



Visualising sport : A theory and practice of dramatic construction and cinematic form.

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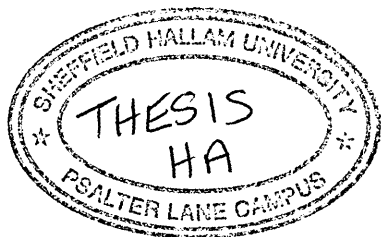
Anthony Edward Harrild

Published works

Submitted in partial fulfilment of the requirements of
Sheffield Hallam University for the degree of
Doctor of Philosophy on the basis of published work;

January 2000

212347
AH



Dedicated to the memory of
Jill Elizabeth McGreal
6th March 1949 – 9th January 2000

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ABSTRACT

Summary of the original contribution to knowledge represented by the submitted published works. Please do not exceed 300 words

Between 1982 and 1991, I made twenty-five film/video productions involving sporting themes. These include both dramas and documentaries; popular action films for peak-time broadcasting and minutely researched specialised works.

I am the only film director to have been official programme maker for the Union of European Football Associations, the International Federation of Football Associations *and* the International Olympic Committee.

These organisations control the three largest television sporting-events. In order of popularity, they are:

The World Cup,
The Olympics and
The European Football Championships

I was commissioned by them to produce distinctive works with an individual voice. These ranged from historical analyses to personal views on matters of record. These productions have enabled me to evolve and articulate a clear conception of sporting visualisation.

The programmes have been broadcast, released theatrically and sold on video. They achieved world-wide distribution and most have been dubbed into eight languages. They exist as research tools in sporting archives and have been extensively used as source material for broadcasters.

The films are analytical within the specialist traditions of sports journalism, they are not “live broadcasts” and all contain original material.

The programmes of record have either been produced by a “dedicated film unit” able to acquire unique material (copyrighted images) or in collaboration with the host broadcasters offering additional camera positions and support from all “unmixed camera feeds”.

The archival productions have involved major picture research world-wide that has unearthed material thought to have been lost or not previously known to exist. Exhaustive research into newly discovered material has proved official records wrong and has proved that accepted filmed material has been incomplete or partially falsified. All the productions have been extensively authenticated.

This body of work is an example of research through practice into dramatic construction and cinematic form within a particular genre.

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PUBLISHED WORKS

List all works you wish to be considered in support of your application

Ref. Details of the Published Work

1. **Homeground** (1982, film, 60 minutes)
Film Form Productions (London) Blue Dolphin Film Distributors (London)
Channel 4
2. **Tor! Total Football** (1988, film, 60 minutes, English and German)
Frankfurter Allgemeine Zeitung (Frankfurt), ISL (Lucerne),
Worldmark (London)
3. **Olympic Experience** (1987, film, 60 minutes)
BBC (London), Virgin Vision (London), Worldmark (London)
4. **Soccer Spectacular: The Road to Rome**
(1989, film/video, 90 minutes, English/Italian)
Racing Pictures (Rome and Los Angeles), ISL (Lucerne),
Worldmark (London)
5. **Die Tore** (1990, video, 80 minutes, German and English)
Dino Music (Kronberg)
6. **Greatest Goals: from Charlton to Maradona** (1986, film, 60 minutes)
Virgin Vision (London) Worldmark (London)
7. **The Italia 90 Series: England, World Cup Heroes** (1990, video, 90 minutes)
Stylus Video (London), ISL (Lucerne)
8. **The Italia 90 Series: Stars of the World Cup** (1990, video, 60 minutes)
Stylus Video (London), ISL (Lucerne)
9. **Virgin Olympic Series: Olympic Gymnastics** (1988, video, 60 minutes)
International Olympic Committee/ISL (Lucerne), Virgin Vision (London)
10. **The Road to Munich** (1988, film/video, 60 minutes, English and German)
Frankfurter Allgemeine Zeitung (Frankfurt), Worldmark (London)
11. **Shooting Soccer for Feature Films**
Article submitted to Research Degrees Committee, incorporated into final text
12. **The Making of Tor!**
Article submitted to Research Degrees Committee, incorporated into final text

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COLLABORATIVE WORK

Throughout the Critical Appraisal reference is usually made to the production team rather than citing the individual roles taken by others or myself. This text generally avoids the use of “I” (save in the declaration below), preferring “we” as both a convenient and consistent shorthand and a matter of accuracy in film industry practice.

The following declaration has been made to the Research Degrees Committee of the University concerning collaborative working:

On each of the submitted programmes there are screen credits listing the roles of all personnel.

Film and television production is a collaborative enterprise but the notion of co-authorship is seldom considered as the director is traditionally seen as the authorial figure.

I directed all the submitted programmes and in each case was either producer or executive producer. On many occasions I was the screenwriter; on all others I provided the brief and commissioned a script to be written to the fine cut picture. I retained all rights to script changes for drama and usually wrote or re-wrote commentary for documentary.

I supervised all pre-production, researching and the acquisition of historical material from around the world. I directed the filming of all non-archival material, save the Eire second unit in “Tor! ...” I was the rights holder to some video material provided through the international broadcasting pooled resource.

Postproduction supervision is a significant part of the director’s role. This includes responsibility for the on-line edit of each programme. I edited sections or whole programmes on both film and video and commissioned music to a style brief and “spotted” the music placing.

Under German copyright legislation my publishers have successfully asserted my rights as the author of each production. Recent changes to UK copyright legislation recognises my right as a producer and a director to hold copyright.

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LITERATURE SEARCH AND COMMENTARY

Rationale

The purpose of this literature search is not the same as that for a traditional PhD. Instead of reviewing my subject as preparation for the development of my research topic, my purpose is to survey the field to confirm that I have produced work that may justify the claim for originality, both critically and practically.

Accordingly, I have undertaken a survey using the set of key terms of most relevance to my areas of study. These are:

Football/Sport (General) and

Architecture, environment, place, space, territory
Culture, working-class culture
Depiction, portrayal
Identification, national identity, ritual
Media, television, popular journalism
Tradition, ritual

The Critical Appraisal

The Critical Appraisal offers the author an opportunity to reflect upon the submitted body of work and to make claims for originality and coherence. For this reason, footnotes to texts within the Critical Appraisal generally cite reviews of my films or articles that I have written, edited or published. Other texts are generally referenced in this literature search and commented on here. There is one exception, John Bale, who is introduced here and also extensively referenced in the analysis of my film “Homeground”.

I have only recently been introduced to the work of John Bale. He has not, therefore, been a figure of influence on my production work or critical writings. But we do have a common background in human geography and a shared interest in the analysis of space and the perception of space. For me, this began with my MA dissertation at St. Andrews on “A Perceptual Approach to Urban Morphology” and continued with my supervision of a research project at Newcastle upon Tyne Polytechnic on “The Analysis of Space through Time-Based Media”. A pre-occupation with a sense of place has been present throughout my films and is predominant in “Homeground”.

I am, therefore, sympathetic to the observation that

A peculiar and paradoxical omission from the literature on the state of Britain’s most popular sport – and indeed sport in general – is one which adopts a more explicitly geographical perspective. The omission is peculiar and paradoxical because geography, like sports, involves the analysis of space and place... I believe that a rather more geographical approach adds to our knowledge, not just of British football but of what it means to people, hence aiding an interpretation of the problems the sport will face during its immediate future. (Bale, J 1992 p 5)

At interview for the Film Department of the Slade School of Fine Art, I was asked to justify the suitability of a background in human geography for the study of film. I argued the case for the cinema's ability to describe and explore the spatial environment in a controlled and directed manner. At this time, "Landscape After Battle" (Andrzej Wajda, 1970) and "Figures in a Landscape" (Joseph Losey, 1970) were recently released and my topic seemed current. My choice of subject, the Hungarian director Miklos Jancso, had an obsession with the cultural landscape and revolutionary history of his homeland, and a compassion for characters entrapped in the confusion of historic events.

The development of my filmmaking, in particular my concern with the depiction of the spatial environment in terms of both subject and style, owes a great deal to Jancso.

Bale offers an effective description of how such concerns can translate to sport and, in so doing, offers a confirmation of the continuity of my preoccupations.

1. The notion that the cultural landscape is indivisible from its population and construction.

Sports are not natural forms of bodily movement. The landscape upon which such body culture takes place is therefore generally regarded as part of the cultural landscape and...will be taken to include everything we see around us, including people and buildings... The sports landscape is one of many ordinary or vernacular landscapes which have tended to be ignored by students of the cultural scene... But these are among the most human of landscapes, making up part of our unwitting biography, reflecting our values, our aspirations and even our fears in tangible visible form. (Bale, J 1994 p 9)

2. The notion that the landscape is a territory that requires defending, and that this defence is the prime source of group identification.

Sports landscapes, like other cultural landscapes, do not just happen. They are often the result of the exercise of power of one group over another – the imposition of territoriality whereby certain people can be excluded from a prescribed geographic space. Power may be reflected in landscape where a strong degree of control is needed over people, as in football stadiums in Britain. (Bale, J 1994 p 11)

3. The notion that landscape is historically determined and constructed.

A landscape is the most solid appearance in which history can declare itself and it is possible to see the present day landscape of sport as the result of a cumulative process of historical evolution... Just as each stadium has a builder... each landscape can be interpreted as having an author and a historical/economic context. Sport can therefore be seen as a world of authored landscapes where the hand of individuals, their ambitions, and their perceptions become important in explaining the present day scene. (Bale, J 1994 p 13)

For the development of the narrative of “Homeground” the concept of landscape needed to be replaced by the concept of place. In the film this became a dynamic, perceptual construct centred on Stevie and with Helen and Trevor as anchors to his mood swings. “I love that place, I hate that place” summed up Stevie’s dilemma.

Whilst Bale recognises the aspect of nuance and, elsewhere, the impact of nostalgia and myth, his analysis is essentially static and cannot take account of the conflict in one individual between past and present interpretations and their re-evaluation.

...in much humanistic geography the term landscape has been replaced by the existentialist concept of place. This view sees landscape as a locality, possessing particular nuances and unique flavours. (Bale, J 1994 p 13)

Bale lends weight to my claim for originality with this approach to sport in the spatial environment by his recognition of “a really alarming deficiency” in this area of study.

...scholars in such fields as sports studies, history, architecture and geography...might be expected to go beyond descriptions – clinical or sensitive – of sports places and begin to explore the nature of the sports landscape, seek to understand its meaning for people and read it as a kind of text. But the spatial environment in research in sports studies has been recognised as a really alarming deficiency and although some good books on sports architecture do exist, they understandably tend to concentrate on the buildings themselves and fail to include the overall environmental ensemble which makes up the broader landscape. Historians, while often alluding to sports landscapes in passing, have failed to give them one-tenth of the attention given to equivalent forms of high culture such as landscape gardening. Tantalisingly brief references to the changing landscapes of sports are usually found in histories of particular sports and of particular periods of time. (Bale, J 1994 p 3)

The Literature Search

Texts have been grouped under the following heading:

Primary Texts

Subsidiary Texts by the same authors

Other Books

Journal Articles

The primary texts are those that I was advised to consult by scholars in the field or those most frequently cross-referenced in my searches.¹ I have provided brief notes on the applicability of these works to my study; they are not intended as reviews for any other purpose. The literature search reveals a range of texts that have a relevance to or a resonance with my area of study. These works have not offered me new insights and have not significantly added to my study, though Bale has, perhaps,

¹ Olympic sports are so diverse that approaches to them are best captured through general sports studies. A particular emphasis is placed here upon football research because the Sir Norman Chester Centre for Football Research, Leicester University and the British Film Institute (among others) have promoted the close study of football and the media coverage of football. Also of great value has been work produced at Brighton and Sheffield Hallam Universities.

offered support to some of my narrative concerns. Most of these texts operate on the periphery of my interests. I have little need of the factual support – these details are already in my possession – and their theoretical thrust is often at a tangent to my needs in explaining production processes. My task within the Critical Appraisal is primarily that of the reflective practitioner. In this context it is perhaps more akin to that of Roger Silverstone in his book, *Framing Science: The Making of a BBC Documentary* (1985, London: BFI). It is clear that such an approach has not previously been undertaken within sports studies and related disciplines.

Primary Texts

1. Bale, John (1992) *Sport, Space and the City*, London: Routledge
See above and in the Critical Appraisal.
2. Bale, John (1994) *Landscapes of Modern Sport*, Leicester: Leicester University Press
See above and in the Critical Appraisal.
3. Buscombe, Edward (ed) (1975) *Football on Television*, London: BFI
This is a seminal text and has given pause for thought or informed amusement during the development of soccer scripts. This and a succeeding text by Andrew Tudor are referenced in the Critical Appraisal.
4. Dauncey, Hugh and Hare, Geoff (eds) (1998) *France and the 1998 World Cup: The National Impact of a World Sporting Event*, London: Frank Cass
Hare, Geoff, "Buying and Selling the World Cup"
In my productions and my "official" writings, I have had to be circumspect about the placing of my analysis of the economics of the international competitions. The analysis offered by Hare relies on ISL/FIFA statistics in a way that I was required to but he is not. Questions about the ethics of media sponsorship seem to obscure genuine analysis.

McKeever, Lucy, "Reporting the World Cup: Old and New Media"
The review of the output of Canal + is particularly revealing. They attempted, and achieved, in terms of live output much of what we pre-figured in the Italia 90 series. McKeever wholly ignores the role of the continuing official films and videos and is, therefore, of little further value to me.

Marks, John, "The French National Team and National Identity"
The central issues of national identity and national characteristics, the metaphor of football as war and even the issue of nationalism and race are all considered with the Critical Appraisal.
5. Duke, Vic and Crolley, Liz (1996) *Football, Nationality and the State*, Harlow, Essex: Longman
The material on FIFA is too slight to be of value to me and the very detailed case studies are too specific for me to draw upon general conclusions.

6. Fynn, Alex and Lynton Guest (1994) *Out of Time: Why Football Isn't Working*, London: Pocket Books
The chapters on "The American Dream", "Too Far Gone" and "The Final Frontier", though excellent, offer an analysis that is outside my period of international soccer.
7. Newburn, Tim and Stanko, Elizabeth (eds) (1994) *Just Boys Doing Business: Men, Masculinities and Crime*, London: Routledge
Williams, J. and Taylor R., "Boys Keep Swinging: Masculinity and Football Culture, in England"
This article reflects on "the changing ways in which football in England works as a form of deep play; a story people tell themselves about themselves". This approach is wholly appropriate to an understanding of the character of Stevie in "Homeground".

The text concentrates on the making of sporting histories through an analysis of the news media's coverage of the death of World Cup winning captain Bobby Moore. He is seen "as symbolic of the passing, not just of an era of past sporting success, but also of a particular kind of masculine sporting identity and even of the coruscating decline of Britain itself" (p 222).

This harking back to the footballing past with "the cohesiveness of the team effort and the sanctity of fair play in creative tension with the ideology of competition" (p 216) is symptomatic of Stevie's attempts to find the worlds of work and sport in mutually re-enforcement. Stevie's self image is "...man does, woman is; or, in the words of John Berger men act and women appear" (p 216-7). The audience does not share this view.
8. Redhead, Steve (ed) (1993) *The Passion and the Fashion*, Aldershot, Hampshire: Avebury
9. Redhead, Steve (1997) *Post-Fandom and the Millennial Blues: The Transformation of Soccer Culture*, London: Routledge
Steve Redhead's texts are important in that they indicate significant, though forced, omissions from my productions. The introduction of "fan" violence would have been unacceptable to the somewhat sanitised requirements of FIFA/UEFA/ISL. In addition, as most violence occurs away from the stadia, it was not something that we, or come to that, many of the supporters actually saw. Our production crew spent most of their time around the pitch, often fenced apart from the fans. We would show them in resplendent colours, but could not hear the individual voice. "Tor! ..." offers emphasis to the role of the fan but remains far from fanzine culture.
10. Roche, Maurice (ed) (1997) *Sport, Popular Culture and Identity*, Oxford: Meyer and Meyer
Roche, Maurice, "An Introduction"
Roche offers an exploration of sport as popular culture in ways that are directly applicable, though not central, to a consideration of my

production output that is under review. He asserts that sport (a) has great significance for the formation of collective and personal identity and (b) involves processes of power, politics and policy making.

France, Alan and Roche, Maurice, "Sport Mega-Events, Urban Policy and Youth Identity"

The issues of urban regeneration and social exclusion would perhaps be appropriate to a potential follow-up to "Homeground". Stevie's perspective is too introverted to dwell on change. All of my sporting projects accept the present status quo or are pre-occupied with the past.

Whannel Garry, "Individual Stars and Collective Identity in Media Sport"

Whannel succinctly sums up the process of production in his opening paragraph.

"Media products emerge from an elaborate process of production which is both economic and cultural. Audiences need to be won and readers attracted. Sport is presented largely in terms of stars and narratives: the media narrativises the events of sport, transforming them into stories with stars and characters; heroes and villains. In this process of construction the audience are characteristically positioned as patriotic partisan subjects. National belonging-ness is inscribed into the discursive practices which seek to mobilise national identities as part of the way in which our attention is engaged with a narrative hermeneutic. We want to know who will win and we hope it will be our own competitor".

This is an accurate reflection of a knowing production process, with which the sports filmmaker would concur.

His subsequent analysis of the contradictions involved in the construction of national identity cites three (out of four) that would be relevant to Stevie in "Homeground". The relation of individual to group; the tension between geographic community and peer group and the tension between a local and a national perspective are elements of his drama. The international perspective does not apply to Stevie.

11. Sugden, John and Alan Tomlinson (eds) (1998) *FIFA and the Contest for World Football: Who Rules the Peoples Game?*, London: Polity

An essential text to aid an understanding of football on the world stage. It is an exceptionally detailed book, though from my perspective there are no surprises.. To my taste it is too distant in tone and narrow in its criticisms. But this is from a perspective of a working relationship with a small part of the FIFA operation. Keith Cooper, Director of Communications for FIFA, and my closest link to the organisation is mentioned only twice. A study of FIFA today should give him a higher priority.

12. Tomlinson, Alan, and Whannel, Garry (eds) (1986) *Off The Ball: the 1986 Football World Cup*, London: Pluto

Geraghty, Christine; Simpson, Philip; and Whannel, Garry, "Tunnel Vision: Television's World Cup"

A continuation of the Television World Cup debate. The specifics of this discussion lie outside my period of reference.

13. Wagg, Stephen (1995) *Giving the Game Away: Football, Politics and Culture on Five Continents*, London: Leicester University Press

A fascinating book which, apart from Stephen Wagg's essay, "On the Continent: Football in the Societies of North West Europe", lies wholly outside my area of interest. Even Wagg's history of the exporting of football to our closest neighbours has little place in my studies.

14. Walvin, James (1972) *The Peoples Game*, London: Mainstream Publishing

This book proved of particular value in developing "Greatest Moments of World Soccer", but that production, though cited here, is not included amongst the list of published works.

