

FOCALPOINT

ISSUE 5

SUMMER 2024



INTRODUCTION

Welcome to the 5th edition of FOCALPoint, our bi-annual magazine full of industry articles and FOCAL update on our activities.

Within this edition we bring you all the winners and photos of the 21st FOCAL International Awards, celebrated in June with a spectacular gala evening at the impressive Church House Westminster, in the heart of London, where guests were entertained by the delightful Lucy Porter who made the evening so special.

Following on from the FOCAL AI webinar back in May, we include a report from Greg Aslangul on the developments, applications and challenges of Generative AI and how technology is impacting video content creation. Prasad Corporation gives us insight on their use of AI technology for film colorization and how this media can open new revenue streams. We learn about the evolution of film storage from the first moving images capture in 1878 through to the unique technology used by piqFilm. We continue with our 'Meet the FOCAL Executive' with Chris Hulse, BBC Studios Head of Motion Gallery as well as an introduction to the 2024 FOCAL Mentoring Programme Mentees.

If you have any articles or ideas for future editions, please contact us at info@focalint.org – we are always happy to hear from you.

Mary Egan
Director of Operations



Mary Egan, Lucy Porter & Sebastian Martin at the FOCAL Awards 2024

FOCALPoint is the journal of FOCAL International Ltd, the Federation of Commercial Audio Visual 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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FOCAL
INTERNATIONAL

UNLOCKING ALL3MEDIA'S "TOTAL CATALOGUE" FOR SEARCH: A CHALLENGE IN RIGHTS AND DATA MANAGEMENT



Leading independent production and distribution company All3Media is known for its diverse content and some of the world's leading television brands have originated from our companies, including: *Midsomer Murders*, *Gogglebox*, *The Traitors*, *Race Across the World*, *TOWIE*, *Hollyoaks*, *Brookside*, *Fifth Gear: Recharged* and *The Tourist*.

Our distribution arm - All3Media International - works with our Group companies and producers worldwide to make 30,000 hours of content available for longform licensing including series such as *Doc Martin*, *The Cry*, *Yorkshire Vet*, *It's a Sin*, *Catchphrase* and *Kitchen Nightmares*.

In our 21st year, we celebrate this wealth of content produced and distributed by our 50 companies. We've launched **All3Media Clip Sales**, a single platform for licensing clips from our total catalogue.

Creating a 'total catalogue' is a challenging task when compiling collections from over 50 companies, some dating back over 20 years. The objective is to provide a resource for internal programme makers and to simplify the process for external programme makers wanting to purchase footage from our collections - offering one route in for licensing clips from us.

Rights management is complicated due to our global reach and the diversity of broadcasters we work with. Understanding rights ownership, terms of trade with broadcasters and streamers, and underlying rights, combined with the need to work commercially and creatively with clients, requires a unique skillset and a lot of time. Our extensive experience in rights and content management has been crucial in navigating these complex landscapes.

To help address this, we've implemented a data-led approach, cataloguing all known products onto our platform with comprehensive data sets. This allows users to search for titles and inquire about rights ownership.



In addition to our own content, we form partnerships with external rights holders. This offers them a platform to make their catalogues searchable, a task that would be difficult to accomplish independently. As a result, we can provide access to more collections and content for users, including some that have never been available before.

These partners include the leading Welsh production company, **Cwmni Da**, whose 25-year multi-genre catalogue is now available for search and licensing through us. We have also partnered with **Summit Fever Media** and **JHPVisuals**, making their catalogues of extreme sports, adventure, and travel content available for licensing.



Recently, we have teamed up with **Open Media** to bring their catalogue to the platform for search and licensing. Founded over 30 years ago as a pioneering company in the new era of independent television production in the UK – Open Media has made entertainment, documentaries and factual specials. Their archive has now been fully digitised by the British Film Institute and includes the celebrated discussion series *After Dark*.

The beauty of a data-led approach is that partners are not required to upload video content, although they can if they wish. This minimises the risk in terms of time and effort, a model many of them appreciate.

Lastly, we are delighted to represent **Open Planet** for commercial clip licensing. This rapidly growing resource features thousands of clips on climate, environmental, travel, and wildlife themes, including content from All3's Silverback Films' archive and contributions from a global network of independent filmmakers.



Our approach in providing one route into a "total catalogue" of significant quality, volume and variety has already benefited many customers, with footage and clips being licensed worldwide.

Contacts:
Dale Grayson and Kay Page
<https://clipsales.all3media.com>





FOCAL INTERNATIONAL AWARDS 2024

Best Use of Footage in Advertising or Branded Content

With Thanks to:

[All3Media Clip Sales](#)



Best Use of Footage in a History Production

Sponsored by:

[Screenocean](#)

screenocean^o

The New York Times: More of life brought to life
New York Times / Droga5 / Bonaparte / Kurator

Résistances

KUIV

Best Use of Footage in an Arts & Entertainment Production

Sponsored by:

[Reelin' in the Years Productions](#)



Best Use of Footage on Innovative Platforms

Sponsored by:

[Ark by Komi](#)



Mad About the Boy: The Noel Coward Story

Fragile Films / Unigram / AI Films / BBC Films /
BBC Arts / Altitude Distribution / Warner Music

LEVI'S 501 EXPERIENCE - SAN FRANCISCO

My Accomplice / Hazel May

Best Use of Footage in a Cinematic Feature

Sponsored by:

[British Pathe](#)



WHAM!

