

FOCALPOINT

Issue 2

Spring 2022



Introduction:

Welcome to FOCALPOINT the 2nd edition of our biannual magazine.

In this edition we gain an insight into working with archive footage through conversations with several professionals in the industry such as the acclaimed director Gregory Monro and his work on the award-winning documentary Kubrick by Kubrick. Oleksandr Makhanets from the Center of Urban History, FOCAL's newest company member, gives us a heartfelt account of working under extreme circumstances as the war in Ukraine rages on. We are introducing a new ongoing segment 'Meet the FOCAL Executives' and you can also meet the mentors and mentees taking part in FOCAL's pilot Mentoring Programme. Not forgetting the FOCAL Awards, all the shortlist nominations are announced, and we look forward to celebrating in person with friends, colleagues and nominees at The Landmark hotel on the 23rd of June 2022. Thanks to all our sponsors without your support we would not be able to hold the FOCAL Awards.

Our 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...
Mary Egan



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FOCAL
INTERNATIONAL
AWARDS 2022

**Ticket to attend
the Awards Gala**
are available to
purchase now

The Landmark, London



Further Details: focalint.org/awards

Acquiring Content for Advertising

A conversation with Elizabeth Smithson,
Archive Producer, Nike 'You Can't Stop Us' and Athleta 'Women Run It All'

How did you work with the archive material?

The agency we are working with comes to us, usually with a rough idea. They have an idea of what archive footage they want. We must match that with what exists out there. There is a lot of back and forth where we take their original idea, find what does fit and then suggest alternatives. Nike was great in that we had the luxury of time. We worked on the video for over three months and usually within a commercial, three weeks is a lot of time! You can see in the shot that we went through hours of game footage across several years from amateur to professional sports, to find these perfect moments that could marry together and work in the video. Then the pandemic happened. We had to deal with how you advertise when the world is falling apart for everyone. I think this [Nike & Athleta] touched on that - some moments that felt right and authentic. The video acknowledged what was happening in the world, not to dwell on it but to remind us that things will get better.

Do you think that archive material can help understand present and future moments?

Yes, I think we see that history repeats itself. This is not the first pandemic that humanity has experienced, nor the first global tragedy. We are always dealing with these things. We made it through before and we will again. It affects not only the USA - where we were primarily searching and where these ads primarily aired- it is global, and we all have these things in common. So, no matter where we are in the world it affects us all.



// You can see
in the shot
that we went
through hours
of game
footage across
several years //

What surprises or revelations did you come across?

It was not necessarily a revelation on this project, but we saw again - especially with the Athleta spot - that in advertising, while it's great when brands want to put out a social message and want to address something kind of serious, the only way for that to work is if the brand itself already has a social message and presence. It cannot be fake. There must be authenticity behind the message.

Thanks to Elizabeth Smithson for providing these insights into working with archive material in advertising.



“ I think we see that history repeats itself ”



Previous Workshops:

How to Organise Material during Covid-19

Licensing Content from National & Regional UK Archives

Clearing Third Party Rights in Archives

Technology: Future Applications & Platforms

Pathway to Becoming a Media Archivist (Hear from the Professionals)

Searching for Authenticity (Where to go when looking for Original Content)

Rights Clearances for Music Content

Film Restoration & Preservation

Licensing Content from National & Regional Archives, UK and Ireland

Licensing Content from African Continent

Careers in Media Archiving – Opportunities and Application Tips

Licensing Content from France & Germany



FOCAL
INTERNATIONAL
ONLINE WORKSHOPS

In conversation with... Archive Researchers and Producers

During this workshop, we met with Archive Producers and Researchers to discuss the work undertaken to bring a story alive and captivate viewers. This was an opportunity to hear about the challenges of searching, clearing and licensing material from around the world.



Monika Preischl
Archive Producer and Researcher



Rich Remsberg
Archive Producer



Miriam Walsh
Archive Producer

What do you consider before accepting a project?

- Timing.
- Is the budget realistic and comfortable to work with?
- Who is the director?
- Where is it going to be broadcast?
- The topic has to be engaging and something you want to spend time researching.

How different is it viewing material online compared to on site looking for content?

