



## Footage Company of the Year

### Nominations

*As part of the submission entry all nominations were required to submit supporting testimonials. We have anonymised the names of the individual people and have only included their position titles.*

<b>AP ARCHIVE</b>	
Nominated By	Obi Adumekwe, The Associated Press
Statement for Nomination	<p>2018 was a great year for AP Archive; with multiple new partnerships and the digitisation of previously unseen video AP made more content available than ever before. In addition to the hours of new video added daily to the archive platform from its global news feed, AP uploaded more than 24,000 historic videos from its 'Worldwide Television News' collection for the first time. These stories covered all the key news events during the 1980s, from the Cold War to collapse of communism. AP also continued to give customers the wide choice of content they need for their productions by adding Storm Chasing Video and Stringr to their existing archive partnerships. Understanding the changing needs of its customers is important to AP, so when an increasing amount of footage was being sourced from You Tube but with very little detail of the copyright owner, AP uploaded its entire archive to You Tube. By making AP Archive available on You Tube, including the British Movietone collection, potential customers now had a quick and easy route to licencing content. Since its launch the AP Archive channel has gone from strength to strength hitting an enormous 1 million followers early in 2019. Of course, having incredible content is not enough; AP prides itself in giving a first-class service to all. Their staff are very knowledgeable about their content and passionate about what they do. They always go the extra mile to ensure the process of licensing content is as painless as possible and that's why we believe AP Archive should be nominated for Footage Library of the Year.</p>
Testimonials/Endorsements (1)	<p>The AP Archive houses one of the most comprehensive and diverse global collections in the world. There is rarely a project I've worked on where I've not been able to find the material I need within their archives. The staff are all wonderful, happy to undertake research and know their collection so well that you know you are getting informed and reliable results. They also engage with the subject and can come up with suggestions you might not have even considered. They have very wisely kept many of their</p>

	<p>interview and event rushes which is an often-requested resource. They have collated some brilliant compilations and also the Instant Library which is really useful if you are working on a fast-turnaround programme. They have a great range of global partners which makes it so much more convenient than dealing with individual archives in different languages and time zones. They also have an incredible stills library! And 'The Archivist Presents' is one of the most entertaining vlogger/youtube channels on social media. Their website is an ease and joy to work on, logical to navigate with lots of useful metadata and the whole process from research to licensing and master delivery is quick, clear and dependable. They are sympathetic to different project limitations and if you have a crazy deadline they will pull out all the stops to ensure the footage makes the cut. Everyone there seems to love their job - if I could choose to work at one archive it would be AP! <i>Freelance Archive Producer</i></p>
<p>Testimonials/Endorsements (2)</p>	<p>Louise Pankhurst and her entire team at AP have become an invaluable archive resource, always quick to respond, with a flexible, friendly and professional service. Louise offered us a licence that exactly suited our then current and anticipated slate, giving production a broader creative allowance for supporting first-hand testimonies with archive in our forensic hour by hour telling of the Manchester bombing, and exploring the decades of high rise fires across the UK that foretold and perhaps could have prevented the Grenfell disaster. There's been an element of AP in most of our output and they're the first commercial library we go to when sourcing archive.</p> <p>In an industry that seems to be reducing headcount in all departments, AP excels at responding quickly, calmly and seamlessly to last-minute requests. Their support includes suggesting alternative material when appropriate or necessary, and being consistently can-do on every occasion. The personal touch of arranging an introductory meeting to discuss our specific needs was just the beginning of a great relationship.</p> <p>AP's online client website is easy to negotiate, with accurate shot descriptions and originating sources, and any questions readily resolved with a quick phone call. It may seem a small point, but I don't recall ever having to leave a voicemail, as there's always someone on hand to help. Downloads are fast, which is always appreciated in the days running up to picture-lock.</p> <p>Having access to such a wide-ranging source of material is critical to documentary films and I feel that AP Archives is a key contributor to making the UK a world leader in factual programme-making. <i>Producer, UK Production Company</i></p>
<p>Testimonials/Endorsements (3)</p>	<p>AP Archive is a first port of call in a search for any project. Not only does the archive cover a huge range of topics with its ancillary collections like Movietone, but in its current news footage and stills, it is guaranteed to have something relevant to what you need. The search mechanism is solid and the previews very accessible, but</p>

