

FOCALPOINT

AUTUMN: 2021

ISSUE NO: 1

FOCAL AWARDS 2021 EDITION



**ALL THE WINNERS AND SHORTLISTED NOMINEES
PLUS EXCLUSIVE INTERVIEWS**

Welcome to FOCALPOINT

Welcome to FOCALPOINT our new biannual magazine, your number 1 source for industry news.

FOCAL is dedicated to celebrating and championing the use of archival footage as well as promote and maintain industry standards and support the wider media industries. We bring you FOCALPOINT as a way of sharing information, stories, interviews, and ideas to complement our digital platforms and support our community of members.

Our first edition is devoted to the FOCAL International Award 2021 showcasing the shortlist nominees, winners, and exclusive interviews. Since early 2020 when the COVID-19 pandemic affected all our lives globally we were delighted to be able to continue with the Awards, to celebrate and honour all the achievements in the creative industry.

Our new magazine is only as good as the quality of its content and contributors, so, please let us know what you think of FOCALPOINT and if you have any articles or ideas for future editions contact us at info@focalint.org.

We look forward to hearing from you.
Hope you enjoy...



FOCALPOINT is the journal of FOCAL International Ltd, the Federation of Commercial AudioVisual Libraries and is produced biannually. All opinions expressed in the magazine are those of the writers, and interviewee concerned and do not necessarily reflect the views of FOCAL International or its Executives.

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ABOUT:

The FOCAL International Awards, which are heading into their 19th year, celebrates the achievements in the use of footage in all variety of genres, across all media platforms plus its restoration. Producers, filmmakers and other creative professionals who have used library or archival footage in all varieties of form, including through documentary or feature film productions, as well as any other form of production or across all media platforms during the calendar year of 2021 are invited to submit their work for consideration.

We also recognise the researchers, technicians and producers that access, maintain and use this precious resource with Awards on the night for best archive researcher, footage company and person, and restoration work.

With the pandemic causing the FOCAL Awards to be hosted and streamed virtually, we are delighted to announce that the FOCAL International Awards 2022 will be a live event in London, further details will be available shortly.

SUBMISSIONS ARE NOW OPEN!

DETAILS:

All information is available at: focalint.org/awards/2022-awards-info

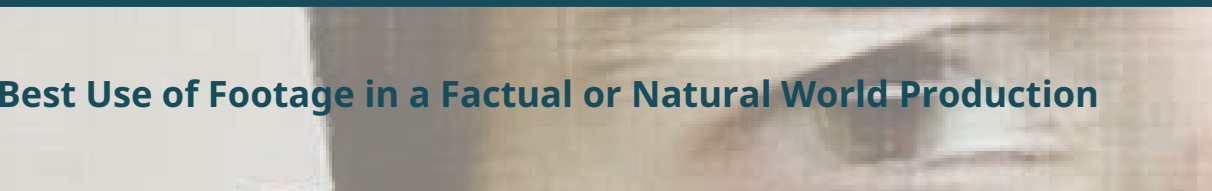
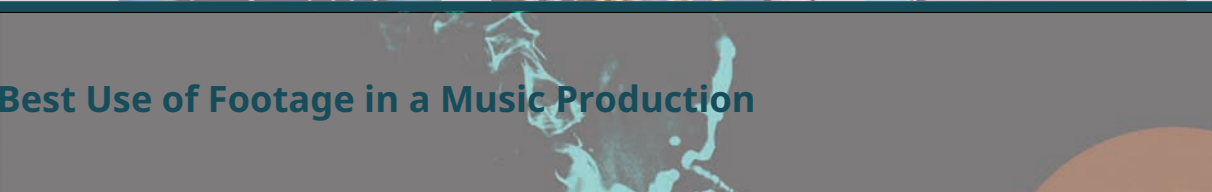
Enter now at: entry.focalintawards.org

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Best Use of Footage in Advertising or Branded Content

Best Use of Footage in a Cinematic Feature

Student Jury:

Student Jury Award for Most Inspiring Use of Archive

With winning interview!

Personnel Category:

Jane Mercer Researcher of the Year

Games Page

G**A****M****E****S**

FOCAL AWARD 2021 WINNER:

'Best Archive Restoration and Preservation Title'



Ostatni Etap (The Last Stage)

The Last Stage was shot on location in the Auschwitz concentration camp in 1947, which brought many technical problems for the crew, who worked with poor and random equipment and on various film stocks. Its prior value lies strongly in the cultural and historical contexts, making it a valid film heritage for generations to come. They are very proud of this restoration. It wasn't easy to work for several months on the film that treats on such a painful and powerful topic. Also, not being able to work on the original negative posed challenges to make the most of the acetate elements featuring many mechanical damages, especially in the sound area.

Original Release:
1948

Country of Production:
Poland

Involved Partners:
Filmoteka Narodowa - Instytut
Audiowizualny (FINA), TOR Film
Production currently
Documentary and Feature Film
Studio (WFDiF), European
Regional Development Fund, the
Polish Ministry of Culture,
National Heritage and Sport

Shortlisted:

The Ladykillers



Available now:

- YouTube
- Google Play Movies and TV
- Amazon Prime Video
- Apple TV

Original Release: 1955

Country of Production: United Kingdom

Involved partners: Studiocanal, Silver Salt Restoration, Fidelity in Motion, Deluxe Digital Cinema

Shatranj-E Baad



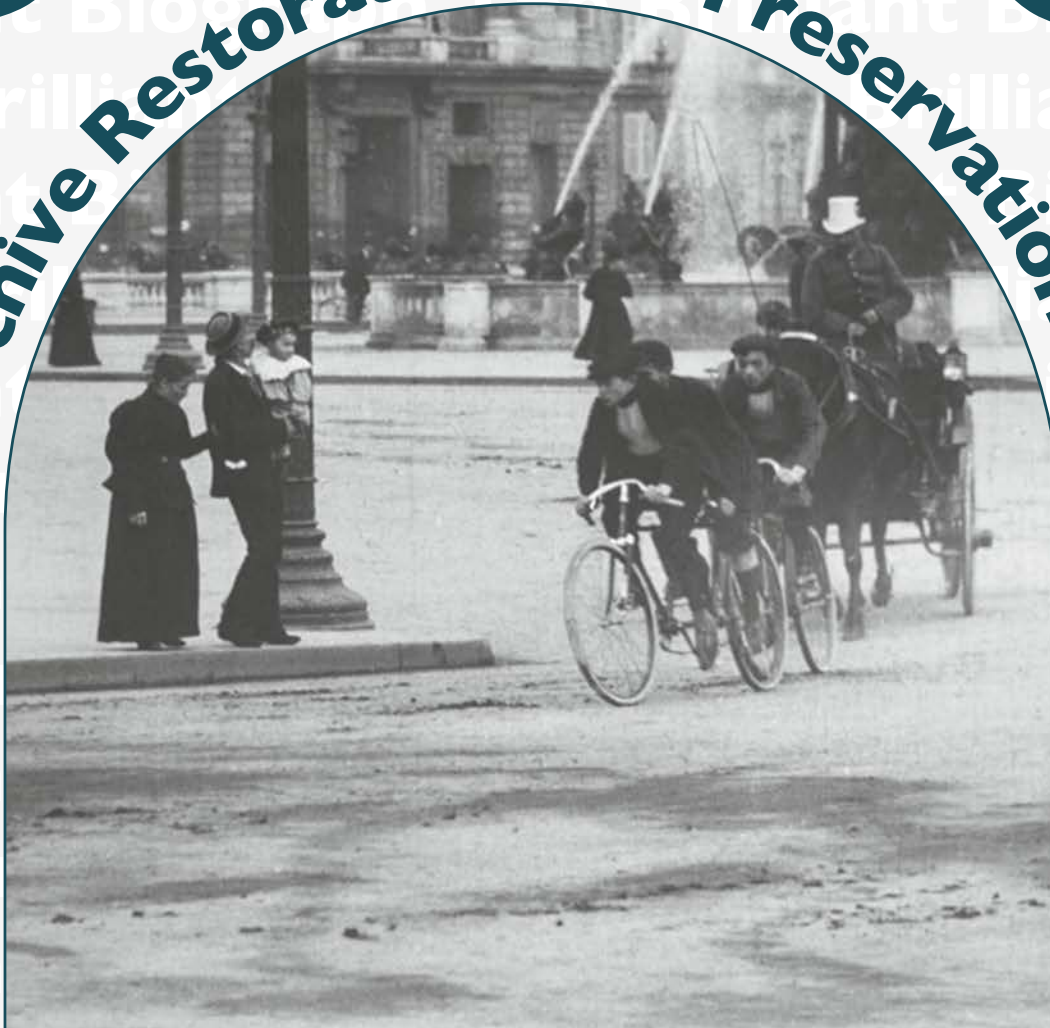
Original Release: 1976

Country of Production: Italy

Involved partners: L'Immagine Ritrovata, The Film Foundation's World Cinema Project and Fondazione Cineteca di Bologna, Mohammad Reza Aslani, the Hobson/Lucas Family Foundation

FOCAL AWARD 2021 WINNER:

'Best Archive Restoration and Preservation Project'



The Brilliant Biograph

The Brilliant Biograph showcases some of the highlights of the Mutoscope & Biograph's European productions dating back to the end of the 19th century, shot with great detail on 68mm film. The compilation is divided into five thematically arranged chapters, connected by images of train rides, that take viewers on a tour across Europe (both in space and time). The selection is not based on historical or geographical accuracy. Instead, the films are put together in an abstract collage to evoke various prominent aspects of turn-of-the-century life, such as urbanization, recreation, tourism, technological innovation, and vaudeville theatre and performances. This 52 min film is accompanied by a special piano score, composed and recorded by Daan van den Hurk, holding the compilation together.

