



High End TV Talent:

The story
so far...



Image:
Poldark © Mammoth Screen

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UK TV drama is renowned for its rich content, high production values and dynamic narratives. To ensure this reputation remains training and development behind the camera is crucial.

The story so far... is a reflection of some of the work that the High End TV (HETV) Council and HETV Levy has been doing.

The HETV Levy is administered by Creative Skillset.

FOREWORD

The High End Television (HETV) Council draws together the expertise of the TV Drama Industry and the funds provided by the voluntary levy on High End Drama production. Around £2M is available every year and applied developing the skills necessary to service the buoyant level of production in the UK.

Over the last year, innovative programmes and partnerships designed to create diversity of opportunity have been at the centre of our work. writing, directing, producing and technical grade initiatives have introduced new players and up-skilled experienced professionals looking to develop their careers. Looking ahead, the HETV Council will, over the next year, make major investments in the UK Nations and Regions to develop the crew base and nurture local creativity. We will also be looking to expand our work wider to take into account the high level skill needs of the HETV VFX and post production services.

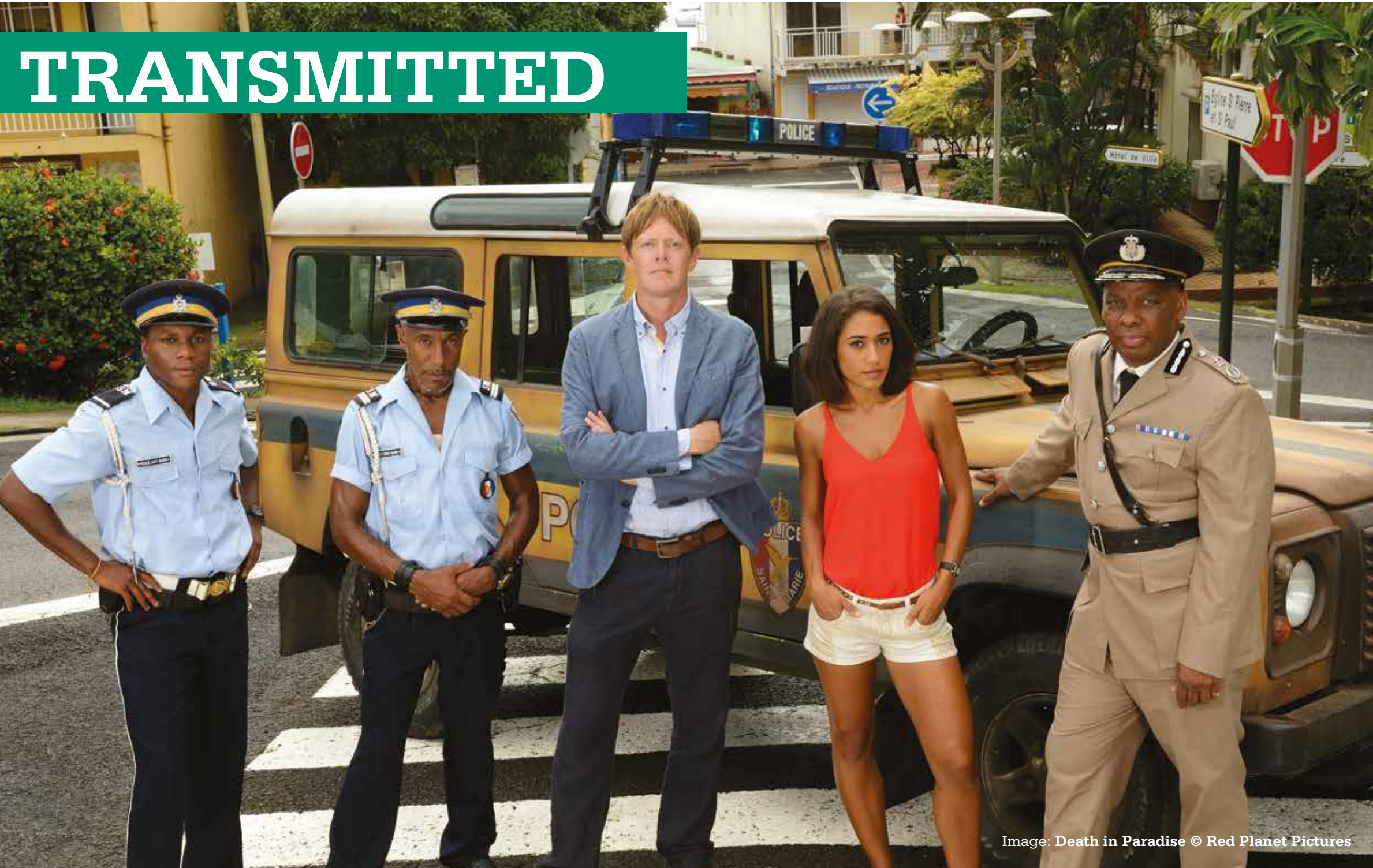
The work of the HETV Council is pragmatic, focussed and swiftly reactive. This flows from the industry experience of production professionals who sit on the Council. We are, without exception, current practitioners with a close understanding of the challenges and frustrations of television drama.

Whether you are a new entrant, a broadcaster, an experienced freelancer, a post production house, a tiny Indie or a diverse trans-national media company; we want to hear from you. How can we help you develop your skills and aspirations? How can we support new ways of working and consolidate your position in the industry? We move quickly to get you up and running. Our touch is light but based on hands-on expertise. We want you, your company or your employees to be excited and looking forward inside a vital, fast moving international television arena.

We look forward to meeting and engaging with you.



Bryan Elsley,
Chair: High End TV Council.



TRANSMITTED

Image: Death in Paradise © Red Planet Pictures

WRITERS

BAME TV Writers Boot Camp: Original TV Drama Series Fresh Voices and The London Film School

With the support of the HETV Levy, Fresh Voices and London Film School Workshops collaborated to develop a practical bootcamp to enhance the creative and industry skills of already experienced BAME TV drama writers.

The BAME TV Writers Boot Camp is practical and intensive, focused on enabling the writers to complete a presentation of their series to industry standard. It is industry-savvy, connecting these writers to production companies and broadcast executives who contribute to the development of their work. It is professionalising, developing the writers' understanding of industry structures and relationships that will inform their professional practice for years to come. And by doing all these things, it is empowering.

The bootcamp has run twice supporting eleven writers. From the first cohort two writers' projects were commissioned by production companies BBC Drama and Left Bank Pictures, and a third was invited to write for Coronation Street. From the latest cohort one of the writers has been invited onto a BBC shadow writing scheme, another has been re-commissioned on EastEnders and a third is working on an original series idea with a major production company.

The eleven boot camp writers are:

- Perrie Balthazar
- Catherine Johnson
- Anjum Malik
- Michael Maynard
- Abigail Mensah
- Jon Sen
- Sumerah Srivastav
- Omar Khan
- Alexander Stewart
- Paven Virk
- Andy Campbell

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"This scheme has provided me with a toolkit and an instruction manual with which to build a career. I know now how to interrogate an idea so it can become a workable, marketable, commercial television series without sacrificing, or compromising my voice."

Alex Stewart,
2016 boot camp participant.



"I loved it. I applied hoping it would provide a useful framework for completing my script. Ended up being so much more – it has given me a new insight into different ways to work. You will achieve what you never thought possible – a finished script and bible ready to be read by industry professionals."

Jon Sen,
2015 boot camp participant.



Screenplay
Avatar Productions

The Screenplay project was a development programme for forty writers from BAME backgrounds who were nominated by production companies, agents and broadcasters. It was delivered by Avatar Productions in partnership with BBC Independent Drama, BBC Writersroom and the HETV Levy.

Shortlisted writers received a residential development programme, senior industry mentoring and an extensive series of masterclasses with leading writers including Peter Moffat and Bryan Elsley. They also received dedicated script editor support over the course of their project development.

The first commissioned full script was from Nick Ahad, mentored by Paul Abbott (*State of Play*, *Shameless*, *No Offence*).

"The Screenplay project has had an immeasurable impact on my career. Having written for a continuing drama and several self-generated short films, where next was always a big question. Thanks to Screenplay the answer is working with a top producer who has a fantastic track record in Deep Sehgal and the opportunity to work with one of Britain's top screenwriters in Paul Abbott. The support and encouragement through Screenplay is genuinely invaluable."

Nick Ahad
Writer

Other writers who were part of the project included:
Vinay Patel, Daniel Lawrence Taylor, Ella Carmen Greenhill, Dale Phillips, Faisal A Qureshi and Dare Aiyegbayo.



