

ARCHIVE ZONES

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FOCAL INTERNATIONAL

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Centenary Edition

FOCAL
INTERNATIONAL
FEDERATION OF COMMERCIAL AUDIO VISUAL LIBRARIES

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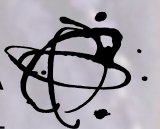


The Shining Star – Joanna Lumley

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FREMANTLEMEDIA
INTERNATIONAL



Editorial

Welcome to the centenary edition of Archive Zones – and its untitled predecessor.

One hundred quarterly issues suggests, logically, a 'life span' of 25 years but the first issue of the FOCAL International Journal was in fact published in 1988 and AZ was not launched until issue 35 in the year 2000. And I am proud to say that I took over as Editor within two years and our next edition (Spring 2017) will be my 60th.

Yes, FOCAL's lifetime spans the most momentous quarter century in media history and not just surviving but thriving in the era of the internet, Google, YouTube and all the associated digital technology. So, how to celebrate that quarter-century-plus of spearheading the development and protecting the rights of the archive industry worldwide?

We decided it had to be a showpiece edition and reflect where we've come from, as well as where we're heading.

So, we give you a glimpse (albeit mostly 'thumbnails') of every one of the 100 issues – plus more of the best AZ covers across our centrepages. Then we have dug deep into the FOCAL International archive, with thanks to Luke Smedley, for the best of the news, features and opinions across close to 30 years of our rapidly-changing industry. You can laugh at the humour, wonder at the naivety and chart the developing technology. You can also put it all into context by enjoying the perceptive assessments of our experts in the areas of technology, copyright and marketing and then share the 'Crystal Ball' visions of our 'panel' of FOCAL's Lifetime Achievement Award winners.

And those Award winners personify where

FOCAL

International stands in the archive world at this 'century' mark in the magazine's history. Its Awards are recognised as the ultimate accolades; its opinions are sought at government level and it is a key player in the development of new talent and training opportunities. It's a track record of which to be proud and to celebrate as we read about those who made it all possible as well as giving us all plenty to enjoy en route.

If there are a couple of personal regrets to add as a footnote to all these accolades and celebrations, it has to be the retirements of two of the key players in the FOCAL International office. Anne Johnson was in at the start, turning her bedroom into an office and using her pram as transport for early issues of the magazine! Julie took Amanda Huntley's idea for an Awards night and turned it into a personal as well as a FOCAL triumph.

As the old cliché has it – they will both be sorely missed. Not least by me! But having said that we all applaud the masterstroke of recruiting Mary Egan and Madeline Bates as job-share General Managers of FOCAL International. They have tough acts to follow but have all the qualities to succeed.

We wish them every success and you, Dear Readers, a lot of fun delving into the FOCAL International Centenary edition.



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The FOCAL story...

Co-founder Jill Hawkins recalls how a dedicated group of 'over achievers' and insomniacs invented the world of film and television archive footage and then its magazine *Archive Zones*

FOCAL began in Cannes in 1985. From 1984 when the idea of forming an association was conceived, Pam Turner and I raised the idea around the world and back and had begun all the 'word of mouth' to a group of international commercial and archival players. I remember I'd persuaded Linda Grinberg owner/genius of the Sherman Grinberg Libraries in LA/New York to come to MIP. Other players were Pat Gang from Nat Geo; Yuien Chin, NBC; Scandinavian and Australian friends in footage/news. It was safe to say, this was an industry without a name. The film archive/television footage world was about to be invented.

That meeting made history of course. What is less well known is that following that meeting we returned to our offices and two arms of activity emerged. One was organizing meetings, seminars, AGMs and the official annual Christmas party! The other was the actual production, management, development of membership drives, incorporation of the company, monthly meetings of the group, rules of trade associations, a lot of legal meetings as well as more world travel and just running our own company businesses - Visnews and BBC Enterprises.

Out of this initial happy chaos, Pam Turner and I built an astonishing small group of 'over achievers'. Alan Stoner, who chose never to sleep, ran News and Current Affairs for BBC Enterprises; David Wratten, ceaseless planner, who also chose never to sleep, Jeremy Cantwell who never left the office before 10pm (and had to face me every morning bright and early to boot) and Kirsty MacCalman, (full time researcher and partner who also chose no sleeping). Saturdays, Sundays, nights... it took two annual Christmas parties before we were ready for the close-ups but by February 1988 we were ready to publish - not one but four publications!

We incorporated in October 1986 and, through 1987 to the start of 1988, the group was hard at work, designing and developing the logo, producing artwork for a sales folder, a trifold brochure using the "It's In Your Interest" theme - along with 21 Corporate members and two researcher members we had also gained. Fourteen months after incorporation and a steady expansion of activities and membership, we had our launch strategy.

Turning point year - the newsletter

1988 was the turning point year. By the April AGM, we had already been working hard on seminars and workshops, press and publicity for our planned public launch in both the UK - and at MIP and MIPCOM - calendar and diary dates (we had

13 open FOCAL meetings in 1988) and the launch of the first Directory and of course we circulated a monthly newsletter.

FOCAL International aka *The Journal* eventually replaced

the function of the newsletter. Its primary function was to provide a shop window for our industry through the activities and reports of the membership. The first few editions were stuffed with news provided by our own small editorial board.

Without Alan Stoner, David Wratten and Kirsty MacCalman's efforts we may never have launched at MIPCOM or filled the first few editions and Pam and I would have been left stranded by history. We had a soft launch at MIP in April 1988 and then at MIPCOM in October. Thanks to the generosity of Visnews, we were able to set up our own stand within the Visnews space, saving not only a significant sum of exhibiting money, but we had nabbed a prime space for many years to come. Thanks to Visnews, we stepped onto the public stage ready for the first close-up. We had arrived.

By 1989 changes were already underway. We were all in subtly different places. I went, literally, to Woodlands as Head of Business Development, holding onto Library Sales in name but with Mary Hudson holding the day-to-day reins. ITN, Weintraub(Pathe) were all in transition. Only Pam was unchanged, at least in her professional life - her soul mate Bob Turner sadly died on Christmas Day 1989.

As membership and activities grew we knew we would need to plan for a more sustainable continuity. We needed an Administrator who could run the organization on a day-to-day basis who wouldn't mind being paid next to nothing - without an office. I knew the right person but not whether she would be willing.

I had kept up with the life and the family of Anne Johnson, the former terror of the BBC Admin expenses department (a wise (wo)man once told me the most powerful jobs in a company are the ones in charge of car park permits and the ones who approve expenses). I called her up, told her our problem and invited her for lunch at *The Wine & Mousaka* in Ealing (as featured in many, many expense reports). It looked like a match.

Sharing the benefits

By 1990-91, FOCAL was on its feet. George Marshall no



Jill Hawkins

longer at Pathe; David Warner had retired from ITN; Pam and I were still leading the show, just, until everything changed. I finally had to give up Library Sales and my old mentor Janet Andrew (who had been Sue Malden's and my boss when it was simply *The Film Library*) was persuaded to return to BBC Enterprises as Head of Library Sales.

What has this got to do with *Archive Zones*? Everything as it happens. FOCAL began as a commercially focused association, brought together to understand copyrights, rights and licensing and contractual issues to bind together commercial opportunities and to spread/share sales strategies.

Film researchers and their connections to production was a primary focus, as was owning this industry as a group who could share the benefits of membership. Pam Turner's famous ratecard 'take down' in 1991 remains a classic moment in our long term strategy of focusing on commercial negotiations and deals rather than living by the usual standard rate cards. The international nature of *The Journal* reflected our focus on international members.

The following year I decided it was time to step down as the BBC Library Sales representative at the AGM - having persuaded Janet to take my place. I proposed that everyone on the Secretariat/Board should step down and that all officers would be nominated and elected by the full membership. As I anticipated, my adversary was not elected,

Janet was appointed to the Board. Pam was then the last remaining founder left in 1992. She stepped down in 1996.

The new "Board" was a brand new group of newly inspired second generation Board Members - Christine Kirby, Janet Andrew, Jane Mercer and others primarily represented archives and research, and inevitably the commercial activities and the business of licensing took a less prominent role. When the *FOCAL International Journal* was finally re-named and re-branded, it became *Archive Zones* in 2000 and that was right. Sue, Anne Johnson, Julie Lewis and Jane set FOCAL on a steady successful course to a different destination - better perhaps, successful certainly.

FOCAL changed and flourished. Today it serves as an incredible legacy for all of those people we don't always remember.

In 1993, after a reorganization in BBC Enterprises (now Worldwide) I started over with a new Library Sales operation in New York followed by LA then Toronto. Mary E. and I were travel companions for many more years. That same autumn, Alan Stoner passed away. Maybe that was truly the end of fun. But that's okay, as Dr Seuss wrote, "don't be sad that its over; be glad that it happened."

Jill Hawkins
founder of FOCAL

AZ100 Winter 1997, issue 22

Newsfilm Conference

TV News of the Future

Through eyes of Reuters TV

The challenge of the "endless deadlines" which will be presented to television journalists as new technology takes over newsgathering and new production activities were outlined at *The Story of the Century!* conference by David Feingold, Executive Editor of Reuters Television in London.

Following presentations detailing the demise of the newsreel upon the arrival of television and television news during the 1950s, Feingold predicted a change from viewers watching prepared television news programmes in favour of self selection. He outlined a scenario in which a home PC user or television viewer, on a wide-band Internet, selects his or her own brand of stories to be gathered up by computer as available and presented on demand. He said the trend was already underway in the USA, where end users were "voting with their PCs" to use the Internet, even in its present limited state, rather than watching network news. They will, in due course, effectively have immediate access to

a world-wide juke box of news footage.

Feingold described the desk of a tv executive of the future. The newsroom itself is all digits - there is no videotape. The executive, without moving from the desk, can view all correspondents' packages, edit them, add other video, raid the archive and compile, and change, complete programmes. The challenge would be, as the changes loom, to preserve television journalistic values.

Feingold said Reuters Television and other organisations had received "the wake-up call" and would be working towards embracing new technologies, both for production, and for making news material available to end users - but not at the expense of proven journalistic values.

John Flewin is a consultant and project manager, and former Head of the ITN Archive in London.

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PRESIDENT'S MESSAGE

On a Sunday afternoon in March in the late 80's, challenged to produce an introduction to this very first FOCAL directory, it should be easy enough to remember just where and when all this started. I remember all the meetings, the discussions, doubts about the whole venture; and yet when I look around at those who argued the most I see friends and colleagues who have over the past few years given time and effort to give life to FOCAL, despite ourselves. FOCAL is nothing, after all, if it is not derived from the support of the industry itself.

So tell me again, I wonder why FOCAL? What is it? Where did it all start? I have an idea it might have been about those priceless archives of the 20th century, these living pictures which forever transformed our view of history. So many of them were disappearing, often without trace, their original *raison d'être* having been disposed of along with a broadcasting franchise perhaps, and being sold along the line and then held to ransom against the day a big enough offer or opportunity came along to tempt the entrepreneur to sell history to the highest bidder. Or perhaps because even national archives around the world, the keepers of history, were also experiencing the eternal problems of inadequate funding in a world full of film and television images. Generations have grown up more at home with moving images than books, libraries are libraries, or are they? aren't they also archives? Why not then talk about self-funding? Wouldn't it be possible to help them earn more income from their resources in order to refinance some of the basic needs of the users. Oddly enough library users frequently experience their greatest frustrations

because the libraries are simply not fully staffed. Maintaining the archives is not one of FOCAL's objectives, keeping them open and accessible most assuredly has to be.

Or it might have been about the close ties between commercial libraries, not as competitors (we all know our own collections) but as allies in the curious library speak world of 'footage' and 'stock' and 'o.p.t.os', not to mention 'C format', 'multi media buyouts', 'outs' 'SMPTE leaders' and "are you doing anything with.....?"

Certainly FOCAL had to include the problems of film research facilities, and the quality of researchers, the life-blood between the libraries and production. Good ones know more than anyone about the difficulties of time and place and cost and best sources, etc. Encouraging their own professionalism, recognising their own qualifications was also part of it. Just another reason.

Copyright was always a factor, but what about contract law? Who knows enough about either? We are the experts we reminded ourselves, we administer the laws, understand the rules. So what then of cable and satellites? What will happen when the world is a DBS planet? When the bona fide copyright holder today has no rights whatever tomorrow, let alone a copy.....FOCAL had to be about those issues too.

By this time we all knew that as others had already discovered, if there were no FOCAL it would be necessary to invent it. So we invented it. Born of the complex times we all live in, FOCAL is first and foremost about bringing together those elements of the industry in

which we are all involved: that is why it welcomes large and small commercial libraries, small and large archives, researchers, producers and other individuals who support the 'in the round' strength of all of the contributory parts. Everyone and every organisation involved in the federation is committed to helping us to help ourselves. All over the world, the federation sprang up.

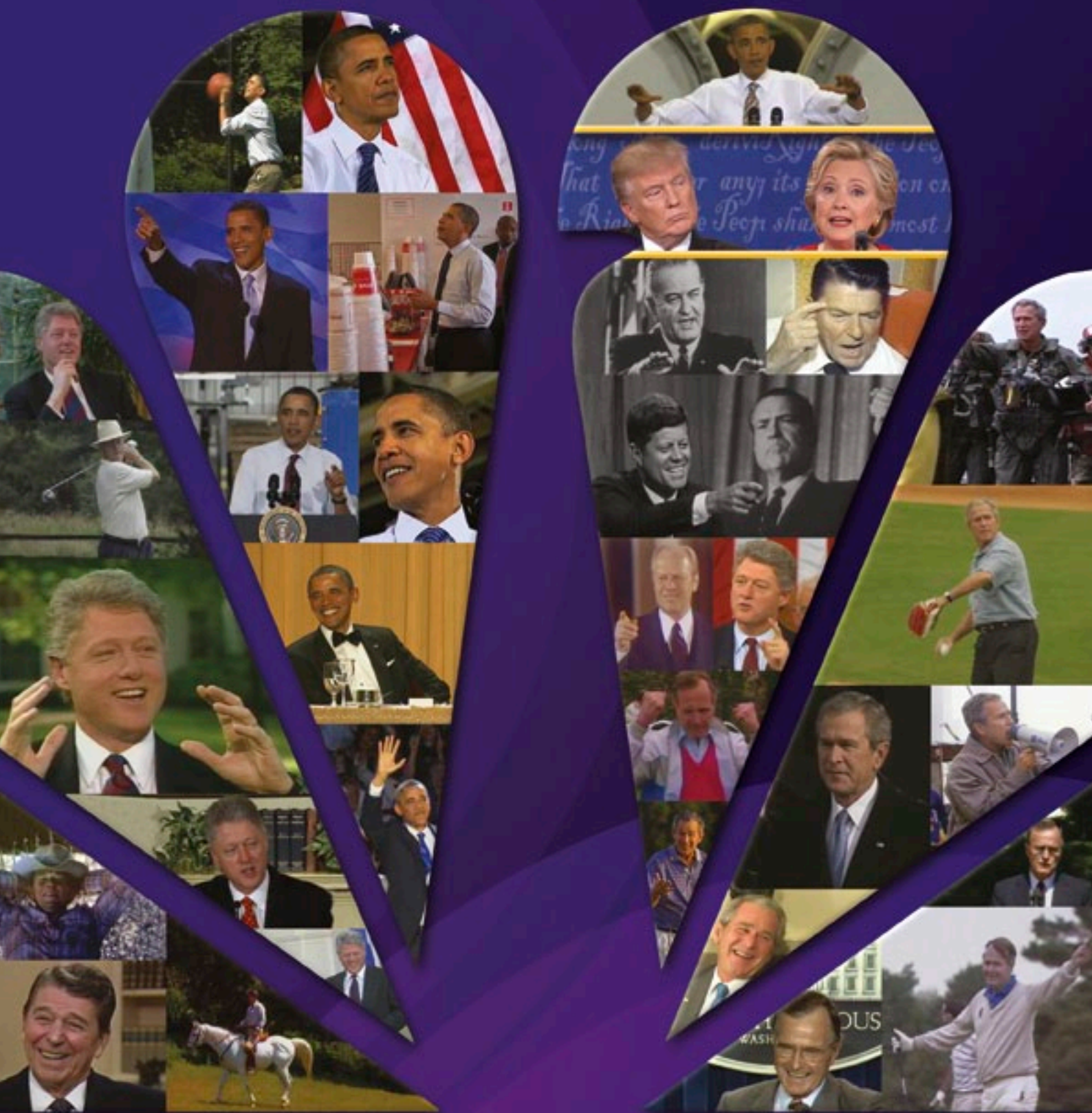
There are experienced marketers, sales people, researchers, experts in the international business of film and television who will set up workshops, seminars, attend festivals, create a high profile industry from which even the smallest partner in FOCAL will benefit. What we need is support.

FOCAL first saw the light of day at MIPTV in 1985. It found a name there. 1988 is the year for you to catch up with us. There doesn't have to be one overwhelming reason to join, the directory in your hand is just one of many.

Jill Hawkins

Jill Hawkins - April 1988

a universal source



NBCUniversalArchives.com

THE PRESIDENT INTRODUCES FOCAL'S FIRST PATRON

Focal is proud to have as its first patron, David Pattnam, one of the industry's most active producers.

After pursuing a successful career in advertising, he moved into feature film production and during the 1970s produced a string of popular, quality films including *THAT'LL BE THE DAY*, *BUGSY MALONE* and *MIDNIGHT EXPRESS*.

The Eighties saw the Oscar-winning *CHARIOTS OF FIRE* and *THE KILLING FIELDS* and a brief period as the Chief Executive and Chairman of Columbia Pictures in America. Throughout this period he has been increasingly involved in all aspects of film and television production as Chairman of the National Film and Television School, a Director of Anglia Television and a founder-member of the National Film Development Board, amongst many other activities.