Country of Production:
Netherlands

Involved partners:
Cineric, New York and Portugal Haghefilm Digital, Eye Filmmuseum's Amsterdam in cooperation with BFI and European Commission (grant). This project was in cooperation with BFI and European Commission (grant)

Available now:

BFI Player

Shortlisted:

Trichromie



Country of Production: Italy

Involved partners: Restoration promoted by Gaumont. Film scan at George Eastman House. Digital restoration, Color correction and finalizations at L'Immagine Ritrovata.

Fellini Project



Country of Production: Italy

Involved partners: L'Immagine Ritrovata, Cineteca di Bologna, Istituto Luce Cinecittà and Centro Sperimentale di Cinematografia - Cineteca Nazionale

Frank Roumen and Elif Rongen, The Brilliant Biograph

Could you tell us a bit about the restoration process?
Did you face any challenges?

FR:

The first step in the process, which took us a little bit more than a year, was to ask for a grant to the European Commission. They have a special program, the European Tribute to Film Heritage and our apply was granted in the end so we were very happy and we could start with the collection. Because Eye Filmmuseum has in its collection over two hundred films from the Museum combined Biograph collection. So we had to select. We came up with let's say some fifty films from our collection that we really wanted to restore which is digitising in 8K and do some restoration work on it. And the other step we took before actually starting the editing process was to get in touch with our dear colleagues from the BFI and proposed them to cooperate on this project. They were happy to do so, and that made possible that we could also use some of the beautiful films that the BFI already had done in 8K.

ER:

On the one hand of the preservation our idea was to realise the preservation of this audio-visual film in high resolution. The films themselves are about 1 minute each and the European commission also asked us to make the film available. So from the beginning we thought about how to offer these films and create an enjoyable viewing experience. We started to think of creating a compilation that could be watched from the beginning to the end. With curators, restorers, collection specialists we would regularly discuss our ideas, structures, which films to include and how and so on. We were also selecting and sending the films to the laboratory. So in the end of this process, it became more and more refined and we ended up with these 5 chapters each with their own theme and songs. We also realised that it would be better to have music with images so we commissioned a special music to the Dutch composer Daan van den Hurk. At the end we were very happy because the music kind of holds all the images, these one-minute bits together.

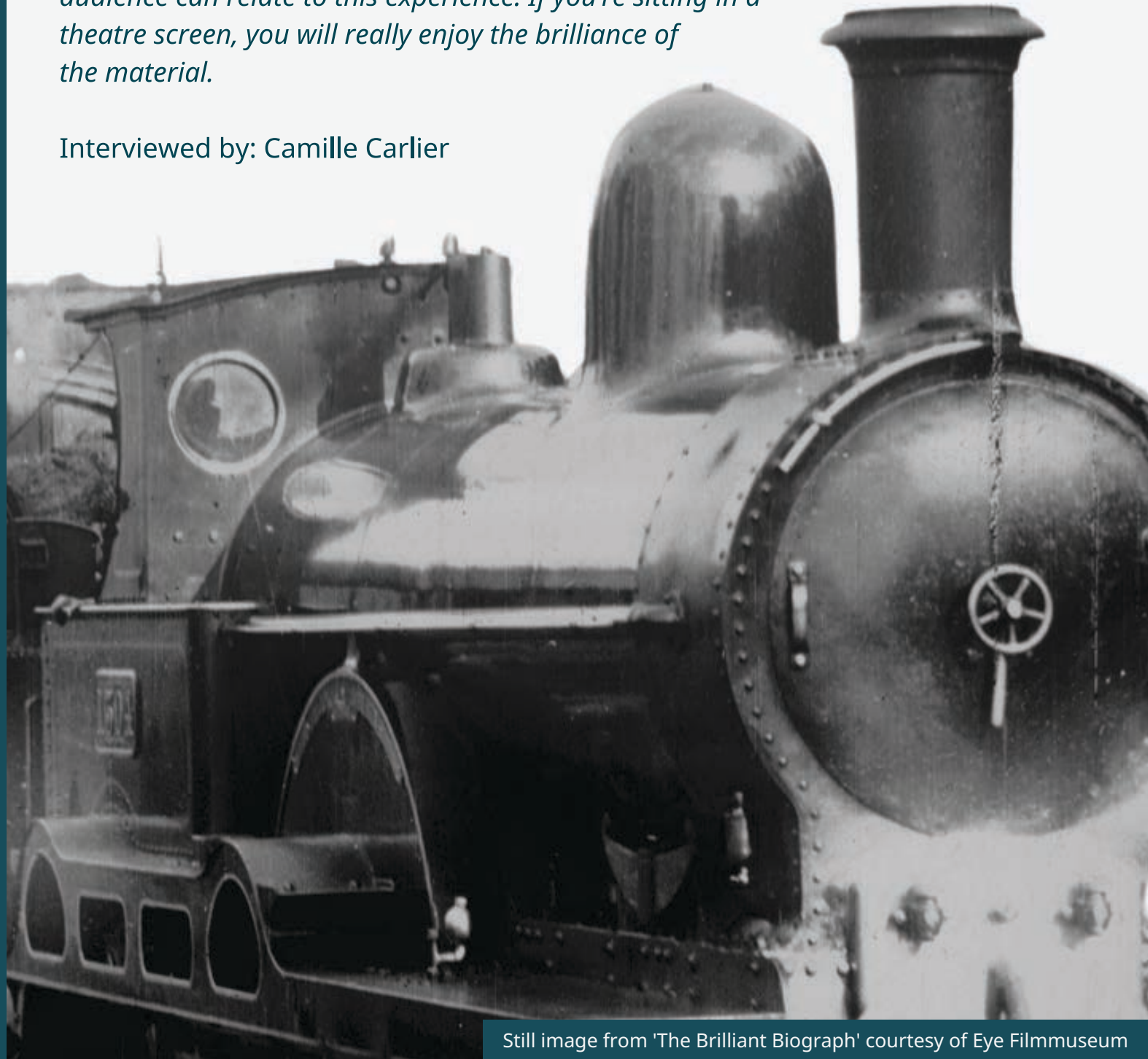


the Winner:

What surprises or revelations did you come across?