Image: The Indian Doctor © Avatar Productions

Studio4
Acme Films and Channel 4

Studio4 is a project run by Acme Films in partnership with Channel 4 and the HETV Levy, to develop and engage under-represented BAME writing talent.

In its first year, six talented writers were identified from over a hundred submissions to create and pitch their own Channel 4 or E4 series.



Victoria Asare-Archer won the BBC Writersroom IdeasTap Inspires competition and was a semi-finalist in the Screenwriting Goldmine competition with her original TV pilot, which was also shortlisted for the London Screenwriters Festival contest.



Matilda Ibini was on the Royal Court Writers Programme and became the Soho Theatre's BBC Writersroom writer-in-residence. Her debut play co-won the Alfred Fagon Audience Award 2015 and her plays have been performed at the National Theatre, Birmingham Rep, Royal Exchange Theatre and Hackney Showrooms.



Aneil Karia's graduation piece from the NFTS won the RTS Student Award which was broadcast by the BBC. He was named as a 2009 Broadcast Hot Shot and his second short won the New European Talent Award. He was selected as one of Screen International's 2014 Stars of Tomorrow and is currently developing his first feature with *Rook's Nest*.



Image: Run © Channel 4

A number of these pitches have been picked up by Beth Willis and her team at Channel 4 Drama and Studio4 has projects in paid development across both C4 and E4.

The six Studio4 writers are:



Nida Manzoor was named as a Broadcast Hot Shot in 2015 having written and directed her short film 7.2, which premiered at the London Film Festival. Nida is adapting the book, *Sophie Khan is Not Obligated* for ITV Studios, as well as developing her first feature.



Nathaniel Martello-White's debut play sold-out at The Young Vic and his new play will premiere at the Royal Court in 2016. He's just been given the greenlight to direct his short *CLA'AM* with Acme, Creative England and BBC Films.



Zam Salim received Best Director and Best Feature at the British Academy Awards Scotland 2012 for his first feature *Up There*. He was chosen as a BAFTA Breakthrough Brit 2013/14 and *One to Watch* by Moviescope magazine in 2013. His most recent work *Dropping Off Michael* won the Audience Award at the Glasgow International Film Festival 2015.

More information: chloe@acmetv.co.uk

TV Writers' Development Fund

A pilot programme initiated by the HETV Council to provide funding to help develop and support emerging writers and script editors across the UK.

The fund was open to production companies and broadcasters looking to build the skills and experience of emerging editorial talent and was open to projects covering: team writing, writers rooms, showrunning, script editing and developing diverse talent.

Eleven projects were successful in receiving financial support from the HETV Levy:

- **Grand Scheme Media's Comedy Team Writing Project** – Alison Severs, Lilly Smith, Christian Manley, Stephen Large, Tasha Nhanraj, Steve Carlin and James Huntrods.
- **Greenacre Films' Writers to Creators Programme** – Sam Massud, Lisa Holdsworth, Carol Russell, Perrie Balthazar, Dominic Reynolds and John Reynolds
- **Lime Pictures' Gospel Truth** – Daniel Rusteau, Louisa Hayford, Baby Isako, and Karla Marie Sweet
- **Hat Trick Productions** – Richard Gadd
- **Abbott Vision's Script Editor Training Programme** – Kiren Dhadwahl
- **BBC Drama's Showrunner LA** – Sally Abbott
- **Lime Pictures** – Lucia Haynes
- **Neon Films** – Suhayla El-Bushra
- **Purple Geko** – Baby Isako, William Mallett
- **Sugar Films** – Michael Waife
- **Balloon Entertainment** – Michael Orton-Toliver

"The training course was a very successful endeavour for both Richard and Hat Trick. With the HETV money we were able to give funding to Richard to write a script as well as set up two writers rooms and employ a script editor for the day. As a result of the training Hat Trick have now optioned the idea and Richard is currently writing the final draft of the script before we send it out to broadcasters. It proved a very good way of developing an idea and talent and provided an efficient timetable for each stage of the development."

Tom Jordan, Scripted Comedy Producer, Hat Trick Productions

"This was an incredibly important professional experience for me. Working with established television talent like Lucien Young, Andrew Ellard, and David Whitehouse, led to an ultimately refreshing premise and the chance to work with some of the best in the industry. It's strict adherence to a detailed timeline of week by week developments from brainstorming to story-lining to work-shopping with actors and working up an industry standard treatment, ultimately led to a script that has made us all proud."

Richard Gadd, Writer



"Michael is a genuine star of the future. His writing is bold, intelligent, endlessly imaginative and has no creative inhibitions. He's an artist. The page is his canvas, the pen is his brush and he has an effortless ability to paint pictures with words. It's been an absolute joy working with him, and I hope this is the start of many collaborations to come. Michael Wiafe. Remember the name!"

Kwadjo Dajan, Co-founder and Creative Director, Sugar Films

"Thanks to Kwadjo and the team at Sugar Films I've been given the chance to develop an idea that isn't my own. Collaborating with seasoned execs who each have a proven track record of success within the industry as well as a long list of credits to their name means I'm able to draw on all their expertise in development process. What I find most exciting about working with Sugar is their ambition to create innovative and sophisticated High End drama that goes beyond the norm, but still manages to maintain mainstream appeal. I have a feeling, one of those gut feelings, that I'll have a pretty good script at the end of this process."

Michael Wiafe, Writer



"Lime Pictures' Gospel Truth project, supported by the HETV Levy, discovered four very different writers who brought a real passion and energy to the Writers Room. The four writers all contributed hugely original episode stories which were edited by the showrunners and we are now in the process of writing up the Series Bible to prepare for broadcasters. We are delighted with the range of the storylines and authenticity of the voices. Beyond the project, we are also working with the four writers on developing their own individual pieces."

Rebecca Hodgson, Head of Drama, Lime Pictures

"My experience on Gospel Truth was great. I was thrilled to not only be involved in a project that I was really excited about but to also be in a position where my contributions had an impact on the overall drama."

Louisa Hayford, Writer



The HETV Council will be reviewing the impact of this fund and in particular the process of working through established producers to develop emerging writing and script talent. This will then help to shape and inform future funding opportunities from the HETV Levy.

More information: HETV@creativeskillset.org

Showrunning:
An Introduction to
Producing for Writers

To help writers interested in producing gain further knowledge and understanding of the process a two-day masterclass was designed by Archie Tait at The London Film School at the instigation and with the support of the HETV Council.

This Showrunning masterclass was specifically designed for writers as a crash-course in production, introduced by Bryan Elsley, co-creator and executive producer of Skins.

Sixteen writers attended the masterclass weekend to hear from key members of the production team, (with whom writers will need to form relationships to help create their show), explain what they do, how they work with each other and how they would work with a writer-producer.

"In America, and increasingly in Europe, the writer is at the heart of the production team of TV drama series. There are fewer drama writer-producers in the UK, but increasingly, writers aspire to collaborate in producing their own work. Some have their own production companies (Paul Abbott, Kay Mellor, Bryan Elsley); others collaborate with a number of production companies and claim executive producer credit on their work (Sally Wainwright, Jed Mercurio and Peter Bowker). However they work in their joint creator-producer roles, writers need to know the practice and process of production."

Archie Tait, Freelance Producer



Sally Abbott inspired by the masterclass then went on to secure funding through BBC Drama and the TV Writers Development Fund to attend the MediaXchange Showrunners Week in Los Angeles, February 2016.

"I'd created but not produced my first BBC show, The Coroner, and had aspirations to become a showrunner in the future. I wanted to find out what being a show-runner really meant and to see a writers' room and how they 'crack' a story. Crucially, I wanted to see what it looked like – and how it worked – with a writer at the heart, leading the process."

My learning curve was vertical. Over the course of six days we met and questioned some of the very best writers, producers and directors in the business. And that's not even including the fact we met HBO, CBS, Fox and AMC. The access we received was incredible. MediaXchange made sure we heard a diverse range of opinions too – none of the showrunners we met ran their shows in the same way. Their advice and insights were invaluable. It was a short, intense but phenomenal experience.

I've come back even more determined to become a showrunner. But crucially, I'm aware what skills I need to develop before that can happen. The U.S. have a kind of training ladder for showrunners which we don't over here. The collaborative nature of story cracking in the U.S. was inspirational and I've already brought back some elements of that to my work in the U.K. It was a truly exceptional opportunity I could never have participated in without Creative Skillset's support."

Sally Abbott, Writer

More information: HETV@creativeskillset.org

DIRECTORS

BBC Continuing Drama Series
Directors Development

In 2015, BBC Writersroom, the HETV Levy and Directors UK launched an ambitious and innovative on-the-job training scheme for television directors – to work professionally on BBC Dramas. And crucially, to address the under-representation of women and BAME talent within the existing pool of British drama directors.