15. Wenner, Lawrence (1989) *Media, Sports and Society*, London: Sage

Eastman, Susan and Meyer, Timothy, "Sports Programming: Scheduling, Costs and Competition"

I approached this article with an assumption that the authors might, from their American perspective, offer some insights into the future of sports broadcasting in the UK. This book is now ten years old and it would seem that UK broadcast practices have caught up with US patterns of diversity, whilst UK analytical practices have moved further ahead.

Real, Michael, "Super Bowl versus World Cup Soccer: a Cultural-Structural Comparison"

This comparison of the two games takes an "old America against the world stereotype" (p 187) as its starting point. Its points of comparison are startlingly simplistic: "The futbol (sic) of the World Cup has continuous action while the football of the Super Bowl has discontinuous action" (p 189) or "To play proper football it is necessary to have an oddly shaped ball" (p 191). This is not to be cited seriously.

Wenner, Lawrence and Gantz, Walter, "The Audience Experience with Sports on Television"

This study offers a strictly quantitative analysis using American demographics and proposes no generalised concepts to offer comparisons with the UK.

16. Williams, John and Wagg, Steve (1991) *British Football and Social Change: Getting into Europe* Leicester: Leicester University Press

Bale, John, "Playing at Home: British Football and a Sense of Place"

This article pre-dates Bale's books and contains no additional material.

Subsidiary Texts by the Same Authors

1. Bale, John (1991) *The Contested Ritual: Football, Geography and the Environment*, London: Routledge
2. Duke, Vic (1992) "The Drive to Modernisation and the Supermarket Imperative: Who Needs a New Football Stadium?", paper delivered at the *Football Culture and Identity* conference, Aberdeen
3. Fynn, Alex and Lynton Guest (1991) *Heroes and Villains: The Inside Story of the 1990/91 Season at Arsenal and Tottenham Hotspur*, London: Penguin
4. Redhead, Steve (1986) *Sing When You're Winning*, London: Pluto
5. Wagg, Stephen (1984) *The Football World: A Contemporary Social History*, London: Harvester
6. Walvin, James (1986) *Football and the Decline of Britain*, London: Macmillan

Other Books

1. Dunning, Eric (ed) (1970) *The Sociology of Sport*, London: Frank Cass
2. Giullanotti, Richard, Bonney, Norman and Hepworth, Mike (eds) (1994) *Football, Violence and Social Identity*, London: Routledge
3. Marsh, P Rosser, E and Harre, R (1978) *The Rules of Disorder*, London: RKP
4. Marsh, Peter (1978) *Aggro, The Illusion of Violence*, London: Dent
5. Merkel, Udo, and Tokarski, Walter (eds) (1997) *Racism and Xenophobia in European Football*, Oxford: Meyer and Meyer
6. Vinnai, Gerhard (1973) *Football Mania*, London: Ocean Books

Journal Articles

1. Boyle, Raymond and Richard Haynes (1996) "The grand old game: football media and identity in Scotland", in *Media Culture and Society*, v18 n4, London Sage
2. Crawford, Scott A.G.M. (1992) "Birth of the modern sport spectacular: the Real Madrid and Eintracht Frankfurt European Cup Final of 1960", in *International Journal of the History of Sport*, v9, n3, 433-438, London: Frank Cass
3. Critcher, Charles (1971) "Football and cultural values", in *Working Papers in Cultural Studies*, n2, Birmingham: Centre for Contemporary Cultural Studies
4. Daney, Serge (1978) "Le sport dans las television", in *Cahiers du Cinema*, n292
5. Jary, David, Horne, John and Bucke, Tom (1991) "Football fanzines and football culture: a case of successful cultural contestation", in *Sociological Review*, v39 n3, 581-597, London: Routledge
6. Maguire, Joseph (1991) "Sport, racism and British society: a sociological study of England's elite male Afro/Caribbean soccer and rugby union players", in *Sport, Racism and Ethnicity*, London: Falmer
7. Nowell-Smith, Geoffrey (1978) "TV – football – the world", in *Screen*, v19 n4, London: Society for Education in Film and Television
8. O'Donnell, Hugh and Raymond Boyle (1996) "A semiotics of violent actuality: encoding football fan behaviour during Euro 92", in *Leisure Studies*, v15 n1, London: E and F N Spon
9. Tudor, Andrew (1992) "Them and us: story and stereotype in TV World Cup coverage", in *European Journal of Communication*, v 7, London: Sage
10. Whannel, Garry (1979) "Football crowd behaviour and the press", in *Media Culture and Society* v1 n4, London: Academic Press

VISUALISING SPORT:
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PREAMBLE

The rapporteurs for this proposal were Tom Ryall and Michael Worboys. They state:

The notion that film production work, both documentary and drama as in this submission, can be counted as “research” is, we feel, within the scope of the current practice-based Sheffield Hallam University criteria used for art and design, music and other subjects....

We do not anticipate that the case for coherence or originality will be hard to make. The films are all sport orientated and address linked issues in the area of sport, culture and media.

- The submission for PhD by Publication is based upon a representative selection of my production work within and around the “Sports Film” genre.
- Two productions demonstrate a significant and original independent contribution to knowledge in the field of film production.
- Three works are key texts, involving extensive independent research, which offer a unique contribution to the study of sporting history.
- Five are offered as supporting documentation to demonstrate the coherence of the project. All are referenced in the Critical Appraisal.

The ten works have all been published:

- National and international television exhibition
- Theatrical exhibition *and/or*
- Video retail.

The productions that demonstrate a significant and original independent contribution to knowledge in the field of film production are:

“Homeground” (1982)

“Tor! Total Football” (1988)

The key texts, involving extensive independent research, which offer an original contribution to the study of sporting history are:

“Olympic Experience” (1987)

“Soccer Spectacular: The Road to Rome” (1989)

“Greatest Goals: from Charlton to Maradona” (1986)

Subsequent productions may build upon and develop the ideas articulated in these works, but these set the territory and demonstrate both the diversity and coherence of this body of work.

Within literature and the visual and performing arts there has been an increasing acceptance of research undertaken by “practice” and not solely as a result of critical study. Allied to the notion of research by practice is the construct of the reflective

practitioner, capable of critical self-analysis and able to articulate the theoretical and historical positioning of the body of work. To demonstrate this context, the Research Degrees Committee requested that I submit in advance for their approval two texts that review aspects of my practice and offer insights into the production process.²

This area of research is very different from the standard PhD proposal. Content is no longer the sole focus for scrutiny within the work. In the context of film production, the transformation of “theme” into “narrative” and the process by which this unfolds in audio-visual form becomes the site for study.

HEFCE has accepted this formulation for research in Art and Design for the last two research assessment exercises. Work that has been included for this proposal was submitted to the 1996 RAE, when Art and Design at Sheffield Hallam University achieved a 4 rating.

Christopher Frayling³ has drawn a distinction, taken from Herbert Reed, between three kinds of research in art and design. Each is applicable to this project and will be addressed in the Critical Appraisal.

The areas are:

1. *Research into art and design*
2. *Research through art and design, and*
3. *Art and design as research....*

Frayling states:

The thorny one of the three is art and design as research... where the end product is an artefact, and where at least to some extent the thinking is embodied in the artefact. At some level it interrogates itself and, as Marcel Duchamp put it, the audience completes the work of art.

1. *Artefacts are multivalent, which is part of their point*
2. *The research process allows for the production of meaning, which can be read in many different ways*
3. *The research process is subsumed into the artefact*

So, in what sense does the making of the artefact count as research?

The PhD ... has at its heart the notion of training for research, along with the expectation that the fruits of research will be communicated so as to make a contribution to knowledge and understanding. So the artefact alone cannot conceptually or actually be enough for this purpose. It must for this purpose be accompanied by a route map showing peers how the artist arrived at the artefact.

² These are cited as items 11 and 12 on the list of submitted work. For the sake of coherence and with the agreement of the board of examiners, they have been revised and subsumed within this text.

³ Anthony Harrild (ed.), *Practice-Based Doctorates in Creative and Performing Arts and Design*, The Surrey Institute of Art & Design Research Paper, 1999, pp 9-10.

There must be the possibility of work interrogating itself and its own methods, and I recognise that it is possible for a great deal of that to happen within the dynamics of the work itself. The work might be a video, it might be a film, it might be a painting, it might be an installation. All can be capable of interrogating themselves, but in the interests of clarity this interrogation needs to be communicated beyond the artefact as well as within it. If a work of art can only be interrogated in one way, then it is not very good art.

VISUALISING SPORT: A THEORY & PRACTICE OF DRAMATIC CONSTRUCTION & CINEMATIC FORM

THE CRITICAL APPRAISAL⁴ INTRODUCTION

In Frayling's phrase, this critical appraisal will take the form of a route map to guide the reader through the body of work under discussion. The journey will be signposted through Reed and Frayling's framework of research areas. The notion of simple signposting rather than rigid structuring is important. Too great a reliance on the framework may fragment arguments and fracture the subtle links between subject, concept, form and structure. For similar reasons, whilst every attempt will be made to reflect on the group of films as a whole, one work may dominate in a particular discussion and another be reserved for fuller reflection in a later debate.

Section 1

Research into film: analysis of practice

This section comprises three chapters. "Tor! ..." will be the central, though not the sole focus, of this discussion.

In the first chapter, "Tor! ..." and the range of 1990 World Cup videos on offer will be placed in the context of prior critical, theoretical and practical work from the 1970's onwards. The proposition is that these productions form part of a continuing body of work with shared stylistic preoccupations.

The perspective of this chapter will be from the present, and the argument will be a post-rationalisation of this continuity of aesthetic concerns. It will be structured to demonstrate the stages in the development of my interest in cinematic form.

Parallels will be drawn between the cinematic style of "Tor! ..." and that of the earlier (1982) drama production "Homeground". In the drama tradition this is a single camera shoot. It makes planned use of a highly mobile camera to work within the aesthetic of the long take.

"Tor! ..." is an example of a film where the shooting style was pre-determined to serve subject and conception. In the second chapter, the parameters of its construction will be analysed in precisely the same detail as, at the point of production, they were transmitted to the crew. This will not offer a barren technicist solution to production problems, but instead an appraisal of the economic, technical and logistic answers to pre-determined aesthetic issues. This example of pre-and post-production analysis forms an original contribution to debates on cinematic construction.

⁴ The regulations of Sheffield Hallam University for the degree of Doctor of Philosophy on the basis of published work specify the submission of a Critical Appraisal that should not exceed 5,000 words.

This is the first submission at Sheffield Hallam in which published work has been defined as a body of films. This is a testing submission that must make a full and thorough case for the award as it will set precedence for future practice based submissions.

The rapporteurs and the internal and external examiners have expressed the common view that this Critical Appraisal should not be constrained by the current word limit.

The third chapter will broaden the debate on cinematic form to encompass constraints on narrative; in this case as a result of the audience's failure to suspend disbelief. Within the sub-genre of the sporting film, a result, which should be unpredictable, can too easily be seen as contrived. Through an analysis of numerous examples of sporting dramas for film and television the author will propose stylistic devices and narrative shifts to challenge and negate the tendency to disbelief.

Section 2

Research through film history

This section comprises two chapters. "Soccer Spectacular ...", "Olympic Experience" and "Greatest Goals" will be the focus of this discussion.

The first chapter will discuss the meaning of film research and the differences between this form of archival search and traditional bibliographic research. A range of constraints – from economic to ethical - are imposed simply because the artefact cannot be quoted without duplication from the source.

By contrast, the second chapter will analyse the processes of archival production. In a process perilously close to plagiarism the archival director must subordinate source material to support the creation of a coherent product. With a written text the processes of re-organisation (re-ordering, cutting, inter-cutting, cropping, re-framing) would eliminate the original. With film the basic building block, the unique shot, can still be identified.

Section 3

Film production as research

The focus of this chapter will again be "Tor! ..." and "Homeground". These films will be shown to share a single common theme: collective identification. In "Tor! ..." the stress on football is self-evident, though broader issues are also explored, and identification is through the group, to the team and the nation. In "Homeground" football is the metaphor, not the subject and identification is *by* individual and *of* the place. Communication between people is at best strained as preoccupations predominate and articulation proves impossible.

This section will provide an examination of the dominant issues and underlying themes within the central body of work.

VISUALISING SPORT:
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RESEARCH INTO FILM
ANALYSIS OF PRACTICE (1)

THE EVOLUTION OF A CINEMATIC STYLE
DOCUMENTARY PRODUCTION

The narrative of a sporting event focuses on winners, not losers. The climax of the story is the point of victory. It is impossible to repeat the excitement of that narrative closure or create a sporting drama to rival a real event.⁵

The narrative of my documentary sporting films lies elsewhere: in the recapturing of images from the terraces, made more pronounced on the cinema screen, and in the retelling of stories known only to the aficionados present at the spectacle. The style is grounded in a close-up, long-take aesthetic where individual action takes precedence over broad coverage but where jump-cut repetition is also used to reinforce character.

Although I may not have recognised or even considered it at the time, the antecedents of this style lie within theoretical studies and writings,⁶ and earlier filmed dramas, especially “Lina Brooke”⁷ and “Homeground” (1982) (reference number 1).

This style embodies far more than the simple recording of an event.⁸ There is chance. There is choice and selectivity, aesthetically determined. And there is risk in

⁵ See the chapter entitled, Shooting Soccer for Feature Films

⁶ When I was a research student in the Film Department of the Slade School of Fine Art, I studied the use of long-take cinematography, the techniques of the travelling camera and the use of re-framing (zooming) within the shot in the works of the Hungarian director, Miklos Jancso.

My articles on Jancso, Sam Peckinpah (both referenced below), Michael Powell (“Peeping Tom”, in *Film Directions*, 1982) and Alain Tanner (“Tanner-Jonah-Ideology”, in *Film Directions*, 1980) all demonstrate a continuing interest in the analysis of these specific characteristics of cinematic form.

The writings of the American film theoretician Brian Henderson proved a strong influence: in particular, “The Long Take” and “Toward a Non-Bourgeois Camera Style”. Brian sent me a copy of his book, *A Critique of Film Theory* (New York: EP Dutton 1980), which contains these essays, in exchange for the first issue of *Film Form*.

⁷ My first drama feature, “Lina Brooke” (1980), is not included in this submission. It shares stylistic preoccupations but is unrelated in terms of subject. “Lina Brooke” received the following reviews:

Jill Forbes, *Monthly Film Bulletin*, “A Newcastle version of “India Song” and “Son nom de Venise”, “Lina Brooke” remains strongly influenced by Marguerite Duras, both in its desire to be a “women’s film” and in its determined probing of the devices of narrative fiction. It is an ambitious and respectable attempt to naturalise the Duras style, substituting the North Country and the Bronte sisters for Duras’ colonial referents.”

Al Bayane, *Culture* (France), “An experimental film in the proper sense of the term. What counts for director Anthony Harrild is the form of his film and his stylish technique belies the limited resources at his disposal.”

⁸ As indicated in the film reviews.

abundance.⁹ The camera captures a moment, it lingers on the action and then stops as the moment passes. Narration is handed on from camera to camera selecting points of action and the patterns they detail.

“Tor! Total Football”

In my documentary productions, this is most clearly evident and most carefully constructed in, “Tor! Total Football” (1988) (reference number 2)¹⁰. “Tor! ...”, a prize-winner at the Palermo Film Festival, is a major work that has received critical acclaim from the hierarchy of world soccer and the sporting press.

“Tor! ...” is part of a tradition of soccer films from international competitions produced since 1954. It is also a unique project with different aims and outcomes, in terms of both style and story. By 1988, I knew some of the past films intimately, having incorporated shots and sequences into my own archival projects. Others I knew not at all.

On reflection, “Tor! ...” is perhaps most akin to “Argentina Campiones” (1978) judged by its footballing (though not its political) enthusiasms and analysis. But, unlike “Tor! ...”, “...Campiones” shows a confusion of visual styles. Laudably, it attempts to integrate analysis and action, with slow motion shots of individual players cut into normal speed match action. But this has to be led by commentary to begin to make sense.

The stadium crowd shots, which outdo any New York ticker-tape welcome, are most spectacular, but the accompanying overt political message from Argentina has led to a continuing FIFA embargo on the film. I was unable to see it until pre-production on “Soccer Spectacular ...” at the end of 1989 and, even then, it was in a re-cut and truncated version.

There may be more of a visual parallel with “G’olé” (1982) and “Hero” (1986), but again there are clear differences. “Tor! ...” does not indulge in the knowing cynicism that Stan Hey provided for Sean Connery’s commentary in 1982 or the rampant individualism of Tony Maylam’s script for Michael Caine in 1986.

The persona of the commentator says a good deal about the character of these ultimately very different films. For “Tor! ...”, I chose Craig Charles. Charles is a Liverpool football fan, a comedian, a poet and a black man. He can convey hopes and

⁹ Not least the risk of failing to film the scoring of a goal.

¹⁰ In “Red Psalm: Genesis of Form”, in *Film Form 1*, 1976, (p 53) I wrote about my interest in the shooting methods of Hungarian director, Miklos Jancso. There are striking similarities to the shooting practice on “Tor! ...”, as well as shared aesthetic concerns.

“The chance factor in Jancso’s authorship is stressed: chance which varies the combination of sequences and transforms the structure; chance which results from a scenario in outline, allowing random locations to modify the narrative; shooting until the camera magazine runs out; and the decision not to view rushes. Jancso describes it as an adventure for the whole film crew. The “Cahiers” critics (Comolli and Delahaye): see this as confirmation that the author is deposed by random action which allows a flow of ideas from all involved in the production and heralds the collective film. Authorship emerges from the interaction and forced group dynamics of the tight knit consistent crew that Jancso maintains through rapid shooting schedules.”

dreams and ecstasy and despair. For the script I commissioned Frank Keating. The Guardian ran an advertising campaign with Edna O'Brien and Peter Ustinov about the quality of writing in their sports columns. Frank Keating is, without doubt, their finest writer. He provides powerful images, incisive thoughts, clear analysis, a marked irreverence and, above all, a love of sport. The Keating - Charles combination, though not appreciated by all, says a great deal about the "heart" of the film.

Subsequent chapters will consider "Tor! ..." in some depth.

The Italia 90 series

The same preoccupations and concerns are also present, though not as well articulated in, "Die Tore" (1990) (reference number 5), "The Italia 90 Series: England, World Cup Heroes" (1990) (reference number 7) and "The Italia 90 Series: Stars of the World Cup" (1990) (reference number 8). These, and the other productions in the Italia 90 series¹¹, proved spectacularly successful, dominating the video charts in the UK and around the world during the lucrative pre-Christmas period. They completely eclipsed Christopher King's "official film" of the tournament, which proved unsaleable theatrically and did not receive a video release until 1998.¹²

The limitations of the "official videos" are simply defined and reflect the compromises made in the shooting of the 1990 World Cup. The productions were shot on video without the range of lenses available to the film shoot. Much of the material received came through on shared feeds from broadcasters. There was only a limited amount of specialist cover and that had to fulfil the competing demands of a broad range of programmes. The production team did not have access to the ground camera positions used so successfully in "Tor! ..."

