

# THE BUSINESS OF BROADCAST

ACADEMY

# CONTENT CUSTODIANS VS...

## CONTENT COORDINATORS' AND THE LANDSCAPE OF CONTENT DELIVERY

**CONTENT IS KING IN 2022.** Creating, obtaining, restoring, repurposing and then **COMMERCIALIZING** TV and film assets is at the top of the agenda.

This is true whether you're a **CONTENT AGGREGATOR** — helping bridge the gap between a broadcaster or publisher's commercial needs and the content available to them — or a **CONTENT LIBRARY/OWNER** looking to put their archive to good use.

But while sharing entertaining and engaging content with a paying audience (and making a return) is what drives both aggregators and content owners, the how and why can differ between the two.

We spoke with **JOSH CLARK**, Film & Restoration Supervisor for **ITV**, and **MICHAEL LAU**, Production Director at **BEST & ORIGINAL PRODUCTION, HONG KONG**, to better understand the motivations, challenges, opportunities, and workflows for content delivery at different ends of the broadcasting journey.







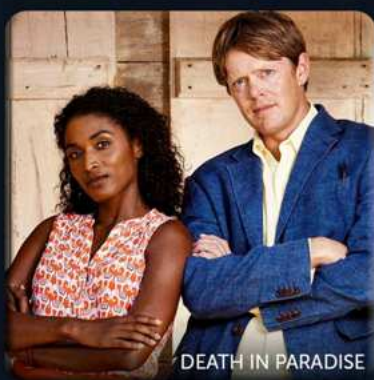
**JOSH CLARK**



# THE CUSTODIAN

Josh Clark has been part of the ITV Content Delivery team since 2018. He is actively involved in the restoration and publishing of award-winning content for ITV and BritBox. Josh has received two **PROFESSIONAL EXCELLENCE IN DRAMA & COMEDY POST-PRODUCTION** awards from the Royal Television Society for his work on Alfred Hitchcock's *The 39 Steps* and the cult British comedy classic *Carry On Up The Khyber*.


Alongside the rest of his team, Josh is responsible for over 1 million assets in the ITV content archive. "That's more than it's possible to comprehend," admits Josh. And in ITV's case, Josh and the Content team are tasked as the custodians of reels and reels and reels of archived film — much of which could have commercial value **IF REPURPOSED CAREFULLY.**



**britbox**  
CREATED BY **BBC & itv**







ROBERT  
**DONAT**  
MADELEINE  
**CARROLL**

**THE 39 STEPS**



*with*  
**LUCIE MANNHEIM**  
**GODFREY TEARLE**  
**PEGGY ASHCROFT**  
DIRECTED BY  
**ALFRED HITCHCOCK**



A GB PRODUCTION





# THE COORDINATOR

Hong Kong based Michael Lau plays a key role for many businesses looking to get their content in front of the ever-hungry Chinese market. Michael's clients, including **UNIVERSAL MUSIC** and **WARNER BROS**, come to him when they have content they want to **UPSCALE AND PREPARE** for broadcasting.

**“THEY HAVE A ROUGH IDEA OF WHAT THEY WANT, BUT THEY DON’T KNOW HOW TO GET THERE,”** Michael explains. Typically, Michael's clients represent the commercial team or asset managers, but they may also be acting in a content localization role.

Either way, it's their job to extract new value from amazing content, that's currently only available in a **LOW-QUALITY SD VIDEO FILE FORMAT**



# BEING A CONTENT CUSTODIAN IS A BIG RESPONSIBILITY

Josh's job is concerned with the protection and restoration of could-be-lost content. **"FIRST AND FOREMOST, IT'S A RESPONSIBILITY TO UTILIZE IT WELL — WE DON'T JUST WANT THE CONTENT SITTING IN AN ARCHIVE, AND NO ONE SEES IT."**

And that's a technical challenge, as well as a responsibility. ITV's archive is home to assets in various formats, including film and tape. **"SOFTWARE AND ADVANCES OF SOFTWARE ALLOW US TO BRING OLDER CONTENT TO AUDIENCES IN BETTER QUALITY THAN EVER BEFORE — BUT WITH FILM AND TAPE, THE ASSETS ARE DEGRADING. IT'S A RACE AGAINST TIME."**

Those who work in broadcast and media will know that film is more at risk than a digitized file, even when it's well protected. But when it comes to creating super high-quality restorations of archived and treasured content, it's crucial to keep the original film as well maintained as possible.

