



OFCOM CALL FOR EVIDENCE
Review of Regional TV Production and Programming Guidance

Closing date: 10th May 2018

INTRODUCTION

We welcome the opportunity to comment on the Ofcom Review of Regional TV Production and Programming Guidance. This response is being submitted on behalf of Directors UK.

Directors UK is the professional association for UK screen directors, representing the creative, economic and contractual interests of 6,500 members – the overwhelming majority of working film and television directors across the UK. Directors UK collects and distributes royalty payments and is a membership organisation providing a range of services including campaigning, commercial negotiations, legal advice and support, events, training and career development. Directors UK works closely with fellow organisations around the world to represent directors' rights and concerns, promotes excellence in the craft of directing and champions change to the current landscape to create an equal opportunity industry for all.

SUMMARY

It is the experience of Directors UK members who live and work in the nations and regions, that engaging local creative talent to work on programmes commissioned within their nation or region has not been happening in a satisfactory way.

Due to the way Ofcom monitors and reports on the use of regional off-screen talent the primary issue of the lack of hiring of key HOD roles e.g. Directors and Producers, based outside London, has largely gone unnoticed.

Ensuring nations and regions representation both in front and behind camera, and to serve and represent audiences across the entire UK, can only be truly achieved if the people making the programmes live and work in the regions themselves.

There are three principle reasons why using a director who lives and works in the nation or region that is producing the programme is beneficial to all. Firstly, it is crucial to the cultural wellbeing of the nation as a whole that the audience see their lives and times reflected in the television they watch. It stands to reason then, that the offering will be more pertinent if it is created by those who are closest to the cultural values of that audience.

Secondly the director is the creative lynch pin of the production so having a director that is rooted in the nation or region where the work has been commissioned ensures not just a connection to the cultural values but a cascading of opportunity down through the production team. A director who lives in a region is more likely to have a working relationship to a cameraman and editor who lives in that region. It is therefore fundamental to the health of the production eco system in any given nation or region that a locally based director is used.

Finally it is also important that the nation or regions voice has a place in the greater cultural debate within the UK. That is more likely to happen if a local director is engaged to make the programme.

For the purpose of this Call for Evidence we have drawn largely on the experiences of our members based in Scotland, who have been doing a great deal of work examining the employment of Scottish directing talent, and from our representatives in the North West of England.

QUESTIONS

- 1. Which factors have, since the guidance was introduced in 2004, had the biggest impact (positive or negative) on the TV production sector in the nations and regions and why? Are these different to the factors affecting London-based productions?**

Factors such as the consolidation of production companies, changes in PSB quotas and targets and the BBC's move to Salford have inevitably had some impact on the TV production sectors in the nations and regions. However this has not necessarily had a significant effect in terms of increased employment opportunities for freelance directors living and working in the regions. Productions, including network productions, may be coming to the regions but are still predominantly crewed by southern/ London-based directors.

- 2. What impact, if any, has the BBC's move to Salford had on the sector, and on regional production specifically?**

The BBC's move to Salford has shown that it is possible to create an impact with local companies, talent and suppliers benefiting. More independent production companies, camera suppliers, facilities houses and post-production companies are opening up offices in the region. More regionally diverse voices are heard on TV and radio as contributors, performers and experts are found locally, all of which helps to make the country feel more connected and equal as a nation.

However, our members in the north west tell us that the majority of directors working in Salford are still often southern based, or were originally recruited and brought in from the south. This may be benefitting the productions being made there but is not necessarily passing the benefit to locally-based directors seeking to develop their careers through increased opportunities in the region.

As one Manchester based multi-camera director told us:

"The expansion and development of television production and creative media in the Northwest can only be a good thing. MediaCityUK is a very positive, exciting, and vibrant place. But 6 years on, all my studio work comes from the locally based companies and production teams I was already working with prior to its opening. I haven't picked up any new work from the extra programmes that have since come to the studios here."

- 3. Do the opportunities for nations' and regions' producers vary by genre? If so in which genres is it easiest and hardest to get commissions?**

In our understanding drama is the hardest genre to get commissions for. The scale of exactly how difficult is often determined by location as much as genre.

Most difficult: High-end drama. The preferences of the London based commissioners combined with the pressure the nations and regions Commissioning Executives are under to deliver the highest quality product they can leads to a squeeze in opportunity. The preference is to engage the best possible director for the show regardless of where they come from. Whilst this is entirely understandable if there is no pipeline created within the nations and regions that

allows indigenous directors to develop their careers then inevitably they won't be on that list for consideration.

There is also a perceived notion that the talent based in the nations and regions is of a lesser quality so it becomes extremely difficult for those directors to secure work and for regional Indies to secure drama commissions.

Locating returning drama series' such as *Doctor Who* and *Casualty* in Cardiff and *Doctors* and *Father Brown* in Birmingham ensures there is a pipeline in place. However the vast majority of directors employed in all of these series are not based in the region. That said, because the production bases are in the region there are at least the production skills there to support the sector so having a returning series means there is scope to invest in and nurture local talent.

Multi-camera entertainment shows are also a difficult genre for the nations and regions because of the challenges facing a small independent production company in getting a big studio entertainment show commissioned.

Easiest: It is much easier to get low end factual/ factual entertainment productions such as *Location, Location, Location* or *Antiques Road Trip* made in the nations and regions because the skills required to deliver the show are far less demanding. These low end, lower skilled directing jobs often involve self-shooting and the use of an edit producer. Without the experience of working with a good cameraman the director is unlikely to progress onto substantial documentaries and without experience cutting their own material they will never be given the responsibility of authoring their own film. The combination of these two things ensures that the director is likely to get stuck in low end factual/ factual entertainment. It also perpetuates the myth that the regional director is low skilled.

4. What are stakeholders' views on the impact anticipated future structural changes in the industry might have on the production sector in the nations and regions?

There is a real risk that the ongoing lack of opportunity for locally-based directors in the nations and regions will continue the drain of local talent moving to London to take advantage of the greater networking and employment opportunities there.

The planned move of Channel 4 to open up bases out of London should be of significant benefit to the nations and regions, both for the industry itself in terms of stimulating regional production and to the UK more generally in terms of portrayal and representation. However it is important to point out that to enable this to happen they cannot simply set up commissioners based in the nations or regions and expect them to pull network standard talent out of a hat. Investment in meaningful training and pathways of career progress also needs to be made if this is going to prove fruitful. If talent is simply parachuted in for a project only to leave again it leaves no lasting legacy on which to grow the local industry in the region and local talent feels alienated. As a freelancer whether you make your base in a region or relocate there depends on an employment infrastructure to make it viable.