He is determined to increase the awareness of a new generation of film-makers and film-goers to the potential of the medium and, to this end, lectures extensively on film at Universities, Institutes, Film Schools and other symposia throughout the world.

Now he is returning to his first love, the



production of high-quality feature films with broad audience appeal and is currently working on the story of the famous World War Two bomber, *THE MEMPHIS BELLE*.

FOCAL WELCOMES ITS FIRST ADMINISTRATOR

We are also delighted to welcome our first Administrator, Anne Johnson, who is now in position and rapidly becoming known to all our members. Before taking us on, Anne worked for seven years as an Administrative Assistant in BBC Enterprises and before that held a number of posts in the BBC both here and in her native Northern Ireland. She's very much a "BBC person", as her father was a sound engineer with BBC Northern Ireland for over forty years and her husband, Peter, is a Senior Studio Engineer at BBC Television Centre. Gemma (7½) and Natalie (15 months) haven't signed up with the Corporation yet! The picture below shows the family, including Twinkle the cat, outside the FOCAL "office"!



From DIY to digital...

The Anne Johnson Story – in her own words!

When I started with FOCAL in January 1990, I was walking into a new world and a new business. I soon got my feet under the table, so to speak – actually a desk in my spare bedroom at home, with a baby in the room next door! Being involved in the production of the journal was very new to me, and through the guidance of the late Jane Mercer, we muddled through!

Ideas were thrown about and Jill Hawkins, the then President, would give a *Message from the President*, we would have new members and news, with a few articles on what events we were running and attending. Jane was the editor and I will always remember driving down to Watchmaker Productions, where Jane was Clive James's Archive Producer for *The Clive James Show*. I brought copy and some photos and Jane had the rest – she would then work out the page layout and we would discuss how it would look. This took place outside Clive's office and on many an occasion we found he had closed his door, as we were making too much noise!!

I would then take the pagination, by car, to the designer, who was based in West Sussex (sometimes at the same time as taking the FOCAL books to our auditor who was located in Brighton). The edition was then printed and sent to my house for posting – this was the 'FUN' part!! Working on all the labels, sticking them on the envelopes and then segregating them by postal zones and putting into the relevant plastic carrier bag. My dining room used to look as if a bomb had hit it!!

I would then take my daughter's pushchair, pile all the bags on it and would then be seen pushing it up the hill to the nearest Post Office.

The Post Office manager knew I was coming and made sure he had enough stamps for me. So more fun – weighing the envelopes, and then putting the stamps/air mail stickers on each of them! The longer the journey, the more stamps were needed! I got to meet many of the locals especially when the FOCAL International – *The Journal of the Federation Of Commercial Audiovisual Libraries* – as it was then called – went to a quarterly publication.

Thank goodness for the move to our first office in South Harrow. They had something called a 'franking machine' and the rest is history.

Over the years, with the change in paper, printers etc., the magazine got heavier and heavier – and when we went to trade fairs, the Fed Ex bill was a bit steep (thanks for Visnews in the early days). Now we are in a new century and era with *Archive Zones* being fully digital. The origins are now just a dream – hard work, but I have fond memories all the same.



Anne Johnson
Commercial Manager &
Company Secretary (Retired!)
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FOCAL MOVES TO THE BEDROOM!

A tale of unmentionable events
in
Harrow, England.

FOCAL's administrator with her army of child slaves has moved the heart of the Secretariat up the stairs from the dinning room to the bedroom. Seriously, Anne, to date, has organised FOCAL, courtesy of her dinning room. With the computer, fax machine, typewriter, numerous files etc etc being hidden behind curtains when she and Peter had guests to dinner. Now following her loft conversion she has room to put us in a bedroom and can close the door at the end of every day. FOCAL would like to thank Anne, Peter, Gemma, and Natalie for their long suffering patience.

AZ100 Spring 1992, issue 8

THE FOCAL SECRETARIAT AND IT'S LACK OF SLEEP

"FOCAL International" depends upon articles, letters, comments and gossip to tell us all about what is going on in this ever rapidly expanding and developing world and industry of ours. For that we need to hear from you, otherwise more than midnight oil will be burnt - try 3.00 am - to produce the next edition! You all have masses of time before the MIP-COM '92 edition. Consider the hours spent sunning yourself on some tropical beach and feeling a very little bored, couldn't you put pen to paper for us poor souls back in the London Secretariat suffering yet another usual British summer - rain! Joking aside, all contributions are more than welcome and make the MIP-COM '92 edition of "FOCAL International" our best publication to date.

AZ100 Spring 1992, issue 8

All change in the FOCAL office...

Chair **Sue Malden** sees it as "a new era with new opportunities."

AZ started in 1988 and we are now celebrating the 100th edition – an historical landmark! But there are a few other happenings to mark in 2016.

Firstly, Jim, our accounts clerk has retired – to be replaced by bought-in support from Befficient (financial services provider). Jim has been invaluable keeping the books for FOCAL International for 18 years.

Julie Lewis who has been with FOCAL International since she left LWT Clip Sales in 2003 has retired, but will continue her link to FOCAL International by taking on a contract to manage the 2017 Awards ceremony and offer her advice and expertise to Amanda Dantas who will run the Awards competition.

Even more significantly, **Anne Johnson** also decided to retire at the end of October 2016. Anne has been with FOCAL International from the very early days back in 1990 and has seen FOCAL International go from strength to strength. She now feels it is safe to hand over the reins, relax and spend more time on herself and family. And we wish her well!!

So it is all-change and time to herald a new era for FOCAL International! I am pleased to be able to introduce our new Joint

General Managers – **Mary Egan** and **Madeline Bates** who bring important new skills to their job-sharing roles. Mary comes from her own sales, marketing and copyright consultancy and Madeline Bates brings her training experience from Creative Skillset as well as eight years' experience in the film festival and exhibition sector in the UK and Australia.

Together I feel sure they will take FOCAL International forward to face the challenges of the 21st century, supporting our members – as new business models emerge, copyright law continues to evolve and the impact of digital technology beds down.

They will need to expand the FOCAL International membership as well as draw in new businesses who face similar challenges and new service providers, so that we can share our experiences and learn from one another. As indicated by the change in our book keeping arrangements we will be constantly seeking new ways to achieve a valued service to our members, whilst maintaining all those things that FOCAL International is renowned for.

Sue Malden
Chair, FOCAL International
sue.malden@btinternet.com

“An outstanding contribution to our industry”.

Dear Anne

As I think you already know, you are a one-off! And I mean that in a nice and good way of course. It's because of your character, drive and sheer passion for our industry that you have been instrumental in its exciting development over the years. FOCAL is perhaps unique, or certainly unusual, in that it successfully brings together customers and their suppliers who all compete with one another, in a forum with common values and goals.

For that to work requires special people and we've been extremely fortunate to have you for so long. When I entered the world

of archives as a young 'whipper-snapper', it was all rather bewildering but it was you and Julie who helped me quickly make sense of it and made sure that I attended the right events (and sponsored some of them!) and met the right people. I think you should be truly proud of all you've accomplished and I'm sure that I speak for everyone by saying that we are not only very proud of what you've accomplished, but also very grateful. Mary and Madeline should know that the bar has been set very high!

Many congrats on a glittering career and an outstanding and tangible contribution to our industry and on behalf of AP, we'd

like to say thanks and to wish you the very happiest retirement – even though we're not convinced that you'll be able to sit still for five minutes!

Best of luck,

**Alwyn Lindsey and
all the team at AP.**

**Alwyn Lindsey: Vice President,
Sales Europe, Middle East & Africa**

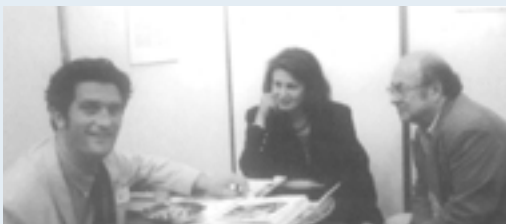
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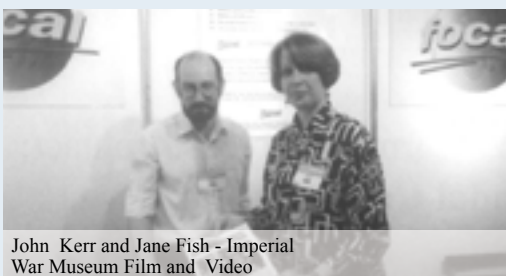
MULTIMEDIA 97

From 17th-19th June, FOCAL again took a stand at Multimedia at The Business Design Centre in London. The Imperial War Museum Film and Video Library participated on the stand as well as many members placing their literature within the FOCAL bags. Although the event, this year, had not had as many exhibition stands as in previous years, the FOCAL stand was very busy, with many visitors having to return as everyone was heavily involved in discussions. The position of the stand was excellent as many visitors were able to see the visual presentation from the centre of the main floor of the exhibition. Again there were many new contacts as well as old friendships being rekindled. This was the first time the Imperial War Museum had accompanied FOCAL on a stand and seemed to find it very useful, with many of their staff taking it in turn to man the stand. At the end of the event, the organisers were able to announce that Centaur Exhibitions had taken over the event and would be merging it with their own “Creative Show” which will take place again in the Business Design Centre between 19th-21st May 1998.

AZ100 Autumn 1997, issue 25



Peter Fudler- Archive Films, Julie Lewis- LWT Images and Jerry Kuehl - Jeremy Isaac Productions.



John Kerr and Jane Fish - Imperial War Museum Film and Video

The Focal Notice Board

AZ100 Spring 1998, issue 27



Julie Lewis- LWT Images and Cy Young



Ann Williams - Film Images and Jenny Hammerton - British Pathe

CHRISTMAS GET-TOGETHER

On December 4th FOCAL held its Christmas Get-together which proved to be a huge success. This year it was held at a new venue - Kettner's Restaurant - in Soho, in their Edwardian Suite. We thank FOCAL member, The Machine Room, for sponsoring the event where, at the height of the evening there must have been at least 150 people.

It was good to see Clipworld Exchange from Germany, who at the beginning of the evening had a chance to show their new computer database system. We also welcomed some of the speakers from the recent Copyright Conference and many other people who had helped FOCAL through the year.

One highlight for our Journal editor, Jane Mercer, was the first ever meeting with our designer and printer - Ted Brewer of Brewer Communication.



Gösta Johansson - BP Video Library, Ronnie Benjamin and Sue Malden - BBC Information & Archives.

Jane has been editing this journal since it began way back in the mid '80s and had never met Ted before, conducting all the Journal's business over the telephone.

As in previous years this event enabled the members to discuss the work they are doing, to ask advice and generally get to know each other. Hopefully Christmas '98 will see more overseas members at this occasion?

Retirement with a sense of achievement

Julie Lewis reflects on websites, re-brands but most of all the FOCAL Awards

With a background in archive research and library sales, I served on the FOCAL Executive in the late 1990s representing London Weekend TV. This gave me a grounding into how FOCAL operated and so, following the takeover of LWT by Granada and my redundancy, I was happy to join Anne Johnson in running the FOCAL Administration. I assumed the title of General Manager whilst Anne took the title Commercial Manager – it was more a case of us being 'jack of all trades' since neither of us had any formal training in the things that we found ourselves doing!

With me based at home and Anne in the serviced office, we worked well as a team – Anne looked after the budgets, sponsorship, membership and the Executive, whilst I looked after the website, database, PR and branding and we both mucked in with the magazine *Archive Zones* and organising events.

It required a lot of hard work and dedication, but there were some fun times too, especially when we were able to get away from our PCs and network at trade events. It was only in recent years when the workload proved too great that we were able to employ Amanda Dantas as a full-time assistant.

Now that I have retired, I can reflect on a few major achievements – during my 14 years with FOCAL I successfully managed us through three new websites and several re-brands, but my greatest sense of achievement must obviously come from running the FOCAL International Awards.

The FOCAL International Awards, which have done so much to enhance the profile of FOCAL and the wider industry, started out as an idea put forward by Amanda Huntley and I'm proud to have picked it up and developed it over the past 13 years and to know what a wonderful event it is today.

Running the competition, organising the juries, editing the clips, directing the ceremony were all skills that I developed along the way, whilst Anne got in the sponsorship to make it a viable concern.

It's been a great ride and I have plenty of good memories to cherish – our various hosts: Trevor Phillips, Lord Puttnam, Greg Dyke, Sir Jeremy Isaacs, John Sergeant, Dan Snow and Kate Adie, and, who could forget the appearance of Martin Scorsese in 2010!

Obviously there's been a whole team of us working incredibly hard behind the scenes to achieve its success – Anne Johnson, who has squeezed every last drop of sponsorship money out of the members and Amanda Dantas who has become a very vital part of the operation and is now able to take over the running of the competition since my retirement.

We know we couldn't have achieved such a huge success with the Awards without the financial support of AP Archive and numerous



Julie Lewis with Kate Adie and Lord Puttnam

other companies, but also the moral support of the FOCAL Executive, and Chair Sue Malden and some particular members of the board both past and present, namely, Alwyn Lindsey, Veronique Foucault, Jane Fish, Martin Rogers and Jo Griffin.

Others who deserve my personal thanks include Susan Huxley who has researched the titles for the Awards submissions and my greatest gratitude goes to all the FOCAL International Awards Jurors, past and present – in particular Jerry Kuehl and Christine Whittaker, Anne Fleming and Clyde Jeavons who have been there since the start.

FOCAL now has nearly 80 Jurors involved to varying degrees across Europe and North America and it's their incredible enthusiasm and willingness to give up hours, days and weeks of their time that sustained me all these years. We really couldn't have done it without them!

I wish our successors a similar sense of achievement when they pick up the FOCAL International Awards mantle and carry it forward – not necessarily in the same format, but in a way that continues to celebrate the very best use of archive footage in future productions. Good luck to them!

Julie Lewis

ARCHIVE ZONES

Editorial: a new look, a new name

AS THE first issue of the new Mill, FOCAL is introducing an all-new magazine that will try to reflect everything that going on in the archive world, which like the Odeon cinema chain, is fanatical about film (and avid about video of course).

With the Berlin Conference coming up in April, the focus of this issue is the onrush of new technology in the convergence fever of modern communications and the production scene in Germany. Future issues will cover sport and the Olympics (in the summer), Russia and the emerging markets and sources of the former Communist countries (in the autumn) and the implications of what will have been, we're sure already, a momentous year at the time of the Real Millennium (next winter). The AOL/Time Warner hook-up is just the beginning...

With the new look, comes a more streamlined way of mixing communication between the different media for FOCAL members, who obviously are keen to be at the front of the race into the future, trailblazers all.

The newsletter will hence forth be amalgamated into information that will be included in the news section of the magazine and the kinds of housekeeping items that are better handled as emailed info. Anyone still wishing to receive a printed or faxed version of this can request this from the FOCAL office.

Secondly, as the news section shows, there are quite a few new initiatives in trying to link the web and print publishing ventures. There's now a job opportunity listserve for anyone with access to the web or email who wishes to receive notification about work opportunities at the same time as any other member. This is at focalopps@eGroup.com or the site on the www.eGroups.com host site. Details inside in the news section.

Thirdly, there's now an online discussion at focalforum@eGroups.com (or again via the eGroups host website) for anyone wishing to develop arguments, make observations about an issue or simply chew the fat with other FOCAL members. Debates thrashed out here may well find their way into the pages of future issues of the magazine but even if this platform were to act as a way of requesting help or information from other members, it should prove useful.

Lastly, any brick bats or pats on the back — or any feedback on any of the contents of the magazine, should be directed towards the editorial team at archivezones@talk21.com. The more provocative the better — and that's just us. Your contributions are not just requested, they're demanded. You may not mind things being permitted but it's when they're made compulsory you have to worry. Confidentiality is assured at all times. Starting at home... In order to put a face to the indescribable, we've all assumed other identities and appear in suitably showbiz glitzy disguise.

The Editorial Team: (left to right)
Cy Young, Steve Bergson, Jane Mercer,



Archive Industry's big night beckons...

and the entry deadline is approaching fast ! AZ100 Winter 2003, issue 48

What FOCAL International feels certain will become the archive industry's premier awards will be barely four months away — and the Deadline for Entries just four working days ahead when most people return to work after the New Year break.

The date for the diary — the inaugural FOCAL International Awards — are scheduled for 11 May, 2004, the night before the Picture Buyers Fair exhibition opens in London. Presenting the awards at the London Television Centre will be Trevor Phillips, documentary producer and Chair of the UK's Commission for Racial Equality.

The declared aim of the comprehensive list of Awards is "to promote recognition of the contribution of footage libraries and archive sources to the creative media".

To qualify, a work must have been broadcast or published, for the first time, between 1 January, 2003 and 31

December, 2003.

Entry is open to all international production companies, broadcasters, advertisers, footage archives, facility houses and individuals. The award categories are:

1. Best Use of Footage in a Factual Programme
2. Best Use of Footage in an Entertainment Programme
3. Best Researcher
4. Best Library
5. Best Use of Footage in an Advertisement
6. Best Use of Footage in Electronic Publishing
7. Best Use of Footage in a Pop Music Promo
8. Best Archive Restoration or Preservation Project
9. Best Post-production Work on an Archive-based Production
10. Lifetime Achievement

If you have worked on a production

of real merit, worthy of consideration for one of these prestigious awards, or worked with anyone who you would like to nominate for any of the other individual or collective categories, please nominate now.