After an exhaustive application process (due to the high standard and number of applications) twelve directors were chosen to each work on a block of one of the BBC's flagship dramas – *EastEnders*, *Holby*, *Casualty* and *Doctors* – and crucially, receive a credit.



This year's trainees were: Baff Akoto, Rob Brown, Ruth Carney, Edward Dick, Samantha Harrie, Thomas Hescott, Waris Islam, Alex Jacob, Lynsey Miller, Afia Nkrumah, Nimer Rashed, Vito Rocco and here's what two of them had to say:

"The entire experience has been extremely positive... and the start of what I hope will be a long and fruitful relationship with the BBC."

Ruth Carney

"The team at Writersroom and Doctors have been incredible... both were amazingly supportive... I'm pleased to say that my shadow episode on the scheme went well and I've since been asked back to direct six further episodes. It's proving to be the breakthrough that I needed!"

Samantha Harrie

Several trainees have completed their training and have been booked for a full professional block. In addition, the Directors' Scheme is happening again in 2016 and this time includes River City.

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High End Drama Mentoring Scheme Directors UK

For many experienced directors wanting to take the next step into directing High End TV drama, the biggest obstacle to career progression is demonstrating to potential employers that they have experience on a High End set, along with the right knowledge, skills and confidence to be able to approach a High End directing role.

To address this, Directors UK and the HETV Levy introduced a new directors mentoring scheme for High End TV drama.

The initiative delivered practical training through practical learning and professional opportunities, to experience the challenges of working on a set and creating more contacts with leading industry professionals. Unlike other mentoring initiatives, the mentee directors were paid an income for their time on set and spent approximately 10-14 days with a popular drama, which included pre-production, production and post-production.

To improve the diversity of the directing community, BAME and women directors were encouraged to participate in the scheme. The five candidates selected were already established working directors, at a stage in their careers where they could benefit from the scheme and transfer the skills learned to High End production quickly and seamlessly.

Baff Akoto

Mentor Director: James Hawes, Undercover, BBC Drama

Hailing from West London, Baff Akoto began his career in documentary before directing the single drama Home, for Channel 4's Coming Up series. This year, Baff has participated in Berlinale Talent and Guiding Lights 8, whilst his first feature film is currently in development.

As part of Directors UK's High End drama mentoring initiative, Baff worked on BBC One's six-part legal thriller Undercover alongside lead block director James Hawes. Baff was able to observe the entire production process from prep through to post; participating during the initial storyboarding and scheduling sessions and helping to prepare specific scenes.

Baff will soon be directing Holby City for the BBC under its ongoing BBC Continuing Drama Series Directors Development scheme.

"The scheme provided a unique blend of High End, on-set directing opportunities (second unit) and an unusually high level of insight into the politics and narrative, creative and logistical rigours of delivering prime-time drama."

Baff Akoto



Waris Islam

Mentor Director: Robert Del Maestro, Mr. Selfridge, ITV Studios

Writer/Director Waris Islam has network credits across film, television and radio. As an award-winning writer, he has written for BBC Radio drama and Channel 4, and directed award-winning short films Short and The Family Portrait. Waris has also directed episodes of Hollyoaks, and was the co-creator, series script editor, series consultant, writer and director on the high-profile BBC Action co-production Bishaash. Currently, Waris is directing EastEnders and preparing for his first feature film The Line starring Noomi Rapace.

Waris was mentored by director Robert Del Maestro on Mr. Selfridge. Working on a large production which included period costumes and elaborate period set designs, enabled Waris to gain insights into the budgetary and schedule requirements needed for a production of this scale. In 2016 Waris was selected for the BBC Continuing Drama Series Directors Development scheme.

"Watching Robert working with actors was interesting – his style of directing is very much what I learned in the Actors Studio/ Directors UK workshop that I attended. The training has taught me to be at ease with the material you shoot, to have the confidence to defend it and constructively take criticism without losing sight of your original vision; and to remember to set a strong and positive attitude on set for all."

Waris Islam



Christiana Ebohon-Green

Mentor Director: Carl Tibbits, The Tunnel (Season 2), Kudos Productions

Christiana Ebohon-Green is an award-winning drama director and a former mentee on Women in Film and Television's 2015 mentoring scheme. Christiana has directed a short film, starring amongst others, Sir Lenny Henry. She was also selected for a place on Directors UK's High End Drama Mentoring Scheme.

Christiana has also directed many hours of drama series on British network television, including Doctors, EastEnders, Hollyoaks and Emmerdale. She has also written two screenplays, one of which was Sheba which was developed with Babylon 2015 – to further stories from diverse backgrounds.

"It was fascinating to gain this insight into how High End drama works. I learned that thorough prep can have a beneficial effect on the entire process. I now have a better understanding of what prep is like at this higher level and how to use the time effectively. Overall, this wonderful High End mentoring initiative has given me confidence in my abilities and experience."

Christiana Ebohon-Green



Lindy Heymann

Mentor Director: China Moo-Young, *Humans*, **Kudos Productions**

Lindy Heymann is a writer/director, whose first feature *Showboy* won the Best Directorial Debut at the British Independent Film Awards. She has completed her second feature *Kicks* (2008) and TV projects including *Hush!*, *Service*, *The Real Fawltly Towers* and *3 Hours in High Heel Heaven*. Lindy has also had a prolific career in music video, working with a diverse range of artists and bands.

Lindy joined Humans in 2015 and directed six days of second unit. Since completing the mentoring scheme, Lindy worked as Second Unit on BBC3's *Thirteen*. Lindy is now directing CBBC's *The Worst Witch* and is currently developing her next feature film script.

"From working with execs and producers, to working with the cast and crew and dealing with different voices and concerns, as well as being able to meet deadlines and schedules, editing and addressing all the notes from the broadcasters, and so much more. I am delighted to have had such hands on opportunity and the chance to develop working relationships with key people; I have received positive feedback from the producer and director."

Lindy Heymann



Lisa Clarke

Mentor Director: Harry Bradbeer, *Dickensian*, **Red Planet**

Over the last ten years Lisa Clarke has been working as a director whilst juggling the demands of a young family. In 2015, she finished directing the opening block of *WPC56*, a 1950's police drama for BBC One. Her first short film *Heard*, with writer Richard Zajdlc, was screened as part of the London Short Film Festival. Lisa has also worked on *Holby City*, *Doctors* and *EastEnders*.

Lisa worked alongside director Harry Bradbeer on *Dickensian*. Lisa also learnt various camera techniques with the second camera operator, working with script advisors, working with different members of the crew and understanding how decisions, as a director, affect the unit and various departments.

"Having started out as a theatre director and crossed over to TV through script editing, I am very confident with both the actors and the script. It has been an invaluable experience and has helped me make the step up from long running and daytime drama to prime time, High End series drama."

Lisa Clarke



PRODUCTION CREW

Upskilling and stepping up

The HETV Levy has supported a number of training programmes with partner training companies to help upskill freelancers across the drama industry.

"GSM, with the continued support of the HETV Levy, now runs a series of Creative TV training sessions, and is also expanding into more 'craft' and 'back-office' courses, again backed by the HETV Levy."

These courses are closely allied with and supported by the industry, including Chrysalis Vision, Red Productions, Big Talk, Hat Trick, Bandit Television and Northern Film & Media. We use guest speakers including commissioning editors, the best comedy and drama script editors, and leading producers and GSM has been successful in feeding course attendees into industry jobs."

Graham Smith, *Grand Scheme Media*

Make A Move drama fund

Make A Move is the HETV Levy stepping up programme open to all HETV Levy paying productions and production companies. For more information about what Make A Move, how it works and how you can access it, see our Greenlit section.

For more information on who we have supported through the fund so far and how they have got on, read on:

"I found the training incredibly helpful in so many ways. It enhanced my knowledge of what goes on on-set hugely, helped me make some brilliant connections and also confirmed for me that I really do want to make this career step. Overall, even though this was probably the toughest thing I've ever done, it was the most incredible experience."

Vicki Delow

"Vicki was able to immerse herself in all aspects of production. Feedback from the executive producer, producer and line producer all emphasised what an integral part of the production team she was. We feel the placement has been 100% successful."

Alison Barnett, *Head of Production, Kudos*

"The experience has been excellent... to step up as focus puller is quite a task as it not only requires certain skills but also a person needs to become very confident & not give into pressure. Thanks to the training I managed to gain confidence and 'push' for only focus pulling."

Piotr Perlinski

"Technically Doctor Foster was a demanding project; Piotr handled all this in his stride without showing any stress. He's able to lead his team quickly, effectively and efficiently to get the shots. Both D.O.P's totally appreciated his work. I feel this experience has been excellent for Piotr."

