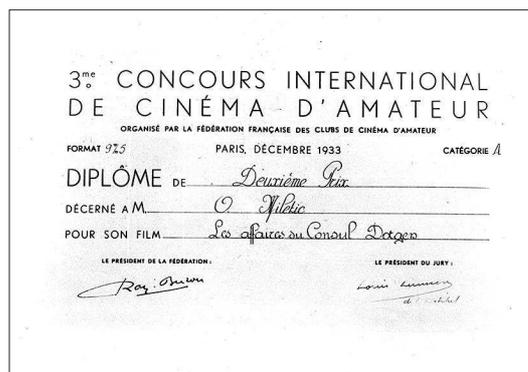
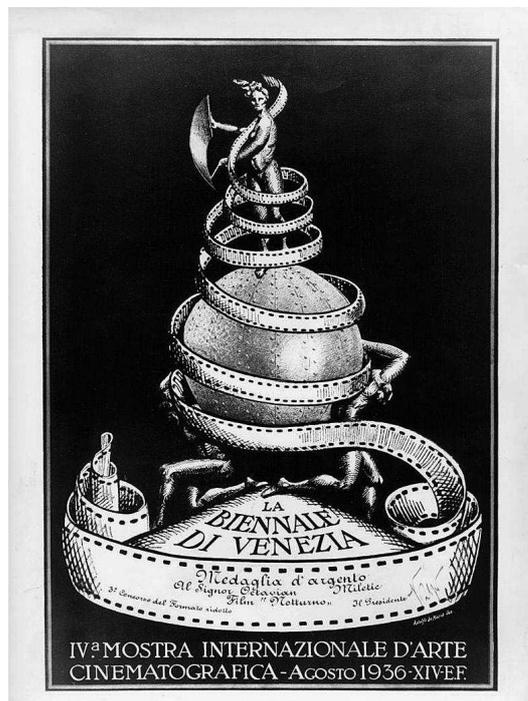
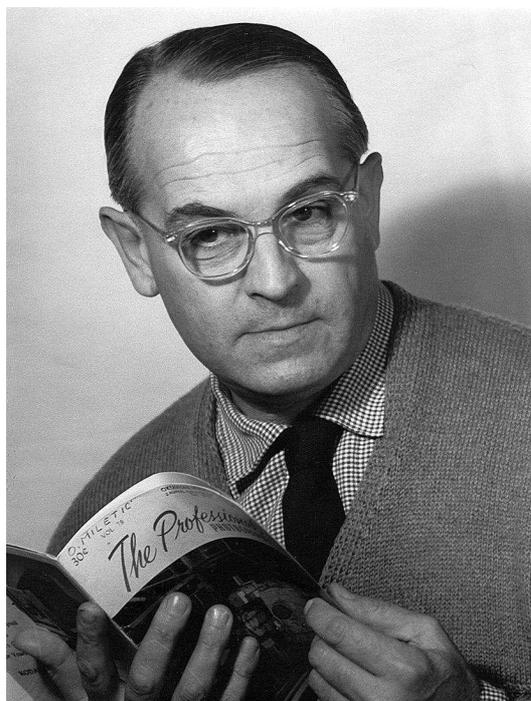


## OKTAVIJAN MILETIĆ – OD AMATERSKOG FILMA PREKO DVD IZDANJA DO BUDUĆIH GENERACIJA

CARMEN LHOTKA □ Hrvatski državni arhiv / Hrvatski filmski arhiv, Odsjek za zaštitu i restauraciju filmskog gradiva, Zagreb

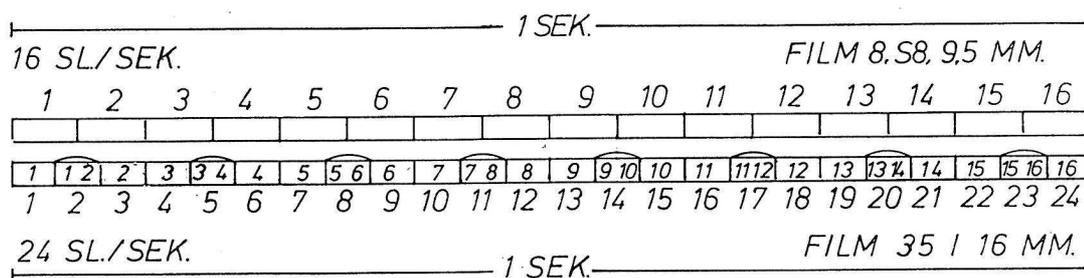


sl.1. Oktavijan Miletić

sl.2.-4. Filmovima Oktavijana Miletića dodijeljene su brojne domaće i europske nagrade prestižnih filmskih festivala.

