

## ACK REPORT ON THE DRA – DIGITALLY RESTORED AUTHORIZATE – PROJECT

Jerusalem 2015, IMAGO General Assembly

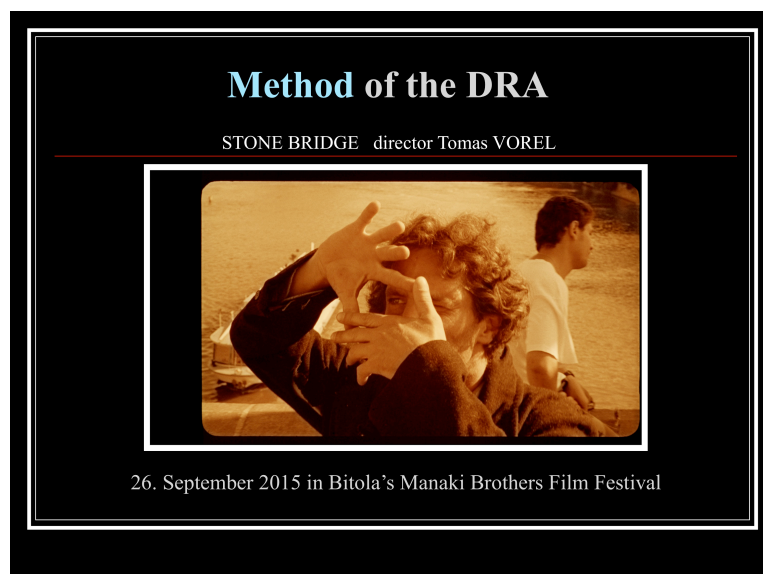
Cinematographer Oliver Stapleton, BSC:

We need to learn how to work with digital and learn what to protect and who needs to be involved. If we don't lay down those ground rules very rapidly at this point, the opportunity will be lost for the habits to form. It's a very important time in the next few years for the established cinematographers who have the clout to set some rules and standards, because if we don't speak up now, our job will be seriously diminished.

At the last IMAGO General Assembly in Delphi, IMAGO agreed that the Association of Czech Cinematographers would continue in Prague on the work of the DRA project to test if the DRA Method can be used in a practical way and that the ACK would bring to the next IAGA a report on the results and achievements of this process. At the same time, IMAGO was to reestablish harmonic relations with archivists (that is mainly with Mr. Mazzanti, the ACE president) and to start an open dialogue for everybody (because Europe is a democratic region) about the issue of digitisation of the national film heritage. Thus, the ACK report is as follows:

1. – The research programme held at the Academy of Performing Arts in Prague, AMU-NAKI, supported and funded by the Ministry of Culture of the Czech Republic, brought together experts on Cinematography, Sound Design, Direction, Production Management, Lawyers and Technical Engineers who completed a document "The DRA Method". The DRA Method is ready for state certification which will take place in the Spring 2016. The DRA Method exists.

2. – The first feature film was digitally restored using the DRA Method. The results are very successful. The output of the work is the Restoration report where results of digitisation were authorised as a new DRA original source of the film and signatures of the Director of the film, the Producer, Director of Photography, Sound Master, Restorer and all members of Expert Group are attached. All members have agreed that the result of the film restoration using the DRA method was superb. The title of restored film was *The Stone Bridge* by the director Tomas Vorel. Being applied in practice, the DRA Method has become reality and the fact that the DRA Method was used has become part of film credits for the first time!



3. – The researchers have proved in a scientific way that the DRA Method works also because the same project was carried out by three independent restorers and three independent expert groups. Conformity of these three independent groups was 85% which is GREAT SUCCESS! The result was confirmed by the author of the film who was not present at the time of restoration. It is not possible to say anymore that an expert group consisting of cinematographers would “improve” the look of the film in any sense.

4. – The Association of Czech Cinematographers made a field research and has several Memoranda of Understanding and cooperation. Almost all relevant film professions agree with the DRA method in the Czech Republic.

NCB	- Foundation for Czech Cinema	- producer of digital restoration
AFS	- Association of Czech Editors	- professional association
FITES	- Film and Television Union	- professional union
AFTP	- Association of Film and TV Producers	- professional association
HA	- Association of Czech Actors	- professional association and union
CT	- Czech Television	- state TV producer
OOAS	- Copyright Protection Organization	- collective society of Cinematographers and other right holders
OAZA	- Copyright Protection Organization	- collective society of Sound Designers
KUK	- Arts and Culture Trade Union Confederation	- trade union

5. – The AMU – NAKI research programme in Prague has an agreement for the future use of the DRA Method by the Czech Television Archive and has opened cooperation with Cinematographers and ACK on restoration of next feature films in 2015 and 2016. It means that the DRA Method starts to be used as an official process of restoration in the Czech Republic in practice. A great success!!!

6. – On 1<sup>st</sup> October 2015, the digital laboratory CPA – Centre of Consultancy and Analytical Services was opened at FAMU which is well equipped for researching and sampling DRA restoration work, having 35mm film projector KINOTON PF 38 EQ "Reference" suitable for projections of nitrate archival materials and 35mm, 16mm and S16mm negatives. The laboratory also houses digital studio projector BARCO DP4K-P PKG synchronised with a film projector with a colour corrector DaVinci working with 8K uncompressed data connected to the digitally network of the CESNET research project. In addition the laboratory has spectroradiometer Photo Research PR-740, inspection table KINOTON FVT 1200, recording negatives and prints whole field with sprocket holes in HD ProRes, serve to inspection and control of film sources, OXBERRY I. and II. printers and an old printer Debie Matip 35 mm step printer capable of copying damaged and shrunken films, 35 mm negative. The Centre can help digital restorers with any researching works including nitrate film sources.

7. – Academy of Performing Arts in Prague – FAMU opens a field of study for cinematographers with a Digital Restorer specialization.

8. – To further harmonic relations with archivists, the Association of Czech Cinematographers became an active member of AMIA, The Association of Moving Image Archivists. Members of ACK are recognized as Digital restorers working on restoration of Czech films.

Those are practical successes achieved by the ACK since IMAGO IAGA in Delphi.  
Association of Czech Cinematographers

Cinematographer Marek Jicha, ACK:

DIGITALLY RESTORED AUTHORIZE can be seen as cinematographers' sincere expression of care for the film archive. In many countries, it was exactly the cinematographers who founded film archives with the intention to preserve films in time for next generations. It is therefore natural that at the beginning of the digital age it is exactly the cinematographers who feel the need to help the archive. The archive must belong to film-makers. The archive is not a cemetery of films or a subject of business but a storage place of the results of artistic cinematographic work of great value. Films continue to be alive which was the main reason why they were made. Films must continue to live in the form that their authors originally created. A digital medium is an amazing tool that, with its zeros and ones, has completed the origination of the film medium as a tool for audiovisual storing of narrated stories. It is in no way possible to prevent this cultural asset from existing.