Jay Polyzoides, *A. Camera Focus Puller, Doctor Foster*

“The training was fantastic from start to finish. In an industry where it can feel almost impossible to make that step up, I think the scheme is really invaluable for pushing through the next generation of high end drama producers.”

Deanne Cunningham

“Deanne... grasped with both hands the opportunities afforded her. As well as asking me questions all the time she also went off to search out first-hand testimony from HODs & Cast. I think this scheme is an amazing opportunity for those lucky enough to be selected.”

Colin Wratten, Producer, One of Us

“I think the training was really beneficial as I became familiar and skilled in aspects that I hadn’t been involved in in the past. It gave me more confidence and really helped me a lot more than I initially thought it would.”

Sara Jo Baugh

“I consider Sara Jo’s step-up to be a success and I hope to work with her again. The best training is on-the-job so I do believe that this programme will benefit our sector.”

Gillian Devenney, Production Designer, The Fall 3

“I’d just like to emphasise how important the training was. There are so few training programmes of this kind out there and it can be very difficult making the transition from other parts of the industry that I was really pleased to be given this opportunity, it’s given me both confidence and expertise.”

Harriet Davis

“Script development positions are roles which are difficult to fill and training initiatives such as this one can only have a positive long term effect on the industry.”

Sue Keating, Producer, Feel Films

More information:
HETV@creativeskillset.org



Image: Outlander © Left Bank Pictures

A list of people that have been funded by the scheme:

Agatha Raisin

Amii Griffith, Junior Script Editor

An Inspector Calls

Victoria Poland, Make Up Artist / Rob Yeomans, Production Secretary / Matt Chessill, Dressing Prop Hand

Balloon Entertainment

Danielle Scott-Haughton, Development Assistant

Black Mirror 3

Kate Jagger, Payroll Accountant

Call The Midwife 6

Alec Thorne, Line Producer / Bryony Wood, Production Manager / James Custance, Production Coordinator

Dr Foster

Piotr Perlinski, Focus Puller

Feel Films Ltd

Harriet Davies, Script Editor

Fungus The Bogeyman

Lucy Jack, Production Manager

Game of Thrones 6

Ola Kaminska-Omozik, NI Accountant

Jamestown

Victor Adebodun, Director

Jericho

Lee Benfold, Line Producer

Line of Duty 4

Aislinn Ni Chuinneagain, Production Manager / Cathy Prior, Wardrobe Supervisor

Loch Ness

Chris Murray, Assistant Production Accountant

Making Dad's Army

Gerard Quigley, Accounts Assistant / Amy Moore, Production Secretary / Graeme Livingstone, Assistant Stand-by Props / Katie Gibson, Production Assistant

The Moorside Project

Mark Bull, Camera Assistant

Mount Pleasant 6

Malinda Kaur, Producer

Mr Selfridge 4

Heather Newman, Production Manager

My Mother and Other Strangers

Julie-Anne Lillis, Assistant Production Coordinator

No Offence 2

Sophie Pinch, Assistant Location Manager

One Of Us

Deanne Cunningham, Associate Producer / Fiona Whybrow, Assistant Accountant

Our Girl 2

Sarah Farrington, Crowd Casting/2nd AD

Outlander 3

Steven Moore, Assistant Production Manager / Hazel Borthwick, Production Coordinator

Poldark 3

Hannah Bone, Production Secretary

Safe House 2

Sheena Drainer, Production Secretary

Sherlock – The Special	Ceri Walford, Assistant Costume Designer / Christina Tom, Stand By Art Director / Nandie Nirishkin, Art Director
Shetland 3	Matthew Brown, Production Manager
The Dresser	Suraya Jina, Accounts Assistant
The Fall 3	Sara Jo Baugh, Art Director
The Frankenstein Chronicles	Adam Wilkinson, Unit Manager / James Pollock, Sound and Boom Operator
The Replacement	Jill Pryde, Line Producer
The Royals Series 2	Fionnuala Oates, 1st Assistant Editor / Monique Mussell, Unit Manager
The Secret	Zipporah Reynolds, Junior Costume Stand-by
The Tunnel: Debris	Vicki Delow, Producer
Three Girls	Emily Shapland, Production Manager / Jake Holdsworth, Production Co-ordinator
Tin Star	Femi Oyenrian, Producer
Yonderland 2	Francesca Currey, Post Production Co-ordinator/Supervisor

TV Drama Job Roles Website

Want to be part of the UK TV drama story?

It is common knowledge that many new entrants are unaware of the range of career options available within the TV drama industry. The HETV Council sought to rectify this and commissioned extensive research to identify every job role involved in making TV drama, as well as the skills and experience needed to start and then build a sustainable career in any department, whether it's in sound, lighting, accountancy, locations, production management or props and set construction. The resulting website is full of useful information for those who want to know more about working in drama or to search for job roles based on their interests and natural aptitude. So it's a great place to refer all those new entrant enquiries to!

This fantastic site is also a rich source of information for those looking to move up a level in their career or for those considering

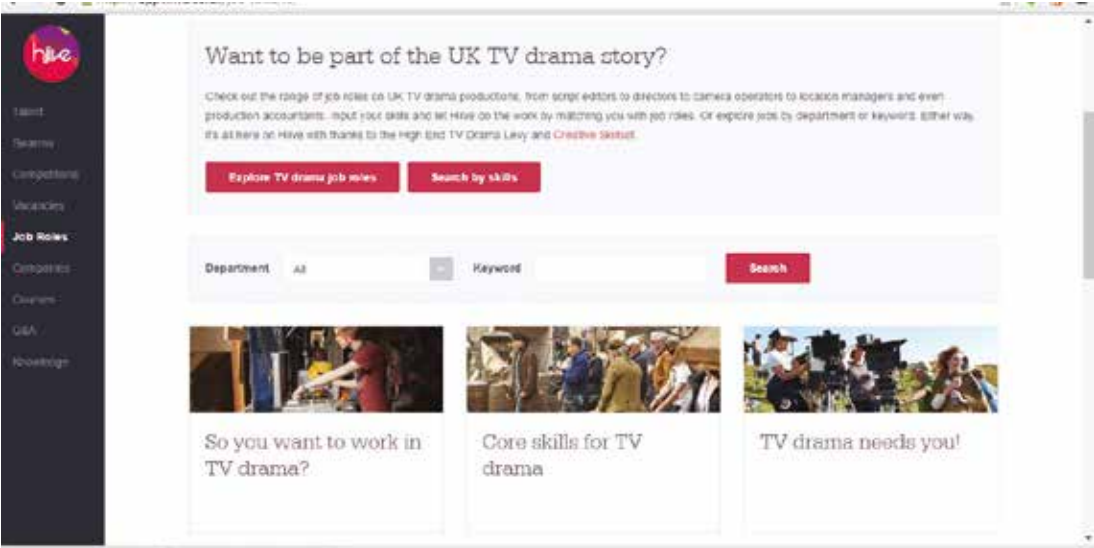
a change of direction in their career as the departmental breakdowns will indicate what skills and experience are needed to make that move.

Production companies can also make use of the information freely available on the site to guide and help shape any in-house drama training they undertake.

"This is one of the many steps being taken towards making training and upskilling available at all levels of comedy, drama and children's television. We hope that entrants to the television business will find some exciting direction laid out for them, gain the confidence to commit to a university place, take on an apprenticeship, or just receive some simple clarity to point them in the right direction."

Bryan Elsley, Chair: HETV Council

More information: hiive.co.uk/job-roles/tv



Trainee Finder

Trainee Finder is an industry placement scheme, which matches the brightest new talent with placements on levy paying High End drama productions. The scheme opens the door for new entrants to learn in the workplace from industry professionals whilst receiving a subsidised training allowance.

The Trainee Finder database gives productions access to a pool of trainees based across the UK which they can search by location, job role and availability.

“It is an excellent scheme. I would recommend Trainee Finder to other LPs as it allows you to access good quality trainees who are enthusiastic and hard working in my experience.”

Noelette Buckley, Line Producer,
The Dresser

“The Trainee Finder Scheme makes bringing trainees into the work place much more attractive to production companies.”

Jonathan Houston, Production Manager,
A Song for Jenny

“A wonderful way for new trainees to enter into the industry, from production to costume to camera.”

Lucy Jack, Production Co-ordinator,
Fungus The Bogeyman

“I think the scheme is invaluable and have recommended it to lots of people.”

Kate Larking, Production Manager,
Utopia Series 2

High End TV drama Productions can apply for up to **£15,000** to be used to match-fund Trainee Allowances. Large HETV productions based in the Nations and Regions can apply for up to **£40,000** to match against trainee allowances. However, the additional **£25,000** must be used to support trainees in key skills shortage areas as follows: Locations, Camera, Sound, Script, Costume, Hair and Make Up, and Production Office.