The results contrast so strongly with 1988 that they illustrate and illuminate the desires and concerns of the film crew on "Tor! ..." The 1990 World Cup projects are submitted as supporting documentation to demonstrate coherence of concerns within the wider body of work.

¹¹ FIFA and ISL commissioned the Italia 90 series of official videos. The process is outlined in the chapter entitled, "The Making of 'Tor! Total Football'".

¹² UK producer, Drummond Challis, initially scheduled me to direct the film of the 1990 World Cup. I was recruited to Stylus, through a contact at ISL, following contractual problems with the Italian co-producer, Alessandro Fracassi. Christopher King, director of "The Manageress" took my place. Stan Hay, the writer, and Steve Parsons, the composer, remained with the project. Steve Parsons also joined Stylus and had a hand in both sets of music for the World Cup.

During the production of the preview programme, "Soccer Spectacular ...", (which was part of the same production contract with FIFA/ISL) there were a number of disagreements between Racing Pictures (Rome) and the British production company concerning the schedule of production funding. I was inevitably drawn into these disputes because delivery was subject to payment terms. The Italians delayed payment and argued for re-cutting and re-voicing as a stalling tactic. As a result "Soccer Spectacular ..." missed its UK release deadline, although it was successfully released in Italy, the USA and other scheduled territories.

I came to doubt that the official film would ever see a release.

Whilst the stylistic concerns remained the same as in 1988, the productions from 1990 exhibit a post-production rather than shooting style. In place of the careful planning at pre-production, there is careful selection from rushes for reasons of aesthetics as well as content.

The construction of “Stars ...” proved particularly difficult. The lack of close-ups hampered identification of and with the chosen players so that context dominated concept. The few close-ups that did exist were either from dead ball situations or were slow motion shots unconnected to significant action. Their use tended to disrupt rather than support the narration.

With Maradona it was possible to acquire archive material to support a back-story, but for the most part such opportunities for characterisation did not exist.

“Stars ...” is a classic example of a producer matching a project to a director’s known strengths without any understanding of the production requirements. Traditionally, television relies on the commentator to identify players. Close-ups are sacrificed to the all-important demands of pictorial flow. All risk of missing “on the ball” incident must be eliminated. Television opts for team coverage whilst we sought to single out the individual. For the purposes of this project the television virtues of “flow”, “order” and “completeness” are a distraction. We needed, but seldom found, examples of individual “skill”, “flair” and “character”.

Contemporary television still has this problem. “Match of the Day” will make use of freeze-frames, player highlighting, arrows to show direction of movement and “expert” commentary, but cannot disguise the lack of close coverage. Television will still not risk a specialist unit to identify and concentrate on key players; the fear of failure remains too great.

“England, World Cup Heroes”, is unusual within this body of work because it is aimed at a national, not an international market; though the production team also made programmes about Germany and Ireland. The initial cut was praised by Keir Radnedge, editor of “World Soccer” as the best sports programme yet made about the national team. Its great virtue was that it adopted the same analytical and dispassionate tone as in the international projects.

Brian Moore, ITV’s premier football commentator who was contracted to narrate the series, did not share Radnedge’s view. He insisted on his contractual right to have the programme recut to make it simpler and more popular. Most problematic for Moore was our habit of interrupting action to offer analysis, background and statistical information. Much of this was captioned over commissioned stills.

In contradiction here were FIFA’s desire for us to produce an intelligent document of record and informed opinion¹³ and the commentator’s desire to reduce narration to the opposition of “Them” and “Us”. In this Moore makes unconscious reference to the script of “Tor! ...”, where the Guardian journalist Frank Keating parodies the worst excesses of national stereotyping and scripted the Holland v Germany game in the language of warfare. This was particularly galling for the production team who had

¹³ This, and the access to funding, were the reasons why we received the contract.

been party to the debates about the construct of national identity¹⁴ within television commentary for a decade and a half (Buscombe, E 1975).

Moore was not able to repeat this behaviour in subsequent productions. The producers renegotiated his contract, following my threat to replace him with Jim Rosenthal, to require a written script and guarantee script approval for the director. His power was significantly weakened because of the demand for international versions of most of the programmes, but Moore continued his strenuous efforts to replace the director with one of his colleagues from ITV.

Moore's not insignificant role in the battle between ITV and BBC for the UK football audience caused us insurmountable problems. It meant that he had no conception of the international audience and that he could not understand that these programmes would sell with *or* without his brand of personalised jingoism. It was clear that by 1990 Moore's career was beginning to decline. Lacking the analysis of Rosenthal or even the self-mockery of Motson, his approach was beginning to be seen as old fashioned and perhaps of questionable taste.

"Die Tore" is in some respects the most interesting of the 1990 World Cup productions because it offers pointers to the future development of football on television and on video. "Die Tore" lacks narrative and proved uncuttable in conventional cinematic terms. But it offered the opportunity to use the most spectacular and unusual shots from all of the camera crews world-wide, set against the sort of on-screen statistical data planned for "England, World Cup Heroes" but ultimately unmatched in any of the other programmes. The crowds, the music and the atmosphere dominate and commentary is sidelined.

This programme is an indulgence for the fans, if not the filmmaker. It proved a complex project, time consuming to research and using so many video effects that the computer memory of the on-line edit suite could not accommodate all the passes. Ultimately, "Die Tore" is long, consciously repetitive, deliberately gimmicky but hugely successful at the video counters.

The mark of a well-made artefact in popular culture is precisely that it is popular. The evidence lies in sales figures. It takes account of the audience by giving satisfaction. It is a construct that manipulates emotions. It does not patronise or underestimate the audience. It is not simply popular because its subject is popular. It creates a space for the audience to be a part of the event.

¹⁴ "In telling such stories television draws upon distinctive narrative strategies and on extensive reservoirs of stereotypes. This is seen in elementary form in the techniques by which television commentary defines and develops particular "characters" and more elaborately in the construction of extended narrative accounts of the activities of national teams. ...These accounts are seen to be routed in discourses that formulate key distinctions in terms of race and national identity..."

THE EVOLUTION OF A CINEMATIC STYLE DRAMA PRODUCTION

On the drama front, “Homeground” (1982) (reference number 1) carries the same stylistic pre-occupations with the long take described earlier, but without the use of multiple cameras and long lenses. In the filmed drama tradition, this was a single camera shoot and in post-production observed many of the conventions of continuity editing. Nonetheless, hard cuts are introduced for dramatic effect.¹⁵

Camera mobility was an essential element of the shooting style. The production, supported by Northern Arts, used a good but inexperienced crew. After only one day of experimentation with the camera dolly, the decision was taken to use tracks for all moving shots and not to provide cover for difficult set-ups.

As with the later “Tor! ...”, the visual style was choreographed in pre-production. Unlike “Tor! ...” the shooting method required the co-ordination of actor’s performance to pre-arranged camera movement. The result is a complex construction that appears deceptively simple on screen. There is continuous use of camera movement, both laterally (tracking) and vertically (with crane or jib arm).

The best tracking shot emerges from behind a pillar to follow Stevie kicking a can along the beach. It is cut with further tracking shots along the beach itself. Physically the most complex shot is the long track towards the pub with Stevie and Trevor talking. There was a very significant gradient; so holding speed and stopping proved hazardous.

The classic pre-determined shot, fantasised by the camera crew, required previously unknown favours from the crane hire company. It begins as a low panning shot across a field, following Trevor on the skyline. The camera rises continuously for forty feet to show a stunning view over the Tyne and the docks. This shot, whilst continually holding Trevor in foreground, dramatically changes the relationship of foreground to background and reveals the industrial landscape behind the apparent country scene.

The final sequence achieves a tracking effect. The crane cage was extended sideways to trace a wide arc following Stevie and Trevor through the docks. This long take continues as a rising crane following Trevor as he joins his ship and then continuing vertically. Unfortunately much of this bravura ending was removed as its trajectory failed to exploit fully the interplay of foreground and background movement.

Even in the pub sequence the camera is never still. The jib arm is used to allow for camera movement to place the location – the dockyard can be seen through the window – and descend to the conversation between Stevie and Trevor.

There are also examples of tracking around static figures to re-frame within the shot and to change the relative position and dominance of the actors on the screen. Thus within one moving-camera shot you achieve the effect of cutting between over the

¹⁵ The tracking sequence at the end of the pier is hard cut on a verbal interruption from Stevie. The cut, two-shot to two-shot through 90 degrees, disrupts the visual flow created by the long track.

shoulder set-ups. The best example of this is between Stevie and Helen on the jetty when Helen's dialogue holds a beat until the camera is still.

The simplest of static camera shots tend to be two shots, side on to offer the actors equal space and equal dominance of the screen. Stylistically this supports long takes, but in terms of narrative it says more about the way in which the characters cannot talk directly to one another.

Janos Kende, Miklos Jancso's director of photography, said of their film "Red Psalm":

The movement possibilities of the travelling shot and zoom were combined with the movement of the crane... We tried to further improve this style whilst retaining the technique of long-shots. The alternation of close-ups and totals (wide shots) represented an especially exciting assignment together with the variation within the long shots.¹⁶

This succinctly sums up our approach to "Homeground". We also learned more of the interplay of actor and camera, and of how they can support each other to achieve the best results on screen.

¹⁶ Press release for "Red Psalm" quoted in, Anthony Harrild, "Red Psalm: Genesis of Form", in *Film Form 1*, 1976, p. 60

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RESEARCH INTO FILM
ANALYSIS OF PRACTICE (2)

THE MAKING OF “TOR! TOTAL FOOTBALL”

Introduction

The Economics of Production

The European Football Championship of 1988 had the third largest global television audience, after the World Cup and the Olympics. As a direct result, it became the third most important event for product sponsorship.

“Tor! ...” was only the second official film of the Championship¹⁷ and the first to be guaranteed international distribution on film, video and television.

The production was a co-partnership between:

- The Union of European Football Associations (UEFA),
- Der Deutscher Fussball Bund (DFB),
- International Sports and Leisure Marketing AG of Lucerne (ISL), the marketing agency for UEFA, the International Football Federation (FIFA) and the International Olympic Committee (IOC),
- the German Newspaper Group, Frankfurter Allgemeine Zeitung (FAZ), and their Neue Media section responsible for satellite and cable broadcasting via Radio Television Luxembourg Plus (RTL+),
- The Virgin Group,
- Worldmark Productions of London,
- the world’s largest advertising agency, Dentsu of Japan,
- Fuji (Official Sponsor, supplier of film stock and air-ship),
- Coca Cola (Official Sponsor and supplier of helicopter),
- Canon (Official Sponsor and supplier of lenses).

Television rights are always distributed on the basis of full coverage of all matches and maximised income to the rights holder. For the granting of film rights the proposal is all-important; income generation is a minor consideration. The film must offer a spectacular record of the event to satisfy audience, organisers and sponsors alike.

The rights to the 1988 European Championship included the requirement for the production of a preview programme, “The Road to Munich” as well as the Championship film, “Tor! ...” The rights were granted by ISL (the Presenters) to Worldmark Productions with producers, Drummond Challis (for “Tor! ...”) and Anthony Harrild (for “The Road to Munich”) and director, Anthony Harrild (for both productions). As Executive Producer, Drummond Challis was to find production funders and distributors for both projects. Jens Wendland of FAZ was appointed co-producer on signature of the production funding agreement.

¹⁷ Michael Samuelson made the first film in 1980.

Income and expenditure distribution was as follows:

- FAZ and RTL+ funded the production costs to a fixed budget in return for European sales excluding UK,
- Virgin provided the Worldmark profit guarantee plus a percentage on sales in return for UK distribution,
- The rest of the world was shared,
- ISL and UEFA received payment from sponsors as part of the Product Exposure contract.

Production Style: the Overview

The “pitch” to the organisers of the 1988 European Football Championship promised that “Tor! ...” would:

- be shot on film,
- use up to eight camera crews,
- place up to six crews at pitch level,
- shoot most material in “big-close-up”,
- highlight the stars,
- show all the goals in the matches covered,
- only focus on the football and the fans,
- tell the story of the championship,
- show all the drama and the excitement of the championship as it had never been seen before.

The camera crews and the researchers would be the best in the world.

Preparation for Shooting

Selecting the Crew

In 1986 Worldmark Productions made, “Hero”¹⁸, the film of the Mexico World Cup. The rushes, archived at Worldmark, included all the out-takes.¹⁹ The director and editor of “Tor! ...” viewed all this material in order to select an experienced camera person as director of photography.

The decision was easy to make. One operator - though not the best-known cameraman - stood out above all the others.

He was able to work with very long-lenses, providing smooth, steady in-focus shots.²⁰ His panning was delicate and his timing of action immaculate. He could anticipate crucial action - a goal scoring opportunity or a significant pass - to pan from head to

¹⁸ Directed by Tony Maylam.

¹⁹ Logged - idiosyncratically but usefully - by camera crew.

²⁰ With lenses with very long focal distances of 1,000 to 2,000mm camera shake is usually noticeable, holding framing is hard to achieve and panning without jerky movements is very difficult. Such long lenses are only manufactured for stills photography and have a crude focus-slide that is not designed to hold focus through fast moving action.

foot to pick up the kicking of the ball. He would also consistently end a shot with a static frame clear of action.²¹

This man was Herbert Raditschnig, an Austrian skier and climber who is both a drama and sports cinematographer. He had no particular interest in football but a good understanding of how all athletes move and how they tense before action.

Herbert proved an excellent choice. He could communicate clearly and decisively with both the German and the British crews and he taught them how to modify their cameras to achieve the best results.

His other strong points on the shoots were:

- his 20/20 vision,
- his perfect balance,
- his tendency to fight (literally) to gain the best camera positions.

It is not possible to look through a long lens and find your subject. It was necessary to build viewfinders for the operators to sight their targets with the left eye whilst framing with the right.²²

Stadia tended to be equipped with crowd fencing. The production policy was to avoid showing people fenced-in. So Herbert, to the consternation of officials but the cheering of the crowds, would film supporters while balanced on top of a three metre high fence. The director's role was to fend off the police.

Photographers from all the world's newspapers are lined up along the goal-lines during all matches. Their task is to get the best picture. As many are freelance their livelihood depends upon it. The same accredited photographers attend each match. They are no respecters of the "Official Film". On "Tor! ...", the photographers soon realised that Herbert would not accept a blocked view-finder even if this meant removing the "stills man" or his equipment.

The second camera crew and the sound recordist were, according to contract, proposed by FAZ. It became a matter of pride for the Germans to offer their best technicians. In Stephan Hoyer they provided an operator every bit as good as the international team assembled by the director in London.

Stephan took a side view of the pitch in line with the penalty box. He operated slightly wider framing than Herbert to provide good inter-cutting. His speciality was to follow the ball - held in centre frame - from the foot all the way to the back of the net.

²¹ Despite specific instructions most operators instinctively try to recover lost action by panning and thus offer no possibility of a smooth transition from the shot.

²² The design of the cameras does not allow for this to be done the other way around. As perfect vision is required in both eyes this should not matter, but it meant that left-handed operators could not be employed.

The first unit also had a top camera, operated by Terry Gould, and a behind-the-goal camera operated by the director.

Paul Hennessy and Michael Samuelson BSC²³ operated the principal second unit ground cameras.

The producer, Drummond Challis,²⁴ operated a roving camera and the three camera assistants, Ben Davis, Nick Sawyer and Andy Horner - all of whom had extensive feature film experience - also shared in the camera-work.

Selecting the Angles

The proposed camera positions selected by the director were:

- subject to extensive testing prior to shooting at the Championship²⁵,
- chosen as a result of personal experience and extensive viewing of earlier film projects.

The placements were very different, in both position and use, from those adopted by television.

With all eight cameras in operation their positions were as follows.

First Unit

This is the main unit and operated on the left-side of the field.

- “A” camera was placed on the goal-line mid-way between the goal and the corner flag, just outside the penalty box. This camera was used for big-close-ups of on-coming action, full-face portrait shots and the sense of action across the field.
- “B” camera was placed on the touch-line between the corner flag and the centre line, approximately in line with the edge of the penalty box. This was used for the dynamic profile of attacking and defensive action, speed of movement and whip-pans.
- “C” camera was behind the goal, slightly off centre towards camera “A”. This was used for replays and dramatic goal line action, stretching interceptions from the goal keeper and head-on action of the ball directed at goal.
- “D” camera was in the first-level front stands in line with the centre-line. This was used sparingly to make sense of the geography of the action.

²³ Michael Samuelson died in 1998. He was an internationally renowned cinematographer, a member of the British Society of Cinematographers and managing director of Michael Samuelson Lighting.

²⁴ Son of the eminent feature-film director of photography, Christopher Challis.

²⁵ Anthony Harrild and Drummond Challis shot tests on the pitch at Wembley during an England friendly international match and Worldmark received support from Arsenal for tests on the Highbury pitch.

Second Unit

This mirrored cameras “A” to “C” on the right side of the field.

- “E” camera was placed on the goal-line mid-way between the goal and the corner flag, just outside the penalty box.
- “F” camera was placed on the touch-line between the corner flag and the centre line, approximately in line with the edge of the penalty box.
- “G” camera was behind the goal, slightly off centre towards camera “A”.

Third Unit

This was a roving camera unit with only one dedicated camera (“H”) but with additional mute compact cameras available. It was generally responsible for close-crowd shots.

In Germany, television cameras are usually placed very high in the stands to give an overview of play. Ground cameras are only used to identify players and coaches in dead-ball situations. Television cannot afford to miss any of the action and can only guarantee this by operating wide.

In “Tor! ...” the ground cameras showed all the action. All the filming was selective as each camera crew was rationed to two magazines²⁶ for normal time, one for extra-time and one for penalties. The crews could afford to miss some of the action but all the goals had to be seen from a variety of angles.²⁷

Left Side of Field for First Unit

When all eight camera crews were in action the first - and principal - unit would work from the left side of the field as seen from the point of view of the cameras.

The equipment supplied for the shoot was based on the general preference for placing the right-eye to the eye-piece and using the right-hand to operate the pan-handle to move the camera. In these critical conditions modifications to this set up were not possible.

Experience has shown that right-handed cinematographers operate more efficiently when panning to the left. This is the crucial direction of movement in attack and defence on the left side of the field.

On a number of occasions only the first unit was shooting. They still retained their same positions; “A” to “D” and if the plan of action for the match did not emphatically favour a particular side, the unit would still base itself on left field.²⁸

²⁶ Each magazine holds approximately 11 minutes film operating at the standard speed of 24 frames a second. But the cameras were operating faster than 24 frames a second.