**[IN RESTORATION], GOING BACK TO ORIGINAL NEGATIVES IS AS CLOSE AS YOU CAN GET — AND THAT GIVES YOU A CHANCE OF GETTING TO A BETTER-THAN-REAL RESULT. IT'S A CONSTANT EVOLUTIONARY PROCESS. YOU GO BACK TO THE ORIGINAL FILM OR NEGATIVE, MAKE IT SD, THEN HD, THEN 4K, AND SO ON.**

It would be great, Josh explains, if they could start with titles beginning with 'A' and work through the archive, restoring all the assets and preserving British broadcasting history alphabetically. But it doesn't — and can't — work like that.

Instead, **JOSH AND HIS COLLEAGUES HAVE SELECTED TITLES THEY NEED TO WORK THROUGH BASED ON ITV'S DEALS.** Then (if there's time), they can also choose specific titles to transfer and restore what they deem most valuable, even if a deal isn't in place just yet.

It's a rational workflow, and ITV's Content Delivery team needs objectives and direction. **"BUT WHEN THERE ISN'T A DRIVE FOR A PIECE OF CONTENT, THEN THAT'S ALMOST MORE IMPORTANT TO SAVE, RIGHT?"** Josh argues. **"CONTENT CAN GET LOST TO HISTORY BECAUSE NO ONE WANTED TO SEE IT."** And that's an even bigger risk when digitization and restoration are long-winded, expensive, and manual processes. **THERE SIMPLY ISN'T THE IMPETUS OR OPPORTUNITY TO WORK ON EVERY ASSET IN A CONTENT LIBRARY'S ARCHIVE.**

Not to mention the fact that ITV's content **REPURPOSING** process is a team effort across a long chain of experts. There are likely two or more people at the archive, a couple at the ingest stage, a few more at the restoration and mastering stage, and then they'll hand over to the Delivery team. If there are rights issues regarding the asset, this will require other specialists' input when closing the deal.

That's a tremendous resource investment from ITV, so no wonder the business has to be selective with which content titles undergo upscaling.



# THE CUSTODIAN'S CHALLENGE:

## THE BUSINESS CASE FOR SMARTER UPSCALING PROCESSES IN 2022

Ideally, Josh and his team would be able to digitize film economically, at scale, to preserve it & ready it for a subsequent image enhancement process. **THIS WOULD MINIMIZE THE RISK OF FILMS BEING LOST JUST BECAUSE THERE'S LITTLE APPETITE FOR THEM TODAY.**

The content is then beautifully positioned so that the library owner can carry out an image enhancement and conversion process which will meet various broadcast standards & unlock profit. After all, certain broadcasters can be very particular about what they need or want — and will reject content that doesn't meet their exact specifications.

And it's not just the broadcasters who call the shots. It's all down to what consumers are willing to pay for. ITV will never get through its full archive in our lifetime, so how can Josh and his team protect — and then adapt — content to the changing requirements at both a consumer and industry level?

Take, for example, the fact that many filmmakers have gone back to using 35mm. Film has texture, as Josh describes it. It's a living, breathing organism. Older TV displays couldn't have shown the viewer that character. But now — with HD and 4K formats — content owners can.

**GRAIN MANAGEMENT** is an example of the value-add workflows that Josh and ITV's Content Delivery department will focus on during an upscaling process. **THESE SMALL DETAILS MAKE THE CONTENT FEEL AUTHENTIC AND ORIGINAL, WHILE STILL DELIVERING AN ENJOYABLE VIEWING EXPERIENCE.** Because if the consumer doesn't enjoy watching the content, then the asset will never be able to provide ROI.





# ILL MET BY MOONLIGHT



The map shows the island of Crete with various locations marked. At the top left is 'IRAKLION' with a 'WEST GATE'. Below it is 'KATSAMBAS'. Further down is the 'GERMAN GARRISON AREA' containing 'FORTÉ TSA' and 'KNOSSOS'. To the left of Knossos is 'VILLA DNE'. A large circular area in the center contains a 'VINEYARD' and is labeled 'TO HERAKLION'. Below the vineyard is 'GERMAN H.Q.'. To the right of the circular area is 'THE VILLAGE OF SKALANI'. A river, 'KARIEROS RIVER', flows along the right edge. Other labels include 'NOLI', 'RIGORI', 'VILLAGE BECHY', and 'KASTANOTI'. A compass rose is visible on the right side of the map. Two silhouetted figures, wearing hats, are shown in profile, looking at the map. One figure is on the left, and the other is on the right, pointing towards the map.