Ventureland / Library Films / Nemperor



Best Use of Footage in a Music Production

Sponsored by:

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The Stones and Brian Jones

Lafayette Film

Best Use of Footage in a Factual or Natural World Production

Sponsored by:

[Orchard Clips](#)



Best Use of Footage in a Short Film Production

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Loch Ness They Created A Monster
Indelible Telly / Hopscotch Films

Incident

Hypnotic Pictures / Invisible Institute

Best Use of Footage in a History Feature

Sponsored by:

[FOX Archives](#)



Best Use of Footage in a Sports Production

Sponsored by:

[IMG](#)



Stasi FC

Corso Films / Fruitmarket /
Phippen Pictures / Embankment Films

Bill Russell: Legend

High Five Productions, LLC

**Student Jury Award for
Most Inspiring Use of
Footage**

Sponsored by:
[Sky Clip Sales](#)

Time Bomb Y2K
HBO

**Best Archive Restoration and
Preservation Title**

Sponsored by:
[Prime Focus Technologies](#)

LA GRANDE PASSION
TransPerfect Media France / CNC

**Best Archive Restoration and
Preservation Project**

Sponsored by:
[Prime Focus Technologies](#)

**The Complete and Utter History of
Britain**
R3store Studios

**Jane Mercer
Researcher of the Year Award**

Sponsored by:
[The Associated Press](#)

Stephen Maier
Stasi FC

**Footage Person
of the Year**

Sponsored by:
[Iron Mountain
Media & Archive Services](#)

Lucy Francis
BBC Studios

Company of the Year

Sponsored by:
[CNN Collection](#)

Getty Images

sky clip sales

Clips And Footage Licensing



PFT



PFT

AP

 **IRON
MOUNTAIN®**
MEDIA & ARCHIVE SERVICES

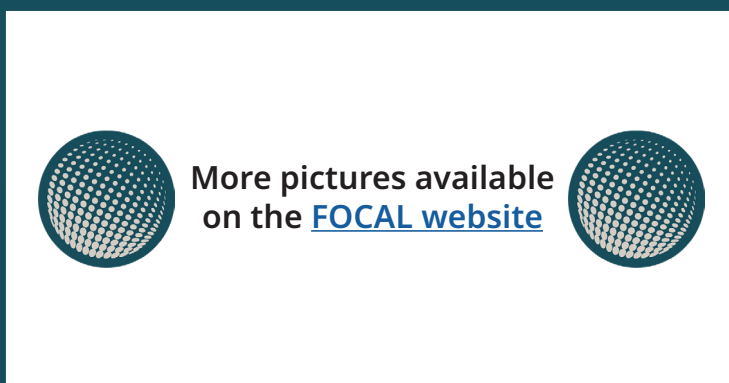




FOCAL

INTERNATIONAL AWARDS 2024





LIFETIME ACHIEVEMENT AWARD

ERIC KULBERG



The Lifetime Achievement Award is a gift of the FOCAL International Executive to someone who has given more than 25 years' service in the media sector and who is recognized to have contributed to the promotion, good practice or understanding of the audio-visual archive industry both in their career and through the body of their work.

This year at the 21st FOCAL International Awards we honoured Eric Kulberg present by Kate Griffiths, Archive Producer and FOCAL Executive Director.

Starting his career in the 1960s as a teenager working at KTVA, the CBS affiliate in Anchorage, Alaska, he went on to produce programming for both the US domestic and international markets as well as directing and editing hundreds of commercials and political advertisements, including the Gerald Ford and Jimmy Carter Presidential campaigns. In 1985 he founded Universal Media Inc., with John Paige, and for 28 years he was the music and archival consultant for the Kennedy Center Honors film unit.

Eric has produced documentaries such as *Message From The King*; *Ella Fitzgerald: Just One of Those Things*; *The U.S. vs John Lennon*; *When I Fall in Love: The One & Only Nat King Col*; *Whiplash*; *Reggae Sunsplash* and the award winning documentary *The Night James Brown Saved Boston* co-produced with David Leaf. In the world of photography, he has had photo exhibitions at the Historical Society of Washington of his attendance at the March on Washington in 1963.

Kate stated on the night '*Eric is an expert on many subjects, as well as archive collections, preservation, clearance and licensing and has worked with practically everyone. He's been working in our industry longer than anyone else I know and still doesn't show any signs of slowing down!*'.

We also had recorded tributes from John Paige, David Leaf and David Peak before Kate presented Eric with the Award.

During Eric's acceptance speech he said: '*...I want to thank FOCAL for this special honour, I was truly stunned when I received the call from Mary Egan. I felt so vindicated for entering a creative field of work that you really don't make a lot of money from, but there is a certain level of intense satisfaction every time when it is a wrap, and you finally see your work on television or in a museum exhibition...*'

The full FOCAL International Awards programme with all the winners on the night and Eric's full speech is available to watch - <https://vimeo.com/984163312/07ead82c80>



The AP logo, consisting of the letters "AP" in a bold, black, sans-serif font, set against a white background with a red horizontal bar below it.The advertisement is a collage of various historical and contemporary images. The top left shows a group of young people in colorful athletic wear running on a green field under a bridge with large murals. The top right is a black and white photo of a boxer in white trunks standing over a fallen opponent in a ring. The middle right features a color photo of Taylor Swift in a sparkling, sequined leotard, flexing her arm. The bottom left shows a group of people on a stage, including an older man in a white shirt and tie, and two women in bright yellow and orange tops. The bottom right is a black and white photo of soldiers on a battlefield, with one soldier raising an American flag. The bottom left corner has a dark, low-contrast photo of a woman in a white dress singing into a microphone. The bottom right corner shows a tractor in a protest, carrying a sign that reads "Letzte Hemd" and "Lügen, Betrügen, Stehlen, Versagen".

Unlock history with AP's archive

Explore AP's vast archive of award-winning premium videos and images — with flexible affordable packages and expert guidance every step of the way.

newsroom.ap.org



License 500K+ hours of sports content

We represent 35 of the world's leading sports rightsholders and connect storytellers to the most iconic sporting moments spanning 120 years.

