½ , luglio 2015, p. 40-41;
- 1_Livio Jacob, Quei newsreel sulla grande guerra disponibili online, in 8 ½ , luglio 2015, p. 42;
- 1_Claudia Gianetto, Il digitale è più fragile e invecchia subito, in 8 ½ , luglio 2015, p. 43;
- 1_Paolo Cherchi Usai, Come conservare una collezione di cento film ed essere felici, in 8 ½ , luglio 2015, p. 44-45;
- 1_Enrico Magrelli, Sarà la rete la futura cineteca di Babele?, in 8 ½ , luglio 2015, p. 46;
- 2_Jon Wengström, Collection Building and Programming in the Future, in Journal of Film Preservation, n.88, aprile 2013, p. 17-20;
- 3_Andrea Haller and Martin Loiperdinger, Stimulating the Audience: Early Cinema's Short Film Programme Format 1906 to 1912, in Loiperdinger, Martin (ed.), Early Cinema Today – KINtop1: The Art of Programming and Live Performance. New Barnet: John Libbey, 2011, p. 7-22;
- 4_Antti Alanen, Reinventing Ourselves In Programming. A Finnish Perspective, in Journal of Film Preservation, n. 79-80, May 2009, p. 31-36;
- 5_Paolo Cherchi Usai, David Francis, Alexander Horvath and Michael Loebenstein (eds), Case study #1: Curating the Documenta 12 Film Programme, in Film Curatorship: Archives, Museums, and the Digital Marketplace, Vienna: Austrian Film Museum/Syntagma, 2008, p. 130–40;

- 6_David Pierce, Forgotten Faces: Why Some of Our Cinema Heritage Is Part of the Public Domain, in John Belton (ed.) Film History special issue, 19, 1, 2007, p. 125-143;

- 7_Rinella Cere, Exhibiting cinema: the cultural activities of the Museo Nazionale del Cinema, 1958–1971, in Film History, 18, 2006, p. 295–305;

Evaluation procedure:

Final written and oral midterm examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Methods, techniques, and practices of the presentation of film works in a cultural context and in the following research areas: a) the exhibition of collections on a permanent basis within an archival and museum institution; b) the staging of specialized programs in the context of festivals, reviews, and conferences; c) the individual consultation of artifacts for study purposes; and d) the dissemination of audiovisual heritage using digital platforms.

HISTORY, TECHNIQUE AND RESTORATION OF COLOR IN AUDIOVISUAL ARTIFACTS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 128 HOURS

Professor(s): ALICE PLUTINO

OBJECTIVES AND CONTENTS OF THE COURSE

The course on the history, technique and restoration of color in audiovisual artifacts is based on learning the different methods used throughout film history to achieve color, and the management of color in the restoration workflow. The main objective of the course is to make students able to understand the nature of color on analog media and then digitize and manage them in the digital workflow without loss of information. The course is conducted with face-to-face lectures and hands-on labs.

PROGRAM

The course program covers the following topics:

- History of color in cinema: additive and subtractive synthesis, main coloring techniques.
- Sensitometry: analysis of dynamic range acquisition on film.

- Colorimetric conversions: conversions from reflectance/transmittance spectra to colorimetric coordinates.
- Digitization: introduction to analog to digital acquisition.
- Color simulation in digital: limitations and potential of digital.
- Color management, color correction and color grading: theoretical and practical introduction to color management in digital.
- Color restoration: different approaches to color restoration.
- Image quality assessment: metrics for restoration quality assessment.

Reference texts

A. Plutino, *Tecniche di restauro cinematografico - Metodi e pratiche tra analogico e digitale*, Dino Audino Editore, 2020

Evaluation procedure:

On-going evaluation

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the course, students will be able to handle the color of an audiovisual artifact from analog to digital, and to make philologically correct choices in the stages of digitization and color restoration.

JURISPRUDENCE OF THE MOVING IMAGE

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field: L-ART/04 MUSEOLOGY AND ART RESTORATION CRITICISM

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 2°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): MASSIMO BIENVENIÙ

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to explore the various legal issues pertaining to the work of accessing, restoring, depositing and presenting filmic and non-filmic materials typical of public and private film and museum institutions.

In particular, it emphasizes the differences in the field of audiovisual law between Italy, Europe and Anglo-Saxon territories, in order to prepare practitioners to interface with the subject globally.

The different trajectories that have accompanied the birth and development of cinema throughout its history are traced, from patent disputes to the emergence of the question of copyright, to issues related to the public domain, legal deposit, 'orphan' films, commercialization on different formats, and new legislation on digital access and new platforms.

