



trc.

Annual Report 2022-23

Delivering expert training to individuals and businesses in the broadcast and digital sectors since 1998.

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A Message from Our Chair

“TRC has continued to support the broadcasting sector by providing a brilliant range of training and development programmes in the Nations and Regions. On behalf of the TRC board, I’d like to thank everyone who has contributed and supported its activities in the past year, and look forward to continuing this vital work.”

Jane Muirhead, Chair of the TRC board and Managing Director of Raise the Roof



Our Year in Numbers...



7
training
courses



72
delegates
trained



694
applications



423
training hours



80%+
of rad Scotland graduates have found work in
the sector on completion of the programme

The past year has been a very busy one at TRC, with our ongoing and industry-leading development programmes, traineeships, and short courses, as well as some new additions to our team.

From April 2022 to March 2023, we delivered more training than ever before, providing opportunities to a range of broadcasting professionals and new entrants to the industry from across the Nations and Regions.

The past year has seen the return of two programmes that were extremely successful in their first edition: Factual Fast Track Scotland and Northern Ireland, designed to fast-track producers into Series Producers and Executive Producers, and FormatLab, our new programme for developing the next wave of Entertainment Development talent.

SuperSizer continued to go from strength-to-strength, supporting Factual Development Execs in the Nations and Regions. This year we added an exciting addition to the SuperSizer brand with the delivery in Scotland of the pilot programme SuperSizing Development Teams.

Our focus on supporting Nations and Regions indies continued with Leading Creative Companies, professional development training for business owners/senior leaders and TRC Shorts, focussing on Business Affairs.

We successfully delivered our third rad programme in Scotland and we piloted it in Wales. Both Scotland and Wales rad programmes will return in 2023 and we look forward

to continue supporting new entrants from underrepresented groups into the industry.

The success of TRC would be nothing without the wonderful, talented team that pulls it all together. During the year we said a very fond farewell to our colleague and joint MD, Margaret Scott, who retired after more than 30 years giving her all to the independent production sector with key roles in policy, production and talent development. Whilst Margaret will be greatly missed, I am excited at the prospect of steering TRC to future success with the support of Beverley McMillan as Deputy Managing Director.



We are very grateful to our funders, our board, our team, and the network of companies who continue to support our training, and we look forward to seeing what lies ahead for TRC.

Claire Scally
Managing Director

Our funders...

SCREEN SCOTLAND
SGRÌN ALBA

BBC
NATIONS
& REGIONS



Meet the team...



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/TRCmedia

Factual Fast Track Scotland and Northern Ireland

Factual Fast Track is a trailblazing career development programme designed to accelerate the careers of Scotland and Northern Ireland's most talented and creative factual producers.



In both these regions, Factual Fast Track is responding to a need identified by Indies and broadcasters to invest in the next generation of factual creative leaders, and its ambition is to build confidence in and raise the profiles of Scottish and Northern Irish talent.

The programme includes bespoke production placements, commissioning insight sessions, mentoring from industry leaders, and training to meet development needs. The training includes courses on storytelling, creativity, negotiation, and leadership.

The first edition of Factual Fast Track was concluded in November 2022, with its second iteration beginning in March 2023.

Factual Fast Track is funded by Channel 4, BBC, Screen Scotland and Northern Ireland Screen.

Delegates 2022/23

The following delegates took part in Factual Fast Track Scotland and Northern Ireland's first edition:

Tim Dowse
Karen Donnelly
Muireann McGinty
Patricia Moore
Sarah Wright
Tom Cara
Tulip Chicoine and Zoe Milne (Job Share)
Jane Handa

Outcomes

The first iteration of Factual Fast Track Scotland and Northern Ireland was completed in November 2022.

Sidra Khan was on FFT1 but left early as she secured a job as Head of Development at Firecrest, however she continued to attend the training sessions. Sidra was recently appointed to the role of Assistant Commissioner, Factual Entertainment and Events at BBC Scotland. Sidra acknowledged the support of Fast Track saying: "Thank you very much for the TRC Factual Fast Track scheme - the training, support and coaching has benefitted me greatly"

Jane Handa secured a placement as part of the FFT scheme with Channel 4 and has continued in her role as a Commissioning Executive in Daytime and Features. Jane confirmed how much the programme had helped her "The sessions have been a really incredible insight into the higher world of television, one that as a freelancer you rarely get to experience... Thank you for curating and delivering such great people and content."

"100% of the cohort said their careers had been enhanced by being on the programme and gave it a 5 star rating for being 'productive, useful and inspiring.'"