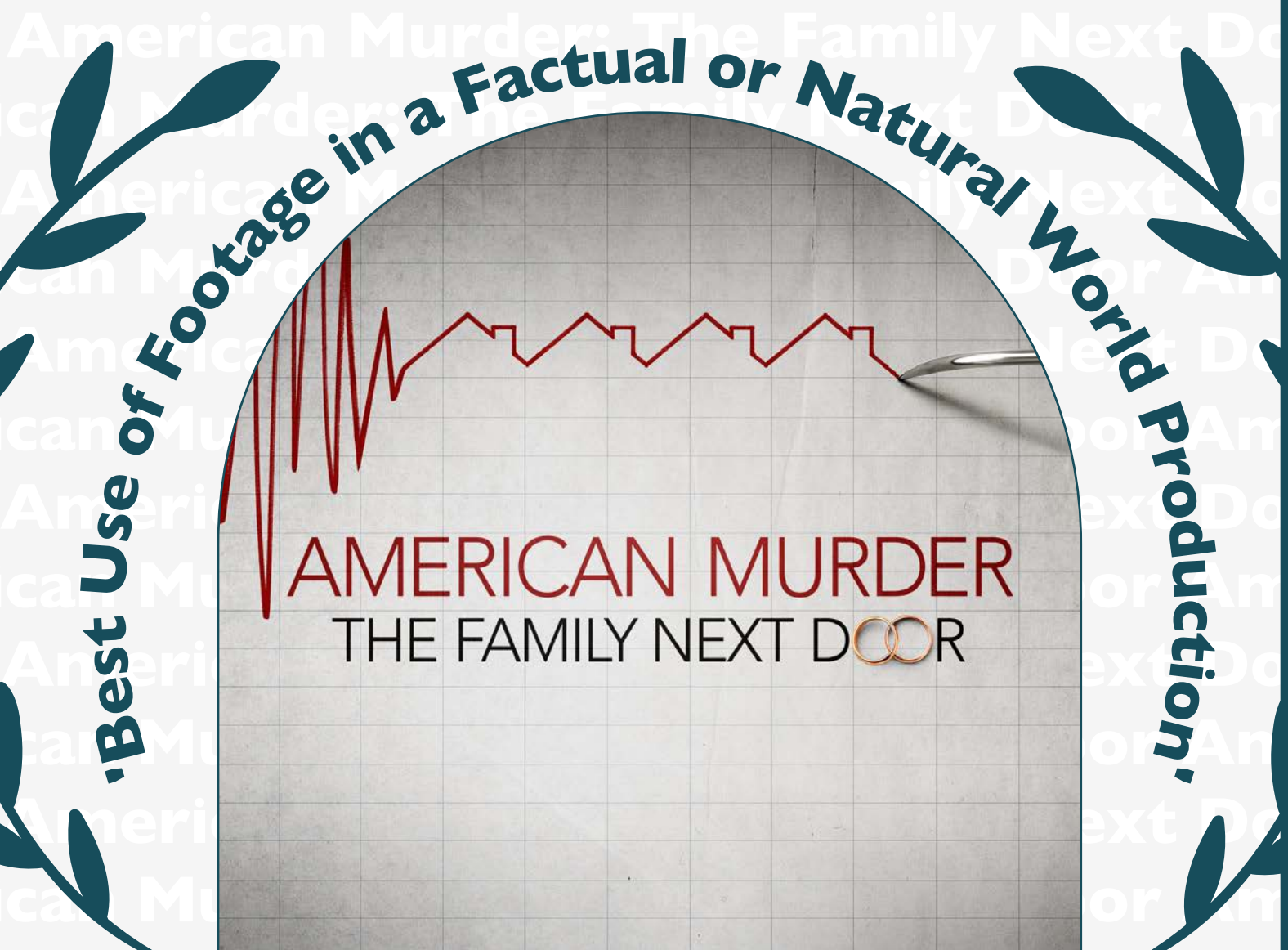
FR:
So far I only saw the collection in a low res quality, in SD. In 2000 we did an analogue restoration project by making a reduction on 35mm and from that we had a Digi beta quality viewing material. That was what we worked with in the making of the film. The best and biggest surprise was actually sitting at the Haghefilm Digital where we looked at the grading results of the film and being astonished of the amazing details in the images which I actually never saw on my computer screen in sd. So that was the moment I sort of fell from my chair after working a year on it. And I think that the audience can relate to this experience. If you're sitting in a theatre screen, you will really enjoy the brilliance of the material.

Interviewed by: Camille Carlier



Still image from 'The Brilliant Biograph' courtesy of Eye Filmmuseum

FOCAL AWARD 2021 WINNER:



American Murder: The Family Next Door

Told entirely through archival footage this is an immersive and authentic examination of a disintegrating marriage. The focus of the film was to give Shanann Watts a voice to tell her story. She had become overlooked through the years while people focused on her husband to try and understand why this 'nice guy' snapped. Society can be quick to blame and shame female victims of violent crime. It was important to reveal a layered representation of Shanann and to challenge tired tropes that a bossy woman drove her husband to commit violence.

Director:

Jenny Popplewell

Executive Producers:

Jonathan Stadlen, James Marsh

Line Producer:

Hayley Ford

Footage Archive Researcher:

Sarah Powell

Footage Archive Producer:

James RM Hunt

Production Company:

Knickerbockerglory

Available
now on:

Netflix

Shortlisted:

Room 2806: The Accusation



Director: Jalil Lespert

Producer: Philippe Levasseur

Footage Archive Researchers: Bronwen Pugsley, Catherine Paoli

Production Company: CAPA Presse with Le Chaînon Manquant

Available now on: Netflix

Spaceship Earth

Director: Matt Wolf

Producers: Matt Wolf, Stacey Reiss

Footage Archive Researchers: Brian Becker, Annie Salsich, Tiahoga Ruge - Fellini Films Mexico, Ken Howard

Production Company: RadicalMedia



Available now on: Amazon Prime Video, YouTube, Apple TV

The Rise of the Murdoch Dynasty



Director: Jamie Roberts

Producer: Owen Phillips

Footage Archive Researcher: Sophia Doe

Production Company: 72 Films

Available now on: BBC iPlayer, Apple TV, YouTube, Google Play Movies & TV, Amazon Prime Video

Un pays qui se tient sage, 'The Monopoly of Violence'

Director: David Dufresne

Line Producer: Gabrielle Juhel

Associate Producer: Vincent Gadelle

Executive Producer: Bertrand Faivre

Footage Archive Researcher: David Dufresne

Production Company: Le Bureau – Jour2fête



Available now on: Amazon Prime Video , Rakuten TV, Canal Play VOD

FOCAL AWARD 2021 WINNER:

'Best Use of Footage in a History Feature.'



Crip Camp

In the early 1970s, teenagers with disabilities faced a future shaped by isolation, discrimination and institutionalisation. Camp Jened, a ramshackle camp exploded those confines. Jened was their freewheeling Utopia where campers experienced liberation and full inclusion as human beings. Jened galvanizes a group of teens with disabilities to help build a movement, forging a new path toward greater equality.

Directors:

Nicole Newnham, Jim LeBrecht

Producer:

Sara Bolder

Footage Archive Researchers:

Rachel Antell, Jen Petrucelli

Production Company:

A Higher Ground and Rusted Spoke Production in association with Little Punk, JustFilms, Ford Foundation for Netflix

Available
now on:

Netflix

Shortlisted:

MLK/FBI



Director: Sam Pollard

Producers: Phil Pinto, Jessica Luya, Kenneth Alexander Campbell

Footage Archive Researcher: Brian Becker

Production Company: Field Of Vision, Play Action Pictures, Cinetic

Available now on:

- YouTube
- Google Play Movies & TV
- Apple TV
- Amazon Prime Video

Vie et Destin du Livre Noir, la destruction des juifs d'URSS (The Black Book)



Director: Guillaume Ribot

Producer: Estelle Fialon

Footage Archive Researcher: Véronique Nowak

Production Company: Les Films du Poisson

Jimmy Carter Rock & Roll President



Director: Mary Wharton

Producers: Chris Farrell, Dave Kirkpatrick

Footage Archive Researcher: Jim McDonnell

Production Company: Not Just Peanuts LLC, Thunder Moccasin Pictures

Available now on:

- Google Play
- iTunes
- Kinema
- Fandango
- Amazon Video

FOCAL AWARD 2021 WINNER:

'Best Use of Footage on Innovative Platforms'

Search the BBC Motion Graphics Archive

Decade:

All decades

All decades

1940s

1950s

1960s

1970s

Genre:

All genres

All genres

Arts

Children's

Comedy

Discussion & Talk

BBC Motion Graphics Archive

The BBC Motion Graphics Archive showcases the history and development of motion graphics across the BBC, reflecting changes in technology and the evolution of the role of the graphic designer within the industry. This unique collection features content from the 1940s to the early 2000s, and will expand over time. It includes many thousands of examples of opening titles, programme inserts, promotion trailers and channel idents. The BBC sought to work with an external academic institution for the project and it proved to be a strong partnership with Ravensbourne.

Producers:

Eben Hugo,
Michael Graham-Smith

Editor:

Mark Macey

Archive Researcher:

Mark Macey

Production Company:

BBC and
Ravensbourne
University London

Available
now on:

ravensbourne.ac.uk/bbc-motion-graphics-archive

Shortlisted:

Henri Des films rares de la Cinémathèque française et d'ailleurs à voir en ligne (Rare films from the Cinémathèque française and abroad to watch online)



