



## Grierson 2022: The British Documentary Awards

Queen Elizabeth Hall, Southbank Centre, London SE1 | Thursday, 10 November 2022

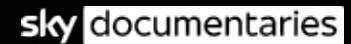
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# GRIERSON

in association with **A113** MEDIA

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You can catch up with the awards ceremony recording on The Grierson Trust's YouTube channel.

# Welcome to Grierson 2022: The British Documentary Awards



Welcome to the 50th British Documentary Awards and our golden anniversary celebration, recognising and rewarding the brilliance of documentary makers.

There is plenty to celebrate, with highlights from all the best documentaries of the past year, including the return of the Best Cinema category following a hiatus due to the pandemic. Alongside the genre-based categories we have our two special awards, the Grierson Hero of the Year Award – which recognises the invaluable contribution made by someone who works tirelessly behind the scenes – and the Grierson Trustees' Award for one of the giants of the industry in recognition of their outstanding contribution to the documentary genre.

I would like to thank our category chairs, reviewers and judges for their time, dedication and spirited consideration of the entries. And of course, I must thank all the Trustees for sharing their wisdom and giving their time so generously.

The Grierson Awards wouldn't be possible without the support of our sponsors, especially

our headline sponsor, All3Media. We are so grateful for your loyal and consistent patronage which enables us all to put on these awards as well as supporting the year-round work of The Grierson Trust.

In addition to celebrating excellence across all genres of documentary, The Trust offers training to those who might otherwise find it challenging to get into our industry through our Grierson DocLab scheme, which is also celebrating its 10th anniversary this year. Thanks to generous support from Netflix, we were able to expand DocLab with two new In Focus schemes, tackling areas where there is real shortage of skills – editing and production management. Over 150 people have graduated across all three schemes and are now working in the industry.

Many of our current trainees are attending the awards, adorned with silver DocLab badges so you can easily spot them at the after party and take the opportunity to sign them up quick before another production company does.

Our thanks to each and every one of our Grierson DocLab sponsors and partners, particularly to the independent production companies who provide practical opportunities for the trainees and the

individuals who offer their time and commitment as mentors.

On behalf of my fellow Trustees, I'd also like to thank the small team of staff and freelancers at The Grierson Trust who make everything we do run seamlessly and give such dedication and enthusiasm to our work. This year we say good-bye to a Grierson legend, Jane Callaghan, our Managing Director who has worked at The Trust for 20 years, and who is now retiring. We are indebted to her for her long and committed service. She has grown the work of The Trust, consistently evolved the awards and enabled us to have a far-reaching impact on the sector through our training programmes. We will miss her, but we are delighted to welcome Sylvia Bednarz as our new Managing Director.

I would like to thank our hosts, the incomparable Rosie Jones and AJ Odudu. I am sure they will keep us all entertained. And to everyone joining us tonight – have a great evening and please raise a toast to fifty amazing years of The Griersons!

**Lorraine Heggessey**  
Chair, The Grierson Trust



**all3** MEDIA

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**the 2022 Grierson British  
Documentary Awards**

## Our hosts: Rosie Jones and AJ Odudu

Tonight's emcee double act reunites two of TV's most popular presenters, following their jaunt up Moray's Cairn Gorm for Channel 4's *Trip Hazard*.

Former television researcher-turned comedian and national liability, Rosie Jones was awarded second place in the Leicester Mercury's New Comedian of The Year Award 2018 and hasn't looked back. She's gone on to star in comedy shows on stage and screen as well as fronting not one, but two travelogue series for Channel 4 – *Trip Hazard* and *Mission: Accessible*. Rosie has also performed two sell-out runs at the Edinburgh Festival Fringe with both *Fifteen Minutes* and *Backward* receiving critical acclaim, including the Scotsman describing her show as “both elegantly crafted and mischievous to its bones.”

Not forgetting her comedy writing roots, Rosie is busy working on sitcoms – she wrote on the hit series *Sex Education* and had acting roles in *Silent Witness* and BBC's *Casualty*. She's also the author of a new series of children's books, launching last year with *The Amazing Edie Eckhart*.