- What we can now do online is unbelievable, but nothing compares to being in the archive.
- Full access to things that might not be catalogued.
- Build in person relationships with the archivists or the private collector.

How do you discover material that is not digitised?

- Ask, if somebody has stuff that you like online, send them an email and ask them if they have any other material that is yet to be digitised.
- Ask archivists not just what they have in their collection, but what collections they know about.
- Send a request on FOCAL's Footage & Content Finder.
- Gain as much knowledge of the chosen subject area, allows you to research around it.

How has the role changed?

- We used to have to physically go to the places, this was pre-internet, you would have to do the research and put out the requests and then you would receive a FedEx parcel with a VHS tape in, which you would then put in your deck and view the footage. Now everything is much more accessible, which is great, but you can lose that personal relationship with the archive.
- More archival driven projects, and greater involvement within the editorial aspect.

What can footage libraries do to make the life of an archive researcher and producer easier?

- Have lots digitised for easy viewing.
- A section next to the footage showing similar clips .
- Have a searchable database that can also be filtered by decade.
- Increase 4k availability.

What involvement will an archive researcher and producer have in the editing process?

- Increasingly involved within the creative and editorial discussion.
- You want to ensure the editor is working with the material you supplied and are comfortable with.
- Editorial has a large job, they have to piece together complex subjects, and as a storytelling narrative and try to understand all the nuances.
- When the editor comes in, usually spend the first week going through the material and piece it into each story.
- Work within Google Docs - include the clips, prices, source, comments etc.

How is archive used more maturely these days?

- New age right now. The streaming platforms have made things different. We are working with smarter storytelling and longer films.
- The storytelling is more immersive, archival driven instead of archival illustrative, it's not just an interview.
- The archival reach is so much greater now, largely because of digitization.

Remember a benefit of being a FOCAL member is that you can access all previous workshop recordings whenever you would like!

Upcoming Workshops and future suggestions:

In Conversation with... Sports Rights

How to be green – restoration preservation and carbon footprint

Working with sensitive content

Diversity in Archive

Rights negotiation do's & don'ts

Hollywood studios

NFTs

Film Digitisation

Delving into new marketing technologies – Metaverse

Fair Dealing

Have any suggestions for future online workshops?
Let us know by emailing:
[**info@focalint.org**](mailto:info@focalint.org)

Want to be the first to hear about any upcoming workshops?
Sign up to our mailing list at:
[**bit.ly/FOCALMailing**](https://bit.ly/FOCALMailing)

G. Aravindan's Thamp, restored by Prasad, screened at Cannes Film Festival

Information provided by Prasad

THAMP (The Circus Tent), a Black and White movie released in 1978 (directed by Arvindan Govindan) is a remarkable film that transports viewers to the life of a village that re-discovers itself through a roving circus troupe that sets up a 3-day camp there. The beauty of the film lies in the reflective silences, the deeply observational, but delicate gaze of the camera, juxtaposing the pathos of the circus performers as they go about their everyday tasks and more starkly in impassive close-ups as they speak directly to the camera, against the innocent wonderment of the captivated village audience, in black and white imagery that stays with you long after the big tent has folded up.

Thamp's journey to Cannes was not an easy one. It was made possible only by the joint efforts of the Film Heritage Foundation and Prasad Corp. Film Heritage Foundation identified THAMP as the movie to be restored and Prasad Corp restored the film to its former glory.

The only available film elements of THAMP were a Dupe Negative made from a print and a heavily used theatrical copy received from the NFAI, Pune which were not in a good condition. The Negatives had a lot of heavy dust and dirt, scratches, image warping, flicker, colour breathing, and stabilization.

To start with, the elements were put through an Ultrasonic cleaning before they could be taken up for digitization. As required, both the Combined Dupes and the Print were scanned on the DFT's film scanner – Scanity at 4K resolution in 16 bit with the image area exposed to the maximum aspect ratio, so as to be able to take up the stabilization of the image better during Restoration work. As is done for the digital restoration for all restoration projects, the stabilisation and de-flickering, and elimination of scratches and dirt without touching the film grain were taken up without aggressive grain manipulation, preferring to only attenuate and not eliminate the scratches in case they are too invasive. The grading had been supervised by the DOP of the film Mr. Shaji Karun and G. Aravindan's Son Ramu Aravindan at the studios of Immagine Ritrovata in Bologna, who have been a part of the Restoration of World Cinema in the past decade or so. This was a long drawn slow process to get the perfection close to the original film.