All trainees on High End productions must have a placement lasting at least four weeks.

The Trainee Finder scheme is also available to producers of non-High End drama and scripted comedy programmes, as well as makers of children's live-action programmes.

More information:
hello@traineefinder.co.uk

The Trainee Finder scheme has enabled a cohort of young talent to learn the skills and build the contacts required to kick start their career in High End TV drama. Here are just some of them:

Victoria Conte, Costume Trainee. Currently a costume junior at Kingsman, Victoria has worked on *The Crown*, *Apocalypse Slough* and *Poldark*.

Tom Whetmore, Sound Trainee. Currently a sound assistant most recently working on *Love Nina*, Seesaw Films.

Miguel Rebagliato, Edit Trainee. Currently an assistant editor with *The Night Manager* on his CV.

Mark Bull, Camera Trainee. Currently a camera assistant having stepped up on *The Moorside Project* through the Make a Move scheme. His CV includes *From Darkness*, *Jericho* and *Victoria*.

Lavleena Korotonia, Art Trainee. Currently working as a freelance art assistant on productions including *Unforgotten* and *The Outcast*.

Daniel Mager Sound Trainee. He was placed on *This is England '90* (1&2) and *Utopia*.



Image: The Crown © Left Bank Pictures

GET A GRIP – TriForce Creative Network (TCN)

In 2015 the HETV Council identified a lack of diversity in their candidates on Creative Skillset's Trainee Finder and worked with the TCN to create a new entry programme to address this.

Get A Grip aimed to increase awareness of the Trainee Finder programme, and maintain the quality of prospective trainees whilst removing barriers to access. Previously, requirements to attend a specific degree course or having industry references meant that access was restricted to those who could afford to go to university, or had the contacts and financial security to work for free.

The TCN held a series of roadshows, workshops and interviews in London, Bristol, Manchester and Leeds, reaching out to community groups and FE colleges as well as universities to help raise awareness of the opportunity and ensure a more diverse range of applications.

The final cohort of 52 who came through Get A Grip and went on to TV Trainee Finder was 50:50 male/female, 35% BAME, 15% disabled, 12% non-heterosexual, 3% transgender and 67% state schooled.

They will now receive an industry induction and continued support to help get placements on HETV drama productions and develop their careers in the industry.

More information: HETV@creativeskillset.org



"The TCN are looking forward to working closely with the HETV Council and Creative Skillset to further develop the Trainee Finder programme in 2016/17, as well as other projects for behind the camera roles including writers and directors. It's fantastic to be working with an organization that funds work achieving such great tangible outcomes for increasing diversity and inclusion in the industry."

Minnie Ayres,
Co-founder, TriForce Creative Network

GREENLIT



Image: The Secret © Hat Trick Productions

WRITERS

Northern Ireland Comedy Writers' Programme

The Comedy Writers programme is designed to unearth and support new comedy writing talent in Northern Ireland.

Created by Grand Scheme Media (GSM), the project has attracted an outstanding level of support from a range of partners. In addition to the initial backing and substantial support of the HETV Levy, the scheme is also backed by Northern Ireland Screen, BBC Comedy Commissioning, BBC Northern Ireland and the BBC Writersroom, and will climax in rehearsed readings of selected scripts at the 2016 Belfast Media Festival in November.

The aim of the project is to find scripts which are strong enough to enter further development with broadcasters and to identify writers whose careers can be supported by the Northern Ireland and wider UK Production Community.

Response from the Northern Ireland writers community has been tremendous, already attracting over 50 scripts from new, up-and-coming writers, which will be read by a team of comedy executives, who will then select a shortlist of half a dozen pieces. These writers will then enjoy an intense period of script development, with visiting comedy producers, script editors and commissioners, honing their projects, before working with local actors to present the leading scripts in rehearsed readings at the Belfast Media Festival.

More information: graham@grandscheme.tv



"BBC Comedy Commissioning are pleased to support this brilliant scheme and look forward to unearthing a wealth of new comedy talent in the Nations and Regions."

Alex Moody,
BBC Comedy Commissioning

TriForce Writers Incubator

The HETV Council are delighted to be furthering their partnership with TriForce by supporting them to develop a new writers incubator.

With their access to broad demographics across the UK, TriForce aim to create an incubator of writing talent, backed by the TriForce ethos of guaranteed outcomes and tangible change.

Six writers will be selected to come under the TriForce Productions' wing and be developed, promoted and supported to ensure that their work is heard and that they are given all of the tools to become highly-skilled, professional creatives within the UK drama industry.

The Incubator will be a mixture of less experienced writers and those who have solid experience of writing for TV. In this way TriForce will be able to offer a model where a newer writer gains vital experience and that all important first broadcast credit, whilst mitigating the risk of using new talent for the broadcasters.



"The TCN Incubator is a unique opportunity to alter the usual routes of access for writers, through mitigating the concept of 'risk' that is one of the primary stumbling blocks our industry faces when engaging with diverse talent. It is the HETV Council's unique ability to identify and support organisations such as The TCN that enables these tangible and long term initiatives to go far beyond box-ticking and tokenism."

Fraser Ayres,
CEO, TriForce Creative Network

More information: info@thetcn.com



Writers Cramp
Think Bigger

Writers' Cramp is a five-month programme for writers and script editors with disabilities. The programme is funded by the HETV Levy aiming to increase the number of disabled writers and script editors in the industry.

With workshops from the likes of Channel 4's drama Commissioning Executive Manpreet Dosanjh, BBC's *The A Word* Executive Producer Sara Johnson, award-winning writer Jack Thorne, Tiger Aspect's Script Executive Bryony Arnold and led by acclaimed script editor Kate Leys; Writers' Cramp aims to springboard the ten talented individuals' careers in the Television industry. Those being supported by the programme are:



Katrina Smith-Jackson is a London based screenwriter and freelance script reader. Her aim is to create content with a social impact, challenging social perceptions through visual storytelling, and telling stories and creating fictional realities that produce organic and truthful representations of all people. She is looking forward to continuing to develop her writing style and make new contacts in the industry.



David Blakemore has always had a love for writing and has written a number of short stories and film scripts. David is a freelance researcher currently working for Raw Television. He hopes that Writers' Cramp will help him improve his writing, and also make contacts with production companies for future work.



Nicola Werenowska began her playwriting journey in 2003, following her life transforming diagnosis of dyspraxia. Her work has been produced regionally and in London including, *Peapickers* (Eastern Angles, 2007), *Tu I Teraz* (Hampstead, Mercury, Nuffield, 2012/13). She is now excited about writing for television and making new contacts in the industry.



Honor Flaherty is a freelance stage and screenwriter. She is a graduate of the MA Script Writing course at De Montfort University and has written for feature films including *50 Kisses*, co-written a short film, *Pop* and most recently has had her play *The Monto* staged in Dublin to celebrate the centenary of The Easter Rising. She has some big ambitions, which, with the help of Writers' Cramp, she hopes will make her ambitions become a reality.



Samira Mohammed found her passion for script writing whilst studying Film Studies at University. She directed and wrote a short film, *Deaf not Dumb* for Adobe Youth Voices to raise awareness of d/Deaf issues and challenge how d/Deaf people are perceived in society. Samira is looking forward to learning more about the Television industry and script writing during her time on Writers' Cramp.



Taz Virdee currently works in the Third sector but hopes that being part of Writers' Cramp will help him change career to writing for Television. His writing experience includes writing and directing a short comedy film called *The Checkout Girl* which is due to be released in September 2016. Taz hopes to increase his writing for Television experience, improve his skills and gain contacts within the industry during his time on Writers' Cramp.



Amber Robinson has been writing Television scripts for as long as she can remember and hopes that Writers' Cramp will give her the skills and experience to make the dream of becoming a scriptwriter for Television a reality. She has written a wide selection of scripts, short stories and a piece for the *Waterloo Road* website following a set visit. Amber is looking forward to developing a piece of work with Writers' Cramp that she will one day be able to submit to a producer.



Matilda Ibini is a playwright and screenwriter from London. She was part of the Royal Court's Writers programme and was one of Soho Theatre's writers-in-residence. Her play *Muscovado* co-won the Alfred Fagon Audience Award, 2015. Matilda received a BAFTA and Warner Bros Scholarship to study a Masters in Playwriting and Screenwriting at City University and is looking forward to Writers' Cramp furthering her skills and contacts within the television industry.



