

SCREEN ALLIANCE NORTH



YEAR TWO REVIEW
2024-2025



SCOTLAND

BERWICK

BAMBURGH

ALNWICK

Northumberland National Park

HEXHAM

Newcastle International Airport

NEWCASTLE

CROWN WORKS STUDIOS SUNDERLAND

North East Screen

SUNDERLAND

North Pennines

DURHAM

THE NORTHERN STUDIOS

HARTLEPOOL

MIDDLESBROUGH

Lake District National Park

DARLINGTON

Teesside International Airport

WHITBY

North York Moors National Park

SCARBOROUGH

Yorkshire Dales National Park

RIPON

BRIDLINGTON

HARROGATE

SCREEN YORKSHIRE

YORK

Leeds Bradford Airport

BRADFORD

LEEDS

PRIME STUDIOS

VERSA STUDIOS LEEDS

WAKEFIELD

PRODUCTION PARK

DONCASTER

Humberside Airport

HULL

BLACKPOOL

LIVERPOOL FILM OFFICE

SPACE STUDIOS MANCHESTER

SCREEN MANCHESTER

LIVERPOOL

THE DEPOT LIVERPOOL

Liverpool John Lennon Airport

Manchester Airport

Peak District National Park

SHEFFIELD

WALES

ENGLAND

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INTRODUCTION

WELCOME TO OUR YEAR TWO REVIEW

As Screen Alliance North reaches the end of its second year, we're proud to reflect on our collective progress towards a stronger, more inclusive and better-connected screen workforce across the north of England.

Our partnership has strengthened collaboration across the region, ensuring that industry investment in skills and talent reaches a wider and more diverse range of people, places and productions.

Our shared ambition is to create a joined-up infrastructure that supports sustainable growth across the north, where local crew can thrive, where productions can confidently recruit regionally, and where the industry is fairer, more inclusive and more resilient.

This year we've delivered targeted training in high-demand areas, shaped by direct engagement with employers. We've piloted new approaches to inclusive leadership and worked with a range of partners on access, sustainability and good work, because we believe real change must start at the top and be embedded into everyday working practices.

At the same time, we've invested in the foundations for long-term impact: improving data and reporting, supporting the development of shared resources, and building stronger links between industry and regional talent.

We're committed to ensuring that opportunity is not determined by postcode, and that the north is not just a place where productions are made, but where careers are built and sustained.

This review outlines the impact of our second year, what worked, what we've learned and where we're heading. We're grateful to the partners, employers and stakeholders who continue to help shape this work, and we look forward to building on this momentum in the year ahead.

Screen Alliance North Executive Team

SCREEN ALLIANCE NORTH EXECUTIVE TEAM



Lynn
Saunders

LIVERPOOL
OFFICE FILM

Alison
Gwynn

North
East
Screen

Caroline
Cooper
Charles

SCREEN
YORKSHIRE

Rob
Page

SCREEN
MANCHESTER

OUR MISSION

Screen Alliance North is a BFI skills cluster, created by Liverpool Film Office, North East Screen, Screen Manchester and Screen Yorkshire with the support of BFI National Lottery funding.

We're working together to build a thriving, skilled workforce across the north of England. This workforce will reflect our diverse, talented and ambitious communities, our dynamic culture and heritage, and our commitment to becoming a beacon of sustainable screen production.

We work with local industry and with education and training providers to develop a stronger, happier and more inclusive workforce, helping to secure a future for our region as a global leader in screen production.



OBJECTIVES

To achieve this goal, we have five key objectives for the skills cluster.

They strike a balance between building on existing production infrastructure to provide new entrants and development opportunities, and being a vehicle to grow new local crew bases in emergent areas.

OBJECTIVE 1

PREPARING
NEW ENTRANTS
FROM DIVERSE
BACKGROUNDS
FOR WORK IN THE
SCREEN INDUSTRY

OBJECTIVE 2

HELPING PRIORITY
ENTRANTS ACCESS
WORK THROUGH
HANDS-ON CRAFT,
TECHNICAL AND
PRODUCTION
TRAINING

OBJECTIVE 3

SUPPORTING
DIVERSE CREW TO
PROGRESS WITHIN
A MORE INCLUSIVE
AND RESPONSIBLE
WORKPLACE
CULTURE

OBJECTIVE 4

MAPPING AND
MEASURING IMPACT
ON THE SCREEN
WORKFORCE
AND ON CARBON
REDUCTION

OBJECTIVE 5

DEVELOPING
AN INDUSTRY-
SUSTAINED SKILLS
CLUSTER THAT WILL
THRIVE BEYOND
2026



HOW WE DO IT

The second year of Screen Alliance North in numbers

This review explores the highlights and achievements of the programmes we developed to meet our objectives across the north of England. And, as we reach the end of year two of our initial skills cluster term, here are some key milestones, chosen by the partners of Screen Alliance North.

18%

OF TRAINEES ARE FROM
ETHNICALLY DIVERSE
BACKGROUNDS

6,331

PEOPLE ENGAGED
THROUGH OUR WORK

371

ACTIVITIES ACROSS ALL
OUR PROGRAMMES

48%

OF TRAINEES HAVE
A DISABILITY

68

NEW STAKEHOLDERS
ENGAGED

9,066

PEOPLE ATTENDED OUR
EVENTS

28%

OF TRAINEES IDENTIFY
AS LGBTQ+

92

EMPLOYERS
COLLABORATED WITH

34%

OF TRAINEES ARE FROM
LOW SOCIOECONOMIC
BACKGROUNDS



LARRY SHOBAJO

“

“Over the past few years of hitting the ground in the industry, I’ve really seen myself grow both personally and professionally.”

Ewan Hillier, Connected Skills and Connected Plus participant

“We are always stronger together and when organisations work in partnership, they can be more efficient, reduce replication of effort and create more meaningful change.”

Michelle Reynolds, ReelTime Media

When I started, I was just like there’s no way, because I come from a council estate you know, with a single mother. I just thought it was an elitist thing, that you have to know someone to know someone to get into the industry. And then it’s lucky I found out that there are things like the BFI and Screen Alliance North that help people from underrepresented backgrounds get into the industry, which is great.

”

OBJECTIVE 1 PREPARING NEW ENTRANTS FROM DIVERSE BACKGROUNDS FOR WORK IN THE SCREEN INDUSTRY

CONNECTED CAMPUS

Connected Campus is a pioneering partnership approach to developing collaboration between educational institutions and the film industry.

Universities, colleges and the film and television industry have the shared objective of aligning educational programmes with industry needs – creating pathways for local talent to thrive in the regional workforce.



HIGHLIGHTS OF YEAR TWO

Across the north of England, the Connected Campus programme continued to **build strategic connections between universities and colleges and the screen sector**. Screen Yorkshire's established network of 22 institutions continues to engage with local industry, while Liverpool, Manchester and the north-east have begun rolling out the programme.

Screen Manchester successfully launched Connected Campus with Oldham Sixth Form College and Warrington & Vale Royal College. And Liverpool Film Office started rolling out their Connected Campus in the Liverpool City Region: delivering a series of talks at Liverpool John Moores University.

We continued to expand our portfolio of **one-off sessions delivered by industry professionals**, including careers advice and CV surgeries for wider skills development. Screen Manchester hosted specialist sessions with Production Accountant, Karen Guy (Duck Soup) and Production Manager, Adam Pursey (Working Title), while Liverpool Film Office invited local students to Q&A sessions, including one with Tony Schumacher, creator of *The Responder*.

We held **experiential learning workshops and masterclasses to support local students**, including a technical workshop delivered by Liverpool Film Office in partnership with Sunbelt Rentals at Liverpool Media Academy's YOU Festival, which was attended by over 2,500 students.

New positions were created across the region to work on the Connected Campus programmes. A new Connected Campus project leader at Screen Manchester and an education partnership manager at North East Screen are developing the Connected Campus plans in those regions. The additional resource has had a big impact on progress made in rolling out the initiative.





