

ARCHIVE ZONES

THE OFFICIAL JOURNAL OF
FOCAL INTERNATIONAL

SUMMER 2017

ISSUE NO. 102



FOCAL Awards 2017 – Special edition

Winners – nominees – souvenir snapshots

Double-award-winning Beatles' worldwide footage trawl

Music archive 'up for grabs'

The Archive industry source for

NEWS • FEATURES • EVENTS • REVIEWS



FOCAL
INTERNATIONAL
FEDERATION OF COMMERCIAL AUDIO VISUAL LIBRARIES

ARCHIVE ZONES (ONLINE) ISSN 2398-1814

CONGRATULATIONS

to all nominees & winners of the Focal International Awards 2017



FremantleMedia Archive

Email: archive@fremantlemedia.com Tel: +44(0)207 691 6733 www.fremantlemedia.com

FREMANTLEMEDIA
INTERNATIONAL



Editorial

Make your voice heard

The absolutely crucial moments in a relay race are the change-overs – when the baton is passed between runners, ideally at full speed and without dropping it! And thus it is with the takeover of FOCAL's new Management team. Anne Johnson and Julie Lewis were a very hard act to follow but Mary Egan, Madeline Bates and Amanda Dantas have now negotiated the biggest challenge of every FOCAL Year – the Awards night. Upon taking up the baton the team gave every indication of being up to speed and the job

Significantly too, they are happy to be scrutinised. Their first post-Awards initiative is a questionnaire to find out from our worldwide membership what you like – and maybe dislike – about the whole way the Awards are run.

So they are already 'passing the baton' to you – FOCAL members and *Archive Zone* readers. It's like democracy – it only works properly if everyone participates. So, please, if you haven't already, let us have your thoughts on the Awards and where they should be heading. We would welcome your feedback, whether



Michael Archer

you have managed to attend an Awards evening or not.

Equally, your quarterly magazine is only as good as the quality of its ideas and contributors. So, please, let us know what you think about *Archive Zones* – and, indeed, its recent switch to online only. And, if you feel you have a story or just a point to make, please let us have it. Address it to: info@focalint.org

I look forward to hearing from you.

All good wishes,

Michael Archer

Editor	Michael Archer
Copy	info@focalint.org
Advertising management	FOCAL International +44 (0)20 3178 3535 info@focalint.org
ISSN	2398-1814
Layout	Rob Linton rob@lintondesign.com
Digital publication	PageSuite Group

Archive Zones is the journal of FOCAL International Ltd, the Federation of Commercial AudioVisual Libraries and is produced quarterly.

All opinions expressed in the magazine are those of the writers concerned and do not necessarily reflect the views of FOCAL International or its Executive. The editors reserve the right to edit contributions.

No material – whether pictures or copy – published in *Archive Zones* may be reproduced in any other publication without the express permission of the holder of the copyright for that material. This may be FOCAL International itself, a contributory writer or a picture library or agency.



FOCAL International's Lifetime Achievement Award Winner, Serge Viallet

79 College Road
Harrow
Middlesex
HA1 1BD

Tel +44 (0)20 3178 3535
Email info@focalint.org
Website www.focalint.org

Contents

News

Pathé reclaims German rights	
World through a Communist lens	
AFI's new Dean	4

Features

Video Pool up for sale	7
Singapore's view on IP	9

FOCAL International Awards 2017

Inside the Beatles' 'bubble'	12
Awards night party and pictures	16
The Winners – profiles & praise	19-28
View from the History panel	30

Review

<i>The Art of Documenting</i> – Jerry Kuehl	32
---------------------------------------------	----

British Pathé now licensing directly to German territories

NEWS

British Pathé, the world-famous newsreel archive, has launched a new licensing service in the German-speaking world, marking the first time in many years that media professionals in these territories will be able to license footage from British Pathé directly, rather than dealing with third-party representatives.

Simon Witter has been appointed to oversee the service as British Pathé's Licensing Executive for Germany and Eastern Europe. Witter, 54, has a passion for archive footage and extensive

experience of licensing from the other side of the aisle, having worked as a documentary filmmaker in recent decades. "I'm looking forward enormously", he said, "to working with, and getting to know, producers in Germany, Austria, Switzerland and beyond."

Rare among archives, every frame of British Pathé's 85,000 newsreels, documentaries and cine magazines is viewable and searchable online. Crucially, this resource is complemented by free, 24/7 screener downloads, a popular tool that saves clients

time and money at the offline edit stage.

"The archive's coverage of German politics and culture is very strong," says Witter, "with well over 4,000 films, featuring everything from Kaiser Wilhelm II in the late 1890s to a documentary about the Berlin Wall in 1971 and beyond".

British Pathé

+44 (0)20 7665 8344

switter@britishpathe.com

www.britishpathe.com

AFI names Gladstein as new Dean

NEWS

The American Film Institute (AFI) has announced the appointment of award-winning producer Richard Gladstein as Dean of the AFI Conservatory. Gladstein's duties will underscore AFI's demanding approach to graduate film education – that Fellows "learn by doing," and collaborate on a minimum of four films in the two-year MFA program.

"AFI's promise to the next generation of storytellers is that they will find their own unique voice through rigorous collaboration. We are proud and honoured to have a proven leader in the creative community to guide the AFI Conservatory to even greater heights," said Bob Gazzale, AFI President

and CEO.

"I look forward to this new journey with pride and humility," said Gladstein. "The AFI is a storied and extraordinary organization, and I am extremely proud to become a part of its inspiring work. Similar to producing films, educating filmmakers is foremost about identifying stories, and then uniting cinematic crafts, tools and personnel to tell those stories."

Gladstein is the Founder and President of Los Angeles-based motion picture production company FilmColony. Prior to the formation of FilmColony, he was Miramax's Executive Vice President and

Head of Production. He has twice been nominated for a Best Picture Oscar® and enjoys a long and fruitful collaboration with Quentin Tarantino. His films have received 25 Academy Award® nominations and five wins.

Gladstein joins the list of distinguished leaders who have served the AFI Conservatory, including Jan Schuette, who departs June 30, as well as Robert Mandel, Frank Pierson, Robert Wise and Antonio Vellani.

American Film Institute

323.856.7600

information@AFI.com

The world through a communist lens

NEWS

Stanley Foreman's collection digitized and available

Viewing the world through a communist lens, rare film footage from the twentieth century forms a new unrivalled collection entitled *Socialism on Film: The Cold War and International Propaganda*.

The collection from Adam Matthew – an imprint of SAGE Publishing – provides access to previously unseen footage captured by film makers from the USSR, Vietnam, Cuba, China, East Germany, Eastern Europe and more. Made up of documentary films, features and newsreels, the footage gives a rare glimpse into all aspects of socialist life.

Providing a counter-view to Western perceptions of communist states and their actions, the films illuminate how socialist

countries saw themselves and the world around them during major political and social events of the twentieth century.

In partnership with the BFI National Archive, the films have been digitised from original film reels acquired by British communist, Stanley Forman, from his personal contacts within the socialist world. This is the largest collection of its kind to survive in Western Europe. Previously shown in private screenings by political groups and other interested parties, the footage is now fully transcribed and searchable through a single interface.

Students and scholars can now watch first-hand the Soviet fears on President Reagan's 'Star Wars' defence initiative; witness interviews with imprisoned American pilots shot down and captured over Vietnam in

Pilots in Pyjamas, see Vanessa Redgrave's emotional response to nuclear testing in *The Nuclear Plague*, and access footage previously banned from general release in Britain.

Socialism on Film: The Cold War and International Propaganda will be published in three modules:

1. Wars & Revolutions (available now)
2. Newsreels & Magazines
3. Culture & Society

Adam Matthew

www.amdigital.co.uk

[@AdamMatthewGrp](https://www.facebook.com/AdamMatthewGrp)

[Facebook.com/theadammatthewgroup](https://www.facebook.com/theadammatthewgroup)



INSPIRATION FOR STORYTELLERS

Getty Images helps producers, researchers and film makers to tell their stories.