Entry Forms, Terms & Conditions can be found at www.focalint.org/focalawards.htm

REMEMBER

**CLOSING DATE FOR ENTRIES
9 JANUARY, 2004**

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Digital age signals boom time for content suppliers – but only with more and better metadata

Richard Wright
reviews what's
gone and what's
coming



The 20th century was the first with an audiovisual record, initially on film and cylinder recordings – breakthrough inventions at the end of the 19th century. These inventions spawned, in the early 20th century, the media industries – recorded music, cinema, radio, television.

A century on, much of 20th century technology is dead or dying.

- Beloved CRT television sets – boxes deeper than they were wide.
- All analogue television production and transmission has also 'gone digital'.
- Cinema film – real film, with sprocket holes.
- Film in still cameras started disappearing first, followed by movie cameras.
- Analogue videotape started being replaced by digital tape 25 years ago.
- All videotape is now obsolescent - VHS was replaced by DVD and then Blu-ray.
- All physical media – analogue, digital, magnetic, optical – being replaced by digital files;
- Digital formats originally included a carrier: DV tapes, DVDs, minidisc. Now audiovisual files are stored on whatever all other files are stored on - hard drives, memory sticks and 'the cloud'.
- Physical carriers for music all but died, with people downloading tracks to MP3 players. The exception is the re-birth of vinyl.
- High Street video stores disappeared - replaced by Internet.

Digital works miracles

Technology doesn't just fade out, it gets pushed. By what? In a word: digital. Not because digital technology is cheaper, or has better quality (often it simply hasn't). Digital has replaced analogue because it is smarter. File-based content can perform miracles eg.:

- Move at the speed of light. Analogue broadcasting also moved at that speed but a videotape had to be couriered across town – at 10 mph on a good day!
- Appear in more than one place at a time. When you send someone a copy of a file, you still have your own. This one factor transformed both production and archiving.
- Walk through walls! So could analogue networks and transmissions, but then for anything permanent you were back to physical media. File storage could be part of a digital network, allowing permanent access, anytime and from anywhere.

The numbers 'game'

The biggest miracle is that digital files are numbers, and numbers can be operated on by mathematical processes. Software can now change resolution, change aspect ratio, change colour balance, remove dirt and scratches from scanned film (or from a star's photo), adjust pitch, pull out the individual instruments from a sound recording – and tell you (sometimes) whose face, at what timecode, is in the video.

The power and appeal of digital content has reshaped 'media industries'. People still watch TV in real time, but increasingly in

non-real time: catch-up services, Netflix, Amazon Prime. I have grandchildren who have never watched a scheduled broadcast – since infancy 'watching television' meant accessing content from their home network.

Speed matters: 25 years ago BT trialled "digital to the home" – ADSL. They offered video on demand (VOD) and Internet (fast, and no beeping-beep analogue modem). The result? VOD was a failure: clunky, less choice than local video shops. But the Internet went down a bomb. Retired people welcomed the new window on the world, even in 1992. Spin on to 2016, the video shop is gone, everybody uses Internet, and broadband is finally fast enough so people can use Internet for video-on-demand!

What next?

Briefly:

1. Mobile: 4G and whatever comes after it, plus near-ubiquitous Wi-Fi will bring broadband to mobile, and greatly expand the number of 'bums on seats' (or bums running for a bus) available as audiovisual content consumers.
2. Smart content: Consider the difference between today's smart phone and a mobile phone of 20 years ago. That tells us the direction we're headed. Consider also that access to content will be mediated by apps that can select content by user preference. This means the description of content, the cataloguing, the metadata, will be a major determinant of what gets seen and heard. Archives will need to create time-based metadata, embedded in their digital content, to be ready to slot their content into these smart pipelines.

There are major opportunities for content holders – FOCAL members – who can supply Smart Content. Internet connection to viewers is two-way – data is collected about what they watch, what other Internet sites they use, even what they buy. The viewer isn't just a bum-on-seat. The Internet viewer is profiled and targeted.

Content suppliers are booming. Traditional producers compete with YouTube, Amazon, Google, Twitter – and HBO. Advertisers want to reach target populations, identified by Internet profiling. Content producers (including archives) need to match offerings to profiles, down to brand of car, specific holiday resorts and breed of the pet dog.

This matching is done with metadata – and FOCAL members will need more and better metadata, tied to the timeline, to supply this focussed content. Speech and image recognition, transcripts for sound tracks, object recognition – and probably lots more standard manual cataloguing – will be needed to succeed in supplying Smart Content.

Richard Wright

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Technological innovation has revolutionised the footage industry but **Gerry Weinbren** fears for our film heritage

The combined photographic and footage market has become a multimillion dollar industry courtesy of new technology. The mass exploitation of images, the way they are recorded, managed and stored could not have been imagined when Archive Zones was born in 1988. At the time most film libraries were "in-house" facilities serving large organisations, like the BBC and ITN.

In the UK a few Independent libraries had appeared in the '60s providing producers, of documentaries and cinema shorts, a safe haven for their original materials while earning royalties from sales. When the documentary genre transferred to television some libraries began to produce 35mm footage to meet high-end demands. The virtual take-over of the footage sector by large "stills" libraries, and the disruption it has caused, started in the late 90's.

During the '80s technology accelerated the pace of change. It began with computers replacing traditional logging systems, and video cassettes instead of film prints being used for preview purposes. Librarians played a key role in research until film clients and researchers no longer needed to select footage on site. Corporate and television production gradually migrated to tape but film remained the mainstay of the footage market. HD was a reality in 1988 although it took another ten years - because of commercial factors - for it to become a broadcast standard.

Over the last 20 years, digital technology and the internet have completely revolutionised the way in which the industry functions, with film restoration possibly the most remarkable example. For librarians and archivists it has been a challenge to keep abreast of these fast-moving developments and in particular to cope with the recent frenetic "on demand" expectations of clients. At present there is a plethora of chatter about 4K but little understanding of the practical implications involved.

Movies shot on film, for example, demand 4K footage to match 35mm film resolution. The photographic quality of movie and TV drama production - whether film or digital - is of the highest standard. However other footage, including some documentary output recorded on inferior equipment, leaves much to be desired.

Scanning knowledge essential

Another area of confusion concerns the use of film in digital productions. As most archive footage originated on film it is essential that librarians and archivists have a good working knowledge of the latest scanning techniques. For younger members of the footage fraternity, with little or no film experience, this in itself is a challenge. 35mm negative is regularly scanned at 4K with every prospect of it being used



Gerry Weinbren

at 16K. Because 35mm print stocks are of a lesser resolution, and often have fading problems, their value as archival footage is limited.

Original negative can suffer from minor blemishes acquired during manufacture or processing. When film elements were in general use "wet gate" technology was employed to eliminate such imperfections. Because scanning devices, apart from the special equipment mainly utilised for restoring feature movies, do not have wet gate "built in" these slight blemishes become glaringly evident at high resolution. The solution is post transfer electronic cleaning known as "dust busting". Digital cameras have similar problems as dust and dirt can settle on their sensors during production. Cleaning can be a time consuming exercise involving appreciable cost.

Technological innovation has revolutionised the footage industry but with some unfortunate repercussions. The "platforms" now available to distribute material are a typical example. The contact with librarians is virtually zero thus denying their valuable input. Painstaking research is replaced by a machine offering instant results often of little value, digital cameras with automatic functions encouraging mediocre single crew productions and expensive online editing limiting creative input because of cost factors. Technical wizardry is replacing the art of film.

Many of the advantages accrued from the application of technology have been offset by disruptive commercial practices. The result, short term profit and stock market ratings replacing the traditional values of quality and the preservation of our film heritage.

Gerald Weinbren

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A NEW RECRUIT?

Julie Lewis with Pamela Anderson at NATPE '98

AZ100 Spring 1998, issue 27



Sorry boys, I couldn't persuade Pamela to sign up to FOCAL this time, but with your help we can try again next year!

The size of Miss Anderson's breasts was surpassed only by the size of the Ernest N. Memorial Convention Center, venue for the 35th Annual NATPE Program Conference and Exhibition, New Orleans. For 3 days I paced this vast exhibition hall with 17,000 other visitors, stopping to chat with as many people as I could manage amongst the 320 booths.

Interest in the FOCAL message was very encouraging and was further enhanced with the news I was able to give concerning the launch of our US East Coast chapter led by Cathy Carapella and Jessica Berman Bogdan.

The only film archive with a booth was the CBS News Archive, but APTV, WTN, British Pathe, CBC, Discovery, WGBH and SVT, not to mention the big feature film distributors, were amongst those with links to FOCAL which had representatives present.

We all know that FOCAL exists to promote the use of library footage and stills, but apart from that it is always difficult to convey to prospective members exactly what the organisation can do for them - promote, educate, inform, network, etc. It is of different value to different members, and often there is nothing tangible to show

for it apart from the Journal, the newsletters, the Members Guide and some meetings and seminars for those who can get to them. For this reason I feel it is very important for us to have a visible presence in as many parts of the world as is possible. There is never going to be the perfect venue for us, but making sure that we attend at least one European and one USA exhibition per annum, we will ensure that our profile is enhanced and the efforts of our various chapters are supported.

For this reason, I will recommend to the next FOCAL Executive meeting that we take a booth at NATPE '99, also to be held in New Orleans. Hope to see you there!

Julie Lewis

LWT Images, FOCAL Executive

ARCHIVE FILMS provides digital video on compuserve

Archive Films, the leading New York based stock footage library has opened an on-line forum on CompuServe that allows users to download digitized video clips over regular telephone lines. The Archive Films Forum contains dozens of full motion clips drawn from Archive's collection of more than 14,000 hours of stock footage from newsreels, silent films, Hollywood features and historical documentaries.

Each clip is stored in the popular AVI file format for computers running Windows and has an accompanying GIF thumbnail preview to let users look at the contents before downloading. Viewer software is already available on many computers, and can be down loaded on-line as well. The segments are organized in libraries by theme, or can be searched for by keywords. The footage is made available for viewing and for non-commercial home use only and anyone wishing to license any of the clips must contact Archive films directly and pay a license fee. The Archive Films Forum may be reached by typing "ARCFILM" at the CompuServe GO prompt.

Examples of the clips available include an early screen test of Marilyn Monroe, disasters such as the explosion of the Hindenberg, the collapse of the Tacoma Suspension bridge, and the 1945 plane crash into the Empire State building, and Nixon's "Checkers" speech. New clips are being added on a weekly basis. Users may leave messages on the Forum requesting clips they would like to see.

AZ100 Spring 1995, issue 15



Serge Bromberg...

a passion for solving the insoluble and restoring the audience for silent films

Alison Mercer meets the founder of Lobster Films and re-lives the world's most expensive and "jaw dropping" restoration

Early film is beyond passion for Serge Bromberg of Lobster Films in Paris – it's visceral, it's in his DNA. Serge is a polymath who, apart from his adventures in restoration, is also an accomplished TV presenter, pianist, collector, fund-raiser, film director and producer.

Serge has a lot in common with the original magician of cinema, George Melies, and has performed the ultimate homage in restoring the 1903 hand-coloured version of *A Trip to the Moon*. Originally a stage musician, Melies found in cinema what Serge calls the 'tools of illusion'. Melies was entranced by film and immediately saw in the film-making process the potential for sleight of hand and other miraculous tricks. And now Serge has weaved his own magic in restoring the film.

Serge's love affair with early cinema began at the end of the '60s when his father set up a newly acquired Super-8 projector with Chaplin's *A Night in the Show*. Whether it was the flickering images, the madcap Chaplin comedy, the whirr of the projector or the anticipation as his father laced the film through the projector, Serge was hooked. His passion for collecting film grew to such an extent that by 1985 he had established Lobster Films with his 'accomplice', Eric Lange. Although the pair hadn't established a particular goal for the company at that time, their work assumed its own dynamic and before long the pair had tracked down almost 100 pre-1905 films including 17 films by George Melies long presumed lost (Melies was notorious for destroying his work).

Their success in locating early films led inevitably to the necessity for preservation. Many of the films had not been professionally stored and because they had been frequently run through projectors they had significant damage like broken sprocket holes, dust, scratches and sound problems. Gradually and quite naturally, preservation became a larger and larger part of the business as Eric and Serge sought new and innovative ways to restore aged films to pristine life. Word of their expertise spread and in the late 1980s and early 1990s, Lobster had undertaken the restoration soundtracks of cult classics, *L'Atalante* and *Les Enfants du Paradis*.

Apparently insoluble problems

Serge notes that restoring films can be very creative in that it often throws up issues that seem insoluble and that require radical solutions. For example, films from the silent era were generally shot with two cameras, situated side by side, one for the domestic negative, the other for the foreign negative, so the image is inherently different. Or a print of a film in America might have the beginning of a film and a print in France might contain the end of the film so splicing the two to restore the film simply creates a monster.

In other cases it could be a simple case of a difference in angle but sometimes the difference is much, much more important.

Sometimes the ending is not the same. Perhaps the producers decided to go for the happy end in Europe and the sad ending in America or they've decided to change the actress for the American market. For Serge the restorer has to be humble and aim for perfection but must never pretend that they have created the ultimate restoration.

What Serge refers to as his "craziest adventure" began when he exchanged a restored, hand-painted colour film directed by a Spanish director, Segundo de Chaumon with the presumed lost, hand-coloured version of Melies' *A Trip to the Moon*. Serge recalls that with *A Trip to the Moon* he had "a legendary film in the worst shape you could imagine. When we got that print in 1999 the film was in such a terrible shape that the idea of saving one frame seemed like science fiction but 12 years later the film is here in its beautiful entirety. So it's like, really jaw-dropping."

Stuck for eight years!

Serge says, "The restoration of *A Trip to the Moon* didn't take 12 years; it took four years, and in between there were eight years of nothingness because we were stuck. We didn't have the technology and we didn't have the money." Angela Saward, Curator of Moving Image & Sound, Wellcome Library, worked with Serge when she was (General Manager) at Film Images, who, from 1997 to 2007 represented Lobster Films' stock footage sales in the UK. She recalls how several years ago, Serge talked about using a special gas to gently coax apart the film which had become stuck together rendering access to the images impossible. By using the gas 90% of the images were forensically retrieved from the film but a further 7%-8% were completely missing which meant that black and white prints of the film had to be re-coloured to fill in the gaps. To complete the restoration software designed for use in special effects for blockbusters was utilized at Technicolor Digital services in Hollywood.

On his passion for restoration projects, Serge admits that it is, "What you like about Christmas; it's that moment of promise and suspense when the toys go back on the shelf and you start hoping for next Christmas. I'm like a kid waiting for the next toy to be unwrapped."

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PRINTS OF THE WIDE BOYS

On 31st March 1950 D.C. Birkenshaw, Chief Engineer of the BBC, announced in *Radio Times* a change in the dimensions of the television screen from 5x4 to 4x3, from the ratio that inspired the cat-call "square eyes" to one that could show Academy standard theatrical features without cut-off. Looking to overseas sales, D.C. explained how this would not only make telerecordings from the 4x3 screen compatible with television systems in other countries, but allow cinema exhibition of BBC programmes.

The spirit of D.C. Birkenshaw was alive and well on Tuesday 14th November at ITN, when his modern descendant Peter Marshall, Chief Engineer of Channel Four, addressed FOCAL members on the challenge of HDTV and Super 16mm.

For those involved with archive documentary productions, an obvious gulf exists between the raw material and the new broadcast format. So how to make them compatible? This is not just a question of how to integrate Pathé newsreel footage with a Widescreen production, because even a story filed last week on *News at Ten* is (for the moment) incompatible. One does not expect the Imperial War Museum or Thames Television to splash out huge amounts of money on bulk conversion of entire libraries to 16x9 anamorphic masters on D5. For a start, the assumption that all the important visual information is going to be in the centre of frame anyway, so why bother about the "letterbox" effect of conversion from 4x3 to 16x9, is the argument of the salesman not the historian; it is also untrue.

"Film as evidence" is a concept recognised by many disciplines, not just television producers, and it must follow that every square inch of the frame is of equal value. An example. For LWT's documentary series *River Thames* we used a Movietone item which recorded the scenes at Boulter's Lock one holiday weekend around 1930. All was movement and information; especially in the rear of the launch, where our eye was caught by an exuberant couple who, showing off for the newsreel, lost balance and stumbled over a wooden seat. Just a detail, but it encapsulated the mood of the occasion. Had this footage been letterboxed, that young man and his girl would have disappeared from the picture - and from history. One might scan upwards to position the couple in the 16x9 frame, but you would then lose the context; a myriad of other laughing faces, and

churning waters around the boat's prow.

However debatable this argument, it does not have to be confrontational. On the contrary, the need to integrate Academy ratio stock material and Widescreen interview footage actually increased the options, and suggests a new aesthetic.

Contemplating an oral history documentary series, most filmmakers would agree that a head and shoulders in the absolute centre of a Widescreen format looks boring, if not ridiculous. The most likely and logical approach would be to place the interview subject firmly to one side in the composition, balanced against the interior or exterior location. The background would be available to carry extra visual information about the interviewee, providing a neutral area over which captions and other text might be superimposed; and - most importantly - it would create a space into which a display of archive footage can be introduced to run alongside the interview. The elements of "talking head and wallpaper" live together in harmony on the Widescreen, and the narrative flow is maintained without jarring cuts to a 4x3 image against black, empty space, or within a distracting proscenium graphic. And of course this method of presentation would finally do justice to the full aspect ratio of silent era material. Video technology enables directors to vary the size of the archive insert relative to the main composition, and cut, fade, wipe, or even somersault the footage into place. Individual taste and respect for the subject matter of the film will guide these decisions. One might wish to expand the inset picture to occupy 12x9 of the overall 16x9 frame, squeezing the interviewee into a narrow, vertical segment at the edge of frame; the options are virtually limitless.