In year two of Connected Campus, we developed **68 partnerships with higher education and further education institutions** and engaged 6,328 students in programme activities.

CASE STUDY OLDHAM SIXTH FORM COLLEGE



Nothing quite like this programme exists at the college, especially within the real-world focus on the TV and film industry ... Throughout the programme, students have participated in masterclasses, trips and had the opportunity to create a short film which will showcase potential filming locations across Oldham and Greater Manchester.

They have gained valuable skills, collaborating across teams, working creatively, solving problems and developing their communication skills. Connected Campus has also facilitated valuable networking opportunities with industry professionals.

At every stage of this process, students have been engaged and enthused. I know that my students and I have found the Connected Campus programme to be rewarding and fun!



Maria Beswick is a teacher/leader at Oldham Sixth Form College. The partnership between Screen Manchester and Oldham Sixth Form College, as part of the Connected Campus programme, creates direct links between upper secondary education and the film office and it raises awareness not only of the wealth of production activity in the region but also of the potential career opportunities for students.

OBJECTIVE 1

PREPARING NEW ENTRANTS FROM DIVERSE BACKGROUNDS FOR WORK IN THE SCREEN INDUSTRY

CONNECTED ACCESS

Connected Access aims to expand access opportunities outside of the regional Connected Campus programme to underrepresented communities, with bespoke industry information sessions and experiences. It is designed to encourage those who do not have access to the industry, whether through an educational setting or through networks, to consider a role in the screen industries.

This outreach is done in partnership with local film festivals, community centres, charities, inclusion-based organisations, film clubs, special educational needs and disabilities colleges, and others.



HIGHLIGHTS OF YEAR TWO

A key goal of Connected Access is to **engage underrepresented groups from outside the Connected Campus network.**

For example, Liverpool Film Office supported Jernice Easthope's mentoring initiative for Black, female creatives, A Room That Looks Like Me. Liverpool Film Office also ran talks by adult learning guidance officers from Liverpool City Council and outreach sessions for care leavers and people re-entering work following physical or mental health challenges.

We've continued to develop **outreach events with selected educational providers and local communities.** North East Screen partnered with Release Potential and the Prince's Trust to reach underrepresented groups, while Screen Manchester partnered with the ERIC Creative Career App to highlight sector opportunities for students from all backgrounds.

Another key element of Connected Access is **events that signpost educational and vocational routes to the industry**, but that also give realistic insights into working in the industry. Screen Yorkshire delivered a series of workshops, talks and career-focused sessions, including the INDIs Film Fest Career Kickstarter, a two-day programme of workshops that drew around 200 (predominantly) young people. While Screen Manchester hosted an online workshop on film and television careers attended by 3,051 students from across the north of England.

Activities to link Connected Access participants with a future in the industry also included **networking events that introduced new entrants to established crew and industry professionals**, like those held by Screen Yorkshire.





CASE STUDY A ROOM THAT LOOKS LIKE ME

A Room That Looks Like Me is a 12-month creative development programme designed to support Black and ethnically diverse women in entering and thriving within the creative industries. Although still ongoing, the programme has already shown significant impact and promise.

With an initial cohort of 18 participants, retention has remained high – an indicator of its relevance and effectiveness. The programme focuses on three key creative areas: crew roles, editorial work and make-up artistry. These are areas where representation of women from minoritised backgrounds is especially lacking, and where access and visibility continue to be major barriers.

Participants have engaged in hands-on experience, mentorship and industry exposure, helping them build both technical skills and industry knowledge. More importantly, the programme

has fostered deep personal development – boosting confidence, expanding networks and increasing participants' understanding of how the creative industries function.

Crucially, A Room That Looks Like Me addresses systemic inequalities by creating a space that is both inclusive and empowering. The programme breaks down entry barriers by offering access to resources, industry professionals and real opportunities.

The final celebration planned will no doubt be a powerful marker of how far the cohort has come – both individually and collectively. While its full impact will be clearer at completion, the journey so far highlights the value of targeted, culturally aware initiatives in building a more equitable creative landscape.

In year two of Connected Access we reached over **400 participants across the region.**



Working alongside Screen Alliance North/Liverpool Film Office in the inaugural year of A Room That Looks Like Me has not only been a rewarding partnership but has also opened up a world of wider opportunities. Their ongoing support and collaboration have been pivotal in shaping our success and expanding the horizon for future growth.



JERNICE EASTHOPE

**TV PRODUCER/FOUNDER
A ROOM THAT LOOKS
LIKE ME**



OBJECTIVE 2 HELPING PRIORITY ENTRANTS ACCESS WORK THROUGH HANDS- ON CRAFT, TECHNICAL AND PRODUCTION TRAINING

CONNECTED APPRENTICE

Connected Apprentice is a vocational qualification route (Level 3 apprenticeship) and is a programme best suited for those without a degree. This programme focuses on creating demonstrator activity, showing how an apprenticeship pathway can work in the screen industry.

Learnings from Screen Alliance North partner apprenticeships are used to encourage local production companies to consider hiring trainees, using our success stories as case studies.

HIGHLIGHTS OF YEAR TWO

The focus of the Connected Apprentice programme is to **spotlight high-profile examples** rather than to establish a dedicated training entity.

With six apprentices already recruited and the first apprentices completing the programme, we're developing our shared apprenticeship model for the north of England, emphasising craft, technical and production roles.

The programme includes **building experiences beyond the film offices** during the apprenticeship. For example, at Liverpool Film Office the apprentices participated in three-week placements, worked on productions and pursued their own projects that were aligned with their apprenticeship goals. They were also offered additional training and networking opportunities.

ISOBEL LEWIS APPRENTICE

“

So far, my experience within Liverpool Film Office has been fulfilling. It has been interesting to learn everyone's roles and the day-to-day processes they work on. Every day is a different experience and sometimes a new excitement. I came into the team with relatively little real-life production experience and knowledge; I have developed my understanding and skills and been able to transfer my previous experience and knowledge into my role as a production assistant apprentice.

I have enjoyed the learning opportunities, whether on production placements or day-to-day within the film office. My skills have developed so far, and I am excited to further develop along the way.

”



CHARLES ABBOTT APPRENTICE



Now a full-time employee at Screen Manchester, I cherish the fact that my way into full-time work within the industry was through the Connected Apprenticeship scheme.

Being able to connect with other apprentices within the cluster and beyond has meant I felt supported by my peers. Elli, Bobby, Connor and our colleagues within the cluster have been so supportive, and I feel extremely lucky to have had this opportunity. I can't wait to see where Screen Alliance North goes next, as we work towards our collective goals!



In year two of Connected Apprenticeship, **six apprentices have been recruited and two have been retained from year one.**



OBJECTIVE 2

HELPING PRIORITY ENTRANTS ACCESS
WORK THROUGH HANDS-ON CRAFT,
TECHNICAL AND PRODUCTION TRAINING

CONNECTED SKILLS

Connected Skills combines training with a placement, often best suited for career changers or those needing to supplement existing qualifications with role-based learning. This programme provides alternative ways into the industry and involves working with partners and production companies to create training and placements that match the needs of local productions. We do this by taking a localised approach, identifying skills gaps across the partnership to ensure sustainability in placements and long-term employment opportunities.



During year two of
Connected Skills
we facilitated **133
work experience
placements** across the
north of England and
**provided 1,686 training
opportunities for
diverse entrants.**



HIGHLIGHTS OF YEAR TWO

The Connected Skills programme features **intensive courses and training days at major studios or facilities**, targeting local priorities in production, craft and technical roles.

Liverpool Film Office's Action! programme delivered skills development opportunities throughout the year, covering a range of topics including digital imaging, prosthetics, special effects make-up, sound/foley art, costume, hair, production and technical workshops covering camera, grip, electrical and sound.

North East Screen's partnership with CBBC's *The Dumping Ground* entered its third year and featured an open day with the production team for new entrants, opportunities for shadowing experience and an eventual placement opportunity on the series.