PROGRAM

- Overview of the history of copyright law
- Copyright in Italy, the Italian legislation
- Specific cases dedicated to the audiovisual sector
- Modalities of use of copyright for the preservation and restoration of cinematographic works
- Copyright on the Internet

Reference texts

Texts:

Claudy Op Den Kamp, *The Greatest Films Never Seen*, Amsterdam University Press, 2017

Peter Decherney, *Hollywood's Copyright Wars: From Edison to the Internet*, Columbia University Press, 2013

Paolo Cherchi Usai, *Are All (Analog) Films "Orphans"? The Moving Image*, Volume 9, Number 1, Spring 2009, University of Minnesota Press

Kristin Thompson, *The Celestial Multiplex*, 2007

Film:

Nickelodeon, P. Bogdanovich, 1976

Toute la memoire du monde, A. Resnais, 1956

La valigia dei sogni, L. Comencini, 1953

Evaluation procedure:

The test takes the form of a written test consisting of a series of questions, some of which are notional in nature and others requiring the solution of a 'practical' copyright issue question.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Through the course, the student acquires the basics of copyright law, has an awareness of the legal issues one encounters in the professional practice of working as an archivist, restorer, conservator, distributor, festival or review programmer, and some basic tools to try to solve them independently.

**corso di CONSERVAZIONE E MANAGEMENT DEL
PATRIMONIO AUDIOVISIVO**

3° anno

SOCIOLOGIA E PROJECT MANAGEMENT DEI PROCESSI CINETECARI
WORKFLOW DEL RESTAURO AUDIOVISIVO
ANALISI DELL'OPERA AUDIOVISIVA 2
STORIA E RESTAURO DELLE REGISTRAZIONI SONORE II
CRITICA ARTISTICA DEL RESTAURO AUDIOVISIVO
PRATICHE DI CONSERVAZIONE DELLE COLLEZIONI FILMICHE
ACCESSO DIGITALE AL PATRIMONIO AUDIOVISIVO
LABORATORIO DI SALVAGUARDIA DELL'IMMAGINE IN MOVIMENTO
ESERCITAZIONE DI PRATICA CINETECARIA

SOCIOLOGY AND PROJECT MANAGEMENT OF FILM PROCESSES

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary field: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

Specialization course in technical, economic and managerial management related to projects for the preservation and cultural enhancement of audiovisual heritage. The methodology involves the use of face-to-face teaching and analysis workshops.

PROGRAM

The curriculum traverses the entire decision-making process of a project to acquire, preserve, restore, present, or access the collections of an audiovisual museum or archive, with special emphasis on the management of the budget, personnel, and relationships with the people and funding bodies of the film institution.

Reference texts

Main texts (Required):

- D. Cavallotti, D. Lotti, A. Mariani, (a cura di), *Scrivere la storia, costruire l'archivio*, Meltemi, Milano, 2021;
- Marcello Seregni (a cura di), *L'immagine colore: Le fer à cheval, un film Pathé*, Artdigiland, Dublino, 2016;

Handouts (Required):

Sergio Bruno, *Correggere o non correggere. Il restauro di Il portiere di notte*, Bianco&Nero n. 604, Edizioni Csc, Roma, 2022, **pp. 47**;

- Petra Marlazzi, *L'archiviazione digitale dei fondi "non-theatrical" attraverso la prassi laboratoriale*, in *Immagine. Note di Storia del Cinema*, n. 20 (2019), Persiani Editore, Bologna, 2019, **pp. 153-174**;
- Francesca Angelucci, *Il Fondo Alberto Sordi alla Cineteca Nazionale: acquisizione, riordino, schedatura e restauro dei documenti del cineasta* in *Bianco&Nero* n. 592, Edizioni Csc, Roma, 2018, **pp. 180-189**;

Evaluation procedure:

Final written and oral midterm examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the course, students will be able to approach the preparation of audiovisual material restoration projects with organizational and management skills. Specifically, they will

know how to envision a workflow and end goals. They will have the skills to request and evaluate estimates from laboratories, compare different methodologies by making specific choices.

AUDIOVISUAL RESTORATION WORKFLOW

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 10 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 340 HOURS

Professor(s): PAOLO TOSINI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to enable the student to mature the skills necessary for the implementation to application of a proper restoration workflow. The course includes face-to-face hours and 300 laboratory hours.

PROGRAM

The technical basis of any film restoration project is the definition of an operational pathway (also called workflow) consistent with the project addressed from time to time in a museum or archival context. The program of work involves the evaluation and application of components in the main types of workflows (photochemical, digital, and hybrid). The workshop places special emphasis on multiple workflow trajectories, depending on the specific needs of the materials used and the restoration project taken as a whole.

