



## Footage Person of the Year

### Nominations

<b>OBI ADUMEKWE</b> <b>Sales Manager, UK &amp; Eire, AP Archive</b>	
Nominated By	Tom Haigh, Potato - ITV Studios
Statement for Nomination	Obi has been our point of contact for the AP archive for the last 6 years, and during that time we at ITV Studios Potato have done a considerable amount of business to great mutual benefit. After initially striking a two year deal in 2014 to utilise 30 minutes of footage, Obi was happy for us to then change tack, when the nature and volume of our programming changed, and instead we took to striking our deals on a yearly basis. This flexibility, and his straight-forward attitude when it comes to negotiating, makes it a genuine pleasure to do business with Obi, who clearly has a real passion and interest in the catalogues he represents. Here's to doing even more business in 2019!

<b>JANE FISH</b> <b>Senior Curator – Film, IWM</b>	
Nominated By	Helen Upcraft, IWM
Statement for Nomination	Over the last 12 months Jane has been a driving force for change within the IWM Film Archive and the way in which it delivers a service to its commercial customers. The new commercial film website went live in January 2018 with bespoke functionality designed so researchers can make their own collections of films and clips of interest to their projects. Jane was heavily involved in the front-end design and functionality, as well as working with IWM's own internal systems to make sure film records would be displayed correctly online. The result of this work has been an increased number of visitors to the website, and has enabled the IWM to change the way it provides footage to its customers. To complement the new IWM film website, Jane has pioneered IWM's new system of developing clips in house. She has worked with various teams across the organisation to come up with effective workflows, pricing structures and delivery methods. This has completely changed the way in which the IWM delivers clips from

	<p>its digitised films, making more of the collection available to commercial users, and reinforcing one of the IWM’s main aims, to tell people’s stories relating to war and conflict. Jane has also led on projects to review the IWM’s Terms and Conditions, and its colourisation policy to make sure IWM is offering an up to date and competitive service. With over 30 years of experience, Jane’s knowledge of the film collection at IWM is second to none. She is regularly sought after by customers wanting to discuss in-depth projects, working closely with them as they research the collection, and negotiating (at times complex) contracts and fees. Jane is also responsible for maintaining the accompanying documentation relating to the films in the collection which spans over 100 years. One of her major projects over the last 12 months has been to sort and move this documentation to the IWM’s Museum Archive. This has involved a major digitisation project in conjunction with the British Library of the card indexes and ‘dope sheets’ covering the Second World War period. Jane is an incredibly supportive colleague, always willing to share her knowledge and expertise. She encourages her colleagues to explore their areas of interest, offering support and guidance about where they can find further information relevant to their research. Her passion and work ethic are exemplary, and she leads by example.</p>
Supporting Material	<p>Please see the following Link for the additional statement:</p> <p>Naomi Korn, Managing Director, Naomi Korn Associates – <a href="#">LINK</a></p> <p>Jo Griffin, COO, R3Store - <a href="#">LINK</a></p>

<p><b>MAT FLASQUE</b>  <b>Director, Footage Farm</b></p>	
Nominated By	Janet McBride, Your Big Day Ltd
Statement for Nomination	<p>Mat Flasque is always super helpful and a pleasure to deal with. He is keen to be of assistance and happy to try to find footage for whatever the request may be, sending lists of clips, shotlists and screeners really quickly in response to even the longest list of requests from the edit (whether they be specific or generally vague in nature as is often the case.) His suggestions often highlight material we never would have considered otherwise.</p> <p>Even if it is unlikely he will have much on a subject he is happy to take a look at a request list and suggest clips which may work instead. He has good subject knowledge of archive generally and especially the material in the Footage Farm collection. You can rely on him to get you what you need when you need it and nothing seems like too much trouble.</p>

