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Editorial

FOCAL should be “looking out; not in” and “promoting a dialogue” between the many different types of professionals who make up the worldwide archive industry. So say two of our impressive international panellists in response to our deliberately provocative Questionnaire. And in his thoughtful response to some of the same questions, FOCAL’s new Chair of Patrons, Lord David Puttnam, stresses the danger of massive media corporations ‘owning’ history if it is not successfully ‘democratised’.

Archive Zones also gives significant space to a writer (who prefers to remain anonymous) whose openly angry letter raises issues about the status of researchers and the multifarious roles they can be asked to play without appropriate ‘compensation’, as our American cousins would call it.

So, plenty of food for thought as we start 2006 by asking important questions. Hopefully, as the year progresses, we will get some equally important answers from our truly international readership. The floor,

as they say, is yours. We would be delighted to hear from you.

Meanwhile, FOCAL International’s Awards reach their third birthday in May – growing in prestige and ambition every year. This issue of *AZ* brings you news of the record entry and the final nominations for those coveted prizes.

And FOCAL is delighted to welcome its new Chair, Sue Malden (*Stop Press* p.22). We wish her a long, happy and important ‘reign’

Michael Archer
 Editor

Archive Zones is always delighted to hear from you!
 Please send your articles, news, views and comments to the editor at info@focalint.org

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ITN joins Google to launch Video Marketplace

ITN is partnering Google in the launch of its innovative Video Store – the first open video marketplace where consumers can buy and rent a wide range of video content from ITN, as well as major television networks, cable programmers, independent producers and film makers

Google customers will be able to find and download video clips specially selected from ITN Archive's 680,000 hours of footage. These include key events in 2005, such as Hurricane Katrina and the death of Pope John Paul II, as well as historic clips dating right back to one of the earliest known pieces of moving imagery, the coronation of Tsar Nicholas II in 1896.

ITN Multimedia is also providing a variety of shorts, including a daily *On This Day in History* – review of momentous events from the past.

People who visit the Google Video homepage at video.google.com will be able to browse the Video Store

directory, or search by simply entering keywords into the search box.

iPod and Sony Playstation Portable users will be able to download and watch any non-copy-protected content from Google Video, and even get it specially optimized for playback on their devices. The Google Video Homepage will be accessible throughout the world soon; however premium content in the Google Video Store will, initially, only be available in the U.S.

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...links up with Microsoft

Following the announcement of ITN's partnership with Google in the launch of its Video Marketplace, ITN Multimedia signed a deal with MSN to supply news and a variety of entertainment content for its new video channel *MSN Video*, launching in mid February.

The new service features news, entertainment and archive content

using ITN archive footage along with material from the British Pathé, Reuters, Granada, Channel 4, FOX News and FOX Movietone collections.

The new MSN Video News service will be supported by feature content from ITN such as *On This Day in History* and MSN Video users will also have access to ITN's famous *And*

Finally... collection which pulls together some of the more quirky and weird stories each week. The service will also feature lifestyle content, including music and fashion.

Chris O'Hearn, ITN Archive
(as above)

...and backs new Footage Forum

A discussion platform for the stock and archival footage industry has been launched on independently-operated industry news and information web portal Footage.info. Founding sponsor for The Footage Forum is London-based ITN Archive.

The Footage Forum is designed for all industry professionals – licensors, copyright owners, researchers,

cinematographers, licensing first timers, producers and consultants. Registered participants can choose from a whole range of Avatars – the thumbnail images which appear beside contributor's names – taken from the ITN Archive's British Pathe collection.

Chris O'Hearn, Commercial Director for ITN Archive, said "The great thing about this industry is that we all have firmly held opinions yet still have so

much in common. There hasn't really been a simple forum where people can say what they find good, bad and infuriating about television, footage and the industry in general."

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Chris O'Hearn, ITN Archive
(as above)

Britain reviews its Intellectual Property policy

The UK government has initiated an independent review of the UK's Intellectual Property 'framework.' It is led by Andrew Gowers, former Editor of the Financial Times, who said of his mission, "I believe that Intellectual Property is at the heart of Britain's success in the knowledge economy. This review will ensure that we maintain a world-class environment for creativity, design and innovation." He will report to senior Ministers in the autumn.

His review will examine whether improvements can be made in the way in which Government administers the awarding of IP and their support to consumers and business and, as

appropriate, will make targeted and practical policy recommendations. It will look, in particular, at:

- How well businesses are able to negotiate the complexity and expense of the copyright and patent system, including copyright and patent licensing arrangements, litigation and enforcement; and
- Whether the current technical and legal IP infringement framework reflects the digital environment, and whether provisions for Fair Use by citizens are reasonable.

The Government has previously committed to examining whether the current term of copyright protection

on sound recordings and performers' rights is appropriate. This will also be

considered within the review.

The review team will consult widely with anyone who wishes to share a point of view. There is an address below for anyone wishing to contact the team. Due to the high volume of correspondence, it may not be possible to reply to inquiries personally, but all correspondence will be read and acted upon.

Gowers Review of Intellectual Property
email: gowers.review@hm-treasury.gov.uk
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A century of *The Daily Mirror* now searchable on Arcitext

Mirrorpix has launched a new website Arcitext.com which makes available online every originally printed issue of *The Daily Mirror* newspaper from 1903 to present.

The Daily Mirror is one of Britain's oldest national newspapers – first published on 2 November, 1903 – and holds the unique distinction of being the first newspaper publication anywhere in the world to use photographs (first used 7 January, 1904).

With so much content to search, Arcitext is designed primarily for ease of use, offering downloads of quality pages at the touch of a button. It is designed to help researchers across multiple disciplines but particular attention has been paid to researchers operating in the TV Production Industry.

Arcitext will greatly reduce the time and money spent on researching newspaper articles and will be available by subscription.

It offers:

- **Speed** – Access to over 1.25 million newspaper pages at the touch of a button
- **Ease of use** – Entering a simple search term (e.g. David Beckham) produces all pages containing relevant articles in seconds. Researchers no longer need to access offline library resources to find the headlines they need, saving literally days in research time
- **Context** – Researchers can see how a story was originally run. Custom search tools include front/back page and date searching.

Mirrorpix houses well over 30 million photographs accumulated since 1904 – some published as well as some never previously seen, and all are available for use in productions, publishing, licensing and syndication.

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Unjust execution, astronomy and migration feature in IWM Student Film Awards

A film about a British soldier, unjustly executed for cowardice during the First World War, has been awarded Winner of the Audience Poll in the Imperial War Museum's Fifth annual Student Film Festival. Produced and directed by Simon Clement (Staffordshire University), *Wipers*, dramatises the last days of a young man finally broken by the trauma of fighting in the trenches.

All the films screened at the Festival,

in November and December each year, incorporate archive footage from the Museum's collection or are made in response to the Museum's collections and exhibitions

The winner in the Best Documentary category was *Aperture Fever*, made by Zeeya Merali, Jenny Jopson and Iain Taylor (Imperial College, London) – a quirky look at the world of the amateur astronomer and a wonderful insight into this fascinating hobby.

The winner of Best Creative Response to the Subject of War was *Yr Ymwelydd (The Visitor)*, an un-subtitled drama in Welsh, German and English about an injured Luftwaffe pilot who hides in a Welsh farm during the Second World War. Skillfully directed by Tomos Cynnlllo Lewis, the judges were also impressed by the performances of the actors in the cast, all amateurs and members of Tomos's family.

One noticeable theme was migration and the experience of refugees. Neil Waterman and Nicole Cutts-Watson put the issue into historical perspective in their documentary *Refuge* – the experiences in Manchester of a recent Kurdish refugee from Iraq set alongside those of a Polish woman who came to Britain during the Second World War. In *An Emigrant's Tale*, Alex Cherian relates the saga of his own family, originally from India, whose ultimate destiny was closely entwined with the RAF.

The Museum is now accepting entries for the Sixth Student Film Festival. Details at www.iwm.org.uk/cinemafestival or www.thehistorychannel.co.uk

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...and IWM's grant to digitise archive

The Imperial War Museum has been awarded £997,000 from the UK's Public Sector Research Exploitation fund (PSRE) to advance the digitisation of its collections, particularly the 20,000 hours of film and video archive.

The collection includes the 1916 film *The Battle of the Somme* (which recently became the first 'document' from any British archive to be accepted into UNESCO's Memory of the World Register); the Oscar-winning Second World War documentaries *Desert*

Victory and *The True Glory*; and huge quantities of material recorded by cameramen of the services' own units.

The grant will enable the Museum to offer increased access and maximise the commercial potential of the archive. Eventually, researchers will have remote access to enhanced cataloguing, research and viewing facilities, as well as the means for online payment and licensing and, increasingly, a system of online delivery.

The project builds on a major undertaking by the IWM in 2005 to

digitise thousands of images, works of art, documents and sound recordings.

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Footage Foundry acquire live dramas and exclusive Mid-East interviews

Footagefinders has acquired several new collections, including dramatic scenes of emergency first responders to fires, plane crashes, auto accidents, and homicides in the New York tri-state area (from the 1970s to present day) plus extensive coverage

of New Orleans before, during and after Hurricane Katrina, including outstanding footage of Louisiana Delta Music.