Sustainability is therefore the key to making any moves into the nations and regions a success and to deliver real transformative impact. It requires commissioners, production companies, key decision makers and roles to be based there in order to encourage creative companies (production companies, suppliers, post-houses etc.) and talent to be there and invest in it. If this happens then talent would both stay and migrate to the nations and regions and in time the ecology would change improving the overall offering to the audience as well as the industry.

5. In your experience does the definition of a substantive base work well in practice? If not, how could it be improved?

The criteria for determining a substantive base requires it to be the usual place of work for senior management level personnel. Our concern is that this does not necessarily go on to translate to mean that the productions are then being made by locally based talent, as highlighted in our answer to question 15 below.

In order to improve this we need to establish substantive work bases in the nations and regions, which work for the benefit of and employs locally-based talent, and which invest in training and career development for local talent. It also requires better reporting of the types of grades and roles being counted as part of the 50% of locally based off-screen talent to show that the substantive base are truly operating and employing within the region.

6. Does the criterion currently contribute to the objective to strengthen regional production? If so how, if not why not?

As outlined above, it is our members' views that the current criterion does not contribute to the objective of strengthening regional production. Whilst there are productions being made in the nations and regions, they are on the whole being directed and staffed by southern based talent, with only junior jobs going to regionally-based crews. This does nothing to develop the local indigenous talent who then leave to pursue opportunities out of the region.

For example, there is a base in the north west, in Salford, but there is a southern bias on the talent employed, the majority of the executives have their background based in the south, the talent they have worked with and trusted are from there and it is difficult for them to change their practice and employ unknown (to them) new, northern based talent, which enforces the cycle of southern based talent getting the jobs on northern based productions.

The same is true in Scotland. Whilst there is a substantive base in Glasgow, with the BBC and studio facilities available for productions, a large number of productions are London-led and hire London/southern based talent. See evidence from Scottish directors at the end of this response.

7. Are there any circumstances in which an office designated as the usual place of employment of senior or executive personnel should not be considered a substantive base? If yes, please provide further explanation.

In cases where the senior personnel are usually employed in the region but then employ all key HODs or crew who are not from the region, we would question whether this should be counted as a substantive base.

8. Does this criterion currently create any unintended consequences?

Through basing senior management in the regions but not employing local production talent there are a number of unintended effects including the drain of local talent to seek out opportunities out of the region; the lack of long-term investment in the local eco-system for production; no commitment to talent development or career progression for locally based production talent.

9. We would welcome any information/examples from production companies on the range and roles of staff in production offices outside of London.

Not qualified to respond.

10. Do producers tend to share space in the nations and regions in order to expand and contract in line with their commissioning slate and thus to help with costs/efficiencies?

Not qualified to respond.

11. Is the production budget criterion set at the right level?

We are concerned by the suggestion in the Call to Evidence document (4.12 p15) that some stakeholders have cautioned against adding further requirements to the production budget criterion as they say it is: *“already difficult to achieve the current 70% level, particularly if commissioners stipulate the use of particular London-based staff or facilities or if the production is being run out of a London office”*.

This simply highlights the failing of the current system to truly contribute and develop the local production sectors in the regions if commissioners are stipulating the use of London-based talent and facilities on regional productions.

12. What challenges do producers face in meeting this criterion? Do these differ dependent on the substantive base of the production?

Not qualified to respond.

13. Does this criterion currently create any unintended consequences?

Not qualified to respond.

14. We welcome any evidence/data of how production budgets for nations’ and regions’ productions work in practice.

Not qualified to respond.

15. Is the off-screen talent criteria set at the right level?

We do not believe that the off-screen talent criteria is currently working.

At a glance the latest results look very positive. The majority of nations and regions have hit 95-97% of their targets in the three categories set out in the definition of a ‘regional production’ - where the production base is, where the bulk of the budget is spent and where the crew have come from. However in order for the nation or region to meet the requirements and count towards the overall percentage they are only required to use 50% of locally sourced off-screen talent - but there is no definition as to what grade those crew members may be and does not specify the types or roles of production talent being counted within this. There is an assumption that these automatically include directors and producers, but our members experience suggests they are not.

In the case of directors, our examination of the employment of directors in Scotland, for example, has highlighted a significant lack of employment of locally based directing talent:

An analysis of the Creative Scotland list of television drama productions made in Scotland during 2015-17 found there were 30 television drama productions filmed in Scotland over the three year period, including ongoing series such as *River City* and *Outlander*. Of the 121 directors used only 26 were Scottish or Scottish based; 13 of whom were female, and only 4 of the females were Scottish.

In addition, having done our own analysis of the list of network productions made in Scotland in 2016-17, from the 'Made Outside London Programme Titles' register:

- Only 1 out of 3 factual and factual entertainment productions made out of BBC Scotland were directed by Scottish talent. This is backed up by our anecdotal research.
- Only 1 out of 6 of the productions commissioned by BBC Scotland drama were made by a Scottish based director.

It is unclear who makes up the 50% and gives no indication as to whether their input into the process of making the programmes is significant in a creative sense.

It is our members' experience that the more senior roles and HOD roles are not being filled by local talent. As those with experience in the region are not getting the Network opportunities, it leaves a much more junior and less experienced local talent base, who are then not getting the opportunities to further develop their careers to Network level. Our members tell us there have been limited pathways to progress in directing in the nations and regions.

16. How easy or difficult is it for programme makers to fulfil the current criterion?

Our members report their experiences of being told that there is not the local talent. As an experienced multi-camera director who relocated to London from Manchester in the late 1980's in order to pursue work explains:

"Almost 30 years since I moved to London, I find myself as one of the UK's most experienced multi-camera directors and regularly get asked to go back to Salford or Glasgow to direct network TV shows. I find it utterly frustrating that several years since the studios at Dock 10 and Pacific Quay opened, producers still claim that there are not suitably skilled directors and crew to make their network shows. This clearly demonstrates that not enough time and effort has gone into training and supporting local people to fulfil these roles. No wonder there is no effort, there are no incentives for independent production companies to do this. Everyone from commissioning editors down colluded in keeping the situation as it is. Shows are commissioned to be made in the nations and regions, but most of the senior team are simply brought up from London, including directors, designers, lighting directors, and often heads of department like camera and sound supervisors, floor managers, vision mixers, and script supervisors. This completely undermines the people who are living locally and trying to build careers. "

We do not believe there is a lack of available talent, but instead a lack of willingness to use the local talent and to develop their skills and experience in order to compete with the London-based talent, which is more often favoured.

