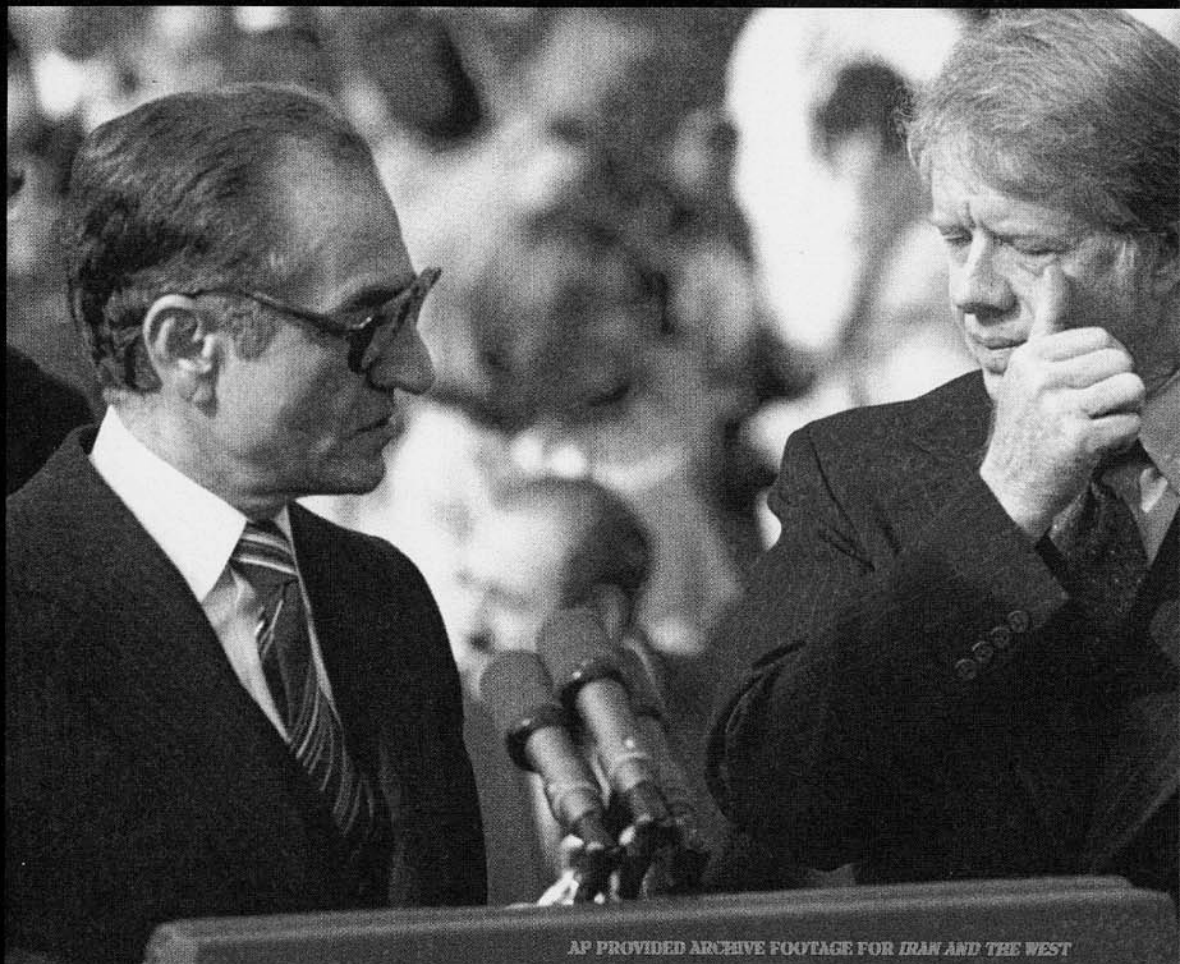


IRAN AND THE WEST**ARCHIVE FOOTAGE FROM AP AND THE AMERICAN WRESTLING ORGANISATION**

Having worked with Brook Lapping before, archive researcher Declan Smith had a pretty good idea of what was needed when he started work on *Iran and the West*: "We had a treatment, which gives you a broad outline of the subjects to be covered. I suppose when you start on something like that you get an idea of what the chronological parameters are, and then map out where the archive is and how accessible and affordable it is." One of the main archives Smith used was the news-oriented AP. Smith started by searching the database online and then "just schlepped along to Camden Lock and sat down for half a day at a time with a large stack of tapes to wade my way through." With approximately 40% of the three-part doc being made up of archive material, Smith searched in some unusual places. He saw a clip of the Shah wandering around his palace on YouTube, and eventually traced it back to a Swiss Television station. AP has 86 TV bureaus around the world, including Iran, where they hold rushes locally: "To much of the world it's minutiae, but when it comes to putting together a detailed project on Iran they're invaluable," says AP's head of archive Alwyn Lindsey. Smith