Screen Manchester held training days about the production art department, finding opportunities in challenging times (which was attended by 200 new entrants) and an online training session targeted at new entrants. They also held skills training days including a location marshalling bootcamp, film puppetry training, CGI and VFX training. Trainees had the opportunity to spend time on productions for a US series, ITV drama, and on *Waterloo Road* and *Coronation Street*.

Screen Yorkshire launched a redesigned screen crafts and digital bootcamp, integrating a strong focus on digital skills into the entry-level screen craft courses across the art, lighting, post-production and factual departments.

Connected Skills aims to **prioritise places for underrepresented groups**. At Screen Yorkshire, funding was secured to recruit 88 participants for the Beyond Brontës: The Mayor's Screen Diversity Programme, which has consistently attracted participants from working-class backgrounds, and had a recent cohort with more than half identifying as having a disability.

For the delivery of the Connected Skills programme it is vital that we identify industry partners on a case-by-case basis. For example, as a cluster we partnered with Warner Bros. to enable new entrants to attend the Warner Bros. CrewHQ Career Day. While Screen Manchester's partnerships with BBC Academy, Quay Street Productions, Sister and HOME meant 85 new entrants could attend a panel and networking event held with Royal Television Society North West.

Screen Manchester also partnered with Manchester Film Festival 2025, participating in an industry panel and workshops.

Because finances are a major barrier for new entrants to the screen industry, especially those from underrepresented groups, **means-tested bursaries were offered to support those who needed it** to be able to participate in Connected Skills sessions, bootcamps and placements.

CASE STUDY

LANA QUITA JOY

CONNECTED SKILLS TRAINEE



I was a trainee on Screen Yorkshire's Screen Crafts and Digital Skills Bootcamp. My expenses were part-funded by North East Screen through Screen Alliance North. This financial support allowed me to access the accommodation and travel needed to take part in this course. The course began in December 2024 with the introductory week and this involved lots of insightful masterclasses with industry professionals and an opportunity to meet all the cohorts on the course.

The main part of the course was from January to March, where I was taught about working in TV by the cohort tutor Hugo Smith. These sessions worked alongside the development of the two projects from ideas generation and pitching to pre-production and production.

I think this course has definitely increased my employability within the industry. For example, the projects gave me experience working with virtual production and the skills I learnt during this are incredibly sought after in the industry.

The course also allowed me to expand my creative network of contacts and hopefully this will lead to future work. Importantly, overall this course has improved my confidence and technical ability and these are skills I hope to further develop in my career.

I think accessing the film and TV industry is difficult for most people, but even more difficult in the north. Accessing work is difficult for those who aren't financially able to relocate for work. With the number of productions in the region significantly increasing I believe building a career in the film and TV industry in the north is much more accessible.

Coming from a lower-income background I have sometimes found it difficult to take up opportunities in the industry due to financial barriers, but through North East Screen's bursary support I have been able to overcome this barrier.



SCREEN YORKSHIRE'S SCREEN CRAFTS AND DIGITAL SKILLS BOOTCAMP

“

The quality of our learners was truly exceptional. Their journey, from idea generation led by the factual team, through the design and programming by the art department, post-production and lighting pathways, culminated in an impressive two-day shoot at XPLOR (a virtual production studio), at Production Park.

It was genuinely remarkable what this cohort achieved in just a few weeks, especially considering that many had no prior experience or training in the screen industries.

The overwhelmingly positive feedback we received on our wrap-up day, combined with the screening of the finished edits, was incredibly moving and a testament to the fantastic work delivered by our amazing tutors – all local industry professionals – and our skills team.

None of this would have been possible without the invaluable input and commitment of our industry partners: Production Park, Viridian FX, Sticks & Glass, Provision, and all the brilliant industry speakers who contributed to the programme. We are incredibly excited to see these fabulous graduates thrive in the industry in the coming years and are proud to have been part of their journey.



BEATRICE NEUMANN
HEAD OF SKILLS AND
INDUSTRY ENGAGEMENT
SCREEN YORKSHIRE

”

EWAN HILLIER

“

The opportunities [that have been] given to someone like me honestly feels quite surreal at times. I'm not someone who was growing up thinking I was going to be working in TV. It doesn't happen to people from where I live. So getting these opportunities and being able to do what I want to do is so amazing. There is so much diversity [where I am from], storytelling and skills that people have, but they didn't have the opportunities to showcase it.

”



OBJECTIVE 2

HELPING PRIORITY ENTRANTS ACCESS WORK THROUGH HANDS-ON CRAFT, TECHNICAL AND PRODUCTION TRAINING

CONNECTED PLUS

Connected Plus offers a direct-to-placement route for those who have engaged with our training programmes and bootcamps and who have registered with our new entrant schemes.

This programme not only provides a pathway for diverse entrants into the industry but also helps reduce the financial barriers to enter into the industry by providing paid placements in their home region, as well as financial support for those who need to travel either within the region or beyond in order to take up their placement opportunity.

HIGHLIGHTS OF YEAR TWO

Connected Plus **matches trainees with productions, based on our knowledge of their respective needs.** Beneficiaries from diverse backgrounds and communities were placed on productions across the north of England.

Screen Yorkshire facilitated placements on new BBC drama, *Virdee*, local continuing drama, *All Creatures Great and Small*, and a number of new entrants were placed on Guy Ritchie's feature, *Fountain of Youth*. Prime Focus in Leeds took on post-production trainees, several of whom secured longer-term roles on productions or further career opportunities.

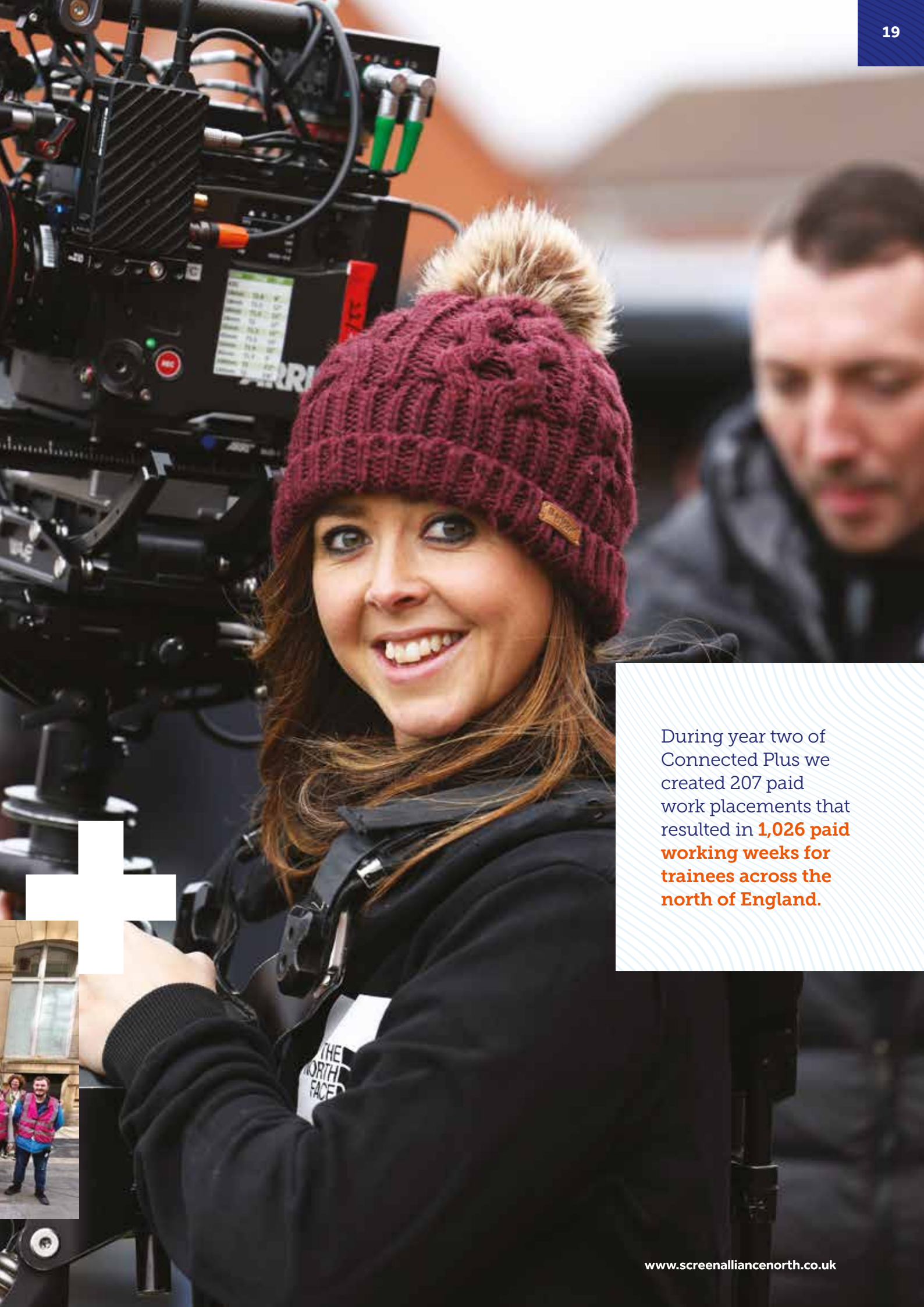
Liverpool Film Office facilitated **production placements** on two high-end television productions and co-funded placements on *This City Is Ours* and the second series of comedy *G'wed* in a number of different departments. Other placements were also created on the independent feature film *Fackham Hall* and the second series of *The Jury*.

