



REMOVING THE VEIL OF TIME:

STEREO

THE DIGITAL RESTORATION PROCEDURE AT THE FONOTECA NACIONAL

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INTRODUCTION

The recording and reproduction of sound, beyond representing a physical phenomenon, is simultaneously a manifestation of culture and civilization. Sound is part of our lives, our identity and our collective memory, therefore, man has given himself the task of understanding, recording and preserving it. Sometimes, factors such as time or the processes of digitization and storage of the information contained in an analog medium, damage or alter this information, making it difficult to read.



 Carlos Chávez
"Prometeo"

PROCEDURE

- Audio proposal to restore
- Initial diagnosis and exploratory research
 - Project planning
- Documentary research and audio analysis
 - Digital intervention
- Final review and evaluation of the restoration
 - Proposal for dissemination



INITIAL DIAGNOSIS

In this phase, the technical data and reference information derived from the sound document are recorded and evaluated in order to make a diagnosis that allows projecting the scope and limits of the restoration. Here, it is necessary the knowledge of the digitization processes that each medium had, as well as the review of its conservation status to determine the relevance of a re- digitization, in order to work with the best signal extracted from an analog carrier.

DIGITAL RESTORATION?

It's a multidisciplinary effort in which NON permanent action and procedures are applied, on the basis of prior research, to a digital sound copy of an analogous medium. This intervention points toward preserving and recovering the integrity of the document, preserving its historical, cultural, social, technological and aesthetic instances. When this document has been altered by deterioration or modification, losing some of its functionality and meaning, it becomes a candidate to join the Digital Restoration Procedure of the Fonoteca Nacional.



 Raúl Hellmer
Field recording

RESEARCH/ANALYSIS

Both sound and listening as social constructions are elements that require deep study and analysis when we talk about sound restoration. Research in a restoration procedure helps us to know the reality, context and processes that permeated a recording. This, through the analysis, critical reading and contrast of various sources of information with the sound document. Therefore, it is essential to make a reading and interpretation of the audios through a critical and analytical listening, in dialogue with these sources. Knowledge and understanding of the processes and techniques of sound recording is indispensable for a greater understanding of the conceptions under which they were recorded. The research provides the framework within which the digital intervention will take place.



OBJECTIVES

Reinsertion into the collective memory and resignation of a sound document that throughout its history has lost its integrity and functionality, either by deterioration or modifications during digitization, storage or reproduction. The Digital Restoration Procedure seeks to make the sound heritage accessible, facilitating its reading through an informed intervention.



 Himno Nacional
Mexicano



 "El Último Sueño"
José F. Vásquez

DIGITAL INTERVENTION

Each symptom of deterioration corresponds to a type of noise whether spectral, tonal or dynamic; during the digital intervention these noises are attenuated within the framework of preservation. From this approach and without altering its identity traces, physical-chemical deterioration that cannot be resolved during the process of conservation of the carrier, is attacked. Based on the research results, modifications that the document may have undergone during digitization, storage or reproduction, are corrected. There are different tools to process digital audio, however, the most important tool for intervention is research, which also facilitates informed decision-making and defines the extent to which audio must be processed in order to preserve its authenticity.



CRITERIA/SCOPES

Research and initial diagnosis dictate the scope of the project, as well as the strategies and limits for each problem. On the other hand, our intervention criteria are based on the analysis and study of international guidelines for audio preservation and heritage restoration. The absence of ethical guidelines for sound restoration at international level leads us to make research the main tool for decision-making.