Deliver your next project with IMG

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Official Archive Partners



& more

THE RONA BARRETT COLLECTION

LOLA CLIPS IS PROUD TO BE PRESENTING
RONA BARRETT'S PERSONAL ARCHIVE



Rona Barrett, born Rona Burstein on October 8, 1936, in New York City, is a notable figure in entertainment journalism. Her early passion for the industry led her to a groundbreaking career.

In 1966, Barrett began broadcasting Hollywood gossip on KABC-TV in Los Angeles. Her unique approach and exclusive celebrity news quickly gained her popularity in a male-dominated field.

During the late 1960s and 1970s, Barrett developed the first in-depth TV specials on celebrities from various fields, providing unprecedented access to stars. She also launched successful magazines, such as *Rona Barrett's Hollywood: Nothing but the Truth*.

Barrett's career advanced when she joined *Good Morning America* in 1975, and later moved to NBC's *Today Show* and *Tomorrow with Tom Snyder*. From 1983 to 1986, she served as a senior correspondent for **Entertainment Tonight**. In 1989, she hosted 10 episodes of **At Rona's** on NBC.

Apart from journalism, Barrett founded the Rona Barrett Foundation, a non-profit organization in Santa Ynez, California, supporting senior citizens in need.

Barrett's extensive interview archive, which includes conversations with iconic figures like Bette Midler, John Travolta, and Cher, has been digitized by LOLA Clips, ensuring her work remains accessible to future generations.

Rona Barrett's career reflects her pioneering role in entertainment journalism and her commitment to philanthropy. Her contributions have left a lasting impact on the industry.

The Rona Barrett Collection is available on LOLA Clips website for the first time.

[Search Results | LOLA Clips](#)

[You can also hear from Rona herself on joining the LOLA Clips family.](#)

FOCAL MENTORING PROGRAMME 2024

FOCAL is dedicated to continuing its outreach activities with the 3rd edition of the FOCAL Mentoring Programme which helps and provides guidance to people looking to develop their career within the archive industry as well as introduce newcomers to the world of footage archive and restoration/preservation.

This year we are pleased to welcome 10 exceptional people from the UK, France and Italy taking part in programme which runs through to October 2024. We wish to thank all the mentors who have been matched with the mentees who are supporting this programme, sharing their knowledge and invaluable advice.



CHIEMI SHIMADA

Chiemi Shimada is an artist, filmmaker and translator currently based in London. She worked as a restoration assistant at Tokyo Koon and hopes to pursue her career in the film and heritage sector. Through FOCAL International's mentoring scheme, she wishes to learn about opportunities in the archival world and the future of archives, as well as to connect with international professionals out there.

DOLLY CHURCH

I currently work as an Archive Researcher at a Specialist Factual production company, based in London. I am passionate about history and technology, and love working with archive as a synthesis of these two passions — unearthing unseen footage, discovering new stories and working with different formats. Through this scheme I am hoping to develop my skillset, meet new people and broaden my horizons in the archive industry.

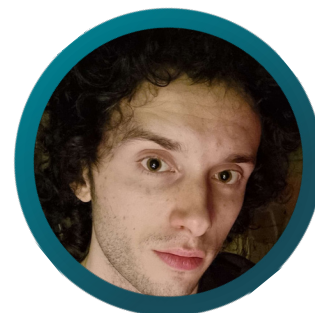


GIORGIA AMODIO

Giorgia Amodio is an Archive Producer and Junior Clearance Supervisor with experience in documentary and narrative series and with a knowledge of international footage, music, stills archives and non-traditional sources. She has been working with major film production companies both in Italy and overseas curating the entire lifecycle of archival assets ensuring compliance with legal frameworks from pre- to post-production.

GUY DEBOO

Guy has a History BA from the Royal Holloway, University of London, where he pioneered and founded the Royal Holloway Cinema Society during the pandemic. With a passion for history and film, Guy joined the FOCAL Mentoring Programme to learn more about the archive industry and develop his professional career.





JESS BROWN

I am excited to take part in FOCAL's mentoring programme. Since my Fine Arts degree, I have enjoyed working with archival material; working in an archive library for 2 and a half years and then as a freelance archive researcher in TV for the past year. I'm looking forward to being able to use the programme as an opportunity to network, get tips on using and clearing archive as well as gain more insight into navigating the film and TV freelance world.

LAURA WEATHERBURN

As an Archive Producer, I've been extremely fortunate to contribute to a rich and varied range of documentaries including the BAFTA and RTS Yorkshire award-winning 'Libby, Are You Home Yet?' by Candour Productions. Coming from an advertising background, my research and licensing work with brands and agencies has equipped me to navigate the artistic, legal, and ethical considerations of using archival content in campaigns.



LINDA OGUNSANYA

Linda is a creative professional who joined the FOCAL Mentoring Programme to develop her career in post-production. With a strong background in archive research and post-production management, Linda is hoping to learn more about the footage industry and further expand her network.

MARGAUX CHALANÇON

Margaux Chalançon is an audiovisual archivist and freelance post-producer, currently based in France. After several years of post-producing in Beirut, she then specialized in film preservation and restoration, obtaining her Masters from the Elias Querejeta Zine Eskola. She now combines her interest for audiovisual archives with her post-producing experience.



MARIE BERTHOM

During my film studies, I realised that what interested me the most was archive footage, particularly its valorisation. That's why, after my Masters, I trained as a researcher at the INA school. Having had the chance to work on various projects with Le Chaînon Manquant, I'd now like to have the tools I need to work as a freelance researcher. I'm particularly interested in non-professional footage and projects based on art history and pop culture.

MAYA LABIADH

Maya joins the FOCAL Mentoring Programme with a diverse background, she's finishing her Master's Degree in Film Heritage from INA SUP after getting a BA in Historical Science from the University of Strasbourg. Maya was honoured to take part in the Student Jury of the FOCAL Awards 2023. She's currently doing an internship at the Cinémathèque Royale de Belgique in Brussels.