	<p>the real strength of the online delivery is the speed with which video files - both screeners and hi res versions - are made available. This is a reflection of a good customer focus but where this really shines is in the approach of the staff who are all brilliant at supplementing and facilitating an efficient system. They never fail to work hard to supply stories that will fit the brief. With a collection like this, there is a large component of syndicated content, some of which is difficult to license, so being steered towards alternatives which are easier is a key part of the supply flow. All the staff are very quick to offer suitable AP content, often when you're in a tight corner, dodging a crushing deadline. It is rare for them not to be able to come up with a workable solution. And all this they do with good humour and a very welcome ability to understand the demands of the client. The feedback the staff draw from this contributes to their refining the already comprehensive friendly service they offer. They really seem to have found a good balance between the automated process and human interface that all the customers value so much. <i>Freelance Archive Researcher</i></p>
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<h2>AP ARCHIVE</h2>	
<p>Nominated By</p>	<p>Tom Haigh, Potato – ITV Studios</p>
<p>Statement for Nomination</p>	<p>"I have been licensing material from the rich and varied AP Archive for 6 years now, and it's great range of content ensures that no matter what programme we are making, it is always worth checking in with AP's website to see what they might have. The ability to immediately cast your eye over their material makes a massive difference when working across multiple shows and to tight deadlines, but they also have a great and knowledgeable team who are happy to make enquiries on my behalf when it comes to elements of their archive that are not immediately accessible, or that require further scrutiny when it comes to rights and licensing.</p> <p>Over the 12 months alone we have licensed 23 minutes (and counting!) of footage from AP, encompassing practically every one of their catalogues - British Movietone, Celebrity Footage, ABC, Channel 9 Australia, TV-AM and WTN. This material is often completely invaluable to our directors and editors, so I really don't know what I'd do without them!</p>
<p>Testimonials/Endorsements (1)</p>	<p>Across a range of varied projects, the AP Archive has continued to be an invaluable source of footage in the last year. The research, sales and technical staff are consistently helpful and professional no matter the urgency or the obscurity of the request. AP archive remains highly regarded as a world leading source of historic and contemporary news gathering from all over the world. <i>Freelance Archive Producer</i></p>

Testimonials/Endorsements (2)	The AP Archive and it's representatives remain a reliable and comprehensive source for any project, regardless of scale or focus They continue to deliver a broad range of well catalogued, quality footage in a timely fashion accompanied by expert research and advice. Always a first port of call for any production with archive requirements. <i>Archive Researcher</i>
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<b>FOOTAGE FARM</b>	
Nominated By	Mat Flasque, Footage Farm
Statement for Nomination	<p>Over the past year, Footage Farm has heavily invested in both streamlining what it has been doing best for the past 18 years and exploring new and exciting avenues.</p> <p>We have recently acquired more than 300 new archive film scans in real HD with plans to keep growing our high-definition offering at public domain rates, as always. On the rights-managed side of our collection, we have greatly expended our selection of home-movies and can now cover subjects from the Troubles in Northern Ireland to vacations in locales as varied and exotic as Thailand or the Middle-East.</p> <p>We have also digitised more than a quarter of our 25,000 film collection with a majority of it viewable online on our revamped website. This along with being an effort to preserve and future-proof our collection, has greatly improved the rapidity of our service and enabled us to offer much more flexible rates to our clients.</p> <p>Along with re-integrating and actively growing the US side of our business, we have partnered with the New York City Indie Film Festival and sponsored prizes for their best feature and short documentaries. Our intention with this is to help up and coming filmmakers exploit the archives in their projects as well as introduce a new generation to that treasure trove of resources. A member of our team was also part of a panel of professionals assembled to advise future would-be-Ken Burns on how to realise their vision. All in all, these have been some very exciting few months for Footage Farm with many more thrilling developments just ahead.</p>
Testimonials/Endorsements (1)	Footage Farm are always super helpful and a pleasure to deal with. The collection has grown a lot since its early days and now covers a really wide variety of subjects and eras. High quality screeners can generally be found online instantly which is a huge time-saver. They can be relied on as a supplier of Public Domain materials, their subject knowledge accurate record keeping mean that you can trust the PD status of the material you are using. And if they do not have the footage in their collection at the moment, they will even go to NARA on your behalf and see if they can find something.