They have also added exclusive interviews with famous Arab-Americans to their Mid-East and Global Conflict Collections. Interviews

include Hollywood Producer/Director Mustapha Akkad who recently died from wounds sustained in the November Amman Hotel bombings.

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'Fathers 4 Justice' footage now at L'Atelier des Archives

The French footage sales company l'Atelier des Archives has recent footage of 'Fathers 4 Justice' – the group that was accused by Britain's *Sun* newspaper of preparing to kidnap Leo Blair, the son of British Prime Minister, Tony Blair.

This footage is part of a new collection held by l'Atelier des Archives following an agreement, signed in December, with Compagnie des Phares et Balises for the current affairs programme *Forum des Européens*.

Forum des Européens is a weekly programme, which started in 2001 and deals with all aspects of the life of European people. It has already produced more than 500 reports covering all European countries. L'Atelier des Archives' new deal also gives it access to the rushes of this programme.

Created in 2004, l'Atelier des Archives now represents more than ten collections, including British Movietone and Moving Image in

France plus AFP Video, Paris Premiere, Erik Durschmied and Roger Pic Archives, as well as amateur films.

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Moving Images' BTA collection

Footage belonging to the BTA (British Tourist Authority) is represented by Moving Image Communications. The collection, dating back to the 1930s covers all aspects of Britain and features landscapes, landmarks, cities, culture, traditions, occupations, working life, leisure and entertainment.

It includes a series of 30 Public Information films made between 1930 and 1941 by the TIDA (Travel and Industrial Development Association) – farmers harvesting their fields, everyday working life in London, production lines in factories, British architecture, sports and seaside

holidays. TIDA also includes an extraordinary film about colonialism in Africa.

The archives also feature main UK landmarks from Stonehenge to Hadrian's Wall, via Castle Howard.

Moving Image Communications Ltd
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Jenny travels with Burglar Joe

Film Images team member Jenny Hammerton has just returned from Austin Texas where she attended the Association of Moving Image Archivists (AMIA) conference – where film archivists from around the world met to discuss latest developments in film preservation and restoration.

Jenny took with her *Help Yourself*, a wonderful COI film made in 1950 showing how Joe, a professional burglar, is helped out by the carelessness and naivety of the British public. Particularly poignant at this time is a superb chase sequence involving a London Routemaster bus, since the last chance to ride on one of these buses was on 9 December, 2005.

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Infax – the new search route for 60 years of BBC archive

BBC Motion Gallery has launched Infax online – a text-based site, which allows customers to search the entire BBC archive for footage. The archive covers over 60 years of broadcasting on BBC and includes complete programmes, selected stockshots and news.

Customers wishing to use Infax can register with BBC Motion Gallery at no cost.

The BBC library covers all genres from entertainment and natural history to all the major news events of the 20th and 21st centuries. A core collection of clips from the archive can be found at www.bbcmotiongallery.com and the rest of the archive can now be searched through the text-based Infax pages on www.bbcmotiongallery.com/infax.

Customers can search a specific catalogue or story by date or genre

and also set up and use workbooks to save catalogue items and email them to colleagues or to a team at BBC Motion Gallery. Email alerts can give instant notification if BBC transmits an item about any topic of particular interest.

BBC Motion Gallery
email: motiongallery.uk@bbc.co.uk

BBC Motion Gallery expands to over 100 years of world history

BBC Motion Gallery, the footage sales arm of BBC Worldwide, has concluded an agreement with Nugus/Martin Productions to distribute worldwide its historical archives, covering 100 years of footage – dating from scenes of Russian Czar Nicholas and his family in 1896 via Pearl Harbour and the Moon Landing to the most recent war in Afghanistan. The deal extends the start date of the BBC-distributed archive from 1955 back to 1896.

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Saving the world's audiovisual archives...

Tunis summit proposals go to the UN

The World Electronic Media Forum (WEMF), established by the World Broadcasting Unions (WBU) held an important meeting in Tunis at the end of 2005, as part of the World Summit of the Information Society (WSIS) – a body set up by the General Assembly of the United Nations in 2001.

FIAT/IFTA (International Federation of Television Archives) took the opportunity to raise the plight of endangered broadcast archives. Sue Malden (Programme & Production Commission Chair and newly-appointed Chair of FOCAL) chaired a session entitled 'Saving the world's audiovisual archives for the 21st century'. The distinguished panel included representatives of European

Broadcasting Union, Egyptian Television, URTINA (Africa), Caribbean Broadcasting Union, RAI and National Geographic Society.

Sue Malden's concluding summary was delivered not only to an audience of over 300 delegates but also to the Secretary General of the United Nations, Mr Kofi Anan. The main conclusions were:

- The world's key broadcast audiovisual archives (including internet output) must be preserved for future generations.
- Audiovisual records must become more accessible to all.
- An adhoc group should be established with representatives from UNESCO, WBU, FIAT and other relevant bodies

and financial institutions.

- This group to propose and implement an action plan for the preservation of endangered archives – embracing training, digital storage, access and specific help for developing countries.

Sue Malden

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Getty's Olympic photo deal

As the Photographic Agency to the International Olympic Committee (IOC), Getty Images is covering the 2006 Winter Games in Torino, Italy (10–26 February 2006).

They will deploy 20 renowned sports photographers, working closely together with a team of 30 supporting staff. They will use the very latest fiber-optic technology to upload more than 750 images daily from the Games to www.gettyimages.com in real time. The best images of each day's action will also be posted on

www.gettyimages.com/sportsarena, the global source for sport coverage.

Getty Images has covered nine winter and ten summer Olympic Games. During the 2004 Athens Olympics, 14,000 unique images were captured and made available to over 70 magazines and 150 newspapers.

Getty Images

www.gettyimages.com

Martial Arts hit WPA

The WPA Film Library has added an exciting new collection of contemporary martial arts material. The raw footage documents both experts and beginners, women and men (and some children), practising fighting styles on three continents.

The collection features familiar and lesser-known arts – French kickboxing, Naginata, Eskrima, Tai Chi, backhold wrestling and

more. From the dance-like style of Capoeira to the unexpected strategies of 'drunken boxing', practitioners show their skills. Other highlights include U.S. Airborne Rangers practising hand-to-hand combat and an interview with film/television director Stanley Tong.

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www.wpafilmlibrary.com

60 years of the COI...

Peter Steel celebrates the achievements of Britain's wartime propaganda machine

April 1 this year – no connection with April Fool's Day! – marks the 60th anniversary of the Central Office of Information (COI) – the government agency that played a major role in producing, promoting and distributing government messages throughout the U.K. and around the world.

During the last six decades many publicity tools have been used to promote government policy. The most popular and those with the biggest impact, have been the public information films. The Films and TV Division of the past (now known as Television) has been responsible for producing a wide variety of documentary films, public information films and commercials.

Having now retired from the COI, I look back at the enormity of output and the volume of reels distributed on behalf of successive governments. This kaleidoscope of images has provided a wonderful opportunity for professional and up-and-coming actors, directors, writers, editors and a whole galaxy of production staff to experiment and develop their skills. Many have gone on to greater success, some becoming household names.

The 1960s and 70s, were probably the most prolific period for production. In addition, a selection of sponsored films from British industry were acquired and then dubbed into many languages and sent around the world in support of British manufacturers.

Vaults in shelters

To house the huge volume of master material created, vaults were located at Hercules Road, Baker Street (earlier HQ) and Beaconsfield Film Studios. In the fields of Yeading, West London, World War II air raid shelters stored thousands of reels of classic films shot by the famous Crown Film Unit. Much of this material has now been preserved for the nation because of its outstanding portrayal of events of the Second World War and the early days of peacetime.

This unit, once part of the Ministry of Information, continued with the COI until 1952 when it was closed due to government cuts.

However, it clearly set the high standard of public information films, which has continued. The 1950s and 60s saw an increasing number of TV networks in the third world and Commonwealth countries providing an opportunity to produce regular newsreels, magazine programmes, documentaries and the creation of the London Television Service.

These programmes covered a wide range of styles and subjects from fashion, music, and British industry to scientific development. Many had presenters who brought a human touch to the content – a new development for government films. This increase in volume meant that several film crews were on location daily – a constant hive of creative activity for all concerned making COI a unique agency among government departments. It was treated with great caution by the traditional civil servant who observed some strange antics and events!

The small studio at Hercules Road also witnessed many personalities ranging from Prime Ministers for interview, pop stars, eccentrics and even a dairy cow that left more than a pinta! Oh, those were the days.

Campaign slogans

The quality and standard of these productions have been acknowledged in the film and TV industry with many programmes winning international awards – a major achievement considering the restrictive needs of government policy! Slogans of 30 years ago or more live on such as: “Coughs and Sneezes Spread Diseases”, “Clunk Click Every Trip”, “Charley Says” confirming the success and effectiveness of these campaigns.

Measuring the success of public information is difficult and does not always convey the complete picture. However, looking back to 1947 it is interesting to note a few statistics

from official sources. 16,339 reels were sent overseas in English, 76 films were dubbed in 26 languages reaching an audience of many millions. In the USA in the same year, *Western Approaches* re-titled *The Raider* was screened in 717 cinemas and grossed \$82,000. In Venezuela, official films were in 167 cinemas and the first six months of 1947 saw screenings in France earn £37,000.