Reference texts

The Digital Dilemma. Strategic issues in archiving and accessing digital motion picture materials (s.l. The Science and Technology Council of the Academy of Motion Picture Arts and Science)

The Digital Dilemma 2. Perspectives from Independent Filmmakers, Documentarians and Nonprofits Audiovisual Archives (s.l. The Science and Technology Council of the Academy of Motion Picture Arts and Science)

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will have acquired sufficient skills and practices to create and apply a restoration workflow.

ANALYSIS OF AUDIOVISUAL WORK 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 2 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 64 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

In continuity with the module Analysis of the Audiovisual Work 1, the module Analysis of the Audiovisual Work 2 focuses on defining the works most directly belonging to the tradition of the European avant-garde or nouvelle vagues, such as New Hollywood, or the Eastern European schools, such as Lodz and Soviet cinematography from Kalotozov's When Storks Fly onward. Ideological codes will be a subject of discussion for the student, who must emphasize the ability to extract ideological structures from the texts examined.

PROGRAM

Soviet Cinema of the Thaw

The Polish School of Lodz

Hungary and Czechoslovakia: Jancso, Stvabo and Forman

Brazilian cinema novo

The New Hollywood: Scorsese, Spielberg, Coppola, Lucas, De Palma, Pakula, Penn, Rafelosi

The British in Hollywood: Schlesinger and Reisz

The Italian New Wave: The Taviani Brothers, Bertolucci, Bellocchio

Required texts

F.Di Giammatteo, *Storia del cinema*, Marsilio, 1998

F.Di Giammatteo, *Lo sguardo inquieto*, La Nuova Italia, 1995

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Know how to identify and extract ideological structures from the texts examined.

HISTORY AND RESTORATION OF SOUND RECORDINGS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary field: L-ART/07 MUSICOLOGY AND HISTORY OF MUSIC

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 84 HOURS

Professor(s): FRANCO BOSCO

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to put into practice the knowledge assimilated in the first course, particularly in preservation or restoration projects. The course will provide hours of face-to-face lectures and 30 hours of practical laboratory.

PROGRAM

The course is devoted to soundtrack restoration techniques; identification and analysis of magnetic and digital soundtracks; and practices of reconstruction, remastering and restoration of the sound signal on non-photographic media with a view to their preservation in a film library context, with the possibility of practical exercises on materials from public or private collections.

Reference texts

Del Amo Garcia A., *Inspección técnica de materiales en el archivo de una filmoteca*,
Filmoteca Española, Madrid, 1996

Simone Corelli, Stefano Mainetti e Gilberto Martinelli, Dialoghi, Musica, Effetti: il Suono
nell'Audiovisivo

Evaluation procedure:

The examination will consist of an oral interview on the content covered.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

ART CRITICISM OF AUDIOVISUAL RESTORATION

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary sector:

Disciplinary field: L-ART/04 MUSEOLOGY AND ART RESTORATION CRITICISM

Number of credits: 6 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 84 HOURS

Professor(s): LUCA BANDIRALI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to develop an awareness of the ontological status of film as a work of art, while simultaneously acquiring models of analysis and interpretation of the filmic text aimed at critical judgment. In particular, the course aims to build analytical and evaluative skills with respect to the outcomes of restoration processes. Lectures are divided into face-to-face teaching and commented viewings.

PROGRAM

Ontology of the work of art. Art as a class of objects. The ontological status of the cinematic work. History of the artistic and cultural legitimization of cinema. Functions of film criticism. Theories of artistic and architectural restoration. Models of restoration criticism. Viewing and analysis of restored film works.

Reference texts

Rossella Catanese, *Lacune binarie: il restauro dei film e le tecnologie digitali*, Bulzoni, Roma 2013.

Evaluation procedure:

Oral Exam.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to analyze, interpret and evaluate restored film work.

FILM COLLECTION PRESERVATION PRACTICES

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 4 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 84 HOURS

Professor(s): MIRCO SANTI, GIANANDREA GRASSO

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course, developed through direct examination of one or more groups of artifacts, is to describe and explain the most common strategies implemented in order to establish preliminary intellectual control of new items, with a view to future conservation, restoration and access projects. The course includes lectures and workshops.

PROGRAM

Day-to-day activity in a film library includes, among other things, direct confrontation with collections of filmic, extra-filmic, electronic or digital materials recently acquired by the institution. The course will provide, through the study of materials, a practical insight into the preservation of audiovisual materials. Special attention will be paid to reduced formats (9.5mm, 16mm, 8mm, Super8) and the most common videographic formats.