	We were always up against tight deadlines and their prompt response really helped. They never let us down and the whole process from initial research through to master stage was smooth and efficient. <i>Freelance Archive Producer</i>
Testimonials/Endorsements (2)	The helpful staff at Footage Farm always work really hard to come up with the best solutions for diverse and usually difficult archive requests and turn around the inevitably crunchingly urgent demands for hi res versions really fast. It's not easy being a boutique stall in this era of archive mega stores, but the breadth of their material is nevertheless very encouraging, so with most topics I'm tackling, I would never fail to check to see what they can come up with it. Sometimes it can be really surprising. The effort they put in to help is always very much appreciated. This shop is a vital one to have on the archive High Street! <i>Freelance Archive Researcher</i>
Testimonials/Endorsements (3)	I definitely think Footage Farm should win the Footage Library of the Year Award. Your rapid reaction to every request, your unfailing politeness and your willingness to search out material are all a great help to busy researchers. I find your You Tube videos very useful and it is a great help receiving downloadable material so quickly, when I request it. And for the final edit, your fast turn around time is an added bonus. Long may it last! <i>Freelance Archive Researcher</i>
Testimonials/Endorsements (4)	Footage Farm brings together the qualities a researcher loves to get from a library: a rich, varied collection of footage backed by broadcast quality masters, friendly and efficient service and hard to beat prices. That works all the time and isn't that easy to find! I'm never disappointed by the responses I get from Footage Farm, even when they happen not to have the exact footage I want. Their well stocked library is matched only by their great service. <i>Archive Producer, European Production Company</i>
Testimonials/Endorsements (5)	Footage Farm offer a unique service in that the material they provide is, in the main, public domain. However, Gintare and her colleagues offer a fast research service with fast & easy access to screeners which for the most part are available on Vimeo or YouTube allowing fast selection of clips. Access to their masters is also quick & easy and are happy to talk about deals for each project. They are slowly increasing their true HD masters which are of excellent quality. This year I have used them on a range of project including corporates & broadcast documentaries - one project, on the history of the Russian Secret Service, used alot of their material that I don't think would have readily available from other sources. For other projects, having a working knowledge of the type of material they have, their low cost and ease of access means they are very often my first port of call for certain types of material. <i>Archive Researcher, UK Production Company</i>
Testimonials/Endorsements (6)	Over this year and last year you helped me enormously with the difficult search for footage given I was on the worst possible budgets! Your help and suggestions to cover wording in the scripts with footage that was not the easiest to illustrate made my job

	<p>easy. In particular I want to thank you for your help with Britain in 100 Homes where we had to find particular historical areas and you came up with really useful suggestions. <i>Freelance Archive Producer</i></p>
<p>Testimonials/Endorsements (7)</p>	<p>I would like to propose Footage Farm Archive Library for the Focal Library of the Year Award. In 2018 I have worked on two historical documentaries Holocaust Revenge for C4 and a 10-part series Greatest Events of WWII in colour. For these programmes a great deal of archive footage was needed. Requirements were for very specific clips - as far as date and location were concerned. As a research I knew that unsuitable Generic Material will not be offered. On the contrary FF managers always made further suggestions when it was difficult to find 'exact' clips from producers 'wish ' inspired mostly by You Tube.</p> <p>FF always acknowledged the request immediately, quickly provided links to material – low and high resolution – and dealt promptly with any questions emailed or telephoned. There were very helpful meetings too. Assistance was given not only with historical and geographical details of the footage provided and requested but also with translation of German, Russian and Baltic languages. There were instances when FF archive did not have the footage required and suggestions were made where sources of particular historical events could be found. Technical details were given, assistance with technology provided. Budgets discussed.</p> <p>I must admit I usually start my new assignment with FF as I know it will provide me with a successful launch into a new territory. It is not an exaggeration to say that my successful work on more that 50 documentaries would not have been possible without FF. <i>Freelance Archive Producer</i></p>