North East Screen secured **trainee positions** on the comedy series *Transaction*, *The Dumping Ground*, *Vera*, *Bank of Dave* and *28 Years Later*. While Screen Manchester facilitated placements on various productions, including *Coronation Street* and *Waterloo Road*. They also partnered with Working Title, BBC and ITV to provide placements in different departments.

To **level-up access to placements**, we work to align placements with agreed standards. For example, Liverpool Film Office brokered an additional production assistant trainee placement with a local production company that specifically targeted the LGBTQ+ community.

We also **support trainees to transition into paid roles.** North East Screen, for example, has seen a significant increase in hirings following Connected Plus placements.





During year two of Connected Plus we created 207 paid work placements that resulted in **1,026 paid working weeks for trainees across the north of England.**

CASE STUDY OLI MORTIMER

“

I managed to secure my first TV contract through Screen Manchester which has led to further opportunities, contracts and dailies within the TV and film industry. This was through the Waterloo Road trainee scheme as an assistant director trainee before progressing onto other shows and then a year later returning to Waterloo Road as their key runner.

I've always had a huge passion for creating content which led to a desire to work within the TV and film industry. From a young age, creating YouTube videos for many years which led to me working with smaller companies within Manchester creating digital content. Through this experience I'd amassed, I knew that the TV industry was right for me, I just wasn't sure where to start with getting my foot in the door.

Without Screen Manchester, it would've been much more difficult for me to find my way into the industry, not having had many pre-made connections, and it would've taken much more time before I actually had the opportunity to work full-time. I think while it is possible to get into TV, platforms like Screen Manchester definitely help a huge amount, providing opportunities and key steps for people to make their way into the industry.

I know there will be lots of other opportunities to widen my experience, meet new people and grow my confidence and abilities through training or through me helping other new entrants. Through the training and opportunities provided, I've gained new knowledge that will help me as an assistant director and within the industry going forwards.

”



“

I found the Liverpool Film Office Action! programme through another course I did with First Take called Reel Queer, which brings industry level skills to the LGBTQIA community. They sent me on the Location Marshalling course where I learnt a lot of people skills, because a lot of marshalling is just being able to deal with people really well and manage those situations. From there I did what was meant to be a 5 week placement at First Take but I actually work there full-time now. Without the Action! programme there wouldn't have been the funding to give me that 5 week placement and it completely changed my life.

”

ALIXIR TURNBULL-CRANE
CONNECTED SKILLS TRAINEE

CASE STUDY

WORKING WITH THE INDUSTRY
ON CONNECTED PLUS

“

Building connections in our industry from the ground up is essential to securing and developing sound, successful and ongoing working relationships. At Screen Manchester, BFI funding has enabled us to enhance our work in this area.

It has allowed us to open more opportunities to collaborate with and provide tangible support to the productions and crew with whom we work. We have provided real 'hands-on' work opportunities through placements on some of the impressive

roster of productions based in Manchester. Our work has included feature films and high-end and continuing dramas and has enabled us to sustain and future-proof our impressive indigenous talent pipeline.

Relationships we have built with executive producers, line producers and heads of departments empower us to achieve our goal, which is to provide opportunities for Manchester's new entrants including those from [lower] socioeconomic and diverse cultural backgrounds.

”

ELLI METCALFE
CREW AND FACILITIES MANAGER
SCREEN MANCHESTER



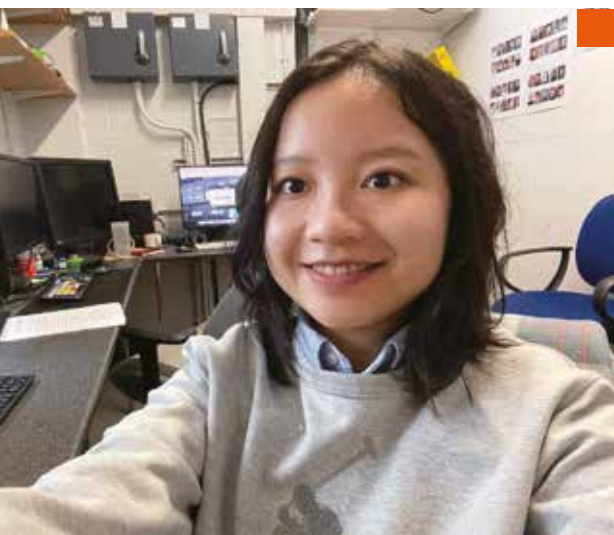
OUR IMPACT DEVELOPING PEOPLE

Participants highlight two key areas of impact the Screen Alliance North programmes have had for them: professional development and personal growth. To realise our vision we must **build a skilled workforce** for the screen industry in the north of England by identifying the skills gaps that exist and aligning our work and our industry partnerships to fill them.

Participants of bootcamps, placements, training and apprenticeships especially valued the **opportunity to learn the skills** that enabled them to see a future for themselves working in the industry.

"During my time on the Waterloo Road placement I have been able to learn all the technical skills needed for an assistant editor, and handling the workflow of post-production. This has given me confidence to work alone and juggle multiple tasks under pressure. I learned something new every day, surrounded by people who are very willing to share their knowledge with me. This traineeship has given me all the skills to advance to the next stage in my career and pursue my future goal to be an editor."

Qianlin Wang,
Connected Plus participant



Participants also spoke about how their involvement in the programmes helped them **develop personally**, beyond the job-specific skills they were learning. This included gaining greater confidence in their skills

and their ability to learn, as well as broader skills such as multi-tasking, organisational skills and communication, which they will carry with them through their future career in the industry.



"Overall, I think it was really positive, as I didn't know about these funded programmes beforehand and it gives people like myself a chance to break into the industry, providing support and opportunities. I was able to gain exposure and get my foot in the door, which is exciting as it helped me to take that first step in my career.

I feel that the experience working as a Costume Trainee in production has strengthened my desire to continue working in the costume department. With my background in textiles and the realisation of the high demand for leather artists, I've already enrolled in a leather course to further develop my skills.

I think Screen Alliance North creates exposure to different roles in the industry, and the chance to build a broader network. Additionally, it can help bring more productions to the north."

Kelly Quinzel,
Connected Plus participant



FRANCESCA LANE

“

Two years ago I'd been a bit defeatist, thinking that no one was ever going to want me. But [the support] helped change my attitude about that. I went to a bootcamp and it made me think: I could do that. I'm capable of doing this. And just being there, with women and other people who were in the same position as me, got me thinking: if they are doing it, then so can I.