UNLOCKING CREATIVITY: A DEEPER DIVE INTO GENERATIVE AI VIDEO

Greg Aslangul, Head of Sales, Orchard Clips

Generative AI (GEN AI) has become a buzzword in tech circles, fueled by myriad LinkedIn posts and conference discussions where there are more questions than answers. But beyond the hype, how does this technology impact video content creation? In this article, we will explore the developments, applications, and challenges of GEN AI video.

GEN AI is a remarkable innovation that produces content from minimal input. Imagine videos brought to life from mere text descriptions, original music compositions inspired by genre prompts, and art created in the style of famous painters—all thanks to the power of artificial intelligence. But GEN AI is not just a scientific marvel; it is a tool poised to transform how we approach creativity.

Specifically, let us delve into GEN AI video — a smart technology that learns from data and understands language. By inputting anything from a single keyword to a detailed script, the AI generates video clips, subtitles, music, and seamless transitions. The implications are vast: from revolutionizing production workflows to redefining how we consume visual content, GEN AI video creates both exciting new possibilities and potential concerns.

GEN AI has taken a quantum leap forward in 2024, and one of the most remarkable examples is SORA, a text-to-video model developed by OpenAI. In February 2024, SORA unveiled its AI-generated videos, impressing viewers with its ability to create minute-long films while maintaining 'realism' and following user prompts.

One of the most eye-catching examples was an historical depiction of California during the gold rush, highlighting the implications for those who work with archive footage: It could allow producers to generate realistic footage without relying solely on existing archive or where none exists. It provides a cost-effective way of creating historical scenes, bridging gaps in visual storytelling.

Another remarkable example of SORA's ability is the short film *Air Head* by the Toronto-based pop band and filmmaking collective, Shy Kids. In this playful creation, SORA brings to life a character—a man with a balloon for a face—in a variety of scenarios, including travelling on a busy subway train. While some anatomical details occasionally warp, the film's post-processing, original music, and voice-over demonstrate that SORA can be a powerful tool. The film was produced in just one and a half weeks.

Toys "R" Us recently made history by releasing the first-ever AI-generated brand film using OpenAI's SORA. In a one-minute video, SORA tells the story of the company's mascot, Geoffrey the Giraffe. The video was revealed at the Cannes Lions Festival and garnered mixed reactions. While some found it impressive, others labeled it as "creepy" or "trash." Notably, the video is not entirely AI-generated; corrective visual effects were applied to perfect it, and an original music score was added in post-production. This groundbreaking use of GEN AI in commercial work could potentially disrupt the digital entertainment market, offering a cost-effective and efficient alternative to traditional video production.

For now, OpenAI has no immediate plans for a public release of SORA, instead, they have shared it with third-party safety testers, ensuring its responsible exploration and development. However, in a recent interview with the Wall Street Journal, OpenAI's Chief Technical Officer, Mira Murati, said that Sora will be released "definitely this year but could be a few months."

One of GEN AI's other recent breakthroughs is Emote Portrait Alive (EMO). This tool can animate static portrait photos, infusing them with realistic speech or singing. EMO transforms a single image and audio input into expressive, high-quality videos.

EMO is not just a novelty; it has the potential to revolutionize the entertainment industry. By animating static images into dynamic characters, it introduces fresh dimensions to animation and virtual experiences, streamlining the animation process, making it more efficient and cost-effective.

But EMO's impact extends beyond entertainment. It breathes new life into historical content, allowing us to "resurrect" iconic figures from the past. Take, for instance, a striking demonstration by Alibaba, the Chinese tech giant. They fed EMO a single image of Audrey Hepburn and brought her to life, having her sing a cover of an Ed Sheeran track. The result? Lifelike animations bridge the gap between eras, bringing historical figures to contemporary audiences. However, whilst possessing a certain 'wow-factor,' there are clearly multiple copyright issues with any commercial use of this example.

On May 14, 2024, Google announced Veo, their most advanced video generation model to date. Veo is designed to assist filmmakers by generating high-quality 1080p resolution videos over a minute long using text, image, and video prompts. Eli Collins, VP of Product Management at Google, stated: "Veo is our most capable model for generating high-definition video. It is designed to understand a user's creative vision and generate video that closely represents it — accurately capturing a prompt's tone and rendering details in longer prompts."

While not yet fully available to all users, Veo has the potential to revolutionize video production, making it accessible to filmmakers, creators, and educators. Google plans to integrate Veo's capabilities into YouTube Shorts and other products in the future.

The most recent development is Runway's Gen-3 Alpha, that was released in June 2024, representing the next generation of models. Gen-3 Alpha boasts significant improvements over its predecessor, Gen-2, including improved consistency and motion. Trained jointly on videos and images, Gen-3 Alpha powers Runway's Text to Video, Image to Video, and Text to Image tools. Notably, it claims to excel at generating expressive human characters, unlocking new storytelling opportunities.

Within weeks of Gen-3 Alpha's launch, a Volvo AI Ad was created in under 24 hours by a single individual using the tool. Rick Deckard, the creator, used Gen-3 Alpha to generate all the shots. After the initial edit, minor adjustments were made in Adobe After Effects to perfect details like the logo, license plate, and duplicate cars. Notably, producing this ad on location would have required days or even weeks and could have incurred costs of up to \$500,000 or more.

GEN AI clearly has the potential to reduce the cost and time associated with video production. A report by Gartner claims that by 2030, it is conceivable that a major blockbuster film could be released with 90% of its content generated by AI. This shift could result in savings of millions of dollars and countless hours of labor for filmmakers and studios alike.