Thanks to Factual Fast Track, Tim Dowse got his first Series Producer role and is now Series Producing the flagship Channel 4 series Food Unwrapped. He acknowledged how useful the commissioning sessions had been in increasing his knowledge and understanding of the big picture; "It's a real privilege to have this kind of access. It has helped me understand the 'other side' in a good way."

Tulip Chicoine and Zoe Milne have established themselves as a job share and credit FFT for their success; "Having the support and funding of TRC media has been invaluable. Job sharing is relatively new to the Scottish Industry, so it helped massively having TRC in our corner."

Karen Donnelly from Northern Ireland secured her first Series Producer job thanks to FFT and reflected on how much it had helped her: "The placement has been huge in terms of supporting and advancing my career."

Case Study

Karen Donnelly

What made you apply to Factual Fast Track?

“Having just moved from London to Belfast last year, I didn't have a huge network of contacts in Northern Ireland – I was really hopeful that FFT would help me grow that network. Also, I had been a producer for 6 years and wasn't sure how to take that step up to Series Producer. I really felt like the scheme could be hugely beneficial to me.



What was your biggest takeaway?

“I have had so many positives from being part of FFT; it's brilliant to have met a great network of Scottish colleagues and also cemented my relationships with my NI colleagues – many of whom have become good friends. The training given on the scheme has been incredible and has ranged from the everyday practicalities of Series Producing to working on our longer term goals within the industry. And the access to commissioners and very senior and inspiring programme makers has been something money couldn't buy, never mind the incredible advice and support from my mentors, Patrick McMahon and Katy Thorogood. Of course, the paid placement has been huge in terms of supporting and advancing my career – and Kathryn our Project Manager has been on hand to help every step of the way.

How did the Factual Fast Track programme help with your career?

“Through the FFT programme, I was able to take that first step up to Series Producer. I was lucky to get chosen by Stellify to have my placement with them, a great company I might not have had the opportunity to work for, if it weren't for the scheme introducing us. My exec Tracie O'Neill was incredible and hugely supportive, it was a brilliant place to work and they really helped build my confidence as a budding SP. I've since gone on to get my second Series Producer role, which I was supported and guided to by my mentors Patrick and Katy. I'm sure without the guidance of my mentors and the scheme's support – my career would look very different right now.

What advice would you give someone applying for Factual Fast Track

Scotland and Northern Ireland?

It's very difficult, when you're in the midst of jumping from busy production to busy production, to be able to see the bigger picture of your career. But I think it's worth people taking time to consider their long term goals and what it is that's standing in their way of achieving those; how might a scheme like this help?

Factual Fast Track 2023/24

Following its successful first edition, Factual Fast Track Scotland and Northern Ireland has returned with a second cohort of delegates.

Over the course of the programme the cohort are attending training sessions in everything from how to run creative teams to media law and compliance, and from how to cope with difficult conversations to storytelling and negotiation skills. An important aspect of the programme that proved very successful in its first edition is that the producers attend exclusive commissioning insights with broadcasters, and are also assigned industry mentors. Expanding their networks and learning from industry leaders is key to the cohort's career development. We look forward to working with the new cohort in the upcoming months.

Company quotes

Indies involved in the schemes have commented:

“Part of our mission in Scotland is to invest in talent here, and Factual Fast Track provided us with an effective way of doing this straight off the bat.

Rob Butterfield, Ricochet Films

“Factual Fast Track is extremely important to help Indies invest in and grow talent.

Michelle Walsh, Stellify

Delegates 2023/24



Bernadette Morris



Denise Glass



Jane Magowan



Jon Morrice



Jude McCaffrey



Linda Sands



Laura-Jane McRae



Richard Weller



Ruth Mulcahy

FormatLab

FormatLab is a training programme that aims to create the next wave of entertainment development talent for Scotland.

Following a successful first edition running until January 2022, FormatLab returns for a second edition starting May 2023.

Targeted at creative people from all different walks of life who have a love of non-scripted television, the scheme aims to harness the enthusiasm and imaginations of eight trainees in a nine-month scheme. As well as a placement within the development team of a production company, the candidates delved into the world of formats with top flight industry training including sessions with some of unscripted television's biggest movers and shakers as well as studio visits to some of the UK's biggest Entertainment shows. Studio visits included Bridge of Lies, Unbeatable, The Hit List, Celebrity Catchphrase and The Weakest Link.

FormatLab is funded by Screen Scotland, BBC, and Channel 4.