Amy Evans is a playwright by origin, having studied MA Playwriting at RHUL. She has been a member of the Royal Court National Writers' Group and, most recently, Graeae's Write to Play. In her native Bristol, she runs the Bierkeller New Writing Platforms and works as a freelance script reader. She hopes Writers' Cramp will expand her skillset and launch her career in script editing for television.



Callum Dziedzic is an aspiring script editor who hopes that Writer's Cramp will act as a springboard into the world of development and help germinate the skills and attributes required to become a successful and sought after script editor. He is currently a member of Channel 4's Rio Production Training Scheme and will be working as an assistant producer on *Sunset and Vine*'s coverage of the Paralympic games.

More information: sam@thinkbigger.org.uk

Showrunner Drama Exchange LA

To further enhance opportunities for established UK writers to explore showrunning skills the HETV Levy is developing a partnership with media consultancy MediaXchange.

Showrunner Drama LA is a week long programme with a tailored schedule of meetings with Showrunners, writers, producers, and network executives. Delegates are given the chance to explore the creative and managerial skills employed by TV Drama creatives to sustain and promote the ultimate vision and success of multi-season series.

"We want to open up opportunities for more UK writers to be able to access flagship courses such as this to help them grow and develop their skills and confidence to go on to be the next generation of High End of Showrunners."

Ruth Palmer, High End TV Manager

Two writers will be supported via the HETV Levy to attend the course in LA, this September. Opportunities to continue to provide funding for future placements are being explored with MediaXchange.



"It's kind of incredible and not a little head spinning to think about the opportunity the Showrunning course offers."

Getting the chance to meet the creators of some of the biggest shows in the world is something that can only make a massive difference to the way you think about working in television.

I'm in the early stages of creating my own TV show – meeting the best in the business – the best, in fact, in the world, can only be a hugely inspiring experience."

Nick Ahad, Writer, NickAhad.com



"I wanted to attend the Showrunner Exchange because it offers the unprecedented opportunity to get a first-hand insight into the US showrunner model for creating new TV drama. It offers the possibility of access to the writer rooms of current US shows and to learn first-hand from the showrunners how their shows are developed. As a writer in the UK this experience is invaluable to me, as is the opportunity to make connections with producers, writers and networks in the US. I'm really looking forward to taking part."

Nancy Harris, Writer
Rochellestevens.com/harris

"With a history of 18 years, Showrunner Drama has established unique access to top shows and showrunners. This is a great opportunity which will inform and inspire the two writers whom HETV Levy is supporting for this programme."

Recognising the importance of diversity, we have been glad to introduce the MediaXchange Diversity prize, which will see the successful candidate joining us for the Showrunner Drama Exchange in March 2017. We appreciate the input the HETV Council has provided during MediaXchange's selection process for this prize. The selected candidate will be announced later this year following the review with our judges, including Kwadjo Dajan, Co-Founder and Drama Creative Director of Sugar Films; Nadine Marsh-Edwards Co-Founder and Producer of GreenAcre Films; Antony Root, Executive Vice President, Original Programming and Production at HBO Europe; Quan Phung, President Scripted TV of Slingshot Global Media; and Pearlana Igbokwe, President, Universal Television – NBCU."

Katrina Wood CEO, MediaXchange Ltd
mediaXchange.com

DIRECTORS

High End TV Drama Directors Programme Directors UK

Directors UK, in conjunction with the HETV Levy, mentored five directors on High End dramas. Further funding has been agreed from the HETV Levy to build on the scheme as a career development opportunity for directors.

For experienced fiction directors wishing to take the step up to directing High End TV drama, the biggest obstacle to career progression can be gaining the additional knowledge, skills and confidence to be able to approach a High End directing role.

Expanding on last year's mentoring scheme, Directors UK are working with production companies and broadcasters to identify suitable High End TV drama productions and director mentors. Based on industry feedback, paid placements on High End drama shows will now last for twelve weeks, during which directors will be mentored, gaining first-hand experience of the pre-production, shooting, and post-production processes at that level.

The scheme is intended to run over an 18-24 month period and will be open to anyone meeting the criteria but priority will be given to BAME, women and disabled directors as Directors UK and the Industry recognises that all are currently under-represented within TV directing generally.

Directors on the programme will also have access to ongoing mentoring and career development support with Directors UK.

"We're delighted to be working closely with the HETV Council to build on this successful programme for directors. As well as gaining vital experience, directors will form close connections with production companies. Supporting and developing directors is central to Directors UK's purpose and with this programme we look forward to bringing new talent to the High End drama industry."

Laura Adams,
Head of Member Services, Directors UK

Details about the scheme and how to apply will be published on the Directors UK website in the Autumn.

More information:
training@directors.uk.com



Image: Dickensian © Red Planet Pictures

BBC Continuing Drama
Directors' Scheme 2016/17

After an incredibly successful first year, BBC Writersroom is delighted to announce that the New Directors' Scheme will run for a second time with the invaluable help of Directors UK and the HETV Levy. And this year will see the iconic Scottish drama River City join the list of long-running shows where new directors can make their mark.

The scheme's objective is to train new directors on the job to work professionally on BBC Dramas while at the same time radically altering the industry's idea of what a typical British drama director looked like.

The end result is something truly tangible – not only has the trainee benefitted from observation and instruction, but they also have a full drama credit to take with them into the jobs market.

We have already seen great successes coming from our first year of trainees and we hope that our second year will be even more successful.

More information:
florence.turkson@bbc.co.uk



PRODUCERS

HETV Drama Co-Producer scheme



“With the continued ambitious growth in HETV Drama within the UK, and the successful collection of the HETV Levy by the HETV Council, this year we have been able to implement senior level initiatives, one of which is the HETV Drama Co-Producer Scheme.

The need to release a valve at the top of the talent pipeline, and fund and enable our existing excellent producers to step up the next wave of HoD's into producing Drama, sparked the HETV Drama Co-Producer scheme. Losing freelance producing talent in-house, as a result of the HETV boom, shone a light on the need to sensibly progress senior level freelancers into producing, so we can future proof the industry, and support the volume of not just home grown drama, but inward investment shows as well. This scheme was born of an industry conversation and strong body of 26 senior TV execs, agents, and broadcasters, and highlights the HETV Council's ability to respond, fund and execute sustainable programmes on behalf of the industry.”

Samantha Jukes-Adams,
Production Consultant, Working Title TV, Lucky Giant, NBCU International Studios.

Now overseen by an industry Advisory Group; Sam Jukes-Adams (NBCU), Paul Stevens (Independent Talent), Belinda Campbell (Red Planet), Kwadjo Dajan (Sugar Films), Johnny Lewsley (BBC) and Ruth Palmer (HETV), the scheme is looking for more production partners.

The scheme offers a fully paid HETV drama production-based placement with an agreed on screen credit of at least HETV co-producer for those taking part.

The placement experience covers the following aspects of production:

- Financing
- Broadcaster/financier meetings/calls
- Budgeting and scheduling
- Casting
- HoD interviews
- Prep full time
- Shoot full time
- Post
- Final post
 - attendance of all key stages of final post and sign off procedure
- Publicity and key deliverables understanding
- International delivery

In addition to the placement candidates also receive a training and development programme which includes mentoring, masterclasses, additional training courses and networking opportunities.

Three HETV shows have taken part in the scheme to date: *Humans 2*, *Sherlock Season 4* and *Delicious*:



Paul Gilbert is currently Producer of the new series of *Humans* for Kudos, Channel 4 & AMC. Before that he was head of drama development at Big Talk Productions where he oversaw E4 comedy-drama *Youngers* and BBC1 period drama *Our Zoo*. Prior to that he spent two years as in-house script editor at BBC Drama Northern Ireland, and four years developing and editing a raft of original series, serials and singles for BBC Drama Production.

"Kudos has always been absolutely committed to nurturing talent at all levels and by working closely with the HETV Council we believe that this scheme can ensure the next generation of training and inspiring producers out there to make the very best drama. Paul is doing a fantastic job, it is really enjoyable seeing someone so passionate thrive in the new role and make it his own."

Chris Fry,
Executive Producer, *Kudos*



Martyn Smith created the UK format for *Dragons' Den* that has now sold in every major territory. He was nominated for a BAFTA and won an RTS Award for *The Apprentice*. As an executive producer and series editor, Martyn specialised in creating new formats for all the major UK broadcasters. This year Martyn was one of the first two producers to take part in HETV Drama Co-Producer scheme working at Hartswood Films on the fourth series of *Sherlock*.

"It was a joy having Martyn as part of our *Sherlock* family in his step up capacity and fascinating to discuss the similarities – and differences – between producing drama and factual entertainment shows."