In the UK the mobile projection units gave 47,000 screenings reaching an audience of 5½ million. Central Film Library (CFL) one of the world's biggest film lending libraries at that time, despatched on loan over 94,000 films viewed by nearly 4 million – an impressive result given the technology and transportation of that year.

1990 saw the birth of Footage File. This unit was established to sell selected classic Crown films in video format. This proved very popular with the home viewer with sales reaching around 250,000 units. It also made available licensed footage to the TV industry including clips not seen before in the U.K. earning revenue for the Chancellor. This unit was closed in 1997 due to government cuts and privatised under licence to Film Images (London) Ltd.

The style and exciting activities that film and TV production created during the 60s and 70s have now passed and are gone forever. COI, in particular Films and TV Division (now Television), has embraced the technological advances in the communication industry, and continues to produce commercials, public information films and corporate videos for government departments. Indeed, one programme *Climate Challenge* has recently been nominated for a FOCAL International Award. COI has had its share of critics and has been subjected to reviews to test the value and viability of output. It has produced some outstanding material and campaigns over the years and can be proud of these achievements.

Successive governments have realized the value of such an agency acknowledging the quality and professionalism and knowing that it is always ready to meet the demands placed upon it. Long may it continue.

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Beware ephemeral new technologies

Gerry Weinbren on the lessons of 50 years of videotape

One surprising entry in the list of anniversaries occurring this year, is that videotape was invented in 1956, as it is only over the past 25 – 30 years that it has had such an influence on the case of live shows, the presenter

performed in front of the TV cameras and positive film (or original reversal camera stock) inserts were fed via at least two telecines to allow mixes and other optical effects. The programmes were recorded on tape for further transmission but the NTSC system was of very poor quality.

Developments in Europe were slow with the emphasis on the non-broadcast sector, although BBC engineering developed a machine to compete with the 2-inch Ampex, which was never put into production. In Britain, the expansion brought about by the introduction of colour TV in the 70s and the growth of the commercial sector provided the impetus for manufacturers to develop or modify hardware to transform videotape into an essential editing tool. For many years, film remained the dominant production medium, with 16mm becoming the accepted television gauge. It was only in more recent times that the majority of television programmes have originated on tape.

Feeding camera signals direct to disc rather than tape is already a fait accompli, but initially with equipment designed for the amateur and in-house corporate markets. With the enormous investment in HD equipment, it is hard to believe that recording direct to hard disc for broadcast is imminent. Even feature films shot on film are being transferred to HD at stage one of the editing process. No doubt this will continue as long as 35mm film provides the highest resolution possible.

It was in the mid 70s that videotape began to affect the modus operandi of footage libraries – contemporary rather than archival at first. The introduction

Poor quality

of the Sony U-Matic ¾-inch system made the most impact. For the libraries quite a culture shock not to mention the sizeable investment in new equipment.

the footage industry. It is ironic that the technology the pundits so confidently predicted would replace film – now over a century old – is, at the tender age of 50, succumbing to a “tapeless” revolution.

Transfers to tape

Like film, it is certain that videotape will continue to be used in production for many years despite the introduction of advanced technology. The established footage houses will undoubtedly be expected to bear the cost and upheaval of installing hard disc equipment so that customers can enjoy the new instant and free service without delay!

As for the 50th anniversary of videotape, I recall that my initial contact with it was in 1963. I was co-producing programmes with Channel KCET 28 in Los Angeles and studio space was leased from one of the big three national broadcasters. On being shown the site, I was confronted by a long row of curious machines with revolving metal reels – the original Ampex model – used to record programmes as they were being transmitted three hours ahead of L.A. from the East Coast.

The early days of videotape had little or no impact on ‘footage’ because most of the programme content originated on film but more importantly because there was no means of access – the likes of Philips and Sony had yet to dream up VCR formats.

modified to record on to VCR. Originally offered as an inexpensive way of producing 'screeners' they soon became a means of acquiring archive footage transferred from well-worn 16mm show copies. This is one of the reasons why some archive footage is of such poor quality. The dirt and unsteady pictures are now a requirement of the smart young producers of history programmes "to give that genuine archive feel".

The intake of production footage originating on tape rather than film progressed at a much slower pace because it reflected the ratio of programmes being produced on tape. Those footage houses shooting specifically for library purposes favoured film and, indeed, full gate 35mm is still the preferred gauge for widescreen applications.

Bleak future

Footage houses built on tape originated collections face a bleak future as we move into the HD era. Low resolution footage cannot be upgraded for obvious reasons although historical programmes made for HD output will continue to use existing 'low res' material, in the same way that black and white archive material is used in colour programmes. Libraries fortunate enough to hold 35mm archive footage can offer clients the possibility of telecine transfer to HD. Some quite remarkable results have already been achieved; including those from fine grain interpos safety material struck from nitrate negative.

The major American footage houses are already looking to producers to provide new footage on HD and reckon that the US market will have completely converted within two years. It is difficult to predict when and how tapeless

recording from electronic cameras will impinge on the footage industry. However, some American footage libraries have acknowledged the changing technology and transferred their master tape holdings to hard disc for preview and 'low res' downloading.

Tape recording may have been invented 50 years ago but no format has enjoyed a period of service to match film's longevity, so vital for the safe storage of archival material. Can we be sure that future footage, recorded directly onto hard disc, is guaranteed a long lifespan?

The moral of the story – beware of the ephemeral nature of new technology and never junk original 35mm footage. It is a priceless asset.

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Letter to FOCAL

FOCAL freelancers are 'archive producers'!
Now it's time to lobby for proper industry recognition, pay and conditions

FOCAL freelancers are 'archive producers'!

Now it's time to lobby for proper industry recognition, pay and conditions.

FOCAL has done much for the world of freelance archive workers. I for one was an original member at a time when we simply didn't have a voice.

The ACTT (as was) did not recognise the term 'film researcher' as a grade.

To this day BECTU do little or nothing for us. Sadly, both organisations (FOCAL and BECTU) now refuse to recognise the reality of our current plight, which is namely that we now undertake a 'new' role – that of an 'archive producer'.

The term is not officially recognised by either organisation, and is only handed out as a consolation prize due to the dreadful wages that we receive – or by pressure!

This is patently ridiculous as we can now find ourselves working as 'media historians', 'lawyers', 'contractual copyright experts', 'deal makers', 'off line editors', and more. If those facts alone don't deem us to be worthy of the credit 'archive producer', then we are wasting our lives!

Media executives – it is time to wake up and smell the coffee! Stop patronising us, yelling at us, and treating us like anoraks from the local library! We *make* your programmes whilst you interview a few 'D' list celebrities, in between having large lunches and loads of cafe au lait in Soho.

We 'archive producers' respect 'real' film makers and 'real' documentary makers – so treat us with the respect that we deserve, and we will reciprocate. Especially in this new era of quick turnaround 'cut and paste' ListTV! Otherwise 'you' compound the aforementioned assertion whilst paying yourselves 'loadsamoney' and

offering us little by way of financial remuneration.

New title – new pay

It is time to lobby BECTU, PACT, The Production Manager's Association, and FOCAL, in order to make demands for this new job title to be enforced – along with appropriate pay and working conditions for the multiplicity of skills that we bring to the role. However, I do realise that this is probably going to be impossible for a couple of reasons.

Firstly, BECTU lost its teeth many years ago when Margaret Thatcher decided that the ACTT (as it was called

clear for all manner of global media to new markets over a long licence term – means our 'roles' cover many 'bases'.

These 'bases' involve 'new' responsibilities which we were not previously undertaking, and 'new' criteria that were not enforced some ten years ago.

In the old days we simply located footage for two transmissions on a UK channel and cleared copyright. Now we are caught up in the rigours of contemporary licensing procedure: e.g 'pay for play', the criteria that you pay for/license the first minute of any master ordered-up – whether you use it in the final cut, or not! (Find me a director willing to grasp this 'fact' and I'll buy him a pint! Half of them scream at you because of this! "Well don't shoot the messenger!" matey!)

Specialist roles

For those reading this who don't know our 'role', it is often expected to cover the following 'bases': – the searching of all manner of audio visual libraries/film & TV collections (both private and public) as well as having a very specific knowledge of 'the history of television', 'cinema' and 'documentary film making'. Many individuals are also expected to be 'specialist historians' in a particular field: e.g. 'science', 'natural history',

'music', 'arts', as well as licensing and clearing copyright of the said properties. This is fine.

These days I am often expected to scour newspaper, magazine and stills archives etc and undertake those clearances as well. I am also expected to have virtually gained a degree in business and mercantile law, as well as contractual and copyright law. I am then deemed to be wholly responsible for all that this entails.

Be careful here people! Licensing across all manner of 'bases' ('third party clearances', 'moral rights', 'music performance rights', 'artiste/actors performance rights', 'image rights' (logos), 'music publishing synchronisation licences', 'master

RESEARCHER REQUIRED

Specialist knowledge of USA crime and mafia-related news footage/stills archive, (circa 1970s & 80s). Previous experience of FBI research useful. Follow up work with feature film footage from Paramount and Warners.

Duration of contract 5 – 7 days tbc

Start date Immediate

Can the researcher be based at home? No.

Working hours Full Time

then) was "the last bastion of restrictive practises". Trade Unionism was almost outlawed, and – unless you work for the London Underground and are in the RMT – rendered virtually impotent in the face of the current British legal system. (I am still a member though).