Our contemporary and archival content includes news footage from BBC Motion Gallery, AFP, Bloomberg, Sky News and now ITN.

We also offer a vast range of video, stills and music from a variety of sources including Corbis, Bettmann, Sygma and the Hulton.

Contact us for how we can help your project.

londonbroadcast@gettyimages.com

BBC.MotionGallerySales@gettyimages.com

020 3227 2579

gettyimages

BBC Motion Gallery

ITN

AFP

Bloomberg

sky NEWS HD



READY TO SHINE?

Do your best work with Shutterstock.
Explore millions of royalty-free images,
video clips, and music tracks, plus the
latest editorial content.

premier.shutterstock.com

shutterstock

Feel free to make Roz and Sharon an offer for *The Video Pool*...

30 years of music archive from the beginnings of MTV to Ed Sheeran – and all the ‘in betweens’

It seems an awfully long time ago that Dire Straits' seminal track *Money For Nothing* launched MTV and the era of music video was underway. It was a thrilling time as music acts started to use video not just to sell records but to embrace new fashion, make political statements and communicate more directly with their audience.

We were both involved in the music industry – always have been. Roz was a ‘booker’ of acts in such revered venues as *The Hope & Anchor* pub in Islington and *Nashville*, the well-known punk venue in West London. Roz booked U2 for their first UK show where about nine people turned up! When the live pub scene started to get overtaken by bigger, corporate venues Roz set up ABSEE – effectively a prototype for *The Video Pool* – whilst working for Punk outfit Albion Records and Publishing and she started to send out videos to clubs and pubs across the UK. Meantime, Sharon had cut her teeth in music publishing at the likes of CBS and RCA, joining Roz as Albion began to develop the programming for video jukeboxes.

In 1984 Roz formally set up *The Video Pool* with Sharon joining her a year later. In those early days there was a direct, straightforward relationship with the record companies albeit that permission to use each track had to be gained. The process became a routine – call up the often frazzled promotion teams, borrow a 1 inch copy of each track, collect them, complete the edit and master overnight to return the videos the following day. It was ‘seat of the pants’ stuff in terms of time and seemingly in the mid to late 80's every track was a classic and music video budgets just took off.

As MTV grew and grew in the UK it was challenging to work with the Television departments at the record companies, and whilst happy to work with us, they weren't quite sure how to view us. As the '80s became the '90s *The Video Pool* started to widen its reach to shops as the likes of JD Sports and Claire's Accessories had in-store playlists – ‘stick content’ to enhance the retina experience. It meant that we had to be really careful to ensure that any swearing and adult themes had to be avoided or edited out – putting a *Wu Tang Clan* track on the *Claire's Accessories* listing was a learning curve! (In fact, in recent times music from the likes of Rihanna, Drake and Nicki Minaj hardly gets included).

As vinyl evolved into CDs (and back again) and as the instant gratification of digital downloads became the norm, the need for a monthly playlist has receded. Songs and videos can be ‘dropped’ out of the blue, making release dates extinct and pre-release exclusives non-existent. Even though there is so much more material, in our opinion, quantity prevails over quality and it has become impossible

to make a decent monthly playlist that you can play anywhere, from nightclubs to Euro Disney!

So, after 33 years battling record company execs, YouTube and swears rappers and (strangely!) women who can't keep their clothes on, Roz and Sharon are looking for a home for *The Video Pool Archive* – a pristine living history of the rise (and fall) of pop videos. Do get in touch if you are interested in taking on our life's work collection. Our favourite tracks follow!

Walk This Way –
Weapon Of Choice –
Happiness –
Lucas –

Run DMC & Aerosmith
Fatboy Slim
Goldfrapp
Lucas With The Lid Off



Video Pool co-founders Sharon Hood & Roz Bea circa 1993.

Roz Bea

roz.bea@btinternet.com

Sharon Hood

moon.hood@ntlworld.com



A collection that packs a punch.

We've got over 250,000 hours
of classic sport.

Contact us now to see what's in our archive

itvSPORT
ARCHIVE

itvsportarchive@itv.com
www.itvsportarchive.com

Boldness is needed in a world of innovation and disruption

Trina Ha, Director of Legal, charts the steps being taken by the Intellectual Property Office, Singapore towards a fair and clear legislative framework that will satisfy archive owners, users and intermediaries

Introduction

In 1814 when the newly established Library of Congress in the United States was burned down by invading British troops, retired President, Thomas Jefferson, offered his personal library as a replacement.

His philosophies of comprehensive collecting and proliferation of records remain relevant today, and technological advances have greatly impacted the landscape within which archive services operate; the general trend from paper to digital record-keeping, the growing technical complexity of record-keeping, and the diversity and wealth of digital information – all present archives with new challenges in preserving authentic information and records in perpetuity. The digital environment has both changed society's expectations and presented new opportunities for people to access and use information, including archival materials.

It is against this backdrop that policy-makers around the world have had to review the role copyright plays in the preservation and stewardship of a country's cultural and historical records.

Role of Copyright Law

Copyright subsists in original literary, musical, dramatic and artistic works (LDMA) (e.g. manuscripts, musical compositions, drawings, paintings and photographs), as well as in sound recordings, films, broadcast and typographical arrangements of published editions. The duration of the term of protection varies according to the nature of the work in question, and there are variances under the laws of each jurisdiction. In general, the term for LDMA works runs for life of the author plus 50-70 years post-mortem; the term for other types of works ranges between 50-70 years from date of publication.

The exclusive rights that a copyright owner enjoys in relation to his/her works also vary according to the nature of the work. Typically, these exclusive rights prevent others from making copies in analogue or digital form (the reproduction right), issuing copies of the work to the public (publication right) and communicating the work to the public by way of broadcast or over the Internet (communication right). Undertaking any of these acts without consent amounts to infringement.

Copyright Challenges

Depending on how the work comes into the possession of the archive, it is not always possible for the archivist to seek consent

from the copyright owner for its various uses. For instance, the work may not have been donated by the creator, who is uncontactable or even unknown.

Exceptions under copyright law are therefore required to facilitate the work of archives. Each country's law has some form of exceptions for preservation and research. Nevertheless, challenges still abound, and the following constitute some of the key challenges faced by archives, especially in the digital era.

Copying for Preservation

Technological advances and improvements in preservation which could actually aid the work of archives may inadvertently impinge upon copyright law. Emerging good practices with respect to the management of digital information advocate retaining multiple copies within an institution, as well as distributing these copies among a network of related institutions.

However, the scope of exception for preservation under the law allows one copy against loss or for replacement. Some jurisdictions, such as Singapore and the UK, add the requirement of checking on commercial availability, in order to exercise the right of making a copy. This could hamper the work of archives.

Making copies available for research

The provision of digital copies for study and research complements the archivist's duty to ensure the long-term preservation of unique, often fragile, archival material. In the case of films and broadcasts, archives may prefer streaming the content during a stipulated period, rather than loaning out physical copies. Often, the law is unclear whether this is allowed.

Exhibitions – both physical and online

Archives today also organise exhibitions of items or artefacts within their collections. These exhibitions are useful for public education, particularly where they provide the public with access to otherwise-rare materials. However, there are copyright clearance challenges involved, for example where owners or their estate cannot be contacted for permission.

In addition, there is an ongoing movement towards placing images of archived materials online for accessibility and wider dissemination of knowledge. This may, however, expose such works to the risk of unauthorised copying and distribution, impacting the ability of rights-holders to control uses of their works.

Sharing materials across jurisdictions

Every jurisdiction has some form of copyright exceptions for research, private study and preservation. The differences in the laws make it difficult at times to share archival material freely across jurisdictions without the risk of infringing copyright law. Creating universally adopted exceptions to copyright law to facilitate the work of libraries and archives is an agenda item for the World Intellectual Property Organisation's Standing Committee on Copyright Review (SCCR). Recently elected Chairman of the SCCR, Mr Daren Tang, Chief Executive of the Intellectual Property Office of Singapore (IPOS), will help steer the SCCR's discussions on developments to the global copyright regime, including facilitating the alignment of 189 member countries on the scope of such copyright exceptions.

