

Presentation of IMAGO Declaration of the DRA and research program NAKI opening in Prague by Marek Jicha and Jaromir Sofr at 4th July 2013 in Sala Cervi at Film festival Il Cinema Ritrovato Bologna. Speaker Marek Jicha:



Il Cinema Ritrovato
XXVII edizione

Bologna
29 giugno
6 luglio
2013

14.30 Cinema Arlecchino V.O. SOTT
Ritrovati e Restaurati
OSTRE SLEDOVANÉ VLAKY (*Treni strettamente sorvegliati*, Cecoslovacchia/1966) R.: Jiri Menzel. D.: 93'. V. ceca
Shivendra Singh Dungarpur introduce il film e un'anteprima del suo documentario sul regista ceco

14.30 Cinema Jolly V.O. SOTT
Allan Dwan, nobile primitivo (Replica sabato 6 ore 9.15)
THE INSIDE STORY (USA/1948) R.: Allan Dwan. D.: 87'. V. inglese

14.30 Sala Mastroianni
Ol'ga Preobraženskaja e Ivan Pravov
TICHIJ DON (*The Quiet Don*, URSS/1930)
R.: Ol'ga Preobraženskaja e Ivan Pravov. D.: 115'. Did. russe
Accompagnamento al piano di **Donald Sosin**

14.45 Sala Scorsese INCONTRO
Lezione di cinema
ROMA CITTÀ APERTA OGGI
Emiliano Morreale (CSC-Cineteca Nazionale) e Jean Douchet

15.45 Sala Scorsese INCONTRO
Omaggio a Jerry Lewis
BONJOUR MR. LEWIS – quarto episodio
(Francia/1982) R.: Robert Benayoun. D.: 55'. V. francese
Introduce **Jean-Pierre Berthomé**

16.00 Sala Cervi INCONTRO
Incontri sul restauro cinematografico
L'EMULSIONE CONTA
EMULSION MATTERS
Mariann Lewinsky, Anna Batistová (Národní Filmový Archiv) e Martin Koerber (Deutsches Kinemathek)
All'incontro partecipa **Jaromír Šofr** e al termine **Marek Jícha** presenterà il documento sul DRA (Digital Restored Authorize) proposto dall'associazione IMAGO

IMAGO DECLARATION OF THE DRA – DIGITAL RESTORED AUTHORIZE

Powerpiont presentation – Declaration on the screen

Dear Archivists, Restorers and Film Curators. All film Colleagues!

Let us introduce ourself. This is Jaromir Sofr, famous czech director of photography who cooperate on many Czech films known as Czech New vawe, you could see today his movie Closely watch trains, director Jiri Menzel, at Cinema Arlecchino, member of board of Czech Association of Cinematographers and professor of Cinematography on FAMU in Prague.

My name is Marek Jicha. I am a cinematographer too. I'm president of the Association of Czech Cinematographers and chair of the Cinematography Department at FAMU. I am entrusted representative of IMAGO subcommittee for film heritage digitization and restoration. IMAGO is European federation of Cinematographers. This association has members beyond Europe – for example, Australia, Japan, Mexico, Canada... In all, there are 47 national members.

IMAGO cooperates on many activities with different international bodies SMPTE, ISO or others. For example, now we are working on a procedure for measuring and evaluating the quality of screening in cinemas called IMAGO STAR. And another similar IMAGO activity is Digital Restored Authorize focused to the quality of image content presented in digital theatres which I would like to describe you in details today. You may know us. Our Technological committee head Mr. Kommer Kleijn cooperated with FIAF regarding standardization of additional and archival screening framerates.

Let me say short introduction about present feelings of cinematographers.

Because circumstances of the digitization of film industry are very quick just now, we can say that we are in a digital revolution. With it, comes some good and some bad presents. Cinematographers for example lost film camera and film laboratories, our main tools. We get a new tool – a computer with a lens. So we have had to go deeper into the space of digital computer postproduction in order to keep our position in our hands. We have had to shift our skills from analog and photochemical to digital. Now we are here, in the film archives, because you archivists are solving pretty much the same problems. You are losing film and laboratories and gaining digital picture and with that change, facing new challenges about how to archive digital film or how to make digital faithful reproduction of the film screened in the time of its origin, as famous restorer Luciano Berriatúa mentioned during FIAF conference in Barcelona this year.

For cinematographers as the co-authors of cinematographic works and authors of the image, associated in IMAGO, it is important to say that restoration of picture is our main interest as for all photographers is important how and who is restoring their photos. It is nature I think. By the way one of us, Boleslaw Matuszewski, is commonly acknowledged to be the first film archivist. Matuszewski published his groundbreaking article „A new source of history“ on 1898 in Paris, identifying film as an important historical record, which should be preserved in an archive for future generations. So cinematographer start it! I also start my film carrier as archivist at Barrandov studio by the way. Many film archives make digitization a restoration with cooperations or help with cinematographers already. Like in Prague. But there is no metodics and no research and no recommendations and rools about it.

European Commission alerted last year following reports from many of your archives that 85% of 1.03 million hours of European film heritage is out-of-commerce, and hence not accessible. While 98% is probably still not digitized, currently locked away in cans in the archives.

That is also why IMAGO approved the Declaration of the Digital Restored Authorize (DRA) as the set of conditions to be fulfilled in the concept of creation of digital master itself to preserve film heritage for future generations. The Declaration has been done at IMAGO Annual General Assembly on 16th February 2013 in Brussels. All the IMAGO members declared the authors' will to participate with restorers on film heritage digitization in order to

save both technical quality and authenticity of professional cinematography and likewise protect the authors' economic and moral rights.