	<p>When it comes to masters, he is totally reliable and turns the requests around almost instantly. To request masters - even for a long list of material - and know that they will arrive quickly, often on the same day makes life much easier. It is reassuring to know that Mat is looking after everything while you get on with all your other jobs.</p> <p>We kept him really busy with random requests on a wide variety of material this year. We were always up against tight deadlines and his prompt response really helped. He never let us down and the whole process right to master stage was smooth and efficient.</p>
--	---

<p><b>MAT FLASQUE</b> <b>Director, Footage Farm</b></p>	
<p>Nominated By</p>	<p>Henri Ehrlich, New Media Directions</p>
<p>Statement for Nomination</p>	<p>I am happy to endorse the nomination of Mat Flasque as Footage Person of the Year. In this era of instant information and impersonal contacts, Mat is a refreshing challenge to the marketing wisdom of the moment. He takes the time to answer requests carefully and thoroughly, follows through on projects to make sure there are no problems or additional needs, accomplishes all of this with professional calm and courtesy, and still delivers quickly, usually beating the competition by a long shot.</p> <p>I've had many occasions to call on Footage Farm's services and acquire footage for a wide range of programs and films over the last 15 years or so. It's always a pleasure to contact Mat because I know I'll always get a friendly and efficient response regardless of the parameters of the task at hand. Rushes and last minute changes don't seem to phase him. As a result, I usually contact Footage Farm, and Mat specifically, when embarking on a project requiring public domain footage.</p> <p>Recent projects for which I sourced material from Footage Farm include the award-winning Australian documentary feature ""The Scribe"", about political speech writer Graham Freudenberg and ""Leonard Soloway's Broadway"", about the legendary nonagenarian theatre producer. I was able to source high quality masters of JFK's inaugural address quickly and easily and view hours of Vietnam war footage to select the exact kinds of action scenes required for the former, and screen many reels of New York city aerials and cityscapes for the latter, with great success on both counts.</p> <p>For me, what makes Footage Farm a great source to use, aside from having good content, quality, services and prices, is the personalized service Mat provides. This makes conducting research enjoyable, almost relaxing, and certainly productive. It doesn't always seem like much but good personal contact is often the</p>

	deciding factor in choosing a company to work with. Mat is a good example of how to add value to a business, and of the difference people make when conducting business of any kind.
--	--

<b>LOUISE PANKHURST</b> <b>Account Manager UK Southern European &amp; Russia, AP Archive</b>	
Nominated By	Steve Bergson, Prism Digital Comms Ltd
Statement for Nomination	Louise is the best news in the archive business. Not only does she always go the extra several miles to find the shots you're looking for but she handles enquiries with unfailing good humour as well as lightning speed. there is simply nobody more reliable. If there's a solution to the problem you're looking to find footage to fill, she'll do as much as anyone in a single collection (even one with as wide a range as AP's) can do. In what can sometimes be a dour business with crushing deadlines and the often ludicrous demands of clients weaned on all-encompassing YouTube visibility, Louise maintains a wonderful sense of fun to ease the process of acquisition and clearance. She knows it's a deadly serious business with constant challenges which she does her best to meet, but the brilliant thing about her is that she goes about this with a rare lightness of touch, a very valuable talent much appreciated by all her clients.

<b>JAMES WEST</b> <b>Research &amp; Rights Clearances Manager, Framepool RS</b>	
Nominated By	Vicky Turner, Framepool RS Ltd
Statement for Nomination	<p>James joined the Framepool team in June 2018. He came to us with a wealth of research experience, gained from London Live and ITN Source. He has been an invaluable member of the team ever since he started.</p> <p>Whether it's scouring Youtube for "Epic Fails" or digging into the supporting detail of a historically accurate documentary, James' knowledge for facts and resourcefulness leaves both our team and our clients in great hands. He approaches every research project with huge enthusiasm and will always endeavour to help the client receive the most relevant footage to their brief. He goes above and beyond on every project that comes his way and has been a great addition to the Framepool UK team over the past few months.</p> <p>One of our key clients, Adam Ambery-Smith says "James interprets this client's requests so well and delves through [his] archive providing good stuff."</p>