Secondly, FOCAL stands for 'The Federation of Commercial and Audio Visual Libraries'. The organisation is funded by, and operates for and on behalf of, corporate culture. In many ways we freelancers are now undertaking a very differing role from archive library staffers and their management. The success of 'list' TV and the surge of archive-based 'music', 'arts' and 'historical documentaries' – which, in every instance now usually

audio/'commercial disc licences', etc) is one almighty headache. Any warranties and third party indemnities should ultimately lie with either the business affairs department of the TV/DVD company that you are working for, and/or the production company who in the old days got a media lawyer to do all this for the production. (They cost a lot; you do not!) You, as a freelance employee, are not liable for any warranties. So be very careful what you sign up to. Otherwise you could be liable and will almost certainly be blamed anyway!

Music Clearances should be undertaken by a specialist who works in that area only! They don't come cheap. If the ads from employers via FOCAL are a barometer of production company expectation of Archive Researchers – you will find yourself undertaking all of the above, along with potentially every aspect of post production paperwork, including P as T (programme as transmitted) delivery,

etc, over an unrealistic term for appalling pay.

This is virtually certain unless you define what is expected of you up front! It will always be a constant battle, and, there are plenty of media whores (and I mean that in the broadest sense of the term: I am not sexist) and school leavers willing to undercut you. (But novices usually fail!) Be warned!

Unrealistic expectations

Ignore the above and you ignore it at your peril. You will be working for many hours, and potentially weeks, beyond the production companies' budgeted 'fee' for you. Their ignorance of what is required will be deemed to be your fault. Any overspill will find you working at your own expense with little or no thanks from the 'new' media producers who know people TV. Many are ignorant chancers who got lucky. The rest are 'old school media bullies' and function well in the current climate of 'management culture'. Counter this

and 'they' will reckon that 'you' are trouble.

So come on FOCAL and come on BECTU, PACT, Production Manager's Association! We deserve more than the cheap 'job for hire' ad, which appears opposite. It is unrealistic in its expectation, but typical in the terms and conditions that we receive on a daily basis to our email accounts (and not just via FOCAL, I might add).

I reckon that it is time to stand up and be counted. Otherwise, I suggest setting up a new organisation run by and for 'archive producers', which needs to be set up ASAP. Or, simply hire me as a producer for documentaries.

The rest of the documentary production process is easy by comparison!

In reality, ALL Archive Researchers could earn more teaching English or by driving a Tube train! But let's not go there!

Our correspondent prefers to remain anonymous but has submitted the type of Job Advertisement (opposite) he refers to reflecting what he calls "unrealistic expectations of FOCAL members". We also include a response from FOCAL Executive member, Belinda Harris – *Editor*

FOCAL don't censor the job Ads

Thanks for your email. It is always good to hear the opinions of individual members. As you say, *Archive Zones* magazine provides an open forum for you to express your feelings about your work and the industry in general and no one has any desire to censor your views.

In answer to some of your key points – Anne Johnson and Julie Lewis work as administrators on behalf of us all and it is for the Executive to attempt to address any problems that you would like to be aired. Generally speaking it is not our intention to offend anyone – libraries, production companies or individual members.

They are not expected to censor the

jobs any more than they would your opinion and it is not for them to decide which jobs are unrealistic and which are not. If the jobs are, in your opinion, unrealistic and you would like to try to make a difference there are diplomatic ways of approaching the company and letting them know what is and is not possible within the time limits. If every freelance person did this then we would gradually be able to educate producers as to what the job entails. You should of course also bear in mind that different people do different clearances.

If you feel that your job can be best described as that of an Archive Producer then call yourself that. I am

currently Head of Archive at Shine (after years of freelancing) and the people that we employ here to work on rights clearance range from Junior Film Researcher through Film Researcher to Archive Producer. Whether or not PACT or the Unions recognise this as a job description has no bearing on this. Archive Producers are credited as such.

In the end it is for all of us individually to explain how the job is done, how long it takes and what is, and is not, possible.

Belinda Harris

Researcher Representative,
FOCAL International Executive
Belinda's email: cheveningrd@hotmail.com
FOCAL email: info@focalint.org

features **Pharos Playtime now runs transmissions for Man Utd TV and SNTV**

Media management remains the big issue for most broadcasters in 2005. Key buzzword at the industry's largest annual exhibition, the NAB Spring Convention in Las Vegas, was 'workflow'. Roger Heath, Sales & Marketing Director of Pharos Communications comments:

Workflow has always been a concern for broadcasters. The transition from tape-based workflow to server-based programme archiving sounds easy but has to be managed carefully or you can end up switching back to tape because there is a comfort factor in having the physical asset. It is no longer good enough just to build an effective library filing system – it needs to be media centric and to map the processes of a broadcast operation. Pharos has the flexibility to operate on a customer-by-customer basis rather than impose black-box solutions.

Pharos can deliver systems that meet broadcasters' requirements in terms of deployment, management and reliability. All three are important when considering solutions in terms of ROI (return on investment) and SLAs (service-level agreements).

This infrastructure technology has been included with the systems delivered throughout 2005 including Advanced Broadcast Services, Manchester United TV and TWI-SNTV.

Six daily bulletins

Advanced Broadcast Services chose a combination of Sony Flexicart, Sony PetaSite and Pharos Playtime for its expanded transmission centre. Manchester United TV ordered Playtime as the core of a new state-of-the-art technical gallery and transmission suite. SNTV, the world's only dedicated sports news television agency, use Playtime as part of a highly versatile system delivering six daily bulletins of sports news.

IBC2005 was Pharos' busiest show ever. It launched Mediator on an enterprise architecture that allows it to be scaled to many thousands of users. New operators find Mediator's control routine very easy to learn and enjoy the

freedom it offers to tackle non-urgent tasks in any order.

Technicolor Network Services UK selected Pharos Mediator for its new multi-channel playout facility. Mediator provides workflow management which integrates asset tracking, audio file uploads, processing, archive management, reporting and status.

Pharos Transcoder allows video files to be converted between a wide range of formats by dragging and dropping between source and destination folders. Applications include downconverting broadcast-quality content for internet-based distribution and upconverting internet-delivered ENG feeds.

Ongoing confusion with file formats and the linking of different platforms, in terms both of data format and process workflow, presents a great opportunity for Pharos to get systems in place that meet the accelerating demands of IPTV and HD delivery. The broadcast world will align itself increasingly to the publishing model, hence the emphasis on 'Smarter Media Publishing'.

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Rights Tracker – “valuing your assets and your company”

Rights Tracker Ltd is a new independent software development company which provides tools for rights and sales management in the content distribution industry. The company originated in 2003 when ex-ITEL and Granada International executive Ross Bentley (now MD) identified a need for a comprehensive, affordable, and easy-to-use system. It is, according to the company, 'more cost effective, functional and relevant

to current industry needs than any other available to date.

Several companies, including Cineflix, Parthenon, National Geographic International, Screentime Partners and Optomen, have worked with Rights Tracker throughout the software development to create and license all-embracing rights and sales management solutions.

As rights become more fragmented, it's essential to work out what value

is left from each property – these essentially represent the value of your assets and therefore your company.'

Users access the system via a standard web browser and the server component of the system is compatible with both Microsoft SQL and Oracle databases.

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www.rightstracker.com

“All national archives will be ‘under one roof’ one day... but I won’t live to see it.”

Lord Puttnam, FOCAL’s new Chair of Patrons, outlines in an *Archive Zones* exclusive, his vision and hopes for the archive industry

The hottest news as far as FOCAL was concerned, in the Winter issue of *Archive Zones*, was that Lord David Puttnam, one of Britain’s most celebrated film makers, had agreed to become FOCAL’s Chair of Patrons – and had ‘kick started’ the Trust Fund set up to honour the memory of FOCAL chair, Jane Mercer, who died in September. His presence gives FOCAL a ‘seat’ at the film industry ‘high table’ that could represent a real turning point in its already distinguished 20-year history.

So, a New Year and, possibly a new era, present an opportune moment to take stock of the challenges and opportunities facing the archive industry. In an exclusive interview for *Archive Zones*, Lord Puttnam outlined his views on some of the key issues..

“Archival footage is the most valuable and reliable means we have of touching our (relatively recent) past”, he says, “It serves to remind us of who we are, and the triumphs and sacrifices that have helped define the past 110 years. Try to imagine a world in which all of the major figures and events of the past 5,000 years had been recorded on film.

What would be our attitude to Jesus Christ or the Prophet Mohammad, or religion in general, were we able to access first hand evidence of what the world’s principal figures thought and felt?

It’s easier to explain the importance of archival film once you get your head around the ‘loss of knowledge’ that’s resulted in our only having had access to this invaluable resource for such a small fraction of mankind’s history.

Once you understand its significance it becomes comparatively easy to make the case for its preservation and use”.

No ‘pecking order’

Lord Puttnam does not subscribe to the view that government considers visual material less worthy of preservation and grants than written archives. Christopher Frayling identified a “cultural snobbery” which “puts literature at the top and film down below”.

“I can well understand how Christopher has come to feel that way”, he agreed, “but we cannot afford to get into *any* kind of debate that leads to the concept of an ‘archival pecking order’. This is all about creating greater understanding, of ourselves and of the world that formed and surrounds us.