²⁷ Getting sufficient of a build-up for a surprise goal sometimes provided tricky problems in editing, especially in Germany v Italy, England v Republic of Ireland and Holland v Republic of Ireland.

²⁸ In the England v Republic of Ireland match, which would only be a story if Ireland won, cameras were still based on left field for the first half of the match as the assumption was that Ireland would only score from a break-away move and that generally Ireland would defend.

Such positioning, based on expediency, had the advantage of letting the film's spectators know the position they occupied. It was like having a regular seat in the stands. And, just as you cannot change your seat at half time, the camera crew could not change ends with the teams and still allow the audience to make sense of the geography of the pitch.

Crossing the Line

When television shows football all the cameras for "live-action" are behind one touch-line.²⁹ It is therefore possible to cut between any two cameras and retain the "correct" on-screen sense of direction of movement.

Reasons have been given for the camera placings in "Tor! ..." but they did, potentially, give rise to editing problems.

For example, if a player runs towards the left-field near-side-corner he will be seen travelling to screen-right on camera "A" and to screen-left on camera "B". This disconcerting effect can be avoided if one assumes an imaginary straight- line running between each of the cameras. If a player who is in shot crosses one of those lines it is not possible to cut together the film from both cameras.

Rather than trying to rationalise this process in shooting, the director and editor decided to make selections in post-production.³⁰ On the whole, the lines between the cameras formed a gentle arc around the edge of the field. Any crucial action would usually involve play from a dead-ball situation.

Selecting the Speed

The trial shoots demonstrated one major problem: big close-ups of footballing action cannot be viewed comfortably if shot at normal sound speed. The motion of both player and camera is too erratic, images tend to blur and the general audience perception is of pictures that resemble silent movie chase sequences.

The decision was taken to shoot at a range of slightly higher than normal speeds³¹ to smooth the camera panning whilst still retaining the impression that the bounce of the ball was natural.

- No camera was to shoot at sound speed.
- The closest³² cameras would shoot fastest.
- The behind-the-goal cameras would operate as slow motion cameras.

Test Shooting

After extensive testing the following shooting speeds were chosen.

²⁹ There are replays from behind the goal and even occasionally from the opposite side of the field but these are always indicated by a DVE movement (digital video effect) and/or a superimposed title.

³⁰ Even for them, knowing the position of each camera, it was sometimes difficult to sort out direction of movement.

³¹ Normal sound speed is 24 frames per second for cinema or 25 frames per second for European television. Shooting at higher speed means that at normal projection the images will be slowed-down.

³² The cameras with the longest lenses producing the biggest close-ups.

First Unit

- “A” camera: 36 frames per second.
- “B” camera: 32 frames per second.
- “C” camera: 48 frames per second.
- “D” camera: 28 frames per second.

Second Unit

- “E” camera: 36 frames per second.
- “F” camera: 32 frames per second.
- “G” camera: 48 frames per second.

Third Unit

- “H” camera: 28 frames per second.

The argument for shooting crowds at 28 fps was finely balanced. It was made easier because there was no intention to shoot synchronous sound.

The tests from the behind-the-goal cameras showed surprising results.

- The use of wide-angle lenses means that the path of the ball is difficult to follow at any distance.
- With wide-angle lenses, even at 48 fps, the ball heading towards camera gives a striking impression of speed.
- Panning causes unacceptable distortion.
- It is possible to cut material shot at 48 fps into other action without too much sense of discontinuity.

Equipment Selection and Testing

- All the main unit cameras were matched Arriflex SR16 cameras supplied by Cine-Europe, who also supplied the fixed lenses and tripods.
- Canon supplied the long zoom lenses modified for film use.

Although the cameras were manufactured in Germany, it is a compliment to the British film-hire industry that it was cheaper to transport all equipment from the UK. The hirers also arranged extensive testing time for the camera assistants to work with cameras, vary-speed units and matched lenses to check image quality, resolution and stability at various speeds.

The Arriflex cameras did not have time-code facilities.³³ Aaton cameras with time-code were tested but were considered less reliable and were thought to be difficult to adjust to the pitch of Fuji film stock.³⁴

The Role of the Director

³³ Time-code would allow for images from different cameras to be matched exactly to the fraction of a second. For a number of reasons, to be discussed later, this facility was not essential to the production, but there is no doubt it would have proved useful.

³⁴ The truth of these views is difficult to judge. The Aaton is generally considered to be a one-person camera and is not readily available for hire in quantity.

Production Research

On “Tor! ...”, the role of the director was primarily concerned with production preparation. During the shooting the role paralleled that of the team coach watching the play.

The matches themselves became very frustrating as it was essential to allow the crews uninterrupted concentration. It is very tempting to run around talking to the crews during the game, but this is only an indulgence, as it cannot improve performance. The director has to watch the action intently, seeking to refine the chosen story, whilst hoping that the camera crews can remember what he is looking for, see it in action and also capture it on film.

Half time is for analysis and for crew motivation. If the first-half performance seems not to have been good, this is the time for changing tactics.

For the director the experience of being a camera operator in the early round proved very valuable. Each operator is part of a team with a specific role to play. It is impossible for the individual operator to have a broad picture of what is going on. It is essential for the one co-ordinating figure to recognise this in practice as well as in theory in order to understand what demands can legitimately be made of each crew.

The Process of Preparation

The production team viewed all the qualifying matches. Many were seen live, but all were made available by the host broadcasters. Despite the good offices of FIFA, acquiring this material was an arduous, time consuming and expensive task.

The purpose of this exercise was to assess all squads and each individual player. The ambition was to be at least as well informed as any newspaper or television sports department. Here was an example of close - often uncredited - collaboration with sports journalists in Britain and Germany.

Prior to the tournament they helped us in the following ways.

- After the qualifiers, we worked together to assess all potential squad members to determine the potential stars of the forthcoming tournament.
- After the draw we evaluated all of the forthcoming matches so we might select, on the basis of potential for narrative conflict, those matches we wished to film,
- And, at the end of this process they helped us to begin to define stories and characters.

The pre-production process must be proactive to generate stories. There is insufficient time during shooting merely to react to the unfolding narration. Nonetheless, it is an important part of the production process to continue reviewing events with the journalist team.

Selection

Selection is the primary task for all directors. With limited crewing in the opening round and with simultaneous matches across the country, the choice of which match to cover became the central issue.

The clash between “England v Ireland” and “Holland v Russia”, provoked the most heated debate.

The British director (me!) selected the “home countries” tie because he believed there was a real chance for a major upset. The German producer concurred, partly to demonstrate support and partly with an eye to market interest. The English producer was totally opposed: even the suggestion of English defeat seemed an affront, although, in reality, the need to assert control was probably the dominant factor.

It proved a decisive battle, won with argument and German financial clout. An additional crew was drafted in to Dublin and saved the blushes of the filmmakers in the stadium who had hardly “turned over” when Ireland scored the only goal to beat England for the first time in forty years.

The first round match, “Holland v Russia” proved to be a pre-run of the final and, although the result was reversed, it has seldom received a mention.

Two matches, “England v Ireland” and “Holland v Ireland” established the narrative drive in the first round. Unfortunately the story culminated in the semi-final between Holland and West Germany and no amount of recounting could disguise the role of the final as epilogue to a victory hailed a week earlier.

Storytelling and the Specifics of the Shooting Style

The film's narration is inevitably linear. The progress of the competition is viewed in approximate order; although in the first round, the matches of some countries tend to be grouped together to emphasise the significance of their stories.

In a similar way, the coverage of each match seems to follow the real order of events. But coverage is selective, ordering is only approximate, and there are opportunities for the development of visual sub-texts. These form an author's intervention to develop characterisation, motivation, emotion and audience identification: all the classic building blocks of filmed drama.

Continuity Editing

Filming took place with a number of cameras shooting discrete sections at variable speeds. The cameras are not locked together and there is no time code to determine matching points in the outputs of each camera. Continuity editing is therefore only achievable as a result of careful eye matching.

On a limited number of occasions, either in the long lead-up to a goal or at an action flash point, continuity of action from multiple cameras was significant to the drama. For the Germans, the Voeller/Matthaus interplay is captured by four cameras,³⁵ as is the penalty interchange between Matthaus and the referee and the subsequent fracas between Voeller and the Dutch.³⁶

In the match between Denmark and Spain, the action leading to Michel's goal - which crosses and re-crosses the width of the pitch - is followed from a single goal-line

³⁵ Spain v West Germany.

³⁶ Holland v West Germany.

camera. This tour-de-force sequence was preferred to the multi-camera action because it captures the full force of the dynamic action.

Jump Cutting

Hard cutting is often used in action drama to cut sharply away from one location to another. A strong gesture motivates the cut rather than exiting or wiping the frame. Jump cutting is a refinement of the hard action cut. Jump cutting within a scene can be a conscious artistic device to illustrate short time lapses.³⁷ A version of this is increasingly used in “highlight” football coverage where cuts are made from dead-ball situations to continuing action without the interjection of either a crowd shot or a reprise.

Jump cutting in “Tor! ...”, following Jean-Luc Godard rather than “Match of the Day”, has specific narrative purposes.

- Hard cutting focuses on the actions and reactions of one player and interrupts the action in order to develop or sustain characterisation.
- Hard cutting within the flow of action sustains the metaphor of “the crashing waves on the shore” and heightens the drama.

The Godard style may look random, but is carefully planned and rule-driven. Old films with missing frames produce a jump effect. In the jump cutting style it is essential to avoid this apparent damage effect.

The characteristics of the jump-cut style are:

- intercut close or medium-close shots of the same person or group,
- distinct changes of composition between shots,
- in-shot action which is significantly different between shots,
- if the shots involve movement, successive shots will involve different directions of movement,
- if the shots involve looks or gestures, these will be in opposing directions in successive shots

Jump cutting allows for pace and concentration. Once the style is established there is no need to cut away to irrelevant crowd or reaction shots simply to sustain the illusion of continuity. In “Tor! ...” there is a very close relationship between editing style and the flow of narrative and sub-plot.

The style of the film was determined in pre-production and achieved in post-production. In between actions could be discussed but not verified as rushes could not be seen.

The “Tor! ...” Experience

“Tor! ...” is about the experience of being a fan on the terraces. With the sole exception of the Irish sequence, everything takes place in and around the grounds.

³⁷ Jump cutting in feature films is a device credited to the French director Jean-Luc Godard.

The fans' experience is heightened through the fragmentation. The flow is disrupted and time stands still:

- as Germany's Matthaus prepares for the penalty against Holland,
- as the Irish goal-keeper pleads for off-side against Holland,
- as the German goal-keeper celebrates the opening goal of the tournament and,
- as England realise that they simply cannot score.

The overview is abandoned in favour of small incident, idiosyncrasy and the characteristics of the individual players.

Fans who see the film should be able to say "I was really there!"

VISUALISING SPORT:
A THEORY & PRACTICE OF DRAMATIC CONSTRUCTION & CINEMATIC FORM

RESEARCH INTO FILM
ANALYSIS OF PRACTICE (3)

SHOOTING SOCCER FOR FEATURE FILMS

Introduction

Sport and theatre are often said to differ fundamentally in that the former has an uncertain outcome whereas the latter is scripted and hence predictable. (Bale, J 1994 p 86)

The producer James Daly and director Maria Geiss asked me to act as football advisor and possible second unit director on the feature film “When Saturday Comes”. This chapter developed from a series of discussions with Geiss about the characteristics of the sporting film in general – and my films in particular - and about the development of an appropriate shooting style for the football action in “When Saturday Comes”. It is included here because it is pertinent to an understanding of the works submitted.

The text is at times pointed in its criticism of some of the approaches adopted by certain departments or key figures within the production; including, on occasion, the director. There is no criticism intended of the individuals themselves who are all skilled professionals.

“When Saturday Comes” was the first feature as director for Maria Geiss. She was also the scriptwriter for what was basically James Daly’s scenario. She had written screenplays before for Christophe Lambert, the film’s executive producer. Geiss is a graduate of the UCLA Film School.

Geiss was particularly keen to produce imaginative and dramatic football sequences that furthered narrative development. As she was an inexperienced director (and a woman and, perhaps more importantly an American) she anticipated strong opposition to the development of her ideas for the shooting script from the production management team³⁸ required by the production funders.

Ultimately, Geiss achieved little of what we discussed. Economic constraints and pressure from production management meant that the greatest emphasis was given to the simpler non-soccer narrative elements. Nonetheless, this document remains as my record of an attempt to influence the production of a shooting script and to mould and cohere a shooting style for action that would be faithful to the story structure, develop characterisation and further the plot.

³⁸ This team had previous soccer shooting experience with the feature film about soccer hooliganism, “ID” (UK, 1995, director Philip Davis). It should be noted that in “ID” soccer action proved unnecessary to the narrative.

Other films about football violence and the state of society include:

“Bovver Boots” (UK, 1977, director Nikolas Janis),

“Muzne Hry” (Manly Games) (Animation) (Czechoslovakia, 1988, director Jan Svanekmajer),

“Nordkurve” (North Curve) (Germany, 1991, director Adolf Winklemann),

“Proc?” (Why?) (Czechoslovakia, 1987, director Kael Smyczek).

The Approach

There are four primary areas for consideration. These range from general issues of cinema aesthetics to practical production problems. They are:

1. The concept of the British football feature film and the problems inherent in this particular sub-genre of the sporting movie.
2. The soccer components of the screenplay of "When Saturday Comes" and their potential role in the development of the narrative.
3. The role of a second unit director for the action sequences.
4. The development of the shooting style and shooting method for the close-filmed soccer sequences.

The Concept

The British feature film industry (in contrast to the American studios) seems wary of sporting projects in general - and football in particular - because audience appeal is perceived as problematic.

The reasoning is simple. For the mass of the population sport is about competition but also ultimately about victory. Aficionados may be interested in technique and skill, but for a general audience the live broadcast is much more interesting than the recorded highlights.³⁹

Just in terms of soccer, what is true in Britain seems to be true world-wide. The outcome of a match should be unpredictable; upsetting form is a weekly occurrence, but in a feature film all sporting results are narrative contrivances. Win or lose the result is "a fix" and elicits the appropriate emotional response.⁴⁰ For this reason, most football films seem to be comedies. The majority of stories seem to involve either gambling⁴¹ - with the loss of a winning ticket or a pools coupon as the major theme - or the difficult, amusing or even romantic escapades of the fans.⁴²

³⁹ Sky's success with soccer and the sums paid by BSkyB to the Premier League are witness to this.

⁴⁰ "MASH" (USA, 1970, director Robert Altman) accepts the notion of the "fix" as the surgical team use covert injections as the means to weaken and ultimately defeat their opponents in a game of American football.

Cheating is also the theme of, "L'Allenatore Nel Pallone" (The Football Coach) (Italy, 1984, director Sergio Martino) and "Bloomfield" (UK, 1969, director Richard Harris)

⁴¹ Gambling films include:

"Al-Kas" (The Cup) (comedy) (Tunisia, 1986, director Mohamed Damak),
"Bohr Weiter, Kumpel" (Dig in Miner) (Germany, 1974, director Siggi Gtz),
"Como Ganhar Na Loteria Sem Perder A Esportiva" (Comedy) (Brazil, 1971, director J B Tanko),
"Easy Money" (Comedy) (UK, 1948, director Bernard Knowles),
"Happy Families" (Comedy) (UK, 1946, director Ronald Haines),
"The Last Coupon" (Comedy) (UK, 1932, director Thomas Bentley),
"Munkbrogreven" (Sweden, 1935, directors Edvin Adolphson and Sigurd Walln).

⁴² Supporters' stories include:

"Eccezzionale... Veramente" (Really ... Incredible) (Italy, 1982, director Carlo Vanzina),
"The Love Match" (Comedy) (UK, 1955, director David Paltenghi),
Mohan Baganer Meye (Comedy) (India, 1976, director Manu Sen),
"See You At Wembley, Frankie Walsh" (Comedy) (UK, 1986, Mark Herman),
"Le Triporteur" (The Screwball) (France, 1957, director Jack Pinoteau).

It is no accident that the most successful British sporting film is firstly, not about soccer and secondly, relies on history for its authenticity⁴³. But perhaps what is most interesting is that “Chariots of Fire” (UK, 1988, director Hugh Hudson) has a non-contest for its finale. Religious conviction replaced the final race as the high-point of narrative conflict.

Problems and Lessons for “When Saturday Comes”

In film production, defining the essential narrative drive and the point of narrative closure is crucial. In the script of “When Saturday Comes” the narrative outcome depends solely on the result of *the* football match of the season: Sheffield United v Manchester United. Hero and “bad boy” Jimmy is relegated to the substitutes bench. Through the intervention of “magical forces” the main antagonist to “our hero” is injured, Jimmy turns the match and beats “Man U” seemingly single-handed.⁴⁴

Such “magical forces” may work for Propp’s analysis of the folk-tale⁴⁵ or may have been acceptable in the “Roy of the Rovers” of a less cynical era, but the average cinema audience of today will not easily accept them.⁴⁶

Demonstrating the level of footballing skill necessary to convince the audience of such an unlikely outcome will be difficult to achieve. The actors will rarely possess both acting and sporting talent, whilst the use of doubles may become too extensive to be contrived easily. The use of ageing stars such as Pele, Bobby Moore and Osvaldo Ardilles demonstrates deficiencies in both departments.⁴⁷

⁴³ The opening sequence of “Chariots of Fire” - the run along the beach - has in the background a great Scottish sporting icon: the Royal and Ancient Golf Club. Perhaps it is a deliberate test of verisimilitude that this is titled as residing on the south coast of England.

⁴⁴ Prowess through the “miraculous power” of madness is the theme of “Le Buteur Fantastique” (The Fantastic Scorer) (Belgium, 1984, director Richard Olivier), whilst “Fimpen” (Stubby) (Sweden, 1974, director Bo Widerberg) tells the story of the unbelievable “magical” talent of the child star of the national team.

⁴⁵ Vladimir Propp “Morphology of the Folktale” (translated by Lawrence Scott, 1968).

⁴⁶ This is not to imply that such films are not regularly attempted, but the British Film Institute’s listings of films about footballing victory does not suggest a memorable succession of box-office winners:

“Ballon D’Or” (Golden Ball) (France/Guinea, 1993, director Cheik Doukour),
“Bim, Bum, Bam” (Italy, 1979, director Aurelio Chiesa),
“Cup Fever” (UK, 1965, director David Bracknell),
“Il Diavolo E L’Acquasanta” (The Devil and Holy Water) (Italy, 1983, Bruno Corbucci),
“The Great Game” (UK, 1930, director Jack Raymond),
“Hip, Hip, Hurray” (India, 1980, director Prakash Jha),
“Der Neue Fimmel” (GDR, 1960, Walter Beck),
“Small Town Story” (UK, 1953, director Montgomery Tully),
“Swieta Wojna” (Holy War) (Poland, 1965, director Julian Dziedzina).