If not for the restoration, this historical and cultural gem could have been perpetually lost to the world.



*Scanned
DPX image*



*Restored
and
Graded*

THAMĀ
(1978)

A film by Aravindan Govindan

Restored
by
prasad
CORP

Meet the FOCAL Executives:

Raelene Rawlings

Manager of Content Services at Sky



Briefly explain your company Sky.

Sky is Europe's leading media and entertainment company and part of Comcast Corporation. I manage Sky Archive Sales, which is the home of Sky News, Sky Sport and Sky Entertainment clips and footage licensing. We have been licensing Sky's archive content since 1989. From news footage spanning the globe, to stock footage from the world of sport and clips from our entertainment shows, the collection consists of thousands of hours of clips and footage

How long have you been an Executive Director at FOCAL?

Since 2015

What is the most fulfilling aspect or inspired you for joining the FOCAL Executives?

I love the footage industry – a sometimes invisible function in the world of production - and I want to see it continue to grow and prosper. We can only do this when we come together with our industry peers and colleagues. For me, becoming a FOCAL Executive felt like a positive step to support the industry I am so passionate about.

What do you see as the most important aspect FOCAL should be working on, for the industry and its members?

The volume of content being generated today is huge, and, due to digitisation, the ability to uncover this material is easier than it ever was. There is appetite for content which tells stories and a proliferation of channels and platforms to tell these stories. Technology and the way we work changes fast. To support this, we need to ensure those already in the industry have the right skills for today and for the future as well as ensuring we are attracting, training and retaining new people into the industry

What impact do you think FOCAL has had on the industry now and for the future?

For companies, it gives us an opportunity to promote and grow our businesses, champion the use of archive footage and serves as a place to come together to keep working towards the best business practices. For individuals, it provides an invaluable source of information and support for those working as Archive Producers or for anyone looking to get into the footage archive world. In addition, as well as being a great evening out to connect with clients, peers and friends, the FOCAL Awards have been an important fixture on our industry's calendar. These awards are crucial in bringing attention to the impact and power archive footage has across the creative and cultural industries.

Who is your role model?

Not one person in particular, but I am continually inspired by all the women I connect with through Sky's Women@Sky network. There are so many impressive women, doing amazing work, all of whom are fantastic role models.

If you could invite 3 people over for dinner dead/alive, who would it be?

A risky choice perhaps, but Alan Partridge for the conversation and our shared enthusiasm for gin and Bailey's (although not in the same glass!) Amy Winehouse for the entertainment and the Hairy Bikers to do the cooking (I'm assuming they come as a two for one!)

If you went on Mastermind what would be your chosen subject?

Probably the Sky News Archive! After almost 20 years, I know it pretty well!

If you could only watch one movie or TV show for the rest of your life, what would it be?

Easy! That would be Frasier.

What is the biggest risk you've taken? (Either in your work or personal life).

Probably giving up everything – the house, the car, the good corporate job – to go back to University, with the end goal of securing a job in the media industry. 20+ years later, the risk paid off!

Interview with Jo Griffin, COO, R3store Studios, R3el, R3alise & Filmworkz

Website Re-Design:

What was the reason behind a full website redesign?

We created the website in 2018 but felt it had become dated. There were too many clicks between pages, we wanted to introduce endless scrolling, which is a key feature for mobile phone users. We also introduced a hover effect where you can hover over each video to play the clip. Finally, we updated the back-end of the website to tag the data.

What have you learnt since the previous re-design and through this one?

In the previous website launch we didn't set up CAPTCHA, so we got a lot of spam accounts; that was needed to introduce for this one. As we spoke about earlier, we wanted to introduce endless scrolling between pages. I would say in this re-design we learnt that something will always go wrong, and it's more than predicted.

Do you have any future plans in mind for the website?