These are just some examples of Scottish directing talent being over-looked for work, see the evidence from directors at the end of this document for further examples:

"I spent ten years as a Producer/Director (PD) in Scotland and more recently the last three years as a Series Producer (SP). The problem is one that crosses all the roles. As you pointed out Assistant Producers (AP's) cannot get network experience, therefore cannot get network PD work and as an SP I can now in the main only gain roles on regional output.

I think the fears are correct that PDs and SPs will continue to be shipped up for network programming while those local remain working on the regional output. Nothing wrong with regional programming but the key issue is local talent never get to grow our skillset, work on bigger budgets, larger scale programming with mainstream on screen talent, etc. Indies are under increasing pressure, alongside the BBC to only take production the 'named pool'."

17. Is there a representative spread of nations' and regions' talent at all levels available to hire? Are there certain roles where it is not possible to fill roles from the nations and regions alone? If yes, which roles and what impact does this have on production budgets?

It is our belief that all roles, at all levels are for hire and can be quite easily filled by locally-based regional talent. What is needed is a willingness to use the local talent and to invest in developing their skills and experience.

Directors UK membership consists of directors working across the country and we have regional representatives on the Board from Scotland, Wales, the North West and the South West.

Our Scottish based members have highlighted their experience of the differences and impacts on productions for local directors compared to out of region directing talent:

"I am a director based In Edinburgh and have been directing for over 15 years, involved in feature films and TV drama. Along the way I have picked up a few award and nominations including a BAFTA. Despite this I have only be employed twice in that time within Scotland on 'River City' and 'Shetland' - this means that I have lived on the road and travelled for work for the vast majority of my career, and to the detriment of my family and personal life... Working in London (where a lot of the work is) we are constantly asked to subsidise the productions by paying our own travel and accommodation but when directors are working in Scotland this is not the case for them - this seems grossly unfair and prejudicial - my expenses on a job in London run to about £450.00 per week... that's a huge loss of income."

"Often these UFLs (Up From Londons) are visibly treated better, indulged with longer edits, better conditions, more expensive cameramen because everyone wants to keep happy the goose that laid the golden egg and on whom the work seems to depend. For the others who are actually based here and committed to working here, forget it. You'll do it with one hand tied behind your back, on reduced support, less money, and an exec who will no doubt be insecure and will not want to upset the commissioner. "

18. Do broadcasters give producers the flexibility to employ the staff they want regardless of location?

Our members tell us that this is not always the case.

Furthermore, the examples of stakeholder responses as outlined in the Call for Evidence document (4.14-4.16, page 16), *"broadcasters can be prescriptive about key London-based talent they want employed on a production and questioned whether production companies would be able to meet both a higher talent level and the requirements of the broadcasters"*

again indicates the high reliance on London-based talent and the lack of confidence in local talent.

Broadcasters and commissioners across all PSBs need to be encouraged and allowed to take more risks. They need to be encouraged to stop playing safe and commissioning from the same companies and using the same directors and talent. They need to be able to commission fresh new talent, take risks on the unknown and try new things. Not everyone wants safe and secure. Viewers – especially younger viewers - want edgy, exciting, fresh, new experimental, diverse programmes. Programmes that reflect the changing face of Britain.

19. Which roles, if any, are most often prescribed by the broadcaster? Does this vary by genre?

The director is often a role that is prescribed by the broadcaster or commissioner. It is regularly the experience of our members who live and work in the nations and regions, in particular among Scottish directors, that many production companies are being told to bring in London-based directors to direct shows being commissioned and made in the nations and regions for the main network channels. Local talent with the equivalent or relevant experience are being over-looked.

It is also our belief that even when a Commissioning Executive may be open to the idea of using an unfamiliar director they don't get offered the option due to the reluctance of the regional Production Executives to expose themselves by risking less known talent.

Who does the responsibility for employing regionally based directors lie with? The broadcasters/commissioning editors, or the indie production company - or both?

Insight from our members suggests that this is the same across all genres. As an example, from our research we have outlined below the issues facing Scottish Directors in each genre:

FACTUAL DIRECTORS

The issue - London directors are leapfrogging Scottish directors and securing jobs which could otherwise be done by local talent. Two out of three Network factual programmes made in Scotland are being directed by non-Scottish directors.

Reason - The Executives based in London do not know the Scottish directors and even if they do they are likely to be considered remote and second rate by virtue of their location. The local directors who have been busy working on opt out productions are often working with a weak premise and a poor budget which only results in a sub-standard offering. This reinforces the commissioners' opinion. Also part of the problem is the lack of progression into Series Producing and Exec-ing, which would then flow down to local talent being used in other roles. There is a log-jam which is preventing strong indigenous Executive talent to emerge and a reliance on bringing up Series Producers and Executive talent for short periods from London.

Remedy - Commissioning Editors currently do regular 'Meet the Commissioners' talks for organisations such as Directors UK and WFTV and Pact - but in London. They need to make a commitment to do the same for the nations and regions. Small groups should then have an opportunity to meet the commissioner directly. This would allow the commissioner to put a face to the name and open the door for follow up by the director. We also need to identify where the skills gaps are in the Scottish factual directors and run mid-career training, mentoring and shadowing opportunities to upskill those directors who show potential. The new BBC Scotland channel could potentially offer 'lower risk' opportunities to build crucial experience but only if the Executives are skilled enough and willing to develop talent.

MULTI CAMERA DIRECTORS

The Issue - Experienced multi-camera Scottish-based directors are being over looked when network programmes and high-end series are being made in Scotland. There are also very few younger multi-camera directors coming up through the ranks as no investment or opportunity has been on offer to train them up. This means Scottish directors keen to work in multi-camera have been forced to go elsewhere for work causing a talent drain.

Reason - The Scottish directors are not known to the Network and too much is at stake to go with an unknown name. The scale of Outside Broadcasts may also means they are less likely to want to take a risk, but that has created a log-jam.

Remedy - There should be a true commitment to providing opportunities for existing talent and in creating training opportunities for less experienced directors to be paired up with an experienced Network director and where appropriate a chance to direct at least one of the programmes within a series.

DRAMA DIRECTORS

The Issue - There is little or no opportunity to progress in drama in Scotland. *River City* has now opened itself to opportunities for new directors, especially from underrepresented groups to slowly come through, but where do they go next? Out of the six dramas commissioned in 2017 only one was directed by a Scottish based director. This chimes with our findings that Scottish drama directors seldom work within Scotland, even the most successful ones. There are successful Scottish directors but there seems to be no will or commitment to use them, which is entirely at odds with the emphasis on the importance of projecting a cultural voice from within.