Delegates 2022/23

The following delegates took part in FormatLab's first edition:

Abbie Little, Two Rivers

Hannah Traynor, Ricochet

Malcolm Allaway, Tern TV

Kathryn Hammer, STV Studios

Isla Reid, Bandicoot TV

Jordan Lyon, Beezr Studios

Anna Sainsbury, Objective Media Group

Rhian Campbell, Tuesday's Child



Outcomes

Over a year on from beginning her journey with FormatLab, Hannah Traynor is still working in development for Ricochet, the company she was placed with for the duration of the scheme. She loves her job.

Kate Hammer, who was placed with STV on the scheme is working in development for another company and is heading back to STV this summer to work on a new commission she was heavily involved in developing during her time on FormatLab.

Previous participants to the course and industry representatives have commented...

“

After the trainee programme with TRC, I understand TV on a whole new level. From brainstorming, to entertainment and deck writing, to the roles of production and practical skills with photo and sizzle editing.

Kate Hammer, Trainee

”



“

Thanks to FormatLab, I was able to see an idea from initial spark- all the way through development and pitching- to working on the pilot.

Malcolm Allaway, Trainee

”

“

It's a brilliant initiative that allows experienced tv personnel to nurture new talent. This is particularly valuable in light of the last few years and Covid preventing a consistent flow of emerging new Producers and content makers.

Ryan Meloy, (former) Head of Development Beezr

”

Case Study

Hannah Traynor

What was your biggest takeaway? / What is one aspect of FormatLab you have found particularly helpful?

My biggest takeaway has to be that my voice, ideas, and my perspective are just as valuable as everyone else's. I would normally shut myself down before even speaking out about my opinion or ideas, but the training at FormatLab has helped me gain so much confidence in sharing how I see the world and has showed me how I can represent myself and my community by making TV shows that showcase us. To have the initial training from different people in TV and hear their stories showed me that you don't have to act a certain way or be from a certain background to succeed in the industry. It also helped me feel confident in my role having learned jargon, the production process of different shows, how brainstorming works, and how a TV show goes from an idea to a real life programme on screen. Being able to practice pitching and brainstorming was extremely helpful as it took away the scariness of it – I'd gotten used to it by the time I started my placement so I didn't feel as nervous as I would've without the training.

How did participating in FormatLab help with your career?

It gave me my first job! I don't know if I would've given up trying to get into the industry if I hadn't been accepted to FormatLab, as it was so demotivating hearing nothing back or being rejected constantly. I also didn't know anyone in the industry, and after a few weeks of training I knew loads of TV industry experts! I still can't believe how lucky I am to have learned all the things I did, and get to listen and ask questions to so many amazing people that make shows I love. With the training, I believe I was able to succeed quicker and better than if I had just started somewhere as a researcher or runner. I've also been able to learn about lots of different roles within the industry and pinpoint my career path.

Why would you recommend applying to FormatLab? / What advice would you give someone applying for FormatLab?

If you want to work in Unscripted Development, this course is an unmissable experience! The training and support is invaluable, and you'll get the chance to chat to some incredibly interesting TV experts and see some amazing shows from behind the scenes. You'll also have the chance to flourish with people at your level – your trainee cohort – and hopefully make friends for life like I have. Be yourself and remember your uniqueness is your selling point. It was genuinely a life changing experience for me and I can't wait for a new wave of bright Scottish development minds to get their chance to shine!



FormatLab 2023/24

The ambition of FormatLab is to create new development talent in Scotland. The initiative anticipates the growth in Entertainment production from Scotland following the Scottish Government and Glasgow City Council's investment in the brand new studio at Kelvin Hall, alongside the success of the existing studios at BBC Pacific Quay. FormatLab will focus on the development of multi-part and returning formats in entertainment including reality, talent, game and quiz shows.

Following a successful first edition, the programme is returning to support a new cohort of trainees. The first four weeks will involve classroom-based training before joining the development team of an independent production company on a placement.

Delegates 2023/24



Christopher Weir
Remarkable



Courtney Mulvay
Ricochet



Julia Fisher
Hungry Bear



Laura Waddell
141 Productions



Martha Lochhead
Beezr TV



Matthew Keeley
Bandicoot TV



Max Prentice
Tuesday's Child



Tom McNerney
Tuesday's Child TV

Leading Creative Companies

Leading Creative Companies is designed for Managing Directors, Business Owners and Senior Management Executives who lead indies based in the Nations and Regions.

