

RESTORATION OF FILM HERITAGE SYMPOSIUM

**Ljubljana / Slovenian Cinematheque / Tuesday, 11 April, and
Wednesday, 12 April 2017**

MEDNARODNI SIMPOZIJ O RESTAVRIRANJU FILMSKE DEDIŠČINE

**Ljubljana / Slovenska kinoteka / torek, 11. april in sreda, 12. april
2017**

Anniko Kross

Filmrestorer at EYE Filmmuseum in Amsterdam

The ongoing evolution of restoring early colour films

Case study: re-restoration of the Desmet collection

For about 20 years now, EYE has been continuously revisiting its restoration methods of preserving tinting, toning and stencil colours of films from the silent film period.

But EYE is not only changing the preservation methods for new restorations. In 2000, the originals and the preservation prints of the Desmet collection were revisited. Unsatisfying colour reproductions or preservations in b/w were put onto a list which was tackled during the Images for the Future project from 2008 to 2012. During this "re-restoration" project, tinted and toned films were restored with the Desmet method, while stencil (and handcoloured) films were restored with the digital intermediate route, grading the individual stencil colours digitally.

Furthermore, since 2012 the preservation prints of the Desmet collection were systematically digitized (specifically for the Desmet exhibition). During the process of translating film to digital files, colour reproduction again became an issue which had to be monitored and corrected in post-production. Various digitalisations are being revisited and re-done in accordance with the new quality standards.

A revision like this project makes accurate cataloguing very important for one to be able to distinguish the different preservation prints. It has also been shown that an accurate first cataloguing of the original is even more important as we saw and still come across films which are listed as b/w in the database, but upon viewing them it turned out that they are indeed coloured.

Annike Kross

Restavriranje zgodnjih barvnih filmov v nenehnem razvoju

Primer: re-restavracija zbirke Desmet

Filmski muzej EYE že 20 let dopolnjuje in razvija metode za restavriranje tintiranih, toniranih in ročno barvanih filmov iz obdobja neme kinematografije.

Pri tem se ne posveča le razvoju metodologije hranjenja restavriranih gradiv. V letu 2000 so pod drobnogled vzeli originalne kopije filmov iz zbirke Desmet ter njihove kopije, izdelane za namene hranjenja. V okviru projekta Images for the Future (2008-2012) so obravnavali predvsem nezadovoljive barve na restavriranih filmih in njihove črno-bele kopije za hranjenje. V projektu re-restavriranja so bili tintirani in tonirani filmi restavrirani z Desmet metodo, šablonsko in ročno barvane filme pa so restavrirali s tehniko digitalnega intermedija, ki je omogočala, da so bile posamezne barve obravnavane digitalno.

Od leta 2012 dalje poteka sistematična digitalizacija filmov iz iste zbirke, ki so jih prikazali na razstavi o Desmetovi zbirki. Tudi med tem projektom so naleteli na težave z restavriranjem barv, ki so jih naknadno popravljali v post-produkciji, filmi pa so bili ponovno digitalizirani v skladu z novimi standardi kakovosti.

Tovrstni projekti odražajo pomembnost sistemov za katalogiziranje, saj lahko med različnimi kopijami istega filmskega naslova ločimo zgolj zahvaljujoč dosledni dokumentaciji. Prav tako primer zbirke Desmet dokazuje, kako pomembna je pravilnost prvih vnosov – nekateri filmi, ki so bili prvotno zavedeni kot črno-beli, so se izkazali za obarvane, kar pa je odkril šele ponoven restavratorski poseg.

Benjamin Lerena

Chef de Projet – INA Paris (Institut National Audiovisuel Paris) / Project Chief at National Audiovisual Institute in Paris

Sound restoration

The lecture will focus on how to choose a material and how to play it properly. We will examine some typical defects and examples of sound before and after restoration.

Benjamin Lerena

Restavracija zvoka

Predavanje se bo osredotočilo na to, kako izbrati material in kako ga pravilno predvajati, spregovorili bomo o nekaterih tipičnih napakah in poslušali primere zvoka pred in po restavraciji.

David Walsh

Digital Preservation Consultant, IWM

Training and Outreach Coordinator, FIAF

Restoration Rules!

Many film archivists are deeply concerned about the impact of digital technology in the context of the rapid decline in traditional film production technology, with digital seen as the culprit when beloved classical movies are found to have taken on the look of HDTV. It is not digital technology which is at fault, but rather its thoughtless application.

David Walsh

Restavriranje – zakon!

Mnogi filmski arhivisti so zelo zaskrbljeni zaradi vpliva digitalne tehnologije, ki je povzročila nagle spremembe v tradicionalni tehnologiji filmske produkcije. Digitalno tehnologijo krivijo za to, da so naše priljubljene filmske klasike videti kot filmi, predvajani na visokoločljivostnem televizijskem zaslonu. Ampak krivec za tak videz ni digitalna tehnologija *per se*, pač pa predvsem njena nepremišljena uporaba.

Davide Pozzi

Director at L'Immagine Ritrovata

Executive Director at L'Immagine Ritrovata Asia

President at L'Image Retrouvée

Technical and ethical aspects of the restoration

Davide Pozzi will speak about film restoration from technical workflow and ethical aspects.