<p><b>FOOTAGE FARM</b></p>	
<p>Nominated By</p>	<p>Henri Ehrlich, New Media Directions</p>
<p>Statement for Nomination</p>	<p>Footage Farm brings together the qualities a researcher loves to get from a library: a rich, varied collection of footage backed by broadcast quality masters, friendly and efficient service and hard to beat prices. That works all the time and isn't that easy to find!</p> <p>I'm never disappointed by the responses I get from Footage Farm, even when they happen not to have the exact footage I want. Their well stocked library is matched only by their great service. The library is easy to use, logs are delivered quickly and screeners are a click away. I've worked with Footage Farm for many years and have always found them to be extremely reliable.</p>
<p>Testimonials/Endorsements (1)</p>	<p>I have worked with Footage Farm for over 10 years, researching and acquiring archival footage for projects ranging from television programs to feature length documentaries. I find their system easy to use and their staff always helpful. I have had the occasion to</p>

	compare Footage Farm to other similar suppliers of archival footage and there is no question this company is more responsive, providing fast and efficient service with good follow through. In all the years I've used Footage Farm as a source for public domain and other archival footage, I've never had a problem getting information and, upon selection of scenes to be used, quick delivery of quality masters. I strongly recommend Footage Farm for an award as Footage Library of the Year. <i>Archive Producer, European Production Company</i>
Testimonials/Endorsements (2)	I am the producer and director of the documentary feature "The Scribe", winner Best Australian Documentary (2018 Antenna Documentary Film Festival). Henri Ehrlich of New Media Directions was the archive producer on the project, supplying footage and stills from a wide variety of international sources. I remember Footage Farm as a source because we needed Vietnam war footage that had to match material my editor had found and couldn't source and they were extremely helpful, sending us many reels of footage quickly. They seemed to offer a personal service not often found these days and had great footage! I would heartily recommend Footage Farm for an award as Footage Library of the Year. <i>Archive Producer, UK Production Company</i>

<b>FREMANTLE</b>	
Nominated By	Gordon Craig, Fremantle
Statement for Nomination	<p>2018 was an unprecedented and transformative year for Fremantle Archive. With the launch of a bold new digital strategy, the rebranding of the Thames Television catalogue and the adoption of new faster digital delivery systems, the archive saw its best results in over a decade and offered the largest amount of digital footage available in its history.</p> <p>To celebrate 50 years since the launch of Thames Television, Fremantle put the iconic television catalogue to the front and centre of its offering, creating new idents, show reels, marketing literature and digital content whilst attending tradeshows around the world. Alongside the rebranding of the archive, Fremantle launched an ambitious and extensive digitisation programme, with the aim to completely digitise the entire Thames TV catalogue. Over 10,000 tapes were digitised including "at risk" formats, all of which are now offered with free delivery for both digital screeners and Masters, with vastly reduced delivery time thus hugely increasing client satisfaction. High profile Hollywood movies, memorable documentary features and many commercial advertising campaigns including Google and Nike all include Fremantle content.</p>