What does this mean for librarians and researchers? Librarians: don't join a Klondike gold rush to put all your footage onto anamorphic D5 masters, because artificially Widescreened versions of old newsreels might not be what programme makers need, or even want - and if they do, it can be achieved at the normal telecine to videotape transfer of selected material. Researchers: don't let writers, producers and directors run away with the idea that watchable, archive-based documentaries are no longer possible just because there has been a change in aspect ratios - there is no reason why Widescreen cannot inspire a vigorous new generation of such programmes.

Cy Young

ARCHIVE FILM SOLVES 80 YEAR MYSTERY

John Fife – Melbourne

A film was found recently in a cupboard at a Melbourne biscuit factory and given to the Australian National Film and Sound Archive (NFSA) for preservation. It turned out that the film was of biscuit production in about 1910. The factory's owners were excited at having footage showing their early operations and the NFSA claimed that the film was of significance as it was the earliest to record factory life in Australia. However the footage also held the key to an amazing secret.

In one scene a man was seen running out of the factory to wave at the camera, and being knocked down by a horse. When the footage was shown on television (with the claim that it was footage of Australia's first road accident recorded on film) an old lady came forward to say that she knew the man in the film. It turned out that he was her father. At the time of the accident the lady was told that her father had been killed but was not given any more

information. In the years that followed, the lady made a number of searches to try and find out how her father had died but it wasn't until she saw the film that the mystery was resolved. In a further co-incidence, the television station that showed the film received a letter from New Zealand. A gentleman wrote to say he was told as a child that his grandfather had knocked someone over whilst riding his horse near a Melbourne biscuit factory. He had never believed the story - until he read about the old film!

The film was shown on television because of its novelty value. The biscuit company and NFSA had different historic reasons for valuing the material. For at least two people its significance was much more personal; it revealed something of their family history and helped them to make sense of something in their own past. But, for those of us who buy and sell footage, the old film serves as a reminder that to different people the same piece of material has different values.

AZ100 Autumn 1993, issue 11

AZ100 Spring 2014, issue 89

"Movie equivalent of Dead Sea Scrolls" found dumped in skip!

Two lost films from Peter Sellers' early career have been found in a London skip and will be shown to the public for the very first time in 50 years at the Gala Opening of the 2014 Southend Film Festival.

Dearth of a Salesman and *Insomnia Is Good For You* were both made in 1957 by the now defunct Park Lane Films and had been thought to be lost. They were discovered by Robert Farrow when the former film studio's office building was being cleared out.

Mr Farrow, who lives in Thorpe Bay, Southend-on-Sea said: "As the building manager, it was my job to oversee that each floor of the property was properly cleared prior to refurbishment back in 1996. I spotted 21 film cans in a skip outside the office block and thought they would be good for storing my Super 8 collection in. I took them home, put them in a cupboard and pretty much forgot about them.

During a recent clear out, I found them again and decided to see what the tins contained – it was then I realised they were two Sellers films including the negatives, titles, show prints, out-takes and the master print. It was amazing. I knew I had something, but it wasn't until I called Paul Cotgrove, who organises the Southend Film Festival, that it dawned on me that I'd found something very special indeed."

Paul recalls, "When I did some research I was gobsmacked to see that the two films are widely regarded by film historians as being 'lost' Peter Sellers movies. Robert's find is the Dead Sea Scrolls of the film world."

Neither *Dearth of a Salesman* nor *Insomnia Is Good For You* has been seen in public for over 50 years. Both are short, running for approximately 30 minutes each. Sellers filmed them not long before his first, major starring film role in *The Naked Truth* – he had already achieved household fame as one of *The Goon Show* cast on BBC Radio, but was still attempting to make his breakthrough on the big screen. In both movies, Sellers assumes a number of roles, including doing the voiceover in *Insomnia Is Good For You* – as Paul adds, "He almost appears to treat them as show reels to demonstrate to film producers his considerable talents."

Mr Cotgrove now intends to have the films digitally restored and present them on the opening night of the Southend Film Festival, on 1 May, 2014.

Paul says "We are busy researching and trying to speak to people who might have been involved in their creation – we'd love anyone who has any information to get in touch with us."



Dearth of a Salesman

© Dimwittle Films Ltd

www.southendfilmfestival.com

+44 (0)7981 824283

Doctor's unique colour footage of Pearl Harbour Attack

A survivor's son tells the miraculous tale of its survival

Dateline: Dec 7, 2008

Aloha from Honolulu, 67 years ago this morning, U. S. Army doctor **Eric Haakenson** was on the deck of the hospital ship USS Solace berthed in Pearl Harbour testing out his new movie camera and some colour film – just as the Japanese attacked.

He happened to roll as the powder magazines in the *USS Arizona* exploded, recording what may be the most memorable image of the destruction. Unfortunately, only a small fragment of the doctor's original 16mm colour film exists but black and white copies can be found in archives around the world, in part due to use of the clip in government films, newsreels and documentaries.

Archivists have kept the footage available.

Due to the kindness of the University of South Carolina newsfilm archive and its chief **Dr. Greg Wilsbacher**, the *USS Arizona* Reunion Association has that clip in a digital form as part of Fox Movietone's newsreel featuring cameraman Al Brick's footage of the harbour as the ships burned. There are also clips of the *USS Arizona* in happier times, which have prompted recollections and sharing of stories from shipmates at Association Reunions.

On this December 7th, more moving images will be generated as a shipmate and five survivors from the *USS Arizona* take part in



Shortly after 8am on 7 December 1941, with the *USS Arizona* ablaze from the massive explosion that followed multiple kamikaze 'hits'. She sank with over 1,100 officers and crew. The *USS Arizona* Memorial was built over her sunken hull.

US National Archive

Memorial Services at Pearl Harbour. Some of those images will be retained by archives and maintained by archivists for the education and benefit of future residents of Planet Earth. "Thank You" to archivists past and present who play a role in this process and to future ones who will keep the images alive long after our hard drives and reels have stopped spinning.

Footnote: The doctor's film is

sometimes seen flipped, with a hand on the right side of the frame and the bow of the ship – and explosion happening on the left. The hand should be on the left, and the explosion on the right side of the frame.

PS: My interest in and connection to the *USS Arizona* is through my 94-year old father, Joe Langdell. He was an Ensign assigned to the 2nd Division of the *Arizona* – the second gun turret from the bow of the ship. His battle station was down in the handling area of the turret – below the main deck and next to the powder magazines that exploded.

He had been temporarily detached to the Fleet Camera Party, and was billeted in Bachelor Officers Quarters (BOQ) on Ford Island, that morning. Otherwise, he'd be some of the smoke you see in the film clip of the explosion.

As a *USS Arizona* survivor, he plans to be entombed inside the ship when he passes on, as a number of other survivors have been in the last 20–some years.

Report by Ted Langdell

New Pearl Harbour shots from a Box Brownie? You're pulling my leg!



Photograph: US Naval Archive

It sounded like a classic fairytale archive story – and that's exactly what it turned out to be! The old Box Brownie camera found in a foot locker supposedly with amazing pictures taken by an unnamed sailor serving on the *USS Quapaw* when the Japanese hit Pearl Harbour in 1941. The story circulated rapidly by emails, blogs and online forums.

Cynics would have spotted a couple of early clues. The pictures were taken from several different

vantage points all around Pearl Harbour. The quality and framing also suggested rather more than Box Brownie camera technology. But the serious sleuth would have known that, in fact, *USS Quapaw* was never at Pearl Harbour. In fact, it was not even launched until 1943! Any reputable naval historian – like AZ's Office Cat – would have recognised the real source of the spectacular pictures as US Naval archives on the Naval Historical Centre website.



September 11 – a year on

Personal angles from the US and the UK on the day which changed history

AZ100 Autumn 2002, issue 43

ITN's Sales Manager, Alwyn Lindsey, found himself an on-the-spot reporter from his Manhattan hotel. This is his personal account of 'something to tell his grandchildren'.

The ITN archive essentially includes the entire video libraries of ITN, Reuters and Channel 4 and because of the sheer breadth of our content, ITN Archive is a serious international business. We have offices in London, Los Angeles, Tokyo, Johannesburg and New York. Much of my time as Manager is spent travelling to our overseas offices and meeting with our teams and our international customers.

For those reasons, I landed at JFK airport in New York on the afternoon of September 10th last year. I had arranged to spend a few days at our New York office to carry out some annual staff appraisals and to talk sales strategy with the team. The taxi ride from JFK into Manhattan offers a great view of the Manhattan skyline that never fails to take the breath away. The skyline was always unmistakable and confirmation that it was Manhattan's skyline was always provided by the enormous Twin Towers and the Empire State Building. I remember admiring the scene from my taxi as I always did on my regular visits to New York.

Suffering from the expected jetlag, I woke up at around 4am on September 11th and started to kill some time by watching some TV news. The day was looking like something of a non-event in news terms with the big story being Michael Jordan's comeback from retirement.

On air when the second plane hit

A few hours later, I switched the TV off and got ready to go to the office. I needed

some figures faxed over from London so I called my colleagues in the archive. At that point, the story of a plane crash broke and like everyone else, I assumed that a terrible accident had occurred. As it would take a couple of hours for ITN's Washington DC bureau to get a crew to New York, my colleague suggested that I speak to our Foreign News Desk in case there was something I could do to help in the meantime.

I knew that Reuters' New York bureau would be filming the disaster, but my first thought was that I should do some filming. I was ready to suggest to the Foreign News Desk that as my hotel was only two miles from the World Trade Center, that I buy a digital video camera and get to the scene. Thankfully in hindsight, they did not want me to do that.

Instead they told me that they were running the story live and asked if I could go on air for a few seconds to say a few words about what I knew. I found the prospect quite daunting but took some comfort from the fact that I was really only speaking into a telephone and that it would all be over within a few seconds. As I was getting ready to say my few words, the second plane crashed and of course, the nature of the story changed instantly.

I couldn't see the Twin Towers from my hotel window but I could see much of Manhattan and I could see the smoke drifting across the city. The sound of emergency services sirens outside was immense. When I went on air, I described what I could see and what I could hear. I added to that any information that I could pick up by channel flipping.

Rumble as towers fell

The "few seconds" turned into a four hour stint with my phone pressed against my ear with our newsreaders coming back to



me every 10 minutes or so for an update. There was a lot to report – the Pentagon was hit, another plane went down in Pennsylvania and then, one after the other, the towers collapsed. It was difficult to discern between the various sounds outside but I felt that I could hear faint rumbles as the towers came down.

I could also hear the sound of military jets overhead but there were some reports (which later proved to be false) of car bombs exploding in the city. For a few moments, the noise of those fighter jets were bombs as far as I was concerned and this was quite a frightening period as nobody knew when the attacks would end. Eventually, the editor came on the line and thanked me for my contribution and told me that a crew was on its way to relieve me. He told me to go and have a beer. I needed it!

Live to 10 million viewers

At around 5am, I found myself talking to John Suchet live in front of around 10 million viewers. Ordinarily, the prospect would have made me quite nervous but I think the fact that I was tired meant that I was able to conduct the interview quite calmly. I've since viewed the tape and strangely, I found viewing it more nerve wracking than the interview itself. I did a couple more 'two-ways' before eventually retiring to bed.



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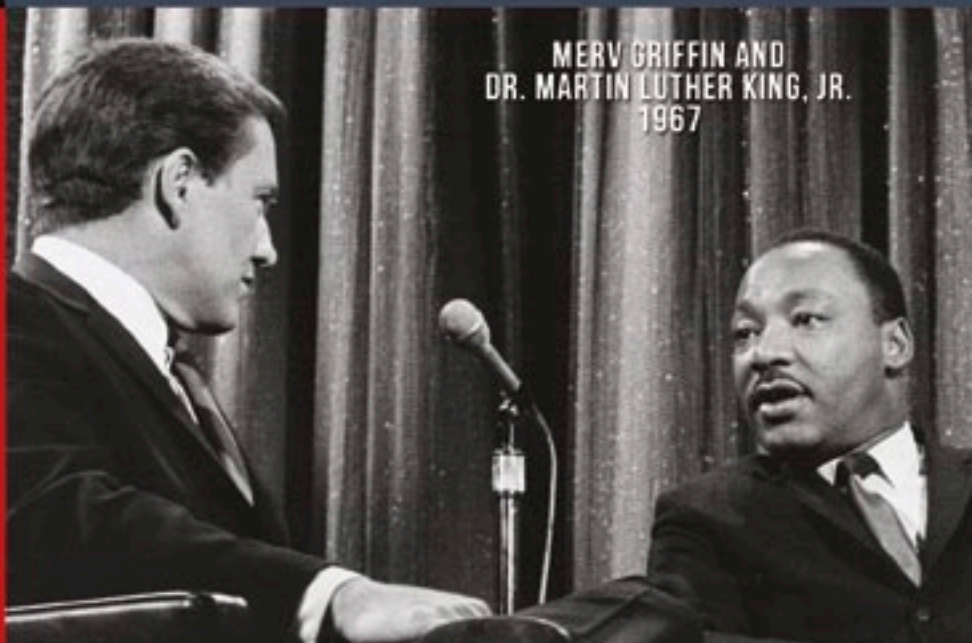
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1967

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Interviews with
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AUTUMN 2013 ISSUE NO. 87

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Copyright Hub has 'lift off'
The rise of 'Pop-Ups'

The Archive industry source for
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No. 17 AUTUMN 1995



Because it was our tenth birthday, because it seemed like an excellent idea and, above all because INA (the French State Television Archive) was kind enough to offer to host the event, FOCAL's second-ever international meeting took place in June in Paris. The smiling faces in this photo are of those FOCAL members who were lucky enough to go the three-day session - in which INA was joined by Pothé Television Archive (France) and the British Council in offering a fascinating, informative and most convivial professional experience to all who went. (Pictures and report pages 12, 13 and 14).

P5 One hundred years	P16 Skilled film researchers	P18 Video storage	P8 News from members
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No. 21 AUTUMN 1996



The Story of the Century isn't just tales of disasters. This is what millions of spectators saw when Nelson Mandela was released from Victor Verster Prison, outside Cape Town, on February 11 1990, after 27 years of imprisonment. FOCAL, together with the BFI, the IFM and the NFTA will sponsor this important conference on Newellian at the South Bank, London from October 2 to 4.

P5 Facility Companies	P8 Copyright Blues	P11 Our Secret Century	P14 News from members
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FOCAL International

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No. 20 WINTER 1996/97



Regular readers of this Journal will not have failed to notice that we have, for the first time, appeared in full, glorious colour. We owe this momentous development to our history to British Pathé who are very kindly sponsoring the colour printing of the front and back page of this publication for the next four issues. As a thank you we are using as our first colour cover a picture from their collection of British film stars, the actress, Eileen Herlie. 'No more Americans', the suggested caption reads. 'She's a Country Music icon, but to most Brits she's exclaiming during the spy Indian head'. Noel Coward once remarked that America and England were two countries separated only by their common language - he's hope this doesn't prove to be an insurmountable barrier to Anglo American relationships at NATE!

P5 News from the Net	P7 Eye on the archives	P9 Let's hear it for film researchers	P13 "Story of the Century!" II
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summer 2007 Issue No. 62

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FOCAL International Awards
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Summer 2011 Issue No. 70



FOCAL International's Eighth Annual Awards



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Why your files need a monthly Flaxy check

...and the BFI's Britain on Film

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Amy sweeps the floor at 13th FOCAL International Awards

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Huntley Archives discovers Disney's Lucky Rabbit

A long-lost cartoon film featuring a rabbit that was the forerunner to Mickey Mouse has been discovered in an archive in rural England. The only known copy of *Hungry Hobos* starring Oswald the Lucky Rabbit was found at the Huntley Film Archives in Herefordshire. It's expected to fetch up to \$40,000 (£25,000) at Bonhams' entertainment memorabilia auction in Los Angeles on December 14.

Oswald was created by Walt Disney and Ub Iwerks in 1927. *Hungry Hobos* was made in 1928. Later, Disney and Iwerks transferred many of Oswald's traits to Mickey Mouse.

No one knows how the five-minute cartoon came to be sitting on a shelf at Huntley Film Archives, which specialises in social history films. Amanda Huntley, who runs the company, said a colleague stumbled upon it and out of curiosity searched its name on the internet and realised it was a lost classic.

Huntley said: "My colleague took the film from the shelf and Googled it – I don't really know why. We quickly realised it was one of the great lost films. We posted the news on specialist web forums and everybody was very excited.

"How we ended up with the film, I don't know. It was probably collected by my father who started the company and it has been sitting on our shelves for decades.

Stephanie Connell, from auctioneers Bonhams, said: "*Hungry Hobos* is an incredible find, a lost masterpiece and a cartoon with a unique and vital place in animation history."

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AZ100 Winter 2011, issue 80

BREAKING NEWS

WHAT WE HAVE LEARNED FROM THE MOVIES

Imagine you lived a remote life but had satellite television and were able to see movies all of the time. How misguided would your life be? Below are a few of the things that you would have learned according to an entry on the internet.

1. All beds have special L-shaped cover sheets which reach up to the armpit level on a woman but only to waist level on the man lying beside her.
2. If being chased through town, you can usually take cover in a passing St Patrick's Day parade – at any time of the year.
3. All grocery shopping bags contain at least one stick of French Bread.
4. Once applied, lipstick will never rub off – even while SCUBA diving.
5. During all police investigations it will be necessary to visit a strip club at least once.
6. All telephone numbers in America begin with the digits 555.
7. The Eiffel Tower can be seen from any window in Paris.
8. Should you wish to pass yourself off as a German officer, it will not be necessary to speak the language. A German accent will do.
9. Most laptop computers are powerful enough to override the communication systems of any invading alien civilisation.
10. If staying in a haunted house, women should investigate any strange noises in their most revealing underwear.
11. It is always possible to park directly outside the building you are visiting.
12. All bombs are fitted with electronic timing devices with large red readouts so you know exactly when they're going to go off.
13. When they are alone, all non-native English speakers prefer to speak English to each other.
14. When paying for a taxi, don't look at your wallet as you take out a bill – just grab one at random and hand it over. It will always be the exact fare.
15. A man will show no pain while taking the most ferocious beating but will wince when a woman tries to clean his wounds.