“Every form of archival medium has a role to play in optimising that understanding. Truth will always be best served by the richness and plurality of its historical source. Equally, and rather more controversially, I don’t think the argument for the specific importance of ‘film’ is well served by an insistence on a separate identity (or even location) for its archival activity.”

He says he won’t be entirely happy “until we have a well-funded system of ‘statutory deposit’ under the broad auspices, even ideally the roof of, the British Library. Sadly I don’t expect that to happen in my lifetime – the forces of reaction are just too powerful – but it will happen *one* day, because you cannot continue to make a coherent intellectual or economic case for artificially dividing archival responsibility by the technology with which it was recorded”.

Meanwhile, though, who should decide on the priority list for governmental support?

New Archive Commission?

“Possibly”, says Lord Puttnam, “some form of National Archive Commission. We have done pretty well in the past few years creating structures to look at the competing claims of local, regional and national museums. I sat on the Museum Designation Committee a few years back and was impressed with the highly professional approach that was taken.

The lessons, good *and* bad, that have been learned from the Museum sector could well begin to be applied to our Archives. Perhaps they already are?”

So, should the British Film Institute be giving a lead in all this?

“No”, he says, emphatically. “The bfi is much more than the National Film Archive, it is in itself a very significant cultural body with a number of important jobs to do, most particularly in the developing field of visual literacy. Having said that, and for the reasons I’ve already outlined, sooner or later the National Film Archive – and

maybe even the bfi Library – should fall under the organisational auspices of the British Library.

At that time the bfi will be forced to ask itself what its long-term media specific role should be.

We now live in a world dominated by accelerating technology and a huge growth in home movies. This, surely, presents amazing opportunities to the footage industry?

What he calls his “rather traditional socialist background” as well as his passion for education, surfaces in Lord Puttnam’s attitude to the “importance of archives in the development of knowledge. It should be better understood by those who value its availability and use”, he says. “Left to me, I would probably opt for some form of ‘levy’ on the use of material (in or out of copyright!) which could be re-cycled into the archive and library services, to ensure that they remain adequately funded and technologically up-to-date.

“I’m not sure it would be all that popular or even politically practical. So I guess we’ll continue to muddle along as best we can!”

Fair Use doctrine

On the question, though, of escalating clearance fees and intellectual property rights, which make life almost impossible for some documentary makers, Lord Puttnam sees the need for some form of regulation. His solution would be the creation of a legal framework leading to some sort of Fair Use doctrine.

“I would like to see statutory support for a more generous regime of ‘clip rights’ for music and film. I’ve never understood the knee-jerk reaction of copyright holders to the development of Fair use protocols. All the available evidence points to the type of documentary you are referring to building, rather than destroying or cannibalising audiences, and therefore long-term revenues.”

Taking the question a stage further, Lord Puttnam does see a real danger that – as Trevor Phillips (a current FOCAL Patron) has warned – if archive is not ‘democratised’, Microsoft and Time Warner AOL, not to mention new kid on the block, Google, are gearing up to ‘own’ history.

“Real danger”

“Trevor is right, the danger *is* very real. That’s why we need an extension of statutory deposit, ‘free use protocols’ – certainly in the field of education – and a really powerful British Library to act as a standard bearer for the whole of the ‘archive movement’, with enough clout to make future Governments see, and understand fully this rapidly changing ‘marketplace’.”

So, taking the broader view, is he generally optimistic about how the archive industry will pass our legacy on to future generations?

“I’m optimistic about our technological ability to deliver, but rather pessimistic about national lawmakers, here and abroad, having sufficient imagination to fully understand the opportunities and the

threats before it’s too late. Left to itself the ‘market’ is far more likely to close down than open up optimal pathways to knowledge for those without the money to pay for access.”

And, as FOCAL’s new Chair of Patrons, what are his headline priorities?

“As a result of becoming more knowledgeable”, he replies, “to be able to play a role in finding answers to many of the important questions you are asking me. And his generous personal encouragement of the Jane Mercer Memorial Trust Fund he sees as a way to attract a greater level of public understanding of some of the issues discussed in this interview.

“In a sense Jane was, or maybe is, iconic, and that should have the effect of giving a greater sense of purpose and energy to everything FOCAL does.

The most fitting memorial would be one whereby, ten years from now, we would have stopped having to constantly ‘make the case’ for the importance of archives!”

Stop Press... Stop Press... Stop Press

On 20 February the British Academy of Film and Television Arts (BAFTA) climaxed its glittering annual Awards evening by presenting Lord Puttnam with its highest accolade – an Honorary Fellowship.

STOP PRESS...STOP PRESS...STOP PRESS...STO

Sue Malden is new FOCAL International Chair

Sue Malden, former Corporate Affairs Manager for BBC Information & Archives and Conference Content Director for the International Federation of Television Archives (FIAT), has been chosen as the new Chair of FOCAL International to succeed Jane Mercer, who died last September.

Sue worked at the BBC archives for over 20 years – as Head of BBC Broadcast Archives, then Head of Marketing BBC Information & Archives and finally as Corporate Affairs Manager. Since leaving the BBC she has continued to work as an archive consultant, a footage researcher, as well as an archive research trainer.

As a leading light of FIAT/IFTA (the International Federation of Television Archives), she runs their annual conferences and chairs

their Programming and Production Commission. She also finds time in her busy schedule to serve on a number of committees such as the RTS History Group, and the BECTU History group.

“I strongly believe”, she says, “that audiovisual archives are a vital source to illustrate all elements of our culture and history. I am passionate about any initiative, activity or organisation that contributes to the greater use of these archives and their protection and accessibility, which of course FOCAL does.”

She has served on the FOCAL Executive for ten years and brings a wealth of experience in all aspects of the footage archive business. With her determination and worldwide contacts, FOCAL expects Sue to continue the drive to establish a formal training scheme for people entering the footage business

– both on the libraries and research side – and to lead the way in growing FOCAL’s worldwide membership.

Other projects in the pipeline are a footage industry survey which will be the cornerstone of eventually establishing a collecting society for the footage industry – a concept which, in the world of new media, is becoming increasingly more crucial to preserving the rights and income streams of commercial audiovisual archives.

www.focalint.org/focal_feb06.htm

Archive – the future...

The ‘big’ questions and some interesting differences of opinion from our first international panel

The start of a New Year – and the ‘marker’ put down by FOCAL’s new Chair of Patrons, Lord David Puttnam, persuaded FOCAL that the time was right to sound out opinion from the worldwide membership on key issues about the future of the archive industry. The following questionnaire went out to an important cross-section of members and the replies provide a revealing insight into different standpoints in different parts of the globe.

Our first six respondents were:

Bonnie G. Rowan

Washington-based professional film researcher.

Jean-Luc Vernet Director

– Marketing & Sales, INA (Institut National de l’Audiovisuel), France

Elsbeth Domville

Toronto-based freelance visual researcher.

Chris O’Hearn

Commercial Director, ITN Archive, London

Roy Harris

Media Library Co-ordinator, CBC, Toronto

Nicola Goelzhaeuser

General Manager, WPA Film Library, USA.

1. *Is there a city or country which can now be classified as the capital of the archive world?*

BR Washington DC – certainly in terms of the hours and hours of footage that make it into documentaries around the world. The rights-free status of much of the footage and the ability of researchers to make their own viewing copies in some of the collections make these materials the most accessible – and the footage is extremely economical. Even when you hire an on-site researcher, pay to have whole reels transferred from film, and often have to pay for preservation; the footage is still at least 1/5th the cost of footage almost anywhere else.

J-LV I don't believe so. Archives are everywhere.

ED Not really, I guess I'd say New York and London if pinned down. With most suppliers rep'ing their collections on the internet they can be almost anywhere.

CO'H London is still the capital – not that there aren't other great archives and companies in other parts of the world but London seems to have the greatest concentration. The US clearly has a big share of the industry and also some very interesting developments with new formats and distribution.

RH I think not, although I am sure the BBC thinks the sun and moon revolve around it.

NG I would say, the U.S. and the U.K. They (US and UK) are the biggest markets for stock footage, with more or less easily accessible public and private archives.

2. *If so – why? And, is it a healthy state of affairs?*

ED Until all clips and stills are digitised and available on-line, having archive suppliers clustered

in one centre is a good thing in my mind because if you go to do on-site screening you can visit several archives in one trip.

CO'H The UK has long had a very strong broadcasting sector that deals with serious issues, and is also international. That side seems very healthy, as is the lighter, entertainment side. There are a lot of very creative people. On the other hand the US is very strong in corporate and advertising which is reflected in archives that have developed there. Where it is more difficult in the UK is in areas like education and new media because it is hard to get a critical mass.

3. *What do you think is / are the most urgent issue(s) facing the archive industry?*

BR Facing up to the problem of rights – when film makers ought to be using much of this material under Fair Use. The web has led the way and film makers, I hope, will soon get organized and start demanding a degree of Fair Use for their artistic and educational efforts.

J-LV Preservation before it fades away (and money to do so).

ED By far it's the escalating license fees.

CO'H How to deal with the contradiction between the cost pressures that channels are putting producers under, and the expense involved in big projects like digitization.