	<p>Alongside the digitisation, Fremantle also launched a programme to digitise its 'film only' elements on the hidden gems in the archive, with never seen since their initial broadcast content, now being made available for clip licensing. These included the earliest documentaries such as This Week with the iconic episodes "Say it Loud I'm Black and I'm Proud" and "Prague - No Surrender" and an array of candid interviews from some of the biggest icons of the century, Bing Crosby, Sylvester Stallone, and David Bowie to name a few. Fremantle also held exclusive screening events around the anniversary to showcase these iconic clips. Fremantle also adopted new, faster digital delivery systems to facilitate the new digital content and this resulted in extraordinary turnaround times for the Fremantle Archive for both screeners and master delivery. Fremantle represents Renown Pictures which is also now available fully digitised.</p> <p>In 2018, Fremantle also announced it was remastering the long-running hit TV series, Baywatch. Originally filmed in 35mm, and called "the most beautiful show on television" Baywatch is now available in High Definition for the first time, inclusive of music rights. Fremantle worked very closely with the original music producers, and the new and original music was scored and recorded specifically for the new release, resulting in a reduced overall cost of clip licensing. The 4:3 HD versions of the World At War were also made available for the first time having been remastered for the 16:9 Home Ent Blu ray release.</p> <p>As an early adopter of social media channels including YouTube, the Fremantle content is widely available for viewing, selection and licensing and has enormously helped increase the awareness and demand for Fremantle's exclusive clips. With over 350 YouTube channels with over 80M subscribers, Fremantle's online presence showcases the best in its globally renowned entertainment content as well as the extensive archive of Thames Television. These channels have over 140K public videos and have amassed over 100BN YouTube lifetime views. Fremantle also has multiple channels on Instagram, Twitter and Facebook making it easier than ever to interact and search for our content than ever before.</p>
<p>Testimonials/Endorsements (1)</p>	<p>The Fremantle Archive contains some of the most iconic and significant British TV programmes of the last 50 years. Recently they've invested a lot of time and effort to unearth, restore and digitise long buried treasures that have not been seen since initial broadcast. They've opened up a new and rich seam of material which is sorely needed for the growing demand of archive-driven programmes. The Archive licensing team are passionate, experienced and knowledgeable about their archive. They are a pleasure to deal with, responding quickly to my requests and flexible to my differing project needs. Footage is delivered swiftly, affordably and to the highest quality <i>Freelance Archive Producer</i></p>

<p>Testimonials/Endorsements (2)</p>	<p>We have licensed a number of incredible and high-quality footage mainly from Got Talent series and X Factor series Fremantle archive team offer on behalf of Japanese TV programmes. We have been working together with our sales contact at Fremantle archive team, Mr. Wayne Lovell, for a long time. Despite our demanding requests, he is always very helpful, and dedicates to arrange all the necessary paper works and materials promptly in a professional manner in order to meet our very tight delivery deadline. We have been truly delighted with the results Fremantle archive team have done for us, and we also look forward to introducing their another different type of amazing footage to our Japanese viewers near future. Nippon Television Network Europe B.V. <i>International Television Broadcaster</i></p>
<p>Testimonials/Endorsements (3)</p>	<p>I would like to endorse Fremantle as Footage Library of the Year. I use Fremantle's content frequently on the productions I work on, and have done so since I first started archive research, 8 years ago. I will always check to see if they have anything, even when the topic I'm researching seems initially unlikely to fit their archive. Their content is so varied that there is often something in their archive that I wouldn't otherwise have thought of. Their content they have is unique and often impossible to replicate from another archive. The people who run the Fremantle archive are always helpful and efficient. They are also very knowledgeable about the content of their archive. If I've asked them to search for a topic, I know that they will have produced everything that is available on that subject. They always do their best to help, and adapt when things change on a production (which frequently happens). Their masters are of a good quality and I have used them in a variety of feature films and documentaries. I have had only good experiences when working with them. <i>Research, Licencing and Clearances Company</i></p>

<p><b>KINOLIBRARY</b></p>	
<p>Nominated By</p>	<p>Jenny Coan, Kinolibrary</p>
<p>Statement for Nomination</p>	<p>Kinolibrary is an independent footage library with a mission to introduce rarely seen, high quality archival film to the commercial footage market. Their passion to deliver excellent content is demonstrated in their friendly and efficient customer service and flexible rates.</p> <p>In 2018 Kinolibrary acquired the World Backgrounds Collection. This collection contains over 30,000 35mm negative film rushes of locations around the globe from 1950-2000. Footage in the collection ranges from pre-Revolutionary Iran and 80s Berlin, to swinging 60s Soho and West End nightlife. Films from the USA feature gritty 80s Brooklyn, and dazzling drives down the 70s Las Vegas strip. Other highlights include extensive outtakes from the 1969 film 'Battle of Britain', shot using original WW2 fighter planes.</p>