⁴⁷ See for example, “Escape to Victory” (USA, 1981, director John Huston) with cinematography by Gerry Fisher, the director of photography on “When Saturday Comes”.

On “Escape to Victory”, Fisher used Harvey Harrison as second unit camera operator for the football sequences. Harrison had shot the Mexico World Cup film, “World at their Feet” (UK, 1970) and went on to shoot “G’olé”.

Emphasising match outcome is the crucial problem with “When Saturday Comes”. This implies a failure to recognise the opportunities offered by the script. Jimmy’s story can be played out on the field, confronting his behaviour and resolving it in the climax of the big match victory. The soccer elements offer the possibility of dramatic, cinematic action to reveal and develop Jimmy’s character in relation to his girlfriend’s support and carry audience emotion to the climax of that personal relationship. Both the soccer and the love story should end on the pitch with the bitter twist of being both a triumph and a loss.

In this, as in other successful projects, soccer should be the backdrop for other dramas. The series, “The Manageress” and the feature, “The World Cup - A Captain’s Tale” (UK 1982, director Tom Clegg), both written by Stan Hay⁴⁸, each offer a different emphasis from “When Saturday Comes”.

“The Manageress” has a locker-room and business focus. This assumes - correctly - that the milieu alone can be interesting.⁴⁹ The soccer - also initially shot at Sheffield United - did little to support the narrative and was poorly conceived and executed. This may have been deliberate, as it was not intended to be the focus of the programme. With “The Manageress” Hay has extended a surprisingly common story-trend: the involvement of women in “men’s” soccer.⁵⁰ This raises some neat questions of sexual stereotyping but its ultimate purpose is probably less sociological than stylistic: it deflects the problem of skills demonstration.

From this perspective, the role of Annie in “When Saturday Comes” may be crucial in softening Jimmy’s tarnished image on and off the field. Annie is Jimmy’s girl friend off the pitch and, more importantly, his greatest supporter during the matches. If the audience can be made to see Jimmy through her eyes they may choose to join her in cheering him on.

“A Captain’s Tale” is more interesting than “The Manageress” for our purposes. It relies on history - an outlandish history at that - for its ultimate result: victory by West

⁴⁸ The writer, Stan Hay has been involved with three football projects: one a documentary for cinema, the others dramas for television. His script for “G’olé” (UK, 1982, director Tom Clegg), the film of the World Cup in Spain, was written for Sean Connery. It was heavily criticised at the time for developing a characterisation for Connery that was both cynical and sarcastic.

⁴⁹ The thriller/crime film (sometimes with added social comment) has frequently used football as both location and narrative device, as with:

“A Mort L’Arbitre” (Kill the Referee) (France, 1984, director Jean-Pierre Mocky),

“Appuntamento a Liverpool” (Appointment in Liverpool) (Italy, 1987, director Marco Giordana),

“The Arsenal Stadium Mystery” (UK, 1939, director Thorold Dickinson),

“Bloody Kids” (UK, 1979, director Stephen Frears),

“Le Soulier D’Or” (France, 1985, director Francois Dupont-Midy),

“Il Senso Del Vertigine” (Sense of Vertigo) (Italy, 1991, director Paulo Bologna).

⁵⁰ Writers within this “genre” include Bill Forsyth’s “Gregory’s Girl” (1980, director Bill Forsyth) and Barry Hines’ “Born Kicking” (1992, director Mandie Fletcher).

Films from outside the UK include:

“The Heartbreak Kid” (Australia, 1992, Michael Jenkins),

“Ivana V Utoku” (Ivana, Centre Forward) (Czechoslovakia, 1963, director Josef Pinkava),

“Sonata Pro Zrzku” (Sonata for a Redhead) (Czechoslovakia, 1980, director V T Olmer).

Spain provides examples of the purely female soccer world, including, “Las Ibericas” (1971, director Pedro Maso) and “La Liga No Es Cosa Da Hombres” (1972, director Ignacio Ferra Iquino).

Auckland over Juventus after the FA refused to participate in the first soccer World Club Championship. For once actors are allowed to show their footballing prowess. West Auckland is shown as a poor but enthusiastic team, not above extremes of gamesmanship.

This film is significant in its stress on close-up soccer action aiding both narrative and characterisation: Dennis Waterman and, in particular, Tim Healy become known by their styles of play.

This is an essential requirement if “When Saturday Comes” is to succeed. Much of the football is played out as background *on television* in the pub and the home, but that distant coverage must be contrasted and the football foregrounded⁵¹ if the soccer narrative is to develop into more than contrived victory.

Nostalgia is a major theme. “Those Glory, Glory Days” (UK, 1983, director Philip Saville) celebrates the ‘Spurs “Double” winning side of 1961 and “Homeground” (UK, 1982, director Anthony Harrild) the victory of second division Sunderland in the FA Cup Final of 1973. Nick Hornby⁵² has shown that reminiscences by a fan over the success, or failure, of the team can be a successful formula.⁵³

Cinematic nostalgia is the essence of “When Saturday Comes”. It harks back to sixties British film images of the industrial north with its angry young men and its working-class lads made good by devious means. From this perspective a “Roy of the Rovers” tale is perhaps not too out of place as long as the whole film can be imbued with a timeless sense of the past.

The Soccer Story Line

Characterisation, Performance and Identification

The footballing story line focuses on moments of success and failure and on evolving relationships. The script of “When Saturday Comes” is not from Peter Handke.⁵⁴ It should stress light popular entertainment, despite the family scenes which are currently full of introspection and self-analysis.

In popular-cinema-stories you get to know characters, not through their thoughts or even their words, but through their actions and their relationships. These elements of the narrative must, therefore, be clear, coherent and consistent. In “When Saturday Comes” the characters are not yet clearly located either within or outside the sporting

⁵¹ “Tor! Total Football”, England v Republic of Ireland.

⁵² Nick Hornby “Fever Pitch” (1992).

⁵³ “Field of Dreams” (USA, 1989, director Phil Alden Robinson) has taken fan fanaticism to the heights of romantic illusion. But it proves that a credibility gap can be overcome through confidence and conviction in writing, acting and direction. This film successfully embodies the values of melodramatic entertainment from the “naive” era of popular romantic cinema.

⁵⁴ “Die Angst des Tormanns beim Elfmeter” (The Goalkeeper’s Fear of the Penalty) (Germany, 1971, director Wim Wenders).

action. The relationships are too problematic and do not even indicate a direction for resolution.⁵⁵

This raises the problem with Jimmy, alluded to above. The audience cannot get inside his head to know his thoughts or his motivation. In short, they will not easily understand him. The source for Jimmy's story line is producer James Daly. The story is part biography and part fantasy and owes far more to wish fulfilment than narrative logic.

It is not easy to believe in this character as a professional footballer. His background, his temperament, his training are all-wrong. He is an amateur from Springwood and Hallam with ideas above his station.⁵⁶ Jimmy is ungrateful, inconsiderate and ill-disciplined. He is unable to make meaningful relationships with his family, his girl friend Annie or his team-mates. The family does not have a role in the football action; the others clearly do.

In visual-story-telling terms much will have to be made of reverse-angle eye-line contact between Jimmy and Annie. In the final match against Manchester United Jimmy's success in equalising and in winning the match turns his attention away from Annie's gaze. When he finally returns her look in triumph she has gone. She knows he no longer needs her. The bitterness of this ending will counteract the euphoria of his unlikely success on the field.

His non-relationship with his team-mates is more problematic. It is not possible to be a member of the team and the sort of self-centred, self-destructive loner that Sean Bean will portray as Jimmy unless he is revealed as an immensely gifted footballer. Otherwise he will not be trusted and would be frozen out of the match. He would simply never receive a pass of the ball.

The central problem is how to reveal Sean Bean as "an immensely gifted footballer". But, if the film is to work, the relationship between Jimmy, his fellow players (both sides), the manager, the officials and, most importantly, the spectators has to be the centre of the story. The coverage of the football action has to be choreographed to establish, define and develop those relationships. Central to this is the Hitchcock-like⁵⁷ use of reverse-angles of the exchanged looks between protagonists interspersed with the gaze of the crowd.

An understanding of audience identification is essential to this revelatory process. In cinema terms the audience may identify with the central character as hero but does not have the desire to usurp him. In football terms the crowd will identify with their club first and foremost - in times of success or of failure - and may turn on any player not performing.

⁵⁵ Compare this with the rugby motif of "Saturday Night and Sunday Morning" (UK, 1960, director Karel Reisz) which goes some way to developing characterisation almost because it is an insignificant element of the narrative drive.

⁵⁶ Of course Steve Coppell of Crystal Palace FC signed Wright and Bright under such circumstances but truth is allowed to be stranger than fiction.

⁵⁷ See Raymond Bellour's analysis of "The Birds", available in English translation from the British Film Institute.

It will be difficult to maintain allegiance to both club and player when Jimmy performs badly unless identification can be developed via empathy with or Annie, the coach or the other players. It is possible that the extreme antagonism of the team captain may illicit some sympathy but only if Jimmy can be seen to be trying to improve on the field.

These are complex issues to unfold within action sequences but the sporting moments will seem less contrived if the narrative issues are foregrounded. If this does not happen there will simply be a story with extraneous illustration and everything could more easily be played out in the pub or around the fireside with the television in the background.

The Operation of a Second Unit

The second unit breakdown contains 37 major scenes plus 7 with general inter-cut television material. This involves 23 3/4 pages of script, timed by the script supervisor at 38 minutes.⁵⁸

A large number of these scenes are either shared, or could be shared with first unit, but the second unit could be undertaking a significant portion of the core of the film including scenes with starring players normally only shot by first unit.

The football coverage is of two kinds: background multi-camera “live” television broadcast and foregrounded close-up views from the terraces.

For the TV material, it would be possible:

- To farm out the shooting of this to a specialist production company⁵⁹ to shoot on video all the staged action set-ups,
- To acquire rights to the broadcast of the Sheffield United v Manchester United match.

This would have the advantage of seeming genuine and different from the close-up coverage.

As the authentic TV material is of necessity shot wide, it would be possible:

- To shoot all the action material using professional footballers as doubles,
- To use the stars for celebratory close-ups after a goal has been scored,
- To use the stars for close-ups at “dead-ball” situations or during altercations.

This would require careful choreography but the players would be able to achieve the required performance.

The filmed stadium sequences would require between one and three cameras, all placed at ground level, all shooting close-ups. This would require careful rehearsal

⁵⁸ Timing is difficult for action sequences but, with limited dialogue, it will certainly be in excess of a minute per page.

⁵⁹ Tele-Video Productions in Sheffield provides coverage for ITV and BSkyB.

and the use of both stars and doubles. The script offers the possibility of getting out of trouble if the actors cannot perform some of the more heroic feats by allowing for cross-cutting between action in the stadium and action on the television. Problems of continuity between these two events should not be seen because of the major change in perspective.⁶⁰

The initial assumption by the director of photography, Gerry Fisher was that second unit film⁶¹ action - wide-angle only - should be produced in advance so that he could match close-ups. He is familiar with this method but has not used it to great advantage shooting soccer. In proposing this as, apparently, the only method of shooting the football in the film, the camera department seems at odds with the proposed project style. They seem to demonstrate a different understanding of the demands of the script from that which I perceive through discussions with the writer/director of the film.

Fisher seeks, above all else, continuity of action. To achieve this he seems, not unnaturally, to be intent on using the full variety of camera framings. Unfortunately this would conflict with the stylistic proposals listed above.

In his otherwise logical solution to the shooting problems, Fisher fails to understand that in the stadium sequences the script calls for:

- Highlighted moments of action, precise incidents as if encapsulated fragments of memory,
- A continuous focus on the hero,
- The specific point-of-view of either Annie or the bench,
- A heightened intensity of action and emotion.

Fisher fails to appreciate the difference between attending the game and watching on television. He also seems inclined not to exploit the differences between film and television.

Second Unit Director

A definition of the role of second unit director seems problematic on this production.

There are currently two versions on offer:

- The DOP's version is clear, proscribed, traditional and will not achieve the result the director requires,
- The director's version is much broader and more imaginative but involves more risk and may compromise the work of the DOP.

On balance the best solution would be not to have a second unit director, not even for the specialist television unit. There should be a specialist Assistant Director team for the action sequences to co-ordinate first unit, football unit and television unit. They

⁶⁰ "Tor! Total Football" England v Republic of Ireland.

⁶¹ Specifically not multi-camera video to emulate television.

should work closely with the soccer coach, Tony Currie, in determining players' action as they would with traditional background action.

All units should work together. The logistics for splitting units with a small production crew and major set pieces would seem counter-productive. At the major matches all crews should be filming simultaneously.

The football unit should be co-ordinated by a senior operator given DOP status and control for that work⁶². The work of this unit should be seen to have coherence and integrity and should not be treated as mere background for first unit cover.

Shooting Style and Methods for Stadium Sequences⁶³

"Tor! Total Football" is a documentary where the action is often unexpected. It succeeds because of the skill of the camera crews in capturing the unpredictable. In reality the coverage was highly planned and the end shots carefully selected but it retains the essence of spontaneity.

"When Saturday Comes" should follow the same principle. Tony Currie should choreograph the action, not the cameras. Let the camera crews use their skill to capture the result. If the camera ever appears to be leading the play the illusion of live action will be lost.

Cameras

- Any top camera positions and wide-angles should be shot on 35mm by the first unit or it's designated second camera.
- The close-up football action should be shot with three matching Super-16mm cameras with Vary-Speed units and modified Cannon stills zoom lenses with range to 1,000mm.⁶⁴ One camera should also have a very wide-angle lens (9mm) for work behind the goal.

Camera Positions

The focus of the shoot is the home team's attacking players so only the opposition's defensive field needs be covered for camera positions. The long lenses will be able to capture breaks from defence.

There are four possible ground camera positions, listed A to D in order of priority, with never more than three required at any point in time.

⁶² Herbert Raditschnig is the best operator for football as he has a profound understanding of the athlete's body movement. He has no interest in football and will accept the direction of the pro-filmic event unless it produces poor visuals.

Arthur Wooster is the action camera operator par excellence and is well known to both producer and first unit camera crew from the "Highlander" series of films.

⁶³ The film and the text of "The Making of Tor!" were included with this paper for discussion with the director. The specific suggestions for shooting the "When Saturday Comes" action sequences develop from the "Tor! ..." text and their rationale need not be restated.

⁶⁴ The 35mm cameras will be too cumbersome for single manning. The 2,000mm lenses would require a focus puller working without any point of reference.

The “A” camera is placed on the goal-line mid-way between the goal and the corner flag, just outside the penalty box.

This uses the longest focal-length lenses producing extreme-close-ups, full-face of attacking players. The skill for this camera’s operator is to move smoothly from head to foot on a point of action. Working with a skilled athlete, this point is possible to predict; it may require much practice using actors.

In dramatic terms this camera position is highly effective as it allows for efficient “cheating” with the “body-double” to demonstrate soccer skills. Certain set pieces of passing or even scoring action may be achieved during continuous head to foot panning moves using the actors.

Huge close-ups of the general melee, or of running feet with the ball in the centre of the frame may add to the excitement and give the sense of time passing.

The “B” camera is placed on the touch-line between the corner flag and the centre line, approximately in line with the edge of the penalty box.

This is side on to the action. It can operate in extreme close-up to match “A”, but is more often used to give head to foot coverage.

Its coverage is essential: it is the most dramatic and it also gives shape to the otherwise jumbled images from “A”. But it is difficult to use with actors as it is extremely difficult to “cheat”.

Camera “B” is good for failure and frustration; a player stopping sharply and remonstrating with himself when he loses the ball.⁶⁵ This is something the actors will be able to express, and which Jimmy needs to do very frequently in one match.

In contrast, the most exciting shot is the whip-pan following the ball from player’s foot to goal. As the ball is the centre of attention for the audience, this can be “cheated” by a cut from close shot to side angle. The actor’s performance may even be enhanced by the skill of the camera move.

The “C” camera is behind the goal, slightly off centre towards camera “A”.

This operates at very wide-angle and relies for dramatic effect on the rapid increase in ball size as it approaches or just misses the goal. This is very different from the standard TV fish-eye shot. The camera is manned and moveable and the shots can be integrated into continuous action.

The wide-angle means that the goal keeper is featured but the attacking players could be “doubled” as their faces would not be seen clearly.

The “D” camera is on the touch-line by the centre line.

⁶⁵ “Tor! Total Football” England v Holland, England v Republic of Ireland.

This is seldom used because most of the action is seen from behind the attacking players. The shots are generally wider than “A” and “B”, partly because the point of focus is further away. This camera can be of value for goal replays and the fact that it shows attacking players from behind can be a great advantage when using doubles. Celebrations, using the stars in close-up can be cut in from camera “B”.

Camera Speeds

Camera speed increases with scale of close-up except for camera “C” where the speed of the ball moving directly towards camera requires a slow-motion effect.

In “Tor! ...” all featured action with officials, coaches or substitutes was shot by ground cameras operating at speeds of between 28 and 36 fps. These were inter-cut without problems because the higher speed cameras selected tighter framings. For “When Saturday Comes”, close-up shots of individual members of the crowd should be shot at 28 fps or higher. If there is a need for dialogue sequences, it should, in principle, be possible to inter-cut crowd shots at the standard speed of 24 fps as long as they are not framed in tight close-up.

Sound

Soccer sound effects will be non-synchronous because of the variable camera speeds but “effects” should be carefully “spotted”. Crowd noise levels will be at maximum when the point-of-view sound and picture perspective is from the front of the terraces.

Touch-line dialogue sequences will be difficult to integrate and should be removed; gesture should suffice. Such dialogue would require an unwarranted drop in sound levels and in terms of p.o.v. could not be heard from the crowd.

Apparent Continuity of Action

True continuity of action can only exist with full match coverage. Television highlights programmes have developed codes for cutting to create time transitions.

These include:

- Return to action from replays,
- Return to action from dead-ball situations omitting free-kicks, goal-kicks and even corners,
- Return to action from the goal-keeper saving the ball,
- Follow a new attack when one fails.

All of these devices are available for use in drama as they are now established tools for the sports editor to use. All of them require a major change of action and a major change of shot direction.⁶⁶ Transitions must never give the impression of a few frames being removed from continuous action.

Jump Cutting and Narrative Focus

In “A Bout de Souffle” (France, 1959, director Jean-Luc Godard), Godard demonstrated that jump-cutting can be used for both time transition and concentration

⁶⁶ If an attacking move takes place from screen right to screen left and ends with a shot on goal, to truncate time cut to an new attack starting in the opposing half.

on character.⁶⁷ The same rules apply in “apparent continuous action” and jump cutting, but in jump cutting the illusion of continuity is deliberately disrupted. Both systems work surprisingly well in soccer coverage because they add visual drive to insistent action.⁶⁸ Jump-cutting will be the single most useful tool in centring Jimmy’s story as the true narrative of each match. His involvement will form the primary focus for audience attention and, as a result, the contrived score-line will seem insignificant.