”

OBJECTIVE 3 SUPPORTING DIVERSE CREW TO PROGRESS WITHIN A MORE INCLUSIVE AND RESPONSIBLE WORKPLACE CULTURE

CONNECTED OPPORTUNITIES

Connected Opportunities offers localised career development support, connecting productions and experienced northern professionals with diverse crew who are looking to step up, return to the industry or move to a different screen role.



HIGHLIGHTS OF YEAR TWO

The **continuing professional development** that is at the core of Connected Opportunities was delivered across the region in various ways.

Liverpool Film Office supported mid-career freelancers with career development training in partnership with Screen Manchester and the Assistant Directors Guild, to deliver Movie Magic Scheduling software training to upskill local assistant directors. Another collaboration was Liverpool Film Office and Screen Manchester partnering with The Production Guild to offer places on the Step Up to Production Accountant Training Programme.

Screen Manchester co-hosted a training evening with Picture Shop to upskill production coordinators and line producers and offer interview training for crew preparing to apply for roles on a feature film and a US series.

"It's been wonderful in the second year of our BFI funding to be able to introduce upskilling opportunities for our established crew. Here in Liverpool, we teamed up with the Assistant Directors Guild and Entertainment Partners to upskill our north-west assistant directors in movie magic scheduling, worked with National Film and Television School Leeds, 4Skills, Lime Pictures and Sunbelt to develop our camera crew and held a prosthetics and SFX make-up continuing professional

development course with local legend Davy Jones. As a partnership, we had the pleasure of hosting 4 advice sessions with Sara Putt to provide incredible insights on how to present yourself and negotiate contracts as a freelancer as well as delivering sessions to help educate crew on inclusive workplaces and their rights to access support. We have lots more planned for the year ahead too!"

Helen Morgan, Crew Development Manager at Liverpool Film Office

Connected Opportunities support **varies according to need, which means evaluating the needs of local crew to match with beneficiaries.**

An example of this is the support North East Screen gave to nine trainees to step up into higher grades on a production that was returning to the region. This involved some crew stepping up into areas identified as having a regional shortage, including electrician, grip, production and standby art director.

HELEN MORGAN
CREW DEVELOPMENT MANAGER
LIVERPOOL FILM OFFICE





Connected Opportunities involves **working with partners to offer mentoring and shadowing schemes**. A new partnership with Women in Film & TV has provided mentoring for seven female crew members funded by Screen Alliance North. Screen Manchester, Liverpool Film Office and North East Screen have also funded additional places.

This was the first exclusively northern cohort and we're delighted to support the scheme through Screen Alliance North.

The partners of Screen Alliance North have provided **careers advice support** in different ways. North East Screen held a series of one-to-one sessions with experienced crew, that were held both on- and off-set.

Liverpool Film Office held a series of one-to-one sessions and a drop-in session at Lime Pictures offering freelance careers guidance to redundant staff. A cluster-wide partnership with Sara Putt Associates delivered much needed career upskilling for mid-level crew over three sessions.

We've supported crew development by facilitating events like Screen Manchester's social networking sessions run in partnership with Pact, to keep local crews informed about independent production support, along with North East Screen's popular crew mixers.

As part of the National Film and Television School Pathways programme, Screen Manchester and Liverpool Film Office collaborated to deliver a specialist training course aimed at upskilling mid-level camera crew across both regions. The course was delivered across two major production hubs, Lime Pictures in Liverpool and Space Studios in Manchester, ensuring close alignment with ongoing production activity in the north west.

This initiative successfully brought together multiple key industry partners, including 4Skills, Provision, Lime Pictures, Space Studios and Sunbelt Rentals, showcasing a strong collaborative effort to address regional skills gaps and strengthen the local crew base.

CASE STUDY WOMEN IN FILM & TV

Women in Film & TV is the leading membership organisation for women working in creative media in the UK. The annual North of England Mentoring Scheme provides one-to-one mentoring with senior industry professionals, peer-to-peer training and bespoke career development workshops.

Screen Alliance North funded four places for women in technical and production roles, while Liverpool Film Office, North East Screen and Screen Manchester partnered to provide funding for three more places in creative development roles.



“

The work that Women in Film & TV do is critical in empowering women in the media. Through their mentoring initiative, which supports women across the UK, they help women to advance in their careers, improve their networks and give them the opportunity to learn from leading professionals in the industry.

This well-established programme has been highly successful and we're delighted to be partnering to strengthen its impact across the north and ensure that our exceptional regional talent can grow and be nurtured.

”

CAROLINE COOPER CHARLES
CHIEF EXECUTIVE OF SCREEN
YORKSHIRE AND LEAD PARTNER
FOR SCREEN ALLIANCE NORTH

“

We are delighted to be partnering with Screen Alliance North to offer seven dedicated places in the north of England on our Four Nations Mentoring Scheme. We are passionate about developing mid-career female talent in the north and look forward to bringing together a diverse cohort to supercharge their careers.

”

KATIE BAILIFF
CHIEF EXECUTIVE
WOMEN IN FILM & TV



“

I am a filmmaker with a proven track record of working on high-end television and film in scripts as well as winning multiple awards for the films I have produced. My goal is to continue to grow my production companies, True Moon Pictures and Mack'Em Productions, here in the north-east. I am hoping one day I will be producing films and TV shows through my company and won't have to travel or relocate to London to do it!

I am absolutely loving the programme so far. Not only have I had the most invaluable experience of mentorship with my mentor Nicola Shindler from Quay Street Productions, but I've also made the most amazing contacts on my national cohort, including pitching a project to Fremantle as well as receiving top legal advice, resources and support from all the people taking part.

The seminars are so impressive, we have such a team of highly experienced creatives on the scheme this year and I'm learning so much. I feel incredibly lucky.

”

CARLEY ARMSTRONG
WOMEN IN FILM & TV MENTEE



“

The Women in Film & TV Four Nations Scheme is truly amazing, there is much more support than I realised. The education on this scheme is next level, I'm learning so much.

I feel extremely grateful that I have Camilla Stephenson, Supervising Location Manager, as my mentor, Camilla has been an amazing support, she has also introduced me to many lovely and extremely talented people in the industry who have also been very generous with their time and advice.

”

FAYE NEWTON
WOMEN IN FILM & TV MENTEE



OBJECTIVE 3

SUPPORTING DIVERSE CREW
TO PROGRESS WITHIN A MORE
INCLUSIVE AND RESPONSIBLE
WORKPLACE CULTURECONNECTED
COMMUNITIES

Connected Communities creates an engaging programme of themed, live, virtual and hybrid flagship events to support northern crew and production companies with insights into alternative and emerging industry practice from the UK and around the world.

HIGHLIGHTS OF YEAR TWO

The Connected Communities programme **works in collaboration with partners to deliver a range of events** to communicate and reinforce our vision for the northern screen workforce in areas such as sustainability, good work and accessibility.

During year two, three Connected Communities events were held. Liverpool Film Office hosted an event sponsored by Sunbelt Rentals as part of Expedition One, marking Liverpool's role as the UN's first Accelerator City for climate action. The event included discussions and workshops on decarbonisation, critical skills for sustainable production and supply chain gaps in the industry.

The widely praised *Smoggie Queens* Connected Communities event was hosted by North East Screen and sponsored by the BBC and featured two high-profile panels.

Screen Manchester held their Connected Communities event in partnership with the British Screen Forum. This event brought together some of the best informed and influential people in the UK screen industry to interrogate key issues and to influence policy.



SCREEN ALLIANCE NORTH is a BFI Skills Cluster, created by Liverpool Film Office, North East Screen, Screen Manchester and Screen Yorkshire with the support of the BFI, awarding National Lottery funding.