Yes. We wanted to develop the website in 2 stages. Stage 1 focuses on functionality and design before stage 2 which will focus on e-commerce. Right now, you can add everything to your basket and then call us, we want to build the payment option into the website.

New Collection Acquired:



You mentioned that you acquired a new collection, can you tell us about that?

There has been such a high demand for digitalisation, if it isn't digitised it is pretty much invisible. Turnaround times are tighter and tighter, we need to have content digitised for people to be able to immediately view your collection. This is why we purchased this amazing new Dorian collection; it was sat in storage and hadn't been scanned any high quality HD and SD for some of the reels, so we wanted to bring it back to the world. It has some unique and very memorable shots within. Working at R3store and R3el we can quickly get these reels digitised and out into the world to see.

What is within the new collection?

There are 80 rolls of film containing footage from 1997 - 2006. It includes locations like Tokyo, Singapore, Hong Kong, Thailand, Australia, London, Germany, Paris, Canada, San Francisco, Vegas and the California National Parks.

What is your favourite piece of footage from this?

I'm biased, I always love London, especially the underground stuff.

Anything else to say about the collection?

I just can't wait for everyone to see it, producers are always looking for cool new stock shots that haven't been used before.

R3:alise

a Filmworkz company

R3alise is a brand new consultancy business launched by R3store Studios, it is aimed to help those who have a vast amount of archive, but no archivist to manage it. The R3alise team will go in, assess the entire collection and create an inventory. This can then be used to obtain a quote to digitise and preserve the collection, which of course R3store can do.

The aim behind R3alise is to allow archives to be seen and brought back to life rather than collecting dust and degrading in storage somewhere.



Filmworkz

We are Family

Filmworkz are releasing Digital Visions DVO tools used for image enhancement and correction for the first time outside of the Digital Vision software itself. The website launches early June, check it out!

You can now use:

- Blackmagic Resolve
- Mistika Boutique
- Flame
- Assimilate Scratch

Find out more at: www.filmworkz.com

Las Vegas



Stills from R3e



Canada

Canada



I's new collection



Tokyo

FOCAL's 2022 Mentoring Programme:

Aims:

Help newcomers develop skills, experience & self-confidence

Exchange of ideas and setting of achievable goals.

Share knowledge and expand networking opportunities

About:

The 2022 FOCAL Mentoring Programme is designed to help any newcomer or mid-career pivot individual willing to increase knowledge, find guidance and break into the archive footage environment.

It was successfully launched during our Career in Media Archiving workshop, held on February 24th. Participants will now meet online or in person at least once per month, for the next 6 months. In addition, we'll be happy to welcome these mentees as Associate members of FOCAL at the end of the scheme in September.

As individuals, we all remember the people who inspired us. The luckiest among us got in touch with them received advice and feedback. They fully went out of their comfort zones because it's how one grows.

Through this mentoring programme, we wanted people to connect across the world, spot these uncharted territories and work on them with a dedicated person. As this was a pilot session, it was also a case of knowing how many people would be interested in growing a career in the archive industry. How many aspiring archive researchers, restorers, archive footage owners were out there. We were pleasantly surprised by the number of applications we received but also by the number of skilled and experienced professionals willing to help and share their knowledge.

This is for FOCAL a great adventure and the confirmation that we want to develop our training even more. Mentoring programmes seem to be everywhere, in every form. For us, it means sharing resources and connexions to allow mentors and mentees to promote their passion projects and develop their careers. But it's also a chance for us to continuously raise awareness of how exciting the archive industry is, and how generous it can be. We hope to extend our partnerships and support for our next editions.

Until then, we're delighted to introduce you to the participants of the FOCAL Mentoring Programme 2022:



Meet the 2022 Mentors and Mentees

Mentors (outer circle), from top, clockwise:

Simon Clark, Alistair Blake, Joe Lauro, Kay Page, Paul Maidment, Jim Anderson, Jo Griffin, James RM Hunt, Jane Kelly Kosek, James McDonald, Amanda Huntley, Gregor Murbach, Sandra Coelho

Mentees (inner circle), from top, clockwise:

Louise Burkart, Josephine Grupp, Neda Milanova, Leila Saleh, Hannah Gallagher, Vikki McCraw, Paulina Reizi, Melissa Laverdure, Julia Gilmore, Nancy Pappas, Nomsa Mwamuka, Francesca DiRenzo, Alohie Tadesse

Archiving Under the Missile Strikes

Written by Oleksandr Makhanets, Head of Urban Media Archive, Center for Urban History

Center for Urban History is a research institution based in Lviv and working across several areas: urban history research, digital humanities and archiving, and public history. Urban Media Archive is one of our constant projects that aims to collect, digitize, provide access and popularize the archives of various historical collections often neglected or invisible to academia and the general public.