was able to use this footage to tell "a crucial part of the story." For a sequence about the first cultural exchanges between the Iranians and the Americans, he needed footage from when an American wrestling team visited Iran in 1998. AP had some footage of this, but Smith also went to the American wrestling organisation, which provided clips of "one of those classic ping pong diplomacy moments."



AP PROVIDED ARCHIVE FOOTAGE FOR IRAN AND THE WEST

MODERN ARCHIVES

ARCHIVES ARE BUSY DIGITISING CONTENT AS BUDGET AND TIME-DEPRIVED PRODUCERS DEMAND ONLINE SEARCHES, DIGITAL DOWNLOADS AND HIGH DEFINITION FOOTAGE. POZ WATSON FINDS OUT MORE

In a culture where people expect to find clips instantly online, TV archives are working all hours digitising their catalogues to make this possible. ITN Source has more than a million hours of content on its books, and is currently digitising popular content sales from the past and footage connected to key dates and anniversaries – the 70th anniversary of the start of World War II, for instance. It's also digitising 20 hours

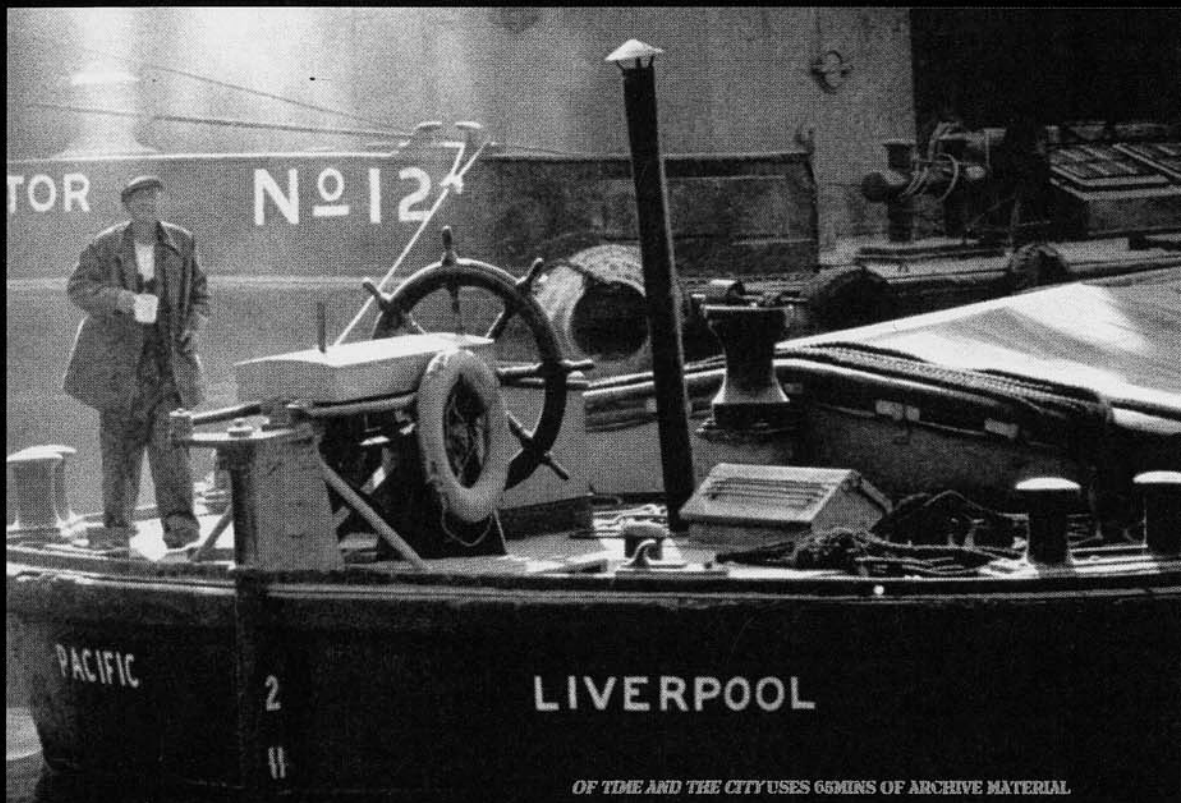
a day from ITN, ANI and Reuters as it has found digitised content five times more likely to sell, especially as customers can preview online before purchasing and downloading the footage.

