



Craig Sugden



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Fulwell 73 keeps it in-house

Fulwell 73 Productions works across multiple television genres as well as music videos, commercials and feature documentaries. Following the critically acclaimed 'Class of 92', Manchester United feature documentary (released December 2013) the company experienced rapid growth. Head of Production Clare Mason and Head of Post Production David J Phillips discuss their recent growth and how they manage internal resources

Clare Mason (CM) "Our growth has been exponential in the last three years. We produce everything from location shoots to studios to live music events and live broadcast. It takes a very specific in-house talent base to cover that wide a gamut.

Fulwell 73 has always been in to producing sports documentaries, which include 'I am Bolt', 'Mo Farah: Race of His Life', 'Flintoff: From Lords to the Ring' and 'Sunderland Til I Die' for Netflix. We've produced two live music studio series, 'Sounds Like Friday Night' for the BBC and this year we'll be on the fourth series of 'Roast Battle' for Comedy Central hosted by Jimmy Carr. We did a brilliant one-off live event special - 'The Royal Wedding Live with Cord and Tish!' - with Will Farrell and Molly Shannon for HBO and the now cult feature doc with Bros, 'After the Screaming Stops'. It's been busy!

We produced Channel 4's 'Stand up to Cancer', a huge five-hour live studio show, and the 'Carpool Karaoke with Paul McCartney' that was nominated as 'Broadcast Moment of the Year'. We also produce four episodes of 'James Cordon's The Late Late Show' in London every year.

Editing 3,500 hours of 4K rushes

David J Phillips (DJP) Whatever we can get in to this building we'll work on here as our first choice.

CM Our standout production of the last year has to be 'Sunderland 'Til I Die' - an eight part doc series for Netflix. It was a huge undertaking - all in 4K.

DJP We had to adhere to all the Netflix guidelines and all the offline was done in-house from over 3,500 hours of rushes. The main cameras were F55s and F57s as well as using Go-Pros and drones to capture the matches and just about everything you can with slo-mo on top.

CM We had to have the technology and edit suites in-house to do that...

DJP And edit assists and the archive people all running off shared storage. We've now reached a point where we've saturated this building. We're sitting in what was a screening room that I've just turned in to two more edit suites. We can now run up to eight here and three across the road.

Ramping up

DJP When I arrived from Prime Focus in late 2015, Fulwell 73 were already growing at a rapid rate following the success of the 'Class of '92' feature doc. There were four suites and an ageing 40TB NAS running proprietary software with very little in the way of diagnostics. It was also a barrier to move the company forward in terms of collaborative editing with Media Composer.

We wanted to change everything over to Avid Media Composer as our primary editing platform (with four Adobe licenses for sizzles and charity work and Resolve grading). For collaborative editing we required storage so multiple people could access content safely and quickly and we could pull diagnostic reports.

After three months of solid research with every reseller in Soho, I went with Tyrell, not least due to the EditShare. We needed spinning disc bandwidth for 12 streams of (offline) DNx36 and SSDs to run my 4K DPXs and be able to deliver certain stages of finishing and digital delivery for two 4K 90-minute features. Editshare built us a hybrid server that allowed us to expand to the level we required. Through the EditShare unit administration I can make effective forecasts on how much we've shot, what's coming in, manage who's got access and where we're at in the edit.

Continued growth

DJP We then bought the Xtreme EFS 300 as a second unit, principally for the 'Sunderland 'Til I Die' show. When you're dealing with 3,500 hours of rushes you

need something you can rely on with an administrative layer and full support.

We continued to expand with larger and larger shows. So we bought the Xtreme EFS 200 as well - and we now have 100TB or so of transportable working storage and grown-up archive with LTO7. We also have an EditShare 10TB field unit that fits in to carry-on luggage.

The set-up has worked very well with the EditShares as the primary hubs. For a production company looking to do their post in-house in an orderly fashion and signed off technically (covering all the fears for disaster recovery), it works out very reasonably.

At Prime Focus, I had my IT team, my engineering team and people there to deliver the physical installation. For Fulwell, Tyrell provide all of that when you don't have those big teams of engineers and IT guys around you.

I deal with everyone at Tyrell. They have a degree of professional athleticism in dealing with anything that comes up. They're personable, ever present and they understand what we do, which roads we're going down and our requirements.

Their advice is always about what we might need in relation to company growth and service expansion rather than shifting the latest boxes from their warehouses.



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