

ARCHIVE ZONES

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FOCAL INTERNATIONAL

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**FOCAL International
communications takes a
new direction**



The Archive industry source for

NEWS • FEATURES • EVENTS • REVIEWS



**FOCAL
INTERNATIONAL**
FEDERATION OF COMMERCIAL AUDIO VISUAL LIBRARIES

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Editorial

Goodbye!

So this is where it all ends!

Certainly, when I grabbed the opportunity of a post-retirement job in the Summer of 2002, I would have happily signed up for the 16 years I have since enjoyed as Editor of *Archive Zones*. It was a gamble both for me and FOCAL. I was professionally acquainted with AZ but my career as a newspaper journalist and television sports producer had not embraced actually compiling a quarterly professional magazine.

Fortunately, the 'Fates' were with me from the outset, because I have always had a totally supportive team at FOCAL HQ, starting with the unforgettable Jane Mercer, the indefatigable Anne Johnson, later with 'Awards maestro' Julie Lewis and now, of course, your Chair and the current 'fulcrum' of the whole operation, Sue Malden, with her new 'dream team' of Mary Egan and Madeline Bates.

My other stroke of luck was the personal contact that put me in touch with someone who **did** know how to pull a magazine together – technically – Barbara Linton. She and I took over and, I do believe, turned something akin to a hand-out-based trade journal into a magazine offering a 'good read', looking for the international angles – and with visual appeal too. The ultimate accolade was at one Editorial meeting when someone even suggested we approach WH Smith – the huge UK newspaper and book retailers – and offer them the chance to sell it! Totally fanciful, of course, but we were obviously heading in the right direction.

When Barbara Linton decided to step back from her role as AZ Designer, I was given a truly 'seamless' changeover with the arrival of her son Rob as her successor. He brought a younger person's take to the whole appearance of *Archive Zones* and learned to cope with the inevitability



Michael Archer

of late changes and 'flexible' delivery dates! We developed a very happy working relationship and, Rob, you made a masterpiece out of the special 100th edition. Thank you – both Lintons.

Highlights of those 16 years? The ones that spring to mind are – Sir David Frost telling me how he, personally, came to own the rights to all his world-class headline interviews; Alwyn Lindsey on being ITN's live reporter of 9/11 from his Manhattan hotel and, over the years, watching the FOCAL Awards develop from the germ of a good idea in a small studio at LWT into a spectacular evening's entertainment which now attracts winners – and guests – from all over the archive world.

It's been a challenging and enjoyable voyage on the 'Good Ship' *Archive Zones*. I have met a lot of highly talented and engaging contributors from all sectors of the archive industry. To all of you – "Goodbye and many thanks from your appreciative, retiring Editor".

May the AZ archive live on as a reminder of the truly formative years of FOCAL.

Michael Archer
(Editor, *Archive Zones*)

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END OF AN ERA

With great sadness, the Executive Committee of FOCAL International has had to acknowledge the harsh economic reality that their quarterly magazine, *Archive Zones*, is no longer viable in its current form and that its production costs would be better invested in a range of platforms to communicate with members and promote FOCAL activities for its worldwide membership. So, this edition is saying “adieu” as it will be the last of the FOCAL journals in this form.

There have been 104 editions stretching back to the first Xeroxed copy in 1988. Extracts from many of these were displayed in the 100th edition of Winter 2016

I hope we will continue to use the “brand” AZ in some way – perhaps as a members’ forum.

We must extend our appreciation to Editor – Michael Archer – for his 16-year association with the magazine and FOCAL members. To quote Michael “It’s been a constant challenge that I have thoroughly enjoyed. As I found out at a pretty early stage of my happy 16 years as Editor, AZ’s appeal depended entirely on the quality of the copy freely delivered by the contributors we were able to persuade to write for us. Long term planning had to be a limited ambition; last-minute triumphs or tribulations far more the norm.

Over the years, I’ve really enjoyed the challenges and working with some very talented writers – but sadly, over the years, their numbers have dwindled. Which is a way of saying “thank you” to all who made my job so fulfilling and I totally appreciate how, for FOCAL, that means moving on – without AZ in the present format, at least.”

Designers Barbara and, subsequently, her son Rob have been key members of the team – being responsible for the AZ “look” and how it has evolved over the years.

We also have to thank all our contributors over the years who have shared their knowledge, experience, news and given advice and made us laugh. Several of whom have contributed to this edition.

A vital function of FOCAL International is to spread the news, exchange information and keep our community alive to all that is happening in the archive world. We intend this to continue to be a FOCAL International tradition through social media. Now we have to find appropriate ways to ‘sign off’ and this clearly involves sharing the thoughts and memories of key contributors to *Archive Zones*.

With all good wishes

Sue Malden
Chair, FOCAL International

Beyond Archive Zones – The Future of FOCAL Communications

Habits change. Innovation is partly driven by technology, partly by human behaviours.

Henri Cartier Bresson liked to credit his trusty Leica for capturing the decisive moments that his pioneering photographic style was famous for. Innovations in technology gave him the speed and timing he needed to compliment his skilful observations of the world around him.

There’s no doubt he was an exceptional artist who discreetly composed images that changed how photography could represent reality. But as with many of the pioneers through cinema and television history he was taking advantage of technology to inform this practice. Interesting shifts like these have always been happening in the world of print and magazines.

The professional magazine, or trade publication, was invented to keep its members informed; consider and maintain industry standards; and advocate on its members behalf. As well as, to be a way of connecting members to each other by sharing information and ideas; to be a support system and one of its vital organs. We plan to keep channelling that spirit and reshape **Archive Zones** to properly embrace the digital universe and be of utmost benefit and interest to FOCAL members. Moving forward we, The FOCAL Team, aim to show through enhanced digital resources, articles and opportunities for members the great work you do, on a dynamic and engaging platform that serves the purpose of a professional magazine, but which has evolved to make the best use of our brave new digital world.

Stay tuned...



Madeline Bates
General Manager – Outreach
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Archive Zones is special...

Special because it explores aspects of our film and television industry that are so often forgotten or ignored.
 Special because it has an agenda that is different to other trade magazines.
 Special because the people who appear in it and who write for it often do not get the recognition they deserve and this is a good way to put that right.

Special because its review section featured books, DVDs and music that one often did not know about.
 So sad there are to be no more *Archive Zones*.
 It will be missed.

Taylor Downing

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How The Office Cat became a disciplinary tool for Declan Smith

When I was growing up, every time an adult got hold of a newspaper, they went straight to the Death Notices on page 2, to find, with a mixture of relief and schadenfreude, that so-and-so had died before themselves. The same morbid, cruel instinct applied to *Archive Zones*.

Passing over our fine essays on the intricacies of copyright law, reviews of archive-rich offerings at the London Film Festival, photos of smiling FOCAL Awards attendees, every reader homed in on The Office Cat. Maggi Cook's drawings of the smiling beast hopping around the cutting room were, of course, utterly charming, leading us to believe that it was just a bit of harmless fun.

Anything but! This was the Colosseum, where a few hapless heretics and gladiators were ripped to shreds for the entertainment of a nervous mob, thirsty for blood, but knowing that next time it could

be themselves down in the pit being devoured by the ferocious, self-aggrandising, pedant! To begin with, I hated it, but eventually learned to use it, as a disciplinary tool in the cutting room.

Brash producer/directors, making a six-part landmark series on a budget better suited to a *One Show* item, would tell you they didn't mind – all part of the cut and thrust; 99.9% of viewers didn't care, show-don't-tell, even if what you show isn't quite right – but you knew their ill-gotten pride was wounded. It was only a little scratch, but it hurt.

So, as the vet prepares the needle, we have to pay tribute to the star turn of AZ, the Banksy of the archive business, our favourite annoying, anonymous columnist. (S)he'll be missed.

Declan Smith

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The unique predator...

The Office Cat has assisted in aiding and abetting hard-pressed television producers and directors since it first saw the light of day in the pages of the *History Workshop Journal* in 1976. The Office Cat was no ordinary cat, but a film researcher. Unlike humans, it never took 'no' for an answer. It specialised in finding film footage that no other film archivist, historian, critic, or other researcher had found before.

The Office Cat found film footage that didn't exist – or existed, but not in the ways that film and television producers or directors wished it had. For example, one of the Office Cat's ancestors found footage of the Wright brothers' first flight, another found footage of the Battle of Jutland, and one even unearthed shots of Adolf Hitler marrying Eva Braun in the Führerbunker!



...who refuses to say "Farewell"

Despite the last edition of *Archive Zones*, the Office Cat has no intention of abandoning its work. It will continue to be publishing on FOCAL's new forum, in the *Historical Journal of Film, Radio and Television* and blog on the website of the International Association for Media and History www.iamhist.net and it even has a Facebook page: http://www.facebook.com/pages/Office-Cat/453570594674038?skip_nax_wizard=true

So the Cat will not say "Farewell", which sounds too final. The Cat would rather say "Au Revoir" or "Auf Wiedersehen".

Meow!

The 'lost' programmes sleuth who valued his hard copy of AZ

As a 'fellow traveller' in the worlds of archive film and television, I always looked forward to receiving *Archive Zones* and seeing what was happening in this rarefied field. Over the years I've come across many of your contributors and the magazine was a fascinating way to catch up on which projects they were currently (or had recently been) involved in.