The Nazi Conquest of London...

AZ100 Summer 2006, issue 58

Kevin Brownlow's intriguing tale of 'good faith' transactions that earned him nothing

An elaborate documentary on Nazi propaganda films, *La Grande Storia*, directed by Nietta La Scala and produced by Maria Carla Pennetta, was presented on RAI-Tre in Italy a year ago. I suspect I have seen all the extant Nazi propaganda footage at least twice, but a friend sent me a tape because this documentary had something unique. Did you know that around the time of the invasion of Russia, the Germans were so anxious to convince those in their occupied territories that they had defeated England that they made a film to prove it? It was called *The Conquest of London* and it was shot in 1941.

The Italian commentary declares that these images represented "an extraordinary document which historians would later call 'virtual' history. A conquest Hitler long dreamed of but which never materialised, even though he kept on bombing. This dream of Hitler for conquering London was so strong that everyday life under German occupation was put into a film. The fantasy becomes a hallucination of the truth... In these typically English surroundings, they reconstruct moments of a pacified London under Nazi control."

I was astonished. Although I had studied this subject, I had never even heard of *The Conquest of London*. Yet when I finally received the tape, I recognised

the footage at once. Germans marching through Parliament Square... Wehrmacht tourists at the British Museum... I knew it, because I had shot it! Andrew Mollo and I had staged it all in the 1960s for our first film, *It Happened Here* (1964).

RAI were so proud of their documentary that they showed it to a conference of historians and researchers in Venice. Only one person reported back that they'd used my film.

Nazis march through London!

RAI-Tre say they believed this footage to be authentic. Really? If I used a picture of a London bus on the moon no one would believe me. If I protested, as Rai Tre keep repeating, that I was acting in 'utter good faith', I would be regarded as an idiot. How could such a shot be real? And the same goes for our footage. Computer generated imagery had not been invented in the 40s. How on earth could the Germans have got shots of troops marching through Parliament Square in 1941?

My colleague at Photoplay Productions, Patrick Stanbury, contacted Rai-Tre. No reply. He tried RAI's office in London. We even tried the Italian Embassy.

After a long and eloquent silence, RAI finally burst into a series of emails which denied all responsibility. They had acquired the footage in good faith from a company called Citre.

Good faith? It is hard to believe they didn't know what it was, because one extract they used started a frame or two after the main title – a main title which said *It Happened Here* and not *The Conquest Of London*. And it was accompanied by credits for writing and directing and acting. And another issue for us is that somewhere, somehow, someone removed our soundtrack and inserted the Luftwaffe hymn *Wir Bomben auf Engelland (We are Bombing England)* – hardly what the Nazis would have chosen to suggest that England was safely conquered. (Citre say the footage was mute when they acquired it.)

Marco Dolcetta, a representative of Citre faxed us that he got the footage from 'Horst Hippler' (presumably the former Reichsfilmintendant – Fritz Hippler), that it was mute and cut down to the four minutes used in the programme, that out of the five hours he bought from



A great shot – Kevin Brownlow is the one on the right!

Hippler, RAI used only this footage and furthermore they used it without telling him. But not, I bet, without paying him.

RAI's source

The late Dr Hippler, director of that notorious propaganda film *The Eternal Jew*, lived in Berchtesgaden. Like most Germans, when he answered the telephone, rather than saying 'Hello?', he announced his name. Telephoning Berchtesgaden and hearing what sounded exactly like 'Hitler!' gave me a turn when I contacted him in the mid- 90s for an interview. His price, even ten years ago, was 4,000 DM – well beyond our budget. Perhaps he had a collection of pirated footage which he sold to gullible television stations. But does it sound likely?



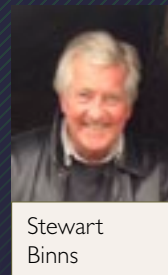
NEWS IN BRIEF

Huntley's Lucky Rabbit nets \$25,000

The copy of a 'lost' *Hungry Hobos* Disney cartoon film, featuring Oswald 'The Lucky Rabbit', which – as reported in the last edition of *Archive Zones* – was discovered in the Huntley Film Archives in Herefordshire raised \$25,000 at auction in Christie's Los Angeles. Walt Disney created the Oswald cartoon when he worked for Universal but realising he didn't own the rights to it, created a new character – Mickey Mouse! Huntley say the film had been in their archive for more than 20 years labelled 'Cartoon' and they still have "tens of thousands" of films to catalogue.

AZ100 Spring 2012, issue 81

De-fusing the content 'time bomb' and securing the Olympic heritage for future generations...



Stewart Binns

Stewart Binns on the detective work and legal battles that gave birth to the Olympic Television Archive Bureau (OTAB)

AZ 100 Summer 2012, issue 82

As we all know, archives are largely about past glories and thus have been around for a while. The wheel was invented a long time ago, so covetable new initiatives are few and far between. However, to my very good fortune, a 'plum' opportunity landed in my lap in the mid-'90s.

I was at Trans World International (TWI) at the time, a prominent production company in the sports television business, in large part because of the presence of its giant parent company, the ubiquitous sports marketing agency, International Management Group (IMG). My main role at the time was to look after TWI's global sports magazine show, *Trans World Sport*, which had begun to develop an excellent following and reputation and which, incidentally, has just celebrated its 25th anniversary in May this year. I had also begun to focus on sports documentaries and, in 1994, won the bidding to produce the centenary documentary of Olympic history, *Olympic Century*.

The series did well and won us lots of kudos with the International Olympic Committee (IOC) and especially its then Marketing Director, Michael Payne.

My relationship with Michael and the International Olympic Committee was by then seven or eight years old. It was one of mutual benefit: the IOC had lots of stories it wanted to tell, especially to an international audience; *Trans World Sport* was an ideal conduit to a worldwide audience, an audience that was just beginning to buy-in to the eclectic attractions of international sport, rather than the narrow perspectives of national passions.

Copyright issues

The relationship grew quickly and successfully: Guardians of the Flame, a profile of President Samaranch made for all the Olympic broadcasters in 1992, the Camera of Record, begun at Lillehammer (Winter Olympics) in 1992 – a single camera nostalgia film of each Olympic Games – and The Olympic Series, begun in 1993, the IOC's collection of historical programming, made in both long-form and short-form.

However, during this time a startling fact emerged: the IOC owned or controlled little of its visual heritage. I quote from Michael Payne's excellent book 'Olympic Turnaround' a chronicle of his time at the IOC.

"Over the years, the IOC, like all sports organisations, had paid little attention to the question of copyright ownership to the official films and broadcast coverage of the Games. Right up until the early 1980s, IOC lawyers still allowed networks to acquire broadcast rights exclusively, and in perpetuity.

The IOC was effectively blocked from creating any documentary or film that would tell the story of the past 100 years without the permission of its own broadcasters and had thus lost one of the most important elements of the Olympic brand – its great heritage."

After lengthy discussions with us at TWI to determine a strategy, Payne and the IOC decided to act. Their resolve led the way to a situation, commonplace now but rare then, where it is now a given that a governing body retains the copyright in its event and merely licences the rights for a set period to its broadcast partners, even though those broadcasters are covering the costs of the coverage.

The Olympic 'brief'

The brief that ultimately came our way was:

- To acquire/recover all the moving imagery of the Olympic Games in the newsreel, Official Film and television domains.
- To restore the acquired material in a future-proofed way for long-term use and for the IOC's heritage.
- To create an agency (OTAB), the job of which would be to protect the heritage and to promote its use in the interests of both the Olympic Family and any third parties wishing to use Olympic footage.

The IOC provided a significant fighting-fund for the work and the exciting task began.

My first and perhaps wisest decision was to seek out and hire Adrian Wood. I knew Adrian from previous projects and had already discovered that not only was he one of the world's most accomplished film researchers, he was also an amazing film sleuth; someone who could track a celluloid trail through a legal minefield, or sniff out film originals despite the pungent fumes of decaying nitrate or the horrors of 'vinegar syndrome', a term I'm sure he invented to convince film owners to spend a fortune to restore their footage! (I jest of course).

The first task was to address the newsreel era, a period in 'Olympic' terms which covered the Games from 1904, St Louis to the 1960s. (There is no known footage of either Athens, 1896 or Paris 1900. Footage purporting to be from 1896 was actually shot at the unofficial 'Intercalated' Games in 1906. Interestingly, even much of the footage of St Louis is thought to be dubious at best).

The answer to the IOC's lack of access to newsreel content was solved quite quickly, with two deals. First of all, the IOC acquired the Olympic imagery within the Chronos film collection in Germany and also acquired a 'perpetual and exclusive licence' in the Olympic material within the collection of British Pathé. Both these treasure troves of footage were transferred to film from film originals, cleaned and digitised. The process of restoring the IOC's heritage had got off to a promising start.

Next... the broadcasters

The next stage was the Olympic broadcasters, who had, with impunity, been using and selling Olympic footage to all and sundry. This issue was also easily resolved. The broadcasters did not enjoy the process very much but the IOC had an unbeatable hand at the poker table: "If you, Mr Olympic Broadcaster, would like to renew the most valuable franchise in the sporting pantheon, then the price is x million dollars. Oh, and by the way, you will only get an exclusive licence for your territory for one year, after which the rights revert to us... And, sorry, one more thing, we'd like all our rights back from all previous Games".

They squirmed and wriggled, but, with a few sweeteners thrown in about usage within their own programming, the deals were done, one by one; even with the mighty NBC, the provider of billions of dollars in television rights fees. It was the third part of the acquisition process that proved really testing – the Official Films.



London 2012 – Olympic Games – The Opening Ceremony

Martha Wailes relives her secretive year scouring the UK's film and television archives for the clips that lit up Danny Boyle's spectacular Olympic 'curtain raiser'

In August 2011 the last thing on my mind was the London Olympics. The last sporting event I had taken part in was a school tennis match, and that was a considerable while ago.

I had a call out of the blue from the Head of Audiovisual for the London Organising Committee of the Olympic Games (LOCOG), Justine Catterall – hugely experienced in producing large events and keen to find someone to research extensive archive for “one of the ceremonies” for London 2012. I told her I thought a project of this size would benefit from the ‘two-heads-are-better-than-one’ thought process – and that’s when Victoria Stable came on board. Best decision ever made!

A couple of weeks later, in early September 2011, we found ourselves in an office at Three Mills Studios, watching a ‘pre-vis’ film put together to illustrate the proposed structure of the Opening Ceremony. Left semi-speechless by this we then turned around to meet Executive Producer Danny Boyle, whose enthusiasm was evident and who took us into another room to see the model of ‘Green and Pleasant Land’, laid out on a large table in front of chairs marked with signs saying ‘COE’ et al. He then apologised for having to leave us to attend the presentation and meeting which was obviously about to start, and we realised we were on board.

He really had only two questions for us: “What’s the best or most surprising archive you have ever found” and “Did you like the pre-vis?” We left the studios immensely relieved that this ceremony wouldn’t be a national embarrassment, excited that we had the job and relieved that at least we could talk to each other about it, but no-one else! (Anyone who subsequently knew that we were working for LOCOG assumed that we were delving into the Olympic archive, and that alone.)

We also saw the script outline from Frank Cottrell Boyce, and rough timings of the ceremony, but that was that. We were working with a small core production team, who were as efficient as the fictional team in *TwentyTwelve* (BBC’s satirical series about Olympic disorganisation) were hapless and hopeless, and extremely scrupulous about their budget as well as constantly fighting our archive corner.

Nightmares, villains and Pythons!

The next few months saw us gathering up archive from all corners of British life and popular culture. Every activity and topic you saw

on your screens on July 27 was – at one time – to be mirrored

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by the best of British archive. Children’s nightmares (interesting that the oldest nightmare characters are still – apart perhaps from Voldemort and the Child Catcher – the classic villains like Cruella de Vil and Captain Hook) to Brunel’s cross-sections, ship launches to sunny haymaking, nurses at work to Pythons at play. We found ourselves looking through 40 episodes of *Coronation Street* to find anyone eating together, dressing up, going out... or each and every *Last Night of the Proms* for the best version of *Rule Britannia*.

Everyone we approached had to sign a comprehensive Non Disclosure Agreement, and this worked up to a point, but in the weeks running up to the event we found ourselves also appealing to decency and co-opting Danny Boyle’s “Save the Surprise”. We then duly cursed our way through clipping and capturing clips and delivered about 400 to LOCOG by the beginning of the year. We each had to use encrypted hard drives and acquired a new shelf of semi-dodgy clipping and ripping software by our desks.

En route we had had another quick meeting with Danny, who was bowled over by some of the best of British archive... the colours of *The Open Road*, and *Machynlleth*, the early sports captured by Mitchell and Kenyon, the films of Powell and Pressburger, Rotha and Jennings as well as the other gems showcased in *Land of Promise* and *Shadows of Progress*. He asked for – and we gave him – more.

At the beginning of July we queued in rare sunshine to collect our accreditations, and then headed in under the stadium to unpack master tapes, by now coming in vanloads. A change from working from home in splendid isolation and a chance to see the film taking shape at last.

We saw the final dress rehearsal – and some of the archive we had found was actually there on the big screens – and on the house. Some archive with its BBC timecodes found its way on screen too that night, much to our alarm. (It had cleared by the Friday!) We had never known exactly which screens would show which archive – and how many screens as such would feature on the house. We’re still not sure exactly what went out on the night.

We each sent our last emails clarifying and clearing various clips on the Thursday. And on the Friday, we sat back and opened the champagne!

Still searching for the Holy Grail despite the Marilyn Monroe charade

As a researcher working in Hollywood, I thirst to find film that hasn't been seen before. I can't watch documentaries about movie making or film stars without noting the clips used, the "behind the scenes" scenes, or the film out-takes. Sitting in the theatre or on the sofa, I have one thought in mind: "Have I seen the footage before?" Viewing material that had been 'lost' in the vaults, un-transferred, languishing in an unlabelled film can is close to a sacrament for me.

So, when news of a sale of a 16mm film of Marilyn Monroe hit the internet, I was instantly transfixed. The footage purported to show Monroe in an act of sexual intimacy with an unseen man. Could it be the same old blue movie *Apple, Knockers and Coke Bottle* that surfaces every now and again? Collector Keya Morgan claimed to have arranged the sale via Ebay, and that the 15-minute film sold for \$1.5 million. Allegedly the original film was held by the FBI, and that the unnamed owner, a dying former G-man, secretly made the dub, and his unnamed son sold it. A mysterious tycoon bought the film to protect Miss Monroe's memory. So, very *film noir*.

In 2003, the BBC had unearthed a hitherto-unseen home movie of Monroe, shot in 1955 by Peter Mangone, her teen-aged neighbour. According to Margaret Barrett, Director of Entertainment Memorabilia at the Bonhams & Butterfield auction house, she "gets a call every single day from people who have things that have been hidden away for 20, 50, 90 years". Bonhams has items of Monroe memorabilia in their June sale that have never been offered to the public before. An early film

wasn't out of the realm of possibility.

Morgan's tale was quickly debunked by other Monroe enthusiasts, and with no supporting evidence (like names, dates, or scenes from the film itself, etc.), most reporters concluded that the whole thing was a charade – no buyer, no seller, no racy film.

And that makes me a little sad. Not because I particularly long to see Miss Monroe in a tawdry moment but because I love the idea that there's still more to discover, even about someone whose career has been as well documented as hers. I still want to see things I haven't seen before.

Archivist Snowden Becker, the founder of International Home Movie Day who's now pursuing a PhD at the University of Texas, reminded me that the real treasures are those little film boxes, tucked away in closets, that show us scenes from real life, not from sound stages (although she would like to find the missing reels of *Greed*). She cites *Think of Me First as a Person*, a '60s era film of the life of a boy with Downs syndrome, Dwight Core, Jr., shot by his father and finished by his grandnephew.

First screened at a Home Movie Day in 2006, the film was added to the U.S. National Film Registry, citing "the creativity and craftsmanship of the American amateur filmmaker. Snowden said "I'm perfectly credulous. I always want to believe that there's more amazing stuff out there, in dresser drawers, just waiting for us."

And so do I.

"The life – or death – of a film clip"

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Food for thought from a student researcher at
Huntley Film Archive

Sitting at a computer doing my best to describe the charming and all but forgotten film playing in front of me, I cannot help but be anxious. I remember that what I type (or more importantly what I don't type) could make the difference between these images living on and being made relevant to a new audience, or them being forgotten entirely with little chance of another resurrection. This grainy film has survived all the things that were meant to kill it. It may have dodged the bad storage conditions, rainy boot sales, business liquidations and clear-outs, the threat of obsolescence and nitrate decay. But if I think about lunch too long when I'm typing, it could be game over for it; brought to an end by such an inglorious death, going the way of almost every other film no longer with us. I calm myself by writing off this feeling of melodrama and sentimentality but that is quickly displaced when I consider the tragedy of losing such a palpable vision of the past, even if it is only a film advising teenage girls of '50s Britain that "menstruation is perfectly normal and no danger to your health."

Presidential historian who stole his archive

Barry Landau, by self-repute a US Presidential historian and one of the foremost collectors of Presidential memorabilia, has now been convicted of the single largest theft of historical artefacts in the US. Documents he stole from museums and libraries all over the country were signed by among others George Washington, Thomas Jefferson, Marie Antoinette and Voltaire. When the FBI broke into his New York apartment, they found 10,000 items – 300 classified as 'of extraordinary historical value' – including an epitaph written by Benjamin Franklin for himself.