Towards Reform in Singapore?

In August 2016, the Ministry of Law in Singapore and IPOS launched a public consultation on a comprehensive review of the copyright regime. The review sought to address the impact on copyright law by the new digital era, as well as views on the various changes required to ensure balance and clarity in Singapore's copyright regime.

Amongst the 16 proposals for consideration, one dealt with the work of libraries and archives. It was acknowledged that libraries and archives fulfil key functions for the public's benefit. Copyright-related hurdles should therefore be minimised by providing legislative exceptions that guarantee minimum levels of access to copyrighted works, and the reduction of both transactional and administrative costs arising from these exceptions. However, these levels of access must also have safeguards to prevent abuse, and protect the economic interests of copyright owners to their works. The key changes proposed to the Copyright Act in relation to archives are:

1. **Implementing an exhibition exception for libraries and archives.**

The scope of this exception would cover:

- (a) Making of copies for exhibition (e.g. where the original cannot be publicly exhibited); and
- (b) Making and distribution of copies contained in publicity materials related to the exhibition (e.g. brochures or advertisements for the exhibition). This would extend to online materials provided that the images of the exhibits are of reduced quality.

2. **Updating existing provisions to maintain relevance in light of technological change.**

- (a) Clarifying that existing exceptions can also apply to the making of electronic copies; this includes the making of copies for research and study, and for inter-institutional requests, including foreign institutions; and
- (b) Broadening the preservation exception to allow making of multiple copies without requiring a commercial availability search (consistent with digital preservation best practices); and making of preservation copies on a pre-emptive basis, including in situations where the copy being made is not of an original copy (i.e. the original copy has been lost).

Archives & Copyright

"Let us save what remains: not by vaults and locks which fence them from the public eye and use in consigning them to the waste of time, but by such multiplication of copies, as shall place them beyond the reach of accident."

– **Thomas Jefferson**

The issue of whether to create an exception to allow online exhibitions of copyright protected works, without having to first seek consent of the copyright owner, is still under consideration as of the date of publication of this article. Such an exception would appear to be the first in the world, and would likely raise questions on whether the need to provide an attractive online (even immersive) experience to promote culture and heritage outweighs the risks of undermining copyright owners' rights to control uses of their works.

What does the future hold?

Copyright is a delicate balancing act for policy-makers who need to ensure a fair and clear legislative framework that will take into account the rights of owners, users and intermediaries alike. This includes protecting the exclusive rights of creators to incentivise them to create and disseminate new works, while ensuring reasonable access to those protected works for the benefit of society. Technology has made this more complex and challenging. Digitization is the new reality of the modern age and we have to plan for a future where all content can or will be digitised, and in fact, increasingly expected by tech-savvy generations.

Boldness is often called for in a world now where innovation and disruption are buzzwords. The same call applies to policy-makers who must continue to understand, anticipate and address such challenges, so as to enable archives to take advantage of these technological advances in their work to better preserve and share our cultural, historical and scholarly heritage.

Trina Ha

Director of Legal, Intellectual
Property Office of Singapore

+65 6331 6572

www.ipos.gov.sg

Before Restoration



After Restoration



Digital Post Solutions for the new age

- 7,000+ feature films served
- 600,000 hours of television content digitised
- 350+ Hollywood classics restored
- Over 25 Academy Award winning films restored
- Scanity HDR – the world's most powerful and versatile film scanner



Digitisation of
Film and Video Tapes



Digital
Film Restoration



Media
Asset Management

Prasad Corporation has been at the forefront of the film preservation , digitisation and restoration industries for over 60 years.

Trusted for our high standards , cutting edge technology , world class services and pioneering work , we are the preferred partners for most major Hollywood studios, broadcasters and content owners worldwide.

USA - UK - Germany - Japan - India
www.prasadcorp.com





**The Beatles:
Eight Days
A Week - the
Touring Years**

Winner of FOCAL International
2017 Best Use of Footage in a
Music Production and Best Use
of Footage in a Cinema
Release

Putting you 'inside the Beatles' bubble'...

The extraordinary story of Matt White's Apple-funded worldwide footage 'trawl' as told to DocumentaryTelevision.com's Peter Hamilton

I was thrilled to hear that Apple Corps is the force behind a major cinematic release of an archive-based documentary on the rise of The Beatles. Then I saw a rough cut of *The Beatles: Eight Days a Week*, and, phew, does it deliver an emotional king hit!

Growing up in the '60s, my big moments were enjoyed – or suffered – to the evolving sound of The Beatles, and these memories all raced back, song by song and clip by clip.

To capture the making of the film in a Case Study, I interviewed archive specialist Matt White, who developed the original concept and later caught up with producer Nigel Sinclair, who expanded the scope of the project into a major international cinema release with a multi-million dollar budget.

Camera 'magnets'

Matt White had seen footage from Alaska that was shot by a Nat Geo wildlife crew who had gone out to the Anchorage airport when they learned that the Beatles were making an emergency landing to avoid a typhoon that was disrupting flights to Japan. Their footage was "beautiful, as you would expect from a Nat Geo team". White saw the Anchorage footage as a demonstration that The Beatles were 'camera magnets' wherever they were.

In 2003, White arranged a meeting in London with Neil Aspinall, the legendary CEO of The Beatles' Apple Corp, as well as Jonathan Clyde, Apple's Head of Production, and Jeremy Neech, Apple Corp's Digital Media Director.

"We talked about how, in the early '60s, home-movie cameras

were ubiquitous. For example, JFK's fateful Dallas motorcade was captured by numerous Super8 enthusiasts along the route prior to the shocking moment caught by Zapruder. We were confident that we would find more than enough material to create a fresh, compelling film about The Beatles and Beatlemania."

Aspinall remembered that there were cameras everywhere covering The Beatles' early tours. According to White, he was "curious but sceptical". He allowed White to conduct a 'proof of concept' that there was enough powerful and unseen footage out there to create a fresh and original movie.

Matt White flipped the usual development process for an archive-based film.

He proposed to undertake massive research into the archive upfront, and then assemble the footage and see what story emerged. He says: "The core project concept remained a constant: A feature-length film about The Beatles' concert tours as told via amateur film and found footage."

With a team of four, White led a mini-research project into the available footage in Japan, UK and U.S. Research budget: "In the \$'000's." The funding was provided by the president of Nat Geo Films' Adam Leipzig, who had just come off the super-hit *March of the Penguins*. "We found surprising sources of compelling material. For example, the Tokyo Police Department had filmed the masses drawn to The Beatles' concerts to improve their crowd control processes."

Beatles collectors

The team worked with a small group of facilities houses who specialized in Super8-to-Video transfers, and asked them if they had seen Beatles footage. They introduced the research team to Erik Taros, a leading Beatles collector who had spent 40 years recreating the Beatles' concert at Suffolk Downs, Mass. His mother had banned him from going to the concert as a boy, and it had become his life-long obsession to recapture the experience via home movies. "Erik introduced us to his community of Beatles collectors, city-by-city, around the world."

"We discovered a huge universe of dedicated Beatles fans and collectors who traded mostly amongst themselves, although sometimes their most prized items could be found at auction houses like Sotheby's."

White prepared a brief report for Apple Corps and Nat Geo's Adam Leipzig. In 2007, with Bruce Higham and Stuart Samuels, White formed One Voice One World Productions to develop and produce the film. ZDF Enterprises was 'hugely supportive' of these early efforts.

Apple Change

There was a management change at Apple Corps: Jeff Jones, formerly of Sony BMG, replaced Neil Aspinall, who had passed away in 2006. "Jones loved the material we had collected as well as our research-based model to discover the story." Jones and Jonathan Clyde decided to fund a comprehensive research project, involving 30 people in Europe, Australia, the U.S and elsewhere. For years, Jones had been exploring ways of creating content from the Apple-owned archive.