Available now on:

cinematheque.fr/henri/

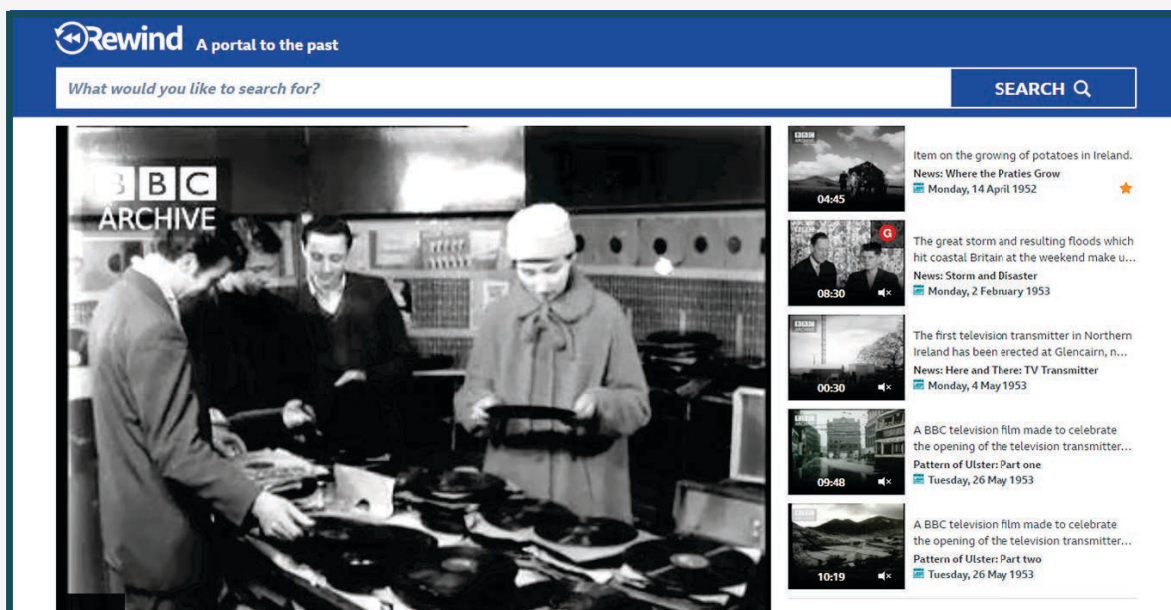
Director: Emilie Cauquy

Producers: Xavier Jamet, Nicolas Le Thierry, Fred Savioz

Archive Researcher: Wafa Ghermani

Production Company: La Cinémathèque Française

Rewind



Available now on:

bbcrewind.co.uk

Producers: Noel McCartney, Warren Bell, Gordon Adair, Barry McCaffrey

Executive Editor: Andy Martin

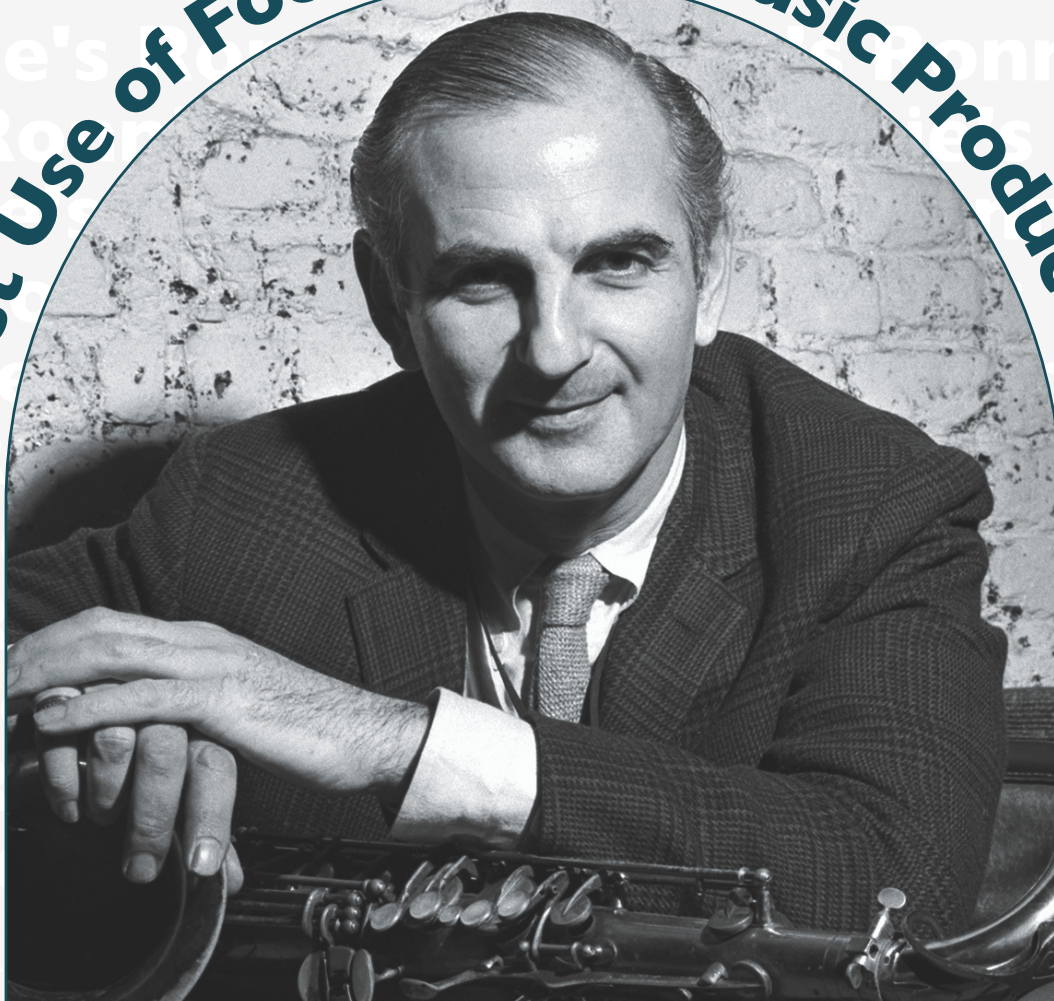
Editor: Helen Toland

Archive Researchers: Ronan Breathnach-Cashell, Patricia Buller, Darren McLarkey, Kathy Wilford, Jason Martin, Gary Watson, Nicole Burns, Kathleen Bell, Áine Quinn

Production Company: BBC Northern Ireland

FOCAL AWARD 2021 WINNER:

'Best Use of Footage in a Music Production'



Ronnie's

Ronnie's is the story of musician Ronnie Scott and his world famous jazz club. In 1959, saxophonist Ronnie Scott opened the door to a small basement jazz club in London's Soho. As part of the burgeoning modern jazz movement, he and fellow saxophonist Pete King had dreamt of opening a club modelled on the swinging scene of New York's 52nd Street. From its humble beginnings sixty years ago, Ronnie Scott's would become the cornerstone of the UK jazz scene and one of the most famous music clubs in the world. Ronnie Scott was beloved by many, from the great and famous who frequented his club, to the many hard up musicians who were often helped by his warmth and generous spirit. However, Ronnie was as complex and colourful as the music played on his stage.

Director:
Oliver Murray

Producer:
Kirsty Bell

**Footage Archive
Researcher:**
James RM Hunt

Production Company:
Orofena Films,
Goldfinch
Entertainment

**Available
now on:**

BBC iPlayer

Shortlisted:

The Go-Go's



Available now on:

- YouTube
- Google Play Movies & TV
- Apple TV

Director: Alison Ellwood

Producer: Trevor Birney, Corey Russell, Eimhear O'Neill

Lead Archive Producer: Talia Woolridge

Additional Archive Producers: Kate Griffiths, Clearance Matters

Additional Archive Researchers: Andrew Bergant, Richard Higgins

Production Company: Fine Point Films, Fadoo Productions for Sky Documentaries

The Story of Ready Steady Go!



Directors: Samantha Peters, Geoff Wonfor

Producers: Samantha Peters, Geoff Wonfor

Footage Archive Researcher: Helen Carr

Production Company: Whizz Kid Entertainment, eOne, BMG

Long Hot Summers: The Story of the Style Council



Available now on:

- Sky

Director: Lee Cogswell

Producer: Mark Baxter

Executive Producers: Alan Marke, Jim Reid

Footage Archive Researcher: Adrian Winter

Production Company: Channel X and Mono Media for Sky Arts

FOCAL AWARD 2021 WINNER:

'Best Use of Footage in a History Production'



Once Upon a Time in Iraq

The Iraq War is the defining conflict of our age and set in motion a calamitous chain of unforeseen events that are still playing out today. The politicians and decision makers have already had their say. In this series, directed by multi-award winning director James Bluemel, the story of the Iraq war is told instead by civilians, journalists, and soldiers - ordinary people from both sides of the conflict, who lived through the 2003 invasion and the 17 years of chaos that followed. Told with hope, humanity and humour, and illustrated with extraordinary and never before seen personal archive, this series takes us closer to the realities of the invasion, occupation, civil war and life under ISIS than has ever before.