A few days before the Russian invasion, we were actively working on our plans: to expand and show our recent exhibition Society with a Movie Camera to Kyiv (the opening was planned for April at The Dovzhenko Centre) and to produce the TV series called "Private Reels - Common Past" based on our collection of home movies. February 24th changed everything dramatically. After chaotic attempts to take care of the personal safety and safety of the closest ones, we went to the office to collect and secure all the archives we had in work, as Russian missiles had just attacked the city 140 km away that morning. Among the materials we store is the collection of 8mm home movies from Mariupol and a self-made filming camera made in the 1950s by an amateur from this tragically known city. With the deepest feeling of sorrow, we must say we don't know anything about the fate of these people now.

Following efforts were aimed to start back up of our resources, which took us more than two months with pretty good internet connection and support of qualified IT professionals. At the same time, probably everyone in our city was volunteering. That was the number one priority as Lviv became a hub that was crossed by hundreds of thousands of people who were supposed to leave their homes and move to safer places. Some of them decided to stay in the city, and our office became a temporary asylum in the same way as many other places. As they headed to the West, others were going to the East to defend our country or to deliver humanitarian aid and military supplies.



*The Three (Derevo) by Oleh Chorny, Hennadiy Hmaruk,
produced by Urban Media Archive, 2019*

We get used to the air raids and sirens, even though Russian missiles are still reaching targets in the city or pretty close, Lviv remains relatively safe. The city is located in the western part of the country, close to the border with Poland. Our previous projects were cancelled or frozen, and it forced us to think about how we could act as professionals and archivists under these circumstances. The answer on the surface, considering our previous experience of archiving in unusual situations, for instance, COVID19 pandemic. Thus, we started collecting the testimonies of war and work in several directions: oral history interviews, photography, archiving the web, and social media. For more details about our emergency archiving initiative, you can reach the recent podcast of ZZP Potsdam.

After some time we were also able to renew some regular activities of the Urban Media Archive, such as digitizing new collections of 8mm and 16mm footage on our self-made scanning setup, but also promoting the archives and bringing the attention of the professional community to Ukraine through the seminars, screenings and public events. One of the films from the recent screening you can watch online is the piece by the local artist Orest Bachmaha from the 1970s, it was originally silent but received a new sound in 2020 as the result of the experiment within the [unarchiving] program.

We keep receiving requests to use the materials from our collections from all around the world along with the words of solidarity, which allows us to believe that we are doing the right thing at this dark and tragic time. Therefore, we are open to cooperation to make our archives alive. We consider these sources as a powerful tool to rethink and decolonize our history by using them for academic research, education, films, art, and public events. Archives are needed now and they will be much more crucial in the future in our new free world.

Self-made camera constructed in 1950s in Mariupol by Heorhiy Kotelnikov at the exhibition Society with a Movie Camera



Meet the FOCAL Executives:

Gordon Craig

Fremantle VP Archive



Briefly explain your company Fremantle.

Essentially Fremantle is a Content, TV & Film Producer and Global Distribution company. We've been around for over 100 years which is a lot longer than most people think. We are part of the RTL Group, our archive is therefore deceptively large and covers the full spectrum of TV shows. We currently produce about 480 shows, 12000 hours of new content and generate over 25BN views and we are still growing at an ambitious rate.

How long have you been an Executive Director at FOCAL?

14 years (ish..)

What is the most fulfilling aspect or inspired you for joining the FOCAL Executives?

Fremantle had not really been involved for some time and Anne Johnson convinced me that coming from a producer company would be advantageous and encouraged me to apply to join the board. The most fulfilling aspect though is to do with the Awards. The quality of the entries improves year on year and witnessing the genuine excitement of the winners is a pretty satisfying feeling. After 2 years of a Covid enforced hiatus to online I'm glad we are back, bigger and better.