Excited by the research findings, he engaged Nigel Sinclair in 2011 as producer and Ron Howard to direct the feature, his first documentary commission. Jones's greenlight married his strategic focus as Apple Corps' CEO and White's original concept and research. Sinclair recommended and Jones approved a major ramp-up of the scope and ambition of the project from a 'signature' network documentary special to a major cinema release.

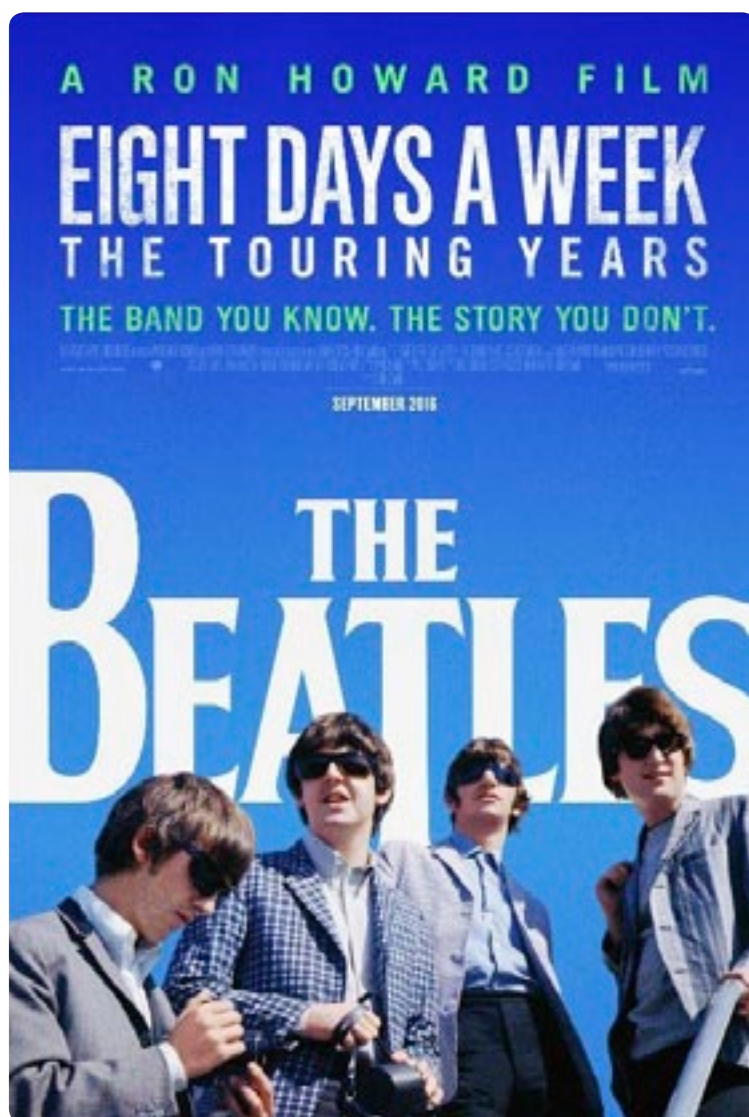
Sinclair's White Horse Productions credits include "Rush", about Formula One race car drivers James Hunt and Niki Lauda that Ron Howard directed, music docs about The Who and others, and two Martin Scorsese-directed films: *George Harrison: Living in the Material World* and the 2006 Bob Dylan documentary *No Direction Home*.

Super8 craze

Nigel Sinclair says that he found that the project was "highly original, because it captured the teenage uprising of Beatlemania through the hot new consumer durable, the iPhone of its day, the Super8 camera". He particularly felt the need to find new "unexpected intimate moments" in the archive. For example, when one of the Beatles makes eye contact with a Super8 enthusiast.

He expanded the footage search process and called for fresh interviews with Paul and Ringo to supplement the amateur Super8 footage and other archive material. He and Ron Howard also recorded interviews that captured compelling memories of participants in the Beatlemania phenom, including Whoopi Goldberg, as well as with 'experts' like Malcolm Gladwell to provide context.

"I felt it was incumbent upon me to try to do two things," Howard, 62, explained. "One was to honour the fans who really would know the difference – the really dedicated fans, of which there are zillions. "But I also thought it was even more important to try to tell a story that would convey to people who really have no idea – I'm thinking of the millennials, I suppose; people who have grown up with the



music and think they know something of the story – the intensity of the journey and the impact they had."

Apple had around 40 million Facebook friends when the team expanded the research project. In one of the first media crowd sourcing experiments for footage, they sent out a message to The Beatles FB friends asking, "Were you there? Please contact us if you have Beatles home movie footage and audio."

For the crowd sourcing effort, the team set up their HQ at the University of Maryland Library, including their digital humanities group, MITH. The University had access to advanced technical tools for social media, and these revealed multiple new sources and archives. The outreach effort elicited a deluge of responses, including Super8 film, audio and photos. According to Matt White, a 'jewel' was a Super8 recording by an audience member of *Ready Steady Go!*

Pathé lit the fire

"The archive began to tell us what the film was about" says Matt White.

For example, Beatles' stories usually begin at the London Palladium Concert in 1963, but there is not much footage of it. However, just a month after the Palladium, they performed in Manchester, where British Pathe recorded the concert in 35mm. It was for BP's newsreel service that was screened at that time in thousands of cinemas worldwide prior to the feature movie.



Ringo Starr and Paul McCartney at the Premiere

The Manchester footage includes recordings of complete songs, for example, *She Loves You* and *Twist and Shout*. The British Pathe newsreels lit the Beatlemania fire: it was the first time that the world saw The Beatles in colour on the big screen. The Beatles became a globalized teenage phenomenon. Pathe used three cameras. All the elements from the cameras and mics were preserved in beautiful quality in the British Pathe archive.

High quality sound

The Sound archive holds a similar lesson. Much of The Beatles' live sound is of poor quality and muffled by audience screams. The research turned up surprising sources of high quality sound. For example, in Sweden, the researchers discovered a six-mic soundboard that was recorded directly from the concert mics, and was crystal clear. These and many other extraordinary archives turned up in the collectors' marketplace.

Nigel Sinclair, the editor Paul Crowder and his team plus Samuels and White spent two weeks in Los Angeles working through around 50 hours of archive footage.

Nigel Sinclair, Ron Howard and Paul Crowder created the film over two years.



The Beatles in Washington DC

Sinclair says that his goal was "to put you inside The Beatles' journey... inside the bubble... and to answer the question, 'What was it like to be them?'"

He says that a big challenge was to filter the flood of material generated via the social media campaign to pinpoint the potentially useable pieces. Howard's role in the film helped facilitate much of that, Sinclair said.

"One of the many things that Ron brought to the table is that he is a beloved man in America," he said. "Ron had people come up to him in the street and [they would] say 'Mr. Howard, I'm so glad you're doing the Beatles film.' Ron said, 'Of course the subtext is 'And don't screw it up.'"

Around 80% of the film is archive-based. 20% is comprised of fresh interviews with Paul, Ringo and others. Of the Archive, around 50% came from Apple Corps' collection, and the balance from British Pathe, ITN Source, Reelin' in the Years Productions, Beatles collectors, and many other sources. Sinclair can't recall a single sequence that he and Ron Howard wanted in the film that they couldn't locate or clear.

Budget

The budget detail is confidential.

According to Nigel Sinclair, *The Beatles: Eight Days A Week* was designed, budgeted and completed like a theatrical feature film. The budget is representative of a significant theatrical feature, particularly considering the cost of the music rights. Rights were cleared for all territories and all media.

Peter Hamilton

Peter@DocumentaryTelevision.com

(+1) 646-322-4856

Peter is the founder, editor & publisher of DocumentaryTelevision.com, giving weekly insider analysis and context to 20,000+ executives and producers worldwide, and providing regular coverage of trends in archive-based television and film.

For the Smithsonian Channel and BBC, Peter co-EP'd *A Shot To Save The World*. Bill Gates features in and supported this important film about the race to

develop the polio vaccine.