Reference texts

Montanaro C. , Dall'argento al pixel. *Storia della tecnica del cinema* (2009), Linea Edizioni, Padova, 2019

Cherchi Usai P., *Silent Cinema.A guide to Study, Research and Curatorship* (1991), BFI, Londra 2019

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will have acquired the practical and theoretical skills to propose concrete alternatives, depending on the type of material, to the best conservation.

DIGITAL ACCESS TO AUDIOVISUAL HERITAGE

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): MASSIMO BIENVEGNÙ, MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

The course is devoted to the analysis of the methods, techniques and cultural strategies underlying the presentation of audiovisual heritage on Internet platforms for individual enjoyment for study, research, and recreational purposes. The methodology involves the use of face-to-face teaching and analysis workshops.

PROGRAM

The program is articulated through the analysis of the main web platforms for accessing film history, discussed in relation to their critical apparatus, the tools offered to contextualize the works presented, and the deontology of restoration understood as a vehicle for the dissemination of film art.

Reference texts**Main texts (Required)**

- Stefano Baschiera; Francesco Di Chiara; Valentina Re (a cura di), Re-Intermediation: distribution, online access, and gatekeeping in the digital European market, Cinéma&Cie n. 29, anno 17, 2018
- Marzia Morteo, Archeologia del web. Le origini del cinema online, Franco Angeli, Roma, 2013;

Evaluation procedure:

Final written and oral midterm examinations

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the course, students should have acquired the critical skills to evaluate the contexts of online presentation of audiovisual content. They will have gained analytical skills related to online programming. They will be familiar with the main online accessibility proposals of national and international archives, film libraries and cultural institutions. They will have skills regarding rights and copyright issues.

DIGITAL ACCESS TO AUDIOVISUAL HERITAGE

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

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Professor(s): MASSIMO BIENVEGNÙ, MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to analyze how the advent of new technologies has revolutionized the concept of access with regard to materials preserved within museums, film libraries and archives. By tracing the history of digital access through examples in which it has been used by institutions to obviate user interface issues, the course seeks to give an overview of the digital issue, from reproducibility possibilities to storage and access.

There is also no shortage of legal, ethical and deontological insights on the subject.

PROGRAM

- History of access to images
- The Rules of Engagement of the FIAF Access Manual, 1997

- The Digital Millennium Act of 1998, digital access
- Issues of digital image preservation
- Case studies of digitization projects within European and world film libraries
- Technological evolution of digital film restoration tools.

Reference texts

Sabine Lenk (compil.), "Manual for Access to the Collections", in Journal of Film Preservation, Volume XXVI, No. 55 (1997)

Giovanna Fossati, From Grain To Pixel, Amsterdam University Press, 2009

Torkell Sætervadet, FIAF Digital Projection Guide, Brussels: FIAF, 2012

Jurij Meden, Scratches and Glitches Observations on Preserving and Exhibiting Cinema in the Early 21st Century - Filmmuseum Synema Publications Series, 2021

Evaluation procedure:

The final examination will be held in oral form through a discussion between the student and the lecturers

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student who takes this course will gain a historical perspective on the advent of digital within the workflow of film libraries, museums and archives, which will also enable him or her to act with greater awareness within specific projects of digitization, presentation and archiving of materials.

MOVING IMAGE PRESERVATION LABORATORY

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 7 CFU

Course: PRESERVATION AND MANAGEMENT OF AUDIOVISUAL HERITAGE

Year of study: 3°

Semester: ANNUAL

Duration: 86 HOURS

Professor(s): MASSIMO BIENVEGNÙ, MARCELLO SEREGNI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to build a restoration project with the student, both in technical and research aspects. The course will provide hours of face-to-face lectures and 30 hours of practical laboratory.

PROGRAM

Organizing and implementing an audiovisual restoration project requires a combination of specific skills. The course, developed in laboratory form, examines each of the components in its application to examples of audiovisual heritage preservation. In particular, it will evaluate the different solutions adopted in relation to the characteristics of the film (color, sound, format, medium) and the type of project (feature film, short film, or an entire collection), grafting them onto the preservation practices used in museum and archival work.

Reference texts

Yliopisto O. , Digital Film Restoration and Remastering, University of Oulu Department of Information Processing Science, Oulu, 2011

Kevin Brownlow *Silent Films, What Was the Right Speed?*, Sight & Sound, 1980, Archiviato https://web.archive.org/web/20111109054638/http://www.cinemaweb.com/silentfilm/bookshelf/18_kb_2.htm)

Evaluation procedure:

The exam will consist of an oral interview on the content covered in the lectures.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The student will have acquired in-depth practical competence in carrying out one or more restoration projects.