Director:
James Bluemel

Producer:
Jo Abel

Executive Producer:
Will Anderson

Archive Producer:
Miriam Walsh

Archive Researcher:
Mariam Koloyan

Production Company:
KEO films

**Available
now on:**

BBC iPlayer

Shortlisted:

Baci Rubati (Stolen Kisses)



Directors: Fabrizio Laurenti, Gabriella Romano

Producer: Istituto Luce Cinecittà

Footage Archive Researchers: Nathalie Giacobino, Cecilia Spano

Production Company: Istituto Luce Cinecittà

Gulag the Story



Director: Patrick Rotman

Producer: Michel Rotman

Footage Archive Researcher: Marie-Hélène Barbéris

Production Company: Kuiv productions

We At War - Private films from Hitler's Germany



Director: Jörg Müllner

Producer: Isa Rekkab

Footage Archive Researcher: Jörg Müllner

Production Company: History Media GmbH

FOCAL AWARD 2021 WINNER:



Kubrick by Kubrick

Stanley Kubrick's mark on the legacy of cinema can never be measured. He was a giant in his field, his great works resembling pristine pieces of art, studied by students and masters alike, all searching for answers their maker was notoriously reticent to give. While he's among the most scrutinised filmmakers that ever lived, the chance to hear Kubrick's own words was a rarity - until now.



Director:
Grégory Monro

Producers:
Martin Laurent,
Jeremy Zelnik

**Footage Archive
Researcher:**
Marie Baudoin

**Production
Company:**
Temps Noir, Telemark

Shortlisted:

Disclosure



Director: Sam Feder

Producer: Amy Scholder, Sam Feder

Footage Archive Researcher: Katherine Coe

Production Company: Disclosure Film in association with Field of Vision and Bow & Arrow Entertainment for Netflix

Available now on: Netflix

To the Moon



Director: Tadhg O'Sullivan

Producer: Clare Stronge

Footage Archive Researcher: 34 individual archive researchers

Production Company: Inland Films

FOCAL AWARD 2021 WINNER:

'Best Use of Footage in a Sports Production'

FINDING JACK CHARLTON

Finding Jack Charlton

Finding Jack Charlton is the compelling, emotional and definitive portrait of a football life like no other. It is the story of an extraordinary man: an English World Cup winning legend, who became an Irish hero. Contemporary filming and interviews combine with unseen audio, visual and personal archive material to reveal the untold story of Jack's life and career.

Directors:

Gabriel Clarke, Pete Thomas

Producers:

John McKenna, Torquil Jones,
Drew Masters, Catherine
Quantschnigg

Footage Archive Researcher:

Production Team

Production Company:

Noah Media Group

**Available
now on:**

BBC iPlayer

Shortlisted:

The Last Dance



Available now on:

Netflix

Director: Jason Hehir

Executive Producers: Mike Tollin, Curtis Polk, Estee Portnoy, Andrew Thompson, Gregg Winik, John Dahl, Libby Geist, Connor Schell, Peter Guber, Rob King, Erin Leyden

Produced By: Jason Hehir, Nina Krstic, Matt Maxson, Jacob Rogal

Footage Archive Researchers: Nina Krstic, Jillian Moosmann and Zachary Rothfeld

Production Company: A Mandalay Sports Media Production in Association with NBA Entertainment, ESPN Films and Netflix

Long Gone Summer



Available now on:

ESPN

Director: Aj Schnack

Producers: Anne Carkeet, Aj Schnack

Produced By: Will Lennon, Shirley Moyers, Kristen Lappas

Executive Producers: John Dahl, Libby Geist, Rob King, Erin Leyden, Connor Schell

Footage Archive Researchers: Marianna Yarovskaya, Anne Carkeet, Will Lennon, Shirley Moyers, Aj Schnack

Production Company: ESPN Films in association with Bonfire Films of America

When the World Watched Brazil 1970



Director: Andrew Lynch

Producers: Andrew Lynch, Simon Corney, James Reilly, Paul Redman

Footage Archive Researchers: Igor Tavares, Gemma Lynch, Cesar Ortega, Luke Moreau

Production Company: FIFA Films, Noah Media

Pete Thomas, Director 'Finding Jack Charlton'

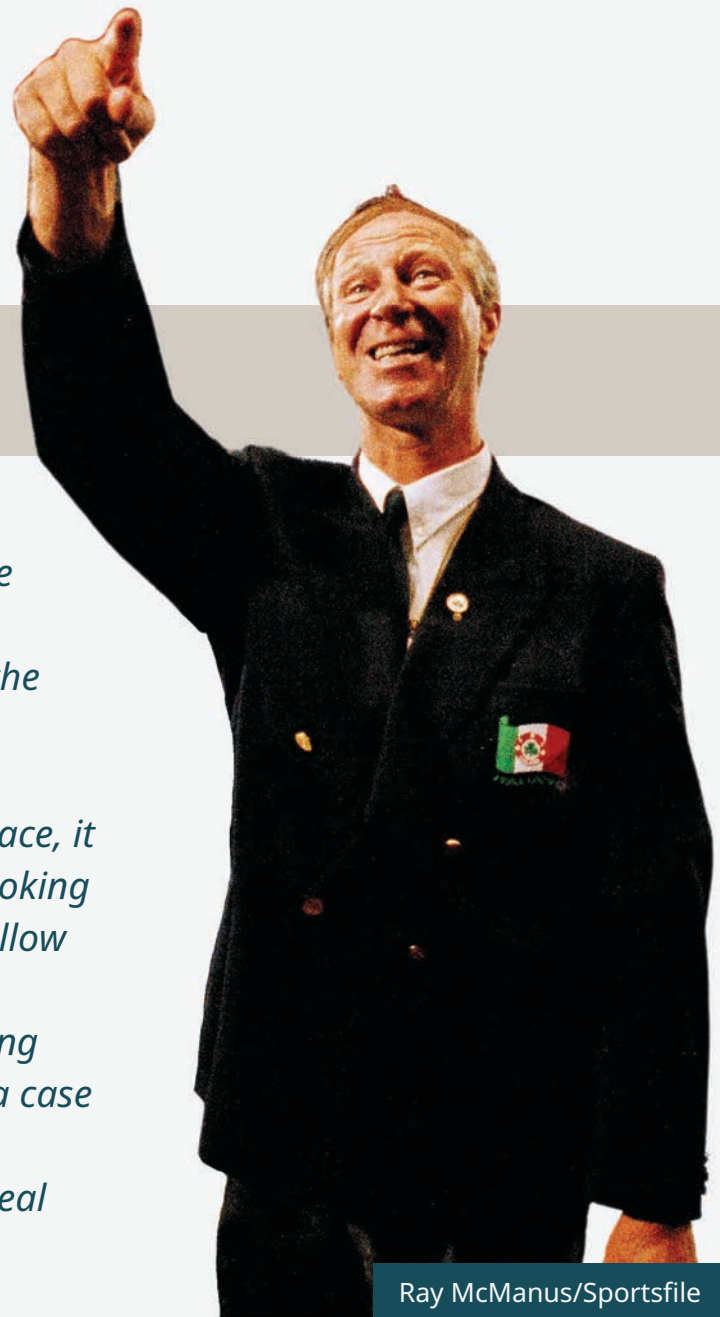
How did you work on the archive on this production?

It was amazing working with Jack, because he had such an amazing life that the archive was really rich and varied. At the start of the project a massive part of it was trying to put our hands on material that covered all the different things he had done in his life. Also to try and find things that were different, or that maybe people hadn't seen so much before, because he was a very well-known man. Because of the state of Jack's health when we made the film, we were looking for archive that could get across different parts of his life and the amazing strength that he had always shown. We really wanted to show how he could make people laugh, how funny he was, how he managed to connect with people across the world. When we were making the film, we were discovering new archive sources all the time. We had various leads that took us to Boston, Sydney and all around the world. It allowed us in the end, to find some great unseen films of Jack that we were able to bring to people for the first time, which we felt really enhanced the film.

How did you edit the production around the archive?

We identified a few things that had to be in the film early on, and they became the pillars of the narrative. We also had various story arcs from different parts of Jack's life; Jack today, Jack in the past, the Ireland job, Jack as a young man...

Once we had those pillars of the narrative in place, it was just a case of working around them and looking to bring in anything that would lift those and allow the different story arcs to really come across to people. We were blessed that we had an amazing array of sources that we could use, and it was a case of narrowing down to only the absolute best material that would get into the film. It was a real treat to be able to do that.



the Winner:

Did the archive inspire some shots of the film? For example, when Jack looks at the plane?

It's an example of how things were natural. Jack was just naturally looking around and that cut really worked. It made you think he was looking up and looking back into his life.

There were quite a few of those moments. There's one where Jack and his wife walk by the seaside. We found some old footage of Jack when he was in his thirties, doing almost the same walk, in the same part of the world and sitting down by the seaside. So we were able to do that, able to link him now and then.

Most of those, if not all of those were archive that we found that mirrored the modern day filming. We didn't try to direct him when we filmed. We let Jack just be Jack, and found some things to link now and then.

What surprises or revelations did you come across?

I think working with Jack and his family was a big step forward for me, a challenge because Jack's health wasn't great towards the end of his life: managing that process of doing things that would show him in the right light, and would hopefully get across that the family and Jack were looking to still focus on what he could do, despite his dementia, and to try and live the best life he still could – with family around him, he still loved going for a pint, still loved watching a football match.