Moreover, GEN AI fosters enhanced creativity in video content. It empowers users to explore a wide array of styles, genres, and themes, pushing the boundaries of conventional filmmaking. Additionally, it improves the accessibility and quality of video content by enabling the generation of videos in multiple languages, formats, and resolutions.

However, as Sam Altman, president of OpenAI, has himself highlighted, GEN AI is not without its challenges and risks. One of the primary concerns is the potential loss of human touch and authenticity, as AI-generated material is likely to lack the emotional and artistic expression found in human-created works. So, while many of these new tools' capabilities are impressive, matching the nuanced perspectives and artistic sensibilities of human filmmakers remains a distant goal.

Ethical and legal issues also loom large, with the possibility of generated videos infringing on copyright, privacy, and consent laws. Furthermore, technical and quality issues, as well as inaccuracies could undermine the realism and reliability of AI-generated videos. In response to this, YouTube rolled out a new policy in March requiring creators to label whenever realistic content is made with altered or synthetic media. Vimeo announced this month that they were following suit.

While industry leaders are taking steps to address the quality and legal concerns related to GEN AI video, the authenticity challenge remains insurmountable. As we navigate the GEN AI landscape, recognizing this fundamental limitation is essential for informed discussions and responsible adoption within the creative and media industries.



1206146703, Bloomberg



1034280556, Jan Persson



515554000, Bettmann



1068462, Gary M. Prior

Helping you tell memorable stories

Strike narrative gold in our vast library. Explore exclusive video from prestigious partners like NBC News, ITN and the BBC Motion Gallery, plus 135 million archival stills covering diverse subjects and time periods.

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Explore editorial video

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BBC Motion Gallery



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sky NEWS

FOCAL EXECUTIVE

CHRIS HULSE

BBC STUDIOS / HEAD OF MOTION GALLERY



BRIEF EXPLANATION OF YOUR COMPANY.

Motion Gallery is part of BBC Studios, the commercial subsidiary of the BBC. Motion Gallery represents the BBC's TV and radio archive for business to business commercial clip licencing. My wonderful dedicated team provide this service alongside our excellent sales partner Getty Images. The BBC's unique collection contains millions of assets covering world events and the BBC's creative output from 1922 to date. Our online collection can be accessed via <https://www.gettyimages.co.uk/collections/bbc-motion-gallery>

HOW LONG HAVE YOU BEEN AN EXECUTIVE DIRECTOR AT FOCAL?

I have been an Executive Director since 2022. I was previously a member of the Board for 5 years from 2014.

WHAT IS THE MOST FULFILLING ASPECT OR INSPIRED YOU FOR JOINING THE FOCAL EXECUTIVES?

I am privileged to have been working in the broadcast archive business for 36 years. Having previously been a Board member I knew the value of a body which represents the whole business community. It's a really positive experience to work with like-minded individuals who are collaborating for the common good. When the opportunity arose I was very happy to rejoin and provide whatever support I can.

WHAT DO YOU SEE AS THE MOST IMPORTANT ASPECT FOCAL SHOULD BE WORKING ON, FOR THE INDUSTRY AND ITS MEMBERS?

From an industry perspective I think that FOCAL should continue to protect the rights of content owners. This is a valuable role given the speed of development and potential impact of AI in the footage business.

FOCAL should also continue to support its members with training opportunities. These are vital given the pace of change in the industry and the number of people joining the research community.

HOW DO YOU FEEL THE INDUSTRY HAS CHANGED?

As the costs have come down we have seen significant growth in digitisation, cloud-based storage and delivery solutions. This has been highly beneficial to both the libraries and their clients.

The COVID lockdown drove the market towards archive programming which has thankfully continued.

The immediate challenge for the industry is the impact of the economic downturn. This has further tightened production budgets and turnaround times, whilst costs have increased.

WHAT IMPACT DO YOU THINK FOCAL HAS HAD ON THE INDUSTRY NOW AND FOR THE FUTURE?

FOCAL understood the threat of the Hargreaves Review and successfully lobbied for a fairer outcome for footage licensing and copyright. A huge benefit to the whole industry.

The FOCAL Awards continue to provide one of the few opportunities to celebrate the achievements and quality within the archive community.

FOCAL continues to provide training opportunities for members who are new to the industry or require new skills.

FUN QUESTIONS:

WHAT TALENT ARE YOU MOST PROUD OF?

My photography. I am strictly an amateur but I think that I have a good eye.

WHAT DID YOU ENJOY MOST ABOUT YOUR JOB LAST YEAR?

After a few false dawns I arranged, and helped to deliver, a Neurodiversity awareness presentation to my Division. This is an area of diversity and inclusion that is really important to me. The positive reaction and feedback was really heart warming.

IF YOU COULD ONLY WATCH ONE MOVIE OR TV SHOW FOR THE REST OF YOUR LIFE, WHAT WOULD IT BE?

"The West Wing". The acting talent and scriptwriting were extraordinary, plus there were 7 seasons.

WHAT IS THE BIGGEST RISK YOU'VE TAKEN? (EITHER IN YOUR WORK OR PERSONAL LIFE).

I moved down to London, away from my family and friends, for a six-month contract job. I'm still here.

IF YOU COULD INVITE 3 PEOPLE OVER FOR DINNER DEAD/ALIVE, WHO WOULD IT BE?

Dave Grohl would be my first choice. I love his music, he tells great stories and is a really nice guy. Then Buzz Aldrin, the last surviving Apollo 11 astronaut and second man on the moon. Finally Tom Kerridge on the understanding that he's cooking.

FILM FULL CIRCLE (THAT'S THE ARCTIC CIRCLE)

Simon Clark, Simon Clark Limited Film and Media Consultants

How photosensitive film has evolved over 200 years from the world's first image capture medium into the world's safest and most environmentally friendly data storage media.