Creative business owners and senior level leaders are facing significant challenges coming out of a global pandemic and in the current economic climate. This course was developed with industry leaders and senior company members in mind to help maintain focus, direction, creative output across the whole team and develop the best company culture for your business. It also provides an invaluable opportunity to expand your network and connections with fellow business leaders across the Nations & Regions.

Leading Creative Companies is heavily subsidised by our partners Screen Scotland, BBC Nations and Regions and Channel 4.



Delegates



Toby Stevens
141 Productions



Dave Donald
14th Floor Productions



Emma Parkins
Alleycats TV



Ollie Durrant
Angel Eye Media



Alasdair MacCuish
Beezr studios



Sajid Quayum
Caledonia TV Productions



Sioned Wyn
Chwarel



Dee Hendry
Honey Bee TV



Damien Smith
isodesign



Jackie Savery
Maramedia



Craig Hunter
STV Studios



Adrian Bate
Vox Pictures

Sessions overview

The course will guide delegates through a variety of crucial and fundamental topics currently facing businesses within the screen sector including elements such as:

- Key Traits of Successful Businesses Leadership Styles
- Company Purpose and Vision
- How Your Company Delivers
- Internal Dynamics and External Relationships

“ We all have a natural leadership style. What’s liberating and useful about this course is to explore and understand what that is. The bonus is the course also equips you with the awareness and tools to swap into other leadership modes when they suit the given situation better. ”

TOBY STEVENS, 141 PRODUCTIONS

“ When you think you know everything there is to know - do this course. ”

CRAIG HUNTER, STV

“ It’s made me a better boss- it’s made me think. ”

SIONED WYN, CHWAREL

rad Scotland

rad Scotland 2022 is the third year of this highly successful traineeship.

It consists of an eight-month paid placement within a Scottish production company, and TRC delivers full training throughout.

The programme is aimed at those who are under-represented in the TV industry: those either with a disability, from black, Asian or ethnic minority communities or from disadvantaged backgrounds.

rad Scotland 2022 engaged 14 trainees – a mixture of Researchers, Production Manager Assistants and Edit Assistant – within 10 production companies. The trainees were employed at the real living wage and their salaries were equally funded by their host companies and the rad Scotland programme. The trainees were supported by monthly training sessions and the companies also received mentor training from TRC.

rad Scotland is funded by Screen Scotland, BBC Nations and Regions, Channel 4 and BBC Studios.

Delegates



Aidan Lynn,
Firecrest Films



Allan Paterson,
Hello Halo



Amanda Ajomale,
STV Studios



Ben Reid,
Raise the Roof
Productions



Dylan Moore,
Tern TV



Federica La Marca,
Edit 123



Jade Aimers,
IWC



Kiet Pham,
Ricochet



Kristy Allan,
BBC Kids



Sonia Findlay,
BBC Science unit



Mathias
Vandekerckhove,
Firecracker Films



Rosa Duncan,
BBC Studios – FEE



SJ Thomson,
BBC Studios – River City

rad Scotland

an inclusive approach to TV talent

Sessions overview

rad Scotland was designed to address some of the key structural weaknesses within independent television production in Scotland and aims to:

- improve diversity by creating new skilled jobs for diverse candidates
- develop management and leadership skills in the participating businesses
- create a pool of trained freelancers from diverse backgrounds for the Scottish TV industry

By the end of the eight-month rad programme the trainees' hard work, industry-based experiences and TRC training had all played a part in making them all well rounded, highly skilled, and much more self-confident.



When I first received my diagnosis of 'Autism Spectrum Disorder' at the age of 27, after a string of burning out from jobs that I had enjoyed, but been unable to sustain, I couldn't imagine a scenario where I would be in long term employment ever again. I still wanted to achieve my goals and dreams, but had no idea how to do it. Finding, applying and being accepted into **rad** felt like a miracle (it still does!) - because of the support I have been given through mentorship, the comprehensive training and the support of my placement I have been able to go from strength to strength. I have been able to maintain a work balance that works for me, and I have been able to grow and develop in ways that I didn't even know were possible. My confidence has skyrocketed, and I have surprised myself every step of the way. I am so grateful for **rad**.

KRISTY ALLAN, RESEARCHER, BBC KIDS & FAMILY



rad has kickstarted my career and turned my life around, changing it for the better. A worthwhile effort to diversify the industry, as well as make positive impact on the lives of marginalised and under-represented people - making unheard voices heard.

