

Application Note



Monetizing Your Content

Restore archive and poor quality content to create new revenue streams

March 2011

In today's digital multi-screen landscape there exist exciting opportunities for content owners to establish lucrative new revenue streams. In particular, in the high definition (HD) era, consumers have an appetite to revisit many of their favourite movies and TV series.

Recent developments in disc-based media, especially Blu-ray Disc, allow rights owners to breathe new life into their classic productions. Now, viewers can watch their favourite stars in full HD glory, seeing what looks like an entirely new production when in fact it is an HD conversion of the original film stock.

However, there is a challenge facing the content owners before they can cash in on this new and rapidly growing market: that is to restore their old archive material into a form that meets the needs of this new generation of HD viewers and at an affordable cost to themselves.

Snell has many years experience working in this area. Today, the company has identified a need for a fresh approach to archive restoration: a cost-effective means of rejuvenating classic footage to a standard where it shines on even the latest generation HDTVs.

Rising to the challenge of the large screen viewer

Recent years have seen a paradigm shift in television technology with large screen sizes of 40 inches and beyond, capable of displaying the very best in 1080p HD motion images. Whilst this quantum progression in technology provides viewers with a new world of immersive entertainment, it presents challenges to broadcast media organizations and content owners.

TV archives are tightly interwoven within our cultural fabric: most of the 20th century's landmark events are caught on camera. When broadcast on standard definition (SD), traditional sized TV screens the ageing artifacts of these antique filmstocks, such as dirt, scratches, flicker and instability, just add to the atmosphere of the events. However, when rescanned at HD and blown up to today's large screen sizes, these artifacts are amplified, distracting the viewer and detracting from their viewing enjoyment.

In today's HDTV environment, cost-effective film restoration is becoming increasingly important if we are to benefit from these important media archives.

Archangel Ph.C-HD is an advanced SD and HD restoration system with real-time dirt, dust, grain, noise, scratch, instability and flicker removal. Archangel Ph.C-HD unlocks the value of existing assets, ensuring that SD and HD content can be distributed in superb quality.

Also, the restoration system brings significant improvements to users' workflows by maximizing the amount of restoration that can be completed in real time. Available at a price point considerably lower than frame-by-frame restoration, Archangel Ph.C-HD enables virtually any content to be cost-effectively treated.

Archangel Ph.C – HD key features include:

- The ability to remove defects from film and video content in real-time
- Gain value from existing content assets, at whatever quality you need
- Clean up archive content to use in new programming
- Timeline control to enable precise scene-by-scene restoration

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Eyeframe brings *The World at War* back to life with Archangel Ph.C-HD

Recently, London-based TV post-production specialist, Dubbs and its restoration division, Eyeframe, were selected to provide film restoration for the 37-year-old TV series – *The World at War*. Eyeframe was contracted by FremantleMedia Enterprises to oversee the full restoration process for the series and to create a set of HD broadcast masters, as well as Blu-ray and DVD box sets. In addition to the original 26 episodes of the 1973 TV series, the Blu-ray edition includes a significant volume of extra material and “lost” footage that required extensive restoration.

“Since we were providing an expensive Blu-ray edition of a highly popular and well-known title, the quality of the restoration had to be top-notch. We needed to maintain the original production values whilst delivering new experiences to the viewer. At the same time, we were working with an enormous quantity of material and a tight schedule,” said Simon Marbrook, head of restoration, Eyeframe.

“Archangel provided the perfect solution, with a complete set of tools for restoration tasks such as stabilization, de-flicker, and dust removal all in a single box. The system completed the restoration in just three to four times the program’s total length, and it reduced the amount of frame-by-frame work by 60 to 70 percent,” he added.

“Because Archangel operates in real time, we were able to monitor the output continuously to ensure the highest quality and guard against damage to the film. The system gives our skilled operators plenty of control and fine-tuning abilities so that they can deliver an effective restoration that still maintains the look of the period,” said Marbrook. “We are longtime users of Snell products, and Archangel definitely lives up to the Snell reputation for processing performance, image quality, and reliability. Plus, the level of support we received from Snell was amazing. Without Archangel, we possibly might not have met our deadlines for this project.”

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