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Archive Zones online

To read the full version of this – and all the other historic articles from *Archive Zones* and its predecessor – go to www.focalint.org and follow the links 'News & Journal'/'Archive Zones' journal to specific years and Issues.

The devil is in the detail...

How David Caldwell-Evans' *Bloody Tale* proved that in the archive film the wrong Nazi swung

Type the words 'botched', 'hanging' and 'Nazi' into Google and one of the first hits you will get is for a short archive sequence showing the execution of Nazi war criminal Amon Goeth. What makes the film particularly gruesome is that the rope around Goeth's neck snaps twice, and only on the third attempt are his executioners able to hang him.

The footage has gathered more than half a million hits online from visitors to websites ranging from YouTube and Live Leak to those catering for sado-masochists. A number of Holocaust research sites and even Goeth's biography use screen-grabs from it to tell his story. However there is a major snag with all this – the man being hanged isn't Amon Goeth.

In August 2012, I was employed by True North Productions to direct two documentaries for their *National Geographic* series *Bloody Tales of Europe* which will be broadcast in the UK starting on 25 March, 2013. Presenter-led and using a mixture of drama reconstruction, contributors, archive and stills, each programme covers three stories relating to a particular theme. One of my films deals with notorious executions and because of the unique footage said to show his bungled hanging, Goeth's story was an obvious one to include.

In 1946 former SS Hauptsturmführer (Captain) Amon Goeth was hanged at Montelupich Prison in Krakow for war crimes committed both in the city and while he was commandant of Plaszow concentration camp nearby. For decades following the war, Goeth was comparatively unknown outside Poland.

Then, in 1982, Thomas Keneally's novel *Schindler's Ark* introduced Goeth to a new audience and this was followed in 1993 by the multi-Oscar-winning Spielberg film based on it, *Schindler's List*. Both book and film vastly increased Goeth's notoriety and thanks to Ralph Fiennes' portrayal of him as a cold-blooded, sadistic killer, the American Film Institute now ranks Goeth 15th in the Top 100 hundred screen villains of all time. Searches relating to Goeth in the Polish war crimes archives far outstrip even those for Rudolf Höss, the commandant of Auschwitz.

Spielberg's version

The extraordinary success of *Schindler's List* naturally influenced the popular view of Goeth's execution. For greater dramatic impact Spielberg shows him being hanged at the scene of his crimes, Plaszow Camp, rather than in a prison courtyard, and the details of the way the execution is carried out appear to have been drawn from stills and accounts of several Nazi war criminal hangings – including that of Rudolf Höss at Auschwitz. Goeth is depicted with

a noose around his neck standing on a low stool and dies when his Polish guards kick the legs of the stool away.

However, when film of the actual hanging first surfaced online, Goeth's execution appeared to be far more gruesome than the relatively quick death shown by Spielberg. So we were faced with the kind of tall order which is all too common in documentary making – cover the whole story of Goeth's crimes, trial and death in little more than 15 minutes and ensure that facts replaced the Hollywood version of the way he died.

For me however the greatest problem in tackling the Goeth story was not the production schedule or available screen time but the authenticity of the execution footage.

To begin with, the man being hanged is dressed in clothes completely different to those worn by Goeth in photographs taken during his trial in Krakow. In these he is shown wearing odd items of German army uniform while the man in the footage is wearing a civilian suit, raincoat and fedora hat. It seemed highly unlikely a convicted war criminal would have been given a change of clothes for his execution and former members of the German armed forces

– even concentration camp troops like Goeth – are usually shown in war crimes archive wearing what was left of their uniforms after they had been 'de-Nazified' by having all insignia stripped off.

Secondly the archive footage of the execution clearly shows there is snow on the ground and the gallows. But Goeth was executed in Krakow on the 13 September, 1946 and weather records for the period showed it was too warm for snow in the city that early.

Forensic facial imaging

Fortunately, True North gave me the go-ahead to send the original footage and some authenticated stills of Goeth to a forensic facial imaging analyst so that a proper comparison could be made. This was

something of a risk because with a very tight production schedule we might have been wasting time and resources just to confirm what everyone else, including the Polish archives, already accepted as fact.

In the event I turned out to be right. The facial imaging analysis proved beyond any doubt that Goeth is not the man shown being hanged in the film. None of the crucial features – nose, jawline, ears, eyebrows etc. matched at all and Goeth lacked an obvious mole which could be seen on the right cheek of the man on the gallows.



David Caldwell-Evans



Goeth on the witness stand

FAIR DEALING

AZ 100 Autumn 1997, issue 25

Earlier this year FOCAL was approached by a leading firm of London solicitors and asked if the organisation would be able and willing to provide an expert witness to give evidence for the prosecution in a case which their client, Pro Sieben Television, the major German cable broadcaster, was bringing against Twenty Twenty Television and Carlton Television for infringement of copyright.

After giving due consideration to the particulars of the case which involved the use of a brief extract, recorded off-air, of an exclusive interview with Mandy Allwood (the woman who, it was revealed last August, was carrying eight fetuses as the result of fertility treatment) without copyright clearance being obtained or payment being made, the FOCAL Executive Committee decided to provide such a witness. The trial took place early in July. A defence of Fair Dealing was being offered on the grounds of both news and criticism and review

and after seeing both programmes and discussing the issues involved it was felt that this was not a case where such a defence was acceptable, certainly to those in the business of providing library and archive footage. Fears of unauthorised use of copyright material in the name of fair dealing would, in the end, lead to a reluctance on the part of footage owners to allow material to be used and in turn to a loss of quality and depth in the making of television programmes which used copyright material. Judgement in the case was given at the end of July against Carlton Television and Twenty Twenty Television and for Pro Sieben. Irrespective of the outcome, the bringing of this action should be seen as a useful and instructive addition to the existing body of the law relating to the concept of "fair dealing" in respect of film and television material.

A fuller account of the case will be published in the next issue of the Journal.
Jane Mercer

Copyright victory for FOCAL International and rights owners

FOCAL International and other key audiovisual rights-owning organisations have campaigned to government on the damaging effect that some of the proposed changes in UK copyright legislation will have on the commercial audiovisual archive business. The Enterprise & Regulatory Reform (E&RR) Bill is going through Parliament and currently is being debated in the House of Lords. This bill contains clauses that will enable Statutory Instruments (SI) to be used to introduce all the proposed copyright exceptions and provisions as originally outlined in the Hargreaves report.

Clause 67

We are glad to report that we have "won" on Clause 67— which would have given a minister the power under SI to change

exceptions to copyright, bringing a great deal

of uncertainty to our business. The Government has withdrawn the much-disputed clause altogether, and substituted a clause which unambiguously maintains penalties for criminal copyright infringements. This result has important implications for our future strategy to moderate the "Hargreaves exceptions." Commercial audiovisual libraries in the UK owe a great debt to our lobbying colleagues and in particular to FOCAL International's copyright lawyer — Hubert Best.

AZ 100 Spring 2013, issue 85

**STOP
PRESS**

Russia in colour – a century ago

Between 1909 and 1912, photographer Sergei Mikhailovich Prokudin-Gorskii (1863-1944) undertook a photographic survey of the Russian Empire with the support of Tsar Nicholas II. He used a specialised camera to capture three black and white images in fairly quick succession, using red, green and blue filters, allowing them to later

be recombined and projected with filtered lanterns to show near true colour images.

The result is high quality images which, combined with the bright colours, make it difficult for viewers to believe that they are looking 100 years back in time. When these photographs were taken, neither the Russian Revolution nor World War I

had yet begun. The Library of Congress purchased the original glass plates back in 1948 and we reproduced an example of these amazing pictures with their kind permission.

archive.boston.com/bigpicture/2010/08/russia_in_color_a_century_ago.html

AZ 100 Spring 2010, issue 76



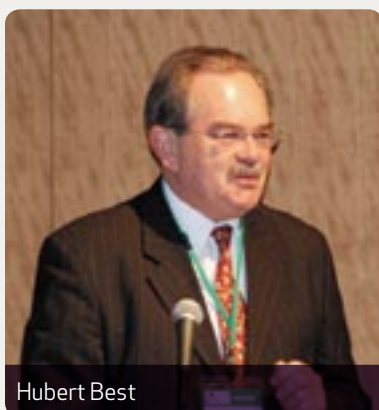
Self-portrait on the Karolitskhali River, ca. 1910.
Prokudin-Gorskii in suit and hat, in the Caucasus Mountains.



A group of Jewish children with a teacher in Samarkand, (in modern Uzbekistan), ca. 1910

Hubert Best comments on his 25 years untangling the knots of archive copyrights worldwide

I first became aware of “archive footage” when some 25 years ago a letter from Germany landed on my desk (in those days we still wrote letters) asking whether old *Deutsche Wochenschau* footage was protected by copyright in the UK. Back then it was a challenging question: English lawyers dealt with UK copyright, German lawyers with German. To make the answer more difficult, in Germany this material was protected not by copyright at all, but by rights called *verwandte Schutzrechte* – unheard of in UK copyright law at the time.



Hubert Best

I remember walking round the office asking colleagues whether they agreed with my proposed answer, to be met mostly with blank stares. The few opinions ventured – including by a lawyer who had actually been involved in drafting the UK’s 1988 Copyright Act – were wildly contradictory.

Over the years since, I’ve been asked this question hundreds of times, and it eventually led to two long articles in successive *Archive Zones* – *The Spoils of War* and *Booty in the Eye of the Beholder* – covering the gamut of copyright issues which this kind of material raises, from the U.K. Enemy Property Act 1953 and foreign equivalents through to the films of Leni Riefenstahl, who was still alive.

In popularity, this question must have ranked second only to questions about the differences between U.S. copyright’s ‘Fair Use’ and the rest of the world’s exceptions to copyright. How many U.S. documentary film producers who relied on Fair Use for archive clips have learned that distribution in the rest of the world needs further effort (and payment). The U.S. Supreme Court has just refused to grant *certiorari* (permission to appeal) in *Authors Guild v Google*, so that particular gulf between U.S. and rest-of-the-world copyright laws doesn’t look likely to be bridged any time soon.

Copyright revolutions

Paul Sargent and Patrick Smith first involved me with FOCAL International – and I learned far more about archive footage from them than they could ever have learned about copyright from me – at an interesting moment in copyright-law developments. Reacting to increasing internationalisation of media – not least through the fast-developing World Wide Web – moves were afoot to “harmonise” copyright laws, both worldwide and European. None of us could have guessed at the copyright revolution – or series of revolutions – about to happen, and the implications for the archive footage industry over the next couple of decades.

The biggest revolution was the introduction of internet ‘rights’ by the World Intellectual Property Organisation. As it had become possible, then more effective and easier, to transmit film footage over the internet, the question was being asked: What is happening? Is it a broadcast? A cable transmission? A public performance (a

favoured U.S. answer)? Or a free-for-all?

The eventual answer was: None of the above – an internet transmission involves copying *and* making the content available. Like so much copyright law, not an easy solution to come to terms with practically. Where was the content made available? In the country where the server is? Where the content was accessed? Both? And everywhere else, given the nature of networks? The ramifications are continuing even now – the latest question the courts have been asking is whether the transmission has reached “a new public.”

Throughout the 1990s a series of “harmonising” Directives emerged from the European Commission, which our Patent Office (later the Intellectual Property Office) transposed into a procession of amendments to our UK copyright law, notably:

- Rights were to be presumed transferred to film directors.
- The laws of the transmitting EEA country would apply to satellite transmissions.
- In cable re-transmissions, third party right holders could only exercise their rights through collecting societies.
- The duration of copyrights increased to 70 years after the author’s death.
- A film could have no less than four or maybe even five authors.
- Brand new database rights were introduced.

My always interesting but not always easy task was to work out how each of these developments would affect the archive footage industry, let FOCAL’s members know through *Archive Zones* and sometimes take action.

Archive minefield

The duration of film copyright has always been particularly fraught in the U.K. Under early U.K. legislation, films weren’t copyright works at all – they were a series of stills, each protected for only 50 years “from the making of the negative.” Later, films were given copyright protection, but for how long depended, amongst other things, on whether the film was registered with the Board of Censors. The new “life + 70 years” provision was introduced, but these old provisions continued. What a minefield for an archive, which by definition contains old material!

Meanwhile, FOCAL International had – after persevering for several years – become a member of the Educational Recording Agency (ERA), thus entitling it to a share of royalties which ERA collects; but as the royalties arrive without any exploitation data, the libraries whose footage is responsible for generating the dosh kindly let FOCAL International use it for members’ benefit. A small bit of it enabled FOCAL International to make a socially useful contribution to a WIPO treaty about educational materials for the third world.

A much bigger bit of it enabled FOCAL International to respond to proposed changes to UK copyright law. The possibility that action might be needed first surfaced in 2010 with the Gower Review, a government-appointed review into the efficacy of copyright law and practice. FOCAL International submitted its members’ views, as it did to a DCMS (Department of Culture Media and Sport) review that followed the next year. The possibility became a probability, and then a burning imperative, with the Hargreaves Review that followed in 2012.

FOCAL library members appeared likely to be seriously disadvantaged by some proposed changes which needed vigorous action to try and avert, to which FOCAL International – together with AP, British Pathé, ITN, Getty Images, the PA and Thomson Reuters and others co-operating together – devoted significant effort and resources over several years. An application for judicial review was only avoided when some economically threatening proposed changes to U.K. copyright law were dropped.

Other issues, notably the potential for Extended Collective Licensing, were not. Although a French law for compulsory assignment of film producers' rights was struck down by the European Court, and at the time of writing a French law for compulsory licensing of "out of commerce" works including images has also just been struck down – suggesting that ECLs may well be in for a rocky ride.

The future

For those FOCAL International members who breathed a collective sigh of relief at the end of the tumultuous chapter I've just described, I end with good news: there is more to come. For those based in the U.K., Brexit will involve "undoing" the European

Communities Act 1972 (in fact, the extent of the powers under this Act was a pivotal issue in the Hargreaves Review). Indications are that the legal *status quo* at the time will be preserved but what that status will be at that time is not yet known, as – yes, you guessed it – further EU harmonisation proposals are already in the pipeline. Proposals which could affect FOCAL International members include:

- New rights for online press publications.
- Mandatory copyright exceptions for distance learning and preserving cultural heritage.
- Use of copyright control (such as rights tracking) by online services.
- Use of out-of-commerce works (would FOCAL International members' clips benefit from copyright control – or would they be lumped in with the out-of-commerce work which contains them?
- ...and even the possibility to re-open old contracts to revise the terms.

Good luck to you all!

Hubert Best

Until his recent retirement **Hubert Best** was FOCAL International's long-standing legal adviser and a member of the FOCAL International Executive.

Readership survey

WE LEARNED quite a few things about what members want from their publications in June's e-mail survey.

Although many pointed out the questions were akin to asking whether you liked apple pie and motherhood, the response showed the strong interest in improving the publication work.

Everyone liked the new look; most wanted a more regular publication with more commissioned articles and themed issues.

A PDF of the whole mag on the website was generally considered a good idea, though the copyright issues with suppliers would need resolving.

Some 71% of respondents wanted to see members' news as a separate supplement - maybe an expanded newsletter - which combined emailed news bulletins, items on the website and hard copy sent out.

The jury's out on useful software add-ons - both whether it's really needed and if it's practical in terms of suppliers.

Everyone - often reluctantly - accepts the need for more advertising and sponsorship to fuel better publications.

It's clear to the Publications Committee that the need to separate out the commercial "shopfront" and the internal communications of FOCAL is the only way even to attempt to keep all the people happy even some of the time.

Heartfelt thanks to everyone who participated in the survey and we hope to continue to get your feedback on issues that affect how we all work.

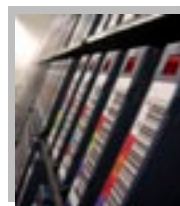


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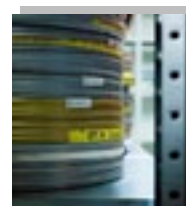


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Cajole, bribe – even lie!

James Smith refreshes his survival skills in the jungle of film rights clearances

For my sins and bank balance, I have spent the better part of the last two years working on movie 'list' programmes, for Shine TV. I had enjoyed a long spell of documentary work, but felt that with the shifting production climate it was time to replenish my skills with regard to licensing entertainment and feature film material.

I discovered a world in which the grisly spectre of moral rights, estates, and third party clearances of all denominations of actor, producer, writer, director, stuntman, tea-boy and probably the office cat, have reared their heads in ways that have caused me insomnia and worse. The costs have risen dramatically, and the infrastructure for clearing Hollywood features has virtually all moved back to the land of celluloid dreams itself. No more cosy lunches with Debbie from Columbia, no more tucking into the turbot with Turner, and staying on the good side of Rosemary Goodfriend at UIP.

In every film licence (when you get that far) there is an indemnity clause. I won't bother to transcribe one, as they all differ slightly, but all mean the same thing. Basically, the clause absolves the producer/distributor of the feature film from any responsibilities whatsoever, either now, or in the great hereafter, and loads every conceivable legal necessity upon the shoulders of the licensor. It's a major weapon in the licensor's get out clause, should you do anything that is perceived by them to be in the slightest bit untoward – if you should break the written (or unwritten) rules, if you should fail in any way with regard to clearing those hallowed third parties.

To uphold every part of these licences is actually as near to impossible as getting an off-the-cuff

interview with Leonardo di Caprio (whose response to a request to use a clip from the Titanic, as it had been voted one of the *Greatest Tearjerkers* of all time, was that "Mr Di Caprio does not wish his image to be exploited in your programme in any form". My instant response can be imagined, but remained unsent.