FEDERICA LA MARCA, EDIT ASSISTANT, EDIT 123



The programme has been life changing..... demystifying the TV industry and providing us all with the skills and confidence to carve out our own careers upon completion.....The amount I have learned cannot really be communicated, but I have developed a whole new skillset and understanding of post production. The main thing I have gained is the belief that I am actually capable of establishing a career in TV.

DYLAN MOORE, EDIT ASSISTANT, TERN



Case study



SJ Thomson

BBC Studios - River City



What made you apply to rad Scotland?

I admired the focus on those from underrepresented backgrounds getting involved in the TV industry. Within the programme itself, the range of placements offered across production companies and the dedicated training seemed like an ideal way to get my first credit.

Like many, I knew I wanted to work in TV but lacked that first opportunity to get me started. As a bonus, I got to take that first step supported by a cohort of fellow trainees and industry professionals.

”

What was your biggest takeaway?

Everything and anything you've done before you get into TV is going to be useful! Transferrable skills from all sorts of jobs along with your unique perspective, are key to any environment so don't worry if you have no TV background. Even your weird and wonderful stories might spark a great new idea for a show or storyline so feel empowered to be your most authentic self.

”

How did the rad Scotland programme help with your career/company?

Being in rad helped me focus on what I wanted to do and also what I had to offer - facilitated by training sessions on my personal brand and making an impact. As well as being the Researcher at River City, I gained training and experience in storylining, and have pitched my own story ideas for the show. On top of it all, I've progressed within a thriving network of my fellow trainees and industry professionals who've helped me see the many opportunities for a career in TV.

”

What advice would you give someone applying for rad Scotland?

Be yourself in the application as that's what will make you stand out and that's where your value lies. No matter what you have or haven't done before, your passion and enthusiasm will be key to all roles.

The training offered throughout rad won't just be TV specific. It'll be complemented with sessions that focus on your work styles, pinning down your key values in your career and how to confidently articulate them to potential employers, and even the skills to navigate difficult conversations. Well worth applying.

”



rad Cymru Wales

This is the inaugural year of rad Cymru Wales which was established to mirror the highly successful rad Scotland.

It consists of an eight-month paid placement within a Welsh production company, and trc delivers full training throughout.

The programme is aimed at those who are under-represented in the TV industry: those either with a disability, from black, Asian or ethnic minority communities or from disadvantaged backgrounds.

rad Cymru Wales engaged 6 trainees – a mixture of Researchers, Production Manager Assistants and one Edit Assistant - within 6 production companies. The trainees were employed at the real living wage and their salaries were equally funded by their host companies and the rad Cymru Wales programme. The trainees were supported by monthly trc training sessions and the companies also received mentor training from trc.

rad Cymru Wales is funded by BBC Nations and Regions, Channel 4 and Creative Wales.

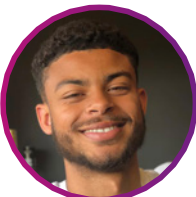
Delegates



Andrei-Cristian Herea,
Boom Cymru



Annie Holroyd,
Little Door



Dominic Francis,
Rondo Media



Harriet Dooner,
Vox Pictures



Isabel
Passalacqua,
Wildflame



Red Wade,
Little Bird



Sessions overview

rad Cymru Wales was designed to address some of the key structural weaknesses within independent television production in Wales and aims to:

- improve diversity by creating new skilled jobs for diverse candidates
- develop management and leadership skills in the participating businesses
- create a pool of trained freelancers from diverse backgrounds for the Welsh TV industry

By the end of the eight-month rad programme the trainees’ hard work, industry-based experiences and TRC training had all played a part in making them all well rounded, highly skilled, and much more self-confident.

Outcomes

4 out of 6 trainees secured work immediately following their traineeship. 3 were offered extensions to their contracts with their host companies (one was a very short extensions and has now finished). The 4th trainee has a contract with another Cardiff production company and hopes to return to their host company following this.

The trainees and contracts that stand out are:

- Annie Holroyd was offered a year’s contract by Little Door, but accepted 6 months as she wants to experience other opportunities
- Harriet Dooner has a contract as a PA with Duck Soup Films in Cardiff until June, then she is hoping to return to Vox, who are desperate to get her back
- Andrei-Cristian Herea really impressed Boom and they’re hoping to keep him on as long as possible.

“ Being on the outside looking in, the scheme opened the doors to a world of creativity, potential career paths, quality training and opportunities unavailable to many of us beforehand - for one reason or another. It gives hope and the platform to showcase what you are capable of, given the right chance. ”

ANDREI-CRISTIAN HEREA, RESEARCHER, BOOM



RESET was a paid Internship programme for people aged over 25 who had been made unemployed/redundant due to the Covid-19 pandemic and EU exit or found themselves in a temporary job that did not utilise their full skillset.