Reason - Drama has bigger budgets so is a greater risk. As London became the epicentre for commissioning, local drama departments were run down and the likes of BBC Scotland have not invested in drama training and had no long term returning series that would allow directors to push through onto the Network. No investment in drama Producers or Executives has meant that there has been little or no work. Things are changing slowly with more high-end commissions coming through, but they have been too high-end for them to take a risk on a less well known director.

It's crucial that fledgling drama directors have an opportunity to explore their craft beyond the genre of soap which is why making short films is so important. The Scottish Film Talent Network, funded by the BFI offer funding opportunities to do just that. However rather than these films being considered an opportunity to develop a calling card to develop a professional career, short films have been seen as a cottage industry. In fact directors who have been working within television are often dismissed as commercial and of little value when selecting projects.

Remedy - Until there is a returning series in Scotland the situation will continue. The new Scottish channel may present opportunities but there needs to be a commitment to Mid-career training, not just more entry level training as this will not make a difference if there isn't a pathway to follow. The formation of the new Screen Unit at Creative Scotland, which will have a substantial pot of public money to entice specifically high- end TV productions, Independent companies and broadcasters to shoot in Scotland presents an opportunity – they should be required to ensure that 'crewing' is not selective, and that directors, experienced and inexperienced, get a fair crack at the whip. Regulation/legislation may be the only way to right the imbalance.

20. Does this criterion currently create any perverse incentives?

It usually means the same small group of directors are consistently employed by the same small number of producers

21. We welcome any evidence to suggest whether the distribution of off-screen talent and the range of skills available has changed since this level was set in 2004.

Not qualified to answer.

22. Are the three criteria used to define a regional production for the purposes of the quotas the correct ones or are there other factors that should now be included instead/ as well?

We believe that other factors should also be used. There should be a requirement for there to be monitoring and reporting of the specific roles being counted within the 50% quota for regional productions. The current system gives no indication as to who is being counted as part of this off-screen talent and whether their input into the process of making the programmes is significant in a creative sense.

We also believe there should be some mandate that requires productions to employ key off-screen talent from the specific region that they are based and shooting in, the talent is there and should be employed and utilised.

23. How well do the criteria collectively contribute towards the sustainability of the production sector outside of the M25?

As outlined above we do not feel the current criteria for assessing regional production is contributing to the sustainability of the production sector outside of the M25. Although productions are being commissioned and produced outside the M25, many of these are actually being made by the same people who work within the M25 and the lack of transparency in all three of the current criteria is masking that.

24. Are there any unintended consequences of the criteria or guidance more widely that undermine the sustainability of the sector beyond the M25?

The strategy of pushing productions out to the nations and regions is well intended, not least because the lower overheads can enable limited budgets to go further, however commitment to training and investment in skills within those nations and regions have not followed.

That means the commissioners more often than not staff their key creative roles with talent coming from outside the nation or region. While this has had a damaging effect long term on the talent base in those areas it has also had a significant effect on the talent that is based in London as directors and producers are being forced to leave their nation or region in order to secure work elsewhere.

So many freelance directors, producers, camera operators, editors and many more creative grades now have to leave their home in London and spend long period of time away in the nations and regions. It is crippling to home life as well as having a financial impact.

It is therefore vitally important to understand what actions are being taken to ensure productions are in a position to use local talent. Unless there is real investment in the

development of regional directing and other production talent, there just won't be any local talent to make programmes for the nations and regions.

If the Broadcasters and production companies want to truly represent voices across the nation, and they believe there isn't a talent base in the nations and regions, they should be putting in measures to train talent and create career pathways to develop directors and production teams in these bases.

25. Are the criteria too narrow? For example, are there cases of nations' and regions' productions that fail ultimately to qualify towards the regional production quota?

Not qualified to answer

26. Is the criteria-based approach the best for regulation in this area, or are other models that might work better?

A system which operates a points based system for key-production talent may be worth considering as a way of ensuring key local talent is prioritised. Incentives for production companies using locally-based talent may also be an effective mechanism.

Other suggestions include:

- Financial penalties imposed on broadcasters for commissioning shows in nations and regions, which continue to simply bring senior production team, directors and crew from London. Coupled with financial penalties, financial incentives to production companies to help train local talent.
- Companies, who bring London based teams for a new series / first commission, should be required to have an action plan showing how they will offer training, shadowing and mentoring opportunities during that production to help train and support local talent to take over some of these roles on subsequent series.
- Transparency in recruitment - very few jobs for directors are ever advertised, it is all word of mouth. This means directors in nations and regions very rarely know about job opportunities. If broadcasters simply insisted that all nations and regions jobs were advertised, at least directors could apply and get an opportunity to meet potential employers in an interview situation where they can try and compete openly and fairly for work.
- Finally we need to break the risk-adverse cycle where commissioning editors and executives just continuously opt for the safest option, of using people they know.

27. In your experience how big a role does London play in nations' and regions' productions and in what way?

Our members in the nations and regions have expressed their concern over the London-centric focus of commissioning and production. They feel that the business is London based, London controlled and London staffed with production in the nations and regions being led from London.

It is our members' experience that many of the issues affecting representation, both on and off screen in the nations and regions stems from the commissioning process. Structural changes in the commissioning process over time meant that local Regional Executives lost their ability to commission directly. In order to secure a network commission they had to pitch to London based Commissioning Executives, which often resulted in not using local talent because they were less known outside the regions.

Attempts to place Commissioning Executives within the regions have not always improved this as often they are brought in from out of region. To be truly effective it needs locally based Commissioning Executives who live and work in the region and who know their audiences and talent base.

Example of the experience of a Directors UK member now based in Scotland:

"I learned that BBC Specialist Factual in Glasgow held an invitation only event in London in the last few weeks for selected London based PDs to attract them to work in Scotland. They had the opportunity to meet Execs and the department showed them a showreel to attract them to work in Scotland. I was furious when I found out. Why don't they do this for local talent? BBC specialist Factual have not made any efforts to reach out to local talent - instead they host an event in London at great expense. This is blatant southern bias by a department in Scotland to London based talent. "

"This instance is in addition to another one I have also experienced this year where a Glasgow based indie was given a list of London based directors by the commissioning editor - it seemed the one off documentary commission was dependent on their choice of London director rather than considering talent in Scotland. As I understand it That was never even on the table for discussion."