OUR HISTORY

Photosensitive film has been used to capture images for almost 200 years – the first photograph is widely accepted to be *View From The Window at Le Gras* taken in 1826.

The first moving images captured on film were almost 150 years ago, *The Horse in Motion* in 1878.



Throughout the 20th century motion picture film was the dominant image capture medium and also formed the basis of one of the first Television systems in the 1930's with John Logie-Baird's competition to the Marconi-EMI system at the BBC. This was also the first ever film 'scanner'.

In this process, productions were shot on film which was passed immediately into a processing bath and then scanned with a cathode ray tube (CRT).

That's 25,000 volts underwater and using arsenic to increase the processing speed. (the system was not a commercial or Health and Safety success).



Home movies, Hollywood, Bollywood and Global blockbusters, Military and Scientific testing and pretty much all our recorded history was captured entirely on film until the 1970's when videotape became more commonplace.

Even then, it wasn't until the 2010's that digital cameras with the same resolution and latitude as film became available.

Today, many commercials and movies are still acquired on motion picture film – around half of this year's Oscar nominees and the latest blockbusters from the James Bond, Jurassic World and Star Wars franchises, for example.

Although the film is usually digitised almost immediately after processing (certainly in a 'Digital Dailies' or 'Scan Once' workflow) the images captured on film have a certain depth, look and feel which digital cameras struggle to meet.

And 35mm film is at least 4K resolution (theoretically, 22K resolution!).

MAGNETIC TAPE IS DEAD (?)

Film remains the most durable media humankind has ever used - we can still watch films made during the First World War whereas Gulf War footage shot on magnetic tape in 1990 is increasingly difficult to digitise, either due to tape degradation or a lack of working tape machines.

It's interesting to note that no new videotape decks have been made for over 20 years whereas there are a number of companies (DFT, Blackmagic, MWA, Filmic, Lasergraphics, Filmfabriek etc.) who are actively developing new film scanning technology.

What many of us don't consider is that magnetic tape, and the magnetic surface used on Hard Disk Drives (HDD's) is analogue in its composition – its not 'digital' at all. In fact, the only truly 'digital' storage medium is a Solid State Drive (SSD).

DATA, DATA AND MORE DATA

The amount of data we produce doubles every year. In 2024 it is estimated to be around 88 zettabytes (that's 88 trillion gigabytes), in 2025 it will be around 175 zettabytes.

And where do we store this data? Where do we store our history? Well, we often confidently state "the Cloud" which is, of course, just a number of huge warehouses full of servers, HDD's or SSD's drawing massive amounts of energy in power and air conditioning.

We also store locally on HDD or SSD or on LTO magnetic tape – 'best practice' expects at least three copies.

All of these methods carry an amount of risk, especially any data that's on-line only. Cybercrime is estimated to cost the global economy around \$10.5 Trillion every year. That's just financial cost – what would be the human cost of a historical archive being lost?

Storing on magnetic tape, SSD or HDD will always carry the risk of data corruption by power failure or equipment fault.

The only way to keep data on HDD, SSD or LTO alive over time is to migrate the data from disk to disk or tape to tape in a never-ending cycle.

This is due to the change and obsolescence of the various storage devices, the hardware and software interfaces to them, and of course the lifetime of the storage medium itself as well as the file formats used.

To reduce the risk of data loss due to this technology obsolescence, migrations are typically performed every 5-7 years, and this migration in itself has a risk of data loss and corruption and with a significant cost and carbon footprint associated with it.

So really not a good strategy to keep data alive and authentic over decades or centuries.

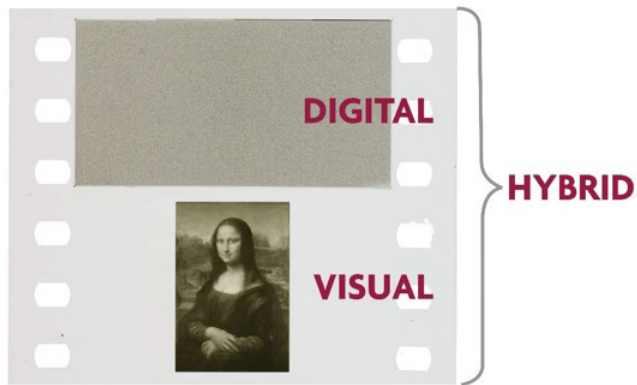
'ANALOGUE' FILM FOR DIGITAL DATA?

In 2009, a Norwegian company named Piql, started a journey of research and development to "convert" its film printing technology (known as the Cinevator), used on many major motion picture films worldwide, to enable data, rather than just images and sound, to be stored onto film.

This was done with the realisation that data stored on film cannot be hacked, modified or deleted, cannot be destroyed by electromagnetic weapons or nuclear radiation and has unique longevity and durability properties of more than 1000 years.

Piql converted photosensitive film into a digital information carrier, named piqlFilm, that can store bits and bytes in super-high resolution QR-codes.