Trade magazines like this can be unashamedly 'geeky' and that's a lot of the fun of them – a sneaky peak into a non-mainstream arena whose very esoteric nature binds the readership together. I'm also of the old school who relishes holding a 'hard copy' of something in my hand rather than on-screen version, and I'll miss that feeling. My

own rare contributions to the magazine mainly dealt with the search for lost British television programmes, perhaps a branch-line subject to the main themes of the mag but nevertheless it was always nice to be represented in the pages alongside friends, colleagues and others whose work I greatly admired.

Dick Fiddy
Co-ordinator, *Missing Believed Wiped* – A BFI initiative

Beware DIY productions and their mediocre royalty-free archive says veteran film-maker Gerry Weinbren

I have to admit that I had almost reached retirement age when *Archive Zones* first appeared! Over the years, I have attempted to persuade the readership to take more interest in the production of "footage" so essential to the future of all archives. Inexorably linked to such production is a thorough understanding of the associated technology – in my case, because of my age, 35mm film has been my predominant interest.

Some years ago a senior FOCAL manager asked me why I worried about the future as I was hardly likely to be around all that much longer! Almost right because my health started to fade soon afterwards!. As I predicted, despite the arguments put forward by self-proclaimed experts, many movies are still being shot on film and I still firmly believe that future librarians/archivists are going to have one hell of a time attempting to make sense of the plethora of electronic systems rushed into service since the advent of HD.

Modern technology is wonderful when properly applied and the reason behind the footage sector growing into a multi-million dollar industry over the last 30 years. Unfortunately, much of the technology is designed to increase sales with little concern for preservation or cultural matters. Many of today's innovations, affecting our industry, appear to be the work of computer geeks who have little understanding of true practical requirements. A classic example – affordable, virtually automatic digital cameras that make DIY production possible – providing a fair amount of mediocre royalty-free offerings.

'Endangered species'

In many areas, production standards have been eroded through the use of one-man crews or rushed editing due to the high cost of hiring online suites. Researchers are in danger of becoming an

endangered species as almost anyone can search a website and evidently the picture is no longer that important. Possibly the reason why so many producers neglect to budget for the use of library footage – I can assure them that footage does not grow on trees and, like all other aspects of production, costs are constantly on the increase.

It amazes me that producers fiddle around with expensive colourisation when there is so much 35mm colour footage, mainly from documentaries and shorts made for cinema release after 1952 – when Eastman Colour 35mm negative was introduced – until television became the dominant producer of the genre.

I cannot gauge how useful my scribbling pieces for *Archive Zones* has been but now and then I have had what I felt was a reasonable result. On one occasion the Editor liked a still from one of my shots so much that it made the front cover picture. Much to my surprise another publication requested permission to publish my article on HD. Possibly the best of all was at a FOCAL management meeting when my neighbour at the table – a newcomer to the committee – suggested that a certain Gerry W's article in the latest *AZ* was essential reading in order to understand the subject under discussion!

It is a great pity that economic circumstances have meant the loss of *Archive Zones*. It has performed an excellent task in keeping the membership informed and publicising FOCAL and the footage industry. I wish editor Michael all the best and trust that he will be successful in his future endeavours.

Gerald Weinbren
geraldweinbren@me.com



FOCAL INTERNATIONAL AWARDS 2018

14 JUNE 2018 – THE TROXY, LONDON

“FOCAL awards started because people weren’t giving awards to archive films. It was a way for us to recognise ourselves and the work that we were doing. But now, it’s all archive films... the Oscars are going to archive films... Grammys are going to archive films... it’s the thing!

So our time has come, and this [the FOCAL awards] started it all.”

Matt White, co-producer, *The Beatles: Eight Days a Week – The Touring Years*

2017 FOCAL Award winner of Best Cinema Release and Best Use of Footage in a Music Production



In an awards saturated world, we constantly need to ask – why do we have the FOCAL International Awards? How do we keep evolving their purpose and assuring their relevance? Well, (as Matt says), since their inception the FOCAL Awards have pioneered recognition for the way archives shape the world’s creative media – a fact that is becoming better known not only within the wider production universe but amongst audiences as well.

Archives have never of course been simply repositories of the past. Archive-led filmmaking and content creation is no longer niche, it’s thriving – all the more reason to ensure there is a dedicated support structure and mechanism to let the archive community reflect upon its own achievements while also helping to inform the wider world of what that community do.

This year we have had submissions from across five continents to the FOCAL Awards and the Jurors are busy viewing all these entries. We will be announcing the short-

listed nominations in April 2018. Remember to check out our new dedicated website focalintawards.com to see all the nominees.

We want to keep recognising the creativity and insight that archives bring, and we hope you can join us in celebrating their power on the night, 14 June, 2018 at the iconic art-deco Grade II cinema [The Troxy, London](#). After the huge success

of last year’s Awards we have invited Hardeep Singh Kohli to host the 15th. Tickets for the event on sale April 2018 at focalintawards.com/tickets

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Hardeep Singh Kohli

The FOCAL International Awards 2018



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the spotlight
for 15 years**



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at the industry's most
prestigious
event**



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focalintawards.com**

Final Nominations for the 2018

Best Use of Footage in an Advertising/Short Film Production

Absolut 'One Night'
The Director Studio & Park Pictures (UK)
FIAT 500 'Forever Young'
Communications & The Director Studio (UK)
Witness – 25th Anniversary
STALKR (Germany)

Best Use of Footage in an Arts Production

Beuys
Zero One Film (Germany)
Dawson City: Frozen Time
Hypnotic Pictures & Picture Palace Pictures (USA)
Monkey Business: The Adventures of Curious George's Creators
Busy Monkey LLC (USA)

Best Use of Footage in a Cinematic Feature

Dawson City: Frozen Time
Hypnotic Pictures & Picture Palace Pictures (USA)
I am not your Negro
Velvet Film (France)
Jane
National Geographic Studios in association with Public Road Productions for National Geographic (USA)

Best Use of Footage in an Entertainment Production

Eric and Ernie's Home Movies
Shiver (UK)
How Magic Changed TV
Crook Productions (UK)
Rolling Stone: Stories from the Edge
HBO Documentary Films (USA)

Best Use of Footage in a Factual Production

Dolores
5 Stick Films Inc & Dolores Huerta Film Project (USA)
LA 92
National Geographic Presents a Lightbox Production (USA)
The Vietnam War
Florentine Films (USA)

Best Use of Footage in a History Feature

American Epic
Lo-Max Films, BBC Arena, Wildwood Enterprises, Thirteen (UK)
LA 92
National Geographic Presents a Lightbox Production (USA)
No Intenso Agora (In the Intense Now)
videofilmes produções artísticas ltda (Brazil)
Un Exilio: película familiar (In Exile: a Family Film)
Mexican Film Institute (Mexico)



The FOCAL International Awards 2018 will be hosted by Hardeep Singh Kohli

Best Use of Footage in a History Production

Crows of the desert – A Hero's Journey through the Armenian Genocide
Matrix Communications (USA)
La Double Vie, Petite Histoire de la Sexualité en URSS (Double Life, a Short History of Sex in the USSR)
Film Studio Devini, Les Films du Balibari, Mental Drive Studio, Sunset Presse (Latvia)
The Tokyo Trials: The Battle for the Truth
Shanghai Media Group (China)

FOCAL International Awards

Best Use of Footage on Innovative Platforms

A Kind of Seeing
Shona Thomson (UK)

Socialism on Film: The Cold War and International Propaganda
Adam Matthew Digital in partnership with the British Film Institute and Pinewood Studios (UK)

YourBigDay.TV
YourBigDay Ltd (UK)

Best Use of Footage in a Music Production

American Epic
Lo-Max Films, BBC Arena, Wildwood Enterprises, Thirteen (UK)

The Defiant Ones
HBO Entertainment and Silverback 5150 Pictures in association with Alcon Television Group (USA)

Long Strange Trip
AOMA Sunshine Films, LLC, (USA)

My Generation
Raymi Hero Productions/XIX Entertainment (UK)

Best Use of Footage in a Natural World Production

Dolphin Man
Storyline Entertainment Inc., Anemon Productions & Les Films du Balibari (Canada)

Jane
National Geographic Studios in association with Public Road Productions for National Geographic (USA)

Jim's Dream
Primate Planet Productions (UK)

Best Use of Footage in a Sports Production

Ferrari: Race to Immortality
Artemis Films (UK)

Glasgow 1967: The Lisbon Lions
IMG Productions Scotland (UK)

When Football banned Women
Lambent Productions (UK)

Employee of the Year

Jim Penn
Senior Researcher, BBC Motion Gallery

Kieran O'Leary
Access & Digital Collections Developer, IFL Irish Film Archive

Scott Norman
Content Manager, NBC Archive

Library of the Year

Huntley Film Archive

ITV Archive

Jane Mercer Researcher of the Year

Barbara Gregson, Ryan Gallagher
The Defiant Ones (HBO Entertainment and Silverback 5150 Pictures in association with Alcon Television Group)

Lo-Max Films
American Epic (Lo-Max Films, BBC Arena, Wildwood Enterprises, Thirteen)

Mike Welt, Ho Dang Hoa, David P. Schmidt
The Vietnam War (Florentine Films)



Best Restoration and Preservation Project

Jean Vigo Project
L'immagine Ritrovato for Gaumont

Kinemacolor Project
Cineteca di Bologna

Moomins and the Winter Wonderland
Oy Filmkompaniet Alpha Ab

Best Restoration and Preservation Title

La Lunga Strada del Ritorno
RAI Teche

Le Salaire de la Peur
Hiventy for tf1

Voyage au Congo
Hiventy for Films du Jeudi

After 27 years of research and discovery, the 'siren call' of the music industry lured back **James Smith**

I go back a long way with *Archive Zones*. My first piece, written in 2000, was about the strange demands of my producers in the wake of *World War II in Colour*. I ended with a celebration of a television career that spanned 27 years, before changing tack drastically at the last minute, and sending me back into the music industry I had all but abandoned in the early 1980s. Along the way, I wrote critiques of the industry, celebrations of new discoveries, reviews of films and books, both memorable and otherwise, but the thing I think I appreciated most with AZ, was the feedback, and the in some cases the gratitude I received for raising the more controversial archive issues of the day.