RESET offered an opportunity to retrain and join Scotland's world-class Animation, Visual Effects (VFX) and Games industries. The internship took place from April to November 2022.

14 interns were selected to undertake the 8-month fully paid internship programme and to transition into a new and exciting career in the creative industries.

Working full time within their host company, the interns received additional training throughout their placement to further their skills, giving them a gateway into a new career path.

Delegates



Calum Purse
VFX Production Co-ordinator, FIX FX



Caroline McGregor
IT Assistant, FIX FX



Conor Kennedy Burke
Production Co-ordinator, Revenant



Paige Hughes
Business Development, ISO Design



Kieran Docherty
Production Co-ordinator, Blazing Griffin



Kiera Robertson
Production Management Assistant, Keelworks



Colin Paterson
VFX Production Co-ordinator, FIX FX



Kelly Stewart
Production (Art), Blazing Griffin



Tom Graystone
Trainee Studio Manager, Wild Child Animation



Errin MacDonald
Post Production Co-ordinator (Film), Blazing Griffin



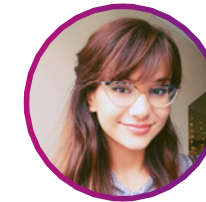
Lauren McCreadie
Production Assistant, Illuminated Entertainment/Wojtek Animation Assistant, Keelworks



Darcy McNeill
Studio Manager, Interference Pattern



Samantha Medlam
Scene Prep Artist Layout/Animation, Wild Child Animation



Kristina Tsenova
Artist, Interference Pattern

Sessions overview

During the eight months intern programme TRC delivered additional training to help Interns with their transition into this new industry. Training was a mixture of both Online and in person sessions.

Working with experienced trainers TRC created a series of training sessions and modules specifically aimed at enhancing the existing skills of the Interns.

- 14 Training Sessions
- 13 Guest Speaker Sessions
- 79 Hours of Training

Outcomes

90% of interns were offered a contract extension or a full time role as soon as the programme ended.

Sam Medlam secured new full time role with Jellyfish Pictures following her internship and extended contract with Wild Child Animation, where she has been promoted further to a mid-level CG Layout Artist, demonstrating the breadth of skills she was able to learn as part of the TRC internship.

Caroline McGregor joined the team as a Junior Software Developer at Wild Child Animation. Caroline is now at Axis where she is in a pipeline focussed role demonstrating directly the experience and skills she gained through TRC.

“ The RESET training programme is excellently curated by the TRC team from start to finish but it also evolves and grows with its participants. We have been guided through the programme with great care and consideration and are given every opportunity to shape the experience to us as individuals.

CONOR KENNEDY BURKE, REVENANT

“ Because of RESET I feel a lot more inspired in terms of art and my career and asking for what I want from a future employer.

KRIS TSENOVA, INTERFERENCE PATTERN

“ I have really been able to see a new sense of direction for myself and really develop a lot of skills...now looking forward really presents a completely different path to what I might have pursued 8 months ago.

TOM GRAYSTONE, WILD CHILD ANIMATION



Series Producer Programme

The Series Producer Programme is a training programme that aims to develop the skills and confidence of the participating Producers/Directors enabling them to successfully transition into sought after Series Producers or Showrunners based in the Nations & Regions.

Series Producer Programme is a ScreenSkills programme delivered by TRC. This initiative is supported by the ScreenSkills Unscripted TV Skills Fund which invests in training for the unscripted workforce thanks to contributions from BBC, Channel 4, Sky, A+E Networks UK, Discovery UK, Channel 5, Netflix, ITV, Amazon and UKTV matched by production companies.



“ I am really enjoying the programme so far and excited to see what else is to come. I already feel really motivated and more confident. I know the programme will be intense (which is great), make me look at myself and learn from others. I have really enjoyed meeting everyone so far and am excited to move forward together. ”

Laura Gilbert

“ I am SO grateful to be on it, to be part of this already fabulous cohort, it's clear we are going to learn so much, from the sessions and from each other. ”

Claire Lewis

















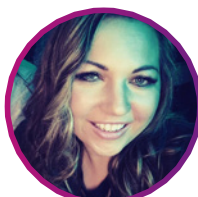



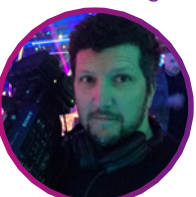

“ The SPP session in Glasgow kicked off my year on the SP program perfectly. I felt incredibly lucky to have such an enigmatic, vibrant, engaging 2 days with a top rate trainer. It's rare in this industry to be given the opportunity to reflect on your career, your TV likes and dislikes and to be placed in this incredibly supportive SP bubble felt safe, warm and welcoming. ”