There is also the leap into the unknown of being more public-facing. Undoubtedly the moves towards “creative commons” will encourage use of video and archive which is great. But how do we tag on the commercial element – how do we define the point where creative use becomes commercial use, and enable the user to gain the proper permissions. Or does public use simply encourage the idea

that this “old stuff” is low value or generic, like Clip Art ?

RH Pricing.

4. *What do you think are the most important tasks facing national archives worldwide?*

BR Getting the rights to the footage they hold. The national archives do all of the preservation, cataloging, and access ... and the rights-holders just cash the checks! National Archives should demand all rights for the materials that they hold. If the rights-holder does not give them the rights..... they won't be included in the national collections. Being part of the National Archives should be a privilege.

J-LV Preservation of audio visual heritage.

ED Two important things: firstly, they need to speed up the work of putting their collections online – at least the written information about the holdings and ultimately ‘low res’ copies of clips and stills would be great. Secondly, faster and better customer service – I'd spend money on research fees at archives and rush fees just to get things done if that's what it took. In Canada the average wait time to have your research request acknowledged, before any work is done, is six weeks. Most of our documentary deadlines simply don't allow time for us to research in our national archives. NARA in Washington is better.

CO'H Finding the balance between public interest preservation and access, and undermining the commercial market.

RH Lack of Funding.

NG Probably financing their preservation efforts.

5. Do governments have a responsibility too?

J-LV Definitely yes (together with UN / UNESCO). Archives have started being considered, like *The Memory of the World Register* and the nomination submitted jointly by the INA in Paris and the BBC in London – the Appeal of 18 June 1940. General de Gaulle's speech, broadcast from London to France by the BBC, and the poster containing his appeal, are regarded as a turning point in World War II and in French national history. The appeal was a declaration of hope and defiance that marked the French resistance to Nazi occupation. It is remembered and celebrated to this day. It exemplified the power of radio used as a weapon of war rather than entertainment to launch a movement, and influenced the development of resistance movements in other countries. The material placed on *The Register* consists of the handwritten text of the appeal, the radio recording, the manuscript of the poster featuring the appeal, and the poster itself.

ED If you're speaking of having a responsibility to the national archives then yes they do. They should give them sufficient budgets to cover their mandates and keep up in terms of technology.

CO'H Yes, because if they abdicate their responsibility then the national archives and publicly funded organisations look to commercial revenue to support their efforts.

RH Yes

NG Yes, to protect archival holdings.

6. Do you think the written word is generally better supported in archive terms than our visual heritage?

BR Libraries of books are free and Xerox machines are everywhere. There also is a broad Fair Use exemption for the written word.

J-LV Yes in some more advanced countries. Not worldwide

ED In terms of the organization of collections (written and visual) I don't think there's much difference in terms of how easily they can be accessed and how well documented they are.

CO'H Certainly – there is no equivalent to the British Library or the various national art collections for moving images. INA is the notable exception – possibly because, from the start, moving images have been commercial, popular and, dare we say it, slightly vulgar. Printing started with sacred texts, we started with people sneezing and it very quickly became entertainment. Not that I think everything ever filmed should be preserved but it would be nice to make it a rational, rather than a random process.

7. If you could effect one major change at government or national level, what would it be?

BR Better laws and policies which recognize the importance of Fair Use and the benefit to all of such a policy.

J-LV Enforce / enlarge a legal deposit law for all media which

has already existed in France since 1992. INA currently records 48 TV broadcasts / 17 Radio programmes – on a 24/7 basis). The legal deposit of websites should be covered by law in 2006.

ED Increased funding to save our visual heritage.

CO'H A clear and uncrossable line between public-interest, public-funded creation/preservation and commercial development/exploitation.

RH Better Medicare

NG Make copyright legislation more transparent, and easier.

8. Is there a danger that documentary makers will be priced out of business by the escalation of footage rates demanded by commercial archives and film rights holders?

BR Why is there so much re-creation? Because of the outrageous prices charged by commercial archives. Footage of the real event should be the standard for docs.

J-LV No – quality docs find their way onto the 'commercial' market and can afford archive footage. The risk exists for documentaries which are by far out of the way, either too sophisticated, too 'sharp' or just 'the one too much' which have difficulties in finding a broadcaster

ED Absolutely. I've noticed in the last two years that producers are deliberately avoiding topics that would require third party material solely because of costs. I also work as an associate producer in the business so I'm sitting on meetings

where budgets and storylines are discussed and have heard this argument countless times.

CO'H Sorry, but this is a myth. Who is escalating their rates? What is happening is that the broadcast dollar is being spread more thinly across channels. There is no doubt that producers are having to do more for less. And with international deals becoming more essential and the move into other rights areas (which are even worse at undervaluing content) it is very difficult for producers.

RH No question, there is less and less money around for stock footage.

NG Of course there are some rights holders who price their footage too high. But for the most part, footage is priced competitively. The documentary film maker has to keep licensing and clearance costs in mind when making a deal with a network or distributor. Budget planning is of the essence. Just as the film maker wants his or her work to be protected, and wants to be paid for his or her work, an archive or rights holder wants to protect its content, and has to charge a licence fee. Filmmakers sometimes underestimate the cost of overheads (storage, preservation, dubbing, cataloging etc).

9. As a rights holder / footage user yourself, do you think there is a reasonable 'middle ground' that both sides could take in everyone's interest?

J-LV Yes – my feeling is that it already exists. Plenty of documentaries are produced and broadcast

ED Apart from people being willing to give a little in the hope of more business in the future, I

can't see what would help. I do get the sense that archive suppliers are realizing they've gone a little too far with their prices. We have a challenge in Canada because our currency is lower than the British pound and the US dollar, so it costs us even more to buy foreign stock because of the exchange rates. Example: The IWM is usually out of our league because the rates for photos are high to start with but the £ is worth 2½ times the Canadian dollar. I have found that some US suppliers (though not British) are willing to gear their prices for our market and so I drive as much business as I can at those sources.

CO'H Archives need to be flexible because the rules are changing all the time. I've always been very open to looking at creative ways to solve these problems, but at the end of the day it has to be commercially sensible. The value of what goes into ITN Archive for example is probably more than £250 million each year, from programmes, newsgathering etc. and not unreasonably we are part of the return on that massive outlay.

RH Yes

NG In order to keep footage prices low, the filmmaker should define what rights he or she needs. If the filmmaker only needs cable or film festival rights, he or she should not ask for all media rights, which are expensive. Also, many archives will give the filmmaker a break based on volume, and may be able to offer upgrade options should the filmmaker sell his program to other markets in the future.

10. Is the rapid advance in technology going to be a help or a hindrance in the future development of the archive industry?

J-LV Very clearly a help: who

would like to go back in time and do without the huge capabilities of computers' databases to make a research? Who is ready to do without the immediate screening allowed by digital contents, Internet access, etc. Another help of technological advance is the continuous increase in the need for contents. New channels, new ways, moments and tools for 'consuming' audiovisual productions are a chance for archives. Considering that a risk is nonsense...!

ED As long as they can keep up it can only help the archive industry.

CO'H Technology will help open up access to archives, and those that have it will find new markets and audiences. But it will gradually make the business less specialist which will be a loss – believe it or not we like dealing with people who know what they are doing.

For the industry as a whole, if you look at the precedents in other media, technology has been a threat to the middle. Big players consolidate and expand, small players carve out their niche and take it to market.

Generally, technology that allows the public to increasingly make video a part of their lives, rather than a passive or linear experience is going to be a huge bonus.

RH In my experience over 20 odd years in the business I can't think of a technological advance that has not helped archives.

NG New media and new means of distribution pose challenges for both licensors and licensees, so there is often a need for negotiation. It is a challenge, but not a hindrance.

For the stock footage user, new technology can be a great tool to access content quickly, cheaply and inexpensively over the internet. For the archive, encoding and hosting means high costs, but also the

chance of getting its content in front of more eyeballs.

II. What role would you like to see FOCAL play in its continuing development?

J-LV FOCAL has a major role to play in promoting the use of archives in all kinds of productions. By grouping specialists of different corporations (sources, researchers, producers, broadcasters) it helps maintain a dialogue between those members but also allows this specific activity to have a visibility towards the 'outside world'.

ED Well, I'm new to what FOCAL can offer and do but I think promoting visual research as a profession unto itself is incredibly important and creating opportunities for researchers and suppliers to come together is key i.e. industry events.

CO'H We need a genuine industry body to act on our behalf. FOCAL should be doing things like collecting data and promoting standards, speaking on issues such as Fair Use, public access and government support. FOCAL needs to look out, not inwards.

RH More publicity and maybe a more concerted effort to get a FOCAL Branch off the ground in North America.

NG To address issues like copyright and licensing in a world of rapidly changing media and venues of distribution. To take a stance on these new issues.

12. If you could have one wish for the future of the business, what would it be? And, overall, are you optimistic about that future?

BR Optimistic? Of course because there are so many brilliant film makers out there who are willing to starve to make their dream productions. And docs are the way that the world learns history and culture. Those tellers of history and celebrators of culture should be supported with better laws and policies and with more funding for production.

J-LV Mankind needs to find its roots. The future of today will soon become our history. Archives are a vital need, a part of ourselves to remember, analyse, compare and understand. I can't believe we can imagine an audiovisual world without any images of the past. The market for archives will therefore follow the path, the route of the global audiovisual consumption. And it is increasing!