Samo malobrojni filmski arhivi u svijetu imaju sačuvane veće filmske zbirke, a neki uopće nemaju sačuvanih filmova na tzv. malim ili amaterskim, supstandardnim formatima, 9,5-milimetarskom ili 8-milimetarskom, kao ni odgovarajuću snimateljsku ili projekcijsku tehniku.

Oni povlašteni koji ih imaju dužni su s jednakom pažnjom voditi brigu o njima kao i o ostalom dijelu filmskog nasljeđa. Kriterij pri vrednovanju određenoga filmskog gradiva mora biti isključivo njegova estetska, povijesna i opća kulturna vrijednost, dok je format na kojemu je materijal snimljen, samo obilježje vremena u kojemu su određeni filmovi nastajali.



sl.5. Inovacijskim postupkom snimatelja i redatelja Hrvoja Sarića "mali" su formati uspješno povećani na 35 milimetarsku filmsku vrpču, koja je sve do danas ostala "profesionalni format".

Ponegdje nalazimo samo kopije filmova izuzetno popularnog sustava kućnog kina iz 1920-ih i 1930-ih godina. Te filmske kopije na 9,5-milimetarskom formatu imale su ulogu današnje televizije ili videa. Najveći broj takvih filmova pronađen je na preokretnoj filmskoj vrpci u obiteljskim zbirkama i njihova je starost oko devedeset godina. Navedeni je format bio izvanredno dobro prihvaćen među amaterima, kako u Europi, tako i u našoj zemlji. Prepoznaje se po perforaciji na sredini vrpce, između dvije slike (fotograma), zbog čega je površina slike veća nego na formatima koji imaju perforaciju sa strane.

Zbog pohrane u privatnim zbirkama, na sobnim temperaturama, filmovi su uglavnom postali suhi i lako pucaju. Pravo je čudo da je te filmove još uvijek moguće prikazati na odgovarajućem projektoru iz istog vremena (uglavnom *Pathé Baby*).

Kad je Hrvatska kinoteka početkom 1980-ih preuzela vrijednu obiteljsku zbirku doajena hrvatske kinematografije Oktavijana Miletića na filmskoj vrpci od 9,5 mm, trebalo je pronaći način kako je identificirati, učiniti dostupnom istraživačima, povjesničarima i široj javnosti. Filmski arhivisti, ali i filmski tehnolozi, našli su se pred novim izazovom: kako kratke filmske uratke namijenjene obiteljskoj zabavi prikazati u profesionalnim uvjetima?

Budući da su to bili naslovi koji su već u vrijeme svog nastanka osvajali brojne domaće i europske nagrade na prestižnim filmskim festivalima – od Zagreba preko Berlina i Pariza do Barcelone i Venecije, trebalo ih je približiti široj publici, što je značilo presnimiti ih na isti medij – na filmsku vrpču, i prikazati u kinodvoranama, iako to nije bila njihova prvotna namjena.

Pokrenut je poseban projekt zaštite: inovacijskim postupkom snimatelja i redatelja Hrvoja Sarića ti su "mali" formati uspješno povećani na 35-milimetarsku filmsku vrpču, koja je sve do danas ostala "profesionalni format".

Postupak nije bio nimalo jednostavan – "uski" formati amaterskih filmova predviđeni su za prikazivanje brzinom od 16 do 18 sličica (fotograma) u sekundi, dok se standardni kinoformati (35 i 16 mm) projiciraju brzinom od 24 sličice u sekundi. Da bi se povećanjem dobila korektna filmska kopija, ubacuje se svaka treća sličica (za vrijeme presnimavanja), čime se povećava broj kvadrata sa 16 na 24 sličice u sekundi. Radi anuliranja diskontinuiteta, svaki treći novonastali kvadrat vremenski je sastavljen od pola ekspozicije prethodne i pola ekspozicije sljedeće sličice. Takvim postupkom nastaje "umetnuti",

novi i u kontinuitetu, slikovno različit, filmski kvadrat.