DAVID LESTER SKILLS COORDINATOR NORTH EAST SCREEN



Working with the BBC and Hat Trick to showcase a truly north-east project, illustrating how it developed from idea stage to broadcast, was a real privilege.

I've been lucky enough to work with a wide range of productions at North East Screen but, more than any other, this felt like it was a real home-grown affair.

Both Hat Trick and the BBC were hands-on with their involvement, and it was great to have Boro born writer and star Phil Dunning as a guest panellist alongside the Hat Trick production team and BBC representatives from across the commissioning process.

Having regional crew and trainee representatives on the second panel was vindication of how, with a real focus on north-east stories and voices, the region's screen economy can reap the rewards. With over 90 budding local crew and creatives in attendance, this was an aspirational event with tangible networking opportunities for those interested in getting involved with Smoggies series 2.



LISA LAWS
HEAD OF DEVELOPMENT
NORTH EAST SCREEN

IYARE IGIEHON
CREATIVE DIVERSITY PARTNER
BBC

CASE STUDY SMOGGIE QUEENS

Smoggie Queens: Script to Screen was organised and hosted by North East Screen at Middlesbrough Town Hall to explore the processes involved in bringing a BBC comedy show to life.

Aimed at new entrants, the event also welcomed Dawn Beresford, Head of Talent and Skills at the BBC, Iyare Igiehon, Creative Diversity Partner at the BBC and Eve Stollery, Sustainability Consultant at Picture Zero to talk about skills, diversity and sustainability.

North East Screen's Skills Manager, Lisa Davidson, also joined them to talk about how the screen agency is supporting new talent and trainees on a range of productions shooting across the north-east with useful advice on how to get involved.



EVE STOLLERY
SUSTAINABILITY CONSULTANT
PICTURE ZERO

PHIL DUNNING
WRITER AND PERFORMER
SMOGGIE QUEENS

CHRIS JONES
SCRIPTED PRODUCER
HAT TRICK PRODUCTIONS

SMOGGIE QUEENS, BBC



“

A very informative event. It was very helpful for people like me who aren't comfortable in networking and social environments, as the people who have expertise to share were really open about asking questions, and that helped me to open up and discover where my skills could lie and what paths are open to me.

”

SMOGGIE QUEENS
EVENT PARTICIPANT

“

I really enjoyed the event. I thought it was amazing for giving insight into the production of Smoggie Queens and it was really interesting to learn about how it started, costume design etc. It also gave valuable information about how to get a job in the film industry. The panels were balanced and the answers well thought out.

”

SMOGGIE QUEENS
EVENT PARTICIPANT

OBJECTIVE 3 SUPPORTING DIVERSE CREW TO PROGRESS WITHIN A MORE INCLUSIVE AND RESPONSIBLE WORKPLACE CULTURE

CONNECTED LEADERS

Connected Leaders focuses on developing attitudes to change, to proactively encourage best practice in screen production for people and the planet. This is promoted across our screen industries and backed with accessible training for senior crew.



HIGHLIGHTS OF YEAR TWO

The Connected Leaders programme provides **affordable training to heads of department and crew that give them the tools to become catalysts for change in the workplace.**

During year two, all Screen Alliance North partners delivered online training, including offering job sharing to employees delivered with ReelTime Media, accessible hiring and supporting deaf, disabled and neurodivergent beneficiaries with training run by TripleC and TV Access

Project. Neurodiversity training and disability confidence training was also rolled out across the cluster to upskill internal programme leaders.

Working with Pact, North East Screen delivered three online sessions from industry experts on themes of sustainability and virtual investment. Participants also received a bespoke in-person workshop delivered by Pact about investment.

CHRIS CURLEY HEAD OF NATIONS AND REGIONS PACT

“

Working with North East Screen on our two year Future North East programme shows the importance of partnerships which aim to develop, elevate and strengthen film and TV companies of all sizes and experiences in the region as a key strategic driver towards a long-term sustainable sector but this is just the end of the beginning.

”



LOU TONNER
MANAGING DIRECTOR
WANDER FILMS



The Pact Future North East programme has played a vital role in Wander's development as a production company. It's given us direct access to knowledge, mentoring, and meaningful connections with commissioners and key players in the industry, connections that are often difficult to access from outside the usual hubs. The opportunity to collaborate with other north-east indies in a supportive and open environment has been incredibly valuable.



CASE STUDY TRIPLE C ACCESS TRAINING FOR LEADERS

In February and March, Screen Alliance North partnered with TripleC to deliver access training to regional heads of department, supporting a more inclusive and disability confident screen industry in the north.

The sessions were grounded in TripleC's principles of access, attitudes and actions, and focused on equipping heads of departments with the tools, confidence and understanding needed to create genuinely accessible working environments. The training addressed both physical and cultural barriers, encouraging participants

to challenge assumptions and consider inclusion at every stage of production, from recruitment to delivery.

Facilitating this training is essential to the cluster's wider aim of creating a stronger, fairer and more sustainable workforce across the north. By investing in senior leaders, we're helping to shift on-set culture and embed inclusive practices where they can have the greatest impact, ensuring that as production activity in the region grows, it does so in a way that is open, supportive and representative of the communities we serve.



As a disabled-led organisation, we recognise that there are still many barriers to deaf, disabled and neurodivergent people working on productions, both in the north and wider. Initiatives such as Screen Alliance North are helping to break down these barriers. Partnerships like theirs enable the spread of best practice across a wider geographical area and ensure consistency. We hope the impact [of this training] will be more productions in the north thinking about access from the planning stage onwards, supporting cast and crew to fill out access riders and employing an access coordinator.



LAURENCE CLARK
TRIPLEC



Our work has had a positive impact not only on the participants, but throughout the industry itself. This includes our **industry partners who deliver training, placements, open days** and other aspects of our programme.

For example, Picture Shop facilitated four five-week placements working with Screen Manchester as part of the Connected Plus programme:

"I cannot emphasise strongly enough how positive our experience has been in dealing with Screen Manchester on our joint post-production trainee initiative over the past twelve months. From initial discussions through to advertising the rolling five-week placements, to the selection process, to the quality of every single trainee, to the constant support and strong communication, it has been an exceptional experience every step of the way."

Picture Shop has been involved in similar initiatives in the past, but I always felt that it was a lot of paying lip service and box ticking, and not enough tangible results. I felt from the very start that the Screen Manchester team fully believed in the potential outcomes and wanted it to work as best as it possibly could. From our four placements so far, one is coming back regularly to work for us when her studies allow, and one has recently joined the business as a full-time member of the team.

The attitude of every placement who has been with us has been really encouraging, which I think is largely due to the considered and well-managed recruitment process. It has been a real pleasure to work in collaboration with Screen Manchester, and I hope it is a relationship that continues to grow, so we can offer more young people roles that they may have previously thought not possible."

Paul Austin,
Managing Director at Picture Shop



Our programmes offer **possibilities for production companies and other industry partners to benefit from the work we do**. This is a key part of our Connected Leaders programme with its goals of encouraging best practice and facilitating change.

For example, through Connected Leaders, the Pact Future North East programme enabled ten companies to attend three online sessions by industry experts on sustainability and virtual investment. The same ten companies also took part in a bespoke in-person workshop delivered by Pact about investment, sharing the knowledge of experts Lara Akeju, Sammy Nourmand, Fraser MacKinven and Benjamin McGlinchey.

"I really enjoy teaching local people how to gain a foot on the ladder. Screen Alliance North has enabled local people with local contacts to help others get into the industry. I hope to employ some of the students I have taught on future productions in the region."

Joanne Thompson,
Costume Designer

What makes Screen Alliance North unique is **that we work at both hyper-local and strategic regional levels**. Each partner organisation is embedded in a distinct local landscape, with industries at different stages of development, different strengths and different needs.

This gives us an edge over national bodies and allows us to **adjust to the specific needs of both our region and our localities**. We're in daily contact with crew, production companies, local authorities and the suppliers that drive the screen industry forward. We know who is hiring, who is struggling and where the next opportunity lies.