However, the structure of this market is evolving from the 'settled', comfortable TV programmes proposed to the consumer to a more unstructured approach where the consumer will 'grasp' himself contents from everywhere (TV, IPTV, internet, Cell phones, VOD etc) to build their own (and sometimes unique) programme.

In that context my wish (and goal) will be to carry on giving the maximum possible visibility to the 'archives world', making

their access and use as easy and fluent as possible. ED My wish would be that big money would be made available to national archives as well as other regional/local collections to be spent on preservation and on cataloguing so that we can not only maintain our visual history but be able to enjoy and exploit it.

CO'H Unfortunately an infinite number of cataloguers at an infinite number of viewing stations is unlikely.

But I am nevertheless optimistic. The core industries of broadcasting, production and creative continue to grow and the massive upsurge in public access and use will turn out to be a positive thing, even if we have a few wrinkles along the way. The challenge will be for us to respond to the demand at the right time.

RH That our copyright be respected and that we take a moment to walk in our client's shoes.

If we can stop the greed and work with our creative colleagues the future is bright. Will we do this? I doubt it. Am I optimistic things will change? Always but....

NG A clearer picture and more consensus regarding these new rights issues. And yes, I am optimistic.

Thanks to our panellists. We will be sounding out more of our international membership in subsequent issues.

Editor

Munich exceeded James Smith's expectations

“Welcome to the real world, Mr Spielberg!”

Steven Spielberg's *Munich* is not a film about Judaism and Islam, it's about Palestine and Israel, and at its heart is the inescapable truth that violence breeds violence. It is also about those most personal and oft-times favourite Spielberg motifs – home and family. But who has a right to call a piece of this earth their homeland, and is it worth less if it's a piece of sand, scrub and a few scraggy olive trees? And when does the killing stop, if every death breeds another terrorist, or yet another vengeful agent of an angry government?

This is the subject of a discussion between undercover Mossad agent Avner (Eric Bana) and PLO operative Ali (Omar Metwally) while they are inadvertently holed up in a ruinous and sweltering Athens apartment. Suddenly there is a new maturity to Spielberg's storytelling. The two men find that they understand each other; even their physical appearance is more than coincidentally similar. How do you choose between them? Who is the good guy? Spielberg is seeing his world in multifarious shades of grey, an unusual pallet for a man more used to broader strokes in vivid technicolor.

The kidnapping of eleven members of the Israeli Olympic team sent shockwaves around the world. Their murder at the hands of Palestinian terrorists – the Black September group – was an early salvo in a cycle of violence that destroyed the last shards of a fragile, near non-existent Middle East peace. Israel felt justifiably compelled to act, to hunt down the perpetrators, and make sure they could never sanction or arrange such an outrage again. So they employ Avner, a Mossad agent and one-time Golda Meier bodyguard to head a select assassination team.

Athletes helped terrorists

The depiction of the events in the Olympic compound in Munich sets the ambivalent tone. The Black September terrorists are helped over the fence by American athletes, mistaking the terrorists for athletes like themselves, curfew breakers, complicit males, even if they don't speak English. This is pretty much the only American involvement in the film. An act of genial naivety, though not without blame.

Once the terrorists have taken their hostages, press scrums and news reports flood the screen with (for those of us old enough) half-remembered voices and television images. Which were real and which Hollywood magic? Like the truths in this film, the past has become blurred by the influence of the present. Thankfully, there is no religious ideology to muddy the waters of politics. They are filthy enough already.

The Red Army Faction receives a mention, the Baader-Meinhof gang, ETA, the ANC. Two sides, three sides, so many sides, and within their contexts, each had or has their own absolute truth, and to achieve that truth, the end is justified by any means. In the Athens safe house, this binds Avner and Ali together, however much their creeds may clash.

Where *Saving Private Ryan* preached its anti-war theme in scenes of such hideous human destruction that it kept the splatter fans happier than the pacifists, *Munich* shows comparative restraint. There is action, but the violence is contained in tight adrenal pockets. The assassinations, do not all go like clockwork, nor does the inevitable repetition, as they wipe out one target after another, become wearing. There is well-drawn

procedure, routines that follow the formula of action movies without appearing formulaic. A little girl is almost killed by a telephone bomb, and a hint of Spielberg the sentimentalist pops up, but it is mercifully brief.

He veers further from his least likeable trademarks than usual, and therefore killers and victims / targets are all real human beings, not stereotypes.

This is helped considerably by the lack of star names amongst the uniformly excellent cast. Some are likeable, Robert (Mathieu Kassowitz) the bearded but boyish toy-maker turned bomb-maker who loses his taste and nerve for vengeance and pays the price.

Descent into paranoia

Some are not – Daniel Craig's ruthless, argumentative, suspicious-minded South African, Steve. Stand-out supporting actor Michael Lonsdale plays Papa, enigmatic French gourmet, lover of nothing but his own family, seller of secrets to the highest bidder, with absolutely no loyalty to any government. He sees in Avner what he would have preferred his dilettante son Louis (Mathieu Amalric) to be, and undercurrents then appear which contribute to the descent into paranoia and death that overcomes the team. In the end, even Avner's return to his wife (Ayelet Zorer) cannot even begin to blot out the hopelessness, the sense that his acts have done nothing but intensify the endless struggle.

The camera was noticeable if you looked for it, but unobtrusive generally. The nervously twitching lens of current fashion was only present when emotion demanded it. Restlessly roaming and flicking its eye when Avner meets with Golda Meier, expressing his excitement, fear and uncertainty as his task is revealed. The colour not only harked back to the more sober tones of the time, but also more subtly seemed to prevent any sense of cinematic bravado. There were no dizzying Steadicam swoops where the mind admires the technique and forgets the story.

There were a few moments that jarred; movie-making traditions adhered to

perhaps too closely, which cut across the overall maturity and consistency of the film. Small things – leaving the strong-room of a Swiss bank, after collecting his first payments from the Israeli government, a young female bank employee bids Avner ‘have a nice day.’ Sorry, but not in conservative Switzerland, and especially not before the expression had even become common currency in America. The honeytrap, a beautiful Dutch girl encountered in a hotel bar after a failed operation – smoked sexily and was therefore a bad girl. The signpost wasn’t necessary, and reduced the tension.

Not a minute wasted

I have had an uneasy relationship with Steven Spielberg. I have thrilled to *Duel* and *Jaws*, admired *Close Encounters*, *E.T.* and *Schindler’s List*, but I have found him frequently facile, far too

often over-blown, and generally too long. For the first time since *Empire Of The Sun*, I left a Spielberg film with my expectations significantly exceeded. Not a minute of screen time was wasted. As a thriller it gripped for its near three-hour running time, as an exploration of events and beliefs that now haunt our lives almost every day, it retained a courageous objectivity. “Jews don’t do wrong because our enemies do wrong,” argues Avner. “If these people committed crimes we should have arrested them.” At another time he utters the telling statement, “hatred doesn’t make you Jewish.”

Spielberg has come a long way since *E.T.* Politically, he has come a long way even since *Schindler’s List*. Welcome to the real world, Mr. Spielberg.

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APTN provided Munich footage

The APTN Library provided a large amount of archive material, shot throughout the 1970s for the Spielberg feature film, *Munich*.

As well as numerous contemporary news reports on the events in Munich, APTN also supplied footage on subsequent terrorist attacks throughout Europe and the Middle East and other international news stories from between 1972 and 1977.

Alwyn Lindsey, Head of Video Archives at APTN said: “The addition of Steven Spielberg to a very long list of high-profile users is a great honour for us and testament to the quality and breadth of our content.”

APTN Library has supplied footage for numerous feature films in recent years, including *Fahrenheit 9/11*, *28 Days Later*, *Biggie And Tupac* and the forthcoming *V For Vendetta*, by the writers of *The Matrix* trilogy.

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Broadcast LIVE

Stands available

Broadcast LIVE is the only UK-based Exhibition and Conference to cover the entire content chain – from conception to delivery. Taking place 20-22 June, 2006 at London’s Earls Court 2, *Broadcast LIVE* welcomes the FOCAL Footage Zone – the ideal place to do business with leading decision-makers in the archive and footage industry.

Exhibit alongside some of the leading lights within this sector including FOCAL International, ITN Archive, Imperial War Museum, Corbis Motion, Octagon, BBC Motion Gallery, AP Archive, TWI Archive, British Defence Film Library, INA, Granada International, The Machine Room, Moving Image Research, and AKG Images.

Stands are available from as little as £700.

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international awards 2006 NOMINATIONS

Celebrating the use of footage archive images in the creative media

200 Submissions from 19 countries were entered in this years' FOCAL International Awards – a ten per cent rise on last year! The UK, France, Germany, USA, Australia, Italy and Canada accounted for most of the Submissions, and it was encouraging to welcome for the first time China, Finland, Israel and Hungary. You can see the full list of Submissions with supporting text on the FOCAL website at www.focalint.org/awardssubmit06.htm.

Award for Best Use of Footage in a Current Affairs Production

Documentaries

sponsored by



prompted by problems in the Middle

East inevitably dominated this category with *Elusive Peace* and *Conflicts: Iran* being shortlisted. Of the natural disasters and man made atrocities *Tsunami – 7 hours on Boxing Day* and *Dispatches: Beslan* were in close contention for fourth place, but it was the topical *How to be a Tory Leader* which ensured its place in the top three.