Projektom zaštite filmova snimljenih na supstandardnim formatima, što ga je podržalo Ministarstvo kulture RH, a realiziran je u Laboratoriju Jadran filma, Hrvatska kinoteka zaštitila je ukupno 208 filmova.

S pojavom elektroničkih zapisa i s razvojem digitalne tehnologije, amaterski filmovi pionira hrvatskog filma dobili su novu priliku.

Godine 2011. filmski materijali koji su prije 30-ak godina "povećani" s filmske vrpce od 9,5 na 35 mm digitalizirani su (skenirani) i pripremljeni za obradu uz pomoć računalnih programa. Naime, na zamjenskom 35-milimetarskom izvornome materijalu i tonskim kopijama filmova izrađenima na acetatnoj filmskoj vrpci ostala su djelomično kopirana oštećenja i manjkavosti prenesene s originalnih materijala, koja je trebalo sanirati djelomičnim postupkom digitalne restauracije.

Pojavio se i novi izazov za restauratore – svi oni "umetnuti" kvadrati, sličice ili fotogrami bez kojih bi prije 30-ak godina bilo nemoguće pogledati jedan od najvrednijih dijelova naše filmske baštine na velikom – kinoplatnu, sada su postali višak. Izbačeni su svi novonastali dijelovi, ogolili smo originalne zapise kojima je Miletić polovicom 20. st. oduševljavao publiku i stručnjake iz svijeta filma i ponovo ih približili publici – ovaj put u digitalnom obliku, na svima dostupnim DVD izdanjima.

### Što danas?

U vrijeme kad tehnika i tehnologija napreduju velikom brzinom, kad su nam promjene u načinu zaštite vlastite audio-vizualne baštine svakodnevice, postavljamo si pitanje što i kako dalje. Vratiti već restaurirane materijale ponovo na filmsku vrpču ili krenuti ispočetka: digitalizirati izvornike na uskom formatu i ponoviti cijeli postupak restauracije?!

Hoćemo li:

□ filmove povećane laboratorijskim (fotokemijskim) postupkom i restaurirane digitalnim načinom ponovo ispisati na filmsku vrpču (još uvijek jedini provjereni arhivski medij čija trajnost, ako se čuva u primjerenim mikroklimatskim uvjetima, veća od 300-tinjak godina),

ili :

□ digitalizirati postojeće 9,5-milimetarske originalne zapise (čija tehnička kvaliteta s vremenom postaje sve

upitnija), restaurirati ih digitalnim postupkom, pa trajno zaštititi ponovnim ispisom na filmsku vrpцу,

ili:

□ prezentirati postojeće arhivsko gradivo u trenutačno dostupnom obliku, pratiti razvoj tehnologije u sklopu vlastitih (uglavnom nedovoljnih) mogućnosti i prilagoditi se nekoj novoj, budućoj metodi pohrane AV baštine ?

Što god mi odlučili, čije god savjete prihvatili ili preporuke slijedili, poučeni dugogodišnjim vlastitim i tuđim iskustvom, uvijek se vraćamo istom zaključku: Biti filmski arhivist znači uvijek biti na početku!

#### **OKTAVIJAN MILETIĆ – FROM AMATEURFILM VIA DVDS TO FUTURE GENERATIONS**

Very few film archives in the world have in their keeping sizable collections of films on the so called “small” or amateur film stock formats – these are the sub-standard 9,5 mm or 8 mm formats – or the appropriate equipment for filming or projecting them. In fact, some archives do not keep such materials and equipment at all.

Those lucky ones that have such collections are required to accord them the same care and attention they devote to other elements of the film heritage in their care. Criteria used to assess the value of film material should include only its aesthetic, historical and cultural significance, while the format on which the film was recorded represents only a mark of the period in which it was made.

