

BAFTA ELEVATE

2018-2019



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS



As both the chair of BAFTA and a film and television producer, I am proud that the Academy is taking such a positive stance on improving diversity within our industries. Identifying and supporting talent, whatever their background,

through such initiatives as BAFTA Elevate, and showcasing them to a wider audience is the core of much of our global activities. Levelling the playing field is key to ensuring that a rich and varied landscape thrives within film, games and television, with fresh voices creating thrilling, entertaining, moving and provocative stories.

I'm delighted that we shone a light on writers this past year, because no great film or television series exists without a great screenplay. They are a hugely talented group, who have so much to offer our industries and I shall be watching with excitement as they bring vibrant, new stories to our screens over the years to come.

It is also important to recognise that the practitioners supported by Elevate are not complete newcomers. Many have extensive credits to their name, but, for whatever reason, they have struggled to make the breakthrough their talent deserves. Supporting female directors in Elevate's inaugural year was an important step for BAFTA to tackle this anomaly, and it was a move uniformly welcomed by the industry.

We will continue to do all that we can to support our Elevate participants and help them progress to the next stage of their careers.

Dame Pippa Harris DBE

Chair of the Academy



BAFTA is uniquely placed to inspire, nurture and showcase exceptional talent. Our year-round Learning & New Talent programme provides many opportunities to shine a light on talented individuals who deserve

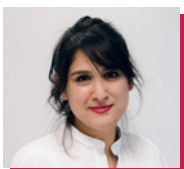
our attention, providing them with a much-needed platform.

Initiatives such as BAFTA Elevate provide the perfect stage for us to do this, showcasing exceptional talent from underrepresented groups and all backgrounds. During our launch year in 2017, we focused on female directors, and for the past year, Elevate supported 18 writers from a range of under-represented groups - including disabled, LGBTQ, BAME and female writers as well as those from lower socio-economic backgrounds.

Sadly, barriers still exist in our industries and I'm delighted BAFTA is leading from the front in tackling diversity and inclusivity. Developing an environment that supports creativity and allows all those with talent to thrive is vital for the future of our industries.

Amanda Berry OBE

Chief Executive of the Academy



Talent is at the heart of everything BAFTA does, from highlighting the success stories at our numerous internationally recognised Awards through to our ongoing Talent development programmes, which identify and

support creatives. As an independent organisation that supports the art forms of the moving image, BAFTA is in a unique position to provide both a forum for objective discussion about cross-industry matters and to help level the playing field to allow opportunities for talent, whatever their background, to progress.

The BAFTA Elevate initiative was born out of a 2017 research report commissioned by BAFTA, the BFI and ScreenSkills. It confirmed that company structures, recruitment practices and mind-sets

create additional barriers, but the good news was that employers acknowledged the role they and the wider industry can play in removing such obstacles. The report's results proved invaluable and prompted the genesis of Elevate.

Debuting in May 2017 with a group of 15 British female directors, we produced a year-long programme of workshops, masterclasses, industry introductions, events and peer-to-peer meetings, all tailored to help them reach their career goals. It is worth highlighting, that these directors had extensive credits and impressive accolades – but all had come up against obstacles to progression.

In June 2018, BAFTA announced that in its second year Elevate would be advocating 18 talented UK screenwriters (as featured in this handout). The decision to support screenwriters was made following industry research into areas where there was a scarcity of talent from underrepresented groups, and where talent felt they hadn't been finding the opportunities to do the work they wanted. As with the first year of Elevate, BAFTA picked industry consultants who are also from underrepresented groups, but have managed to establish themselves more fully within the film/television industry. Their understanding and experience of overcoming the barriers that similar individuals may face helped inform the nature of our support. They remained on-hand throughout the year, chairing some of the sessions and being a sounding board for our cohorts.

BAFTA Elevate has been designed to address the internal make-up of the creative arts, especially in film and television. Developing an environment that supports creativity and allows all those with talent to thrive is vital for our industries' lifeblood

For more information about BAFTA
Elevate 2018-19, please visit:
bafta.org/elevate

to remain fresh, relevant and diverse. As the Diversity Standards of the British Film Institute (BFI) states: "Inclusion not only fuels creativity but also makes good business sense."

BAFTA supports the industry to become more inclusive and we recognise the importance of championing talent from all backgrounds. This is why the BFI Diversity Standards are now part of the eligibility criteria for the British categories in the BAFTA Film Awards; and why in 2018 we worked with the BFI and many industry bodies, publishing guidance which helps productions prevent bullying and harassment.