I think treading that balance – so we could get across the reality of his life now, but also show the joy that was still there – that was something that I learnt an awful lot from. A huge thanks is owed to the family for helping us, because they allowed us to try a few things, to explore old music and archive with Jack. We didn't know whether it might trigger a memory for him. We wanted to try those things and it was thanks to the family that we were able to learn and achieve some lovely interactions with Jack, and those little sparks of memories that we were able to get with Jack in the end.

Interviewed by: Camille Carlier



FOCAL AWARD 2021 WINNER:

'Best Use of Footage in a Short Film Production'



The Spiritual Exercises

Terry and Therese fall in love in 1960s New York. He's a rising star in the art world, she works at the famed Metropolitan Opera. The only problem? He's a Jesuit Priest who has taken a vow of celibacy. "The Spiritual Exercises" tells a love story in the face of impossible odds.



Directors:

Lloyd Kramer,
Scott Chestnut

Producers:

Lloyd Kramer,
Tom Yellin,
Alison Joy

Archive

Researchers:

Alison Joy,
Leila Wikel

Production

Company:

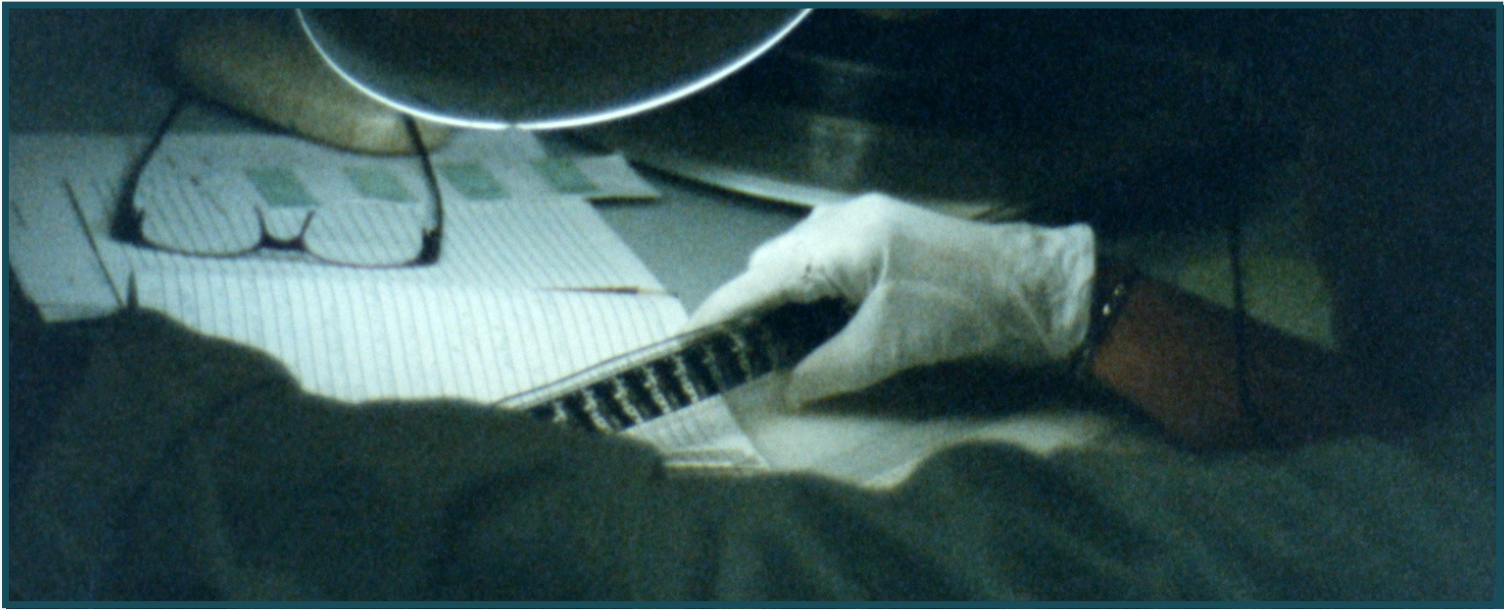
The Documentary
Group

**Available
now on:**

- Vimeo
- Youtube
- Op-New York Times

Shortlisted:

Revelaciones (Revelations)



Director: Juan Soto

Producer: Juan Soto

Footage Archive Researcher: Juan Soto

Production Company: TardeoTemprano Films

North Country



Director: Nick Martini

Director of Photography: Cam Riley

Executive Producer: Anthony Lahout, Lindsey Hagen

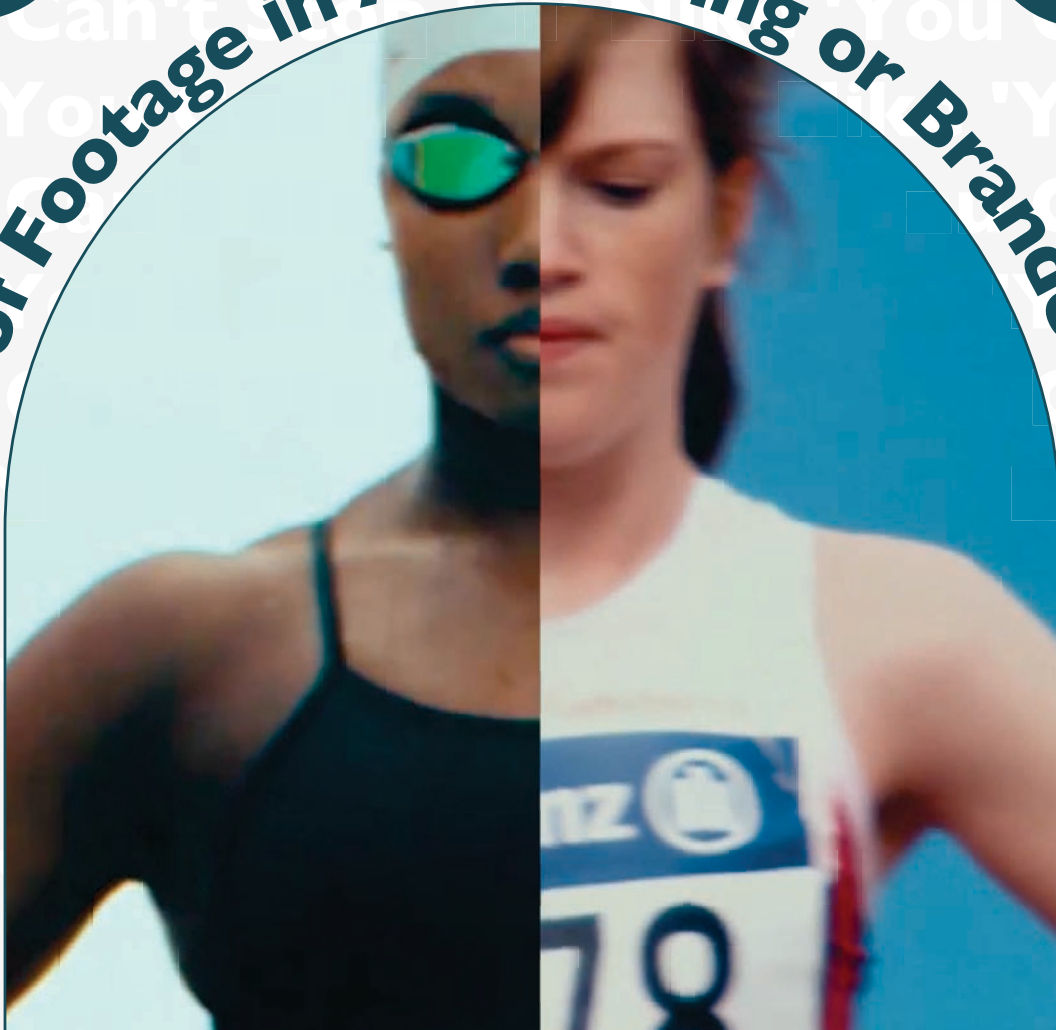
Editor: Mattias Evangelista

Production Company: Stept Studios

Available now on: Vimeo, YouTube

FOCAL AWARD 2021 WINNER:

Best Use of Footage in Advertising or Branded Content



Nike 'You Can't Stop Us'

This spot celebrates diversity, social justice and collectivism in sport by juxtaposing athletes in different sports, able-bodied & disabled, professional & amateur, male & female, and all ethnicities. Using split screens to match movements, the spot brings together all that is different and difficult in sport (especially in a year where sports were upended by a global pandemic) illustrating how together we are all stronger.



