

## Summary

### ***Stars Must Burn* by Andrzej Munk and Witold Lesiewicz – a restoration of sound recorded on the film print**

The idea of safeguarding and nurturing the especially significant products of one's endeavors has been a constant throughout the human history. The passage of time inevitably results in the deterioration of material works of art, leading to a gradual loss of their original qualities. The most acute consequence of this is a deterioration of the aesthetic value, which precludes the full emergence of the artistic value as intended by the creator. In the contemporary era, those engaged in the restoration of sound are faced with new challenges, requiring them to assume a significant degree of responsibility for the preservation of cultural heritage in the field of audio and audiovisual arts. This work presents a comprehensive overview of the various aspects pertaining to the restoration of sound recorded on film print, including theoretical, technological, practical, and aesthetic considerations. Additionally, it offers an account of an artistic endeavour, namely the sound restoration of the 1954 film *Stars Must Burn*, directed by Andrzej Munk and Witold Lesiewicz.

The initial chapter presents the theoretical foundation of the art of restoration, the terminology employed and the principles that underpin the practice of restoration. It also discusses the principles of restoration of a film and the methodology of sound restoration. The second chapter describes the historical context of the emergence of film stock as a medium for sound recordings and the advances in sound technology that preceded the recording of sound on film print. The third chapter provides an overview of the methodologies employed for the recording and subsequent reading of the sound accompanying the image on film print. Additionally, contemporary and innovative methods of reading optical soundtracks are presented. The fourth chapter considers the impact of the advantages and disadvantages of recording sound on film print on the specific challenges encountered during sound restoration. It also elucidates the psychoacoustic aspects that inform this field of work. The fifth chapter introduces the profile of Andrzej Munk as a filmmaker who demonstrated a particular sensitivity to the role of sound in film. This chapter presents the genesis of the film *Stars Must Burn* and offers an analysis of its sound layer. The sixth chapter outlines methodological assumptions for restoring film soundtrack, the procedure for selecting carriers and the digitisation using modern reading methods. It then describes relevant work on film sound restoration. The dissertation concludes with a summary, a bibliography, a filmography and a list of illustrations.