Award-winning *Big Breakfast* host AJ Odudu brings her energy and Lancashire charm to our screens, as one of the country's most recognisable TV faces presenting *Married at First Sight: After Party* and high-stakes adventure show *The Bridge*. Other career highlights include taking part in *Strictly Come Dancing* in 2021 (where she reached the final but was unable to compete due to a foot injury), being UK spokesperson at the *Eurovision Song Contest 2022*, and presented the *BAFTA Film 2022 Red Carpet Show* with Tom Allen.

Previously, AJ was backstage host for *The Voice* and *The Voice Kids*, has shown off her culinary skills on ITV's *Cooking with the Stars*, hosted ITV2's *Apocalypse Wow* and starred alongside Emma Willis in *Emma and AJ Get to Work*. She's also fronted ITV's *Don't Rock the Boat* alongside Freddie Flintoff and reached the final of the notoriously tough *Celebrity SAS: Who Dares Wins* on Channel 4 for Stand Up to Cancer.



# The Power of the Doc: Grierson at 50



As part of the celebrations for the Grierson Awards' 50th year, The Trust put together a list of must-see documentaries from the last half century. We also partnered with BBC iPlayer to showcase some of those titles in a special **Game Changing Documentaries** section, allowing audiences to revisit or newly discover these genre-defining titles.

The documentaries chart the history and development of the form from the 70s to the present day, forming an exciting selection of work every factual film lover should see. The films and series were chosen for their overall excellence and showcase the work of British and international directors. They're films that have acted as a catalyst for change, that have sparked strong reactions, broken new ground or reflected the complexities of our social, political or natural world.

Splitting the collection into six categories: **Challenging the Status Quo**, **Personal Stories**, **Do Look Back**, **Took Us Somewhere New**, **Bucket List Docs** and **New Ways of Storytelling**, the list features some of the most famous names in filmmaking – encompassing a wide range of programmes from popular favourites (*Educating Yorkshire*) to technological advancers (*The Blue Planet*), and classics (*The World at War*) to societal gamechangers (*Thames Valley Police – A Complaint of Rape*).

All lists are of course subjective, and we couldn't possibly have chosen every worthy documentary for this small collection. We're thrilled, therefore, that friends of The Trust took the time to pick their own favourite documentary from the last 50 years and film themselves giving their rationale as to why they are must-see. Special thanks to Louis Theroux, Mobeen Azhar, Mehreen Baig, Susan Calman, Stacey Dooley and Grayson Perry for doing so.

To see the full list of must-see documentaries from the last 50 years, visit [www.griersontrust.org](http://www.griersontrust.org) | #Grierson50





# GRIERSON

## Grierson 2022: The British Documentary Awards

- |   |  |
|---|--|
| <i>Prime Video</i> Best Entertaining Documentary          | <i>The Open University</i> Best Science Documentary                |
| <i>Sky Documentaries</i> Best Music Documentary           | <i>BFI Doc Society</i> Best Cinema Documentary                     |
| <i>Channel 4</i> Best Constructed Documentary Series      | Best History Documentary   |
| <i>Televsual</i> Best Current Affairs Documentary         | <i>Discovery</i> Best Natural History or Environmental Documentary |
| Best Arts Documentary                                     | <i>Fulwell 73</i> Best Documentary Short                           |
| <i>Red Bull Studios</i> Best Sports Documentary           | <i>BBC</i> Grierson Trustees' Award                                |
| <i>Disney+</i> Best Documentary Presenter                 | <i>Envy</i> Best Single Documentary - Domestic                     |
| <i>All3Media</i> Best Student Documentary                 | <i>Netflix</i> Best Documentary Series                             |
| <i>The Talent Manager</i> Grierson Hero of the Year Award | <i>Molinare</i> Best Single Documentary - International            |

The awards ceremony will be followed by supper in the foyer

### Menu

#### CANAPÉS

Pressed pork belly, celeriac puree, apple  
Crostini, bocconcini, crispy pancetta, balsamic  
Dorset crab, sea buckthorn, carrot  
Rainbow vegetable maki roll, miso mayo (ve)

(v) vegetarian (ve) vegan

#### MAINS

Spanish style chicken with tomatoes, olives, sherry  
Teriyaki salmon, bean shoots and coriander  
Squash and coconut curry, coriander and lime (ve)

#### SIDES

Wok fried greens with soy and chilli (ve)  
Roasted seasonal vegetables (ve)  
Steamed spiced rice (ve)