Director:

Oscar Hudson

Producer:

Wieden and Kennedy PDX

Archive Researcher:

Elizabeth Smithson, Lauren Wackell, Craig Phillips, Brandi Self, Rachel Saxby, Luke Borsten, Jen Van Horn, Cole Hooper, Emily Brandenstein, Anna Weltner

Production Company:

STALKR LTD

Available
now on:

YouTube

Shortlisted:

Bumble 'First Moves Forever'



Director: Eloise King

Producer: Uncommon Creative, Jennifer Price-Thomas

Footage Archive Researchers: Marina Sánchez, Katarina Stankovic, Jimmy Dunne, Joe Bowler, Marta Popivoda, Morgan Foye

Production Company: STALKR LTD

Available now on: Vimeo

Playstation 'Explorers'

Director: Daniel Wolfe, Alex Hulse

Producer: Jessica Middleton, Persephone Withnell, Elly Camisa

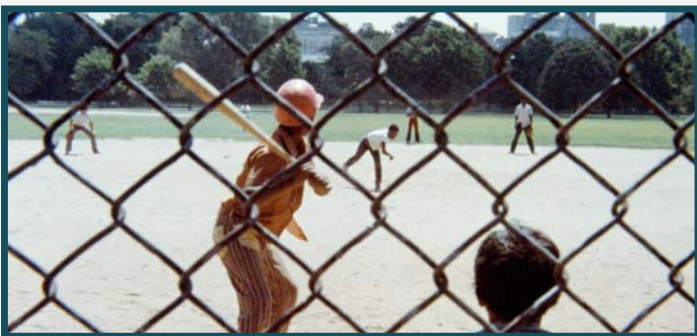
Footage Archive Researcher: Jody Winterbottom, Pete Davies, Karim Ben Abdelkadir, Hugo Jenkins, Sirena Chan

Production Company: The Director Studio, Adam and Eve, Somesuch



Available now on: YouTube

Spike Lee x Montblanc 'What Moves You, Makes You'



Director: Jaron Albertin

Producer: Nick Fewtrell

Footage Archive Researcher: Jody Winterbottom, Pete Davies, Karim Ben Abdelkadir

Production Company: The Director's Studio, Wieden and Kennedy Amsterdam, Smuggler

Available now on: YouTube, Vimeo

Athleta 'Women Run It All'

Creative Director: Ulrika Karlberg

Producer: Yard NYC, Chris Capretto

Footage Archive Researcher: Elizabeth Smithson, Chelsea Zerbe, Anna Weltner, Kadie Spinks, Cole Hooper, Luke Borsten, Lauren Wackell, Brandi Self

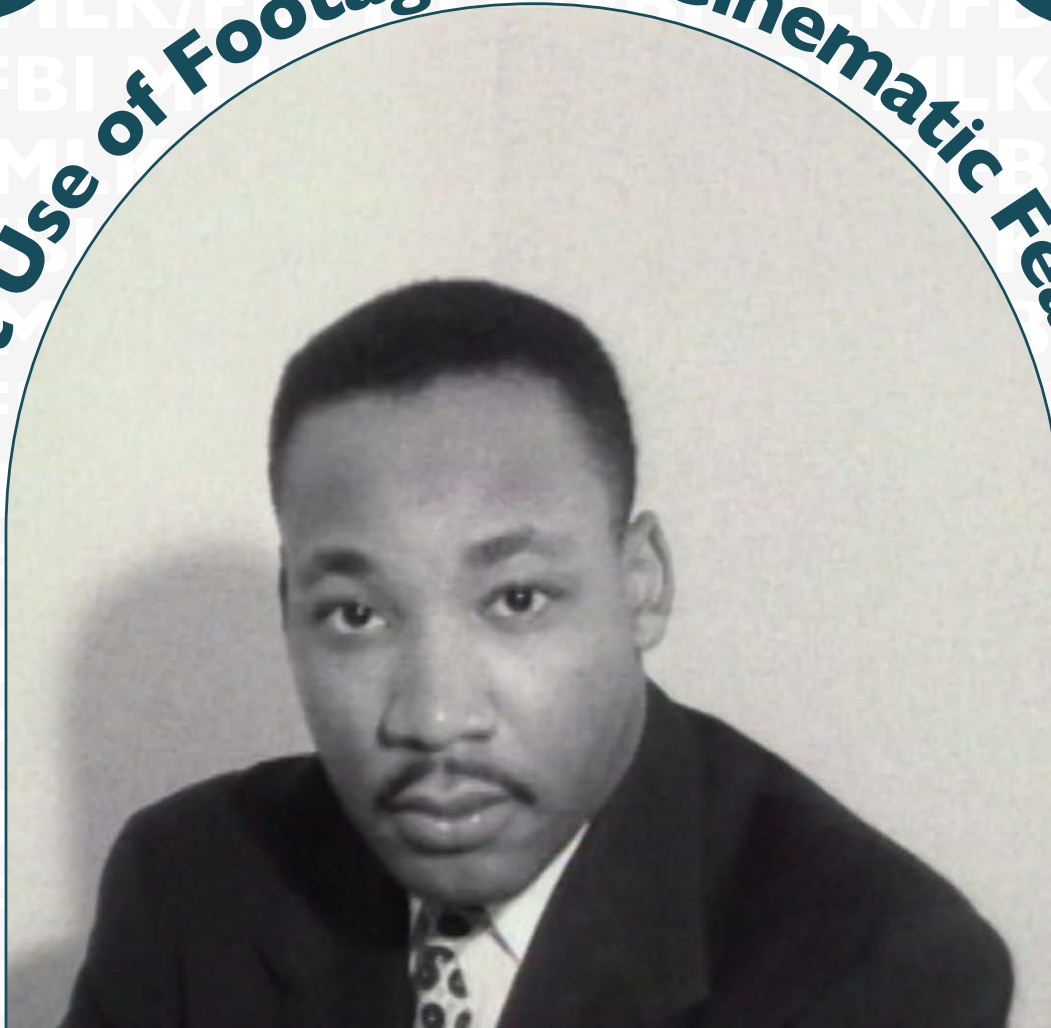
Production Company: STALKR LTD



Available now on: Vimeo

FOCAL AWARD 2021 WINNER:

Best Use of Footage in a Cinematic Feature



MLK/FBI

MLK/FBI is the first film to uncover the extent of the FBI's surveillance and harassment of Dr. Martin Luther King, Jr. Based on newly discovered and declassified files, utilizing a trove of documents obtained through the Freedom of Information Act and unsealed by the National Archives, as well as revelatory restored footage, the documentary explores the government's history of targeting Black activists, and the contested meaning behind some of our most cherished ideals. Featuring interviews with key cultural figures including former FBI Director James Comey and directed by Emmy® Award-winner and Oscar®-nominee Sam Pollard, MLK/FBI tells this astonishing and tragic story with searing relevance to our current moment.

Director:
Sam Pollard

Producer:
Phil Pinto, Jessica Luya,
Kenneth Alexander
Campbell

Archive Researcher:
Brian Becker

Production Company:
Field Of Vision, Play Action
Pictures, Cinetic

**Available
now on:**

- YouTube
- Google Play Movies & TV
- Apple TV
- Amazon Prime Video

Shortlisted:

Finding Jack Charlton



Director: Gabriel Clarke, Pete Thomas

Producers: John McKenna, Torquil Jones, Drew Masters, Catherine Quantschnigg

Footage Archive Researchers: Production Team

Production Company: Noah Media Group

Available now on: BBC iPlayer

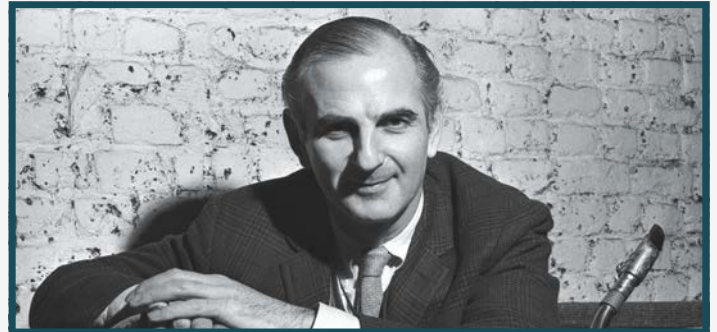
Ronnie's

Director: Oliver Murray

Producer: Kirsty Bell

Footage Archive Researcher: James RM Hunt

Production Company: Orofena Films,
Goldfinch Entertainment



Available now on: BBC iPlayer

Crip Camp



Director: Nicole Newnham, Jim LeBrecht

Producer: Sara Bolder

Footage Archive Researcher: Rachel Antell, Jen Petrucelli

Production Company: A Higher Ground and
Rusted Spoke Production in association with Little
Punk, JustFilms, Ford Foundation for Netflix

Available now on: Netflix

To the Moon

Director: Tadhg O'Sullivan

Producer: Clare Stronge

Footage Archive Researcher: 34 individual
archive researchers

Production Company: Inland Films



FOCAL AWARD 2021 WINNER:

Student Jury Award for Most Inspiring Use of Footage



Once Upon a Time in Iraq

The Iraq War is the defining conflict of our age and set in motion a calamitous chain of unforeseen events that are still playing out today. The politicians and decision makers have already had their say. In this series, directed by multi-award winning director James Bluemel, the story of the Iraq war is told instead by civilians, journalists, and soldiers - ordinary people from both sides of the conflict, who lived through the 2003 invasion and the 17 years of chaos that followed. Told with hope, humanity and humour, and illustrated with extraordinary and never before seen personal archive, this series takes us closer to the realities of the invasion, occupation, civil war and life under ISIS than has ever before.