	<p>Until recently only a very small percentage of the footage had been digitised. Since 2018 Kinolibrary have been working their way through this collection, methodically scanning the 35mm reels to 4K to make footage which had been stored away in cans for decades, available for the first time. Kinolibrary have also been exploring the vaults and scanning on demand for clients looking for high quality content, not yet digitised.</p> <p>So far they have digitised thousands of hours of film used in productions such as Bowie: Finding Fame, Patrick Melrose, Can You Feel It - How Dance Music Changed The World, Three Identical Strangers and many more.</p> <p>This amazing content from the World Background Collection is now readily available as an excellent resource for footage professionals around the world, available exclusively through Kinolibrary.</p>
<p>Testimonials/Endorsements (1)</p>	<p>As an archival researcher, my greatest pleasure is finding an image that has not been seen before. A few seconds of film from a by-gone age, a shot from an unexpected angle, a glimpse of a historic moment – these are the elements that elicit an emotional response from a filmmaker, an editor, and most importantly, an audience. The pictures tell the story.</p> <p>After many years of screening, scrubbing, and culling through footage archives, I can say that Kinolibrary never fails to astound and delight me with the variety of footage they hold, as well as the enthusiasm they bring to the research process.</p> <p>Kino’s staff acts as collaborators with me and my producers and editors. They offer lively suggestions, and participate fully in this rewarding and creative process. I’m especially excited about their recent addition of the 35mm World Library Background collection, which they are scanning to 4K. My clients will be over the moon! Let me be very clear: Kino is not selling widgets. I am extremely fortunate to have a career in such a lively medium, working with artists. Kinolibrary are artists. <i>Freelance Archive Producer</i></p>
<p>Testimonials/Endorsements (2)</p>	<p>Kinolibrary has been developing a diverse collection of interesting footage which offers the business less mainstream views of social, political and military topics; this is increasingly valuable in a world of shrinking perspectives where the newsreels have been mined so comprehensively. This less formal not so pre-processed material offers the possibility of finding new angles on historical subjects - the lifeblood of much factual content. This is where Kinolibrary does especially well, making it a first stop in any search for fresh coverage. For example, if you take a very familiar subject like the Battle of Britain, the limited actuality coverage of the aerial battle always constrains the creative possibilities even where there are new stories uncovered that need telling. While working at World Media Rights on a series about key moments in the Second World</p>

	<p>War, we obtained the last interview with pilot the late Geoffrey Wellum, so finding archive footage to match his amazing story was quite a challenge. For many years, whenever I've worked on this kind of topic, I'd reached for the outtakes from the 1969 "blockbuster" feature film produced by Harry Saltzman that have survived in different archives connected with the British film industry. This film was made with as scrupulous an eye for historical detail as Hollywood is capable of giving - with many of the surviving pilots as advisors and all the actual aircraft still flying at that time. The trims were an archive treasure - shot in widescreen in colour - but had never been fully accessible because much was still on negative and all of it patchily logged over the years. So I was thrilled to discover Kino had taken on the challenging task of digitising and indexing this trove.</p> <p>The enthusiasm which Kino applied to making sense of a dense mass of material was quite inspiring and resulted in our using some wonderful shots. They are - to the purist - of course recreation rather than actuality but every filmmaker who engages with this footage comes to realise how well done most of it is, providing - because of the time it was shot - an invaluable source of "close to authentic" coverage of the events from 1940. The labour intensive work of bringing this to a useable form should be applauded by everyone in the archive business and tin hats off to Kino for stepping into this difficult arena. This is quite honestly above and beyond narrow commercial interest. At a time when the national focus is so much on important turning points in British history, it is crucial this kind of footage is not lost. In doing the business and culture of archives a huge service, Kino's attitude is so refreshing to what in reality has to be counted peripheral material which at the same time is increasingly vital content which needs the careful curation it is now receiving. <i>Freelance Archive Producer</i></p>
<p>Testimonials/Endorsements (3)</p>	<p>Kinolibrary is my go to archive when I want to find great, less familiar footage on common subjects. The friendly team are passionate about what they do and love a challenge! They have come up with some fabulous and surprising clips to illustrate abstract ideas and I am often excited about what footage they will unearth for me that I haven't seen before. Their recent acquisition of the World Backgrounds collection has provided me with excellent newly scanned footage that really stands out in quality and content. Kinolibrary are dedicated to bringing new archive collections to the footage industry, all delivered speedily with great customer service! <i>Freelance Archive Producer</i></p>
<p>Testimonials/Endorsements (4)</p>	<p>Kinolibrary are my favorite footage library because of their magnificent and unique collection of footage and their professional approach.</p> <p>They always hit the brief, creatively and financially, because they understand how to help their clients find the best storytelling tools for the budget they are working to.</p>