#### DESSERT CANAPÉS

Summer berry pavlova (v)  
Vegan apple crumble, oat cream (ve)

prime video

T I M E T O F A C E Y O U R F E A R S

THE DEVIL'S HOUR

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# PRIME VIDEO Best Entertaining Documentary



## Banned! The Mary Whitehouse Story - Episode 1

Hannah Berryman, James Gold, Patrick Smith, Lizzie Webster, Janet Lee, Abigail Priddle

**BBC Studios – BBC**

At a time when debates about free speech feel increasingly polarised, we look back to 1963 when a Midlands housewife and teacher named Mary Whitehouse became the original 'cancel culture' warrior. Armed with just a typewriter, she began a 30-year campaign to turn back the tide of the permissive culture she saw sweeping through society with the advent of the sexual revolution.



## This is Joan Collins

Clare Beavan, Karen Steyn, Paul van Dyck, Joan Collins, Nick Taussig, Annabel Wigoder

**Salon Pictures – BBC**

This candid, frank and epic film tells the story of the extraordinary life of Joan Collins. A mesmerising mix of home movies, music, graphics and archive mesh together with Joan herself narrating, writing and re-thinking her own version of her own life. With captivating honesty and wit, a tale unfolds about the perils of Hollywood, misogyny, marriage and fame and how Joan survived it all with panache.



## The Tinder Swindler

Felicity Morris, Sam Starbuck, Bart Layton, Julian Hart, Bernadette Higgins, Sian Packer

**A Netflix Documentary, A Raw Production with Gaspin Media, AGC Studios in association with VG – Netflix**

Posing as a wealthy, jet-setting diamond mogul, he wooed women online then conned them out of millions of dollars. Now some victims plan for payback.



## 'Twas the Fight Before Christmas

Becky Read, Nic Zimmermann, Julia Nottingham, Lisa Gomer Howes, Ellie Phillips, Jane Bevan

**Dorothy St Pictures – Apple TV+**

A North Idaho neighbourhood is turned upside down by one man's obsession to throw the biggest Christmas event America's ever seen. Jeremy Morris' plan hits a snag when the homeowners' association insists it violates neighbourhood rules. A fight erupts and as the situation escalates, the film asks who wins when different rights collide? We examine polarised perspectives in a Christmas tale about freedoms, with a message about differences and tolerance at its heart.

**sky** documentaries

**GET THE STORY BEHIND THE STORY**

**Proud sponsors of the Best Music Documentary Award 2022**

**Congratulations to all the nominees**

# SKY DOCUMENTARIES Best Music Documentary



## Dawn Raid

Oscar Kightley, Matthew Metcalfe,  
Leela Menon

**Universal Pictures Content Group –  
iTunes/Prime Video**

*Dawn Raid* is the story of two Manukau Polytechnic students, Andy Murnane and Tanielu Leaosavai'i (Brotha D) who turned a bootleg t-shirt business and Hip-Hop night at a local bar in Otago into the influential Dawn Raid Entertainment empire. From humble beginnings to fame and fortune, Andy, Brotha D and the Dawn Raid artists gave voice to a disenfranchised Pacific community, for which the violence of the dawn raids, twenty years previously, was still raw.



## jeen-yuhs: A Kanye Trilogy - act i: VISION

Production team

**A Netflix Documentary,  
a TIME Studios Production in  
association with Creative Control,  
Leah Natasha Productions –  
Netflix**

After dazzling hip-hop players in Chicago, brilliant yet hungry producer Kanye West moves to NYC but struggles to get signed and claim the mic as an emcee.



## Other, Like Me: The Oral History of COUM Transmissions and Throbbing Gristle

Marcus Werner Hed, Dan Fox,  
Mariako Montpetit, Annika Aschberg,  
Caitlin Marraffa

**Willow Glen Films, BBC – BBC**

Hull, England, 1970. In a run-down commune in a tough port city, a group of social misfits – mostly working class, mostly self-educated – adopted new identities and began making simple street theatre under the name COUM Transmissions. Their playful performances gradually gave way to work that dealt openly with sex, pornography, and violence. The group lived at the edge of society, surviving on meagre resources, finding fellowship with others marginalised by the mainstream.