Director:
James Bluemel

Producer:
Jo Abel

Executive Producer:
Will Anderson

Archive Producer:
Miriam Walsh

Archive Researcher:
Mariam Koloyan

Production Company:
KEO films

**Available
now on:**

BBC iPlayer

Shortlisted:

American Murder: The Family Next Door



Available now on:

- Netflix

Director: Jenny Popplewell

Executive Producer: Jonathan Stadlen, James Marsh

Line Producer: Hayley Ford

Archive Researcher: Sarah Powell

Archive Producer: James RM Hunt

Production Company: Knickerbockerglory

The Story of Ready Steady Go!



Directors: Samantha Peters, Geoff Wonfor

Producers: Samantha Peters, Geoff Wonfor

Footage Archive Researcher: Helen Carr

Production Company: Whizz Kid Entertainment, eOne, BMG

Disclosure



Available now on:

- Netflix

Director: Sam Feder

Producer: Amy Scholder, Sam Feder

Footage Archive Researcher: Katherine Coe

Production Company: Disclosure Film in association with Field of Vision and Bow & Arrow Entertainment for Netflix

Miriam Walsh, Archive Producer 'Once Upon a Time in Iraq'

How did you work on this production with Mariam Koloyan? How challenging was the production?

I met James Bluemel, our director very early on in the production process.. He was looking for someone to help make a series in the past tense because he had previously worked on films in the present tense with his actuality-based documentaries. So working with archive was new for him.

"Once Upon a Time in Iraq" offers a narrative of the Iraq War in five chapters as experienced by a finite set of interviewees. We set about looking at as many films as we could which were shot in the 2003 -2004 period .

Once we started this process, we were able to find contributors in the archive and then we subsequently located any cameramen or filmmakers who worked in the areas where our contributors where based. . Another decision we made quite early on was to use predominantly B-roll or rushes material. The use of rushes allowed an immersive story telling experience. We also relied on the archive footage to give political context as we did not have interviews with any politicians in the series.

We were surprised that there was so much footage out there. Mariam Koloyan came on with me and helped log the huge bank of tapes which we uncovered in the archives.

There was also a lot of archive which had to be translated. We had a team of amazing translators who helped us with all the interviews and archive. And we also had a brilliant tech team which help us digitize the material. The processing of the archive was incredibly collaborative, both with my producers who were on the ground in Iraq and America and with the tech team in London.



Still image from 'Once Upon a Time in Iraq'

the Winner:

The Archive houses were amazing and very generous in that they were able to access me lots of rushes and previously unseen footage. They also helped me negotiate some great deals to facilitate the use of the footage in the series.

The processing of the archive was incredibly collaborative, both with my producers who were on the ground in Iraq and America and with the tech team in London. The Archive houses were amazing and very generous in that they were able to access me lots of rushes and previously unseen footage. They also helped me negotiate some great deals to facilitate the use of the footage in the series.

What revelations or surprises did you come across?

I just couldn't believe how much footage people had shot of events that I had not expected to be filmed. They were so many brave filmmakers in Iraq who filmed outside the relative safety of the green zone. Julia Guest was one such filmmaker. She filmed some incredible footage as a freelance filmmaker in the period just before the war through to 2004. One of our key interviewees, Waleed Nesyif filmed with Julia throughout this period. It was brilliant to be able to use her rushes to illustrate his incredible story.

The other surprise was how generous the contributors in the series were, in allowing us to use their personal photographs and films. We could not have done it without them. It is not easy to share such personal memorabilia when one's experiences have been so traumatic.

I've been doing this job a long time and I'm always amazed by how archive can help travel a story and develop a narrative. Archive footage brings the past to the present. It's immersive. It doesn't matter that it happened in 2003-2004. When our people are talking, they're back in that place in that time. And the archive authenticates that. As an audio-visual medium, the use of archive and testimony for me is the essence of documentary making.

Interviewed by: Camille Carlier



Miriam Walsh (Left) and Mariam Koloyan (Right)

FOCAL AWARD 2021 WINNERS:

The Jane Mercer Footage Researcher of the Year Award



Production Company:
LOOKSfilm

Available now on:
Prime Video

Manuel Heller for 'Afghanistan: The Wounded Land'



Production Company:
Orofena Films, Goldfinch Entertainment

Available now on:
BBC iPlayer



James RM Hunt for 'Ronnie's'

Shortlisted:



**Brian Becker for
'MLK/FBI'**

Production Company: Field Of Vision, Play Action Pictures, Cinetic

Available now on:

- YouTube
- Google Play Movies & TV
- Apple TV
- Amazon Prime Video

Miriam Walsh and Mariam Koloyan for 'Once Upon a Time in Iraq'



Production Company: KEO films

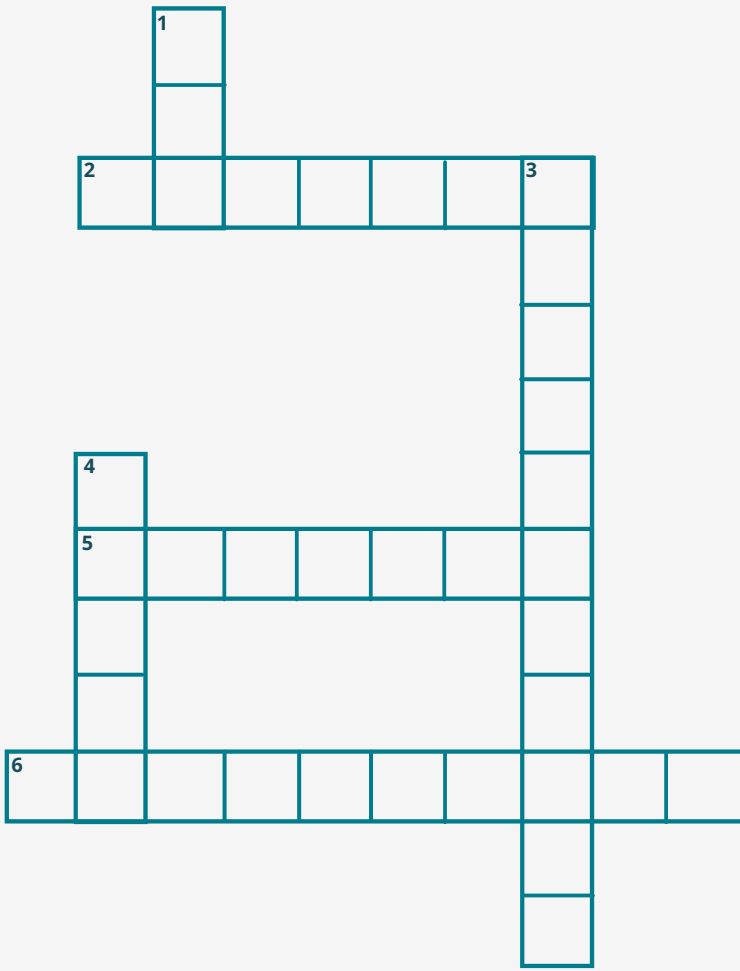
Available now on: BBC iPlayer

**Helen Carr for 'The Story
of Ready Steady Go!'**

Production Company: Whizz Kid Entertainment, eOne, BMG



FOCAL's Crossword:



ACROSS

2. A fee paid/charged to secure the rights for specific defined use of content (2 words)
5. FOCAL Award 2021 Winner for Best Use of Footage in a Music Production
6. A period of time that does not expire.

DOWN

1. Considered a legacy file format dating back 20 years, this native format has minimal processing.
3. Sole grant of transmission rights
4. Aerial Footage

FOCAL's Sudoku:

I		F	L	S		T		N
O		L		F				
	A		I				C	
	O			N	L			I
N		A		I	S		F	T
F	I	S		A	T			
		N	A	L	F		I	
			S		O	C		
A					I			L

In our Sudoku you need to get 'FOCALINTs' in each box.

This should be played the same as a regular Soduku. The only different is that the numbers are replaced with FOCALINTs. Each of the nine rows, columns, and within the box, must contain one of each of the nine letters.



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FOCAL POINT

