



Master in Film
Preservation Studies

Preser— vation

The labyrinth of
images of our time



MASTER IN FILM PRESERVATION STUDIES

The Master in Film Preservation Studies forces students to confront the (theoretical, technical and ethical) dilemmas generated by film as part of our tangible and intangible heritage.

In addition to addressing all aspects related to the identification of images and sounds in photochemical, magnetic, and digital formats, the course also deals with the tools required for managing existing collections and creating new ones.

It introduces students to audiovisual material review, preservation, and restoration protocols and procedures, using both mechanical and digital tools, enabling them to gain real-world practical experience in the lab.

The Film Preservation Studies course is in constant dialogue with the work carried out by the Basque Film Archives, which enables students to experience first-hand what it is like to work in an FIAF-approved film archive.

More information about the school's pedagogical model

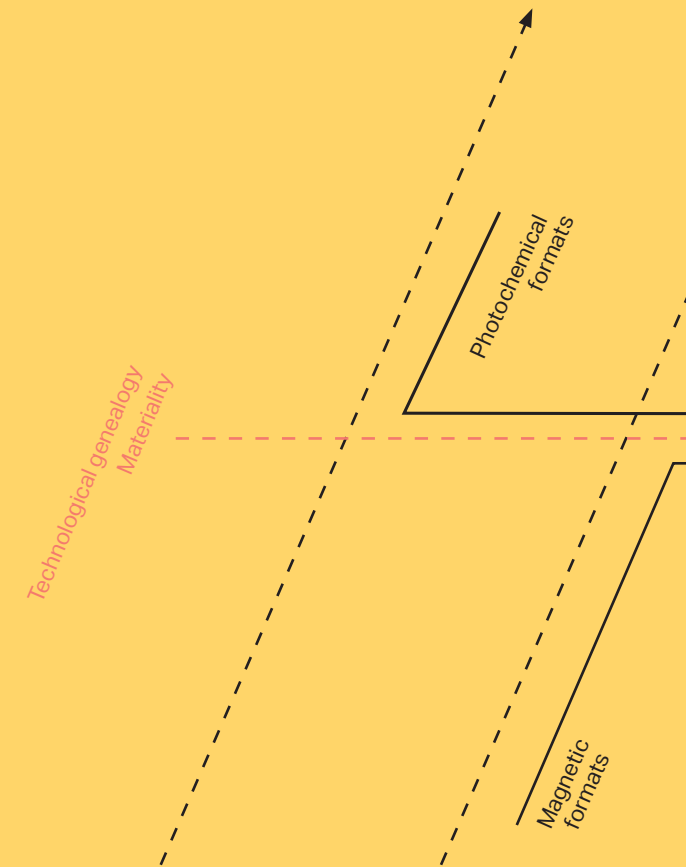


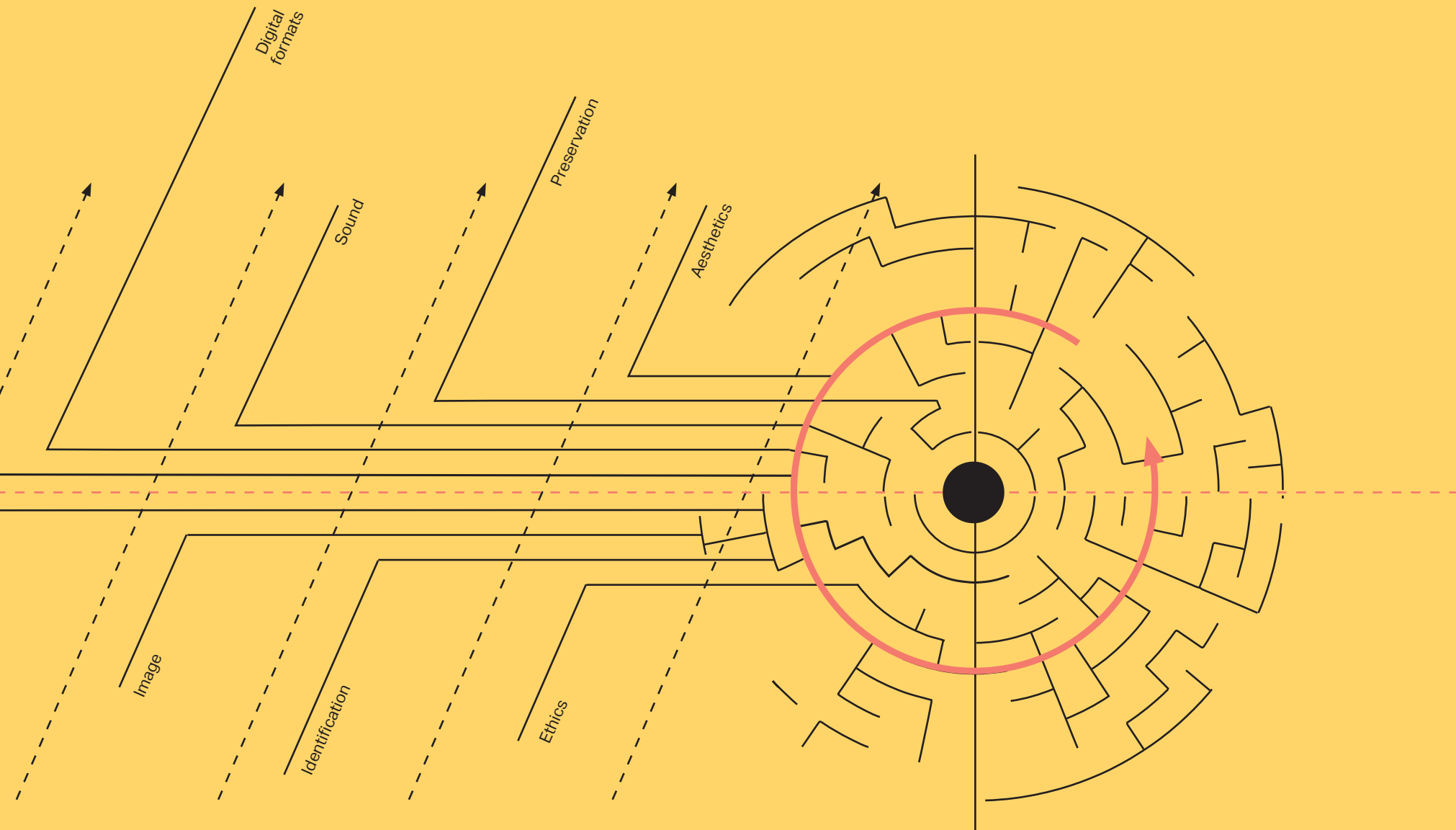
THE LABYRINTH OF IMAGES OF OUR TIME

The structure of the Film Preservation Studies master's degree course approaches cinema through its material nature and technological genealogy. The first two modules explore the photochemical origin of film images, and the subsequent ones focus on the peculiarities of the magnetic and digital formats.

These branches together form a common set of specific knowledge: each image and each sound poses unique questions about its identification, degradation, preservation and cataloguing, but also about aesthetic and ethical issues, about the future of cinema, its sense of history and the profession of the archivist.

The content systematisation and working methods proposed by the course do not, however, lead to a simple and/or simplified understanding of the material under study. Quite the opposite, in fact; at the end of their journey, students are invited to explore the 'grand memory of images' from a complex and paradoxical perspective. And this is just as it should be, because even when the path to follow is perfectly defined, the journey of an archivist always leads eventually to the labyrinth of images of our era. The greatest treasure we could ever inherit.