## Summer of Soul (...or, When the Revolution Could Not be Televised)

Ahmir 'Questlove' Thompson,  
Joseph Patel, Robert Fyvolent,  
David Dinerstein, Joshua L Pearson

**Onyx Collective, Concordia Studio,  
Play/Action Pictures, LarryBilly  
Productions, Mass Distraction  
Media, RadicalMedia, Vulcan  
Productions – Disney+**

In his acclaimed debut as a filmmaker, Ahmir 'Questlove' Thompson presents a powerful and transporting documentary – part music film, part historical record created around an epic event that celebrated Black history, culture and fashion. Over the course of six weeks in the summer of 1969, just one hundred miles south of Woodstock, The Harlem Cultural Festival was filmed in Mount Morris Park (now Marcus Garvey Park). The footage was never seen and largely forgotten—until now.

# Shot in the dark

From Jeremy Kyle Show: Death on Daytime to Grenfell: The Untold Story, Channel 4 isn't afraid to shine a light into the darkest corners of our world, bringing you documentaries that provoke uncomfortable and important conversations.



# CHANNEL 4 Best Constructed Documentary Series



## The Dog House

Production team

**Five Mile Films – Channel 4**

The Channel 4 series *The Dog House* is back at Wood Green, The Animals Charity. The team are match-making their abandoned dogs with hopeful new owners. They aim for nothing less than love at first sight, but things rarely go that smoothly.



## Glow Up: Britain's Next Make-Up Star

Melissa Brown, Robin Trump, David Cheesman, Zinia Scroggs, Francesca Maudslay, Leah Caffrey

**Wall to Wall Media – BBC**

Presented by Maya Jama, *Glow Up* returns for its fourth series. 10 aspiring make-up artists battle to be crowned 'Britain's Next Make-Up Star'. The artists face a range of high-stakes assignments working for big name industry clients and on iconic TV sets before showcasing their skill and artistry to produce jaw-dropping transformations in the *Glow Up* studios. The weakest two each episode head into a face off elimination before the judges decide who leaves the competition.



## Idris Elba's Fight School

Michelle Chappell, Rick Murray, Rachael Barnes, Itamar Klasmer, Hassan Ghazi, Emma Linstead

**Workerbee, Green Door Pictures – BBC**

Can boxing turn around the fortunes of a group of disillusioned youths? Hollywood star and passionate activist Idris Elba takes eight struggling young Brits under his wing in this transformative social experiment. Although they have found themselves on the wrong side of the tracks and face unique personal challenges, they all dream of a better future.



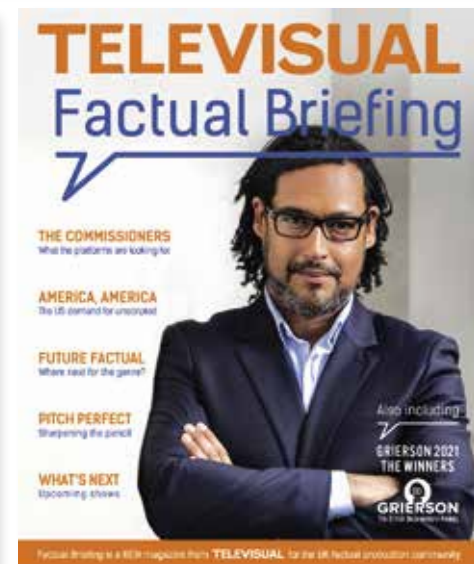
## We Are Black and British

Narinder Minhas, Becky Clarke, Rebecca Nunn, Lindsay Davies, Ryan Samuda, Jessica Mitchell

**Cardiff Productions, The Open University – BBC**

In this two-part formatted series, six black Britons from very different backgrounds come together. Each shares a deeply personal story, raising tough questions about being black in Britain today.

# Delighted to sponsor the Current Affairs category at the 2022 Grierson Awards



The Voice of the UK Factual Production Community  
televisual.com

# TELEVISUAL Best Current Affairs Documentary



## BBC Africa Eye - Black Axe

Peter Macjob, Tom Saater, Sam Judah, Gary Beelders, Charlie Northcott, Tom Watson

**BBC Africa Eye – BBC**

A violent mafia group has infiltrated the highest levels of power in Nigeria. The Black Axe is the country's most feared yet secretive organised crime group, responsible for a reign of terror that has claimed thousands of innocent lives. But who are they? And who's behind them? 20 years after witnessing the death of his friend at the hands of the Black Axe, Nigerian journalist Peter Macjob returns to his homeland in search of answers.