Do not make the same mistake as Godard’s detractors in assuming that jump-cutting is achieved by putting any two pieces of film together. It is a complex constructional process requiring the balance of opposing framings, opposing or repeating actions and opposing directions of movement. Changes in framing can be useful, but more important is the use of close shots to avoid distraction.

Telling the story is all-important. The subject of the story is Jimmy, not football.

⁶⁷ The Belmondo discourse in the bedroom.

⁶⁸ In “Tor! ...” jump cutting was a necessity, but was also a useful device. In “Stars of the 1990 World Cup”, when all broadcast material was available, the production team removed all superfluous cutaways to avoid slowing the pace.

VISUALISING SPORT:
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RESEARCH THROUGH FILM HISTORY (1)
THE AUTHOR IN COMMERCIAL PRACTICE.

Christopher Frayling again:

When I did a PhD at Cambridge in the late 60s, the phrase was “a unique contribution to knowledge” and the way to get a PhD in the Humanities was to find a new piece of information. This was known as the “Shakespeare’s laundry bills” approach to research. It did not matter how trivial it was, if it was new it was a contribution to knowledge.

Today the requirements for a PhD will, most likely, combine the requirement for originality with the demand for a substantial contribution to knowledge. Discovery alone is insufficient; research must lead to organisation, presentation and conclusion.

Take, for example, the discovery of this piece of footballing information:

In the 1982 World Cup in Spain, Bryan Robson scored for England, against France, after 27 seconds. This was confirmed as the fastest ever World Cup goal. But in 1962, Václav Másek, playing in his only World Cup match, scored for Czechoslovakia after just 15 seconds. Their opponents were Mexico. Careful picture research has unearthed film of the start of the match in one continuous take and shot at sync-sound speed. In “Greatest Moments of World Soccer” (1989)⁶⁹ Bryan Robson confirms Másek’s feat and shows the goal.

This discovery was made during our picture research for “Soccer Spectacular: The Road to Rome” (1989) (reference number 4). Given the astonishing knowledge of so many fans, this discovery is surprising, though not of itself significant. We made use of the information in the compilation programme, “Greatest Moments ...” simply because we had Robson available to confirm the status of his claimed “record”. We did not use it in “Soccer Spectacular ...” because it was not a significant factor in the evaluation of past and future performance on the world stage.

Our thesis was that a previous winner of the trophy would win the 1990 World Cup. This left no room for Czechoslovakia or Másek. As the final four nations in the competition were West Germany, Argentina, Italy and England – all previous winners – our thesis was amply vindicated.

Definitive Histories

What Másek does confirm is that the definitive history of world soccer is far from being achieved. Numerous, perhaps insuperable, problems have to be overcome.

- Current newspaper and television journalism continues to demonstrate that, despite video action replay evidence, factual disputes remain.

⁶⁹ Directed by Anthony Harrild for the Business Development Partnership/Pepsi-Co/Smiths.

- Historically, news reports were often second hand with no reporter present and no form of picture back up.
- Picture research is incomplete and is increasingly endangered.

“For “Greatest Moments ...” we sought a copy of Robson’s goal from ITV Sport. In order to supply this, ITV sent a producer, now retired, with the 2 inch video tape to help to identify the location of the goal. ITV had no back-up copy and no log of the now defunct format tape.

The goal was identified and copied and in the process the master tape split. This caused about twenty feet of tape damage on either side of the rip.

Like most broadcasters, ITV stores material in perpetuity but will only undertake picture research for a specific project. Logging is often so poor that identification of material becomes impossible.

- Picture information may be inaccurate or confusing.

The disputed goal in the final of the 1966 World Cup is slowed down in “Goal” to “prove” that the ball was over the line. In reality the ball is never seen to touch the ground as this happens between frames. The illusion of crossing the line is created by a shadow on the ground from the still airborne ball. “Goal” neither proves nor disproves the outcome.

- Continuity of action may be constructed rather than recorded.

This is a regular occurrence in all filmed records of soccer competitions. Editors do not always treat the work as a matter of record; they seek the most exciting outcome.

In “Tor! ...” for instance, Holland scored a late goal against the Republic of Ireland. The scorer was Kieft who had just come on as substitute. Lacking a close-up of the real goal we substituted a melee of action and a shot of Kieft jumping and so created the goal by editorial slight of hand.

Given this problematic background to the development of a definitive history of soccer, my football productions have been acknowledged as programmes of record and none has ever been challenged on matters of historical accuracy. These and my other sports productions have made a significant, substantial and original contribution to the telling of the history of the sporting disciplines.

“Soccer Spectacular: The Road to Rome”

“Soccer Spectacular: The Road to Rome” (1989) (reference number 4) is the most ambitious archival project. It involved the most complex picture research of all my projects and almost certainly matches or exceeds anything attempted in this field. We set ourselves three tasks:

1. Acquiring, from broadcasters world-wide, coverage of selected qualifying round matches involving our featured teams for the 1990 World Cup

2. Searching for any and all film coverage of previous World Cup and European Championship competitions from official and unofficial film archives world-wide
3. Selecting extracts from other competitions to support player profiles.⁷⁰

Picture searching has some peculiarities not generally encountered by other researchers. Filmmakers cannot simply cite and credit sources; they must acquire and show the original material. Film and television are commercial industries and the financial imperative dominates.

FIFA and the IOC also have commercial divisions that exploit their rights in the World Cup and the Olympics respectively. They auction rights to broadcasters who in turn gain rights to re-sell. "Soccer Spectacular..." was a well supported official FIFA production from which they did not expect a commercial return. FIFA simply wanted it made and widely distributed. There was no editorial interference and no rights fee charged but equally no pressure was put on broadcasters to co-operate with the provision of material or limit the fees they would charge.

Yet broadcasters were the least of the problems. The production company had rights to the events,⁷¹ and the broadcasters had the rights to the coverage. Film archives might assert or disclaim rights ownership to material they were prepared to copy. Claimed rights were often disputed.⁷² We were forced to trace the origin of all film material and attest ownership before a Notary Public.

Film material acquired included:

1. Fussball Weltmeisterschaft (1954)
Producer Hans Schubert
2. Hinein: Football World Championship (1958)
Producers Hans Schubert and Heinrich Klemme, Director Sammy Drechsler
3. Football World Championship (1962)
Director Albert Saedler
4. Goal (1966)
Producer Octavia Senoret, Directors Abidine Dino and Ross Devenish
5. The World at their Feet (1970)
Producer Morton M Lewis, Director Alberto Isaac
6. Heading for Glory (1974)
7. Producer Morton M Lewis, Director Michael Samuelson
8. Argentina Campeones (1978)
Producer Milton Reis, Director Mauricio Sherman
9. G'olé (1982)
Producers Drummond Challis and Michael Samuelson, Director Tom Clegg

⁷⁰ The same process was undertaken for "The Road to Munich" though it was more constrained in its archival demands: all qualifiers were available from European broadcasters and the historical material was known to be very limited. The European Championships has a much shorter history and was not, initially, accorded much attention.

⁷¹ In this case the World Cup and the qualifying tournament since its inception.

⁷² On a number of occasions we were offered material from Italian archives that we owned and originated.

10. Hero (1986)
Producers Drummond Challis and Lee B Stern, Director Tony Maylam
11. French newsreels and archive material
12. Italian newsreels and archive material
13. Uruguayan newsreels and archive material
14. The European Football Championship (1980)
Director Michael Samuelson
15. The Road to Munich (1988)
Producers Jens Wensland and Drummond Challis, Director Anthony Harrild
16. Tor! Total Football (1988)
Producers Jens Wensland and Drummond Challis, Director Anthony Harrild

In the process of producing “Greatest Goals...” the producers bought outright the World Cup film coverage for 1966, 1970 and 1974. We already owned the films of 1982 and 1986. We were refused access by FIFA to the 1978 Argentina film and instead acquired television material from ITV Sport. For “Soccer Spectacular...” we bought the film coverage to 1954, 1958 and 1962.⁷³ This time FIFA agreed to our acquisition of the 1978 film. The negative then had to be located in Argentina.

The official films are all stylistically and structurally very different and the problem for the archive filmmaker is to integrate the material into a visually coherent linear narrative. “Soccer Spectacular ...” employed episodic structure that fragmented the historical material and gave the programme makers maximum control.

In “Greatest Goals: from Charlton to Maradona” (1986) (reference number 6), the programme makers developed a coherent thesis and clear story structure for the project. The task was to divorce the archive source material from its original narrative. In the twenty years covered by “Greatest Goals ...” there would be many perfectly acceptable visual changes, but the whole programme had to follow a consistent editorial line. It was therefore necessary to know the official films intimately.

The Official Films

The 1954, 1958 and 1962 films are, in essence, black and white newsreels. The size of the crew increases through time, but shooting remains fragmentary and the wide top-camera dominates.

“Goal” (1966) is a one-off. Shot in Technicolor and Techniscope for a full cinema release from Columbia Pictures, it was the first football film envisaged as a drama. But with two directors and three directors of photography, the film is stylistically confused. In the early rounds each camera operator had only one roll of film per match with which to find the essence of the drama. Bold decisions were taken such as using a whole roll on the sending off of Argentinean captain, Ratin. On a number of occasions shots were cheated and, for the final, studio versions of emotive crowd shots were added later.

Morton M Lewis’ Rank releases for 1970 and 1974 were, for the most part, dull travelogues in the “Look at Life” mould. Lewis seemed to think that he could

⁷³ We had not previously known of their existence.

challenge television through background coverage of the teams and locations rather than through the shooting of the matches. The early rounds are treated hurriedly and are hardly better than the fifties films. Both finals receive better treatment and there are some moments of flare, but ground cameras are very wide and the main support is often the manned behind-the-goal camera. There is no sense of the drama that is "Goal".

I introduced "... Campeones" (1978) in the chapter entitled, The Evolution of a Cinematic Style and need make no further reference to it here. But I will return to "G'olé" (1982) and "Hero" (1986) to amplify my comments on the impact of commentary.

In economic terms, the British made World Cup films since 1966, and especially the 1990 film "Soccer Shoot-Out", all suffer from the same problem. Their producers wished to make English language feature films for a market that lacked a guarantee of income potential. In each case the search for that elusive market dictates the style of the film. In 1982 and 1986 significant investments were made to use famous actors as commentators without any analysis of their impact in the market place. In London, "G'olé" played for only two weeks, whilst the sponsored run of "Hero" was pulled in a matter of days. "Soccer Shoot-Out" did not open. The Italian co-producer of "Soccer Shoot-Out" was so single-minded about a cinema release that he even failed to re-coup on video! By contrast, "Hero" did very well on video and, without any help from Michael Caine, it remains the top-grossing film of all time in Argentina.

The commercial potential seems secondary for all parties. The official film has moved into the realm of vanity publishing. FIFA wave rights fees because sponsors require exposure. Co-producers are found from the host nation (this is FIFA/ISL policy) to fund the production as a matter of national pride. The economics of distribution are an afterthought.

By contrast, "Tor! ...", "Greatest Goals ..." and the Italia 90 series were economically well founded with world-wide distribution deals in place at the point of production.

Olympic Experience

"Olympic Experience" covers twenty years of the Olympic Games from Tokyo to Los Angeles.

1. The Tokyo games celebrated post-war reconciliation and the reintroduction of Japan into the international community. It was the only games of the era not to be overshadowed by political or economic imperatives.
2. The Mexico Olympics introduced the symbol of black power – the gloved fist raised by the black athletes on the winners' podium – to the television viewers of the world.
3. The audiences for Munich were confronted with the massacre of Israeli athletes.

4. Montreal was an economic and organisational disaster. The city lost more than a billion dollars, but the abiding symbol is the silent crane standing guard over the unfinished facilities.
5. Moscow had the greatest tally of world records, but suffered a boycott from much of the West.
6. Los Angeles was overshadowed by rampant commercialism and an Eastern boycott.

“Olympic Experience” touches on each of these issues without making them the subject of the programme. The production is more “knowing” than naïve, but chooses rather “to print the legend”⁷⁴ of Baron Pierre de Coubertin and the Olympic ideal⁷⁵ than confront the politics of the IOC head on.

The members of the International Olympic Committee have, through their choice of venues, courted political controversy and financial scandal. By alternating between Western Europe and South America, FIFA astutely avoided these problems. But during the 1980’s, ISL’s marketing strategy for events sponsors was to focus on the USA, Japan and China. The USA World Cup of 1994 marked the first fruits of this strategy and, along with the Atlanta Olympics, demonstrated the overwhelming power of the sponsors and of Coca-Cola in particular.

For “Olympic Experience” we chose to work with the IOC to smooth access to material. The IOC as rights holders to the events are not necessarily joint copyright holders for the films, but their agreement would usually be sought prior to the sale of any material.⁷⁶ Association with the IOC would not compromise our approach to the production. Although we did not intend to produce anything that would cause offence, we did not agree that they could view material prior to release.

With “Olympic Experience” we knew where to find the archive material and only had to deal with rights clearance and transit. But in each case there was only one source and the owners had power. The process of negotiation is the crucial issue in picture research.

Toho International owned the material from Tokyo. There were no rights disputes and no problems, save Toho’s desire to have first call on Japanese broadcasting rights to the finished product. Virgin Vision, as distributors, did not want their sales negotiating powers so compromised. They were so far removed from the production that they were unable to understand that the failure to acquire the film would mean that there would be no production to sell.

⁷⁴ “The Man Who Shot Liberty Valence” John Ford

⁷⁵ “The most important thing in the Olympic Games is not to win but to take part.”

⁷⁶ The rights process is even more complex for stills use after the event. Virgin’s video cover contains a list of names without pictures following legal advice that the use of photographs would have to be cleared with each athlete individually. No such problem exists with FIFA and UEFA events as ISL contracts are more precise.

What Virgin could not understand, Toho did. Finally they agreed to the sale on the simple commercial grounds that without product there would be no profit.

Películas Nacionales provided rights but no film for Mexico. We found a faded 16mm cinemascope print in London that was, to some extent, colour corrected when telecined. We could not afford to pan and scan and therefore copied the centre of the frame. The resulting image enhances the impression of the speed in the track events⁷⁷ because the runners appear to be pressing at the edge of the frame.

The Munich material had changed hands a number of times and was finally acquired by Warner Brothers. They would not release the film without a full board meeting! And the cost of this alone would exceed any fee we were prepared to pay. We had little influence on the outcome but, after seemingly endless delays, the board agreed. Warner Brothers were the only company that failed to consult the IOC.

Neither the National Film Board of Canada (for Montreal) nor Sovexport Film (for Moscow) gave us any problem. They both approved the project and wished the material to be seen. Neither film had ever been seen in the UK. The National Film Board made no charge, as they were uncertain about copyright status. Both Sovexport Film and the International Olympic Committee denied copyright ownership for Moscow so, in the absence of other interested parties, I asserted copyright in order to allow the distribution of our programme.

I had been a member of the production team at Worldmark for the Los Angeles Olympics.⁷⁸ We jointly owned the film with Coca-Cola (the funders) and the IOC. All parties agreed rights for "Olympic Experience". But the United States Olympic Committee would not let us exercise our rights without agreement from the host broadcaster, the American Broadcasting Corporation. This is an indication of the power of television. ABC had no jurisdiction over our unambiguous rights ownership, but the US IOC was determined that they would not upset the broadcasters.

The Coca-Cola film was short (30 minutes) and celebratory. Its message, upbeat and non-controversial, was intended for the Coca-Cola pavilion in Atlanta. But we did shoot the definitive version of the Mary Decker/Zola Budd incident, with one camera remaining on Decker as she anguished for the photojournalists. This material is unique to "Olympic Experience". It was not wanted for the original film and initially these camera rolls were not even printed. We located them from a trawl of laboratory report sheets.

In 1936 Leni Riefenstahl employed 100 cameramen and shot 1,500,000 feet of film to produce one of the great pieces of propaganda. After two years in the cutting room she released a mammoth work lasting 225 minutes. In 1984 Bud Greenspan's version

⁷⁷ Running times for the sprint events were already exceptional because of the high altitude.

⁷⁸ This was an American funded British produced film. USA union control was so powerful that arrangements were in place with customs officials to turn back the British crew on their arrival at Los Angeles. With the exception of Peter Sutton, who has the Oscar winner's automatic right of entry at L.A., all crew members were sent to other international airports and told to make their way independently. With equipment hire also impossible in LA, it was shipped from Samuelsons.

of the Los Angeles Olympics finally eclipsed Riefenstahl for scale and duration, but not in terms of filmmaking skills. Greenspan produced the definitive document of the Olympic Games, without either the filmmaking skills or the sense of purpose of Riefenstahl and, in process, he removed the rationale for the official film.

The Italia 90 series (discussed earlier) and the Seoul Olympic Series⁷⁹ both result directly from the success of Greenspan's approach to all encompassing and unselective coverage. Neither project was strictly archival in origin, though on completion they became archive resources.

In both cases we received material directly from the event. We had less control of acquisition from Seoul, with limited choice of feeds and erratic transmission patterns for support material. The tape, "Virgin Olympic Series: Olympic Gymnastics" (1988) (reference number 9) is perhaps the most extreme example offered here of a special interest sporting programme that makes little concession to the uninitiated. The sheer wealth of detailed research undertaken for the programme commands respect as an "academic" study.

All of my projects are fastidiously researched and have yet to be found in error. As such they all, at the very least, contribute to the dissemination of sporting knowledge. Despite commercial constraints, the best work takes an original stance, exhibits independence of thought and action and makes a significant contribution to the understanding of aspects of sporting history,⁸⁰ as much through feelings⁸¹ as through fact.

The sporting archive is self-perpetuating. Broadcasters throughout the world now re-tell sporting stories using material that I have originated or manipulated.

⁷⁹ "Die Tore" (1990), "The Italia 90 Series: England, World Cup Heroes" (1990), "The Italia 90 Series: Stars of the World Cup" (1990), "Virgin Olympic Series: Olympic Gymnastics" (1988).

⁸⁰ These works have lasted because they have moved effortlessly from contemporary account to historical record. "Greatest Goals..." has been broadcast twice on the ITV network 1999.

⁸¹ This "emotional texture" is created through structure, style, rhythm and tone.

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RESEARCH THROUGH FILM HISTORY (2)
ARCHIVAL POST-PRODUCTION

Having acquired the “original” archive material, the film researcher must then restructure and reorganise that material to meet the demands of story and style. Whilst the images are (selectively) retained they may be re-ordered or re-framed without acknowledgement that the source material has been manipulated.