Occasionally it is possible to find copies of films made for the home theater systems which were extremely popular in the 1920s and 1930s. These copies exist on a 9,5 mm format, and in their time they served a function that television and video have today. The majority of such films has been found on reversible film in various family collections, and they are over eighty years old. This particular (9,5 mm) film format was widely accepted among amateur enthusiasts throughout Europe, including Croatia. It can be easily recognized by the perforations located in the middle of the film, between each two individual frames, which enables a larger image area when compared to film formats with perforations along the edge.

The practice of storing the material in private collections at room temperatures resulted in most films becoming dried out and fragile. It is a miracle these films can still be projected at all, using appropriate projection equipment from the same period (mostly Pathé Baby).

When the Croatian Cinematheque took over, in the beginning of the 1980s, a valuable family collection of 9,5 mm films made by a doyen of Croatian film, Oktavijan Miletić, it was necessary to find a way to identify its contents and make it available to researchers, historians, and the general public. Film archivists and technicians alike were thus faced with a new challenge: how to present short films, originally intended for family entertainment, while meeting professional film standards?!

Since the films in question had already won numerous awards at prestigious film festivals domestically and throughout Europe around the time of their creation – from Zagreb, Berlin and Paris, to Barcelona and Venice – it was important to bring them closer to a broader audience, which meant copying them onto the same type of medium (film stock) and showing them in cinemas, although this was not what they were originally intended for.

Therefore, a special preservation program was initiated – through an innovative procedure developed by the film cinematographer and director - Hrvoje Sarić, the aforementioned “small” formats were successfully enlarged onto 35mm film, which to this day remains the professional film standard.

The process was anything but simple: amateur films on “narrow” formats were meant to be projected at a rate of 16-18 images (photograms) per second, while the standard film formats (35mm and 16mm) are projected at 24 frames per second. In order to obtain a representative copy of the film through the process of magnification, the number of frames per second is increased from 16 to 24 during the copying process by inserting a new frame after every two original ones. In order to eliminate discontinuity, this third inserted frame is made up of ½ exposition of the previous and ½ exposition of the subsequent image. This process thus results in an inserted frame which is new, continuous and has a different image than either of its neighbouring frames.

As a result of the program for protection of films recorded in sub-standard formats, supported by the Croatian Ministry of Culture, and carried out in the Jadran Film Laboratories, the Croatian Cinematheque was able to preserve 208 films in total.

Appearance of electronic storage and development of digital technologies created a new opportunity for the amateur films made by a pioneer of Croatian film.

The materials “enlarged” from 9,5 mm onto 35 mm stock almost 30 years ago were digitally scanned in 2011 in preparation for computer-aided processing. Since the damage and deficiencies from the original materials were copied onto the replacement 35 mm originals and sound copies, made on acetate film stock, they needed to be repaired through the process of partial digital restoration.

Restoration experts faced a new challenge in the process: all those “inserted” frames (images, photograms), which made it possible to watch these valuable elements of our film heritage on the big screen some 30 years ago, were now unnecessary. Therefore, digital techniques were used to eliminate all the subsequently inserted parts, returning to the original material Miletić recorded in mid-20<sup>th</sup> century, which so thrilled audiences and film experts alike during that period. These films have now been made available to the wider audience again, this time in a digital form, on DVD.

What is to be done today?

At the time when film making techniques and technologies are evolving at a rapid pace, when changes in ways we protect and care for our audio-visual heritage are evident a daily basis, we ask ourselves how to continue?

To put the already restored materials back onto film stock or start from the beginning – to digitise the originals on “small” formats and repeat the whole process of restoration?

Should we:

Re-print the films which have been magnified through a laboratory (photochemical) process and subsequently digitally restored back onto the film stock (which is today still considered the only truly appropriate medium for archival storage of films, as its durability if kept under appropriate climate conditions exceeds 300 years)?

or

Digitise all the existing 9.5 mm original materials (whose technical quality is deteriorating over time), restore them digitally and then permanently protect them by re-printing them onto new film stock?

or

Present the materials in their current form, stay abreast of the new technological developments in accordance with our own (often inadequate) means, and take advantage of some new, as yet unspecified future method for archiving audio-visual materials?

In the end, whatever we decide, regardless of which advice and recommendations we follow, based on years of own experience and that of others, an inevitable conclusion always follows: To be a film archivist means always remaining at the very beginning!

Translation: Srđan Randić