Peter Hamilton is a senior consultant who specializes in business development for the unscripted video industry. His clients have included CBS, NBC, History and National Geographic Channels as well as non-profits like Paul Allen's Vulcan Foundation, and governments.



AP ARCHIVE

Why work with us?

WE WANT YOUR PROJECT TO BE A SUCCESS. Our footage covers accidents and disasters, entertainment, politics, royal families, lifestyle and sport, so you have the **widest choice of footage to work with.**

Let us help you. Our partner collections include ABC, Celebrity Footage, British Movietone, TV Globo and Newzulu, allowing you to work with the best of both **user-generated content and professionally shot footage.**

We are **triple-winners of the FOCAL Footage Library of the Year award.**



Talk to us

info@aparchive.com
+44 (0)20 7482 7482
aparchive.com

The Beatles' Touring Years is a double extravaganza as the new production



London's Lancaster Hotel was once again the venue for the archive industry's annual peer poll and worldwide networking gala – the FOCAL International Awards 2017. Over 300 prize contenders, archive icons, media moguls and their guests from 20 countries – including the Canada, the USA and Japan – were there to enjoy a champagne reception, gourmet dinner, multi-screen presentation ceremony and post-show party. As ever it was a media extravaganza that engaged its spellbound audience for two intriguing hours of hanging on for the inevitable opening of brown envelopes and discovering that “The Winner Is...”!

Sue Malden, Chair of FOCAL, in her welcome address, thanked her new Awards production ‘team’ – Mary, Madeline and Amanda who had taken over from last year's retiring stalwarts Anne and Julie – and the supporters of the 15 Awards. This year, she said, the 14th Awards gala had attracted 199 entries from 18 countries, as well as a new host – Hardeep Singh Kohli, the British-born broadcaster, writer and comedian of Sikh heritage.

He presented the coveted crystal trophies to winning producers from the UK, USA, France and Denmark – the full listings of all winners is on pages 19 to 28, and is also available at www.focalint.org/focal-international-awards/2017/the-focal-international-awards-2017. The biggest headline ‘stealer’ was *The Beatles: Eight Days a Week – the Touring Years* – the outstanding new worldwide cinema release, which picked up two Awards for Best Use of Footage in a Music Production and Best Use of Footage in a Cinema Release.

The coveted Footage Library of the Year Award went to British Pathe and the climax of the evening was the presentation of the 2017 Lifetime Achievement Award to Serge Viallet, who had himself and his audience in fits of laughter as he recalled his colourful years in the world of archive.





winner at FOCAL's 14th annual Awards team keeps the audience spellbound



Photos on the night

<http://www.focalint.org/focal-international-awards/2017/the-focal-international-awards-2017/on-the-night>



FOCAL INTERNATIONAL AWARDS 2017

Congratulations to all the winners and many thanks to the judges and sponsors for their wonderful support

BEST USE OF FOOTAGE IN A HISTORY PRODUCTION



Winner:
Hitler's Games - Berlin 1936
Roche Productions (France)

BEST USE OF FOOTAGE IN A HISTORY FEATURE



Winner: Letters From Baghdad
Letters From Baghdad Ltd / Between the Rivers Productions LLC (USA/UK/France)

BEST USE OF FOOTAGE IN A FACTUAL PRODUCTION



Winner: The War Show
Fridthjof Film (Denmark)

BEST USE OF FOOTAGE IN AN ENTERTAINMENT PRODUCTION



Winner:
When Magic Goes Horribly Wrong
Crackit Productions (UK)

BEST USE OF FOOTAGE IN AN ARTS PRODUCTION



Winner: Eat That Question - Frank Zappa in His Own Words
Les Films Du Poisson, UFA Fiction / Sony Pictures Classics (France/USA)

BEST USE OF FOOTAGE IN A MUSIC PRODUCTION



Winner: The Beatles: Eight Days a Week - The Touring Years
White Horse Pictures and Imagine Entertainment (USA/UK)

BEST USE OF SPORTS FOOTAGE



Winner: O.J.: Made in America
ESPN Films and Laylow Films (USA)

BEST USE OF FOOTAGE ABOUT THE NATURAL WORLD



Winner: Zoo Quest in Colour
BBC Natural History Unit (UK)

BEST USE OF FOOTAGE ON OTHER PLATFORMS



Winner:
Terence Donovan: Speed of Light
Dog and Duck Films (UK)

BEST USE OF FOOTAGE IN A CINEMA RELEASE



Winner: The Beatles: Eight Days a Week - The Touring Years
White Horse Pictures and Imagine Entertainment (USA/UK)

BEST ARCHIVE RESTORATION / PRESERVATION TITLE



Winner:
Napoleon (1927 Dir. Abel Gance)
BFI National Archive (UK)

BEST ARCHIVE RESTORATION / PRESERVATION PROJECT



Winner: 1912-1992: 80 Years of Olympic Films Restored
International Olympic Committee (Switzerland)

THE JANE MERCER FOOTAGE RESEARCHER OF THE YEAR AWARD



Winner: Nina Krstic (USA)
O.J.: Made in America

FOOTAGE EMPLOYEE OF THE YEAR



Winner:
Simon Wood & ITN Source team
ITN Source - UK

FOOTAGE LIBRARY OF THE YEAR



Winner: British Pathé
UK

LIFETIME ACHIEVEMENT AWARD WINNER



Winner:
Serge Viallet

BEST USE OF FOOTAGE IN A HISTORY PRODUCTION (LESS THAN 60 MINS)

HITLER'S GAMES – BERLIN 1936

Roche Productions | France

Producer: Dominique Tibi

Director: Jerome Prieur

Footage Archive Researcher: Antoine Dauer

Top Sources of Footage: Bundesarchiv, AKH, CIO, Ateliers des Archives, CastanFilmKontor

Summer 1936. The Berlin Olympic Games gave the world the image of a sporting, peaceful, regenerated Germany. For two weeks, the Games seemed to have stopped time and removed violence and fear. Or how Adolf Hitler became, thanks to sport, the peaceful guest of countries he was preparing total war against. Jerome Prieur's film accurately tells of the vast propaganda operation that started as of 1933. For the first time, only with the use of official news, and pictures taken from Olympia by

Leni Riefenstahl and also from numerous unreleased amateur films, we are made to see the preparation, orchestration and staging of a performance which dealt with politics far more than with sport and we are made to realise how the 1936 Games were a game of appearances.



“A sober straightforward account of the Olympic Games of 1936, which Hitler intended, unsuccessfully, to show the superiority of German athletes”

BEST USE OF FOOTAGE IN A HISTORY FEATURE (MORE THAN 60 MINS)

LETTERS FROM BAGHDAD

Letters From Baghdad Ltd / Between the Rivers Productions LLC | USA/UK/France

Producer: Zeva Oelbaum

Directors: Zeva Oelbaum & Sabine Krayenbuhl

Footage Archive Researcher: Judy Aley, Jennifer Latham

Top Sources of Footage: Imperial War Museum, WPA Film Library, University of South Carolina, NARA, BFI

Letters from Baghdad is the story of a true original, Gertrude Bell, sometimes called the 'female' Lawrence of Arabia. Voiced and executive produced by Academy award winning actor Tilda Swinton, the film tells the story of this British spy, explorer and political powerhouse who helped draw the borders of Iraq after WWI and established the Iraq Museum, before being written out

of history. Using never-seen-before archival footage of the region, the film chronicles Bell's extraordinary journey into the Arabian desert and the inner sanctum of British male colonial power. It is a unique look at both a complex woman and the tangled history of Iraq and is surprisingly relevant today.



BEST USE OF FOOTAGE IN A FACTUAL PRODUCTION

THE WAR SHOW

Fridthjof Film | Denmark

Producers: Miriam Norgaard & Alaa Hassan

Directors: Andreas Dalsgaard & Obaidah Zytoon

Footage Archive Researchers: Alaa Hassan & Adam Nielsen, Obaidah Zytoon and Andreas Dalsgaard

Top Sources of Footage: Caesar Archive with SAFMCD, RT-Ruptly, AP Archive/Polfoto, Scanpix, YouTube.com.