	I usually reach out to them first and more often than not, I license more footage from Kino than anywhere else when I'm working on feature documentaries. <i>Freelance Archive Producer</i>
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<b>POND5</b>	
Nominated By	Matt Wills, Pond5
Statement for Nomination	<p>Pond5 is the world's largest video marketplace, providing video-based content creators with the content, inspiration, and tools to tell their stories. We provide almost 14 million clips to enable film makers everywhere to tell their stories.</p> <p>As a video focussed platform we truly understand archive and the needs of archive researchers and are fast becoming the goto resource for content across the globe.</p> <p>With a company ethos of being film maker friendly we provide the tools for film makers to create their projects whilst providing a platform to also allow film makers to monetise their content and continue to fund their work.</p> <p>We have demonstrated our support of the film maker community with our support of programmes with The Tribeca Film Institute and NYU</p> <p>In partnership with The Tribeca Film Institute we have created a year round programme that provides both educational and funding opportunities for up and coming film makers - <a href="https://www.tfiny.org/programs/detail/pond5">https://www.tfiny.org/programs/detail/pond5</a></p> <p>With NYU we have entered into a partnership where we take on interns from their faculty as well as awarding funding and access to our content to young film makers to get their final films made. - <a href="https://blog.pond5.com/23158-pond5-filmmaker-first-award-winners-announced">https://blog.pond5.com/23158-pond5-filmmaker-first-award-winners-announced</a></p> <p>In addition to these great initiatives (more to come in 2019) - 2018 saw some significant steps forward for Pond5:</p> <ul style="list-style-type: none"> <li>• Our Archive collection grew to over 750K clips – Pond5 has always had incredible creative content but we have heavily invested in Archival content and see this as the future of Pond5!</li> <li>• We launched a new London office putting together a team with extensive experience in the industry having worked at (amongst others) BBC Motion Gallery, Corbis, ITN, Bridgeman Images, Shutterstock, Image Source.</li> <li>• We have developed and launched ground breaking tools to enable people to find the content they need – visual similar</li> </ul>

	search (award winning tech), integrations into video editing software and ongoing developments of our platform.
Testimonials/Endorsements (1)	<p>Pond5 is often a lifesaver – it is easy to use and the vast catalogue means there is always a chance they have what we need. The expanded archival and home movie material has been particularly helpful on projects this year. We have seen our usage of Pond5 grow immensely this year as they have added content that has really helped us to develop out projects.</p> <p>In addition to the great content I also find the team to be approachable and helpful and their research service is great for helping us find the material we need. <i>Head Archive Producer, UK Production Company</i></p>
Testimonials/Endorsements (2)	<p>Pond5 is an invaluable resource for a huge variety of footage which is easy to research and simple to order. With new, high-quality material being added constantly, it is a company I return to again and again throughout the life of a project.</p> <p>We have used the Pond5 collection extensively this year and find both the platform but most importantly the team their to be incredibly helpful and always on hand to help with any needs we may have. Pond5 is the first place we go to for any content we require and 9 times out of 10 they have exactly what we need. In addition to this on one of our projects this year we were looking for some fairly unique material and Pond5 used their contributor network to source content from the areas we wanted to cover. This showed the willingness of the Pond5 team to go above and beyond their normal duties to help a customer. <i>Executive Producer, UK Production Company</i></p>