Local intelligence means we can **pivot quickly, advocate effectively and act in real time**. Whether it is supporting a production with an urgent crew need or feeding back live insights to inform training and investment, our response is grounded in direct relationships and trusted networks.

When we come together, **that impact is amplified**. By combining our knowledge, we offer something no one else can: region-wide strategy powered by local insight.

Screen Alliance North is **setting the standards in sustainability and good working practice for the industry** by using shared toolkits, case studies and pilot projects. As our work in these areas is connected and disseminated across the cluster, joint training and other processes are standardised. We're doing things in the right way: inclusively, sustainably and collaboratively.



"I have been very impressed by the passion for inclusive practice among everyone we worked with at Screen Alliance North and the professionalism adopted to achieve it. We hope that the participants will be even more confident in what they are already doing well when it comes to disability confidence and inclusive practice, as well as having a clearer idea about what doing even better looks like, and how to achieve, embed and sustain it."

Nick Goss, Director of Goss Consultancy Ltd and training provider on disability confident employment



"The hope is that we can kickstart or restart the careers of those involved. Introduce talent to the pool and encourage the chances of having more local people as real choices on shows coming into the region."

The regions that encompass Screen Alliance North are responsible for a lot of award winning high-end TV in recent years and we just need to continue to build the infrastructure and talent to support future growth."

Barrington Paul Robinson,
Ethical Producer at Redbag Pictures Ltd,
worked on the second season of *The Responder*

OBJECTIVE 4 MAPPING AND MEASURING IMPACT ON THE SCREEN WORKFORCE AND ON CARBON REDUCTION

CONNECTED UNDERSTANDING

CONNECTED PROGRESS

The programmes under objective 4 use crew databases to better understand the characteristics and levels of our crews and events, while building comprehensive quantitative and qualitative evidence of the short, mid and long-term changes that have been influenced by our work.

HIGHLIGHTS OF YEAR TWO

Connected Understanding and Connected Progress aim to see **how our collective yet localised knowledge can be best used to address skills gaps** across the north of England.

These skills gaps, once identified, can inform the other programmes of the skills cluster.

Each of our four partners collects data on the live productions and crew levels in their region, gathered through close working relationships with incoming productions, local crew and production companies.

Year two of Screen Alliance North was the year that all four partners moved onto the same internal database, enabling us to align how we collect and manage information across our respective regions. Alongside this new level of alignment, the four partners meet regularly to discuss the trends, gaps and opportunities revealed by the data.

Through collaboration and knowledge sharing, we can now paint a more accurate picture of the realities of the northern screen industry's production and crewing levels, as well as the skills gaps.

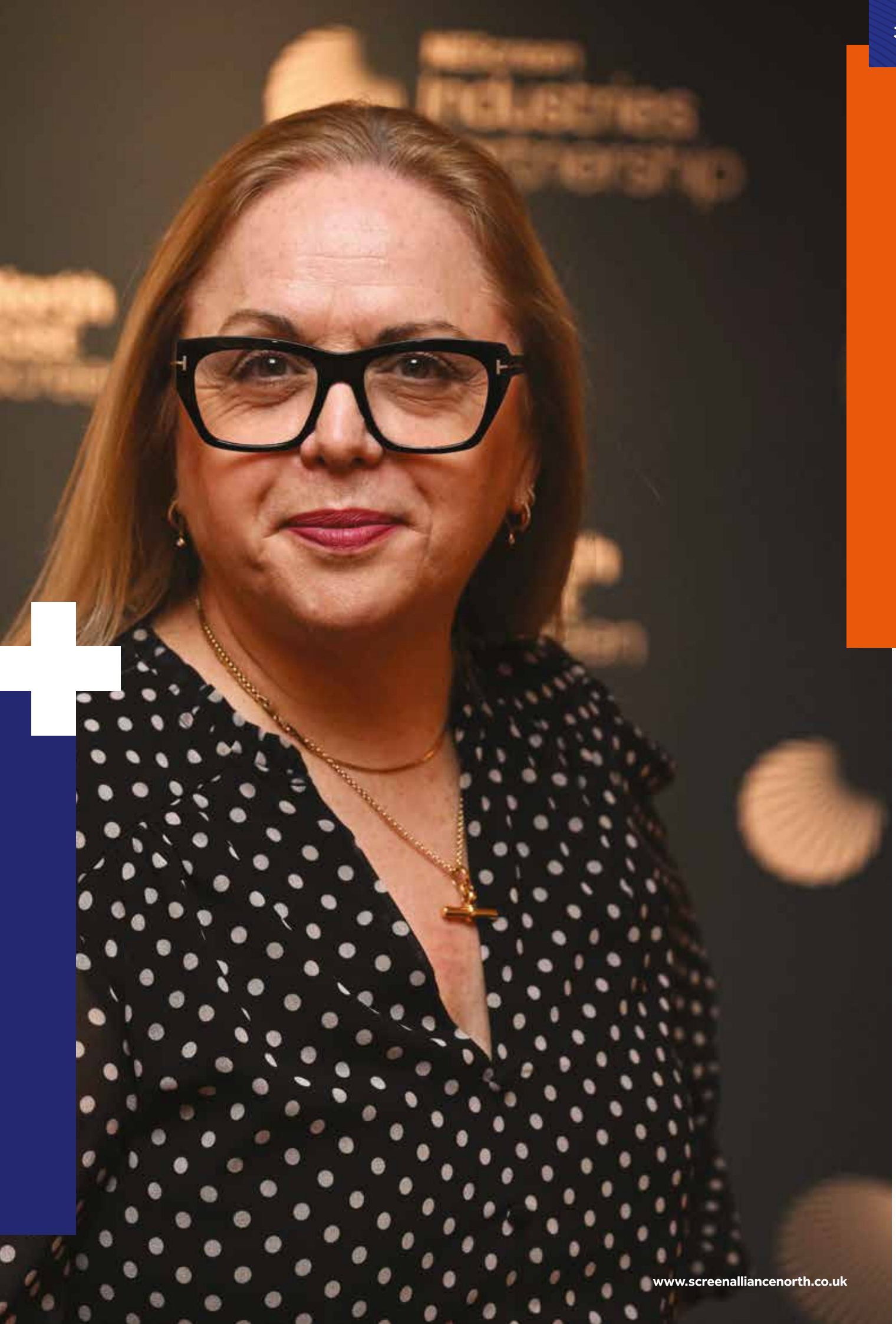
ALISON GWYNN CHIEF EXECUTIVE NORTH EAST SCREEN

“

Regional screen agencies through their film office have a finger on the pulse knowing what's happening in their own individual region. They know what productions are in their patch, they know what productions are coming. By working as an alliance we get that picture across the whole of the north so we can support each other.

We can fill gaps and through our joined-up crew mapping we are basing all of our skills activity on real live current data. That's what makes the difference. Having our four organisations working in partnership and having that common purpose means that more people can have more opportunities and ultimately productions have a better experience crewing up.

”



OBJECTIVE 5
**DEVELOPING AN INDUSTRY
 SUSTAINED SKILLS CLUSTER
 THAT WILL THRIVE BEYOND 2026**

CONNECTED INDUSTRY

Connected Industry involves working with a dedicated industry advisory group, comprised of key voices in the northern screen landscape, to help encourage and increase industry ownership of workforce development.



HIGHLIGHTS OF YEAR TWO

This year, **our advisory group has been a valuable sounding board and strategic partner**, helping to guide the development of Screen Alliance North and ensure our work stays closely aligned with industry needs. We brought the group together twice this year, first in Liverpool in September and then in Leeds in February, to share progress, gather feedback and shape priorities for the year ahead.

These hybrid meetings – predominantly in person – have deepened relationships and created space for open, solutions-focused discussion across regions and sectors. Members of the advisory group have also attended cluster events and activities, giving them a first-hand view of the work happening on the ground.