One of my favourite pieces concerned the great pleasures of research and discovery. In this case, a 2003 trip to the unlikely venue of the Dagenham Museum, which revealed the trims and out-takes of a long-lost Ken Hughes film about the Soho of the war years. Writing about it in *Archive Zones* helped the ramshackle reel of celluloid scraps to find a new home in the Imperial War Museum, where it was duly restored and catalogued. As a postscript, I had the pleasure of seeing a little of the fascinating footage on the big screen as part of Julian Temple's *London Babylon* in 2012.

On occasion, I was also able to exorcise some darker moments as I faced, like many of my colleagues, less welcome changes in this ever-changing broadcast world. This morning, while going through a folder of drafts of my articles, I came across a not-surprisingly unpublished fragment, that I now realise was the moment when I understood just how disillusioned it is possible to become with the business we call show. It was also the point at which my admiration for those still there, battling away in the archive 'trenches', began to grow exponentially. I must emphasise that this was my state of mind one cold dark January morning after a disastrous viewing and yet another sleepless night. It was a personal rant, not how I felt on an everyday basis, but perhaps it may still resonate with some of my former colleagues...

My sleep-deprived rant!

"I can't get my head straight, can't relax, I'm wound up, angry for much of the time. I want, just for a change, to have a job that has enough money in the budget and the wage to carry it out properly without resentment. I want to be treated like a professional by professionals and not have opinionated amateurs expect me to work miracles, to break laws, to put my career in jeopardy for a piece of chip-paper TV. Of course, I'm asking too much, much too much. I should be grateful to be working in television, or so I'm told. I look over the road to Waitrose and think that life as a shelf-stacker has its advantages. Low money, and zero interest, but I would not have to worry about production companies and broadcasters suing my arse off because some dimwit producer insists they can fair deal everything!

"Have I worked in TV for most of my employed life for this? Bitter, too scared to watch on transmission day, waiting for the call to tell me I've screwed something up, that I'm in the s**t because the needs of my employers are beyond the remit of the law or the budget? Expecting producers to come begging to get them better deals with libraries because they want twice the footage they estimated – if they ever estimated at all? Production managers who

have written works of fiction called budgets without a clue as to the real cost of archive? Directors who spend all their money shooting fatuous interviews they rarely use, and wonder why there is nothing left for the archive, the archive which is supposed to be the very basis of their programme?

"On mornings like this, up at six trying to download a viewing copy of a documentary that will be so far over-budget on the archive it's almost pointless viewing it at all, and then the FTP site doesn't agree my laptop's operating system... On mornings like this I just want to jack it all in, retire, live on potatoes, and not struggle with idiots who never listen, and if they do, hear any other voice but mine!"

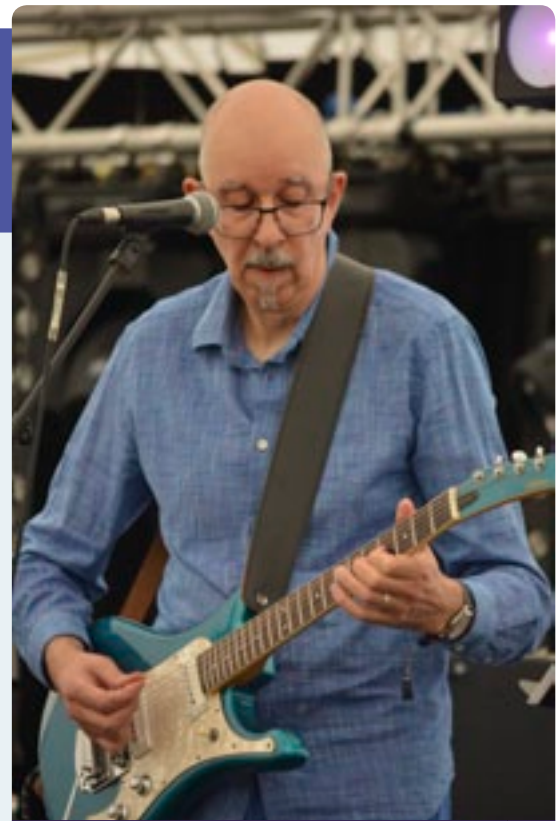
Pride & pleasure too

A wee bit over the top, possibly, but I doubt that there are many in my ex-profession who have not felt that way at some time in their careers. But remember folks, there is always room for optimism, too!

It was another seven years before I threw in the towel, and in those years, thankfully, I helped to produce some fantastic programmes and films of enduring quality. I worked with companies and producers who fundamentally understood archive, and production managers who defended my budget with tiger-like ferocity. Yes, there were moments of great pride and pleasure.

Which brings me back to *Archive Zones*. I may not have published rants of quite the severity quoted above, but the magazine, its long-time editor Michael Archer, and the editorial team (of which I was happy to be a member for several years), gave me and many others a platform from which we could let others know that they weren't alone with their doubts and fears, and that communicating with others at all levels in our industry is a significant help to all those involved.

Archive Zones will be missed, and perhaps FOCAL's next challenge will be to find something that will provide a new sounding-board for the industry that nurtured, frustrated and rewarded me for so many years.



James Smith

James Smith

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Swinging through the 'archive jungle' together...

James Barker's career in film archive coincided with the Archive Zones years. To mark both their retirements, he remembers the icons of the industry, their productions and what finally prompted him to 'hang up his boots'.

They say time passes more quickly as you get older. I myself can't quite get my head around the fact that more than 40 years have passed since I began on what I laughingly call my brilliant career in film. It all started way back in 1975 with a job at the Imperial War Museum where I was put to work cataloguing unedited footage shot by British army cameramen in the UK and North West Europe in 1944-45.

This task involved working closely with the IWM's Film Department. In those days, the shelves of its busy production office were lined with brightly coloured plastic boxes filled with 5x4 inch film catalogue cards, a legacy of the museum's hugely successful collaboration with Thames Television's *World at War* series put together by Jeremy Isaacs and his team of highly experienced directors and film editors. Isaacs been editor of the BBC's flagship current affairs programme *Panorama* in the days when that great panjandrum of British broadcasting, Richard Dimbleby, had been its chief presenter until his untimely death in 1965. In the early 1970s, Isaacs was a rising star in British television but it was *World at War* that set him on an upward path that a decade later would see him in charge of Channel Four (C4), the UK's boldest and most controversial television broadcaster to date.

First shown on ITV in 1973-74, the 26-part *World at War* series was sold all over the world and no doubt there is some cable history channel somewhere that is still running it today. It won universal critical acclaim as a brilliant example of what television history programme making could achieve, thanks to its skilful use of extraordinary actuality footage from the 1939-45 conflict and the scrupulous regard for accuracy in its use.

Isaacs eschewed the kind of micromanagement so favoured by series producers and broadcast commissioning editors nowadays, allowing his team to use their individual creative intelligence to fulfil the task he had set for them, none more so than the series film researcher Raye Farr. An American who had arrived in the U.K. in the mid-1960s and decided to stay, Farr had first honed her film sleuthing skills for Granada TV's popular weekly history series *All Our Yesterdays* presented by the well-known author and journalist Brian Inglis. Isaacs sent her off to scour the film archives and libraries of Europe and North America for three whole years. If anybody other than Isaacs himself can be credited with making the WAW such a ground-breaking example of television documentary, then it has to be Raye Farr.



James Barker on Alcatraz Island

Previously unseen film

The *World at War*'s success heralded a golden age of television history programme making. Thames Television followed it up with a raft of bold and sometimes controversial TV series such as Kevin Brownlow's *Hollywood* and Richard Broad's *Palestine* and *The Troubles*. Like Isaac's magnum opus, they all featured old 35mm and 16mm film that had been either sitting in vaults or in garages and cellars for years, un-viewed, un-catalogued and in many instances on the verge of crumbling into highly flammable nitrate dust.

In time, the BBC, which foolishly had turned Isaacs down after he had proposed working with it to make *World at War*, followed suit with film archive-based series like *All Our Working Lives* and *Out of the Doll's House*. The film research for these strikingly original television social histories was done by Christine Whittaker. Christine started her BBC career as a secretary with foreign language skills before her organisational and editorial skills came to be recognised by creative talents like Eddie Mirzoeff and the broadcasting veteran and ex-World War II Royal Navy officer, Ludovic Kennedy. "Ludo" got her to trawl through Nazi newsreels at the Bundesarchiv for his television documentaries about the German navy in the early 1970s. From then on, Christine's career blossomed. Thanks to her and to Raye Farr, film research came to be recognised as an important part of factual programme making and its practitioners as valued members of television production teams.