So what is the film researcher to do? Never use another feature film clip? Ignore everything and hope that nobody is watching? God Forbid. Fair Deal? Luckily the answer is none of the above (though there are exceptional circumstances for everything – vide Leonardo di Caprio).

More and more frequently you'll find that the principal actors will need to be cleared – and often paid, too! Strictly speaking – and if you read the small print, it was ever thus – there was an implicit understanding that as long as you were being at least vaguely 'nice' about the film, no one was going to bother about things like that too much... There was always a small bunch of actors who were known as – I hate to say troublemaker, but let's just call them 'protective' of their image. Occasionally one had to admire their foresight – Al Jolson was I believe the first actor to have a right of approval of any clip from his films. He knew that in years to come everyone would want to use those early utterances from *The Jazz Singer* when they talked of the birth of sound.

I could recite any number of anecdotes illustrating the vicissitudes and victories of this nervy and expensive world, but I can also offer encouragement, and the simple advice that it is entirely possible to clear feature film clips, though it is generally expensive and time consuming.

If a distributor or a third party refuses you permission to use a clip,



James Smith

give it a couple of days and go back again, making sure you ask why – you never know, you might have that certain something that makes you the exception to their rule. Find out if the actor in question is on location, and when they are scheduled to return. If they are out of town, you may have received a 'no' just to shut you up. If agents fail you, try their PR and finally their attorney. You may receive different answers (but don't go too far – stalker laws are now in force!). If you receive no answer at all, keep a clear record of all your efforts – in themselves they might prove to the rights holder that you have sufficient integrity to deserve a licence anyway.

In conclusion, with film third party rights, be prepared to cajole, bribe, even lie (carefully, and only when absolutely necessary). Be prepared for the worst while hoping for the best, enjoy the successes, and move on from the failures (producers take note). It isn't easy, but that's why they ask film researchers to do it!

If after all that, the keynote film for the programme has been denied to you, and your producer wants to fair deal... well that's another article.

James Smith
ayliffe.smith@gmail.com

The Researcher's View

Iskra Television interviewed two experienced researchers to get the 'inside track' on what their views are when it comes to employing the Internet as part of their daily jobs.

JANE MERCER

Q: Do you use the Internet and if so how often?

A: Yes. It depends on the project – if it's an archive-based project then every couple of days alternatively if it's light entertainment project then every couple of weeks.

Q: What do you think of the Internet as a research tool?

A: Cumbersome and, however well designed, quite slow. First visit to a site can take a long time to cut through all the information you don't need before reaching the information you want. It is much easier if you can view pictures online.

Q: What do you like about it?

A: The fact that you can print out information to show/send somebody and the speed/ease of access (once familiar with site). Allows accessibility to overseas libraries and cuts down time spent sending faxes as well as the huge amount of paperwork with research results, etc.

Q: What don't you like?

A: Nobody there to ask. I like to visit a library to speak to someone because an internal database is not always the same as the website (ie Pathé and Movietone). When dealing with UK libraries, I like the people contact – knowledgeable, experienced library personnel can be extremely helpful.

Overview

IN AN ATTEMPT to make it a marketable commodity, some libraries have thrown the baby out with the bathwater. There is very much a need for experienced, knowledgeable librarians to catalogue and advise on material, ie know the subject they are cataloguing.

A perfect example of this was when I was researching a project on Princess Caroline of Monaco. The text for one clip described Princess Caroline at her late husband's funeral and read '....Princess Carolinestanding with old man in uniform....' - the old man was Prince Rainier! If I had been looking for material on Prince Rainier, this particular shot would not have been included in the results.

Finally copyright information needs to be absolutely right in view of contractual, moral and other issues.

CHRISTINE WHITTAKER

Q: Do you use the Internet and how often?

A: Yes. Almost daily due to the nature of projects that I'm working on and volume of archive material required.

Q: What do you think of the Internet as a research tool?

A: Marvellous, but have to be aware of the limitations and not forget other sources (that may not be on line). I do a lot of research on U.S. archives – ABC, NBC and CBS which are not online.

Q: What do you like about it?

A: Quick and I can look for things myself without referring to other people. Can use lateral thinking (This has major implications about the way in which content is catalogued, comprehensive information is key). I can also research globally.

Q: What don't you like?

A: There are always going to be things that are not online and you might forget about these and not explore as deeply. Copyright information and quality information is often lacking, so there is the danger that you order too much. Also, not all research is purely for television thus when some copyright and other information aimed at TV use only then this poses further problems if you do not have the human contact.

Overview

IF EVERYONE IS using online resources, then everyone is looking at the same material. Furthermore, viewable material online can be of an inferior quality as there is still very little streaming – some people don't have the technology thus the process can be slow and the material limited.

The way in which material is catalogued sometimes widens or restricts research and the potential use of that material. An example of this is when I was researching for shots of a woman jumping up and down.

There must be hundreds of shots like this, but a shot like this may not be logged/catalogued as it may be considered insignificant in context of what else is happening in the rest of the story.

And Finally

AZ100 Winter 1999, issue 34

The Most Sublime Use of Archive Footage Ever

I adore archive footage. I can't get enough of it. If there was ten times more of it on the telly, I still wouldn't be satisfied. But, let's face it, girlfriend, some of it isn't very amusing!

Don't get me wrong, lads, I'm as impressed by that gorgeous soft-focus colour film of World War II as the next man in high heels and an anorak. I was as astonished by the never-before-seen footage of Mata Hari marching proudly up to the guillotine as the rest of the viewing public. The sheer quality and quantity of archival images in all those unforgettable landmark series with "War" and "Century" in the title were so breath-taking that I frequently fainted and missed most of the programme. And who could fail to be delighted by the rediscovered clip of our greatest comedy hero dancing the tarantella at the Palladium, or that fab cutaway of a 12 year old David Bowie tapping away on the bongos on the *Mike and Bernie Winters Show*?

But, friends, all those guns and dead bodies and politicians and machines and desperate aspiring starlets don't pep you up when you're feeling a bit poorly or in a bad mood. As Aristotle and the Readers Digest used to say - laughter is the best medicine. When I'm sitting on the chaise-longue, in fishnet stockings and a bow-tie, nearing the end of the bottle of vodka, I do like to be tickled - and the more unexpectedly the better. And so, to my mind the greatest ever use of archival film footage is in the first scene of the first episode of the first series of *Father Ted*, namely *Good luck, Father Ted*, when the lovely Father Dougal gazes out the parlour window of Craggy Island Parochial House, says "God, it's lovely

out", and sees a three second clip of a tropical storm.

The first time I saw it, I laughed so hard that my knicker elastic snapped. Every time I watch the video I shriek so loud that the neighbours bang on the walls. I'll remember it till the end of my days! I can't recall the name of the producer, and the film researcher isn't credited. But for the joy she/he has given me, I'd like to wish this unsung genius, together with my fellow archive film researchers, all those nice cuddly archivists and you naughty sales executives a happy and holy Christmas and a very profitable New Year. Lord bless you all!

Declan Smith

FOOTNOTE

This is just to prove what a small (and friendly) place the FOCAL world is. When this article arrived on the Editorial Desk, it was read aloud to those present. "I know who that researcher was" came a small voice from behind a computer, "it was me". So here's Maggie Womersley's story...

In 1994 I was working with the lovely Helen Bennitt at The Clip Shop ("Ah whatever happened to 'The Clip Shop' I hear you say!) when a call came through from Hat Trick TV. "We need a tropical storm clip for our comedy series about Irish priests" came the request. Helen had taught me well and the first lesson learnt was never to laugh at the completely bonkers requests we often got from clients. So we set about finding the rainiest, windiest, leafiest monsoon we could. In the end the clip was a scrappy old piece of scratched 16mm which against all the odds the highly creative people at Hat Trick slicked into shape and popped behind the curtains of Dougal and Ted's Craggy island home.

AZ100 Autumn 1989, issue 3

Hysterical History

The following request was recently received from a major Japanese television company:

"We are interested in knowing whether the BBC has any footage or program it has made on Corrupt and Illegal Practices Act of 1883, or if not, on the Election Reform that took place in the latter part of the 19th century. If those are not found, please see if you have anything on the following gentlemen, Mr Gladstone who was the Prime Minister, and his rival Mr Diesley, meaning a biography of these two men. If you have any footage,!! we would be most interested in seeing a view tape version of it."

Wouldn't we all?

Ask me ANOTHER

Philip Jenkinson, Filmfinders Ltd

Owning a stock film library and trying to respond to requests can really have its funny side. Advertising agencies, TV companies and pop promo makers come through with the oddest queries, and summertime heralds in what we stocksters call 'the daft season'. Here, for the amusement of FOCAL International readers, are some of the more picaresque queries:

1. Have you got that famous shot where the werewolf turns into a giant bat when the moon is full?

2. Our director badly wants that final scene of a couple in a clinch on a beach at sunset. He can't remember who the actors are but he says you're bound to know the film because the sun is right on the horizon.

3. We've got a video of *Gone With the Wind* but it's terribly long and we're fighting the clock. Can you tell us whereabouts Vivien Leigh says, "Tomorrow is another day"?

4. We're making a documentary about battered wives and we want to start off humourously. Have you got some old fashioned film of a man pushing his wife's head in an oven or stuffing her up the kitchen flue?

5. We're looking for a silent film of a foreign-looking woman talking to camera. It doesn't matter what she's saying because we're not going to use the sound.

AZ100 Summer 1988, issue 1

UFO FILM FOR SALE

In January 1973, at nine in the morning, Peter Day, a building surveyor on his way to work with his cine-camera, saw and filmed a UFO. The film lasts 30 seconds, and although Peter hung around for about half an hour, it had completely disappeared. He says "it didn't go down, or sideways, or up - it just wasn't there

anymore". He has his full report made at the time it happened, all witnesses, etc., in order that the whole thing did not get twisted out of all proportion in later days or years.

The film was subsequently used by BBC 'Horizon' and by many other TV companies.

Peter Day is now retired and wishes to

sell the footage (now on video) together with his ownership of the copyright, and all matters concerning the UFO film which have occurred over the last 20 years.

Offers please to the FOCAL Secretariat, PO Box 422, Harrow, Middlesex, HA1 3YN, U.K., who will forward them on to Mr Day.

AZ100 Spring 1994, issue 12

WHAT'S THE MOST UNUSUAL REQUEST?

David Haynes – Survival Anglia

As Film Librarians and Researchers, I'm sure that's a question we've all been asked. For me it had to be the day I answered the phone and said "Hello Survival Stock Shot Library" and was asked "Have you got any footage of the men's' changing rooms of the New York Fire Department?"

"No."

"In that case, have you got any footage of people doing any mouth to mouth resuscitation?"

"No."

"Well you must have, you're called Survival aren't you?"

"Well yes, but it's the wildlife television programme stockshot library. You know, elephants, tigers, that sort of thing."

"But you are called Survival aren't you?" came back the voice triumphantly and then promptly put the phone down. I was left with a burring noise in my ear, my mouth stuttering. That was over eight years ago, but I can still remember it as if it were yesterday. I can also remember someone asking for some footage of Four Feather Falls, that well-known puppet series

from the sixties - come on, some of us must remember it!

When I said we had never made Four Feather Falls, a very indignant voice replied "But it was on ITV. You are ITV, you must have made it because I know it certainly wasn't the BBC."

I then went on to explain to him that the ITV Network is made up of 14 regional stations and umpteen companies can make programmes for each station. I suggested he tried the ITC (no, not that ITC!). I was greeted by silence - I hope he found his footage!

Although Survival Anglia Limited deals specifically in wildlife, we deal with all kinds of customers. On some occasions, clients have never had to buy wildlife/natural history footage before and have found us through FOCAL and we are more than pleased to help them. If we can't help, I like to think that there are other libraries who can - most, if not all, are FOCAL members.

Being a member of FOCAL is money well spent as far as Survival is concerned. We've made our membership fee back time and time again.

PS - If anybody needs any Four Feather Falls Footage

WE HAFF WAYS OF MAKING YOU LAFF

AZ100 Summer 1999, issue 32

In April it was reported from Berlin that a cache of Nazi propaganda films had been discovered in a warehouse; earmarked for distribution once Germany had subjugated the Allies, they were intended to promote anti-Semitism throughout Europe. The unlikely genesis of this enterprise was a Christmas present. Josef Goebbels understood the power of cinema, so it was not entirely surprising that his festive gift to Adolf Hitler one year was a dozen Walt Disney cartoons. Impressed, Hitler ordered the production of more than 100 animated films (some of which featured a Mickey mouse look-alike) to get across the anti-Semitic message.

One can only speculate about which Disney titles had been selected by Goebbels but it is quite possible that one could have been *De Fuehrer's Face*, directed by Jack Kimney in 1942. In this 8 minute nightmare Donald Duck dreams that he is a munitions worker in the Third Reich spluttering to meet quotas under the baleful glare of Hitler. Eventually he cracks up and starts to hallucinate; the shells on his production line acquire mad, staring eyes and gnashing teeth whilst, trundling along behind, come framed portraits of the Fuehrer. The cartoon's title song, a slapstick musical parody of a German "oompah" band,

underlines the final image: the great dictator receiving a tomato in the kisser.

De Fuehrer's Face was made in the year following Pearl Harbour, as was Tex Avery's *Blitz Wolf* (1942) for MGM which characterised Adolf Hitler as a big, bad wolf, mocked the hardware of total war, and predicted the bombing of Japan. Over at Warner Brothers in 1944 the *Looney Tunes* and *Merrie Melodies* series were applying themselves to the war effort too. Frank Tashin's *Plane Daffy* sent a manic, salivating Daffy Duck against evil "se-duck-tress" Hata Mari, with guest appearances, Goering and Goebbels. And in Friz Freleng's *Bug's Bunny Nips the Nips* the buck-toothed protagonist ragged the Japanese in the Pacific, annihilating an island military base single-handed.

So Hitler and Goebbels decided to meet fire with fire, but the outcome of the 1939-45 World War meant their own cartoons were never released. Thanks to Ulrich Stoll, the young German film-maker who has unearthed scores of these remarkable historical documents, we may now learn whether the Nazis had a sense of humour.

That's all folks.

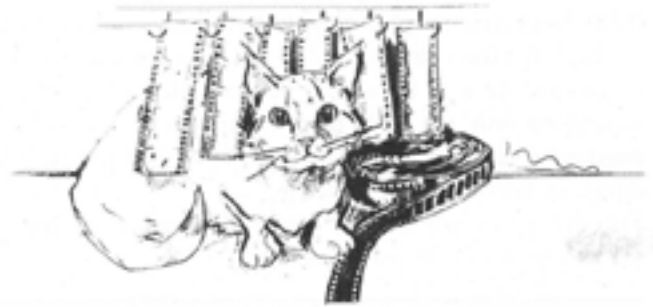
Cy Young

Office Cat

AZ100 Spring 1997, issue 23

The editorial in the winter issue said that 'too many archive based programmes look as if the film's been found by the Office Cat'. We recently received this report:

"I've been having a busy time. I've been working especially hard for Blaine Baggert, the KCET Executive Producer for the 1914-18 series, and Carol Sennet, its BBC producer. I was able to find remarkable footage of the British retreat from Mons in August 1914 in episode 2, *Stalemate*, for which Isaac Mizrahi was responsible. The brave camera operator was actually in front of the Germans when they attacked on August 23. And I had always thought British cameramen weren't allowed in combat zones until November 1915. I found dramatic shots of French big guns during the Battle of the Marne in September 1914 as well. Those guns were obviously very powerful; they blew all the leaves off the trees, and forced the soldiers to dress up warm against the icy blasts of the winter which must have come exceptionally early that year. German artillerymen participated as well. I think they must have been so cold they couldn't tell on whose side they were fighting.



Finally I was even able to help the *People's Century*. That's unusual because they don't need my help very often. But the producer of the *War of the Flea*, Bill Treharne Jones, had trouble finding material to illustrate how tough the war was for civilians in Vietnam before 1966. So he interviewed Col. David Hackworth of the United States army and Tran Thi Gung, a Vietcong guerrilla, about their experiences at that time. Between the two contributions, I found some striking footage of Kim Phuc, the young girl napalmed in an aerial attack on the 8th June 1972. I know that 1972 wasn't really 1966, but if you're fighting a long war one year looks pretty much like another. Especially to us cats."



AZ100 Winter 2006, issue 60

The Office Cat writes...



I'm currently taking a break and enjoying an activity holiday in the sun with some young friends. I'll be back soon (if I have any of my nine lives left!).

Miaow!

PS Delighted with this great action shot of me and if the unknown photographer would contact AZ they will receive a suitable reward.

OUT TAKES

This was overheard in a large HMV store in front of a huge stack of new video releases. Two teenagers were staring at the display when one turned to the other and said "So what's this widescreen then?" His friend replied "Oh, it's where they chop the picture and make it smaller and then put black at the top and bottom. Stupid isn't it?"

The following is a recent fax sent to a library: "Just to confirm our telephone conversation about getting hold of archive footage of the Titanic and to give you a bit more detail about what we want and what it would be used for.

We are making a one-hour special documentary, driven by collectors' memorabilia, on the Titanic and we are hoping to include clips of archive footage to illustrate the story.

We are particularly looking for shots of the Titanic leaving Southampton Dock, people waving it off, sentimental shots. Also the ship sailing along on the sea; on board before the panic set in - having dinner or dancing or people milling around enjoying themselves; then during the disaster and getting into lifeboats etc.