What impact do you think FOCAL has had on the industry now and for the future?

In short I think Focal helped give it a voice, given it a status if you like. If we go back 30, 40 years or more it appears there was little or nothing for those working away with film. Now we have a widely recognised body, the Worlds leading archive focussed Awards, training programmes, grants, events, seminars, newsletters, etc. Is there more work to be done, of course but we are going in the right direction.

What do you see as the most important aspect FOCAL should be working on, for the industry and its members?

That's a tough one as there are lots of issues and Focal represents the interests of the buyer and the seller. There are the omnipresent licensing challenges that both sides face particularly in relation to budgets/pricing, but we need each other despite sometimes having opposite objectives. Our role needs to be in supporting & promoting the importance and value of archive footage but every bit just as much as the archive producers, both which are as critical to the quality of any production as any. Also there seems to be ever changing technologies to wrestle with too e.g. If broadcasters and platforms move further towards IMF, will that change the way we think about how we are archiving content? Focal needs to be spearheading one and in front of the other so to speak.

Who is your role model?

As a kid and a rugby daft loon I always looked up to Sean Fitzpatrick, driven, forthright and a hell of a competitor. In truth though I have a group not a person, when unsure about something it's good to ask what would such and such do? Often it's Ivan Purdie I hear, an old colleague/mentor, 'Get on with it and just go for it' is pretty much the answer.

If you could invite 3 people over for dinner dead/alive, who would it be?

My mates who are sadly no longer here.

If you went on Mastermind what would be your chosen subject?

Rugby

If you could only watch one movie or TV show for the rest of your life, what would it be?

The Godfather I, II & III – a trilogy counts right.

What is the biggest risk you've taken? (Either in your work or personal life).

Too many to count but I used to be a bit of an adrenaline junkie and my favourite was Rap Jumping in Australia which is running off the top of a cliff head with a rope around our waist, abseiling facing front head-first really.

A Conversation with Gregory Monro

Director, Kubrick by Kubrick

How did you work with the Archive and how challenging was it?

As a matter of fact, this documentary is 100% Archive. Not only audio archive – you can hear the interview of Stanley Kubrick by Michel Ciment- but also archive of talking heads, interviews and clips. I had everything already set up and done, then I had to think of a way to tell a story with that. That was the challenge for me. It may sound very easy when you watch it, but it was tremendous work, which took me a year and a half.

How did you edit the production?

The idea was to link all the archive and find something logical with Stanley talking. I had the room in mind from the beginning. It brings to me and a lot of people I guess, the mystery and the secret. It still interrogates people today. I imagined the narration around that scenery. I wanted the audience to feel like they were in Kubrick's mind, so everything was thought out and written before I shot the room. I had about 6 hours of interviews with Stanley Kubrick. You can imagine the choices that needed to be made and the challenge of budget issues. I started by transcribing the interviews of Stanley and then I thought of a way to narrate things. Not chronologically, it's not a biography. It's much more than this. I wanted something organic and closer to the thinking process. It took me a few months to do and then in the editing room we put the audio first and then the other archive materials. From there, I thought of how to shoot with the camera and link everything. Everything was perfect though and we were well prepared. I had almost 3 days of shooting and it was intense. We had a big crane and a crew with us who usually work on drama productions, and it was the same spirit on our set. It had to be as perfect as possible to match what people had in mind with 2001 A Space Odyssey. It's tricky and risky as well because people know the film and they would mind a mistake.



What revelation or surprise did you come across?

As a fan of Stanley Kubrick, like a lot of people, I read, listened and watched everything I could. It's not that I learnt something more, but I felt closer to him. This is the thing that appealed to me, it's incredible. You never could imagine he had that voice. Listening to him humanizes him. There have been a lot of films about Stanley Kubrick, but I think that hearing him adds something. Not in terms of information, but to depict and show the human side of Stanley Kubrick was important and helped understand the filmmaker. The human being behind is as important as the filmmaker at least for Kubrick. Regarding the production process, I'm used to fiction, that's where I come from. I'm very comfortable with the drama, but this new exercise was amazing for me. I was like a kid on the set.