This has **bridged the gap between policy and practice**, enabling us to build an informed, responsive programme that reflects both strategic vision and real-world challenges. A key advantage of working with our advisory group is the doors it opens for further partnership work – not only for us as partner organisations, but for the crew, trainees and talent we support.

"It has been great to be part of the Screen Alliance North Advisory Group to witness the joined-up approach between the regions to create a coherent and strategic plan with other key stakeholders. These relationships are so important to film and TV producers in the north, to know there is the infrastructure required to create, develop and produce shows from the north whilst also attracting brilliant and exciting projects to Liverpool, Manchester, Yorkshire and the north-east."

Chris Curley,
Head of Nations and Regions
at Pact

By working together, **we've unlocked opportunities** that would have been far harder to secure individually. Our relationship with Warner Bros. Discovery CrewHQ helped secure an exclusive invitation for northern-based beneficiaries to attend CrewHQ's prestigious careers day at Leavesden Studios. It was a unique chance for emerging talent from our regions to experience life in a world-renowned studio base, and to see first-hand what's possible with the right support.

These kinds of opportunities are only possible because of the collective strength of our partnership. Together, we're able to raise the profile of northern talent, advocate for greater inclusion in national conversations, and ensure that people from across our regions are seen, supported and connected to real career paths in the screen industries.

The benefits of having the advisory group are clear: **they provide diverse expertise, they challenge our thinking and they help amplify our voice across the wider screen landscape**. Most importantly, they act as advocates for a stronger, more inclusive northern screen industry, one that offers genuine opportunity for people from all backgrounds.

We're grateful for their time, insight and ongoing support and look forward to growing this relationship in the year ahead.



HELOISE BEATON

TV ACCESS PROJECT GROUP MEMBER



I have had the pleasure of working with Screen Alliance North, both as a partner to the TV Access Project and as a member of their advisory group.

From the work of the TV Access Project and as we know how impactful collaboration and partnership can be on improving inclusion across the industry. A joined-up approach allows us to share our varied expertise with an aligned vision of a better working culture.



THE FUTURE LOOKING AHEAD TO YEAR THREE AND BEYOND

Moving into year three, our focus is on **deepening our impact and strengthening the foundations of the partnership** across the region. A key priority is widening access for those who need it most, with a focus on supporting beneficiaries who are not in education or enrolled on film-specific courses, as well as those from low socioeconomic backgrounds and ethnically diverse communities.

By doing so, we aim to **remove barriers** and ensure our industry **reflects the rich diversity of the north**. While creating sustainable career pathways and structured, long-term support so crew can progress and thrive.

We are also responding to the changing media landscape by helping talent and the wider workforce adapt to the move away from legacy media. This includes embedding digital upskilling, building awareness around AI, and placing a stronger emphasis on mid-level progression and the development of sustainable, long-term careers across the region.

In support of this, we're launching a new sustainability working group, a peer-to-peer space for those leading on green practices across northern productions. Facilitated by Picture Zero and sponsored by Sunbelt Rentals, the group will bring together professionals implementing environmental strategies and achieving sustainability accreditations to share best practice and drive sector-wide change.

We'll continue to strengthen our collaboration with Women in Film & TV, secure new industry investment to grow our offer and build on our joined-up approach across the four partner film offices. Refining our shared systems and data processes, with national efforts led by the BFI, will also remain a focus, helping us better capture impact, identify gaps and respond quickly to changing needs. We'll maximise data, insight and local intelligence to better track progression, identify gaps and tell a powerful story of our impact to funders and partners.

Together, these **priorities will position Screen Alliance North as a national leader in inclusive, sustainable and collaborative screen sector development**, creating a blueprint for regional collaboration that influences policy, attracts investment and inspires others across the UK. With a strong foundation in place, Screen Alliance North is ready to accelerate.

Our collective infrastructure, shared intelligence and deep-rooted regional networks allow us to move faster, work smarter and deliver more for the people and productions we serve.

Screen Alliance North has already demonstrated the power of what's possible when regional collaboration is done well, but this is just the beginning. Now, we have an opportunity to **build something that can shift the centre of gravity of the UK screen industry** further north, creating a fairer and more resilient sector.



As we close out year two, we want to extend our heartfelt thanks to everyone who has helped make Screen Alliance North what it is today.



To our partners Liverpool Film Office, North East Screen, Screen Manchester and Screen Yorkshire, thank you for your commitment, collaboration and unwavering belief in what we can achieve together. To our advisory group, stakeholders and industry champions, your insight, support and challenge have helped shape our direction and deepen our impact.

To the many productions, employers and organisations across the north who have opened their doors, shared opportunities and worked with us to build pathways into the industry, thank you for your continued partnership. And most importantly, to the heads of departments, crew, trainees and emerging talent who are at the heart of this work, thank you for your trust, ambition and determination. You inspire everything we do.

We're proud of how far we've come and excited about what's ahead.

With thanks to our advisory group:



Our programme sponsors:



Our funders:



With special thanks to our Connected Campus university and college members, the industry professionals, speakers and tutors who have generously shared their guidance, mentoring and expertise, along with the companies who have supported our work:

A Room That Looks Like Me	ITV Academy	QTV
Air TV	ITV News Granada Reports	Quay Street Productions
Apple TV – <i>Fountain of Youth</i>	Leeds Young Film Festival	Reeltime Media
Assistant Directors Guild	Liverpool City Council Adult Learning	Rope Ladder Fiction
BBC	Liverpool Locations	SAIL
Big Condo Academy CIC	Liverpool Museum	Sara Putt Associates
Big Talk Studios	LMA YOU Festival	Signpost Productions
BLCKSTR	LMF Pictures CIC	Silverprint
British Screen Forum	Location Fuel	Slackjaw Film
Brock Media – <i>Extra Geography</i>	Location One	South Yorkshire Filmmakers' Network
Buddha Group	Lonesome Pine	Space Studios Manchester
Calamity Films	Make-up United Artists	Sticks & Glass
Calltime Company	Mechanic Movie Ltd – <i>No Maintenance</i>	Studio12
Can Can Productions – <i>High Hoops</i>	MediaTracks	Sunbelt Rentals
Carriageworks Theatre	Mersey Care NHS Foundation Trust	TAG
Checks Happy	Movie Magic Entertainment Partners	The Crown Hotel Harrogate
Cosmosquare Films	National Film and Television School	The Digital Cortex
Creative Harrogate	New Pictures – <i>Crongton</i>	The Northern Studios
Dewsbury Town Hall	NewThinking Tools Ltd	Triple C
DNA Films	Northern Imposters	True North Productions
DNA/Sony Pictures – <i>28 Years Later</i> and <i>28 Years Later: The Bone Temple</i>	Notorious DIT/Molinare	TV Access Project
Drama Republic – <i>Riot Women</i>	O'Hara Film & TV Construction	Twenty Six 03
Duck Soup Films	Oldham Sixth Form College	Two Bungalow Films Ltd – <i>The Nest</i>
Entertainment Partners (Movie Magic Scheduling)	Orillo	UN Accelerator City
ERIC Creative Career App	Pact	Vigilamus Productions Ltd
Facilities by ADF	Peachy	Virdee Ltd
FACT Liverpool	Picture Shop	Viridian FX/Motion Post
FilmNova	Picture Zero	Voltage Studios
FOCUS	Pigeon Shrine	Wall to Wall
Focus Canning	Playground Entertainment – <i>All Creatures Great and Small</i>	Warrington & Vale Royal College
Freshly Made Films – <i>Our Neighbours Ass</i>	Post	West Yorkshire Combined Authority
Gaumont Ltd	Prime Focus	White Rose Park
Hat Trick	Prime Studios	Women in Film & TV
Hera Productions	Priority Films Limited	WorldSkills UK
HOME	Production Guild	Writing on the Wall
Idle Work – <i>Dynamite Dealer</i>	Production Park	York & North Yorkshire Combined Authority
ITV	Project Eve	Yorkshire Edit (Dawn Feather)
	Provision	

SCREEN ALLIANCE NORTH