AZ100 Summer 1998, issue 28

Eve and the Runaway Pianist

AZ100 Spring 1998, issue 27

On Wednesday 28th September in the MOMI lecture theatre Pathe's Jenny Hammerton, who penned the fascinating article on George Bennie's "Railplane" in the last issue of this journal extended her expertise to an evening's entertainment of exemplary erudition (ooohhh!) with an exhibition of extraordinary extracts (ooohhh!) from the good old days of Eve's Film Review. Attendance at these Wednesday evening talks is variable, but with a packed and enthusiastic house of the sort which only John Huntley and Kevin Brownlow normally command, Jenny was literally an overnight success. Apart from her presentation of the fads and fashions that made up the principal content of Pathe's female-oriented cinemagazine of the 1920s and 1930s, what endeared Jenny to her audience was the tactful way she handled the musical interventions on piano legendary accompanist Ena Baga, who had been specially booked for the occasion.

After many years of playing cinema organ at the old Tivoli in the Strand, at Blackpool Tower whilst the famous incumbent Reginald Dixon was on military service, and around the Gaumont British circuit, from the 1950s onwards Ena - and her sister Florence De Jong - tickled the ivories for revivals of silent classics at the National Film Theatre. At Jenny's lecture is soon became obvious that Ena Baga's energy and enthusiasm were undiminished. The moment the first image appeared, she launched into her repertoire. At the end of *The Beach Censor* - when the lights went up for Jenny's next piece of commentary - Ena merrily carried on, until a

shadowy NFT figure arose from his seat to restrain her. Our lecturer waited patiently before introducing the second item. When that appeared, Ena was off again - the recital continuing good-humoured was the atmosphere in MOMI, these unexpected diversions received generous bursts of applause, Ena Baga expressing her bemusement at the turn of events with a shrug and upturned palms.

I discovered later that Ena had arrived for this (unrehearsed) gig under the impression that she was to accompany a complete Rudolph Valentino feature, and had proceeded accordingly. But with *Flat Charleston*, a 1927 demonstration film which encouraged the cinema audience to perform dance steps while seated (were Pathe really serious?), Ena finally came into her own. Displaying a veteran's skill, she moderated the familiar staccato rhythm of the Charleston to synchronise with the on-screen tempo. From then on it was a perfect show, blending fabulous images - like the troupe of keep-fit fanatics exercising Busby Berkeley-style around an oil rig in Nevada - with Ena's music and Jenny's pertinent paragraphs of social history.

FOCAL members who regret not being at MOMI will be pleased to know that - such were the cries of "more!" at the end of the evening - Jenny Hammerton's presentation *Fashion, Fun and Fancy* will almost certainly be seen again later this year. Watch this journal for details.

Cy Young

Tricky Dicky moment

THE PRESIDENTIAL campaign of challenger George W. Bush was worried in October by the release by the US National Archives of 420 hours of former President Nixon's secret White House tapes that include the voice of the presidential candidate's father. The tapes carry conversations that occurred in late 1971, when former President Bush was US ambassador to the United Nations.

Bush campaign spokesman Ari Fleischer expressed concern that the timing of the tapes' release was a political stunt by the White House to influence the current election. All concerned denied any pressure was brought to bear on National Archives director John Carlin to delay the release of the tapes until after the election.

AZ100 Winter 2000, issue 38

THE LONELY HEARTS COLUMN

PRODUCER/DIRECTOR, interested in social and political trends 1900 —2000 AD, seeks Commissioning Editor willing to accept a percentage of silent monochrome footage. Object: historical accuracy
PRODUCTION ASSISTANT, hired at short notice to complete P as T for docu, seeks Film Researcher with first-hand knowledge of the original archive sources. Object: maintenance of professional standards.
TV PRODUCER, seeks Archive — of stunning images never before seen, shot in widescreen in Technicolour, above all available — preferably free. Also dedicated people to make it available for the love of the material, able to work 30 hours a day for little or no return. Object: to give appreciative self starters a first step in the exciting world of television.

FILM LIBRARIAN, with considerable assets, seeks Client who knows that movies were not around during the French Revolution, and that Wallis Simpson is not related to Bart. Object: preservation of sanity.
NEGLECTED OF BERKHAMSTED, of mature disposition but liable to flare up occasionally, seeks generous Patron for outings to cinema. Object: restoration.
MEMBERS OF FOCAL, to take part in docu-soap looking at the life and times of archive work; sexual deviants willing to embarrass the owners of collections and their clients much preferred; the series will feature secret filming of people obsessed with monochrome images, sitting in small dark rooms indulging dangerous fantasies about very available scenes. Object: humiliation of everyone taking part—and cheap TV.

AZ100 Summer 2000, issue 35

The History Shoppe

Encouraging a love of history
through real archive films
...and it's free!

AZ 100 Summer 2009, issue 70

J. Fred MacDonald of MacDonald & Associates in Chicago has just completed a novel which is available online and free of charge. *The History Shoppe* may be the first interactive internet history adventure. It also may be the first to employ complete archival films within its storyline.

At its core, *The History Shoppe* is an educational tale in which a teenage boy, Henry Hobbes, learns the meaning and methodology of being a historian. When he encounters an old Greek professor of history, Dr. Petros Papadopoulos, he is swept into the world of the Discipline. This is best accomplished when he is mystically transported into actual vintage films. Each movie experience advances Henry along the path toward understanding

the craft and the responsibilities of the historian.

Some of the many films he visits – and which are hyperlinked within the 172 pages of the book – are Darrel Brady's *Guernsey at War* which begins as a film about milk cows and finishes up with stunning footage of France and Guernsey in the first weeks of World War II; *Millions of Us* which was the first pro-labour film produced during the Great Depression; and *You Can Beat the Bomb*, an optimistic Cold War look at how to survive an atomic bomb attack on your town.



If you have children, young relatives, or friends (especially those who are school teachers) who are fascinated by history – or if you find the subject engaging yourself – you are invited to log on at: www.thehistoryshoppe.com and join young Henry Hobbes on his journey. The book and its many links may be downloaded and used as an educational tool. And there is absolutely no cost!

MacDonald & Associates
tel: +1 773 267 9899
email: macfilms@att.net

Literally on the eve of going to Press we were stunned by the news of the death of Jane Mercer, Chair of FOCAL, regular contributor to *Archive Zones* and inspiration to all who knew her in the world of archives.

AZ 100 Autumn 2005, issue 55

Fighter to the last



The suddenness of her departure was the ultimate shock. You will so desperately those whose lives you really value to beat that dreaded

'enemy within'. But cancer rarely yields even to the strongest collective will – and prayers – and, if Jane had to go, like the best-remembered sport and media stars, at least she went out at the top.

Chair of the worldwide organisation she helped to found, and recipient of its Lifetime Award as recently as May, hers was, arguably, the most respected voice in the archive industry. Not only was she a professional example to all, she was also from that rare breed – those who are a joy to work with. You could not help become a friend but you also knew when her mind was made up or her foot put down! Certainly *Archive Zones* will not be the same without her editorial judgement and journalistic skills which were in

evidence in almost every edition.

All our thoughts are with her husband Mike and the family who had to watch that vibrant spirit laid low. I will, instead, selfishly treasure my last images of Jane – the pride and passion of her Award night at BAFTA and then impeccably chairing our last Editorial meeting in June. Her valedictory email to me had a ring of Oates' farewell to Captain Scott before his last walk in the Antarctic. "I'm afraid", she wrote, "that due to what I hope is a temporary 'blip' in my health I'm going to have to bow out of the *AZ* process for a while".

A fighter to the last – and how right that we should celebrate her life rather than mourn her passing.

Michael Archer

“Personal service with great tech”

is Paul Maidment's recipe as archive companies compete with mobile phone cameras and drones ease their way into the market

'How does one become a butterfly?' Pooh asked pensively.

'You must want to fly so much that you are willing to give up being a caterpillar,' Piglet replied.

(AA Milne)

There is something poetic about the fact that across the 100 editions of *Archive Zones* the past has literally become our industries present. The currency of archive is time – a living history recorded to remind us of the good times, the bad times, the right and the wrong. Archive footage has too often been regarded as the 'poor relation' of the media industry. Television producers use it when they've run out of ideas, ad agencies use it when they've run out of money and newer, digital platforms (arguably) use it when they've run out of them both.

And yet, the industry has, in my view, battled and fought to keep up with the times, react to trends and new opportunities and to be seen as a creative medium. As I type, the archive-heavy music documentary *Eight Days A Week* is riding high in the global film box office charts. OK, The Beatles remain a pretty popular four-piece but it shows that memory and nostalgia is revived most notably when great video footage is used.

Through *Archive Zones*' lifetime the role and positioning of the archive industry has changed dramatically in a number of ways - largely driven by the necessity and opportunity brought by technology. The 'old ways' of content curation, presentation and delivery have been advanced to the point where if you're not online, searchable and downloadable you are nowhere. The days of moving takes around W12 or Soho in London have largely gone.

The mistake that many archives and content owners made, in my view (and I have written a little about this before), is that the archive business is still largely undertaken by people with people. It is for this reason that the 'race to the bottom' that was mass digitisation of the late '90s/early noughties proved fruitless for many companies as they forgot this and hired coders rather than researchers.

Boutique companies can thrive

It seems to me that most of the big archive content owners have now struck a balance between new technology and older, more traditional ways of 'search & find'. Digitisation is still key – and it will be interesting to see this in action with

the recent deal announced between AP and Movietone - but the researcher is as important as he or she ever was.

Looking forward and I can only see more consolidation as the likes of Getty, Shutterstock and AP acquire more collections or work with specific film makers in specific territories, genres or market sectors. I do also, however, see an opportunity for 'boutique' companies offering a personalised, bespoke service across certain verticals and I'm not sure that these types of businesses would have flourished 15 or 20 years ago.

We are already seeing viral content, virtual reality content and mobile content all becoming integral to film making, breaking news and to the digital world. One of my clients – www.skytango.com – is developing a marketplace for drone footage and soon news producers will be able to buy archive of the Berlin Wall or find a licensed flyer in the vicinity who can get a drone up in moments.

So, on the date of this centenary, the industry is in pretty good shape and things are (literally with drones) looking up. There will be casualties along the way and there will be pain as prices are driven down against volume. Archive companies will need to compete against the man or woman in the street with a mobile phone, and they will need to embrace different ways of storytelling such as virtual reality. Yet, it's personal service with great tech that will win out as to become the butterfly the most successful archive content owners will also retain elements of the caterpillar - not give it up completely.



Paul Maidment



Paul Maidment

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'Crystal Ball gazers' all...

Every year, FOCAL International presents a Lifetime Achievement Award to outstanding individuals whose careers have earned them international recognition in production, research, restoration and curation. Who better then to offer their thoughts on the biggest challenges, changes and opportunities facing the archive world in the **next** quarter of a century?

"Wondrous possibilities but more fears than hope"

More than a century of film is behind us. What lies ahead? Will film survive? Will younger generations know what film is? Do they know now?

Looking back at my own half century of work with archive film, I think of the unending pleasure of discovery and learning, of searching and finding: history, political events, foreign cultures, cataclysms, personalities, landscapes that tell a story, too many wars... I tend to think of the real beauty in film as black and white, which reminds me of the sceptics when sound arrived. Am I merely a dinosaur, with a very small brain that cannot imagine future possibilities exceeding the past in this realm I roam and treasure? I have more fears than hopes. I fear that social media and the World Wide Web will destroy as much as they enhance. I fear that sound bites and gigabytes have displaced stacks of 1,000ft' cans of 35mm film holding mysteries not described on the internet.

Film, video, digital files. Where will this evolution lead? What is happening to image quality in the process? Screens are ubiquitous, frequently oversized or very small. Too often, historical images are squashed and no longer expected to be sharp, which renders the history they carry much less real. And where is the context out of which a few shots are taken and emailed, context which gave those shots meaning? Where are the conversations between archive professionals and the users of moving imagery?

What I hear from those still in the business is that use of archival film is diminishing, that researchers want to do their work from their cell phones, that generally there is no budget for travel and deep research in archives. My personal horror was the outside producer creating a video for the United States Holocaust Memorial Museum who came to me near deadline with a spread sheet of shots found on Oprah Winfrey's website and asked me to identify their sources, having apparently overlooked the existence of the museum's own film and video archive and its experts.

The vitality of the business depends on continued investment in archives, archival professionals, and the education of new generations in modern technology alongside film history. There are wondrous possibilities and achievements in the realm of digital restoration, where funds exist.

Thank goodness for Kevin Brownlow and Abel Gance's *Napoleon* and the music of Carl Davis, still weaving magic – now digitally restored – on a big screen for a live audience. 1927 reaches out to enchant in 2016 and beyond. They give us hope and faith in the possibilities of knowledge, passion, and dedication to film.

Raye Farr

Winner of the Lifetime Achievement Award in 2015

rl.farr@comcast.net

Protect our film heritage

I am not the Oracle of Delphi, but I do believe that in the period of the next 25 years some film directors and producers will continue to make and create films on film material and in that way provide for the preservation of these works for centuries. I also hope that film archives restore and safeguard our archival film heritage and thus facilitate usage of that film material by future generations..

I do hope the final product of digitization is a physical one whether on film material, inert metal band, crystal or other durable material.

I hope researchers and technicians try to find the solution for making replicas of audiovisual recording apparatuses which have not been preserved and thus making it possible to (record over?) and transcribe what are now out-dated and obsolete audiovisual formats – and, in that way, make it possible to re-discover half-forgotten parts of our media history.

I hope, in the field of digitization, that they manage to create compatible standards just as their predecessors managed to a century ago – but this is just my dream.

Vladimir Opela (2014)

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Bigger but not better!

Over the past 35 years I have seen many changes in our business...goodbye 3x5 inch index cards...hello lightboxes. The ability to work on international productions and co-productions has grown annually. The biggest challenge archive researchers and producers will be facing in the next 25 years is the consolidation of so many smaller archive collections under the umbrella of fewer and fewer large corporations.

While it is easier every year to find non-archive owned footage material online, the real test will be if this growing cache of material can be cleared as it is often uploaded without source or any ownership notes. Because of these changes and challenges, I am most grateful to FOCAL International for the guidance, information exchange, professional development opportunities, and comradeship I have shared with my fellow members. Here's to 25 more great years of working together!

Elizabeth Klinck (2008)

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Archive will continue to be mis-used, under-budgeted, re-enacted and colourized.

1. Hitler will continue to be a source of fascination, and film of the April 1, 1933 Nazi boycott of Jewish businesses will continue to be used out of context, and so will colour film of the Bückeberg harvest festival of 1935. Other episodes which will be mis-used include the Austro-Hungarian battleship SMS Szent Istvan sunk in the Adriatic in June 1918, HMS Barham sunk in the Mediterranean in 1941, Westerbork the Netherlands transit camp filmed in 1944 (which will stand in for the Death Camp at Auschwitz-Birkenau.) The First World War will not escaped unscathed: 'Film' of the battle of Jutland in 1916 will be used though neither the British nor the Germans had cameramen on board their ships, and the 'Over the Top' sequence from the battle of the Somme will be deployed though the film was made neither during the battle, nor anywhere near the Somme.
2. Drama Documentaries or Dramatic Reconstructions will be popular, even though they can only show how actors and actresses behave at the time the programmes are made, and cannot show what individuals were like at the time of the events portrayed.
3. The use of colourized material will not decrease, though money spent on the process would be better spent on programme research.
4. The quality of archive film used in programmes will continue to fall, as budgets for historical subjects find less and less favour with commissioning editors, and programme makers find themselves increasingly obliged to use downloads from YouTube or similarly degraded images.
5. Telegenic presenters, regardless of their qualifications as historians, will be in demand. Curious readers may like to see what that implies by consulting the Facebook page of the Office Cat at http://www.facebook.com/pages/Office-Cat/453570594674038?skip_nax_wizard=true
6. The disappearance of the Imperial War Museum's Film Department and the dispersal of its dedicated and talented staff to other museum duties will demonstrate that the Museum's director and senior staff may know the price of everything but the value of nothing.
7. Professional Film Researchers will increasingly become a dying breed. They will be replaced by receptionists, telephonists, secretaries, runners, the Office Cat and, perhaps in their spare time, directors and producers. Good luck to them.

Jerry Kuehl (2004)
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Technology boom heralds librarian doom

For visual researchers in particular and also media librarians/sales executive I see the next 25 years as a kind of mixed bag of continuing progress and steps backwards.

The trend is towards consolidation of stock footage sources into larger and larger entities, containing multiple collections. That may continue to negatively affect the relationship between visual researchers and stock footage suppliers.

In the past, media librarians/sales executives had a more intimate knowledge of the collections they controlled. As a result visual researchers were generally well served.

Having said that, there is no doubt that technology has made the day-to-day work of visual researching easier but the price for that has been the de-skilling of media librarians/sales executive.

Today if you want to do a basic search you can so without having to leave the comforts of your computer. You often don't even have to talk to anybody, if you don't want to.

However, if you want something out of the ordinary and something that is not in a database then that is when you are more likely to run into a problem.

To state the obvious, we can find the obvious but it is not always the obvious for which we are searching. This is where highly skilled, highly knowledgeable media librarians/sales executives would have stepped in.

There is no doubt that the technology will get better and better and will continue to astound us in ways that we cannot imagine. I hope I am wrong. However, I do not think technology will be able to deal with the nuances that are an integral, and often unrecognized, part of the research process.

My congratulations on the 100th edition of *Archive Zones* – long may it continue to run.

Roy Harris (2009)

No Crystal Ball – just 'thank you'!

Having spent 50 years in the film and television industry the latter years were the most pleasant of my working life – to which FOCAL made a major and invaluable contribution. Many of the friendly people who also worked in this sector of the industry made this possible and some have become longer term friends. Prior to retirement I decided to make a complete break from the technical side of my previous employment. However, I do enjoy reading *Archive Zones* to keep up to date with those that I knew. Alas, they are now getting fewer as they also follow me into retirement!

Congratulations FOCAL on the 100th edition; I wish you every success for the future and long may *Archive Zones* continue.

David Atkinson (2010)
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