Award for Best Use of Footage in a Factual History Production

sponsored by



Nearly 60 programmes were viewed and this presented the specialist jury with a very difficult task of choosing the top three to nominate.

Submissions included a number of World War II based programmes with Hitler, Goebbels, Churchill and de Gaulle in close contention. Inevitably the Pope's death led to a few more programmes being submitted and the *In Colour* programmes continued to be popular. After much deliberation it was *A Very British Olympics*, *Canada's War in Colour* and *Churchill*:

the Forgotten Years which were shortlisted with *Paris Couleurs*, and *Tokyo: The Day the War Ended* as close runners-up.

Award for Best Use of Footage in an Entertainment, Arts or Drama Production

With over 40 programmes to view from across a very broad range of subjects,

sponsored by



from celebrity led retrospectives to irreverent comedy through all forms of the arts

– dance, fine art, music and drama the jurors had an unenviable task in shortlisting the top three. The subject of Dylan was popular with nominations for both *American Masters: Dylan, No Direction Home*, with its footage seamlessly interwoven with the enigmatic Dylan telling

his own story, and Arena's: *Dylan in the Madhouse* a programme about a BBC drama recorded in 1962/3 and then wiped. *Girls & Boys: Sex & British Pop* was also shortlisted for its entertaining kaleidoscope of footage. Close runners were: *Josephine Baker en Couleur*, *Live Aid – Against All Odds*, *Soul Deep – The Story of Black Popular Music*, *Margot and Who Gets to Call it Art?*

Award for Best Use of Footage in a Clip Based Entertainment Production

This category attracted a number of submissions showing the continuing appetite for “100 greatest...” list-type programmes which fill whole evening schedules and keep a good many researchers employed! Then there are the blooper programmes like *Alright on the Night* and the perennial *You've Been Framed*. Love them or hate

them – they require a huge amount of often difficult clearance work for the footage researchers. The jurors chose to nominate *The Comedians' Comedian* and *TV Makeovers that Changed the World* both from North One Television and *The World's Greatest Supermodel* made by Shine. *My Favourite Film* from ABC TV Australia and *UK Music Hall of Fame – World's Greatest Gigs* from Initial TV were close runners up.

THE JURY sponsored by



The 44 members of the **International Jury** were led by veteran history producer and winner of FOCAL's Lifetime Achievement Award 2004, Jerry Kuehl.

“Choosing who's going to make it to the short list is like choosing between Thursday and a baked potato! It's a damn near impossible job,” said Jerry Kuehl. “None of our jurors threw tantrums, staged walkouts, nor had hissy fits. They were conscientious, dedicated, indefatigable. Bravo!” Their names can be found on the website at www.focalint.org/awardsJury06.htm

Award for Best Use of Footage in a Science or Natural History Production

sponsored by
ITN Archive



Integrating wildlife stock footage with graphics and weaving it into an imaginative story marked the BBC's *Animal Crime Scene: African*

Assassin out as a potential winner. *Climate Challenge* which packed an amazing number of stockshots into a two-minute production managed to send out a strong message which caught the eye of the jury. *The Pet and the Beast* from Marco Polo in Germany was clearly destined to be a nominee for the sheer breadth of library footage used, crafted beautifully into a showcase of the way we have filmed animals.

Award for Best Use of Footage in a Sports Production

sponsored by



The Olympic bids led to a number of programmes on the subject being submitted along with documentaries on football, golf

and motor racing – all making use of the footage archives. The nominations are: *A Very British Olympics* from the BBC which has also been nominated in the History Factual category along with *Dare To Dream: The Story of the U.S. Women's Soccer Team* from HBO and *Scots on Speed* from Caledonia TV Productions.

Award for Best Use of Footage in an Advertisement

sponsored by



Showing off even more creative use of footage, nominations include: *Cluedo – Guilty*; *HSBC – Gorillas*; and *Virgin Trains – Falling in love with the train*, an ingenious concept, packing five feature filmclips into one short ad!

Award for Lifetime Achievement

This category is still open for submissions for someone who must be a FOCAL member. Please send your nominations to info@focalint.org with up to 100 words in support of your nomination.

Award for Best Use of Footage in a Pop Music Video

sponsored by



The pop videos nominated are: Alain Souchon singing *Et en plus il n'y a personne*; Audio Bullys *Shot You Down* and Soulwax *NY Excuse Gorgeous*.

Award for Best Use of Footage in a Corporate Production

sponsored by



The nominations for Corporates include: *A History of European Economic and Monetary Union*; *Sanyo LCD Television In-Store Demonstration* and *Souvenirs de Pau*.

Award for Best Use of Footage in a Feature Film

This category attracted six submissions from six different countries and the jury came up with three clear nominations: *Favela Rising* showing the disturbing reality of life experienced in the slums of Rio de Janeiro; *Good Night, and Good Luck* which integrates actuality footage with the dramatic broadcasts of CBS' Ed Murrow in the 50s which led to the downfall of McCarthy. In a very different vein, *Sean O'Casey – Under A Coloured Cap* followed the life of the playwright through the sympathetic eyes of his daughter Shivaun.

Award for Best Use of Footage in New Media

A couple of educational DVDs, some footage library websites and one 3G submission from ITN were entered for the competition – a disappointingly low response given the scope of uses for footage now available on so many digital platforms. However, not to take away from each of those that did enter, the Judges were impressed with Film Australia's *Wilderness DVD* and both the CBC and British Movietonews websites. The Gaumont-Pathe website, was commended as an excellent example of work in progress and the judges look forward to its submission next year.

Award for Archive Restoration or Preservation Project

sponsored by



This award is designed to highlight the skills of the archivists and facility houses involved. The three nominations highly commended were *Beyond the Rocks* starring Gloria Swanson, rediscovered and remastered in The Netherlands, *Black Narcissus* and *Electric Edwardians* incorporating the celebrated Mitchell and Kenyon footage.

Award for Footage Researcher of the Year

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The international panel of jurors for this category, all of whom are professional footage researchers, judged the skills used in researching the diverse topics cited – locating footage often never seen before, clearing and licensing it right through to delivery. The nominations are: *Angela Spindler-Brown for A Very British Olympics*; *Declan Smith and Nava Mizrahi for Israel and the Arabs, Elusive Peace*; *Peter Fera for The Pet and the Beast – 100 Years of Natural History Perception*.

Award for Footage Library of the Year

sponsored by



APTN Library, British Movietonews, Film Images and Footage Farm were nominated and so all four will go through and all FOCAL researcher members will be invited to choose the winner during March.

FOCAL INTERNATIONAL
GALA AWARDS CEREMONY 15TH MAY,
SAVOY HOTEL, LONDON

The winners will be announced at a gala ceremony at the Savoy Hotel in London 15th May hosted by Lord Puttnam, Chair of Patrons, FOCAL International and a guest keynote speaker.

TICKET RESERVATIONS

See enclosure or print application form on www.focalint.org/awards06_tickets.pdf
For all other enquiries and sponsorship contact: info@focalint.org or call +44 (0)20 8423 5853.

Internet Movie Database – from Busby Berkeley and *Gone With The Wind* to your own production credits!

That internet oasis of concise, usable, and accessible film information has just got better. The Internet Movie Database – the website that renders obsolete those thick movie guides published by Holloway, Maltin, Ebert, and others – has started to list researcher credits and archive sources for feature films, shorts, TV productions, and documentaries. The credits are far from complete, but they're up there – check out Declan Smith, Steve Bergson, Miriam Walsh, Tony Dalton, Jane Mercer, John Huntley, Rick Prelinger, etc.

Located at imdb.com, the IMDb is an ever-expanding resource. Exhaustive credits for world cinema and television: actors, actresses, directors, writers, key grips, – they're all here. There are plot summaries and viewer comments, all screened by the site editors before being posted. Production personnel as well as the cognoscenti are encouraged to amend and/or supplement the production credits – again, all screened before being added to the database.

While the emphasis at the site is upon TV and feature films from around the world, there is a growing body of information of film shorts ranging from theatrical one-reelers to corporate business films. One could spend hours mining this rich reserve. Miraculously, it's all free of charge. Well, almost all gratis: the site offers IMDbPro, a low-cost subscription service which opens users to even-vaster amounts of information. But researchers can use the site advantageously without springing for the Pro service.



So the next time you can't remember who played Stuart Tarleton in *Gone with the Wind*, or who wrote the screenplay for *Ukroshechenie Stroptivoy*, or the English title for any non-English film, or the 1950s TV dramas directed by Busby Berkeley or starring Erich von Stroheim, go to www.imdb.com/search for the answers. And while you're there, check to see if your credits are listed, too.

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FOCAL International's Vital Statistics for 2005

Researcher Finder

164 job vacancy details were sent out to FOCAL Research members in 2005, well up on the previous year, indicating that the service is definitely catching on with programme managers and producers.

Footage Finder Requests

1,135 requests were made in 2005 – almost double the previous year.

Unique Visitors to Website

www.focalint.org had its highest number of unique visits ever last October 2005, at 10,725, bringing the average for the year to over **9,000 unique visits** (more than twice the rate

for the previous year). The average number of pages viewed was also up at an average of 4 pages per visit.

NOW is the time to advertise on the FOCAL website!

To buy a WEB BANNER or BUTTON Contact info@focalint.org