ACADEMIC PROGRAMME

Core subject

This subject provides a general introduction to cinematic thought and the history of cinema.

The Art of Aberrations: Histories and Aesthetics of Cinema

This is an introductory course on the aesthetics and history of cinema, approached from the crossroads of the present, in which, beyond the crisis being experienced by the very concept of history as a totalising narrative, real suspicion is spreading about the ordering of diachronic time and the idea of progress. The subject questions whether it is possible to chart the history of cinema from our own time: a history that is paradoxical and plural, open and rhizomatic, nonlinear, carnivalesque and metamorphic.

Speciality subjects

This set of subjects addresses specific knowledge and provides a gradual immersion into the issues of each of the three specializations.

The Philosophy, Ethics and Politics of Film Preservation

This subject analyses the preservation of audiovisual works from a critical perspective, establishing theoretical, ethical and philosophical foundations.

The Cataloguing, Documentation and Curating of Archives

This subject adopts a theoretical-practical approach to the cataloguing of audiovisual works, analysing the evolution of media from photochemical to digital formats and the challenges posed by changes in technology for the preservation and classification of our heritage.

Management of Audiovisual Archive Collections

This subject analyses the methodologies, standards and challenges of managing audiovisual archives, providing students with tools for designing strategic plans adapted to different institutional situations.

Map of the Three Archives: Archive and Research Methodologies

This subject engages in an investigative, critical and curatorial exploration of film archives, articulating memory, action and screening within a philosophical framework in order to question and subvert traditional uses.