The IWM Film Department under Clive Coultass and Anne Fleming was renowned for its Christmas drinks parties to which a large and convivial crowd of television folk like Jerry Kuehl, film archivists

from other institutions like the BFI and academics specialising in film studies were invited. It was at one of these jolly end-of-year gatherings that I was persuaded by two Thames Television stalwarts, Taylor Downing and Adrian Wood, to attempt to double my annual salary of £4,000 by joining them in the exciting new era of television history production as a film researcher.

So, early in 1980, I quit the IWM's payroll to become a freelancer, first working on a television documentary about the Dunkirk evacuation for the long-defunct Southern TV. Like some gamekeeper turned poacher, I left the IWM at the end of one week and was back the next and, as the good people in the IWM Film Department's production library know only too well, I carried on doing so for more years than they care to remember.

For the next two decades I worked almost without interruption, moving across from one production to another as each contract came to its natural conclusion – just like a chimpanzee swinging from one tree to another through the jungle. With each new assignment, I acquired more knowledge of film collections other than the IWM's and learned at the same time how to handle the change-over from editing on 16mm film to an ever-changing variety of videotape formats as the 1980s progressed.

“Testing, testing!”

Here's a quick quiz for FOCAL members: What does film geometry mean and what is a colour reversal interneg used for?

I'll stick to my personal highlights – among them the chance to work with Raye Farr on a major C4 documentary series, *The Struggles for Poland*, a nine-parter on the complex and violent history of this important European nation in the 20th century. One can trace a direct line between this production and the *World at War*; the series producer, Martin Smith, had worked on the WAW with Jeremy Isaacs and it was the latter who as the head of C4 commissioned Martin to make the Poland series in 1985, once the necessary co-production agreements with foreign broadcasters were in place.

Jumping ahead a few more years, I, along with Maggie Cook and Alf Penn, was invited by Christine Whittaker to join her on *People's*



The IWM Film Dept. in 1979

Century, a mammoth 26-part BBC social history series about how ordinary lives were shaped by this era's huge political, social and technological upheavals. There were more than fifty people working on this production – which meant that on average there was an office birthday celebration almost every week. I have never in my life eaten so much birthday cake as I did in the 18 months I was working on *People's Century*! Running the whole show was Peter Pagnamenta, who had first worked with Christine on *All Our Working Lives*.

Like Jeremy Isaacs, Pagnamenta had been editor of *Panorama*. I doubt that you could find two more contrasting characters than Isaacs and Pagnamenta but the one great skill both men shared as a result of their experience of working in current affairs was an ability to cut to the very heart of a story and to make programmes about difficult subjects that people wanted to watch.

The peak of my television career came in 1995 when Martin Smith asked me to join a team of producers making another ambitious TV history series, this time about the Cold War from 1945 to 1991. One of my colleagues on this enterprise was Taylor Downing whose own company, Flashback Television, had kept me very busy throughout much of the 1980s on several archive-based productions for C4. Once again, Jeremy Isaacs was in the driving seat as executive producer.

CNN funded

The funding for this hugely ambitious 24-part production was provided by CNN. Its maverick founder Ted Turner wanted *Cold War* to match the WAW in both its style and ambition – although it is rumoured that he told his senior executives to hire Jeremy Irons before they plucked up the courage to inform him – as carefully as possible – that he had got the wrong Jeremy. In my opinion, the



Christine Whittaker



James viewing footage at one of the IWM Film Department's Steenbecks

end result was in many ways superior to the *World at War* but its impact here in the U.K. was greatly reduced by the decision of the BBC, which had bought the U.K. rights, to transmit it in separate blocs across two financial years (BBC accountants rule OK!) and to schedule it during one of these transmission runs on Sunday evenings at varying times. Sadly, BBC schedulers had handed out a similar blow to *People's Century*.

By the late 1990s, broadcasters were showing signs of losing interest in big television history blockbusters that relied upon co-production deals with foreign broadcasters to guarantee their funding. The causes were complex – major changes to the ITV franchise award system and delays in granting the BBC increases in its license fee, a host of never-ending and costly technological innovations that were exacerbated by the new multi-channel broadcasting environment, competition from US satellite and cable channels and, last but not least, long term changes in viewing habits, especially among that highly-prized but fickle audience group, the 18 to 35 year-olds.

The pressure to adapt to these fundamental changes in television production meant that history programming took on more and more the characteristics of “info-entertainment,” often at the expense of historical veracity when it came to the use of archive and library footage. The makers of programmes with Second World

War subjects (a perennial favourite of commissioning editors in spite of their frequent denials) were tempted to mirror the visceral impact of the Omaha Beach landing sequence in Stephen Spielberg's *Saving Private Ryan*, by filming reconstructions of frontline combat with a tiny fraction of even the smallest feature film budget, often with risible results.

The other standby was the return of the television presenter who, with the aid of sophisticated computer graphics, could tell the story of, say, the Battle of El Alamein and the D-Day landings in Normandy without having to pay for archive and library footage that in my opinion would have helped to tell the story better.

Social media challenges

Since 2000, the proliferation of social media platforms like YouTube, Vimeo and all the rest has presented terrestrial television broadcasting with even greater challenges that may in time overwhelm it. For film researchers, the ever-changing broadcasting environment has meant shorter and shorter contracts at lower and lower rates. They work under the pressure of tighter and tighter production deadlines and smaller and smaller archive budgets, combined with ever more complicated and ambitious clearance targets. If they are to make ends meet, most film researchers are working on several productions at once.

However, life could be a lot worse. Thanks to information technology, film research can be done rapidly and efficiently but the amalgamation of different film collections into monolith entities like Getty Images has made it impossible for anybody these days to go into film or videotape vaults and rummage around to find that hidden visual treasure trove.

But spare a thought for the average factual programme producer-director, sandwiched between anxious and bullying commissioning editors and series producers on one side and imperious and controlling production managers on the other. It is the especially the latter who most often rule the roost, Curiously, one consequence of the short contract regime most film researchers experience nowadays is that they are least likely to be affected by the competing pressures on their producer-director colleagues as they usually have to be working somewhere else.

As for me, I inadvertently brought down the curtains on my television career after I had told a production manager that with the budget she had given me to work with, the only subject really worth discussing was how much the budget overspend was likely to be. I helped to shepherd the production to its completion and then I went home.

Now that I have hung up my boots to enjoy life as a pensioner, I take pleasure in remembering all the many good times and the many great colleagues, film archivists and librarians I had the good luck to work with over four decades but I am mightily glad I no longer have to do it myself. Instead I can sit back and enjoy the extraordinary footage that skilled practitioners such as Aileen McAllister, Miriam Walsh, Peter Scott, Declan Smith and Steve Bergson can bring to our television screens and wish them good luck. As they are so much older than me (except Aileen and Miriam, of course!) I never cease to wonder where they get the energy from in order to keep going...!!



Filming *The Struggles for Poland* in Warsaw, 1986

James Barker

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Change afoot in a high profile year for archive-based documentaries

David Seevers,
Chief Marketing
Officer, Footage.net
reviews 2017 in the
footage industry



Greatest Political Upset of All Time (Showtime); and *The Great War* (PBS).

Support for archive-based programming has grown over the last few years, as broadcasters and subscription video on demand services like Netflix and Amazon have recognized the value of original premium non-fiction programming with marquee subject matter and built-in audiences.

“A few years ago, I was at a conference where several non-fiction producers said, ‘archive docs are dead’,” said veteran documentary filmmaker Tom Jennings. “That really made me mad because I felt like, I haven’t finished watching all the archive I want to see yet! I think what happened during the past year is people realized that archive is as close as you can get to the truth of a story. Today, everyone wants to see video or hear audio of an event to prove that it actually happened.

2017 was an exciting, eventful year in the footage industry. A large number of high-profile archive-based documentaries were released throughout the year, and archival docs did very well at all the major award ceremonies. While increased demand for footage benefited many suppliers, two major footage houses – ITN Source and Framepool – either ceased operations or changed hands, and their transitions sent shockwaves throughout the industry.

Change was afoot among various footage industry trade groups as well, with new management at FOCAL and a for-sale announcement at Visual Connections. Overall, a few things became clear in 2017 – the audience for archive-based programming is strong; competition among footage suppliers is intensifying; and industry stakeholders are adapting to a shifting business landscape.

Archive-based premieres

A prominent slate of high-profile archive-based docs premiered in 2017 across all major cable networks, PBS, Amazon and Netflix, as well as in theaters. These films, some years in the making, others produced ‘on the fly’, showed the depth and versatility of the archival form, tapping both commercial and newly uncovered sources.

“There’s been a renaissance of big, premium archive projects, driven in large part by OTT,” said Matt White, executive director of industry group ACSIL and a co-producer of *The Beatles: Eight Days a Week*. “Audiences love archives. It really resonates with them and that is why you are seeing the likes of Netflix and Amazon competing for these prestige projects.”