For the academic researcher working with written texts these actions would seem perilously close to plagiarism; passing off the work of one author as that of another. This says more about the differences between written and cinematic language systems than it does about differences in research practice. The partial re-ordering of words may disguise the original source in a written thesis but the re-ordering of images cannot.⁸²

I am content to make the claim for originality and personal creativity in works that make use of archival sources. Alain Resnais, with “Nuit et Brouillard” (Night and Fog, 1956), amply demonstrated how the fusion of script and image – archival and contemporary – with voice and music could produce a work with a strong, consistent and original authorial voice.

Jeremy Issacs’ mammoth television production of “The World at War” settled the debate on authorship and archival material. It displays as strong a personal voice as any feature film.

Film production is an industrial process. The director does not necessarily exert equal control over all stages of production. His/her role is to achieve a particular “vision” by guiding the collaborative enterprise. Logistical and economic factors as well as matters of personal style may limit a director’s control at the shooting stage.

Examples include:

1. The need to shoot uncontrollable and/or unrepeatable events
2. The need for a separate second unit to undertake location and/or overseas work at the same time as a principal studio shoot
3. The need for separate special effects shooting
4. Multi-camera shooting
5. Multi-stage shooting
6. Re-shooting

Even in drama shoots, where directorial authority is paramount, working methods differ. One director, who desires to work most closely with the actors, may place particular reliance on the DP to both plan and execute the shots. Another may so concentrate on the “look” of the film that the actors are expected to develop

⁸² Music is much closer to written language in this context. Film composers in particular have been subject to legal action for copyright theft on account of accusations of plagiarism.

characterisation and performance without his/her input. Be it drama, documentary or live action, there is no correct directorial method, merely one that works.

“Olympic Experience” (1987), “Greatest Goals: from Charlton to Maradona” (1986) and “Soccer Spectacular: The Road to Rome” (1989) all operate within the same stylistic parameters as “Tor! ...” despite the director’s lack of control in the origination of images.

“Olympic Experience” is visually the most dramatic of these works because there was unfettered freedom to select images for their impact. Narrative thrust did not hinder selection, whilst research and scripting followed from, rather than led to, choice of material. Our aim was not to tell a history of the Olympics – although the International Olympic Committee holds a master copy in their history archive – but to demonstrate the grand sweep of events and help the audience to “live” the spectacle of the Olympics.⁸³ Hence the huge credits with Mount Fuji symbolising Paramount, the monumental score, and the epic voice of Charlton Heston, which all conspire to turn documentary into drama.

All the source material was shot on film - predominantly 35mm - and designed for cinema exhibition. The feature film directors, Kon Ichikawa, Mai Zetterling, Claude Lelouche and John Schlesinger (though not Leni Riefenstahl) contributed original segments, as did many lesser known directors. My task was to select, blend and unify this sampled work.

Each of the five Games was to be given roughly equal time and no one country was to be favoured in the coverage. The stories told could be well known or inconsequential, of success or failure, matters of record or human interest. The ratio of source material to finished programme was approximately 30:1. With no further constraints, construction (both dramatic and visual) became an exercise in the rhythm and dynamics of cinematic form.⁸⁴

The sound-track was a major creative component of “Olympic Experience”. This was equally true for the non-archive project, “Tor! ...” and for the earlier works, such as “Greatest Goals ...”. These productions were edited mute and the only rhythm employed was that of the images. There was no usable sound with the source material.⁸⁵ We followed the traditional “features” route to audio post-production. Effects were laid with a picture synchroniser or created as Foley effects in the dubbing theatre. The music was commissioned, following agreement on the major

⁸³ “...spectacle implies something more than simply a sporting event; it is an extraordinary event, spectacular and going beyond the more modest expectations of day to day sports. Sports events like the Olympics and the World Cup – veritable worlds as exhibitions – contain a huge collection of landscape elements, human and physical, for the spectator to absorb and to subsequently remember as a lifetime experience.” (Bale, J 1994 p 130)

⁸⁴ As explored in, Anthony Harrild, “Killer Elite: Emotion Expression”, in *Film Form 2*, 1977, with thanks to Richard Dyer for the choreographic references.

⁸⁵ This was also true of, “Tor! Total Football” (1988), because the film was not shot at sync-sound speed, and “Greatest Goals: from Charlton to Maradona”.

themes, and spotted by the director.⁸⁶ The commentaries were directed, but not to picture. They were also cut and laid using the “pic-sync”.

“Tor! ...” was completed on film. The others, whilst using the same post-production techniques, were completed on tape to a level of audio sophistication and precision unknown in the video industry at that time.

In “Olympic Experience”, music is most obviously central to the drama. For the Decathlon in Montreal, music unifies the segment whilst simultaneously identifying the leading contenders at pivotal moments. Music also enhances mood and atmosphere (as in the introduction to the Munich Games), but it is a supporter, not a determinant of image construction.

The interplay of musical motifs associated with nation (team or individual athlete) occurs even more emphatically in “Tor! ...” where each team has its own refrain. The musical interpretation of the interplay of action is captured most strikingly in Italy v Russia and Holland v Ireland. This approach to the use of music is evident though at an embryonic stage in “Greatest Goals ...” when a version of *Nessun Dorma* is introduced to identify Italy. The same theme recurs in “Tor! ...” prior to Pavarotti’s rendition in “Soccer Spectacular ...”

With “Soccer Spectacular ...” and “Greatest Goals ...” visualisation is constrained by intention. These are historical, analytical documents and the pictures must fit the dictates of coherence and narrative logic. “Soccer Spectacular ...” was to be predictive as well as historical and was, therefore, subject to a high degree of editorial selectivity, though it still had to remain coherent and logical within its established framework.

“Greatest Goals ...” did not have that luxury. Selectivity was a matter of informed critical debate in the context of known hierarchies of sporting achievement.⁸⁷ We could not eliminate an event because of the paucity of coverage.

Selection is, to some extent, determined by availability. But selection is also determined by memory, and this may be heightened through attendance at the original event, closeness to the incident, the passing of time and the frequency of repetition on television. Had our screenwriter, David Miller⁸⁸, been developing a book instead of a script, he might have felt less constrained, but if so I did not notice any tension. There was instead a worthwhile interaction between writer and director through the “text”. The re-viewing of archive material offered us time for reflection, re-evaluation and the opportunity to test our differing opinions against the image.

Each of us produced a list of actions for inclusion. Joint viewing of archive material satisfied us that we had acquired every thing that we needed from our initial

⁸⁶ The start and stop points for music were indicated by time-code reference to the finished on-line edit master.

⁸⁷ For example, “The Golden Boot” for most goals scored in a tournament or the international sportswriters’ award for best player of the year.

⁸⁸ David Miller was chief sports correspondent of “The Times” and sports journalist of the year.

“shopping lists”. The director then compiled the programme. The script was developed, following the on-line edit, through a process of detailed discussion. It took, for instance, two days to agree the description “perplexing” for John Barnes.

The origins of “Soccer Spectacular ...” are somewhat bizarre. The co-producer from Racing Pictures in Rome, having seen, “The Road to Munich” (1988) (reference number 10), now sought a bigger, better, more spectacular programme for distribution through his Hollywood film division.⁸⁹ We had entered a world of fantasy.

We were working to the briefest of outlines, with no writer in place until the rough-cut. We were to produce a ninety-minute programme to introduce the World Cup in Italy to an international audience. We should focus on the main competing teams, the star players and the history of the event. It was clear that we could not cover all of the teams and provide the depth of coverage expected of FIFA’s official preview. We kept FIFA/ISL closely informed of our strategy as we acquired their assistance in accessing material from the more intransigent broadcasters.

In contrast, our Italian partner gave us complete creative and editorial freedom, until he saw the fine-cut with commentary. He then made minor changes to assert his position at our (financial) expense. Until that moment neither producer (UK or Italian) had questioned our coverage and both seemed shocked that we were only covering previous winners rather than all twenty-four teams. The major editorial decision had not been entrusted to us, merely left with us through a process of benign neglect. But as we were (correctly) confident that the eventual winners would have been previous holders of the trophy, we introduced those teams through their history of success.

Each reference to a previous World Cup tournament is introduced through the official poster and the official film.⁹⁰ The introductory fanfares, the music and celebrations are deliberately reminiscent of “Olympic Experience”⁹¹. Throughout the production, the use of film is dramatic, the use of video is analytic. The music is spotted only to support the drama.⁹² “Soccer Spectacular ...” provides the only example in this body of work of cutting to music. Italy’s successful performances in the semi-final and final of the World Cup in Spain are cut for “operatic effect” to Pavarotti’s rendition of *Nessun Dorma*.⁹³

⁸⁹ The price they set was so high that the programme was never distributed in the UK, though it did well in Italy and other major soccer territories. In comparison, “The Road to Munich” using the “Saint and Greavsie” formula was a UK top-ten success.

⁹⁰ By 1989 we had succeeded in acquiring the film of the Argentina World Cup that had not been available for “Greatest Goals ...”

⁹¹ At this time we used the music from Olympic Experience to promote the official sponsors for the 1994 World Cup in the USA.

⁹² Only in, “Die Tore” is music intended to help create the drama as neither the subject, nor the event had a true climax.

⁹³ We selected this as our World Cup theme six months ahead of the BBC. Pavarotti saw and approved the picture cut. He and his manager were so enthusiastic that they set the fee for performance rights world-wide at only £1,000.

“Soccer Spectacular: The Road to Rome” is in analytical terms the culmination of my archival projects. This is a hugely complex venture, both visually and structurally, and I would claim it as a significant journalistic and filmmaking endeavour. It remains the most detailed study of past performance and future prospects for a sporting event to be offered in any media.

VISUALISING SPORT:
A THEORY & PRACTICE OF DRAMATIC CONSTRUCTION & CINEMATIC FORM

FILM PRODUCTION AS RESEARCH
FILM REVIEWS

TOR! TOTAL FOOTBALL

A selection of German newspaper reviews following the World Premiere in Munich

Eine tolle Werbung für den Fussball, Sport-Informationsdienst.

There was plenty of praise for the official EURO 88 film when it enjoyed its premiere in Munich.

"The film, like the Championship itself, is great publicity for football" enthused West German Football President, Hermann Neuberger. "The pictures are full of life, drama, movement, atmosphere and sportsmanship from both players and fans."

Now the Italians, organisers of the next World Cup, will have to emulate the Germans and their EURO 88 film.

Faszinierende Bilder, Peter Schutze.

The official film of EURO 88, given its premiere in Munich to a high powered football audience, is a superb souvenir, well worth seeing.

The film includes pictures shot by eight camera crews. The images, full of fascinating power and energy, are dashing and dynamic. The film brilliantly reflects the pace and power of the game, the emotions and reactions of both players and fans, and the enthralling atmosphere.

It is not intended as a documentary record, but rather as a visually exciting series of pictures of a living drama, reflecting the physical and psychological events unravelling on the pitch. It most certainly succeeds.

EURO-Tore Nacherlebt.

What a pleasure it was re-living those sporting days of last summer. Anyone who wants to see a good football film will certainly get his money's worth.

The film is packed with truly wonderful scenes. We can watch again all the most decisive goals, from a variety of angles, as well as fascinating details, in close-up, which television missed and which no-one could ever pick up from the distance of a seat in the grandstand.

Der Film zum Ereignis: EURO 88 - das Fussballfest.

The movie's superb colourful pictures and fine style fully justified its title, "A Feast of Football", as well as the original English title of Total Football. It uses a complex filming system to capture pictures never seen on TV: a close-up view of goals and emotions, legs and faces, tough tackles and despairing losers, good-humoured encounters and happy spectators.

HOMEGROUND

Clive Hodgson, London Film Festival

Not for the first time, director Anthony Harrild has come up with a small gem: an engaging, unassuming comedy drama about relationships (between people, and places), which makes excellent use of Sunderland locations - the setting, like the characters, being viewed with an affectionate but not uncritical eye.

Mark le Fanu, Positif (France)

"HOMEGROUND" is a spirited and touching film. The fundamental idea is original and unsullied by moralistic pessimism. It shows the realities of life without any political heavy-handedness in the mise-en-scene. The film is a defence of personal liberty in a world where the conditions necessary for it - say a sense of security, a healthy enough bank balance - are starkly absent.

A simple drama, fresh and likeable, with different levels of interest and irony, well-observed and well presented.

Ruth Baumgarten, City Limits

Anthony Harrild's "HOMEGROUND" probes the painful contradictions which the idea of home contains.

When Sunderland football team makes a triumphant entry at Wembley Stevie Gallagher decides it's time to pack up in London and move back north. Pulled by memories of belonging, fantasies of working class community and guilt feelings of betraying his people, Stevie Gallagher tries not only to remake his life in Sunderland but also to photograph the process of working. "I love that place, hate that place", he says to friend Trevor, falling out with his wife before a landscape of bare beaches, pier and cranes which mirror his inner lack of orientation.

The excellent script and the sharp performances of David Whitaker and Julia Hills stand out in front of the broad patches of grey blue and beige, never conceding any easy sentimentality and certainly very wary indeed of any pull the concept of roots might have.

Kathy Myers, Late Night Stories

"HOMEGROUND" won the Tyne Tees Film Festival drama award and deservedly so, for this delicate Sunderland based film combines a razor sharp script with carefully paced direction.

A thoughtful drama which passes comment on the parallels between the industrial decay of Sunderland and the main character, Steve's inability to stop his own emotional decline as he wades through a Hovis Loaf inspired fantasy about working class life.

Julian Petley, Stills

Wry and ironic, the film takes a nice side-swipe at the whole Northern-lad-goes-home syndrome.

VISUALISING SPORT:
A THEORY & PRACTICE OF DRAMATIC CONSTRUCTION & CINEMATIC FORM

FILM PRODUCTION AS RESEARCH
“TOR! ...” AND “HOMEGROUND”

Collective Identification

In 1996, “Football’s Coming Home!” was the ever-present publicity line when, for the first time in their history, the French inspired European Championships were held in England. The Football Association’s celebrated slogan recognised that national identification was an essential aspect of the football support system.

“Tor! ...” has as its subject the same competition, eight years earlier. The location is Germany and a plethora of football grounds from Hamburg in the north to Munich in the south. The narrative drive is provided by and dependent on that football competition, as are all the attendant problems of narrative closure. And the dominant theme of the film, which is made emphatic through picture and commentary, is the ideas of team support through national allegiance. This idea is explored through:

- The individual’s identification with the team
- The group’s identification with country
- The assertion of national cultural characteristics
- The welding of collective identity and its visual and aural signifiers
- The demonstration of frustration, resentment and animosity
- The segregation of fans and their defence of territory

By contrast, in “Homeground” the background is one football match, The FA Cup Final of 1973, and the aftermath for a single supporter (Stevie) is the subject of the film. The location is Sunderland where there is just one football ground, Roker Park. The narrative drive is complex but has as its roots the “love of place”. The films are fruitfully comparable because of the shared preoccupation with identification, though “Homeground” operates on a regional rather than an international stage.⁹⁴

The title, “Homeground” implies a territorial imperative that cannot easily be espoused by the wandering tribes of international supporters. It denotes both football stadium and, in this case, the evocative territory of childhood long discarded and now rediscovered. Both possess a quasi-religious or spiritual significance.

The concept of “Homeground” indicates “a felicitous space”...

...the sort of space that must be grasped, that may be defended against adverse forces, the space we love...eulogised space, investigations into which could be termed topophilia...Topophilia may involve fleeting visual pleasure; the sensual delight of physical contact; the fondness for place because it is familiar, because it is home and incarnates the past, because it evokes pride in

⁹⁴ Sport in its modern form, and archetypically football in its modern form, provides what is arguably the major focus for collective identification in modern Britain and in much of the rest of the world.

How else can such diverse (and to outsiders, nondescript) towns as Crewe, Scunthorpe, Torquay, or Carlisle regularly project themselves via the national media... (Bale, J 1992 p. 55-56)

ownership or of creation; joy in things because of animal health and vitality. Topophobia involves the opposite of these; it is an attitude which produces resentment and fear towards disliked places and landscapes". (Bale, J 1994 pp 120-121)

The problem for Stevie is that he chooses to explore the meaning of home ground for himself and in the process he explodes the myth. He becomes topophilic and topophobic in turn without resolution. Opposing views are held, in contradiction, in a single landscape and he loses his sense of place. Stevie is not a member of a group. His desire for collective identification is based on memory, nostalgia and one great day at Wembley. Simply, the group that Stevie aspires to does not share the cultural values he ascribes to them. Despite his protestations, Stevie chooses to become an outsider, a stranger in his own land.

The relationship between the individual and the group, defining the characteristics of members and strangers, is crucial to this debate. In *Film Form* 1, Steve Neale uses the work of Robert Ardrey to discuss the concept of territoriality.⁹⁵ Ardrey's thesis suggests that as members of a group are isolated by extra-territorial animosity, so they are welded together for territorial defence. The stranger must be rejected, the member protected and the proprietors invested with enhanced energy to expel the intruders from the homeground.⁹⁶

In "Tor! ..." there are many national groupings on display, each defending their allocated territory for a day. Territorial defence is therefore ritualistic, but trapped in these alien surroundings, the signs of aggression become defiant gestures, symbolic of an act of war.⁹⁷ This equates with Ardrey's scenario in which territoriality is seen as an aggressive form of defensive strategy.

"Tor! Total Football"

At the height of Thatcherism, using international cricket as a metaphor for national allegiance, Norman Tebbit ascribed the "territory" of support (negatively though not inaccurately) to ethnic origin and cultural identification. In his outrage, Tebbit recognised that the relationships between allegiance, collective identification, territoriality and aggression are the same in sport as they are in international politics and the strategies of war. The parallels were not lost on the filmmakers as we came to shoot "Tor! ..."

⁹⁵ Steve Neale "Sam Peckinpah, Robert Ardrey and the Notion of Ideology" in *Film Form* volume 1, 1976, edited by Stephen Crofts, Anthony Harrild and Susan Oldroyd

⁹⁶ Ardrey is a popular anthropo-philosopher whose ideas about human behaviour and society are derived from a study of animals. Neale describes him as analogous to Desmond Morris. Ardrey's work includes, "The Territorial Imperative", "African Genesis" and "The Social Contract", (Fontana 1972).

⁹⁷ Throughout the twentieth century there has been increasing territorialisation of the spectating areas of sports grounds with individuals being gradually separated from each other and also confined individually to particular spaces. Such segregation of fans should be seen as an example of one of Michel Foucault's substantive geographies, that is, the geometries of Foucault's texts are not depersonalised spatial laws but are best understood as fully-peopled geographies. Hence all seat stadiums...are not simply plans but containers of the frustrations, resentments and sometimes resistance of human beings reacting to control in a small but important part of modern life. (Bale, J 1994 pp 82-83)

The opening sequence identifies supporters through their colours; from flags to the traditional caps, scarves and shirts to dolls and masks and gaudily painted faces. Throughout the film the image of the massed ranks of a nation's support is developed as a powerful, sometimes quasi-military, symbol:

- Holland, ever in victory⁹⁸, with their hoards marauding across the border into Germany
- Eire, in victory and defeat and always joyous celebration
- Even England, always in inevitable defeat

The problem for "Tor! ..." is one of narrative closure. This occurs prematurely with the contrasting semi-finals: the first, an explosive battle in the blinding afternoon sun, the other, a gruelling, grinding match fought as much against the weather as the opponents.