## Exposure - Afghanistan: No Country for Women

Ramita Navai, Karim Shah, Mark Summers, Eamonn Matthews, Ali Watt

**Quicksilver Media – ITV**

This film, made covertly over two trips, documents life for women under Taliban rule. The documentary makers secretly film women being held by the Taliban without trial, their fate unknown to their families; uncover evidence of forcible marriage and accompany activists on dangerous missions to rescue women hunted by the Taliban. The film shows the regime's control tightening, with many of the defiant voices in the film ultimately being arrested or fleeing abroad.



## Four Hours at the Capitol

Jamie Roberts, Will Grayburn, Dan Reed

**Amos Pictures, HBO – BBC**

*Four Hours at the Capitol* is a visceral, revelatory journey into the 6 January 2021 storming of the US Capitol. This terrifyingly immersive, character-led, high-fidelity documentary, showcasing the colliding forces, rioters, police officers and lawmakers, tells a heart-pounding story with startling detail and intimacy. This documentary leverages extraordinary footage and interviews with people at the heart of the action. If you thought you knew what really happened at the US Capitol, think again.



## Navalny

Daniel Roher, Diane Becker, Odessa Rae, Melanie Miller, Shane Boris

**CNN Films and HBO Max in association with Fishbowl Films, RaeFilm Studios, Cottage M – BBC**

In August 2020, a plane travelling from Siberia to Moscow made an emergency landing. One of its passengers, Russian opposition leader Alexei Navalny, was deathly ill. Taken to a local Siberian hospital and eventually evacuated to Berlin, doctors there confirmed that he had been poisoned with Novichok, a nerve agent implicated in attacks on other opponents of the Russian government.

2023

# GRIERSON

## The British Documentary Awards

in association with **A113** MEDIA

**Entries Open Friday, 17 March 2023.**  
**Deadline, Thursday, 1 June 2023.**

Documentaries must have been made available to a UK audience between 1 June 2022 and 31 May 2023 to be eligible for Grierson 2023: The British Documentary Awards.

[www.griersontrust.org/awards](http://www.griersontrust.org/awards)





# Best Arts Documentary



## The Andy Warhol Diaries - Shadows: Andy & Jed

Andrew Rossi, Josh Braun, Ryan Murphy, Alexis Martin Woodall, Stanley F Buchthal, Scott Robertson

**Abstract Submarine – Netflix**

Andy embraces his role as a portrait painter for the rich and famous. But discontent — and disco-era hedonism — tears apart his life with Jed Johnson.



## Rita Moreno: Just a Girl Who Decided to Go for It

Mariem Pérez Riera, Michael Kantor, Lyn Davis Lear, Norman Lear, Lin-Manuel Miranda, Regina K. Scully

**Universal Pictures Content Group – iTunes/Prime Video**

Beyond the racism she experienced as a Latina actor, *Rita Moreno: Just a Girl Who Decided to Go for It* explores the lesser-known struggles Moreno faced on her path to stardom, including pernicious Hollywood sexism and sexual abuse, a toxic relationship with Marlon Brando, and an attempted suicide a year before she won her Oscar. The documentary demonstrates Moreno's talent and resilience as she broke barriers and paved the way for new generations of artists.



## Salt, by Selina Thompson

Selina Thompson, Alison Ramsay, Kate Spankie, Damian Daniel, Lucy Pilkington, Denise Alder

**Milk and Honey Productions – BBC**

Performance artist Selina Thompson travels on a cargo ship to retrace the route of the Atlantic slave trade, navigating the triangle of Europe, Africa and the Caribbean. The result is deeply personal: her examination of the slave trade forces her, as a British descendant of slaves, to confront some uncomfortable truths about her country and its history. Disturbingly comic in places, but also deeply melancholic, *Salt* is part testimony, part dramatic performance and part historical excavation of the lost collective memory of the enslaved and its relevance to the present.



## The Story of Film: A New Generation

Mark Cousins, John Archer, Timo Langer, Clara Glynn

**Hopscotch Films – Netflix**

Examining the most powerful movie images of the last decade, filmmaker Mark Cousins updates his classic *The Story of Film* with *A New Generation*. Spanning from 2010 to 2021, including the recent pandemic, Cousins spins an epic and hopeful tale of cinematic innovation from around the globe as he helps to uncover new ways of seeing and being in our eclectic and voluminous digital age.