Standout archive-based docs from 2017 include *The Vietnam War* (PBS); *Long Strange Trip* (Amazon); *Five Who Came Back* (Netflix); *Jane*, released in theaters on October 20, 2017; *LA 92* (National Geographic Channel); *Oklahoma City* (PBS); *Trumped: Inside the*

“If there’s no video, it’s almost as if something isn’t real. In a very weird, oblique way, we can probably thank our smart phones for the resurgence of archive shows. If an event has images attached to it, people will believe it. Extrapolate that out to moments in history. I think audiences want to see what the real people involved in a story were like, what life was like for them, how people behaved, dressed and talked. If you can show the real thing, and do it in a way that’s entertaining, people will watch and say, ‘wow’.”

Big awards for archive docs

Archive docs had a huge presence at all the big awards ceremonies this year. *OJ: Made in America*, an archival opus, won the Academy Award for Best Documentary. Of the other four nominees, two were archive-rich films: *I Am Not Your Negro* and *13th*. At the Emmys, *LA 92* won for Exceptional Merit In Documentary Filmmaking; *OJ: Made in America* won for Outstanding Directing for a Nonfiction Program; and *13th* won one Emmy for Outstanding Documentary or Nonfiction Special, and another for Outstanding Writing For a Nonfiction Program. *The Challenger Disaster: Lost Tapes*, won for Best Research.

The Beatles: Eight Days a Week The Touring Years won the Grammy for Best Music Film, as well as two FOCAL Awards – one for Best Use of Footage in a Music Production, and another for Best Use of Footage in a Cinema Release. *LA 92* won the ABC News VideoSource Award at the 2017 IDA Documentary Awards.

Many footage providers reported positive results throughout 2017. “2017 has been a very encouraging year for the footage licensing industry – both in witnessing the continued, meteoric rise in consumption of footage and in the rejuvenation and recognition of the importance of archival content,” said Ed Whitley, president, North & South America, at Bridgeman Images, and president of trade group ACSIL.

ITN shift archive to Getty

That said, not every footage company had a great year. Two high-profile footage suppliers, ITN Source and Framepool, either ceased independent operations or changed hands. ITN Source, one of the world's leading footage suppliers, closed its doors in June and entered an exclusive multi-year distribution partnership with Getty Images, shifting "over one million clips spanning more than 60 years of iconic news footage" to Getty's global distribution platform.

Framepool, the German-based international footage agency established in 2001 by Stephen Bleek, was sold through bankruptcy proceedings in Germany to RightSmith Group, a Los Angeles-based footage agency with foreign subsidiaries in Japan, Australia, and the UK. The newly established German subsidiary, "Framepool RS GmbH" assumed Framepool's business operations with all employees and over 95% of the footage portfolio with retrospective effect as of June 1st, 2017.

Both ITN Source and Framepool were significant players in the footage business, and the news of their altered circumstances was a source of concern throughout the global footage community, highlighting the increased competitive pressure brought about in large part by the rise of online marketplaces such as Shutterstock, Pond 5, VideoBlocks and, most recently, Adobe Stock, which has caused many footage companies to lower license fees and rethink their distribution strategies.

And while more industry consolidation is possible if not likely as traditional footage suppliers reckon with these new competitive realities, the realignments of 2017 also created new distribution opportunities for independent footage suppliers, a parallel trend that may continue to play out over the next few years.

The changeover at ITN, for example, freed up two very important archives – ITV and Reuters – both of which made representation deals with smaller independent footage suppliers. ITV struck representation deals with both LOLA Clips and Reelin' in the Years Productions, and Reuters partnered with Screenocean. These developments are arguably positive for the footage business as a whole, as they empower independent footage houses and enhance the overall diversity of suppliers in the market.

"There's no doubt that Screenocean has benefitted from ITN's closing, but we have to work hard to maintain profitability and, at the same time, deliver a quality global service," said Tony Blake, Screenocean chairman. "Scale is the challenge for the footage industry, we've seen a few large aggregators come and go in recent years, demonstrating it's not just about adding more and more collections. Screenocean has the advantage of being partnered with Imagen, the best media platform developer in the business, add that to our unique offering of independently branded representations, and we offer an unambiguous choice for all our customers."

RITY gets ITV Music deal in N. America

Over the summer, ITV struck two representation deals in North America, making LOLA Clips its exclusive footage distributor for the overall ITV Collection in North America, and granting Reelin' in the Years Productions exclusive representation in North America of ITV's musical footage holdings.

"ITN Source's relatively abrupt departure left a lot of opportunity for LOLA and many other independent archives," said Dominic

Dare. "Our existing knowledge of the ITV catalogue, as well our longstanding relationships with the personnel left behind by ITN, were critical factors in landing the ITV representation deal. Our goal now is to ensure that the ITV collection is appreciated for what it is – an outstanding gem."

"We are honored to be able to exclusively represent ITV's vast music archive here in North America," said David Peck. "The ITV music footage archive houses thousands of performances spanning six decades including iconic moments, from The Beatles at The Cavern Club in 1962 to the Sex Pistols debut on television in 1976. Now with ITV's music footage, along with our 20,000 hours of music footage spanning 90 years and 7,000 hours of in-depth interviews with the 20th century's icons of film and television, politics, comedy, literature, art, science, fashion and sports, Reelin' In The Years is one of the industry's leading sources for footage of musical artists, entertainers and history makers.»

The acquisition of Framepool was a huge step forward for RightSmith, a relative newcomer to the footage industry, which also represents The Amazing Race collection and the NBC Universal collection.

"We're excited to be growing, expanding accessibility and offering unique collections like Framepool," said Jackie Mountain, RightSmith president. "We think it is good for the industry and for buyers to have more options as opposed to seeing premium content available from just a few providers."

Under new management

Change was in progress at the main footage trade organizations throughout 2017, including FOCAL, ACSIL and the stock media expo company Visual Connections, as each group sought to respond to the shifts in the footage industry.

FOCAL in transition

2017 was a year of transition at FOCAL with Madeline Bates and Mary Egan joining the company as co-General Managers, bringing their charismatic leadership and wide-ranging experience within the media sector, covering education, production and commercial activities, to ensure FOCAL celebrates and champions the use of archival footage across all forms of creative platforms.

Over the last 12 months they have introduced new networking opportunities such as 'Breakfast with the Archives', which allows members to showcase their collections and connect with archive researchers, producers and other content-creators. FOCAL also continued to hold the researchers' educational workshops, the Jane Mercer Memorial Lecture as well as the prestigious FOCAL Awards. Both Madeline and Mary attended various media conference in the UK, North America and Europe to promote the work of FOCAL members, ensured engagement and the support the wider media industry.

2018 will be an exciting year with the FOCAL Awards moving to a new location, The Troxy, a Grade II-listed Art Deco venue in London, together with the launch of the Awards entry database system and online jury portal, which streamlines the submission process. Plans are also afoot to identify better ways to help support new people looking to join the industry as well as how FOCAL can support the professional development of those already working in it. FOCAL is continuing to protect the creative industry through their advocacy work with the UK government in

addition to working closely with other global organisations to share ideas and objectives to better support the archive community.

ACSIL ‘pauses’ Footage Expo

ACSIL, which held its Footage Expo in 2015 and 2016, pushed pause on the event in 2017 and focused on partnerships and panel presentations. “We focused 2017 on a year of partnerships, engaging with other associations to create and moderate panels to discuss the footage industry,” said Ed Whitley, ACSIL president. “2017 was a defining year for ACSIL as it saw the launch of both our new branding and our new website www.acsil.org which has given the association a fresh and contemporary look.”

Visual Connections looks for buyer

Visual Connections, which has held annual stock media expos for the last decade, announced that “the current owners will not be organizing expos after New York 2017,” and are “seeking a buyer that will want to continue the expo program. They are keen to facilitate a prompt sale to ensure that at least a New York expo takes place in 2018.”

Goodbye:

Oddball Films and Stephen Parr

Sadly, 2017 saw the passing of long time archivist and footage savant Stephen Parr of San Francisco-based Oddball Films and the San Francisco Media Archive. A longtime member of the San Francisco avant-garde arts scene, Stephen died on October 24, 2017 at the age of 63. His family and Oddball staff are working together to ensure “a productive future” for both Oddball and the San Francisco Media Archive, and, as of this writing, Oddball continues to operate and fulfill footage orders. A video of his memorial, held before a standing-room only crowd at San Francisco’s Roxie Theater, [can be seen here](#).

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Tying up the loose ends...

News from the
FOCAL Office

FOCAL International Ltd – Articles of Association

The Executive Board of FOCAL International are proposing to renew our company's Articles of Association to bring these up to date and in line with modern business practices and current legislation. The updated Articles will allow FOCAL the flexibility to manage day-to-

day business while ensuring we continue to trade as a not-for-profit association ensuring the welfare of our members and the audiovisual industry.

In order to update our Articles of Association and file these at

Companies House we need to seek permission from all our members. This month, May 2018, we will be contacting our members with additional details and a copy of the new Articles for approval. For further information please visit our website: www.focalint.org

General Data Protection Regulations (GDPR)

The GDPR was approved and adopted by the EU Parliament in April 2016 and takes effect after a two-year transition period. It will come into force May 2018

with the intension to strengthen and protect individuals' personal data within the European Union. To ensure we are compliant with the requirements of the GDPR

the FOCAL office has renewed its Privacy Policy now updated on our FOCAL website www.focalint.org/pages/privacy-policy.