Katie Bailey

Sessions Objectives

The Series Producer Programme will give delegates the knowledge, skills and network to make the move from Producer to Series Producer with confidence. SPP will help to develop the next generation of showrunners who will become the cornerstones of UK television. Delegates will benefit from exclusive access to leading broadcasters and commissioners, in addition to in person and online training sessions, and guidance from an assigned industry mentor.

Delegates

 Ally Kay, Scotland	 Ally Thompson, Northern Ireland	 Catrin Honeybill, Wales	 Channing Caizergues-Morsali, Yorkshire and the Humber	 Claire Lewis, South West of England
 Emma Sayce, East of England	 Holly Cocker, Yorkshire and the Humber	 Holly Ranford, West Midlands	 Jemma Parish, West Midlands	 Katie Marie Bailey, North West England
 Kirsten McKenzie, Scotland	 Laura Gilbert, Scotland	 Lindsay Goodall, Scotland	 Lorna Hartnett, North West England	 Maura Martin, Northern Ireland
 Melanie Howe, North West England	 Sally Ogden, Yorkshire and the Humber	 Sarah Helen Conner, South West England	 Stephanie Chlond, North West England	 Sunny Kang, North West England
 Tom McTaggart, West Midlands	 Valerie Mellon, Scotland			

SuperSizer

SuperSizer is a professional development programme for ambitious Development Executives based in the Nations and Regions who want to win high value commissions.

The programme equips Development Executives who produce factual, factual entertainment or specialist factual programmes with the skills, knowledge and connections to create bold, inspiring ideas and formats that have the potential to scale and return and transform indies in the Nations and Regions.

The SuperSizer 22/23 cohort consisted of 13 delegates who benefited from 66 hours of training and met with a total of 21 commissioners from across the BBC, Channel 4, Channel 5, Disney Plus, UKTV and Sky. The programme ran from Sept 22 till March 23 and by the end of the programme, each development executive had gained a range of skills, knowledge and connections help them develop and pitch ambitious ideas of scale.



Delegates



Andy Malone,
Freelance



Christine Morrison,
Corcadal Productions



Dean Webster,
Ten66 Television



Eamonn Devlin,
Triplevision Productions



Edwina Madden-Egan,
Tuesday's Child



Ella Jackson, BBC
Studios Pacific Quay



Gorana Jelovina,
ITN Productions



Llinos Griffiths,
Yeti Television



Majella McNeaney,
Firecracker



Paddy Duffy,
Two Rivers



Stephen McVey,
Rare TV



Tammy Kennedy,
Little Bird Films



Victoria Holden,
Chalk Productions

Sessions Objectives

There were 21 sessions across the SuperSizer course, amounting to a total 66 hours of training, with 6 days being delivered face to face across Glasgow and London. The programme gave development executives exclusive access to leading broadcasters and commissioners as well as weekly training sessions covering topics including:

- The Creative Mindset
- Power of the Pitch
- Understanding Audiences and the Current Landscape
- Personal Development, Impact and Influence
- Scaling Up Development
- The Art of Persuasion and Negotiation Skills

- 66 hours of training
- 21 commissioner insight sessions
- £6K development funding awarded

“I hugely enjoyed and benefited from my SuperSizer experience. I learned so much throughout the process, and also gained new confidence in my existing skills and abilities. As well as making great professional contacts, I also hugely benefited from getting to know and learning with my network of peers who have become great friends and a huge source of support. I am incredibly grateful for the opportunity.”
EDWINA MADDEN-EGAN

“I had a fantastic experience, creating a brand new network of contacts both professionally and personally. If you want to grow your potential, SuperSizer will give you the tools that you need.”
EAMONN DEVLIN



Outcomes

For the first time since Covid, the programme concluded a three day London trip. Delegates spent a day at the offices of the BBC, Channel 4 and Channel 5, meeting with a range of commissioners.