"I have made films for BBC Network for over 20 years. When I was based in London opportunity was plentiful within the corporation. I was able to move from genre to genre and had direct access to the commissioners. I took several years off to have my children and moved to Scotland. Since then my prospects have completely changed. Despite being an award winning documentary director I was advised that the only opportunities within BBC Scotland were likely to be directing items on the Culture Show. Meanwhile, I am regularly called by peers based in London asking me if I'm going for the job they have just been contacted about by BBC Scotland. When I follow up with BBC Scotland the Exec doesn't even bother to reply! I see no strategy in place to encourage progression for directors and none to encourage underrepresented groups. All I see are some nervous execs running around trying to find a director that will please the Gods in London. There seems to be no directive or encouragement from the management within BBC Scotland to do anything other than that."

28. What benefits/disbenefits do you consider 'Lift and Shift' production brings to the nations and regions? We would welcome case studies/examples of 'Lift and Shift' productions.

We are concerned that the practice of 'Lift and Shift', whilst bringing production into the regions, is not helping to generate a new indigenous industry and production base. Our members tell us that it is creating a false picture where local talent at lower grades are being used but not developed to take on the higher level roles. Local senior level production talent are also not benefitting from the introduction of an established series into a region as the HOD talent, such as directors, are often brought with the show.

29. Does 'Lift and Shift' help or hinder the sustainability of production in the locality of a production and in the nations and regions more widely?

Indigenous independent production companies require a cash flow in order to create a sustainable business model and invest in their staff. That means a long-term commitment to spend – in order to win commissions they must be able to invest in development, but to do that they need cash reserves. One way to build those cash reserves is to have a business model that allows them to more confidently predict income from commissions. This requires commissioners across the channels to have the confidence to commit to commissions from the

nations and regions. In our members' experience that confidence only happens if the talent base and leadership are believed to be of Network standard, which requires meaningful and long-term investment in them.

If 'Lift and Shift' is to continue, then these productions and companies should be required to put in measures to train talent and create career pathways to develop directors and production teams in these bases.

30. Are there different parts of the production process which are more likely to happen in/out of London?

Evidence suggests a lot of editing of shows filmed outside London still happens in London. To make matters worse they often expect out of London editors and edit directors to base themselves in London for an edit, with no compensation for travel and accommodation. With advances in technology, it has never been easier to edit outside London and allow London based Commissioning Executives to view edited shows on-line in order to give editorial notes and sign off.

31. We would be interested in receiving evidence or case studies from stakeholders which could develop our understanding of the contribution that regional productions currently make to representation and portrayal of the nations and regions in order to gain a sense of the scale of this consequential benefit.

Ensuring nations and regions representation both in front of and behind camera, and to serve and represent audiences across the entire UK, can only be truly achieved if the people making the programmes live and work in the regions themselves. Bringing directors from London to work on shows in the nations and regions is not the solution. It does not offer the rich tapestry that audiences want - it simply offers the same perspective just made in a different location and does nothing to increase the reassertion on screen of diverse talent and audiences in the UK.

32. Does the process by which productions are allocated to a nation or macro-region work well in practice, or are there any other approaches you think we should consider instead? E.g. allocating proportions of one title to the different areas in which it was made.

Not qualified to respond.

33. Where a production has met the three criteria in different nations/ macro-regions the allocation defaults to the substantive base. Is this the right approach or does it deliver unintended consequences?

It is our opinion that this would only be appropriate if the productions were obligated to employ local talent on nations/regionally based productions, as currently the substantive base only requires them to employ senior management staff from the nation or region.

34. Is there anything else we need to take into consideration here? E.g. are the current nations and macro-regions the right areas to use for allocations?

Not qualified to respond.

35. Are the on-screen criteria used to judge regionality appropriate, or are there other factors that should now be included instead/ as well?

There are not enough regional accents on screen. We need to be more inclusive, encourage and embrace the diversity of on screen talent that we have in the nations and regions.

36. Are the three criteria used to determine whether a regional programme was made in the area for which the service is provided appropriate, or are there other factors that should now be included instead/ as well?

The three criteria are not enough. A fourth criteria should be added to indicate where the creative heart of the production is generated from i.e. where the director/writer/ producer is based. Ideally 75% of directors/writers/producers should be based in the nation or region to ensure the creative leads on a production are from the local area.

As with the criteria for regional productions, it would be of benefit if the programmes made to serve a specific region were pre-dominantly made by production companies and talent based in that region. If a production states that it is a regional programme then it should be regionally based and not from a shell company based on the M25 and it should give employment to and be crewed by regionally based talent both on and off the screen.

37. Are there any other aspects of the regional programming section of the guidance which require more detailed review?

Not Applicable

38. What is useful about the current 'Made outside London programme titles register' and why?

It is useful to have a publicly available list of productions, which are allocated as being made outside London. However, it has highlighted that many of the companies and productions are still London led.

39. Are there ways in which the Register could be improved? If yes, how?

Yes, by making sure that the companies are based in the regions; that they have legitimate offices and studios based in the regions; and that the majority of people employed all live in the regions.

40. Is there additional information which could be included in the Register to aid transparency?

Proof of legitimacy - that the companies are based in a region and that their key employees/production talent also live in the same regions. It would be helpful to show on the register which key talent is being included and where they are based.

41. Are there any other ways in which we could improve the transparency of our reporting?

By requiring productions to monitor and report on where key HODs and talent are based and to report this in the Register.

42. Are there other issues stemming from the guidance that are not addressed in this Call for Evidence? If yes, please set out what they are.

Training, career development and investment in production talent would be an important area to explore when assessing the commitment of companies to regional production and programmes, as this key to building successful and sustainable production bases in the nations and regions. There is a serious lack of skills investment in the nation and regions and a notable lack of succession planning, so that when an experienced local crew or production talent is no longer available or working there is a no one being brought up and trained to fulfil the role. This is an unsustainable model for developing production centres in the nations and regions.

SUPPORTING EVIDENCE FROM DIRECTORS UK MEMBERS GIVING THEIR EXPERIENCES WORKING IN THE NATIONS AND REGIONS.

(This evidence has been made anonymous in order to protect the individuals who are all currently working directors)

Evidence from Scottish based Directors:

Director A

The whole experience of working within BBC Scotland Factual was completely mentally debilitating. The power plays are unbelievable and the lack of opportunities ultimately arise through unconscious bias. The people who run the department will only allow opportunity for those they deem to be familiar cohorts. Overwhelmingly English, all white, mostly male, generally privately educated and of course people they go to the pub with. During 8 years there I worked overwhelmingly with this type. I never worked with any BAME directors and only a handful of women.