As the Elevate screenwriters' year comes to a close – with a new craft due to be announced later in 2019 – BAFTA's support will not end. We continue to back our directors from 2017-2018 and we will not stop advocating this past year's screenwriters. It is our hope that year-on-year we will keep building this community, so that 10 years down the line, there will be 150 or more practitioners earning the appreciation and work their talent deserves.

There is still a long way to go before the term 'underrepresented' becomes obsolete and the playing field is on an even keel for everyone. However, these are important, essential steps, and a move that has been welcomed by our industries. BAFTA believes creative talent can and should come from all backgrounds and be unfettered by barriers, because it is talent who provide the building blocks upon which creativity will soar and the industry will thrive. •

Mariyah Kaderbhai

Head of Programmes

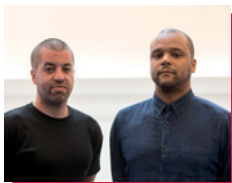
Kam Kandola Flynn

Television Programme Manager

Pelumi Akindude

Projects Producer

Key contributors



Any opportunity to celebrate and support writers is a big win, so it's been a honour to be involved in BAFTA Elevate this year. As

the industry makes slow strides to be more inclusive, the list of talented writers involved in this selection are at the forefront of this change.

BAFTA's support is more than just a token gesture, it's a necessary step to add much-needed support to an incredibly talented group of writers. It sounds like a cliché to say, 'Hopefully, one day things will be different and more diverse voices will get the chance to have a seat at the table', but that time is still some way off. So anything that shines a light on such an array of talent must be celebrated.

**Marlon Smith &
Daniel Fajesimin-Duncan**
Writers

Marlon and Daniel made their debut with the critically acclaimed mini-series *Run* (2013), earning them a Breakthrough Talent award from BAFTA. They have written episodes for *New Blood* (2016) and *Save Me* (2018), and are currently developing a series based on the film *Monsters* for Channel 4.



After participating in the inaugural Elevate programme, I was keen to be involved again, especially when I learned that it would focus on screenwriters from underrepresented groups. Stories are the root of our culture, and, ultimately, we are the stories we tell. Therefore, it's crucial that we not only seek out diverse storytellers but also nurture them. When there's too much uniformity behind and in front of the camera, we start to believe that the image of the world we're shown – the perspective of the dominant culture – is the only one. But it really isn't. We need diverse stories to reflect the myriad world in which we live.

I'm sick of sequels, remakes and various other attempts to rehash ideas that feel endlessly explored. I believe audiences crave fresh perspectives, too. If someone is from a different background, because of race, culture, gender, orientation, disability, or any mix of these, the potential for true originality and new experiences is high. And, at the end of the day, all I crave is to hear a fresh story and see a film or television show that I haven't considered or witnessed before.

Sally El Hosaini
Writer-Director

Sally's credits include her acclaimed debut feature, *My Brother The Devil* (2012), the Channel 4 mini-series *Babylon* (2014) and the forthcoming Working Title-produced *The Swimmers* (release date tbc). Sally was a beneficiary of BAFTA Elevate last year, which supported 15 female directors.



This is a brilliant group of writers and I am proud to be a part of BAFTA's work highlighting their craft and unique voices. At a time when audiences are desperate for fresh perspectives and stories that speak to us with emotional truth, these writers are, in their many ways, bringing both of those things to the table. They deserve every success.

Ivana MacKinnon
Producer, Stray Bear Productions

Ivana's extensive producer credits include the multi BAFTA and Oscar-winning *Slumdog Millionaire* (2008) and the *Descent* horror films (2005, 2009). She then set up her own company, Stray Bear, where she produced provocative political thriller *War Book* (2014) and the BAFTA-winning *Beast* (2018).

MEET THE WRITERS...



Full bios of all the BAFTA Elevate writers can be found here:
bafta.org/supporting-talent/elevate/writers-2018

BISHA

K. ALI



Four Weddings and a Funeral
(2019, television, Hulu)

Sex Education
(2019, television, Netflix)

Agent

Abby Singer, Casarotto Ramsay & Associates
abby@casarotto.co.uk

CLARE

MCQUILLAN



Impulse
(2017-2018, television, YouTube Premium)

Spadehead
(2019-2020, television, Netflix)

Agent

Olivia Gray,
Independent Talent Group
olivia@independenttalent.com

DOMONIQUE MOLONEY



Father Brown
(2014 -2019, television, BBC)

Casualty
(2016 -2018, television, BBC)

WPC 56
(2013 -2015, television, BBC)

Agent

Charles Walker, United Agents
cwalker@unitedagents.co.uk

EMMA REEVES



The Worst Witch
(2017, television, BBC/Netflix)