CLA applies for an ECL Licence

At the end of 2017, the Copyright Licensing Agency (CLA) applied to the Government for a licence to operate an Extended Collective Licensing (ECL) scheme. This application sent to the IPO is requested by the CLA to cover and include their current licenses for the copying of published literary works (Books/Magazines), subject to the current copyright exclusions. As part of the application process the IPO undertook a consultation period which ended on 8 February, 2018 to

collect views and comments from within the media industry or other interested parties on the application.

As part of this process the IPO also held several meetings joined by representatives of the CLA and their member collecting societies for various stakeholders to discuss CLA's application for which FOCAL attended. Although CLA's application for an ECL scheme does not directly affect the audiovisual market at this time, we felt it necessary for FOCAL to respond in writing to the

IPO with comments and questions on the application as well as to ensure this first ECL scheme does not set a precedent for any future ECL applications. As of 30th April CLA in consultation with the IPO have withdrawn this application for an ECL license – <https://www.cla.co.uk/news/application-extended-collective-licensing-update>

Mary Egan
General Manager –
Finance & Development

New hi-tech capture tools, all price points and longer shelf life

The need to understand the true value of Natural History footage

By David Seevers, Chief Marketing Officer, Footage.net

Natural history, a content category including wildlife, earth science and weather footage, is home to some of the most dramatic, breathtaking and expressive images in the footage market. Advanced production technology, now accessible to both experts and non-traditional filmmakers, is having a huge impact, both on how these images are captured, as well as on the quality and quantity of clips available for reuse at all price points. And while the overall natural history licensing market remains “healthy and growing,” according to Andrew Delaney, Director of Creative Content at Getty Images, it is “definitely showing higher levels of competition from greater volumes of well-shot content.”

Just a few years ago, most natural history footage was shot with a telephoto lens from a semi-fixed position such as a blind or Land Rover, and aerial footage was the domain of manned aircraft equipped with expensive Cineflex rigs. Today, the availability of relatively inexpensive high-tech production tools has opened up a wider array of creative options for capturing natural history footage, and filmmakers in the field have rapidly integrated these new capture tools into their workflows.

“The core of wildlife cinematography has always been long lens photography,” said Matt Aeberhard, a leading wildlife cinematographers with nearly three decades of experience in the field. “This is changing with the advent of drones, remote cameras and other production technologies. Any major shoot is going to include remote cameras, handheld gimbals and aerial drones in order to achieve the current style of production.”

Impact of High Tech Capture Tools

“High quality 4K camera platforms are getting smaller and ever more capable,” said Andrew Delaney of Getty Images. “Low light capture capabilities are creating new opportunities for behavioral studies. Smaller action cameras can be put anywhere and drones are being cleverly employed, not just as a cheaper alternative to helicopters, but as completely new viewpoints with minimally invasive environmental footprints.”

These tools enable skilled shooters to capture higher resolution images under more challenging circumstances, shoot from a much wider variety of perspectives, add movement to what were formerly static shots, and get ‘up close and personal’ with subject matter. The result is a very different look to the final product.

“There is an interesting return to the deep dive of high end blue chip natural history storytelling, with the new tools and technology that make it possible to capture so much more than was possible 20 years ago,” said Lisa Samford, the executive director of the Jackson Hole Wildlife Film Festival. “Both *Planet Earth II* and *Blue Planet II* speak to that. At the same time, with the proliferation of digital distribution and the broad accessibility of high quality imaging, without the steep barrier to entry, there is also a big uptick in personal story-driven narratives, short form and consumer-created content. I’m eager to see what unfolds as Augmented Reality is refined and Mixed Reality programming grows in importance.”

“I think new technologies offer us a different way to capture or see a scene,” said Martin Lisius, president of Prairie Picture/StormStock. “I film with a DJI Inspire 2 [aerial drone]. It’s fairly compact and I take it with me often. I filmed Hurricane Harvey here in Texas with my Sony FS7 and the drone. When I got back to my office, I noticed that even though the Sony captured some dramatic imagery, it was the aerial footage that told the story best. The drone was able to see dozens of houses, streets and cars submerged in flooding, all in one framing. It was stunning. As far as the drone camera could see, all the way to the horizon, there was city and water, together as they were not meant to be. So, perhaps technology is offering a huge leap in how we capture nature.”

The Market for Natural History footage

Advances in production technology have had a major impact on the business of licensing natural history footage, both in terms of the quantity and quality of images available for licensing and re-use, and in how the content is priced. While end-user demand, driven by both traditional clients and online programmers, remains strong, footage suppliers have had to adjust to the realities of the current platform-driven market and offer natural history footage to meet all price points.

“We are seeing substantial growth in clips sales,” said Dan Baron, CEO of Nature Footage. “Overall, there is massive growth in the use of video, and nature is no exception. Nature and wildlife is an important message for a huge variety of productions, from educational exhibits, natural history television documentaries, web documentaries, as well as feature films and advertising.”

“There’s an increased demand overall for video, driven primarily by online consumption,” concurs Andrew Delaney. “Our clients are looking to differentiate their products or services from the visual clutter, and arresting natural history content achieves this effectively.”

User demand notwithstanding, many footage suppliers are facing increasing pricing pressure from low cost footage platforms, and, despite the unique characteristics of natural history footage, have been forced to adjust their pricing strategies.

“I don’t think there is any category of footage that has not been disrupted by microstock,” said Jessica Berman Bogdan, President and CEO of Global ImageWorks. “I think the difficulty and skill involved in capturing amazing nature and wildlife footage is truly under-estimated and misunderstood. That said, price often drives the sale and there’s a lot of royalty-free footage that fits the budget and the creative brief.”

Fierce competition

“It’s not the licence model that is the issue here, it’s technology,” said Andrew Delaney. “As with stills ten years ago, the move to digital has leveled the playing field in a lot of areas and competition is fierce. The cost of capture has been greatly reduced and overall the quality and volume of content has greatly increased. Specialized areas such as animal behavior in the wild, shot to the standard of the BBC Natural History Unit, for example, are still unique and carry a premium but sweeping vistas and establishers are being videoed, with increasingly high quality, by ‘non-traditional’ filmmakers.”

“NatureFootage focuses on providing premium quality footage, the best cinematographers, and the most current formats,” said Dan Baron. “Although there is a glut of video on the market, wildlife can be very challenging to acquire and requires expertise. We always need to keep our collection current. There are novice shooters who are lucky and get the rarest wildlife behavior and will share it at low cost, not knowing about the potential opportunity of the industry. We do our best to educate shooters of the value of their footage, and we also do our best to maintain the value of their footage, while also being competitive in the industry. It can be a tough balancing act.”

So, to put a fine point on it, is there still a qualitative difference between the footage shot by the experts and the footage shot by the non-traditional filmmakers? “In some cases yes, but not all,” said Andrew Delaney. “For example, the keen amateur ornithologist is now able to capture stunning footage at relatively low cost that can be on par with some of the best traditional broadcast coverage. However, as in any creative endeavor, there will always be true visionaries and artists whose work is way better than everyone else’s.”

Premium pricing tiers

So how are providers pricing natural history footage? The answer is that, at many footage companies, it depends on the shot, with unique, higher value shots ending up in rights-

managed or premium-pricing tiers, and other, more ordinary shots being offered at lower price points.

“While much nature content may be priced the same as other subject categories, we also provide a huge collection of exceptional and unique natural history behavior that may be priced in a higher pricing tier,” said Dan Baron. “Cinematographers choose their own pricing tier, based on the uniqueness of their footage.”

“I think the value of any footage depends on the specific shot, or at least the sub-category, rather than the broad category,” said Martin Lisius. “An average sunset is cheaper to produce than filming tornadoes and hurricanes. The latter is very time consuming and even dangerous. So, a good tornado or hurricane shot is worth more than most sunsets. That is not to say the sunset isn’t beautiful, it’s just easier to plan and acquire, and safer too.”

Who uses the footage?

While documentary filmmakers and long-form television producers continue to make regular use of natural history footage, online programming appears to be the area of biggest growth.

“We of course have what I might call our more traditional consumers of natural history content as you outline above but we have seen massive growth in content used online for both commercial and editorial purposes,” said Andrew Delaney.

“There will always be a market for nature content in documentary television, educational exhibits, and online videos,” said Dan Baron. “We also see the huge growth potential in video décor (slow tv) for use in home and commercial settings.”

Subject Matter in Demand

Subject matter most in demand ranges from “striking, beautiful, cinematic subjects and unique animal behavior,” as Dan Baron put it, to “an increase in demand of content that transcends the purely descriptive and embraces the conceptual,” according to Andrew Delaney.

“For example...

- Nurturing: mothers and babies interacting.
- Strength: powerful animals lifting and pushing.
- Speed: Fast animals travelling at full tilt.
- Competition: animals fighting, chasing and posturing.
- Anthropomorphic: animals behaving like humans.... and of course...
- Anything humorous and clips of, as one colleague puts it, ‘The Fuzzies’ – cute baby animals. Additionally, there will always be a demand for footage of Mother Nature behaving badly: from storms and twisters to crashing waves and red hot magma.”

“There seems to be a higher demand for material that demonstrates global warming concerns,” said Jessica Napoli, founder of Content Brick and a former senior executive at both

National Geographic and Discovery Education. “The requests that I’ve recently seen seem to be for material demonstrating thriving as well as dying environments, such as coral reefs. Organizations looking to demonstrate such circumstances also tend to have a greater interest in older dated materials even if the content wasn’t natively captured in HD.”