Sue Vertue, Producer, *Hartswood Films*



Morenike Williams is currently producing Bandit's new Sky Drama, *Delicious*, alongside Phillippa Giles. Prior to that she was Head of Development at Lookout Point, where she was responsible for the development slate, and was also Co-Executive Producer on *The Collection*, and Associate Producer on Series 2 - 4 of *Ripper Street*. She has worked on a wide range of television drama for major UK broadcasters and has experience in various television formats, including returning series, serials and long-running drama series. She was previously script executive at Mammoth Screen, working on *Falcón*

for Sky Atlantic, and was also associate producer on *Lewis*, for ITV.

"Mo has been a key member of the *Delicious* creative team from day one. She immediately earned everyone's respect, leading artists, HODs and writer, with her keen intellect and ability to grasp complex problems and come up with creative solutions. Her stepping up has been seamless and I can rely on her totally as a talented new producer."

Phillippa Giles, Producer

With up to £40,000 per placement available from the HETV Levy we are looking for more productions to come on board and take part in the scheme.

We also have a talent pool of experienced individuals ready to step up into HETV drama producing for productions to meet. All of whom have been through an interview with the Advisory Panel:



Andy Morgan's TV career began in 2000 as runner on *Phoenix Nights*. Inbetween making lukewarm tea for Peter Kay, Andy showed a keen interest in the location dept. He quickly established himself as a location manager, and with over 15 years experience has an excellent reputation within the industry. He has worked with numerous indies including RED Production Company, Left Bank Pictures & Tiger Aspect Productions, as well as several in-house projects for BBC & ITV. His credits include award-winning dramas such as *Eric & Ernie*, *Peaky Blinders*, *Last Tango in Halifax*, *Happy Valley*, & *Cucumber* and most recently Sally Wainwright's *To Walk Invisible*.



James Levison helped develop and produce high-profile political dramas for television and film including BAFTA winning *Britz*, *The Promise*, *Endgame*, *The Trial of Tony Blair* and *A*

Very Social Secretary. Through his own company, Wingbeat Pictures, James has been commissioned by Creative England and Film London and supported by Working Title. James co-produced the feature film *Leave to Remain*, directed by Bruce Goodison and starring Toby Jones. James also works as a freelance commercials producer and is a visiting tutor at The London Film School.



Kara Manley is the series producer of Channel 5 crime drama, *Suspects*, starring Fay Ripley, Damien Molony and Clare-Hope Ashitey. Kara has also storylined many of the UK's best-loved long-running shows including *Holby City*, *The Bill* and *Hollyoaks*, winning a clutch of BAFTAs, NTAs and Soap Awards, and collaborated with Lynda La Plante on her *Above Suspicion* novels.



Louise Say Producer on *Prison: First & Last 24 Hours* series for Sky 1. Louise series produced *Air Ambulance ER*, directed Robson Green on the series *Robson Green Extreme Fisherman*. For the Discovery Channel she made the opening episode in the series *How the Universe Works*. For the History Channel she made the CGI feature film *What's the Earth Worth?* For Channel 4 Louise directed the lead programme in the series *Stephen Hawking's Brave New World*. In 2005 she was associate producer on the ITV Discovery Channel co-production *Titanic: Birth of a Legend* – a drama documentary with CGI.



Nick Lambon is currently the script editor of BBC series *Doctor Who*. He also script edited the third series of the CBBC show *Wizards vs Aliens*. Prior to this, he worked at Left Bank Pictures, script editing amongst other projects two series of the ITV series *DCI Banks*. Nick also worked in the story department on *Holby City* and as a development executive at Power Television. He is very tall.



Henry Swindell Producer at Artists Studio. Henry was formally senior script executive, BBC Northern Ireland Drama where he worked across commissioning and development for all BBC channels. He is responsible for script editor training across the BBC, BBC Worldwide and trains Fremantle International's script teams around the world. His background is as a TV, film and theatre producer. He produced the feature film *Night of the Lotus* and has worked for the BBC, ITV and Channel 4 on shows including *Casualty*, *Hollyoaks* and *Coronation Street*.



Ben Greenacre has been employed regularly as a line producer and co-producer on low-budget films and feature-length documentaries. These films include; *Eight Minutes Idle* for iFeatures; *The Fold* for ESC, who have just made their second film *Hippo* based on Stephen Fry's book; and *Waiting for You* for Zephyr Films, co-producing with esteemed producer Chris Curling. He has completed work as line producer on *The White Princess*.



Ben Worsfield development producer at Lucky Giant, develops and produces shows for the UK and international markets. He recently co-produced a BBC Two pilot, *Quacks*, and will co-produce a full series later this year via the HETV Co-Producer scheme. He's produced several comedy series for Radio 4 including award winning Richard Marsh: *Love and Sweets*, and 2 series of the critically acclaimed comedy drama *Love in Recovery* set in Alcoholics Anonymous which stars Sue Johnston, John Hannah, Rebecca Front, Eddie Marsan, Paul Kaye and Julia Deakin.

If you have a production and are interested in taking part in the scheme or you are an individual wanting to take part contact: HETV@creativeskillset.org

PRODUCTION CREW

Make A Move drama fund

The Make A Move drama fund is designed to offer all HETV Levy paying productions and levy paying production companies the opportunity to train mid or senior level people on-the-job enabling them to take the next step in their career.

Productions and companies identify those who are ready to make a move up and each is assigned a mentor to oversee their training and development. The aim is that at the end of the production or placement the person will be ready to apply for work at the more senior grade.

This is an ongoing fund and HETV Levy paying productions and production companies can apply for **up to £20,000** from the HETV Levy, which can be used to support one or more people on the production or in the company. There is currently no restriction to the range of job roles we support but the programme is not intended for entry level positions. To date roles have included Production Managers, Location Managers, Assistant Production Accountants, Costume Designers, and Art Directors, as well as company based roles such as Development Assistant and Script Editor. The funding available from the HETV Levy is flexible and can be used to cover salaries, travel & accommodation, training courses and mentoring.

More information:
HETV@creativeskillset.org

High End TV Skills Fund

Training for Professionals

Launched August 2016 this new fund is designed to strengthen and build skills and develop roles for the future, ensuring UK Drama remains world-class.

The fund is open to Training Providers with a proven track record of delivering successful industry-led training. The funding is to train and upskill freelancers and professionals across the UK in the following TV drama skills shortage areas:

- Script Supervisors
- Experienced Script Editors
- Experienced Line Producers
- Production Coordinators
- Experienced Focus Pullers
- Location Managers
- Camera Trainees
- Production Accountants
- Experienced Assistant Accountants
- Assistant Directors, Editors and Unit Managers

The HETV Levy will fund up to 70% of a project's delivery and therefore you will need to provide at least 30% of the budget 'in cash' or 'in-kind' contribution.

More information:
HETV@creativeskillset.org

HETV grips touchstone training

Following a series of successful grips masterclasses delivered earlier this year by the BECTU Certified Grip's branch with funding from the HETV Levy, the levy has now backed an extensive three tier training programme for grips at various stages of their career.

The programme will facilitate the search for a new cohort of certified BECTU trainee grips and overseeing their initial training. It will offer mentoring and workshops for grips looking to expand their experience and become NVO Level 2 and Level 3 qualified; and there will also be a second series of masterclasses giving grips at all level access to the latest equipment.

All training will be delivered over a nine-month period by leading industry grips in partnership with technicians, studios and hire companies ensuring the highest level of expertise and excellence during all phases of the training programme.

More information:
webmaster@gripsbranch.org.uk



"The Certified Grips Branch is delighted to be working with support from the HETV Levy to deliver a standard of training for grips and trainee grips which is unrivalled in the industry."

David Cadwallar

"This training programme is a truly collaborative project. Branch members will work with key partners at studios and grip facility houses to deliver the technical training, but also with High End TV drama producers to ensure certified trainee grips get the production experience needed to put their new skills into practice."

Tony Rowland





IN DEVELOPMENT

Image: Crazy Face © Channel 4

Partnership with UK Nations and Regions

As High End TV production levels continue to grow, filming across the UK is increasingly attractive, with excellent studio facilities and stunning locations attracting UK based and international productions to Scotland, Northern Ireland, Wales, and the English regions.

The HETV Levy, collected from all of the key productions, is now joining forces with key partners to prioritise investment in skilled crew and top creative talent development, often as part of wider strategies to develop sustainable growth and production hubs.

The first of these partnerships now launches in Scotland.

Drama Training Programme: Stepping Up Scheme – a tailored programme to up-skill crew by offering bespoke training service to freelancers in key areas such as unit management, production management, 1st and 2nd ADs as well as camera, editing and focus pulling. The second training programme will be aimed at training script editors and storyliners.