How was it to work with audio archive?

I knew it would not be easy, but I am still surprised at how difficult it was. A lot of people told me it could be a podcast, I wanted to tell them that I had 6 hours of interviews which had to be reduced to 75 minutes. It involves editorial choices, a lot of them and a huge amount of work, a year and a half of work. We restored all the audio archive in the United States because they were small old tapes. It was tremendous work to make them as clean as possible and ensure they are audible. It was a tough and long process, but I hope that the result is there and that people will enjoy it.

Thanks to Gregory Monroe for providing these insights into working with archive material.



Location: The Landmark



Following on from 2 years of virtual streaming we are delighted that The FOCAL International Awards 2022 will be held in person at The Landmark, London.

The Landmark London originally opened on July 1st 1899 when rooms cost a mere three-and-six pence a night and have established standards of luxury and magnificence ever since. The hotel was designed around a vast courtyard which was unique in London providing an extremely dramatic entrance, still visible today. Back in the day guests arrived by horse and carriage, today the hotel can be easily reached by car or London transports across the road.



We are pleased that international celebrity, actor, writer and producer Sally Phillips will host this year's Gala Evening

Sally Phillips has appeared in some of the most popular and influential comedies of recent years. From the mischievous Travel Tavern receptionist of I'm Alan Partridge to a generally well-meaning friend in Miranda and all three Bridget Jones films. She is also the co-star and co-writer of the sketch show Smack the Pony to a Finnish former PM and UN Special Envoy in HBO's award-winning Veep.

Find out more about Sally Phillips at: bit.ly/FOCALAwardsHost2022



Host: Sally Phillips



Tickets:

Tickets to attend the 19th FOCAL International Awards are now available to purchase.

Come and join us to celebrate the leading and most complete set of awards for the audio-visual industry.

Ticket Price Includes:

Welcome drinks - Sponsored by [AP](#)

3-course sit down dinner to include 1/2 bottle of wine per person and water

Award ceremony with Sally Phillips

Post drinks at after-party - Sponsored by [AP](#)

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Shortlisted Nominees:



The 2022 competition received a wide variety of submissions making it an undeniably rich and diverse contest, a challenge but rewarding deliberation process for our dedicated jurors across the globe; a testament to the continuing and growing power of archival storytelling.

The Shortlisted Nominees can be viewed at:
focalint.org/awards

Personnel Category:

Company of the Year:

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Yorkshire and North East Film Archives

Production Categories:

Best Use of Footage in a Sports Production:

Sponsored By: [ITV Archive](https://www.itv.com)

Citizen Ashe | Rexpix Media, CNN Films, HBO Max, Dogwoof Pictures, Stick Figure Productions

Muhammad Ali | Florentine Films

SEVE; Artist, Fighter, Legend | Zig Zag Productions

Dettori | Trombone Productions

Queen of Speed | Sky Studios, Drum Studios

Best Use of Footage in Advertising or Branded Content:

Broadway League 'This Is Broadway' | STALKR, Lucky Generals

Sandy Hook 'The Kids Are Not Alright - Disappearing Act' | STALKR, BBDO NY

Google 'It Starts With Summer' | STALKR, Uncommon Creative Studio

HBO Max 'Celebrating Devoted Fans' | STALKR, BBDO NY

Best Use of Footage in a History Feature:

Sponsored By: [Getty Images](https://www.gettyimages.com)

Attica | Firelight Films, Showtime

Memory Box: Echoes of 9/11 | Dog and Duck, NBC News Studios, Yard 44

Charlie Chaplin, the genius of liberty | Kuiv Production

9/11: One Day in America: Told in Full | 72 Films

Best Use of Footage in a Cinematic Feature:

Sponsored By: [British Pathe](https://www.britishpathe.com)

Summer of Soul (...Or, When the Revolution Could Not Be Televised) | Searchlight Pictures, Onyx, Hulu

Citizen Ashe | Rexpix Media, CNN Films, HBO Max, Dogwoof Pictures, Stick Figure Productions