I can honestly only deduce that the sort of person I am, Scottish, gay, young(ish), outspoken and educated in a state school in Ayr, hampered any chance I had of any sort of progress.

Director B

Often these UFLs (Up From Londons) are visibly treated better, indulged with longer edits, better conditions, more expensive cameramen because everyone wants to keep happy the goose that laid the golden egg and whom the work seems to depend. For the others who are actually based here and committed to working here, forget it. You'll do it with one hand tied behind your back, on reduced support, less money, and an exec who will no doubt be insecure and will not want to upset the commissioner.

Execs with KPIs to sell ideas/grow business will always take whatever the commissioner says and will never push for a local person who might not be known. Why should they? It's a self-interested industry sadly and this isn't something that's in their interests. They are hopelessly disinterested. Even if they weren't disinterested, they'd be powerless. No wonder there is such a poor working atmosphere there when for year after year, stretching into decades, this has been a huge issue for locally based directors trying to build a career and it has never been addressed because "growth" has been much more important than building something sustainable.

Director C

I am a director based In Edinburgh and have been directing for over 15 years, involved in feature films and TV drama. Along the way I have picked up a few award and nominations including a

BAFTA. Despite this I have only be employed twice in that time within Scotland on 'River City' and 'Shetland' - this means that I have lived on the road and travelled for work for the vast majority of my career, and to the detriment of my family and personal life...

Working in London (where a lot of the work is) we are constantly asked to subsidise the productions by paying our own travel and accommodation but when directors are working in Scotland this is not the case for them - this seems grossly unfair and prejudicial - my expenses on a job in London run to about £450.00 per week... that's a huge loss of income.

It is not just the BBC that has this problem. We currently have *Outlander* filming in Scotland, and it should be seen as a natural stepping stone for experienced high end drama directors but the door seems very firmly closed, with no attempt at shadowing, mentoring or even work as 2nd Unit as a bridge. So the problem is widespread and not just contained to the BBC.

There is also a major Cultural issue at play in Scotland, where we have a dominant voice located primarily in the West of Scotland and Glasgow in particular which tends to operate within a very small net - which can be hard to penetrate from the outside. This dominant voice is to the detriment of the many other parts, regions and areas that are never represented on screen at all. The usual response for this is financial, again I believe this shouldn't be a hurdle to representing a broad and varied culture that obviously exists with Scotland - after all it is a country not just a region.

Director D

I am a Scottish based director and this is my experience of the system up here. I haven't been offered a job in Scotland (except with commercials) since 2002. Since then (and indeed before) my work has won national BAFTA's. International Emmys and RTS Awards. So if I don't get offered work what chance has any fledging talent got?

At the present time, we're being dispensed crumbs from the master's table dictated by people with no care or understanding of what we represent as a nation or a culture. It's fair to say, much of what has been made in Scotland, in the last 15 years, I'd have turned down as being sub-standard but, again, that's because there's no firm policy on originating new material reflecting contemporary life in Scotland. Indeed, in several cases, projects are moved north simply to top up any funding shortfalls in the south. Thus they come with a director from elsewhere already attached – not their fault. In any case, there's a difference between thinking someone's right for the job (perfectly acceptable) and 'there's nobody up there capable of doing it' (lazy and unacceptable).

Director E

I spent ten years as a Producer/Director (PD) in Scotland and more recently the last three years as a Series Producer (SP). The problem is one that crosses all the roles. As you pointed out Assistant Producers (AP's) cannot get network experience, therefore cannot get network PD work and as an SP I can now in the main only gain roles on regional output.

I think the fears are correct that PDs and SPs will continue to be shipped up for network programming while those local remain working on the regional output. Nothing wrong with regional programming but the key issue is local talent never get to grow our skillset, work on bigger budgets, larger scale programming with mainstream on screen talent, etc. Indies are under increasing pressure, alongside the BBC to only take production the 'named pool'.

Director F

It is a shameful situation that is being whitewashed by the broadcasters. Directors and producers choosing to live and work in Scotland are being ghetto-ised, forced to accept the crumbs from the table and be thankful for it while directors and producers are brought in from down south. It is a position the broadcasters seem to be comfortable with.

I have worked in drama for 21 years across all genres including multi camera, returning series, serials, 3-parters and single films. I have directed several BAFTA and RTS winning shows and won several Best Film Awards around the world for my films. I could be seen as a successful director.

I have been offered one job in Scotland in that time. All my work is in England or elsewhere in the world. The BBC says it is working with Scottish crews and Ofcom reports confirm above average employment for 'Scottish crews'. What they fail to tell you is that their claim is selective. Directors or producers are not taken into account when talking about 'crews', they somehow slip through the net. How many directors or producers in drama or docs, who live in Scotland, have been employed in Scotland in the last three years? A very very small percentage. The assumption has become the norm - that by saying 'Scottish crews' you are automatically including directors and producers.

Experience is obviously not the problem, although that is a tired excuse that is rolled out often. And that may well be the case when talking about young and inexperienced directors, but where are the opportunities and career path for these directors? And when you look at opportunities for female or BAME directors the situation is ten times worse. It is non-existent. It is a self-perpetuating problem. So a lot of directors and producers go south for work.

Director G

It's not just directors - last year a production employed a London-based SP who was flown up and down more or less every week for over a year. That's a large amount of money spent on flights and accommodation - which I believe were paid for.

If you are making stuff for the new Scottish channel only it's going to be harder to get a good reel because the budgets are so tight. You could find yourself ghetto-ised...

Deliberate inertia. Bear in mind: so many APs in the BBC have been kept there and stymied because they are useful and cheap at that level. There is a very clear "business need" for APs - if you promote them all you clear out the pool with no succession and then have to pay them more. This is a deliberate and conscious policy - where 2 or 3 employers decide who you are and keep you there. Stories are everywhere on this. I encountered something similar personally when talking about multi-camera training, I was told we have enough - there is no business need for us to train more.

Where is the mentoring? Where is the ecosystem to progress / the space to fail - safe in the knowledge that your Exec has the ability to help you if you get stuck, or knows someone who can. How can they face and balance those risks? How can they attract the best talent? And how can they ensure that if Ofcom investigates they wouldn't find a huge box ticking exercise that grossly misrepresents the extent of production work carried out in the regions/ nations. And the cost of bringing people up.