Syrian radio host, Obaidah, and her friends, join the street protests against the oppressive regime, in 2011. They live together and film as they participate in the demonstrations against President Assad. As the regime's violent response spirals the country into a bloody civil war, their hopes for a better future are tested. Zytoon journeys from her

hometown, Zabadani, to the centre of the rebellion, Homs, to northern Syria where she witnesses the rise of extremism. A deeply personal road movie, that captures Syria's fate through the intimate lens of a small circle of friends, whose dreams are turned into nightmares.



BEST USE OF FOOTAGE IN AN ENTERTAINMENT PRODUCTION

WHEN MAGIC GOES HORRIBLY WRONG

Crackit Productions | UK

Producer/Director: Simon Withington

Footage Archive Researchers: Jo Stones, Daniel Kilroy

Top Sources of Footage: Televisa, A&E Networks, BBC / Getty, Historic Film Archive, FremantleMedia Archive

The less-than-perfect moments that the magicians hoped would vanish away are unearthed in this three hour special. Featuring some of the world of magic's top names including Siegfried & Roy, David Blaine and Paul Daniels, whose fails promise to leave you

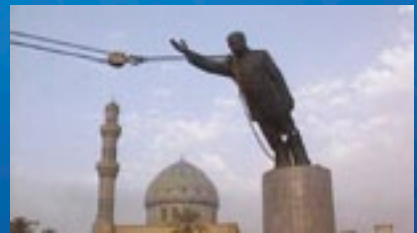
open-mouthed. There are water cell stunts and fire acts gone horribly wrong as well as some excruciatingly bad performances from the most unlikely stars including OJ Simpson.



“Amazing variety, very varied, great effort, (some quite difficult to watch!) – top marks.”

screenocean^o

Footage that brings stories to life



Screenocean provides unparalleled access to unique and quality content from around the world, captured from 1896 to the present day. Discover rare and inspiring footage including momentous historic newsreels, quirky entertainment programs, and over 20 million iconic images. From the serious to the silly, spanning 3 centuries, we help bring your stories and projects to life.



REUTERS



COVER IMAGES

www.screenocean.com

BEST USE OF FOOTAGE IN AN ARTS PRODUCTION

EAT THAT QUESTION – FRANK ZAPPA IN HIS OWN WORDS

**Les Films Du Poisson,
UFA Fiction, ARTE
France, SWR / Sony
Pictures Classics** | France/
Germany

Producer: Estelle Fialon

Director: Thorsten Schütte

Footage Archive Researcher: Liz
Etherington

Footage Archive Producer: Elizabeth
Klinck

Top Sources of Footage: CTV Bellmedia
Canada, ITN, SVT, ABC, Pennsylvania
Police Department

Eat That Question – Frank Zappa in His Own Words is an intimate encounter with the iconoclastic composer and musician. Rare archival footage reveals a provocative 20th century musical genius whose worldview reverberates into the present day and beyond. *Eat That Question* is 100% archival, sourced almost entirely from broadcast vaults and private collections from across Europe, North America and Australia, and features no originally shot footage or interviews.



Courtesy of Sony Pictures Classics

“Exclusively put together with archive footage, including a wide range of sources (international TV interviews), archive integral to the narration and used very well. Very good quality, correct ratio, illustrates the artistic development of the artist it portrays very well, traditional, yet intelligent use of archive.”

BEST USE OF FOOTAGE IN A MUSIC PRODUCTION

THE BEATLES: EIGHT DAYS A WEEK – THE TOURING YEARS

**White Horse Pictures and
Imagine Entertainment** |
USA/UK

Producers: Nigel Sinclair, Scott Pascucci,
Brian Grazer, Ron Howard

Director: Ron Howard

Footage Archive Researchers:
Matthew White, Marc Ambrose

Top Sources of Footage: Apple Corps
Ltd, British Pathé, ITN Source,
Reelin In The Years, Getty Images

The Beatles: Eight Days a Week – The Touring Years is based on the first part of The Beatles' career (1962-1966) – the period in which they toured and captured the world's acclaim. Ron Howard's film explores how John Lennon, Paul McCartney, George Harrison and Ringo Star came together to become this extraordinary phenomenon, "The Beatles". It explores their inner workings – how they made decisions, created their music and built their collective career together – all the while,

exploring The Beatles' extraordinary and unique musical gifts and their remarkable, complementary personalities. The film focuses on the time period from the early Beatles' journey in the days of The Cavern Club in Liverpool to their last concert at Candlestick Park in San Francisco in 1966.



“Nice use of amateur footage interspersed with footage from archive houses. Great selection of behind-the-scenes views and interviews. Many clips restored to a very high quality creates a very fresh impression of Beatle's performances. The story invigoratingly concentrates on the heydays when the Beatles "made it" and the toll it took them to get to (and through) these times. The effort spent in creating a production made up mostly of archive footage is impressive and will no doubt delight both fans hungry for unseen footage as well as curious passers-by.”

BEST USE OF SPORTS FOOTAGE

O.J.: MADE IN AMERICA

ESPN Films and Laylow Films | USA

Producers: Ezra Edelman, Caroline Waterlow, Tamara Rosenberg, Nina Krstic, Connor Schell, Libby Geist, Erin Leyden, Deirdre Fenton

Director: Ezra Edelman

Footage Archive Researchers: Nina Krstic, Ines Farag

Top Sources of Footage: ABC, NBC, Wazee, Getty, NFL

It's the defining cultural tale of modern America – a saga of race, celebrity, media, violence, and the criminal justice system. Two decades after its unforgettable climax, it continues to fascinate, polarize, and develop new chapters. Drawing upon more than seventy interviews – from longtime friends and colleagues of Simpson, to civil rights

leaders, and recognizable commentators – the documentary is an engrossing look at a tragic American tale. At the end of what seems like a search for the truth about O.J. Simpson, the film reveals a collection of unshakeable and haunting truths about America, and about ourselves.

“The extensive and varied use of archive in this sweeping and epic documentary was essential to the pacing, story telling and heartbeat of the production. The sheer scale of footage used to help paint a picture of a man enmeshed in the race politics of America from a very young age, was impressive. From footage and stills of a youthful colossal OJ in his sporting pomp, through to the dishevelled, disgraced and imprisoned aging former icon, we witness the downfall of a man forever clashing with his race identity. With the use of civil rights era footage and archive depicting the various sufferings of the African American experience throughout the decades, we come understand the context in which a character such as OJ Simpson can be made.”



BEST USE OF FOOTAGE ABOUT THE NATURAL WORLD

ZOO QUEST IN COLOUR

BBC Natural History Unit | UK

Producer: Anuschka Schofield

Director: Anuschka Schofield

Footage Archive Researchers: Harry James, Estelle Cheuk

Top Sources of Footage: BBC Natural History Unit Archives, BBC Archives, Perivale

First broadcast in 1954, Zoo Quest was one of the most popular television series of its time and launched the career of the young David Attenborough as a wildlife presenter. Broadcast ten years before colour television was seen in the UK, it was thought that Zoo Quest was filmed in black and white. Until now! Thanks

to a recent remarkable discovery in the BBC's Film Vaults, the best of David Attenborough's early Zoo Quest adventures can now be seen as never before “in stunning HD colour” and with it the fascinating story of how this pioneering television series was made.

“An engrossing programme that celebrates the wonderfully-restored archive as much as the animals and people on display, and provides new insight into the creation both of the series and of Attenborough the presenter.”