You see this is an international activity on the part of film authors, in relation to protecting the "original version" of the film. We recognize that different countries will have varying concerns for this original version. For example complicated situation in Eastern Europe "ORWO" countries, where cinematographers had to damage the negative in order to get a certain look for their films. Cinematographers must intentionally change filming conditions to prevent negatives from bad tonality and colours. And to get correct look of their film intentions on the screen.

Actually IMAGO's Declaration of the DRA is only the first step in protecting the quality of the image and the rights of the authors. Our next step is to cooperate with film archives so as to make our research better. We would like to be sure to represent the joint interests of both authors and film archivists and prepare call about it for European Committee.

Because I haven't much time, I would like to explain and perhaps address possible criticisms about DRA that we have heard in the past, even from some people in the Prague film archive. It is quite important to correct those most common misconceptions from the beginning:

1st misunderstanding: „Word Authorize is an unattractive and incorrect word.“

Word Authorize is a neoplasm but it is the most accurate expression for the product of authorizations. Cinematographers as the authors of the film image, from a position of moral rights, can monitor and guard the quality of digitization and take responsibility for making the DRA certificate. The word Authorize best corresponds to its content. It is also good that the word is used with a unique meaning rather than an ambiguous word such as the Authority. The word Authorize is supported by English native cinematographers societies too.

Digital Restored Authorize is a product of Authorization by the Expert Group conducted by officially recognized Digital Film Restorer. The Expert Group include Film Historians, Archivists, Curators, technological Experts, other relevant Observers and mainly living Authors of the images and sound or the Representatives nominated by their Professional Associations. Cinematographers has such associations who are allowed to keep responsibility of their moral rights by many Copyright laws in Europe. IMAGO can guarantee it too. Now is time to establish the methodology keep the rules of procedure of the Expert Group in correct, democratic and significant way, respecting the Code of Ethics adopted by FIAF under supervision of the qualified Restorers. This is also task for the research team which has just start to work on methodology of film heritage digitization in cooperation between Academy of Performing Arts and National Film Archive in Prague.

2nd misunderstanding: „Cinematographers and IMAGO want to make money on digitization.“

It is not true! The fear that cinematographers want money is just opposite to the idea of DRA. The IMAGO declaration says, if digitization and restoration will be done correctly, cinematographers and their representatives will agree that they don't want any remunerations from the creation of the digital master use for generating of any kind of dissemination format. So it means the cinematographers as the only authors of image and co-authors of cinematographic works don't want any money if the quality of digitization will be correct. On

the contrary, with our cooperation, discussing optimal conditions for Digital Restored Authorize, the final costs of digitization should decrease but bring higher quality.

3rd mistake: „IMAGO wants to simply put a label on the work of film restorers or archivists.“

It is not true!!! On the contrary, cinematographers want to personally cooperate through their associations in the process of digitization by being members of the expert group under the restorer's supervision. Only with this cooperation do we believe the moral authors' rights will be safeguarded. It's also possible, many archives would welcome the DRA label on their DVD or Blue rays film editions as proof of a faithful visual reproduction, but IMAGO is not promoting DRA because of a label. For example you should have two labels: Director Approved Edition (DAE) or DRA – Digital Restored Authorize.

4th misconception: „Cinematographers want to change the look of the films“.

It is not true again!!! IMAGO declared DRA because we want to support the digitization of national film funds with no differences between reference prints and digitalized. Restorers are the only ones who can make changes and cinematographers in DRA expert groups will support the professional work of the restorers with state certificate. Faithful visual reproduction of the digital cinema copy compare to the film print screened in the time of its origin. Moreover we always trust that the restorers are the only ones who are responsible for the digital restoration process. And cinematographers in proposed expert groups in IMAGO Declaration of the DRA will support the professional work of these experienced and officially recognizes restorers.

5th frightening misunderstanding: „Problems with authors economic rights used by producers or distributors of films who want money for screening new digitized films even if high cost of digitization was not paid by them but by governments or other sponsors“.

This is not a problem of DRA. DRA solved problems of authors (cinematographers) moral rights. DRA wants quality of digitization and restoration. DRA wants to make methodics of expert group including cinematographers delegate from experts of profession associations. DRA is not about economic rights of authors or producers or distributors. DRA is about lower costs and higher quality of digital transfer to protect investors of those processes don't spent their high money on incorrect way. DRA should not frighten archivists and film archives or distributors of restored films. DRA = expert group of qualified restorers including experts of authors of image.

And that is why I would like to ask you for cooperation and suggestions in the creation of a general methodology for the Expert group to use in restoring and digitizing old films. We hope this methodology will allow the Authors of images to participate as active members together with the restorers, curators and film historians. Cinematography associations are able to generate from its members those experts who will be happy to be active partners with you. Methodology of Expert group should be recommendation also for other archives (even that they are starting the process of digitization) because our common goal is to keep quality in our hands together. That should be our common interest.

Moreover IMAGO would like officially ask European film archives for cooperations and suggestion on the

MEMORANDUM OF UNDERSTANDING ON DIGITAL RESTORED AUTHORIZED BETWEEN FIAF AND IMAGO MEMBERS

that should lead in

THE CALL FOR INTRODUCTION OF THE QUALITY STANDARDS REGARDING DIGITIZATION OF FILM HERITAGE

which could be officially proposed to the European Committee as the consultation papers to be incorporated into the Recommendation on digital film.

<https://ec.europa.eu/digital-agenda/en/pillar-vii-ict-enabled-benefits-eu-society/action-81-issue-recommendation-digital-film>



Jaromir Sofr, Giuan Luca Farinelli, Marek Jicha, Mariann Lewinsky just after presentation of the DRA at Cineteca Bologna.