Director H

One of the continuing problems that BBC Scotland (particularly factual) output has is its executive production and policing of content and storytelling. While many programmes made in-house or by independents are of the highest story telling standards, the majority is not. It's this substandard content and story telling that is continually referred to when London commissioners insist on their

'golden names'. Maybe an executive 'Storyteller' could be put in place to oversee the story telling skills of all the output?

When a 'phone around' is in progress looking to see what director is available and what their credentials are, the approach is one that is very different to using the BBC Scotland 'Talent Pool' where the 'CV' is all important. I suggest that the talent pool refers requests for directors to a 'Consultant Director?' Someone who knows and fully understands the nuances, quirks and intricacies of directing and storytelling, and can liaise with Commissioning Editors and Executive Producers everywhere and on every level, using their language and terminology – this should go some way to providing a level playing field and giving all Directors a chance at finding appropriate projects.

A new way of thinking about directing and storytelling is required to even up the opportunities throughout the industry and with one or two (even part time) appointments as 'Story Teller and/or 'Consultant Director' would go a very long way in enhancing the careers and confidence of our Directors in Scotland.

Director J

I have made films for BBC Network for over 20 years. When I was based in London opportunity was plentiful within the corporation. I was able to move from genre to genre and had direct access to the commissioners. I took several years off to have my children and moved to Scotland. Since then my prospects have completely changed. Despite being an award winning documentary director I was advised that the only opportunities within BBC Scotland were likely to be directing items on the Culture Show. Meanwhile, I am regularly called by peers based in London asking me if I'm going for the job they have just been contacted about by BBC Scotland. When I follow up with BBC Scotland the Exec doesn't even bother to reply!

I see no strategy in place to encourage progression for directors and none to encourage underrepresented groups. All I see are some nervous execs running around trying to find a director that will please the Gods in London. There seems to be no directive or encouragement from the management within BBC Scotland to do anything other than that.

There has been lots of excitement about the number of dramas BBC Scotland has been involved in creating recently but I not aware that any of them were directed by Scottish directors and whilst I can understand that need to build a good reputation in order to ensure future business, how is this resurgence in drama actually benefitting and more importantly reflecting the creative voices in Scotland?

Director K

I am an experienced Producer/Series Producer based in Scotland but for the last few years I've been concentrating on developing my skills as a multi-camera Director. The first thing to say is that I understand why Producers and production companies and Commissioners want to use tried and tested Directors on their shows. There is no room to fail as budgets are tight and slots are minimal. The second thing to say is that I'm not looking for a free pass. I'm not looking to be hired just because I'm local. I also expect that I will have to do the leg work and speak to production companies myself. I've started this – but recognise I need to do more.

I have had a few conversations with a production company who have been encouraging. They make quite a few shows out of Pacific Quay and, since I had some contacts there, it felt like a good place to start. What I've said to them is that I might be able to organise an experienced and safe pair of hands to look after the first couple of episodes of a series. I'd be in the chair – but someone we all trust would act as a guarantee, as it were. Nothing so far has come from my chats with them but I will continue to stay in touch in the hope that we can make something happen.

I find myself in a chicken and egg situation where these studio shows are the kinds of shows multi-camera Directors need. By the time they are booked into a studio here – a Director is already attached. They are long running, network shows which get your name out there and your studio hours up. The new Scottish channel might help but the worry I have, is that working on (often) low budget local content will still not be enough to convince producers to hire me for expensive network shows.

The mentoring idea, seems to me to be an ideal solution – but what's the incentive for production companies to bother? Is it enough that they'd save on flights and accommodation? I don't think so. I reckon we need a buy in from the Commissioners, a commitment from the broadcasters to build a stronger production base outside London. If they encourage this kind of local skills development and offer some kind of incentive – then production companies will be more inclined to buy in to it.

Director L (Multi-Camera Director based in Manchester)

The expansion and development of television production and creative media in the Northwest can only be a good thing. MediaCityUK is a very positive, exciting, and vibrant place. But 6 years on, all my studio work comes from the locally based companies and production teams I was already working with prior to its opening. I haven't picked up any new work from the extra programmes that have since come to the studios here.

It's not as if I'm unknown and inexperienced. I've been a freelance multi-camera director for 17 years, have worked across a wide range of studio and outside broadcast programmes, and directed high profile and complex music shows and prestigious events. I'm one of the most constantly present and known directors in Dock10 studios, (I worked in their studios over 120 days last year), and know of numerous occasions the studio management have highly recommended me to production teams thinking of bringing their show to the studios, but have never received any contact or even a sniff of work. Out of all programmes made at Dock10 by "visiting" production companies, 100% have used London or southern-based multi-camera directors.

There is no grievance with any London directors for being offered and accepting the work. Being realistic and fully appreciating that certain high profile shows will always demand the security and specialist experience of people already established in that field, and who are well known, or have an existing relationship with the productions, but there must surely be scope for many shows to try new and locally based directors and crew? Or the opportunity for mentoring and introducing new creative talent to them as a planned transition - a London director they know sharing a series with someone new, them being there for a time in parallel, to oversee and smooth the handover.

It's often a similar story with crews, with London productions and directors automatically bringing up all (or a very high proportion) of their usual teams - cameras, sound, lighting, jib-ops, FMs, etc. This is understandable in the common climate of risk aversion, needing to work with people of known ability to guarantee the result required, but a local director would have confidence in and know which local crew have the skills and experience necessary, so could develop and promote the local pool.

Evidence from Steve Smith

Freelance Multi-Camera Director based in Wiltshire Chair, Directors UK

In the autumn of 1983, aged 22, I stuffed all my belongings into the back of my VW Polo and headed up the M1 from my home in the South East to start a new 6 month contract at the BBC in Manchester. I had worked in the TV industry since the age of 18, first as a film editor before

becoming an assistant producer on a new Channel 4 series. This was the beginning of my career as a director.

In the mid-eighties the BBC in Manchester at Oxford Road, was a vibrant network production centre producing a wide range of local, regional and network television and radio shows. In the network TV department we made programmes for a wide range of genres including children's, youth, music, entertainment, current affairs, travel and sport. In radio they produced shows for radio 1,2,3 and had a big drama and current affairs department for radio 4.

It was brilliant place to work and as someone new joining the industry it was the perfect training ground. I thrived and my career blossomed quickly progressing from an assistant producer, making short 3 minute films for magazine shows, to a studio director directing live 3-hour Saturday morning children's shows for BBC1.