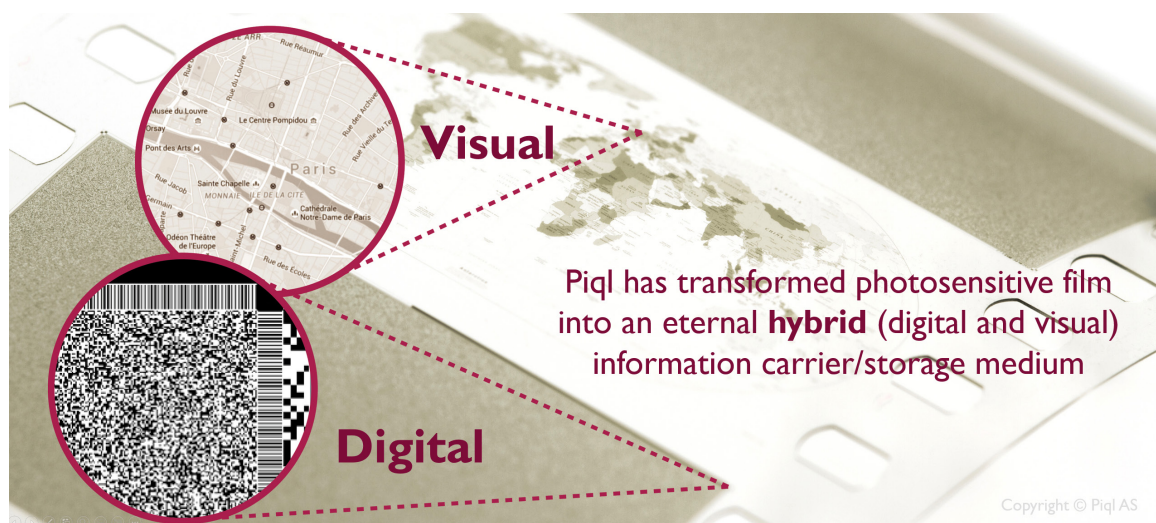




This means documents, images, videos, sound and entire databases in digital form can be stored together with a visual representation of the same - on the same storage medium.

The data is stored on the piqlFilm in a QR-code represented by microscopic datapoints or square pixels, that is not only black or white (representing a 1 (one) or a 0 (zero) but also shades of grey.

The technology used to recover the data from the piqlFilm is all open-source and non-proprietary. Indeed, if the worst was to happen and civilisation were to be destroyed (probably by dinosaurs or aliens - we've seen the films) then all that's required is a light source, an image capture device and a computer to recover our history.

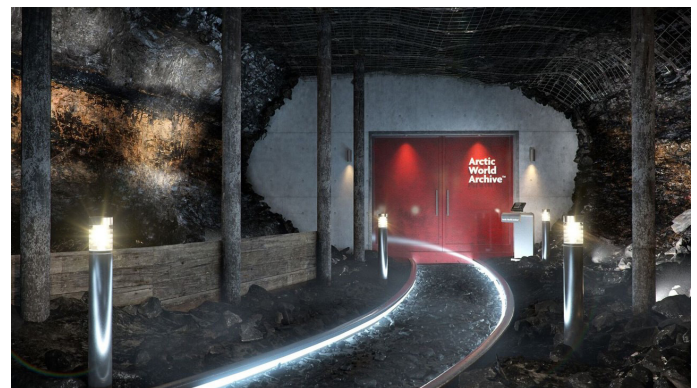


POLAR BEARS AND PERMAFROST

Obviously, any film storage warehouse, with the appropriate humidity and temperature can keep film in perfect condition for many years.

But Piql found the ideal long-term storage in a decommissioned mine in Svalbard way above the Arctic Circle. The Arctic World Archive, located on an island in the Arctic Ocean, between the top of Norway and the North Pole, keeps film protected 300 meters within the side of a mountain, protected by permafrost (and some polar bears).

This the most sustainable data storage solution possible. There are no servers and no cooling required.



So, film has come full circle – from the world's first analogue image capture medium to the world's safest, and greenest, digital storage media.

Eastman Kodak (one of the manufacturers of piqlFilm) use the marketing phrase "Film Forever". I think they are right.

Learn more about Piql: <http://piql.com>

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 much-loved entertainment shows.

How to Find Footage with Sky Clip Sales

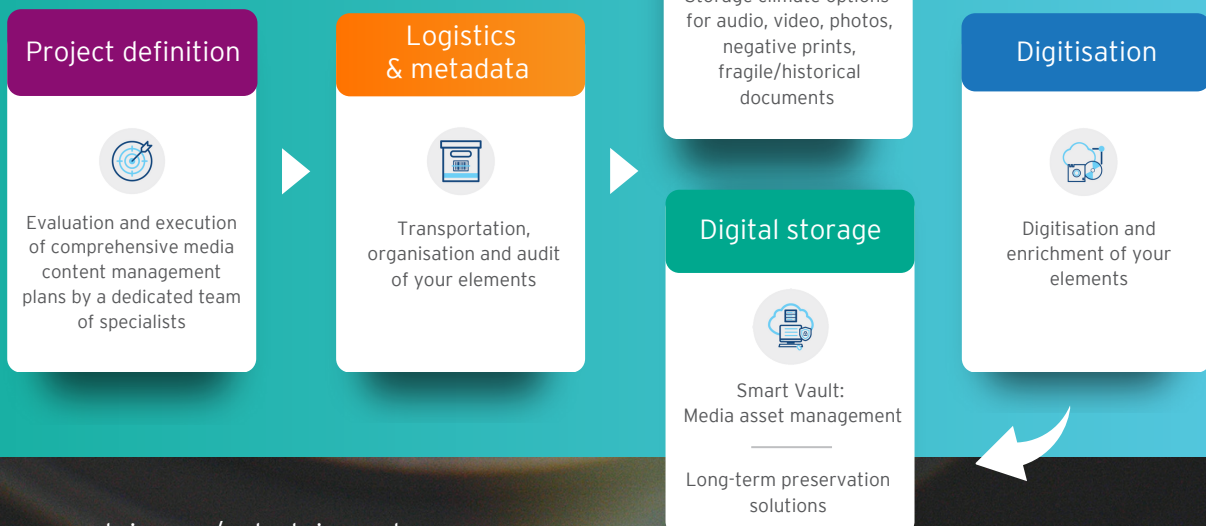
Our team has many years' experience working with our content and can research our archives to find the perfect shot for your production. We will personally take you through the whole process, from research to delivery, licensing through to invoicing.

You create, we preserve.