During the Channel 5 day, delegates were invited to take part in a 5 minute Pitching Challenge to Ben Frow - with potential to win a development pot for the best pitch/pitches. On the day, commissioners Dan Louw and Kate Ansell joined Ben for the pitching. Following the session, Ben awarded 3 delegates £2K each. Successful delegates were:

- Majella McNeaney - Firecracker
- Christine Morrison - Corcadal Productions
- Ella Jackson - BBC Studios, Pacific Quay



“

“I have come out of SuperSizer feeling supersized. Cheesy I know, but true. My confidence, ambition, motivation, self-worth, knowledge, skillset, network and over all understanding of the TV industry has been boosted. I feel the pieces of the TV development world have come together giving me more focus and direction than ever before. A life changing and career affirming experience for me, for which I will be eternally grateful. Thank you all at TRC. SuperSizer has far exceeded my expectations.”

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MAJELLA MCNEANY

SuperSizing Development Teams



Following the ongoing success of SuperSizer, TRC’s signature training programme for Development Executives in the Nations and Regions, TRC piloted a new programme focusing on supersizing development teams within companies. The aim of the new pilot was to super-size SuperSizer by supporting alumni of the programme within their companies and enabling them to share their knowledge and skills with the entire development team thus building effective creative practice.

Delegates

- Jennifer Gilroy, Elspeth O’Hare, Majella McNeaney, Sean Maguire, and Mathias Vandekerckhove from Firecracker
- Jane Rogerson, Ross Harper, Jacqui Hayden, Claire Tippett, and Kirsty Fraser from Red Sky Productions
- Seumas MacTaggart, Peter MacQueen, Joanna Young, and Catriona Lexy Campbell from MacTV
- Andy Ashworth, Scott Marshall, Lisa Annette, and Caitlin Black from Cut Media

SuperSizing Development Teams



Sessions objectives

SuperSizing Development Teams looks to fully embed the role of the Development Executive and maximise creativity across the entire development process within an indie.

The programme addressed four key subject areas: creative leadership, creative facilitation, communication and ideation, and one to one pitching consultancy.

Each company received 6 training sessions in total with 3 of these being delivered face to face. Sessions were repeated, ensuring smaller numbers in attendance at each session, thus allowing for tailored and company specific training to take place. There were 15 sessions across the whole course - amounting to a total 77 hours of training - with a total of 8 days being delivered face to face in Glasgow.

“ Within the first 30 minutes, we were able to identify problems with our strategy for securing a returnable series. ”
JENNIFER GILROY, FIRECRACKER

“ It’s changed the way I run creative sessions for the better. They now have more structure and deliver better ideas more quickly as they’re much clearer in what we’re looking to achieve. ”
CLAIRE TIPPETT, RED SKY PRODUCTIONS

“ SuperSizing Development Teams was an amazingly positive experience for me and the whole Cut Media team. Having done SuperSizer before, I saw a huge benefit this time having the wider team involved and learning together. We have already been able to implement loads of our learnings into the workflow and culture at Cut Media, and it’s already massively helped our work. Couldn’t recommend it enough! ”
ANDY ASHWORTH ,CUT MEDIA

Events

During the past year, TRC hosted a variety of events in our Commissioner Events series aimed at representatives of TV indies in the Nations & Regions. This marked a welcome return to in person events after lockdown.

Featuring Channel 5's Director of Programming Ben Frow and followed by a panel on Audience and Insights with Linda Daubrey, the Channel 5 Commissioner Event took place in June 2022. It featured an opportunity to one-to-one commissioner meetings with Denise Seneviratne (Commissioning Editor VP, Non Scripted UK originals), Greg Barnett (Commissioning Editor, Factual Entertainment) and Guy Davies (Commissioning Editor, Factual).

In September, we welcomed Sean Doyle, Director of Unscripted at Disney+ and Simon Raikes, Commissioning Editor for Unscripted at National Geographic Channels/Disney EMEA. They discussed Disney+ and National Geographic's values, outlook and areas of interest for future commissions.

In October we hosted an industry event attended by alumni, indies, stakeholders and funders from across the Nations and Regions to celebrate former Joint MD Margaret Scott's career in light of her retirement. Margaret began her work at TRC in 2015 as a Digital Programme Manager, and has been pivotal to TRC's continued growth and success leading programmes such as SuperSizer, rad and FormatLab.

In November, we hosted a commissioner editor briefing with Jo Clinton-Davis, Controller of Factual at ITV. Jo highlighted the areas of opportunity for producers on the channel and her approach to commissioning from the Nations & Regions.

Lastly in February 2023, we welcomed UKTV Commissioning Executive Emile Nawagamuwa. Emile gave an overview of factual and factual entertainment series on UKTV's channels. He discussed his production background and highlighted the importance of giving a voice to underrepresented creatives.



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