

---

## 2019 Alan Stark Award

### Adrian Wood

The Alan Stark Award honors individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA. Named for Alan Stark, the award honors Alan's commitment to AMIA, his contributions to the preservation of moving image archives, and his belief that the work done to preserve our audiovisual heritage is strengthened by the diversity of experts working in the field.

#### ADRIAN WOOD

Adrian Wood originates from the UK. It was from there that he began researching archival film materials for use in television documentaries in the mid-1970s. His work since then has seen him honoured with a BAFTA Special Craft Award for his contribution to British television, a George Foster Peabody Award and a Grierson Documentary Award amongst others.

It was in the mid-1990s that he was approached by the International Olympic Committee to begin a search for the lost Olympic films - a mission that would last for almost a quarter of a century. Almost inadvertently 20 years ago he became engaged with Asia through his participation in SEAPAVAA. For his contribution to the audio-visual heritage of those regions he was conferred earlier this year with a SEAPAVAA Fellowship. Now based in Fukuoka, Japan his personal mantra remains, "It's not that films are lost, it's just that we have yet to find them".



*© 2015 / International Olympic Committee (IOC) / MEYLAN, Arnaud*

“All Olympic Games since 1908 have, to varying degrees, produced a moving image legacy. At the beginning this was limited to newsreel coverage and short films, but by the 1920s, world-renowned film directors were being commissioned by the Organizing Committees of the Olympic Games to create full length documentaries about the Games. Although since 1930 film records have been mandated by the International Olympic Committee in its Charter it is important to understand none of these films were produced by the IOC but only, in compliance with that Charter, by the local Organizing Committees. This ‘arm’s length’ IOC position from the production process brought about an unfortunate situation where original elements were left, virtually abandoned, on continents where the Games took place or the films were made.

When Adrian Wood began working with the IOC agency OTAB in 1996, it was at a time when the Olympic film collection was virtually lost. The IOC’s library held worn 16mm and 35mm prints or video copies from them, many of which were not of broadcast standard. His initial task was to relocate original and master elements so as to obtain new high quality film copies of these productions. With the information gained from colleagues through attendance at conferences and events such as those organised by AMIA, he advocated for the adoption of higher standards by the IOC not only in regards to curation, duplication and preservation but also for the provision of wider access to the collection. By 2004 this advocacy found internal IOC support and it led to the adoption and instigation of an enhanced restoration programme.

Over a 12 year period he worked, supported by eight local researchers, with thirty-one archives, broadcasters, production studios and libraries, eleven laboratories, seven specialist restoration facilities for sound and image on five continents. These collaborations led to the recovery and restoration of more than 40 long-form documentaries and 60 additional short films. Because of this new IOC policy preservation and access copies were produced of the highest level, initially on film but from 2007, digitally in 2K and 4K: 35mm polyester-based filmouts with composite prints, polyester- based restored track negatives and mags have been created for all the

---

restored long-form films. The recovered original elements and these new preservation elements are now stored at the Swiss Cinematheque alongside with the rest of the IOC's film collection. Both un-restored and restored image files have been recorded on to at least two LTO sets and restored audio files on to two archival DVD sets. These are stored in the IOC's vaults and on their servers. Recognising the significance of the Games to host countries and host cities intermediates and access copies are stored within archival institutions in those cities or countries also. Given the need for access 2K and 4K DCPs have been produced as well as 35mm prints which are made available in appropriate circumstances. The restored films have been screened at festivals, film archives, and other cultural institutions worldwide, as well as being shown on the IOC's digital platforms such as The Olympic Channel. They were also released in 2017 on home video, video on demand and theatrical re-release in certain territories including the US. Adrian Wood has, with IOC support, freely shared the knowledge gained in this project in presentations both at the AMIA Conference and at several editions of the Reel Thing as well as at FIAF Congresses and elsewhere.

Together the Olympic films form a body of work that provides a unique audiovisual legacy not only of sport but of style, fashion, sports technology and production methodologies captured on a four year cycle, (except when interrupted by war), and so thereby creating a unique collection. The extraordinary skills that Adrian Wood brought to his search for Olympic content from 1900 to the late 1990s led to the discovery of previously unknown material ensuring that it is now preserved by the Olympic Foundation for Culture and Heritage. Without his contribution much of the historical audio-visual legacy of the Olympic Games might well have been lost forever." – from the Nomination Statement