Street Gang: How We Got to Sesame Street | HBO

Documentary Films, Screen Media, Chicken Soup for the Soul Entertainment, Macrocosm Entertainment

Attica | Firelight Films, Showtime

Living Proof - A Climate Story | National Library of Scotland, Film Hub Scotland

Best Use of Footage in a Factual or Natural World Production:

Sponsored By: [Fremantle](https://www.fremantle.com)

Playing with Sharks | A Wildbear Entertainment Production, National Geographic, Screen NSW, Dogwoof, TDOG

Launch! On the Sea with Scotland's Lifeboats | A Kind of Seeing, Screen Argyll

Memory Box: Echoes of 9/11 | Dog and Duck, NBC News Studios, Yard 44

The Return: Life After Isis | Alba Sotorra Productions, MetFilm, Sky

Bruno v Tyson | Workerbee



Footage Person of the Year:

Sponsored By: [IMES](#)

Nicole Wilkinson and Misbah Ullah | Senior Product Specialist, Getty
Vicky Turner | Director of Sales EMEA/APAC, Nimia
Richard Watson | Head of Film and Digital Restoration, R3store
Aurélia Charrier | Sales Executive International, Ina - Institut national de l'audiovisuel
James West | Footage Research and Clearance Manager EMEA/APAC, Nimia

The Jane Mercer Researcher of the Year Award:

Sponsored By: [piemags](#)

Adrian Wood for Film, the Living Record of Our Memory
Rosemary Rotondi for ATTICA
Mridu Chandra and Lewanne Jones for CURED
Stephanie Jenkins for Muhammad Ali
Kate Griffiths and Tess McNally-Watson for The Sparks Brothers

Best Use of Footage in a Short Film Production:

Sponsored by [Newsflare](#)

We Were There to Be There | Field of Vision
The Silent Pulse of the Universe | Breakwater Studios
Lost Connections | Yorkshire Film Archive

Best Use of Footage in a History Production:

Sponsored By: [Screenocean](#)

Lotte Eisner - A Place, Nowhere | Ilona Grundmann Filmproduction, Acqua Alta
Colonia Dignidad: Eine deutsche Sekte in Chile [Colonia Dignidad: A Sinister Sect] | LOOKSfilm, Netflix, Westdeutscher Rundfunk (WDR), Südwestrundfunk (SWR), ARTE
Antoine The Fortunate | Anemon Productions, Les Films Du Balibari, EPO-Film
Cinecittà, de Mussolini à la Dolce vita - Cinecittà, making of History | Temps Noir, Palomar, Cinecittà-Luce
Σε γνώριζα από την όψη (By the light of thine eyes) | Committee Greece 2021, Animasyros

Best Use of Footage in a Music Production:

Sponsored By: [Reelin' in the Years Productions](#)

The Sparks Brothers | Complete Fiction Pictures Limited
Blitzed: The 80s Blitz Kids Story | Get Blitzed Ltd.
King Rocker | Krock Film Ltd
Lindisfarne's Geordie Genius: The Alan Hull Story | Daisybeck Studios

Best Use of Footage in an Arts & Entertainment Production:

Sponsored By: [LOLA Clips](#)

Street Gang: How We Got to Sesame Street | HBO
 Documentary Films, Screen Media, Chicken Soup for the Soul Entertainment, Macrocism Entertainment
Charlie Chaplin, the genius of liberty | Kuiv Production
Latin Noir | Anemon Productions, Point Du Joir - Les Films Du Balibari
 Film, the Living Record of Our Memory | El Grifilm Productions, Filmoption International
Camera Tripod Bicycle | South Wind Blows

Restoration and Preservation Category:

Best Archive Restoration & Preservation Project or Title

Sponsored By: [Prasad](#)

L'Avventura | Cinematographique Lyre
Sambizanga | L'Imagine Ritrovata
Celestial's Shaw Brothers Collection Project | L'Imagine Ritrovata SRL

Lifetime Achievement Award:

The FOCAL International Lifetime Achievement Award is gifted by the FOCAL International executive board to an individual who has contributed to and supported the audiovisual archive industry. **We are delighted to announce the 2022 recipient is Head of Archives and Library services at RTÉ, Bríd Dooley.**



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