“Natural events have an effect on the need for natural history footage, of course,” said Martin Lisius. “If there’s an outbreak of West Nile virus, then there would likely be an increase in the need for mosquito footage, for example.”

“The format (4K) and new ways of shooting (drones, GoPro for instance) might drive the shifts in demand,” said Sandrine Sacarrere, Head of International Sales at INA, the Institut national de l’audiovisuel, based in Paris. “On the other hand, current events (like Jose and Irma hurricanes for instance) may increase demand.”

If 4K is not the current standard for natural history footage, “it soon will be,” according to Andrew Delaney. “Partly from a pure quality standpoint and partly as a way of future proofing one’s work. “4K has been the new standard for a few years now and many are shooting 6K and even 8K to future proof their content,” added Dan Baron. “Shooting RAW is also becoming essential.”

The shot’s the thing

So where does that leave older footage collections with large volumes of HD and even SD footage? The answer seems to be that it depends on the inherent value of the shot and whether the subject matter can be easily duplicated with a higher resolution shot.

“During my time at Nat Geo, it was the shot that was of most importance, not necessarily the age unless landscapes or identifiable locations had changed significantly over time,” said Jessica Napoli. “The demand was more for the best shot that fit the client’s needs in the best format. If the content was older but available in HD, clients were happy.”

“Natural history footage diminishes in value with every major format change, like from standard-def to HD,” said Martin Lisius. “That’s overall. But, there will still be a need for significant historical events like Hurricane Katrina, the eruption of Mt. St. Helens, a major tsunami, fire, etc. Those are once in a life time occurrences...unless you are a natural history shooter, of course.”

“There is a market for archival nature and wildlife if it covered a unique moment in time that no longer exists or is capable of being captured,” said Jessica Berman Bogdan. “If the original footage was shot on film, it might have a second life if transferred to HD.”

“It has a longer shelf life than other forms of footage that age due to changes in things like fashion and technology for sure,” said Andrew Delaney. “There are stunningly original pieces that still resonate well past their natural sell by date (as dictated by capture format) and we are still selling arresting clips shot on film and SD. However, if clients find newer versions shot on 4K they will gravitate to them.”

“There is certainly a market for older natural history footage, especially unique content not readily available in more recent formats,” said Dan Baron. “However, clients have a strong preference for content shot with high quality cameras in 4K+. Access to RAW content is becoming increasingly important as adoption of HDR rapidly takes hold. NatureFootage always retains access to the highest quality masters to ensure long-term viability of all our content.”

‘Before’ and ‘after’ climate change

Older natural history footage is especially useful in the documentation of climate change and ecological destruction. “In order to show the ravages caused by climate change, new productions may be led to use older footage to witness the evolution of the land by showing the ‘before’ and ‘after,’” said Sandrine Sacarrere of INA.

“INA holds an older collection shot by Christian Zuber (1930-2005), a filmmaker, photographer, journalist, and writer who devoted his life to protecting nature, and to showing how nature and less-developed cultures were being destroyed by the onslaught of modern civilization. French television ordered a documentary series, and Zuber pioneered on land what Commander Jaques-Yves Cousteau later did with the oceans. ‘Handheld Camera’ (over 150 episodes) was the first nature series to be broadcast on French television. This collection is a brilliant testament to how Christian Zuber, one of the first environmental advocacy filmmakers, taught us to love the earth and accept responsibility for its safekeeping. One of Zuber’s long-feature films, ‘Galapagos III’ (filmed over Zuber’s three expeditions in the Galapagos from 1958 to 1972) was screened in March 2017 at the DC Environmental Film Festival in Washington DC and it has been a great success with the public.”

“There is increased demand from non-profits and documentary film makers seeking to build awareness of the current trend of environmental degradation,” said Dan Baron. “We provide critical support to nature cinematographers to allow them to continue documenting both pristine habitats and the trends in habitat and species loss.”

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Belonging: The Truth Behind the Headlines

The role of archive and testimony in providing “the first rough draft of history”.

One of the final statements in the recent theatrical drama *The Post* is a reminder that the news is “the first rough draft of history”. This resonates because it was during the 2013 Ineos Grangeouth Refinery controversy that many in the news media seemed to accept, without question that the company was right and the trade union wrong

This led to our investigation and the creation of *Belonging: The Truth Behind the Headlines* an independent, multi-award winning feature documentary that looks back over three decades, three industrial disputes (News International (1986/7); Royal Mail (2007/8) and Ineos (2013)) and the actions of successive governments.

The film raises difficult questions on the legality of: UK public order policing and behind-closed-door dealings of government from Murdoch’s 1981 purchase of the *Times* and *Sunday Times* to the present day. The consequences of such actions are borne out through heart-rending personal interviews with those at the centre of these disputes.

From mobile phones thrown in drawers, to the News International Wapping Dispute archive and the online global archives of Getty, Shutterstock and Pond 5, archive was critical in providing context and collaboration of statements made in interviews.

For example: the Posties had phone footage confirming what we had been told about how Royal Mail breached the disciplinary code when suspending them; for the News International dispute we found a number of professional photojournalists with images that served to collaborate what others who bore witness told us.

Personal proof

I first met one of those, David Hoffman, in a London East End café to go through his archive. I left that meeting with proof that we were on the right track and with evidence that would challenge the established narrative. Alan Richardson, formerly a SOGAT Education Officer, found his amateur photographs from Wapping transformed 30 years later into evidence. Video and news archive from the multinational, Getty, to the local archives of Staffordshire Film Archive and Spectacle Productions provided context and verification of our interviews and file-based research.

Spectacle digitised their VHS tapes from Wapping for *Belonging*, overcoming challenges (including the tapes sticking on playback) to provide footage never seen publicly before. It was an exciting, tense and sobering time. Exciting in the way that you discover a lost gem. Proof that investigative journalists needed to show – the people



who bore witness and we believed were definitely telling the truth. Sobering because with this comes a responsibility towards those wrongly vilified through that first rough draft of history.

Through Getty’s partnership with Sheffield DocFest we had access to a wealth of news archive including the BBC, ITN and others that provides context and structure to *Belonging*. Despite my being an unknown working on an investigation that others dismissed, Paul Davis of Getty respected what we were trying to do and showed an understanding of the challenges of independent documentary filmmaking that was second to none.

When, for example, a clip of Margaret Thatcher going into Downing Street evaded us, Getty did considerable research, found the perfect reel and digitised it. The trust placed in the *Belonging* team by our archive collaborators and those who tell their stories in the film was borne out by their “above and beyond” support. They were so patient as time and again we went back to them to test hypothesis and built a credible and legally fact-checked documentary that relooks at both “first rough draft of history” and the accepted narrative that was thereafter established.

If news is “the first rough draft of history” then I believe archive, backed up by those who bore witness, is the honest broker.

Morag Livingstone

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Matthew White... the evangelist of digital migration, looks for the Michelangelo “buried in the marble”

By Ron Deutsch

Matthew White was a founder, first president, and is currently executive director of the Association of Commercial Stock Image Libraries (ACSIL), a non-profit trade association that represents the interests of the stock footage community. He ran his own stock footage library, the White Production Archives (WPA), from 1987 to 2000. His latest venture, Sutton Hoo Studios was, as White describes it, “built to create films from distressed archives.” But in between those two endeavors, he served as executive director of the American Archive at the Corporation for Public Broadcasting (CPB) and before that was executive vice president for digital markets with National Geographic.

As well, he has been and continues to act as a consultant for many archival projects around the world, and was a founder of **Archives at Risk**, a global initiative to safeguard endangered audiovisual archives by raising awareness, encouraging cooperative projects, and drawing on the expertise of archivists and archive organizations. In 2016, he co-produced the Beatles documentary *Eight Days a Week – The Touring Years*, based on footage he collected for Apple Corps for over a decade.

In a career that spans several decades, dating to the analog days, White has witnessed a veritable sea change in his field. In 1986, White was working on a film about cigarette smoking, using old television ads, which led him to purchase his own archive, Color Stock, which he then re-named White Production Archives (WPA). In 1999, White and his team won the IDA/ABCNews VideoSource Award for *The Murder of JFK: A Revisionist History*. “It was a true footage smörgåsbord,” White recalls. He managed to find unseen footage from all over the world. “We also had first access to the Zapruder film with the sprocket holes, so we did a 2K version of that.”

This led him to being recruited in 2000 by National Geographic to run their archives, where he was in charge of a team that produced daily content and short-form production for the nascent online world, including AOL and MSN, as well as the National Geographic Channel.]

“The YouTube problem”

“It was at that time that I also started to work with groups like the United Nations,” White says. “We had a ‘visual memory’ project, trying to help distressed archives, like going out to Tunis when they were looking for almost competitive ideas which they could choose amongst to figure out where they would put their resources to deal with the digital divide. We were there working with other archives from India, Senegal and Jamaica, basically going through a process of what is needed to make sure this legacy survives. In the end, we were one of the groups that got support from the UN, which led to Archives at Risk.”