Identifying, Preserving and Digitising Video Materials

Research into the history of video formats, their technical characteristics and use, risk factors and the principles of and tasks involved in managing this type of collection.

Photochemical Images I. 16 mm Laboratory

This subject, which is eminently practical, enables students to familiarise themselves with manual film development procedures in the lab.

Photochemical Images II. Vostok Film Developer

The aim of this subject is to teach students to develop colour film mechanically on a film developing train.

Identifying and Preserving Photochemical Materials

This subject focuses on the study of films that form part of an archive, identifying their technical characteristics and the deterioration they have suffered, and offering methodologies for inspecting, treating, researching and preserving them.

Digital Processing of Images I: Digitisation

Students will learn the basics of digitisation, along with the strategies they need to follow in each specific case.

Digital Processing of Images II: Diamant

The aim of this workshop is for students to become familiar with the DIAMANT-Film Restoration software, its different tools, its possibilities, its limits and its risks, by working practically with specific materials.

Digital Processing of Images III: Da Vinci

The aim of this subject is for students to become familiar with film restoration tools using the DaVinci Resolve 18 software package, and to learn how to apply techniques for facilitating the restoration of cinematographic materials.

Sound History and Restoration

This subject includes an initial theoretical part dealing with the basic concepts involved in identifying films, with special focus on sound materials.



ACADEMIC PROGRAMME

Cross-cutting subjects

The cross-cutting subjects are the expansive territory of EQZE, where each student finds their specific vocation or the most diverse paths of knowledge.

EQZELab. Professional Film Laboratory

The subject introduces students to the techniques and workflows of a professional laboratory through the practical handling of specific technologies for developing (16 mm colour and black and white), colour correction and copying.

The Art of Primitive Emulsions

This workshop takes a look at the production of home-made photochemical emulsions. It is ideal for those interested in the history of materiality and film as a material that forms and distorts thoughts, images and sounds.

Tinting and Toning

This workshop explores the original colour of film and the aesthetic possibilities offered by different techniques for turning black and white works into colour films.

Zinebotanika

Based on the camera-less filmmaking techniques used by Stan Brakhage in films such as *Mothlight* and *The Garden of Earthly Delights*, this workshop explores some techniques and processes for creating a film herbarium.

Interpreting and Conserving Complex Media Artworks

Using case studies, this subject explores complex works of contemporary art with the aim of gaining insight into the principal problems of, and the emerging strategies for, conserving multimedia art.

Listening Observatory

The Observatory provides a space for sound-based training, practice and research.

Starting Points

This subject aims to bring students face to face with the nature of their film and the methodology used to make it. Each work will be explored from the starting point of the soul of the creative journey; the need to expand the field of this journey on the basis of specific stimuli and the materialisation of the project from its written form.

Video-essays and Rewritings of History

The history of cinema and its critique are constantly being rewritten, with each new work entering into dialogue with those that went before. The increase in popularity experienced by audiovisual essays over recent years embodies this critical and creative dimension. This subject explores the different forms of this genre and its links with key moments in both cinema itself and its critique.

Igniting the Word: Poetic Writing Workshop

"Igniting the Word" is about observing with open senses, searching for the precise word, the exact phrase, the necessary image. It is, in essence, a writing workshop that uses the ignited word to summon emotion.

More information about the syllabus



TEACHERS

The faculty of the Master's in Film Preservation Studies at Elías Querejeta Zine Eskola comprises active film professionals with accredited prestige in the field of restoration and preservation.

Specialization subjects

Santiago Aguilar
(Researcher and filmmaker)

Catalina Altuna
(Restorer)

Franco Bosco
(Restorer)

Peter Bubestinger
(Computer engineer)

Carolina Cappa
(Research Department coordinator)

Silvia Casagrande
(Preservationist)

Alfonso del Amo
(Restorer)

Joxean Fernandez
(Director of the Basque Film Archive)

María Fuentes
(Restorer)

Sonia García López
(Researcher)

Oskar González
(Chemical engineer)

Gema Grueso
(Restorer)



Niko Iturralde
(Photographer)

Luis Alberto Juárez Pineda
(Restorer)

Maddi López de Arkaute
(Restorer)

Ricardo Matos Cabo
(Curator)

Carlos Muguero
(Director of EQZE)

Clara Rus
(Colorist)

Clara Sánchez-Dehesa
(Film Archive Studies Department coordinator)

José Luis Sanz
(Restorer)

Lorena Soria
(Restorer)

Cross-cutting subjects

Peio Aguirre
(Curator)

Cristina Álvarez López
(Essayist)

Yolanda Cáceres
(Colorist)

Xabier Erkizia
(Sound artist)

Michel Gaztambide
(Screenwriter)

Mar González de Larramendi
(Head of studies of EQZE)

Mona Jiménez
(Archivist)

Adrian Martin
(Film critic)

Cristina Neira i Aparicio
(Cinematographer)

Esther Urlus
(Visual artist)

More information about the faculty

EQUIPMENTS

The EQZE equipment and facilities provide students with access to analogue and digital film tools for both capturing images and sounds, as well as processing, post-production, restoration, preservation, and screening.