There was always a turnover of staff, new people joined the BBC, and more experienced people eventually moved to London to go and work on even bigger, more high profile shows. This always led to opportunities for younger people to be promoted and given new opportunities - all under the mentorship and supervision of experienced producers and executive who were willing to train and nurture new talent.

The BBC wasn't unusual, just down the road was Granada Television where the same opportunities existed. This model was replicated across the country at all the big regional and national centres.

Then suddenly in the late eighties things changed. New DG John Birt reorganised the BBC and introduced "producers choice" as the independent production sector started blossoming. At Oxford Road, many of the network shows were cancelled or moved to London. The children's department was closed, and the work for a studio director simply started drying up. In the end, I felt I had no choice but to relocate to where the work was, which meant moving to London. It was extremely disruptive as I had made Manchester my home, but in the end I sold my house, said goodbye to friends and moved back down south.

When I worked in Manchester, there was really vibrant mix of people and an enormous skills base of talented production staff and crews - there were people with experience and expertise in all areas of productions. Once the work dried up, the skills moved away and I think it has taken the North West a long time to recover and encourage people with the skills back.

Almost 30 years since I moved to London, I find myself as one of the UK most experienced multi-camera directors and regularly get asked to go back to the Salford or Glasgow to direct network TV shows. I find it utterly frustrating that several years since the studios at Dock 10 and Pacific Quay opened, producers still claim that there are not suitably skilled directors and crew to make their network shows. This clearly demonstrates that not enough time and effort has gone into training and supporting local people to fulfil these roles. No wonder there is no effort, there are no incentives for independent production companies to do this. Everyone from commissioning editors down colluded in keeping the situation as it is. Shows are commissioned to be made in the nations and regions, but most of the senior team are simply brought up from London, including directors, designers, lighting directors, and often heads of department like camera and sound supervisors, floor managers, vision mixers, and script supervisors. This completely undermines the people who are living locally and trying to build careers.

These are some examples of shows I've worked on in Glasgow & Salford.

The National Lottery Win Your Wish List (2014 Pacific Quay Glasgow)

This was a Saturday night prime-time lottery game-show for BBC1. It was made by Victory Television, who set up a Glasgow production office to make the series. Whilst many of the

production team were local people based in Scotland, there were still many senior people from London.

The four executive producers, were all London based, I was asked to direct the series, and our camera supervisor (who was also a jib operator) was also London based. There seems to be a shortage of experience, specialist camera operators in Glasgow so we had no choice but to bring up a jib operator from London. All the lighting, design and art department were also London based.

This series was a formatted game-show and it would have been an ideal opportunity to allow local based crew and a local director to shadow in the hope that they would have been able to take over for series two. In the end the series was re-commissioned and whilst I was unavailable another London based director took my place. It was a lost opportunity to train local people and increase the skills base. But there is no incentive for a broadcaster or a production company to do so.

Edinburgh Nights (August 2015/2016)

This was a series of live music and entertainment shows from the Edinburgh Festival produced by BBC Arts in Scotland for BBC Two. Whilst most of the production team were Glasgow based BBC staff, it was felt there wasn't a local director with sufficient experience of directing a live music entertainment series. I was contracted to do two series, traveling up from London on a weekly basis for the 4-part series.

Again we also hired London based set designer, lighting-director, camera supervisor, vision-mixer and script supervisor as we were told there were no people available in Scotland during the festival period with sufficient experience.

Once again this series could have been an ideal training opportunity to train local people to take over for future series, but there is no funding, incentive or interest in doing so.

Jane McDonald & Friends (December 2017)

This six-part music entertainment series produced by Elephant House Productions for Channel 5 was made out of Dock 10 studios in Salford. Starring Jane McDonald the production team made the decision that the show would be produced in the North West to showcase Jane as a northern entertainer. Most of Jane's band are based in the north and we wanted a northern audience.

The entire production was pretty much London based and moved to Salford for the production. As director I was determined to hire as many local people as possible on the crew. I felt this was extremely important as Chair of Directors UK, to give a leading example. We also simply didn't have the budget to pay for crew from London to travel and stay in hotels.

Despite this, we still had London based designer, art director, camera supervisor and jib operator, costume designer and make-up supervisor. Our script supervisor, vision mixer, floor manager, AFM & stage manager were all local. I had been told that the rest of the camera crew were all local, but when I met them on the first day of studio, they were in fact mostly from the south, who had chosen to travel to Salford, accept a lower local daily rate and find their own digs. This is because it's still hard to get enough Salford based crew with multi-camera studio experience. I feel over recent years there has been a missed opportunity to train and support people locally, and even when a production like Jane & Friends wants to hire locally it isn't always possible. I also understand why other directors prefer to work with people they know and trust rather than people they have not worked with before. This industry is all about personal working relationships and building trust and I would never criticise someone for choosing to work with a trusted team.

One final thing we have to recognise - whilst we need to be doing more to train and support directors who want to live and work in the nations and regions, we must also understand that

working as a freelance director is a much less secure career. Freelance multi-camera directors have seen their role eroded over recent years, working far fewer days on each production, particularly when it comes to pre-production and post-production. As a result many feel their jobs are not as secure as they used to be, so I can understand why so many London based directors are so keen to hold on to all the work they can - even if it requires working away from home.

EXAMPLES OF STUDIO-BASED PRODUCTIONS MADE IN THE NATIONS AND REGIONS USING OUT OF AREA DIRECTORS

Examples of programmes made in Salford's Dock 10 studios - all directed with London-based directors:

The Voice
All Together Now
Naked Attraction
£100K Drop
8 out of 10 Cats does Countdown
Michael Buble at the BBC
Harry Styles at the BBC
Who Wants to be a Millionaire?
Let It Shine
For What It's Worth
Even Better than the Real Thing
Pitch Battle
Jane and Friends
Sport Relief
Sarah Millican
Watchdog
Blue Peter
What Would Your Kid Do?
Sam and Mark's Big Friday Wind-Up

Examples of Studio A & Studio B bookings in Pacific Quay, Glasgow (2017/2018) – all directed by directors from outside Scotland.

Eggheads
Who Dares Wins
Fifteen to One - use one Scottish freelancer as part of their roster of directors.
All Round To Mrs Browns
Impossible
Top Class (ITV Studios for CBBC)
Partners in Rhyme
Taking The Next Step CBBC
Armchair Detectives
Mrs Brown Pilot and All Round To Mrs Brown's
The Dog Ate My Homework (BBC Scotland for CBBC, directed by London director)
Letterbox
Hardball
For Facts Sake
Curious Creatures