Davide Pozzi

Tehnični in etični vidiki restavracije

Davide Pozzi bo o restavriranju filmov spregovoril z vidika tehničnega poteka dela in etičnih principov.

Jonáš Svatoš (Head of Digital Laboratory), Matěj Strnad (Collections Development), Tereza Frodlová (Film Restorer), Jeanne Pommeau (Film Restorer and Curator)

Národní filmový archiv, Praha / National Film Archive, Prague

Digital Restoration in National Film Archive in Prague, as Supported Through EEA Grants

The NFA is about to finish its large and complex project Digital Restoration of Czech Film Heritage. Within this project, 14 feature films and programs were digitally restored and returned to cinemas. NFA's representatives will present and discuss their experience with digitization, related public tendering, supervision, collaboration, and outreach.

Jonáš Svatoš, Matěj Strnad , Tereza Frodlová, Jeanne Pommeau

Narodni filmski arhiv v Pragi

Digitalna restavracija filmov v narodnem filmskem arhivu (Národní filmový Archiv, NFA) v Pragi, ki je bila finančno podprta s strani programa FM EGP

NFA je tik pred tem, da dokonča kompleksen projekt digitalne restavracije češke filmske dediščine. V okviru projekta so digitalizirali 14 celovečernih filmov, ki so bili ponovno prikazani tudi v domačih kinematografih. Predstavniki NFA bodo predstavili omenjeni projekt ter delili svoje izkušnje z digitalizacijo in predstavitevijo novo digitaliziranih filmov javnosti. Spregovorili bodo tudi o nadzoru, sodelovanju, povezanih javnih naročilih in ozaveščanju o pomenu ohranjanja filmske dediščine.

Oliver Hanley

Academic staff, M.A. programme "Film Culture Heritage" / Ph.D. candidate, Filmuniversität Babelsberg *KONRAD WOLF*

Talkin' About My Re-re-re-restoration!

Since the late 1970s, scholars and archivists alike have paid increasing attention to the non-canonical areas of film history, yet – particularly where the selection of films for restoration is concerned – the canon continues to thrive.

Advances in technology, the discovery of hitherto unknown elements or the need to re-purpose and re-market film heritage as tangible commercial assets has resulted in a small number of high-profile titles being frequently re-restored to the detriment of other, comparatively unknown films. In this presentation, I will look at the “canonisation” of film restoration and its impact on the study of film history.

In addition, I will investigate some of the issues involved in teaching film restoration or restoration-related topics in different educational settings – from introductions to screenings of restored films in cinemas or at festivals, to the increasing number of higher educational institutions which deal to differing extents with film restoration in their respective curricula.

Oliver Hanley

Moja Re-re-re-restavracija!

Vse od 1970-ih let naprej akademiki in arhivisti vse večjo pozornost namenjajo nekanoniziranim področjem filmske zgodovine. Nasprotno pa je kanon, še zlasti, ko gre za izbor filmov za restavracijo, še vedno na prvem mestu.

Zaradi napredka v tehnologiji, odkritja doslej še neznanih elementov in potrebe po ponovni rabi in trženju filmske dediščine kot donosnega posla je bilo majhno število odmevnih in prepoznavnih naslovov restavriranih na škodo drugih, razmeroma neznanih filmov. V predavanju bomo poskušali problematizirati »kanonizacijo« filmske restavracije in vpliv, ki ga ima na študij zgodovine filma.

Raziskali bomo tudi nekaj vprašanj, povezanih s poučevanjem filmske restavracije in z njo povezanih tem v različnih izobraževalnih okoljih – od uvodov k projekcijam restavriranih filmov v kinematografih ali na festivalih do vse večjega števila visokošolskih institucij, ki se z obnovo filmov v različnem obsegu ukvarjajo v svojih učnih načrtih.

Paul René Roestad

President of IMAGO

Paul René Roestad will talk about the role of the cinematographer in the restoration process; about the authorship and the many experiences he gained by working on restoration projects throughout Europe.

Paul René Roestad

Vloga direktorja fotografije pri procesu restavriranja

Paul René Roestad bo z vidika direktorja fotografije spregovoril o vlogi slednjega pri procesu restavracije, o avtorstvu in o svojih izkušnjah pri restavriranju, ki jih je pridobil z delom v različnih evropskih državah.

Reto Kromer

AV Preservation by reto.ch

Before the restoration

Reto Kromer will talk about what is required before the restoration can even begin – how to have the best possible file available. He will share his thoughts on the preparation of the originals – the main part about the digitalisation of the originals – and a little about file formats for further restoration work and preservation.

Reto Kromer

Pred začetkom restavracije

Reto Kromer bo spregovoril o tem, kaj potrebujemo, preden se proces restavriranja sploh lahko prične – kako si že pred pričetkom restavriranja zagotovimo najboljšo možno obliko zapisa. Razmišljal bo o pripravi izvornih materialov – eni izmed ključnih stvari pri digitalizaciji – ter o formatih datotek za nadaljnji proces restavriranja in hranjenja.