These are some of the main spaces through which Film Preservation Studies are conducted:

PHOTOCHEMICAL LABORATORIES

The laboratories have all the technical equipment necessary to carry out inspection, recovery, preservation, development (both amateur and professional), correction and editing operations on film material. The technical equipment of this space consists of two Debie developing trains, a Bell & Howell contact copier (16 mm) and a Filmlab Systems International Colormaster colour analyser for colour matching of positive prints.

INSPECTION ROOM

This is the room designated for the identification, inspection, and cleaning of photochemical and magnetic materials. It's equipped with individual winding tables and instruments for inspecting and checking prints and negatives, as well as splicers, sound synchronizers, small format moviola, a humidifying cabinet, and a laboratory fume hood for handling infectious materials.

DIGITIZATION ROOM

This room is equipped with two film digitisation scanners (a 16 mm, 9.5 mm and 8 mm Filmfabriek scanner and a 35 mm and 16 mm Cintel scanner), magnetic format playing devices such as VHS, Betacam, U-matic, DVCam and Hi8, etc., multi-standard equipment (NTSC and PAL) and audio players (CD, DAT, vinyl, cassette).

POST-PRODUCTION ROOM

This is the editing, image, and sound correction room, featuring seven workstations equipped with correction and restoration software, including DIAMANT-Film Restoration, DaVinci Resolve, Pro Tools, and the Adobe Creative Suite, as well as open-source systems. This space is also outfitted with Wacom graphic tablets and a DaVinci Resolve Micro Panel color grading console.

[More information about the technical equipment available to students](#)

[More information about the equipment](#)

PROFESSIONAL INTERNSHIPS

Film Archive Studies students will be able to complete a minimum of 100 hours of professional internships throughout the course in various institutions, starting with those that support the project (the San Sebastian Festival, the Basque Film Archive, and Tabakalera International Centre for Contemporary Culture) and extending to other institutions with which EQZE has collaboration agreements.

Among these institutions are the following:

- Arsenal Institut Für Film Und Videokunst
- Cine Cauce
- Cinemateca Portuguesa - Museu Do Cinema
- Filmoteca Española
- Institut Jean Vigo
- Light Cone
- Radio Televisión Española
- Xcèntric / CCCB

It's also possible to formalize internships that a student secures independently with an external organization or institution through a three-party agreement. The condition is that the host organization follows the university regulations and that internships take place within the established periods.

[More information about the professional internship program](#)



MASTER'S FINAL PROJECT



Elías Querejeta Zine Eskola is a project-based school and students from all three specialist areas must participate in a project or initiative of some kind as an end-of-course assignment. Projects may stem from students' own initiative or can form part of the different pre-existing avenues of research currently being explored by the school's Research Department.

The typology of final projects or works by the Film Preservation students is as follows:

- Research project
- Publication (academic work, essay)
- Preservation and conservation work
- Digitization and restoration work
- Creative work (film, installation)

All projects are assigned a tutor who accompanies the student right up to the final presentation.

[More information about the projects developed at the school](#)

A LABORATORY FOR THE RECOVERY OF FILM HERITAGE

Since its inception, Elías Querejeta Zine Eskola has been an integral part of the recovery processes for several films. This has been achieved both through the development of research projects and by the initiative of the students themselves, who have actively participated in all these efforts.