BEST USE OF FOOTAGE ON OTHER PLATFORMS

TERENCE DONOVAN: SPEED OF LIGHT EXHIBITION

Dog and Duck Films | UK

Producers/Directors: Paul Bell & James Hunt

Footage Archive Researchers: James Hunt

Top Sources of Footage: Contemporary Films, Maverick Music Library, Terence Donovan

Archive, Getty Images/BBC Motion Gallery, ITN Source

With the use of genuinely unseen and unheard archive footage and audio the short film shows Terence at work in his studio in the early 1950s through to one of the last interviews he gave in the 1990s. In his own

words he describes his unique approach to the art and craft of photography; in addition (and in a very rare interview) Norman Parkinson assesses his career and contribution to the industry.

“mass of relevant archive from a variety of sources, cleverly matched with the commentary, to produce an effective advert”

“very creative, archive told the story itself, good use of archive, entertaining”

“A fantastic insight using unseen film footage. A really enjoyable watch. Great quality transfers, excusing some damaged film”

“well researched, rarely seen archive which not only illustrates Donovan’s work but also his personality”



BEST USE OF FOOTAGE IN A CINEMA RELEASE

THE BEATLES: EIGHT DAYS A WEEK – THE TOURING YEARS

White Horse Pictures and Imagine Entertainment | USA/UK

Producers: Nigel Sinclair, Scott Pascucci, Brian Grazer, Ron Howard

Director: Ron Howard

Footage Archive Researchers: Matthew White, Marc Ambrose

Top Sources of Footage: Apple Corps Ltd, British Pathé, ITN Source, Reelin In The Years, Getty Images

The Beatles: Eight Days a Week – The Touring Years is based on the first part of The Beatles’ career (1962-1966) – the period in which they toured and captured the world’s acclaim. Ron Howard’s film explores how John Lennon, Paul McCartney, George Harrison and Ringo Star came together to become this extraordinary phenomenon, “The Beatles”.

It explores their inner workings – how they made decisions, created their music and built their collective career

together – all the while, exploring The Beatles’ extraordinary and unique musical gifts and their remarkable, complementary personalities. The film focuses on the time period from the early Beatles’ journey in the days of The Cavern Club in Liverpool to their last concert at Candlestick Park in San Francisco in 1966.





Visual Data is proud to sponsor the
FOCAL International Awards 2017.

Congratulates to all the finalists and
winners



High volume archive digitisation and digital content management

www.visualdatamedia.com

BEST ARCHIVE RESTORATION/PRESERVATION TITLE

NAPOLEON (1927)

BFI National Archive | UK

Director: Abel Gance

Restoration by: BFI National Archive and Photoplay

Productions, carried out at: Dragon Digital

Restoration supervised by: Kevin Brownlow

Abel Gance's heroic depiction of the rise of Napoleon Bonaparte is an undisputed cinema landmark. Famed for its groundbreaking technical innovations – including its famous triptych finale – and a running time of 5½ hours, Gance's epic traverses many of the formative experiences that shaped Napoleon's rapid advancement. Cool under pressure, Bonaparte overcomes fierce rivals, the deadly Terror and political machinations to seal his imperial destiny. Monumental and visionary, the story's chapters play out in exhilarating fashion tied together by an incredible feat of photography, editing and technical ingenuity.

Kevin Brownlow's restoration of Napoleon is legendary and represents the greatest example of a film's rescue from misunderstanding and unavailability, pioneering the widespread theatrical revival of silent cinema. Compiled across five decades by the film-maker, archivist and

historian, who tracked down surviving prints from archives around the world since he first saw a 9.5mm version as a schoolboy in 1954. Brownlow and his colleagues at Photoplay, initially the late David Gill, and then Patrick Stanbury, worked with the BFI National Archive on a series of reconstructions, the latest of which is now fully available for distribution and Blu-ray release.



BEST ARCHIVE RESTORATION/PRESERVATION PROJECT

1912-1992: 80 YEARS OF OLYMPIC FILMS RESTORED

International Olympic Committee | Switzerland

Commissioned by: International Olympic Committee

Restoration by: Warner Bros MPI & Audio Mechanics, Burbank, under the management of Adrian Wood & Robert Jacquier

All Olympic Games since 1904 have, to varying degrees, produced a moving image legacy. At the beginning this was limited to newsreel coverage and short films, but starting in the 1920s, world famous film directors were commissioned by the Organizing Committees to create full length documentaries about the Games. Since 1930 these films have been mandated by the IOC in its charter and, from 1948 onwards, the term "Official film" has been used to differentiate these films from others productions made at the Olympic Games.

In 2005, the IOC started an ambitious project to ensure the restoration and long term preservation of all the most important Olympic films. That project is now completed: more than 40 long form documentaries and 60 additional short films have now been meticulously researched and restored using the best elements for each and taking advantage of the latest digital technologies available.



THE JANE MERCER FOOTAGE RESEARCHER OF THE YEAR AWARD

NINA KRSTIC

O.J.: Made in America
(ESPN Films and Laylow Films)

With a documentary covering the entire life and career of OJ Simpson intertwined with the history of Los Angeles and the LAPD's relationship with the black community, the film relies on diverse and rare footage and photos to tell the story. The film sourced footage, audio, and stills from over a 100 archives, collections, libraries and networks, to visually give the audience a journey through time periods and the evolving media that OJ's career spanned – including everything from sports coverage, to commercials and film, to Court room footage to multiple period interviews with OJ Simpson, to more recent vérité moments.



FOOTAGE EMPLOYEE OF THE YEAR

SIMON WOOD & ITN SOURCE TEAM

Having worked with many people across a number of footage libraries, I can say, hands down, that Simon Wood by far goes that extra mile. Not only does he deliver what you ask for, he works tirelessly to make sure our needs are met, efficiently and nothing is ever too much trouble.

**HELEN TONGE, MD &
Exec Producer, Title Role
Productions Ltd**

I would like to nominate the entire team over at ITN for an award, as collectively they facilitate the wealth of archive they represent with great expertise, extreme professionalism and prompt delivery. Always a pleasure to work with, they enable me to do my job to the best of my ability.

**KATE GRIFFITHS, Archive
Producer**

Due to exceptional circumstances – the dismantling of the ITN Source collection

– I think the whole ITN Source sales team should be honoured with this award. I've worked with most of the team over the years and the service received is always top drawer – fast, efficient, friendly. The whole team are very deserving of this special award.

**PETER SCOTT, Archive
Producer**



FOOTAGE LIBRARY OF THE YEAR

BRITISH PATHÉ

www.britishpathe.com

Between 1896 and 1976, British Pathé recorded a wealth of material unrivalled in its historical and cultural significance. The company was a unique witness to the emergence of the modern world and its archive is a treasure trove for programme-makers and researchers worldwide. British Pathé's collection of 85,000 individual film items and 12 million stills is fully digitised and viewable online.



SERGE VIALLET

FOCAL INTERNATIONAL'S LIFETIME ACHIEVEMENT AWARD WINNER

This Award is a gift of the FOCAL International Executive to someone who has performed a minimum of 25 years service in the archive industry and is recognised to have contributed to the promotion, good practice or understanding of the content industry through, not only their work, but also their writing, teaching, making presentations and other relevant actions.

We are delighted to bestow this honour on SERGE VIALLET.

Serge Viallet is a multiple award-winning Producer and Director. Among the many films that make up his prestigious career are *Kwai* (1992), nominated for an Emmy and first prize winner at the Lagny Festival in France; *Saipan* (1993),

nominated for an Emmy, the Prix Italia, and INPUT, and winner of a Silver Eagle at Rueil, France; *Nagasaki* (1996), which won a Bronze embedded World Medal 1996; *Kizu, The Ghosts of Japanese Unit 731* (2006), which won a Silver embedded medal at the New York Festivals; *Tokyo, the Day the War Ended* (2006), which was nominated for INPUT 2006; *The Rape of Nanking* (2007), which won an award for the best use of archive film in a factual production at the FOCAL International awards 2008, and Shanghai TV festival 2008, and was nominated for INPUT 2008; and for *Mysteries of the Archive*, an ongoing series, which won another FOCAL award for Best Use of Archive in an Education Production, an IFTA (International Federation

of Television Archives) award for Best Use of Archive Film in 2009, and a Best Archive Preservation Project in 2010. A long-term advocate of the power and value of archives, Serge helped establish the archives of Médecins sans Frontières, Bophana archive centre (Phnom-Penh, Cambodia) and is at present Maître de Conférence Associé at the Sorbonne.