Eve
(2014 -2016, television, BBC)

The Dumping Ground
(2013 -2015, television, BBC)

NOMINATION: DRAMA (BAFTA)

Agent

Georgina Ruffhead,
David Higham Associates
georginaruffhead@davidhigham.co.uk

FARYAL

VELMI



Ackley Bridge
(2018-2019, television, Channel 4)

What You Looking At?!
(2011, short)

Pictures of Zain
(2010, short)

Agent

Ikenna Obiekwe, Independent Talent Group
ikenna@independenttalent.com

GRACE

OFORI-ATTAH



Urban Myths: Grace Jones Under Pressure
(2019, television, Sky Arts)

In the Long Run
(2018-2019, television, Sky One)

Agent

Tanya Tillet, The Agency
ttillet@theagency.co.uk

JANICE OKOH



Hetty Feather
(2018, television, BBC)

On The Edge: A Mother's Love
(2018, television, Channel 4)

Three Birds
(2013, theatre, Bush Theatre/
Manchester Royal Exchange)

Agent

Ikenna Obiekwe, Independent Talent Group
ikenna@independenttalent.com

JAVONE PRINCE



Sticky
(2018, television, BBC)

The Javone Prince Show
(2015, television, BBC)

**NOMINATION: MALE PERFORMANCE IN COMEDY
PROGRAMME (BAFTA)**

PhoneShop
(2009, television, Channel 4)

Agent

Lotte Beasley, Casarotto Ramsay & Associates
lotte@casarotto.co.uk

KARISSA



HAMILTON- BANNIS

The Dumping Ground
(2018, BBC)

The Spider
(2011, theatre, Soho Theatre)

The Storyteller
(2011, short)

WON: BEST ANIMATED SHORT
(LA SHORTS INTERNATIONAL FILM FEST)

Agent

Julie Press, Kitson Press Associates
julie@kitsonpress.co.uk

LISA HAMMOND & RACHAEL SPENCE



Souled Out
(2019, theatre, The Globe Theatre)

Still No Idea
(2018, theatre, Royal Court Theatre)

Lowdown Blap
(2017, television, Channel 4)

Lisa's agent

Angel & Francis Ltd
agents@angelandfrancis.co.uk

Rachael's agent

Claire Hoath Management Ltd
enquiries@clairehoathmanagement.com

RACHEL DE-LAHAY



The Eddy
(2020, television, Netflix)

Noughts + Crosses
(2019, television, BBC)

Kiri
(2018, television, Channel 4)

Agent

Nish Panchal, Curtis Brown
nish@curtisbrown.co.uk

SARAH FARINHA



Cocoons
(2013, short)

Sleeping with the Fishes
(2013, short)

WON: BRITISH SHORT ANIMATION (BAFTA)

Morning
(2012, short)

Agent

Marnie Podos, Under New Mgmt
marnie@undernewmgmt.com

SIAN

HARRIES



Tourist Trap
(2018, television, BBC)

NeckFace
(2018, short)

NOMINATION: SHORT FILM (BAFTA CYMRU)

Man Down
(2014 - 2017, television, Channel 4)

Agent

Hannah Martin & Kate Haldane,
PBJ Management
hannah@pbjmanagement.co.uk
kateh@pbjmanagement.co.uk

SMITA

BHIDE



The Indian Detective
(2017, television, Netflix)

Hunted
(2012, television, BBC/HBO Cinemax)

The Blue Tower
(2008, feature film, Monkey in
Heaven Films)

**WON: BEST UK FEATURE
(RAINDANCE FILM FESTIVAL)**

Agent

Charlotte Kelly,
Casarotto Ramsay Associates
charlotte@casarotto.co.uk

SUHAYLA

EL-BUSHRA



Bush
(2017, short)

Ackley Bridge
(2017, television, Channel 4)

The Suicide
(2016, theatre, The National)

Agent

Georgina Ruffhead,
David Higham Associates
georginaruffhead@davidhigham.co.uk

TAHSIN

GUNER



Killed By My Debt
(2018, television, BBC)

WON: SINGLE DRAMA (BAFTA)

New Tricks
(2015, television, BBC)

Father Brown
(2013 - 2019, television, BBC)

Agent

Georgina Ruffhead,
David Higham Associates
georginaruffhead@davidhigham.co.uk

TYRELL WILLIAMS



Red Pitch
(2019, theatre, Ovalhouse Theatre)

#HoodDocumentary
(2016, television, BBC)

#HoodDocumentary
(2015, online, YouTube)

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eobank@casarotto.co.uk

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