

History of the DRA Method



ARCHIVING OUR IMAGES FOR THE FUTURE IN MAXIMUM QUALITY
DRA – SOLVING ETHICAL PROBLEMS OF DIGITAL RESTORATIONS

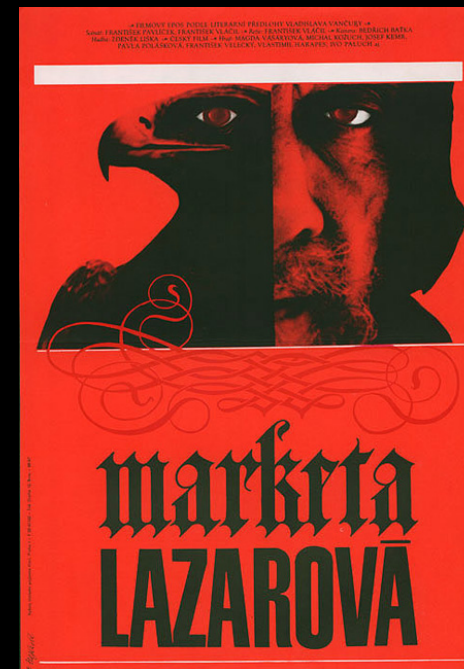
Association of Czech Cinematographers

History of the DRA Method

2011 – beginning of digital restoration in Czech Republic. **DRA idea.**

Work on film *Marketa Lazarova* – archivists are inviting cinematographers to cooperate on highest quality of digitization. First experiences and first idea about Digital Restored Authorize. Jaromir SOFR author of the word AUTHORIZE.

The word AUTHORIZE helps archivists and cinematographers with cultural ministry. State officials understand new word means new method and new process which need serious research.



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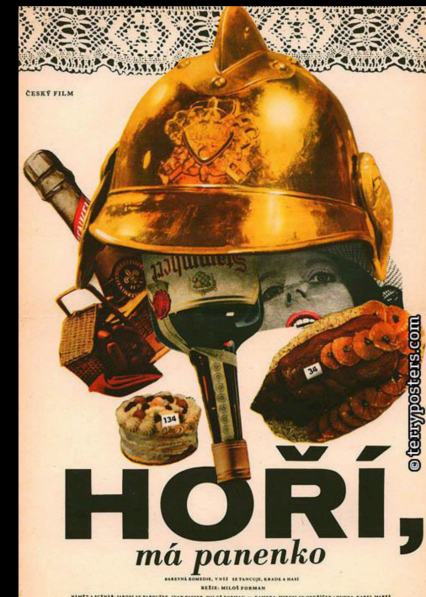
2011 – beginning of digital restoration in Czech Republic. **DRA idea.**

2012 – second restoration – Milos Formans film *Firemans Ball*. **DRA in use.**

Digitization team established expert group and asked the questions “Who is restorer?” and “What is this profession about?”

Expert group included three cinematographers Miroslav Ondricek ACK, ASC (author of image), + two Experts from Association of Czech Cinematographers

The experience answered any doubts held by archivist about cinematographers as experts.



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2012 – Czech Cinematographers and Sound Masters apply successfully for state grant for Research into methodics of digitization of national film fund “**NAKI**” and received 2mil EURO for 5 years. Czech ministry of culture officials recognize DRA as useful method which merits state support.

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2012 – ACK first presented **DRA at Paris IMAGO IAGA**, where it was decided to prepare text of future Declaration of the DRA.

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2012 – ACK first presented **DRA at Paris IMAGO IAGA.**

2012 – ACK started to cooperate **with IMAGO Technical Committee** to improve the text of IMAGO Declaration of the DRA.

– at Bydgoszcz IMAGO meeting ACK improved text of IMAGO Declaration of the DRA **with IMAGO Authorship Committee**

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2012 – ACK first presented **DRA at Paris IMAGO IAGA.**

2012 – ACK and IMAGO **improve the text of IMAGO Declaration of the DRA.**

2013 – **IMAGO IAGA MONS** vote for Declaration of the DRA .

2013 – next restoration of film *All My Compatriots* **using DRA method.**

History of the DRA Method

2013 – ACK made several presentations of the DRA method:

Paris - FEMIS GEECT & EFSN conference

Barcelona - FIAF conference

Bologna - Il Cinema Ritrovato

Slovakia - Krpacov Czech and Slovak Filmology Conference

Oslo - Digital Cinema Conference - IMAGO Declaration of the DRA

Bydgoszcz Cameraimage - FAMU NAKI presentation

Brussels - Film Expert Group, Subgroup of Film Heritage EC

Everywhere, ACK presented or negotiated DRA method, it always presented IMAGO Declaration of the DRA as well.

DRA Method today

2014 - ACK activities with DRA method

- ACK signed memorandum of understanding about **IMAGO Declaration of the DRA** with *Nadace ceske bijaky* (Czech foundation for digitization of Czech national film fund). Foundation recognized DRA method as useful for their interests to make highest quality of digitization.
- Oscar-winning director **Jiri Menzel signed support for DRA** because he wants to have his film *Closely watched trains* digitized by DRA method. Director of Photography has mandate to control that restoration will be done by DRA method.
- ACK 12th March 2014 unanimously voted at its General Assembly for **ACK Declaration of the DRA**, which has the same text as IMAGO Declaration of the DRA.
- ACK signed Memorandum of understanding about **IMAGO and ACK Declaration of the DRA** with Association of Czech Film Editors AFS.

Future of the DRA Method

Association of Czech Cinematographers initiated establishment of IMAGO DRA Committee

- 1) the image is digitally processed in appropriate spatial resolution + in original frame rate + in original aspect ratio and image size + appropriate dynamic range and color resolution;
- 2) it is produced with the supervision of officially recognized professional film restorers;
- 3) it is produced with the collaboration of authors of cinematography, sound and direction (if they are available) and representatives of their Professional Associations;
- 4) it is approved by "Expert Group" (officially recognized restorers, mentioned available authors and representatives of their Professional Associations) which should sign in mutual agreement an official certification;
- 5) the differences in visually perceptible quality between RP and DRA must be in reference to image tonality and color distribution unrecognizable as a key prerequisite for preserving the authenticity of film heritage;
- 6) It is used as the source for generating Intermediate Access Package (IAP) from which all delivery formats (for D-Cinema, TV, home-video, the web, etc.) must be derived without any distortion of criteria defined above (except resizing and different levels of compression, depending on the resolution of each delivery format)

Future of the DRA Method

CLOSELY WATCHED TRAINS



DRA RESTORATION