BRITISH
PATHÉ

www.britishpathe.com

The Juror's Tale...

or how Kevin Mannion broadened his horizons on the *History Feature* panel

I recently had the opportunity to broaden my horizons. By volunteering to be a juror for the FOCAL International Awards 2017, I was granted access to view three eye-opening film productions that owe their existence to archival material. They were: *Letters From Baghdad*, *School Revolution 1918-1939* and *The Tragedy of the International Brigades*.

Each year when the request for final-round jurors pops into my Inbox, I always respond with a resounding "Yes, please" because it's a pleasure to see the fruit of all the hard work and passion that go into the productions.

When viewing the finalists' films, jurors are asked to look for examples of archival material being central to the success of the production.

- Did it deepen our understanding of the subject?
- Was it used in an innovative way?
- Did the synergy of topic and media create more than the sum of its parts?

This year my category was *Best Use of Footage in a History Feature*. Here's more about the finalists and my opinions after viewing them:

Kevin Mannion



Kevin Mannion

School Revolution 1918-1939

Les Films Du Poisson, ARTE France/ ARTE Distribution

This received my highest score. It's a fascinating film, and for me it's the standout work in this category. Comprised of 100% archival imagery, it offers an insight into a relatively unexplored topic – what was at stake during a period of great change in children's education in the aftermath of World War I.

This production speaks to us in a way that only film can – the interplay of image, editing, and soundtrack is masterful. An example from the first scene:

On the soundtrack we hear young children parroting a teacher's speech to the effect of: "France is my motherland...To prove my love I promise to be a hard-working child, a good child...and when I grow up... – a good citizen." Throughout the speech we see archival material of ranks of schoolchildren marching in unison in playgrounds, cut together with images of soldiers scrambling over trenches and across mine fields. This is art – this is film speaking its unique language.

The Tragedy of the International Brigades

Kuiv Productions

This film is a treasure-trove of important and tragic archival material from the Spanish Civil War. It's narrated in present tense and in a matter-of-fact reportage style, sparing us an imposing biased interpreter. The images are carefully chosen and edited chronologically.

To an extent this works very well. We experience the content viscerally as if we had just switched on the news in wartime Spain. But my quibble is that, by employing this hands-off approach, the thread of the narrative is at times hard to follow, and the potentials of film language under-utilised.

Letters From Baghdad

Letters From Baghdad Ltd/Between the Rivers Productions LLC

This is another strong production, and brings the story of post-WWI explorer Gertrude Bell to the public's attention. Unfortunately, the artistic licence used to push the filmmakers' message overshadows the veracity of their intriguing archival footage of Bell and the post-WWI Middle-East.

For example, the non-archival footage of actors portraying Bell's contemporaries turns some of the male characters into mere caricatures of male sexism. Their soundbites carry a forced ironic and exaggerated 21st-century tone. This authorial pushing – with Bell also idealised somewhat – dilutes a sense of authenticity that the production otherwise achieves. This film's merits, nevertheless, outnumber its flaws.

Three worthy finalists – I hope they get the recognition they deserve.



PROUD TO SUPPORT **The FOCAL International Awards 2017**



Pinewood's Archive and Restoration team uses the latest technology to restore film and audio archives to their former grandeur, up to 4K resolution.

Preferred supplier to the BFI.

Talk to us about your next project:

t: +44 (0)1753 656767 e: post@pinewoodgroup.com

www.pinewoodgroup.com/postproduction

Curious title for a relentlessly academic book trying to disprove documentaries are a 'marginal' activity

The Act of Documenting: Documentary Film in the 21st Century

Brian Winston, Gail Vanstone, Wang Chi.

Bloomsbury Academic, 2017.

ISBN 978-1-5013-0917-5.

No price given.

The Act of Documenting is relentlessly academic – though one of its authors won an Emmy for documentary script writing – and makes no concessions to those unfamiliar with the work of Louis Althusser, John Austin, Walter Benjamin, Stan Brakhage (or according to the index Stan Brake), Giles Deleuze, Jacques Derrida, Umberto Eco, Michel Foucault, Erving Goffman, Elihu Katz, John Searle, and Slavoj Žižek or for that matter Thomas Jefferson, Heinrich Heine or John Stewart Mill.

In other words, it's heavy going for the non-initiated reader though there are some rewards. The book's title is certainly rebarbative, (what could be wrong with calling it simply Documentary Film in the 21st Century?) and it begins as it means to go on. It opens with a fractured quotation from Christian Metz, a critic of the semiological persuasion who, to my knowledge, never made or even worked on a film in his life. I am responsible for translating his comment which is straight-forward and damning: 'All of the other non-fictional films (for example those without a scenario) are thought of as left-overs in terms of this great category. In these films, (understood as marginal).

The original translator has interpolated into Metz's remarks an additional comment which follows the phrase 'this great category'. He or she adds '[i.e. narrative fictional cinema]' In other words, Christian Metz thought Documentaries, or rather non-scripted films are marginal. The book itself, not to put too fine a point on it, is a 271-page attempt to marginalise Metz's judgement.

The Act of Documenting is partly a paean of praise to the opportunities afforded by digital techniques. It makes enthusiastic room for cyber-docs, digidocs, cross docs, cross media, netcast docs, interactive docs, made-for mobile docs, soft docs, interactive docs, datadocs, dynamic docs, multi-lineardocs, docomusicals, webdocs, i-docs, and conditional documentaries. One key to this proliferation is that cameras capable of recording images of acceptable quality can now be purchased for £100, but as Henry David Thoreau pointed out in the mid-nineteenth century 'We are all in great haste to construct a magnetic telegraph from Maine to Texas, but maybe Maine and Texas have nothing of importance to communicate'. Perhaps the next person contemplating making a made for mobile doc, could bear that in mind.

Cunning diagram

When *The Act of Documenting* comes to talk about specifics, it claims the Western Documentary Tradition rests on three pillars: Scientism, Eurocentrism, and Patriarchy and there is even a cunning diagram illustrating the point. It does its best to explain just what this means, but how well it does so can be judged by an example

about Patriarchy: 'Digital technology exponentially aids the liberation of documentary narrativizing from this de haut en bas patriarchal linearity from its intention to 'command the mind' of its audience'.

The Act of Documenting does finally discuss Act, Acting, and Actors, and we can see the terms carry with them a multitude of leanings. Another cunning diagram has 'Acting Professional' at one end of the spectrum and 'Being Non Professional' at the other. In between are pro acting, pro acting/re-enacting, non-pro re-enacting, non-pro enacting, and non-pro surveillance. The argument is 'the documentary performance flourishes among these ambiguities'. His exposition does seem like cracking a very small nut with a very large sledgehammer.

A further explanation of the book's curious title comes when the authors discuss Agnes Varda and her relation to an 1877 painting *La Glaneuse*, (The Gleaner) by Jules Breton. She suggests that she is herself a Gleaner. The authors say "An unlikely parallel is being drawn between the act of gleanings – which is 'to gather or pick up ears of corn... left by the reapers (OED) – and to the act of documenting." Can that really be all there is to it? So it would seem.

For the hard-pressed professional – like most readers of *Archive Zones* – chapters seven and eight, on the moral responsibility of film makers and the impact of their films and television programmes on audiences are both instructive and disheartening. Despite the boosterism of the opening words in chapter one: 'The power of [documentary] film to change the world has become impossible to ignore'. By chapter 8 this stentorian claim has morphed into 'Seeking concrete outcomes – discernible change – should not be misunderstood as a basis for dismissing documentary wholesale when it fails to produce these results'

And what of Christian Metz in all this? When he implied documentary was a marginal activity compared to fictional productions, he might just have been right. Alas.

Jerry Kuehl

jerome@kuehl.tv