**BHIREL WILSON**  
**Account Manager, Getty Images**

Nominated By	Robin James, Robin James Media
Statement for Nomination	<p>Bhired Wilson is the consummate professional who is dedicated to serving her clients to the best of her ability.</p> <p>She is knowledgeable on all aspects of footage licensing from both her BBC background and, more recently, with the Getty Images collections. Bhired also has an exemplary knowledge of media rights as they relate to the broadcast media. She is able to advise and counsel her clients on potential pitfalls and costs, thereby assisting producers to make alternative arrangements and save excessive clearance costs.</p> <p>Over the past couple of years, Bhired has gained a knowledge of the Getty stills collections. She has a proven ability to locate the exact image required or offer alternative, more cost effective alternatives.</p> <p>Bhired is always mindful for her clients' budgets and deadlines. She always strives to find the right shot/image, for the right price, at the right time, working late and at weekends to ensure her clients' needs are met.</p>

**ROSIE WILSON**  
**Media Manager, BAFTA**

Nominated By	Louise Anderson, BAFTA
Statement for Nomination	<p>With 14 years experience behind her Rosie Wilson has brought all her skills, intelligence and patience to the role of BAFTA Media Manager. Joining the organisation in 2015 from Bloomberg Video Library, Rosie's presence has been transformative, not just for BAFTA Archive but for the organisation as a whole, as well as an increasing number of third-party users.</p> <p>Rosie has single handedly overhauled the organisation's digital production to archive workflows introducing new systems to meet in-house day to day needs (including broadcast coverage of BAFTA Awards ceremonies) and longer-term preservation goals, as well as turning her attentions to the timely preservation of BAFTA's legacy footage collection - much of which existed only on VHS tape. She has dedicated herself to developing the Archive's legacy content collection and providing much needed access to previously unavailable footage. In 2017 BAFTA's Heritage Lottery funded 70th anniversary celebrations owed much to Rosie's ability to source and</p>

	<p>make available relevant moving image material while at the same time managing her 'day job'.</p> <p>Since her arrival Rosie has worked tirelessly with both in-house and third-party software developers to create a bespoke Media Management System (The Loft) and integrated online platforms. Over the past 12 months Rosie has worked tirelessly with BAFTA's commercial agency partner to populate our footage library with thousands of BAFTA moments, delivering unprecedented amounts of archival assets to external partners and clients. She has also made it possible for BAFTA's Learning and New Talent website <a href="http://www.guru.bafta.org">www.guru.bafta.org</a> to showcase the hundreds of hours of content produced by BAFTA talent each year.</p> <p>Indeed the organisation's in-house Production, Comms, Exhibition, Fundraising and Learning Teams have all benefited enormously from Rosie's ability to wrangle huge amounts of raw data onto easily accessible platforms. She has enabled the organisation to do so much more with our moving image library than ever before while making it all appear effortless!</p> <p>Although BAFTA has a comparatively small archive with a rather niche collection Rosie has excelled in meeting her sales targets increasing income 1000% from 2014 to 2018. In addition, she has handled often challenging rights negotiations with external clients with grace and integrity and always with fairness and understanding of the circumstances of individual usage requests.</p> <p>But these achievements don't tell the whole story because Rosie is the most wonderful colleague to work with. While recent changes in personnel and management structures could have proved disruptive Rosie has been unfazed and remained the steady, conscientious powerhouse at BAFTA Archive's heart. She has been a role model and mentor to young (and older) members of the team and helped to support colleagues across BAFTA's international branches to deliver archive content.</p> <p>Rosie really is BAFTA's unsung hero and her dedication to her role, her pursuit of excellence, her passion for BAFTA's work and her support for her colleagues sees her soar way beyond the role of Media Manager.</p>
--	--

**FOCAL International Awards 2019**  
**Footage Person of the Year - Nominations**