These are some of the films digitized and restored at EQZE:

79 primaveras
(Santiago Álvarez, 1969)

Antuca
(María Barea y Warmi Cine y Video Perú, 1993)

Biarritz y sus alrededores
(Compagnie Universelle Cinématographique, 1922)

Comunicado desde Argentina
(Colectivo Lucha Film, 1977)

El negro
(Eduardo Manet, 1960)

En el balcón vacío
(Jomi García Ascot, 1961)

Jeune femme à sa fenêtre lisant une lettre
(Jean-Claude Rousseau, 1983-1984)

Johnny Panic
(Sandra Lahire, 1987)

La paz
(Grupo Cine Liberación and María Elena Massolo, 1968)

Las ninfas de la charca
(José Ernesto Díaz-Noriega, 1935)

Lluvia
(Eugenio Granell, 1961)

Oración
(Marisol Trujillo, Miriam Talavera, Pepín Rodríguez, 1984)

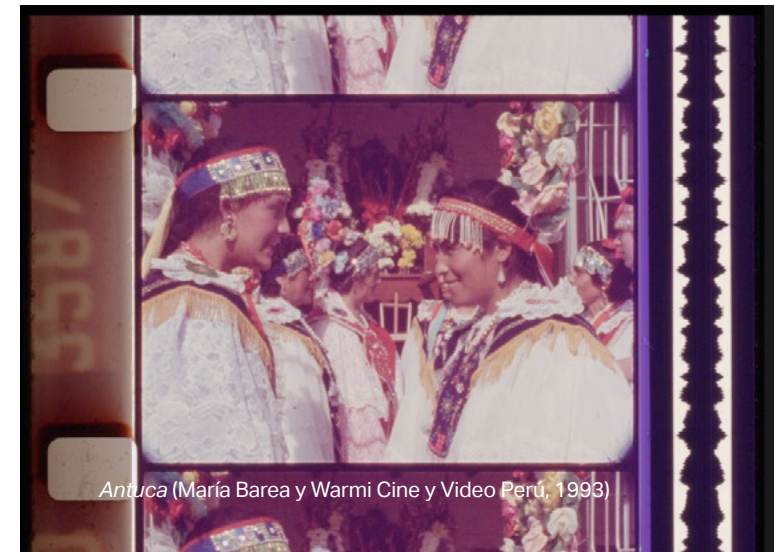
Gure Herria documentary series
(Tatus Fombellida, 1975-1985)

Valle de México
(Rubén Gámez, 1976)

Waheb al Horriyah / The Freedom Giver
(Kais al-Zubaidi, 1989)



En el balcón vacío (Jomi García Ascot, 1961)



Antuca (María Barea y Warmi Cine y Video Perú, 1993)



961)



Waheb al Horriyah / The Freedom Giver (Kais al-Zubaidi, 1989)



El jurado (José Ernesto Díaz Noriega)



79 primaveras (Santiago Álvarez, 1969)



STUDENT PROFILE

The Elías Querejeta Zine Eskola syllabus is designed for students with or in the process of earning a university degree (undergraduate degree), or those who have graduated from film school.

Under exceptional circumstances, the school may consider accepting candidates who, although not meeting the criteria above, can provide proof of sufficient experience in the film industry.

The Master in Film Preservation Studies program is designed for film and audiovisual professionals, historians, archivists, restorers, students of film, fine arts, art history, and audiovisual communication, as well as artists and researchers interested in the conservation, restoration, and research of film and audiovisual heritage.

Career opportunities

Graduates of the Master in Film Preservation Studies will be qualified to perform roles in environments such as:

- Audiovisual documentation centers
- Research centers
- Audiovisual collections
- Museum restoration departments
- Film preservation companies
- Film archives and cinemathèques
- Professional laboratories
- Audiovisual production companies



INSCRIPTION

Submission of applications

Applications can only be made using the form on the school's website, which will be activated at the start of the application period.

Candidates must include the following attached documents with their application:

- Copy of DNI, NIE, or passport
- Short biography
- Motivation letter
- Curriculum Vitae and/or portfolio
- Degree and/or academic transcript
- A dossier in which candidates present the project they would like to develop during the course

Resolution of applications

The Admissions Board and the Academic Board of the center will evaluate applications received during the registration period. Following an initial assessment of the applications, candidates may be invited for an interview (in-person or online).

The center will communicate the decision on their application to the candidates, which could be admission, waitlist, or non-admission, along with the program they're invited to join.

Enrollment

Once acceptance is confirmed, these applicants will receive all the necessary information regarding the documentation required, payment deadlines, and methods for formalizing and settling the tuition cost.

Admission to EQZE will only become effective once the reservation fee (20% of the tuition amount) has been paid within the indicated timeframe.

[More information about the registration process and frequently asked questions](#)

Academic Director: Carlos Muguero
Coordinator: Clara Sánchez-Dehesa

450 hours
+ 100 hours of professional internships

Maximum number of students: 15

Number of ECTS credits: 60 credits

Start: September 2026
End: December 2027
Duration: 15 months

Price: 4.700 euros (2025-2026 Academic Year)

Language: Spanish and English

ZINEMAREN HIRU ALDIEN ESKOLA



Con la participación de:



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