Through working with all these groups, White has become an evangelist for media preservation through digital migration. “I’ve always seen footage and these historical materials as just the greatest possible source of programming,” he explains, “and audiences are really into this stuff

One of things he blames for the perception of a lack of urgency is what might be called “The YouTube problem,” which is a real stick in White’s craw. “YouTube kind of screwed things up,” he argues, “because suddenly it was an archive of its own, and people were able to go in there and just see anything—or at least they think so. I was answering questions five years ago from a *New York Times* journalist who said, ‘Well, hasn’t everything already been digitized?’ So there’s a sense that it all has been all put into digital form. It’s just not so.

“The whole initiative of the American Archive [for CPB] started before YouTube was a big deal, and people understood intuitively that the material from the past that’s on audio-visual form if it doesn’t get into some kind of digital form, then it’s just lost to the future generations,” he continues. “That was funded by Congress to put significant money into this concept that we were going to care of, at least, the materials that were paid for with taxpayer dollars.”



Matthew White

Congress pulled plug

While White and his team at CPB were able to digitize a core of 40,000 hours of footage, Congress pulled the plug at that point. And while that seems like a lot of hours, there were a total of one million hours they were trying to preserve.

“Now, a lot of people would look at YouTube and figure it’s all there,” he explains. “So suddenly, it wasn’t as urgent an issue anymore. You think about that one million, and it means that there are 960,000 hours that may not be in digital format. Okay, let’s be generous and say that maybe 60,000 is, because it was shot in digital. But still, it’s just another example of some of these archives that will be important to people 100 to 200 years from now. And those people will look back at this time and realize all this material generated and that most of it doesn’t exist. Like all those silent films: Ninety percent of all silent films don’t exist.”

Meanwhile, White maintains that there have been organizations and governments providing grants around the world, some more than others. “For instance,” he explains, “the Netherlands put all kinds of money into their archives. Some of the things going in Poland, the UK and certainly in France are great. There are these certain governments that have stepped in to take care of the enormous costs that it takes to ensure that this stuff gets out. The French record is basically complete and digital. It’s one of the most popular arms of the French government. Its budgets generally increase every year because their people understand how valuable it is to the preservation of the French culture.

“I’ve been spending a lot of time in Cuba, working with their archives—which is an incredible record, mostly 35mm material,” he continues. “What I was looking for starts with the revolution in 1959 until around five years ago, when they transitioned out of film to digital. There are problems with that. They don’t have air-conditioning, so it’s deteriorating. There’s enormously powerful and valuable material in there. And nobody’s funding this.”

Right now, White sees hope and looks to filmmakers and film producers. He believes that the preservation of film archives rests on their shoulders by making films using archival materials. “It’s by default, not by intention, but it’s the reality,” he says. “And now that there are documentaries that are starting to provide more significant budgets to these types of programs, then they can allow for these transfers and this migration to the digital. Again, the Vietnam documentary reinforces the whole market that is out there for this.

“Look at *O.J.: Made in America*. What’s happened because of the O.J. project is just amazing; it’s opened up a whole other way of looking at how an archive film can be, how long it can be, how nuanced it could be, and how it can get huge audiences and awards. You’ve seen what’s happened with *13th*; *The Black Panthers: Vanguard of the Revolution* – there are so many others are getting enormous audiences. *I Am Not Your Negro* is just such an archive showcase; it’s an amazing and successful film.

Public demand

So people want to see this stuff. Then there’s the Chavela documentary, which was the runner-up for the audience award at the Berlin Film Festival. That’s when you realize there are all these things in these archives that are absolutely inaccessible through YouTube or other digital formats. They’re just buried.

“So there is a virtuous circle in production because marketers want to be able to say ‘never-before-released footage’ or ‘lost footage, now found,’ and this is a huge way to be able to make a deal and get funding. And that stuff doesn’t exist on YouTube. So where do you find it? You find it in all these analog archives, and there are plenty of them all around the world that have just stunningly incredible material which are just aching for audiences to see.

“Look at Stanley Nelson’s film on the Black Panthers. If there’s a champion for preserving the Black Panthers’ visual history, it was Stanley Nelson. He said he had 1,700 different sources in that. So many of those images were like 1/4” reel-to-reel, VHS, DigiBeta,

certainly a lot of 8mm and 16mm film. And he was able to digitize most of that material for his project. The film doesn’t contain all of it, but that material is now safe, pretty much. But there’s a champion behind all these types of efforts that make them work.”

This raises another enormous question, which is how politics contributes to which historical materials get preserved, especially in the current world climate. It’s something White is actively involved with one of his current projects: preserving and digitizing revolutionary archives from the 1960s movements.

Revolutionary archive

“I think it’s important that the issue of how politics gets involved in preservation choices needs to be addressed head on,” he says. “With my company, Sutton Hoo, we’re looking at a lot of revolutionary archives right now from the ‘60s because we don’t want this stuff to disappear.

“Ultimately,” White continues, “we hope to create an archive of revolutionary materials from around the world, but beginning right now the focus is on what was happening in the 1960s, but to be able to get into the archives on the environmental movement, the women’s movement, on civil rights, and all these things where they changed the world in so many ways.

They certainly changed our lives, and so much of what they did is not that visible, or the way that is now seen and perceived is very different than it was in terms of what the archives show. So we have this mantra: ‘We go to the archives and we let the archives speak.’ So we try to find what it’s in the archives and then bring creative people in at a later time.”

This is the model White used to bring to fruition the Beatles documentary, *Eight Days a Week — The Touring Years*, which he co-produced. “I was working with the Beatles since 2003, and we got really, really heavily into it, escalating into 2011-12,” he explains. “Then Ron Howard was brought in by the Beatles in 2014. We went to Los Angeles and just lined up all our footage chronologically and spent two weeks with all the editing team going through that material. It was an amazing experience and you started to see a film emerge from there. There were hundreds of hours of material, which was then boiled down to a 90-minute film.

“This is all being put together for what I hope will be a lot of programming made out of it in the future. We give people the slate of marble and then we look for the Michelangelo to find that statue buried in that marble.”

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Ron Deutsch is a contributing editor with *Documentary*. He has written for many publications including *National Geographic*, *Wired*, *San Francisco Weekly* and *The Austin American-Statesman*. He is currently developing a new documentary project in collaboration with the Center for New American Media.

Looking for a unique selling point

Creating TRIARC by
Mouna Mounayer,
co-founder and
content architect



As the co-founder of TRIARC is an online footage library specialising in Middle East content, one of my tasks was to incorporate our company's vision into a new iteration of our website. The first thing I did was Google stock-footage websites to see what was out there and figure out what makes the TRIARC website different or unique. I wanted to know how we could be more than just an online archive of clips for sale and yet still be able to monetise our content. After all, I didn't want to re-invent the wheel but I wanted to stand out from the crowd.

My Google search returned more than a million results, a daunting figure by itself, but more intimidating still is the fact that together these websites offer millions of video clips and billions of still images. So finding that unique selling point was essential.

Question: What is the main function of a stock footage website?

Answer: Selling stock footage. Nothing more and nothing less. And maybe that is the whole point but my partner, Najat Rizk, and I want more. We want to engage and inspire our customers. We want to impart knowledge with the visuals we are selling. In essence we want to be a library, in the true sense of the word – a platform where people come not just to buy video clips but a platform where people come to learn about diverse cultures, to witness the lives and times of various peoples and traditions, to engage with the material and re-interpret it through their creativity.

From the beginning of our journey as an archive we insisted that every clip's metadata had to be very granular, it had to go deep and tell a story through both its description and its keywords. This was tough and time-consuming but no visitor to our website would go away without learning something new. And so the brief I initially sent the web developers had little to do with strategy, design or functionality and more to do with telling stories.

Encouraging creativity

Najat, and I are film-makers, storytellers down to our DNA and we wanted our website to convey the myriad, unknown and fascinating stories of the vast region, stretching from Iran to Morocco, known as the Middle East. We wanted to encourage, visitors to our website, to have conversations, to explore, allowing their creativity to come out and play.

Our web developers, David Coleman and John Hazelwood of Rock River, based in Denver, did not disappoint. They developed a user-friendly interface which encourages exploration. Of course, traditional 'search' functionality is a present and central feature of the website, however, we also decided to create a drop-down list of the countries we feature so that each country has dedicated pages that automatically filter through the archive to group relevant country-specific clips together. We also designed specially curated collections to foster curiosity and imagination. At its heart the TRIARC website is committed to learning. The TRIARC Learning pages are dedicated to the re-purposing of our archive to tell new stories about the region in support of the Education industry.

Six months in the making the TRIARC website's first phase is complete. I believe we achieved what we set out to do. In fact we have accomplished more than we thought we would. Our exciting odyssey has morphed into an cultural and educational voice for the region in what we hope is a fun, dynamic, and fresh approach towards imparting information to researchers, film-makers, new generations of students and those just thirsty for knowledge.

Mouna Mounayer

Writer/director

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Mouna is a Content Architect and a Documentary Writer-Director. Mouna is a pioneer in the art of the television documentary series in the Arab world, founding *Firehorse Films* in 1994 and co-founding *Firehorse* in 2000 and *TRIARC* in 2015. In 2009, she established an archive department in *Firehorse* to preserve and catalogue a growing library of footage, in preparation for launching

the archive as the video licensing platform *TRIARC*. Mouna launched an archive platform for UNRWA in 2013 commemorating 70 years of Palestinian heritage. Mouna is a jury member of the International Emmy Awards and holds a BA in the Archaeology of Western Asia from the Institute of Archaeology, UCL.