AP also digitises between 15 and 20 hours a day, and has brought together its image and its footage libraries, so producers can "license our photos alongside our footage", adds head of archive, Alwyn Lindsay. ▶

OF TIME AND THE CITY

ARCHIVE FOOTAGE FROM ITN SOURCE

When archive researcher Jim Anderson started work on Terence Davies' documentary feature about his childhood in Liverpool, he didn't have a list of specific events and places to find. The film was to be predominantly archive so it was a question of "finding what exists, first of all. There wasn't a script already written." One of the main archives he searched was ITN Source, particularly from its Granada and British Pathe collections. "In this particular case," explains Granada's research consultant, Penny Heaton, "it was fairly straightforward to see what Jim wanted. So I didn't find it too difficult to narrow it down to the right sort of era and the right sort of flavour of material." Anderson then "watched quite a lot of whole movies and things that were of the right era, although some of it didn't relate to [Davies'] life. It wasn't working class enough perhaps, or it didn't fit in with his memories." One of the few things Anderson couldn't find was footage of Liverpool's cinemas: "Terry remembered lots of old cinemas, and we certainly had some very good shots of Birkenhead cinemas, but not the ones that were local to his area." One of the things they found was footage of dereliction, and that became a bigger part of the film than initially planned. With a budget of £250k, Anderson needed to negotiate over costs. "They couldn't squeeze extra money from us because we didn't have it."



OF TIME AND THE CITY USES 65MINS OF ARCHIVE MATERIAL

With more and more territories and more and more platforms to license for, rights have become even more time-consuming to sort out. But archives and producers are getting used to this, as "the precedents have already been set, to a large extent," says archive researcher Declan Smith. One of those platforms is the web: "There has been a steadily growing trend toward

integrating the use of film online and we have seen growth in the number of company websites employing film as a medium to get their message across," says Jody Winterbottom, sales director UK for Framepool. The archive has also noticed "an increase in demand for material deliverable in HD" and "an increase in requests for and awareness of digital delivery." ▶

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FROST/NIXON: THE HEAVENLY CREW OF ARCHIVE FOOTAGE

FROST/NIXON

ARCHIVE RESEARCH BY NBC UNIVERSAL

Rather than employing a freelance archive researcher to find the scene-setting archive clips for *Frost/Nixon*, the filmmakers turned to Larry Weier and his inhouse team at NBC Universal. The five-strong unit has been going for almost 25 years, and vice president for production information, Weier, estimates that he has worked on 1,000 films, so "if there's anyone out there who knows how to look for things, how to narrow it down and how to look at licences, look at footage and do all those things that you do... well, I'd rather have the person that's done 1,000 films over the person who's done three films." In this case, he started the search with Universal's own archive: "We thought we would have a lot from them, and it turned out that we didn't. We actually ended up with a lot of footage coming from the BBC Motion Gallery." Senior vice president Jan Ross says, "After seeing what they were interested in, our researchers recommended other unique and compelling footage that might be of interest. Examples of items suggested and used included footage of Watergate burglars getting out of a paddy wagon; and a police officer physically pushing a civilian." Weier believes the way his team function as middlemen is crucial, because, he says, "If it was up to the filmmaker, they'd want to see everything, because they're worried they'll be this perfect shot that they didn't see."

And it's not just new platforms that are in on the act. Larry Weier, vice president of product information at Universal NBC, thinks Hollywood movies are utilising more archive than ever before and "using it better too." As it is in the rest of the production world, budgets are a big issue: "There is always pressure on archive prices as producers look to cut costs," says

Winterbottom. "In the current economic climate, this pressure has increased." So there are deals to be done. ITN Source has a subscription package with both Five and Al Jazeera, while BBC Motion Gallery senior vice president, Jan Ross, notes "We have waived our \$1K minimum per order for online clips and our screener orders are usually provided free of charge." ■



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