THE STORY OF THE KIDNAPPING OF  
GENERAL KARL KREIPE, THE GERMAN  
DIVISIONAL COMMANDER IN CRETE

by W. STANLEY MOSS





# COORDINATING CONTENT...

**COMMERCIALIZATION IS ALSO A DELICATE BALANCE — WITH ADDED FINANCIAL CONSTRAINTS**

**MICHAEL** has to respond to many of the same demands during this working day.

If someone, somewhere in the workflow, has content they want to prepare for sharing with a modern Chinese audience, Michael is one of the people they'll call — especially if that content needs upscaling or enhancing in order to deliver a quality viewing experience.

But while Josh and his team are motivated by preserving history and “saving” content from the race against time, Michael is more “at the pointy end.” **HE’S TASKED WITH GETTING THE VERY BEST ROI FROM AN ASSET — AND COMPLETING THE TRANSFORMATION PROCESS AT AS LOW A COST TO THE CONTENT LIBRARY AS POSSIBLE.**

For example, one of Michael's clients might have a digital recording of a 2-hour live music event from the early 00s. And even if that wasn't that long ago (historically speaking), the broadcasting industry is entirely different now. Big streamers have the monopoly. And viewers in China are highly unlikely to pay for any **CONTENT THAT'S LESS THAN 4K.**

Michael's mission is clear: to help his client do their job effectively. They'll entrust the repurposing process to Michael and rely on his expertise to produce content viewers will want to watch — **IN THE RIGHT STANDARDS, AT THE RIGHT PRICE FOR THE BUSINESS.**

## **THE COORDINATOR'S CHALLENGE: THE BUSINESS CASE FOR SMARTER UPSCALING PROCESSES IN 2022**

The most commonly-required required formats for viewing devices in China are

**SD/HD: PRORES 422 (HQ)**

**UHD SDR: PRORES 422 (HQ)/4444**

**UHD HDR: PRORES 4444 PLUS HDR10 SCANNING REPORT (HDR REPORT LIKE FROM TRANSKODER OR BATON)**

**UHD DOLBY VISION: PRORES 4444 WITH DOLBY VISION METADATA XML SIDECAR OR IMF**

And, for any given project, Michael **MAY NEED TO ACCOMMODATE A RANGE OF FRAMERATES, SUCH AS 24PFPS, 23.98PFPS, 29.97IFPS, 50I, AND 59.94I.**

Without an economical option for preparing and upscaling content to specification, the content owner, Michael's client, wouldn't be able to do anything with their existing assets. The content would just sit there gathering dust.





# FILMWORKZ ENABLING CUSTODIANS..

AND COORDINATORS TO WORK AT SCALE

Filmworkz can help broadcast professionals like Josh and Michael to **CREATE INCREDIBLE.**

Our professional and award-winning tools — **LOKI, TRANSFORM AI, DVO'S, NUCODA & PHOENIX** — give content teams the ability to **UNLOCK VALUE FROM DIGITAL AND FILM ASSETS AT A FRACTION OF THE TIME AND COST IT WOULD HAVE REQUIRED BEFORE.**

For Josh, and other Content Custodians, the **UNIQUE LOKI PLATFORM FROM FILMWORKZ CAN BE DEPLOYED 'ON CLOUD OR PREM'** & provides a number of bespoke image enhancement solutions that can be fully automated, operated & monitored through a simple web and mobile interface

For instance the Loki hosted, **TRANSFORM AI SOLUTION** is a fully-automated high volume specialist upscaling and standards conversion solution accessible through a simple monthly subscription with no upfront Capex requirement which explodes the **OPPORTUNITIES FOR LIBRARY OWNERS TO MONETIZE ASSETS.**

**"FOR STUFF THAT WAS SHOT DIGITALLY OR ONLY EXISTS DIGITALLY, WE DON'T HAVE THE FILM. SO, WE NEED TO UPSCALE. THERE'S ALWAYS BEEN A HARD LIMIT ON WHAT YOU COULD DO WITH OTHER AI TOOLS AND PROCESSING. BUT TRANSFORMAI BREAKS THE CEILING, AND WE CAN NOW ACHIEVE MUCH MORE WITH OUR FINAL PRODUCT."**, SAYS JOSH

**FOR MICHAEL, THE FLEXIBLE, SCALABLE, PAY-AS-YOU-GO LOKI MODEL IS A GAME-CHANGER .** Michael's team can easily repurpose content **AT THE 'CLICK OF A BUTTON'**, at volume & extremely cost-effectively, satisfying all global formats and frame rates. This allows them to deliver **INCREDIBLE COMMERCIAL RETURNS** for their customers

These tools, and many more, are available on subscription now from **FILMWORKZ.** Our tools are trusted by the best in the industry: HBO, Pixar, IMAX, BFI, NHK, and more, including Josh and Michael, of course.



Start your free Filmworkz trial to

**CREATE INCREDIBLE**

as well.

**SALES@FILMWORKZ.COM**