Despite the ever-gracious Beckenbauer, the abiding memory of the Championship is of Germany, the host nation, and their few remaining, scattered, flag burning fans reflecting their team's abject failure. Most German supporters do not stay to acknowledge their dejected, defeated squad.⁹⁹ In consequence they relinquish home ground to Holland. Meanwhile the Italians are washed away in a downpour along with their team. The interweaving stories of rival supporters and their squads forms the primary narrative thread.

In the film, the opening two games, at Dusseldorf and Gelsenkirchen, privilege the German story. There is otherwise little of narrative significance; though the lead actors for Germany are introduced, with Jurgen Klinsmann as the young pretender and Rudi Voeller as the one time hero with feet of clay.

The tournament is underway and the hosts are beginning to find their form. Even the image of the German fans differs strikingly between games. The Rheinstadion is cavernous and enclosed and the mingled fans form an undifferentiated sea of blue and white, with many showing no allegiance at all. In the open Parkstadion, in industrial Gelsenkirchen, a riot of German flags dominates the day.

By the third match the narrative hook is set. Germany plays Spain in the Bavarian capital, Munich. The characters of Voeller and Matthaus are fleshed out as frustration turns to combined success. Klinsmann is the saluting spectator, though Victor, on his knees, provides the theatre of melodrama. With both team and supporters on song, Germany poses a threat for all to see. The Bavarian supporters, in contrast to the dour folk of Dusseldorf, give voice to their optimism.

The story switches to Spain where the actions of the elegant Michel are paralleled by the fluidity of the camera. They provide colour and some class, and their fans together with those of Denmark mix with delightful camaraderie. But it is not to be their tournament. They exit, to Italy.

⁹⁸ We did not film their one defeat.

⁹⁹ Following the home country's semi-final defeat by Holland, the German producers began to lose interest in the project. They knew there would be no home market for the film.

In the other half of the tournament no team is privileged. Russia, eventual finalists, receives scant recognition because the story line lies elsewhere. The first match of the group has the biggest build up with the only images of supporters back home. The Irish are portrayed as innocents, not even abroad, who have no hope of victory.

Great Britain and Ireland contribute five teams to international soccer and the rivalry between them cannot be matched in Europe.¹⁰⁰ The English will happily support the others when not in direct competition; this is not reciprocated. The magnanimity of dominance is seldom appreciated. Eire against England offered a no-win situation for the English. The Irish had not beaten them for forty years and should not be expected to now. Yet, deep down, both sets of fans recognised a real chance for upset. Whose supporters show the most bravado?

These intense images overshadow the earlier picture of German success and prepare us for more exciting times to come. Yet the story is predictably simple: the complacent English receive the dreadful early shock from which they cannot recover. Three defeats and they are out. Against the rampant Dutch there can be little surprise, but the assassination by the Soviets is too humiliating to dwell on.

In contrast, the Irish fight to the bitter end, drawing with the Soviets, and coming so close with the Dutch. They mourn graciously at their demise. Craig Charles' valediction and Gullit's wearing of the Irish shirt are testament to that. Though Bonner, the Irish goalkeeper, is eloquent in his rage against the injustice of the Dutch victory. The skills of a lip reader are hardly needed.

Surprisingly, the Soviets, not the Dutch, win the second group. The turning point takes place "off-stage", when Russia beats Holland, and it is not even reported to the cinema audience preoccupied with Eire versus England. This victory means that the Russians do not have to face a battering from the Germans and are instead pitched against the gentler Italians.

The first semi-final is, therefore, Holland versus Germany and it is couched in the language of warfare. Here is a long held and continuing grudge¹⁰¹ made manifest by the proximity of the border.

The bright, low, evening sunlight turns the first half into an incandescent, shimmering spectacle. Players and crowd alike shield their eyes to catch a glimpse of action, whilst the camera crews strive valiantly to hide their lenses from the sun. But with the disputed German penalty, the tension explodes as Gullit harries the referee. The events are dramatic, drawn out and intimidating and boil over into brooding violence. To any neutral the equaliser is undeserved and the winner, in the 89th minute, signals a devastating defeat for the Germans on homeground. The Dutch, despite poor behaviour and outrageous luck, have style and grace and flair, and the sympathy of all bar the hosts. They now seem certain to beat Russia.

¹⁰⁰ Except perhaps by England v Germany and Germany v Holland. England v Germany was avoided in this tournament, as was extra-time and penalty shoot-outs.

¹⁰¹ The Italia 90 match at the San Siro stadium was uglier and more aggressive with Voeller again under attack.

And so the story goes awry. The Germans, one-time “heroes” become the “villains” of the piece and fall to Holland’s invading hoards. They are rightly vanquished, but too early in the drama.

The other semi-final, Italy v Russia, is full of sound and fury signifying nothing, whilst the final, with Holland and the Soviets, merely provides the calm after the storm. The final shoot-out is not in the final reel and the tragedy for the drama of this documentary is that events cannot be re-ordered to suit the story.

“Homeground”

“Homeground” is a stretch of land between the two rivers, Tyne and Wear, that give the name to the new metropolitan county that lies between Durham and Northumberland on the north-east coast of England. Today, Tyne and Wear has two cities, Newcastle and Sunderland (the latter recently elevated by the Queen), three universities, two premiership football clubs (for the moment) and a shared history of industrial decline on and around the rivers. Both cities are fiercely proud and fiercely competitive, with Sunderland historically the underdogs.

“Homeground” is a set of enclosed and isolated spaces at the margins of the city, the country and the sea. They possess an intimate, secret and timeless quality, akin to dream and reverie, which has enabled me to make visible Stevie’s past memories and present confusions. The film is about his perception of place and about the complex processes of mental mapping. History, politics, tradition, emotion, and contemporary circumstance help to forge these images. The choice of location is neither accidental nor contrived. As the chosen place within a selected region, it becomes a site for many discourses.

In “Homeground” football has a multi-layered symbolic presence, which I will explore by reference to John Bale.

For ten years, I lived in Washington – half way between the two cities - and can vouch that the people of the region demonstrate a sense pride and collective identification that is second to none. I can also confirm that so many dreams, aspirations and rivalries are played out through allegiance to football club.

Collective identification, especially when coupled with success, makes people feel better and engenders a sense of place pride. Local pride emerged as the most frequent cited reason for supporting a football club...Being put back on the map reflects the marginal status of many football towns which often fail to feature in the mental maps of even some professional players, managers and supporters. It is not surprising, therefore, that following Sunderland’s Cup success one resident noticed that “a not particularly glamorous town feels proud of itself after a win of this sort”, while another stated that “before the Cup people wondered where Sunderland was: now we are back on the map again”. (Bale, J 1992 p. 57-58)

Sunderland’s famous victory was in 1973, and I did not move to the region for another year. Though later I became a Sunderland fan, I must confess that at the time I had little interest in their success. For the film, the footballing events of 1973 act as a narrative driver and provide the catalyst for Stevie’s return. It was also important to

place the story into a timeless past so that present circumstances should not intrude on the process of reflection. June to September 1973 offered such a hiatus though weather, vegetation and costume suggest that the film has a winter rather than a summer story. In the autumn of 1973 politics took over with a vengeance. The Yom Kippur War, the confrontation between the Heath government and the miners and OPEC oil price hikes dominated the political landscape into the following year.

There are parallels in international political tensions between 1973 and the period of filming in April 1982. These are used to form deliberate visual anachronisms within the film.

On 5th April 1982, the British Task Force set sail from Southampton for the Falkland Islands and on 1st May began Britain's largest post-war military action. Stevie's photographs, apparently from 1973, in reality show the new Aircraft Carrier Ark Royal, not yet ready for Falkland's action, moored on the Tyne alongside an Iranian ship and full crew embargoed following the overthrow of the Shah.

These images show the filmmakers at play but are not the site of the story. Whilst no one will forget the Falkland's War, no true fan of Sunderland will forget the actual date of the Cup Final. As expected, no comment was received about this temporal incongruity. Future historians should beware the veracity of cultural artefacts.

The reality of football during filming was that Sunderland, then of the First Division, lost to Middlesbrough and exchanged places at the bottom of the table.

The film's narrative establishes for Stevie a series of qualitative oppositions:

Hard	v	Soft
North	v	South
Industrialisation	v	Post-industrialisation
Working class culture	v	Middle class culture

One of the film's intended allusions to footballing culture is to its mythic allegiance within these polarities.

Although it might be possible to claim renaissance Italy as the home of modern sport it is more often regarded as an eighteenth and nineteenth century English invention, an accompaniment of industrialisation, rationalisation and modernity. Before that most sport was closer to its etymological root – disport – but with modernisation it became less like play and more like display. Play became work and spectators became more numerous than participants, encouraging the spectacular. The modal decades of sports development were those of the late nineteenth century when activity after activity became rule-bound and governed by a male dominated bureaucratic organisation which meticulously maintained records and results. (Bale, J 1994 p. 7)

Sunderland should be Bale's "idealised" club. Though known as the Bank of England Club in the 1950's because of their extraordinary wealth, Sunderland never recaptured the league successes of the pre-First World War era. They were cup finalists in 1913

and 1937. Success and failure at club level reflects, and is a reflection of, the social and economic condition of the town whose name they bear.

Stevie, in turn, is the idealised “genuine” football supporter who identifies with the club through good and bad times and with the home ground¹⁰² as his boyhood haunt. Tradition dictates identification with the current team in only the most transitory of terms. Whilst the cry from the terraces is often that the manager, the directors or even some players “must go”, the same is never proposed for the relationship between fan and club. Team performance – except by the fair-weather fan – is viewed in the long term. The time frame depends on when your team last did well; and for Sunderland that was a very long time ago. “Statto” the character created for television’s “Fantasy Football League” is football nerdism with its own fan club, directly inspired by the statisticians of radio’s “Test Match Special”.

In “Homeground”, home is defined by the tradition from childhood of soccer allegiance, long after identification with the region of one’s birth has acquired an insubstantial ring. For Stevie, fan identity is defined through icon. In 1973 the simple scarf and hat told all; now a plethora of kits for each season, home and away, perform as fashion accessories rather than essential means of identification.

The venue still has mystical significance. The home ground has quasi-religious associations.¹⁰³ Wembley, with its twin towers, is often granted cathedral status by commentators. At club level stadium architecture is varied. Until the end of its days, vast corrugated sheds¹⁰⁴ dominated Roker Park. Nonetheless, to Stevie that was your space and your place within it was highly prescribed without the need for season tickets and numbered seats. “Real” fans never owned season tickets. It was a class issue and queuing was part of the camaraderie.

Within the stadium particular parts, not necessarily (indeed invariably not) having the best view of the game, come to possess sacred qualities for those who regularly congregate there in the same place each week...

About one-quarter of male respondents to a questionnaire survey of readers of Britain’s leading fanzine had watched games from the same vantage point for over ten years, a figure rising to nearer one-third in lower division clubs. Thus, while a stadium may appear placeless, its interior may be closely differentiated into places by the personalisation of particular areas by association with local events and the development of local myths ... all of

¹⁰² Refuge and home are almost synonymous and in the case of the stadium, fans literally have their home turf. Their team is said to play at home and in some countries a condition for a football club to be affiliated to its national association is that it has a home ground. (Bale, J 1994 p 131)

¹⁰³ The term sacred turf is, of course, widely used in a sports context and is a form of sporting geopiety... The fact that people seem to treat sports places like religious places helps explain their sense of topophilia. The strength of feeling (as irrational as the religious) towards some English football grounds, has secured them in their place in the face of more rational locational alternatives. (Bale, J. 1994 p 134)

¹⁰⁴ New, all-seater stadia have become the vogue for middle strata clubs such as Bolton, Stoke and Sunderland, that are all well established but were for decades under resourced. Roker Park, the home of Sunderland, was not touched after 1966. It proved impossible to expand and as an all-seater stadium its capacity would be too small. The new “Stadium of Light” can be developed to take 55,000.

which give a genuineness and authenticity to somewhere quite inauthentically created. (Bale J 1992 p 68)

For Stevie the complex and contradictory relationship between football, territoriality and collective identification is merely, in microcosm, his problematic relationship to the real world. Football is the site for his search for solutions, but Stevie remains a spectator, not a participant, as the contradictions dominate.

...it could be argued that the affection people hold for even highly territorialised places results from a form of false consciousness, that is, they think that they are enjoying themselves whereas they are, in fact, being duped by the provision of a modern day version of bread and circuses. Such a view is a form of Marxism, and while thought by some observers to be patronising, is not without appeal to writers both in sport (Vinnai) and in geography (Harvey)

...it is possible that no single image summarises the given view of a particular place. Ordinary, humdrum places may appear crude and even ugly to the outsider but to those who regularly occupy particular spaces – for example, on football terraces – they become redolent of fond and vivid memories.

...it can be argued that a love of place can be generated by the experiences that people have there, rather than the character of the place itself; places become specific as we give them meaning in relation to our actions as individuals and as members of groups. (Bale, J 1994 pp 121-122)

Stevie is the stranger in the strange land that is Sunderland in 1973. He would have left for college, aged eighteen, in about 1960. He now returns on a wave of optimism to fulfil his dream. But that dream has not prepared him for the profound social and cultural changes that come to disrupt his relationship with “home”. Unlike Helen and Trevor, who can simply accept Sunderland for what it is, Stevie has become displaced in time, imagination and memory. He is now genuinely homeless.

The genesis of “Homeground” is complex. It is rooted in an opposition to the Amber Films¹⁰⁵ celebration of industrial myth, depicting the beauty of urban and industrial decline without the mediation of economic and political forces. The film is a conscious and I think successful effort to foreground and question the dominant ideology of production in the north-east. But, first and foremost, it offers a gentle, slightly mocking “side-swipe” at the image censorship necessary to achieve not only the Amber aesthetic, but also the standard media depiction of the industrial north. The landscape of “Homeground” confounds expectations because it is intensely personal. The audience is privileged to a private view of the secret places around Roker Park that occupy Stevie’s head and heart.

The film exploits footballing symbols to highlight the mythology of industrial imagery. Bale notes that the representation of British football in literature and the media is dominated by the images of industrial northernness

¹⁰⁵ The Tyneside co-operative that has dominated arts funded film production in the region for some thirty years. They concentrated on documentary production until after “Homeground”, when they embarked upon a series of filmed dramas featuring Ray Stubbs, the actor who plays Trevor.

(This) perpetuates the image of the inner city landscape of football. Although a detailed typology of the intra-urban location of British football grounds has yet to be formulated, it will be obvious to anyone who has visited more than a handful that the last thing that many of them could be called is inner-urban... But the Lowryesque stereotype perpetuates the northern industrial image, something which must be regretted by those who favour and encourage the sport's embourgeoisement. (Bale, J 1994 p 150)

Stevie does not favour football's embourgeoisement; he even doubts his own credibility as a Sunderland supporter. He does not favour change and should, therefore, be an advocate of traditional representation. But he would be the first to admit that Roker Park was hardly an inner city location. On a windy day sea spray can be felt in the football ground, whilst on a still day sea mists can enclose it. His vision of home ground is simply too complex to fit the stereotype with which he seeks to encapsulate it.

"Homeground" is a response to the genuine, oft repeated, though seldom realised, desire of ex-pat Geordies and Mak'ems¹⁰⁶ to return home.¹⁰⁷ The childhood memories of two brothers,¹⁰⁸ now living in London, were the source of inspiration for the locations around Roker Park and beach and pier, and the source of Stevie's childlike wonder on his return to old haunts.

The film contrasts the archetypal, though now departed, traditions of the North-East with quirky and unusual images at the interface between the urban and rural economies, between the land and the water and between industry and self-sufficiency.

Stevie's passion for football establishes his tradition, his passion for photography¹⁰⁹ enables us, if not him, to see the place with fresh eyes and break the mould of dour, gritty downtrodden nobility.

"Homeground" was awarded the Tyne Film Award¹¹⁰ for this depiction and went on to be screened at the London and Belfast Film Festivals before three screenings on Channel 4.¹¹¹ This film was an undoubted success for the Eleventh Hour series, "Late Night Stories", and for the policy of acquiring independent drama.

¹⁰⁶ The manufacturers of Wearside.

¹⁰⁷ The London based editor of "Lina Brooke" and "Homeground" is one who regularly resolves to return.

¹⁰⁸ John and Dave Stewart

¹⁰⁹ Chris Killip, documentary photographer and presently Professor of Photography at Harvard University was the inspiration for this motif. At the time of shooting he was the actual resident of Stevie and Helen's house at Bill Quay.

¹¹⁰ From the Tyneside Film Festival.

¹¹¹ A fourth screening was halted by Equity because the Channel 4 contract had lapsed.

CONCLUDING COMMENTS

The works submitted form a small part of my production output. Much of the rest is unrelated thematically, although stylistic preoccupations remain. I have chosen a core of work for description and analysis, and provided further reference to support the coherence of the study. The Research Degrees Committee recognises that this as an unusual submission because it operates within three disciplines: film production, film analysis and sports studies. The production work is, on occasion, constrained by adverse commercial pressures, which impair the developing relationship between style and content. In the films where I have had greater control over the means of production, there has been more potential for this interaction to flourish.

In the creative and performing arts, the claim for originality is easier to make, though it offers no automatic guarantee of quality. I have made the case for the significance and originality of both "Homeground" and "Tor!..." in as much detail as I am permitted.

I have also elaborated arguments for "Soccer Spectacular..." and "Greatest Goals..." in terms of both soundtrack and pictures. They seem to me important as creative, analytical and historical works. Whilst all of the submitted productions are referenced, space has not permitted me to extend the detailed discussion to the others. I am satisfied that similar cases can be made for them.

The abstract makes the case for the significance of the subject of the productions and I will not repeat it here. Suffice it to say that at a sporting level the events depicted cannot be bettered.

It may seem less easy to make the claim for an independent contribution to knowledge in the arts. I have, therefore, reflected on this in the Critical Appraisal and made the case in both film production and in the sporting disciplines for the contribution of my work to the development of knowledge, both factually and analytically. Perhaps most importantly, I should stress that much of my work is more akin to the oral history tradition. It offers the experience of being "present" in an original and dramatic form.

The works submitted are mostly populist and, in contrast to the traditions of the doctoral submission, mostly popular. The wider dissemination of knowledge of the subjects under study has been my contribution to their unwritten histories.