“With investment from the HETV Levy and BBC Scotland we are targeting individuals who need the support to develop their skills in areas where we know there are currently shortages in Scotland. This is an excellent partnership and offers us a flexible approach to meeting needs on the ground.”

Alison Goring, BECTU Vision/Drama Training Programme Scotland



Another example of partnership is working with key strategic bodies in regions, where production hubs and creative clusters are emerging. Having opened the studio in Church Fenton, Yorkshire last year, Screen Yorkshire is keen to maximise on the new productions coming to the region, ensuring that Yorkshire builds a strong reputation for skilled crew at all levels.

“We look forward to working with the HETV Council to help support training and to work with the productions using our studios to make sure we maximise opportunities for training and we are keen to make this part of the studio hire arrangements.”

Sally Joynson, CEO, Screen Yorkshire

Recognising the opportunities that long-term series productions provide, the HETV employers will work with partners such as Northern Ireland Screen and Wales Screen, which is part of the Creative Sector of Welsh Government, to jointly develop high quality and focussed training offers designed to create and retain the skills and talent base in Wales and Northern Ireland.

More information:
HETV@creativeskillset.org



Our commitment to creating a more diverse industry



The HETV Levy exists to provide opportunities and training for emerging and established drama production talent. The HETV Council has already lent its support to a wide range of projects that improve diversity and inclusion within this exciting and rapidly developing industry. There is far more still to achieve though and so we are looking to further develop partnerships and opportunities to really make impactful change.

“The lack of diversity within British television has been placed firmly in the spotlight for the last couple of years, and while nobody doubts the good intentions of broadcasters, executives and the wider industry, there’s still a great deal of practical

work to be done. British TV drama is world-class, and giving our talent the very best opportunities to develop isn’t about ticking boxes, it’s just good business sense – the industry is built on its ability to attract, nurture and develop creative talent.

While a number of entry-level initiatives now exist, ensuring that our writers, producers and directors are supported as their careers progress all the way to the creation of the very best High End drama is our absolute priority.

From creating step-up opportunities to High End executive producer training, with the support of established industry leaders and the HETV Council I’m really looking forward to designing projects which allow the next generation to write, produce and direct amazing shows.”

Deep Sehgal, High End TV Associate



Image: The Indian Doctor © Avatar Productions

Creative Diversity Network and the diversity database

As UK TV Drama continues to boom it is ever more crucial that access to talent is widened and made easier for productions. The HETV Levy is delighted to be working in partnership with the Creative Diversity Network (CDN) to support the development of a scripted diversity database as part of a wider CDN diversity database project that will help identify and connect diverse talent across the TV industry.

The CallSheet has been awarded the contract to develop the scripted database which will be integrated into their existing successful drama and film crew database service.

“We’re delighted to be working with the CDN and the HETV Levy to welcome more diverse crew to our database. Applicants can sign up for a free profile page on thecallsheet.co.uk and get found by production companies making High End TV drama.”

Matt Gallagher, Founder, The CallSheet
thecallsheet.co.uk

“It’s so important we grow diverse talent and make diversity ‘inclusive’. I’m really pleased to see that The Callsheet with the help of CDN and HETV have come on board to help us actively achieve this.”

Debbie Vertue, Director of Operations, Hartswood Films

“Who gets hired is central to progress on diversity. CDN wants to help indies find talented diverse freelancers so the industry can benefit from their creative talents. Our scripted and non-scripted diversity databases are key to achieving that goal and we’re delighted to be working with HETV and The CallSheet.”

Amanda Ariss, Executive Director, Creative Diversity Network



Forward planning
with partners

The HETV Council will continue to develop ideas and new solutions to training and upskilling talent across the UK drama industry. Central to this will be working with established and new partners.

We look forward to...

- Engaging with the VFX and post production sector to support and develop training for professionals working within HETV
- Working with key partners to develop and deliver training for riggers, sparks and construction crews particularly addressing the shortages faced by productions shooting outside of London
- Supporting Albert through the BAFTA Albert Consortium to increase sustainable production across UK drama

- Developing opportunities with partners to further the experience and excellence of UK writers, with a focus on looking at international exchange opportunities
- Looking at ways to develop more flexible training solutions and working with experts in the online training area
- Continuing to open up and further grow the UK drama crew base ensuring inclusivity and continued professional development



Image: Fortitude © Tiger Aspect



"There has never been a more exciting, yet challenging time to work in UK TV drama. As our output increases, demand for high quality talented people who represent the pinnacle of UK creativity, is at a premium.

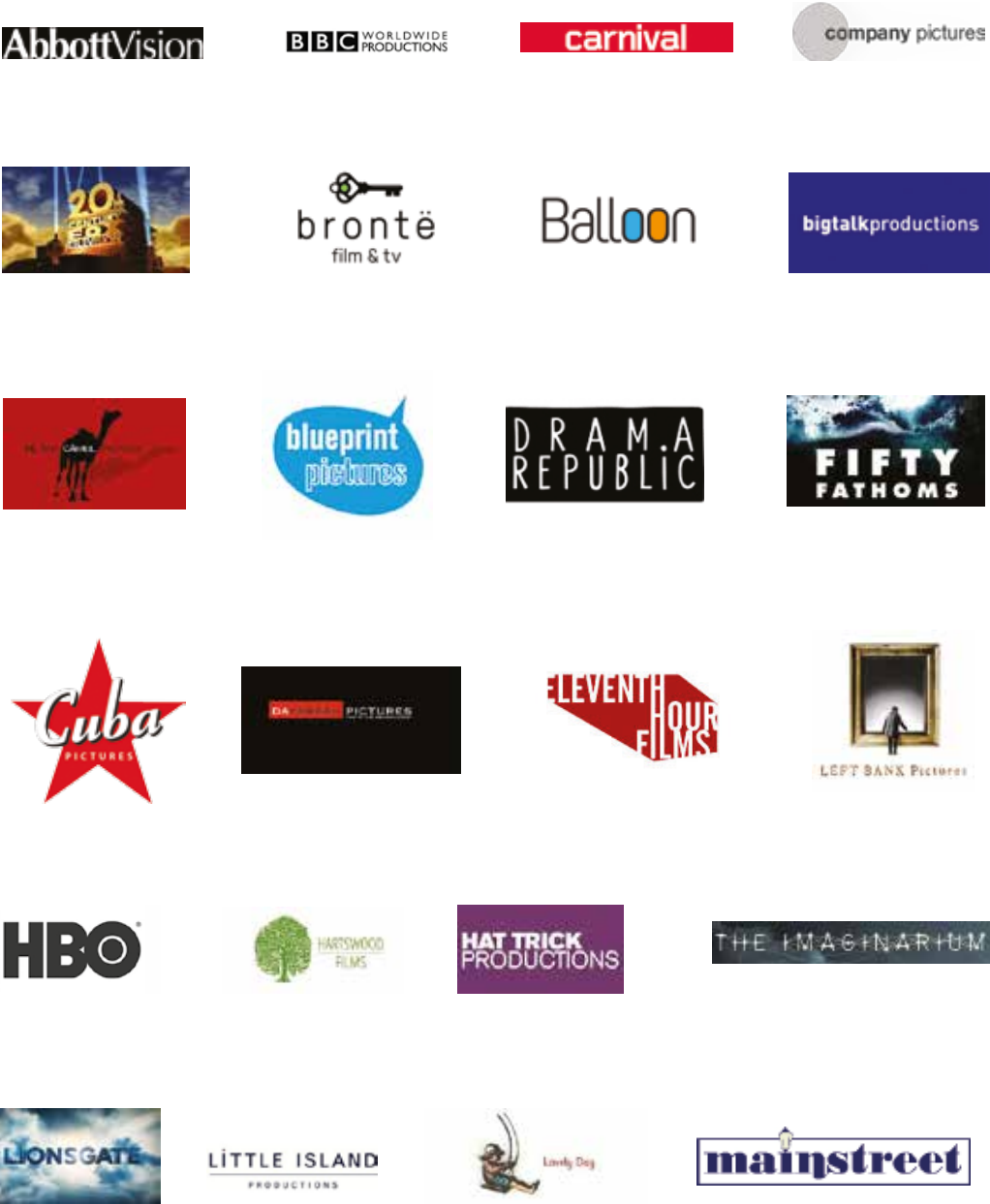
The industry's commitment to the HETV Levy has been exemplary. It is crucial we now keep investing in the Levy so we can continue to work together to create more opportunities for people to develop their professional craft and creative skills. The story so far is just the beginning..."

Ruth Palmer, High End TV Manager, Creative Skillset



Image: Doctor Foster @ Drama Republic

Thank you to the following companies for making these projects possible with their investment in the High End TV Levy.





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