As media recording and storage technologies continue to evolve, it's essential to have a proactive archiving strategy when it comes to preserving your irreplaceable content and collections. Iron Mountain Media & Archive Services provides the industry expertise and cutting-edge technology to protect your media assets across their entire lifecycle, including climate-appropriate storage and logistics, analog or physical format remediation, digitisation, digital preservation, and distribution.

You create; we preserve, protect, and help you monetise your valuable media assets, whether they are tapes and hard drives, photographs and film, props and costumes, musical instruments, or personal collectibles - we ensure their potential now and in the future.

Iron Mountain's holistic approach to preserve, access, and monetise your media content.



ironmountain.com/entertainment

FOOTAGEFEST 2024

SEPTEMBER 26-28TH

MARINA DEL REY MARRIOTT



International content expo FootageFest has released their list of exciting panels for its three-day soiree this September at the luxurious beach-side Marriott Marina Del Rey!

Headlining the panels will be its main event – the good, the bad, and the ugly regarding the controversial use of Artificial Intelligence in today's film, TV and online programming. The rest of the lineup brings you the latest on international government libraries, a crowd favorite 'Historical Show & Tell', an exploration of viral videos, a footage case study commemorating the 60th anniversary of the tragic assassination of John F. Kennedy, and much more. All this among a marketplace of over 40 vendors and days of sponsored networking events

Full Schedule Announced

<https://www.footagefest.com/schedule-2024>

FOCAL

SUMMER PARTY 2024

VIEW THE PHOTOS

A delightful night was had at the FOCAL Summer Party this year, which took place at the BFI Balcony Bar, London, overlooking the River Thames.

It was wonderful to see so many members and non-members who mingled, networked and enjoyed the warm weather and vibrant atmosphere. The donuts were a hit too!

Photos thanks to Sandra Coelho.

[Visit our website](#) to see all the pictures.

Stay tuned for further FOCAL Events!



REVITALIZING CLASSICS: PRASAD CORPORATION'S CUTTING-EDGE COLORIZATION SERVICES

In the ever-evolving landscape of media and entertainment, the revival of black-and-white classics through colorization is emerging as a powerful trend. Prasad Corporation, a pioneer with over six decades of experience in the M&E ecosystem, stands at the forefront of this revolution. By leveraging advanced AI and proprietary workflow, Prasad Corp is transforming the way audiences engage with classic films, offering a seamless blend of nostalgia and modern appeal.

TECHNOLOGICAL EXCELLENCE AND INNOVATION

Prasad Corporation's commitment to innovation is evident in their use of cutting-edge AI technology and proprietary workflow for film colorization. Unlike traditional methods that were time-consuming, expensive, and often yielded subpar results, Prasad Corp's approach ensures high-quality, cost-effective, and visually stunning colorization. Their proprietary workflow and tools, developed through extensive research and training, use AI to identify the right colour palettes based on the era and content of the film, ensuring historical accuracy and aesthetic integrity.

The integration of AI technology not only streamlines the colorization process but also enhances the final output, making the colours appear more natural and truer to the original vision of the filmmakers. This technological prowess positions Prasad Corp as a leader in the industry, providing filmmakers, post-studios, stock video companies, advertising agencies, and media houses with unparalleled colorization services.



UNMATCHED EXPERTISE AND EXPERIENCE

Prasad Corp's rich legacy in the industry is a testament to their expertise and dedication to the craft. With over sixty years of experience, they have developed a deep understanding of the nuances involved. This extensive background enables them to approach each project with a unique perspective, ensuring that the colorization process respects the original aesthetics of the film while injecting new life into the visuals.

Their team of competent, creative, and technical artists meticulously transforms black-and-white classics into vibrant colorized versions. This careful attention to detail ensures that the essence of the original film is preserved, while the new colours enhance the storytelling and visual appeal. The manual intervention by creative artists ensures the authenticity of the colorization, bringing the director's vision to life with accuracy and vibrancy.

THE IMPACT OF COLORIZATION

Colorization is more than just adding colours to old films; it's about renewing the content and making it accessible to new audiences. Studies have shown that colorized films engage younger viewers more effectively, bridging the gap between generations and introducing classic stories to a broader audience. By colorizing films, content creators and distributors can tap into new revenue streams, from reimagined classics to enhanced educational materials and shareable social media content.

Prasad Corp's services provide a unique opportunity for TV broadcasters, film owners, stock video companies, and film archives to monetize their existing content. The revitalized films not only attract a new generation of viewers but also offer fresh revenue opportunities through digital platforms and contemporary distribution channels.



UNMATCHED CAPACITY AND INFRASTRUCTURE

Prasad Corporation boasts the largest colorization facility in the world, capable of colorizing 100 minutes of content per month. This immense capacity ensures that they can handle projects of any scale, meeting the demands of a dynamic and fast-paced industry. Their facility, combined with their technological expertise and artistic talent, makes them the go-to choice for content creators, distributors, and stock video companies seeking top-notch colorization services.

WHY CHOOSE PRASAD CORPORATION?

Choosing Prasad Corporation means entrusting your projects to a company with an unwavering commitment to preserving cultural heritage. Their technical excellence, combined with a passion for storytelling, ensures that your content not only meets market demands but also stands the test of time. The use of advanced AI and proprietary workflows, along with the largest colorization facility in the world, sets them apart in the industry, making their colorization services highly sought after by those looking to breathe new life into their black-and-white classics.

In a global market hungry for visually captivating content, Prasad Corp's colorization services stand out as a key driver of engagement and revenue. By revitalizing your content with their expert touch, you can captivate audiences and capitalize on the growing trend of colorized films.

CONTACT US TODAY

Contact Prasad Corporation today to discuss how their cutting-edge colorization services can transform your content and help you tap into new markets.

Interested in knowing more? Or do you have a project on hand?

Please write to us at info@prasadcorp.com

[Watch our showree!](#)

www.prasadcorp.com

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FOCAL
INTERNATIONAL