<b>SCREENOCEAN</b>	
Nominated By	Victoria Stable, Freelance Archive Producer
Statement for Nomination	<p>I would like to nominate Screenocean for the Award of Footage Library of the Year 2019.</p> <p>Having used the library constantly over the last 10 years, since Screenocean took over the entire output of Channel 4, I have come to depend and appreciate it enormously. The speed of response to queries, and quick supply of both information and footage is reassuring and guaranteed. Screenocean now represents some outstanding Collections, and, most importantly, has the people on board who know the material best.</p> <p>It is really useful to have C4 and C5 under one umbrella, plus all the contacts necessary to nail the extra clearances, if needed. Our</p>

	<p>Archive industry thrives on the personal connections between researchers and the libraries, and the team at Screenocean, for me, is one of the foremost. Since acquiring and making the superb Reuters library available online, the intelligent inside knowledge of the material, plus the access to the original paperwork and film elements, is invaluable. The Screenocean website improves every time I log in, and the breadth of original and eclectic footage on offer is so impressive. I have a huge soft spot for the brilliant Clips &amp; Footage Collection, and it is great that it is being so cherished and promoted at Screenocean by those who know it best.</p> <p>Many of the Libraries go out of their way to provide a fabulous service to researchers, and it is much appreciated, including the lovely gatherings to view showreels, and remind us of what's on offer. Screenocean provides this opportunity for us to meet up with colleagues, compare notes and cement relationships with the people that make this one of the most efficient, original, informative and humane libraries in what is becoming a more fractured industry.</p> <p>It would be tremendous to see them rewarded by Focal in 2019.</p>
<p>Testimonials/Endorsements (1)</p>	<p>Screenocean feels like a constantly evolving archive, yet despite significantly expanding their content, it never feels as if the knowledge or the personal touch has been lost. It's a service achieved by having committed staff to provide the knowledge, and the right systems in place to keep any and all content well documented, and crucially, easy to find.</p> <p>In terms of content, the Channel 4 archive will of course always be at the heart of Screenocean's library, and the comprehensive knowledge of what it contains will always be a vital component. However, the expansion that's taken place, with Channel 5, the always lovely Clips &amp; Footage, and more recently the impressive Reuters collection now make Screenocean one of the first ports of call on most archive jobs.</p> <p>There are many good people in the archive industry however, it appears that Screenocean are currently enjoying a real sweet spot of great breadth of content and personal service, and it would be great to see that acknowledged. <i>Freelance Archive Researcher</i></p>
<p>Testimonials/Endorsements (2)</p>	<p>I have worked with Screenocean since they started to manage the Channel 4 library quite a few years ago now. Apart from the team at Screen Ocean being experts in their fields and lovely to work with, in that time they have also been innovators in making the collections they now represent so much more accessible. As, an archive producer I always say if I can't see it I can't buy it and at Screenocean, if something isn't available to view or download the team sort it out in no time at all.</p> <p>Since they have expanded their collections, particularly with the amazing Reuters collection and Clips &amp; Footage it has opened up a very rich stream of content which has been invaluable to me. I work</p>

	<p>across many eclectic genres, from docs about gold mining in Papua New Guinea to Fact Ent shows about Sex Education, to comedy documentaries and these collections have enriched those projects no end.</p> <p>Therefore, I would very much like to submit my staunch support for Screenocean's nomination. <i>Freelance Archive Producer</i></p>
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**FOCAL International Awards 2019**  
**Footage Company of the Year - Nominations**