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# RED BULL STUDIOS Best Sports Documentary



## 14 Peaks: Nothing Is Impossible

Production team

**A Netflix Documentary Produced by Noah Media Group in association with Little Monster Films – Netflix**

Nepali mountaineer Nimsdai Purja embarks on a seemingly impossible quest to summit all 14 of the world's 8,000-meter peaks in seven months.



## Citizen Ashe

Rex Miller, Sam Pollard, Beth Hubbard, Anna Godas, Steven Cantor, Jamie Schutz

**Dogwoof, Rexpix Media, Stick Figure Productions – BBC**

Citizen Ashe explores the enduring legacy of tennis great and humanitarian Arthur Ashe. Ashe's widow, brother, friends from his childhood in Richmond and Grand Slam tournament-playing and coaching days, as well as confidantes that nurtured his personal evolution from sports legend to global activist, describe the key events that shaped Ashe's quiet determination to 'use what he had to do what he could.'



## Gazza - Episode 1

Production team

**Haviland Digital, Mark Stewart Productions, Western Edge Pictures, BBC – BBC**

Paul Gascoigne, an exciting young footballer from Newcastle, finds fame and fortune as he makes his way in the world of professional football, but he faces intense media attention.



## Gold Rush: Our Race to Olympic Glory - Revolution

Production team

**Blast! Films – BBC**

Atlanta '96, and Britain finish at an all-time low: 36th in the medal table. A renaissance begins with the aim of rebuilding the nation's sporting prowess. John Major flushes in National Lottery cash, and amateurs turn pro with state-of-the-art scientific techniques aimed at winning. Told through the eyes of national heroes – Kelly Holmes, Darren Campbell, and Chris Hoy – four years on there's a haul of medals as Britain climbs to 10th place.



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# DISNEY+ Best Documentary Presenter



## ELLIE SIMMONDS for Ellie Simmonds: A World Without Dwarfism?

**Flicker Productions – BBC**

Ellie Simmonds, five-time Paralympic gold medallist, investigates a controversial new drug that some people argue could bring an end to dwarfism. Vosoritide is in clinical trials in the UK and a daily injection promises to make children with achondroplasia – Ellie’s form of dwarfism – grow closer to average height by adulthood. This new treatment raises the question: if cutting-edge medicine can stop disability in its tracks, should we use it?



## JAMIE MACDONALD & JAMIE O'LEARY for Blind Ambition

**Television Repairs – BBC**

Television director, Jamie O’Leary has terrible sight, and is now facing eye surgery that could potentially lead to sight loss. At this pivotal point in his life, O’Leary wants to explore how blind artists achieve their creative visions. So, he hooks up with blind observational comedian Jamie MacDonald and together, they’re on a blind-leading-the-nearly-blind mission to uncover and collaborate with brilliant blind artists.



## JOE LYCETT for Joe Lycett vs the Oil Giant

**Rumpus Media – Channel 4**

Joe Lycett takes on one of the world’s most powerful companies – oil giant Royal Dutch Shell – as he looks into their eco-friendly advertising and accusations of ‘greenwashing’. Joe meets with climate experts and attempts to engage Shell in his own uniquely fearless fashion, before deciding to make his own unvarnished version of their ads and try and get his parody broadcast on national television.



## SATHNAM SANGHERA for Empire State of Mind

**Sandpaper Films – Channel 4**

In his two-part series, *Empire State of Mind*, Sathnam Sanghera explores how empire created the British mindset and explains much of modern Britain – from our politics and culture to our racism and multiculturalism. Turning the traditional old-white-historian approach to empire on its head, Sanghera doesn’t travel to far-off battlefields and ruins but digs into market towns and cities across the UK today to reveal how empire is at the root of so much of modern Britain.



**Congratulations** to all  
nominees and the winner of  
**Best Student Documentary**

# ALL3MEDIA Best Student Documentary



## Daughters of the Sea

Laura Esteban

**London College of  
Communication**

Working among the Atlantic waves is what Jacqueline, Maria and Tomasa love the most. They have chosen this coast laden with death and also with the chauvinism of the fishing industry in Galicia, Spain. The relentless sea is the cornerstone of the identity of these women, instilling in them the bravery required to face their harsh work conditions and the constant sexist discrimination that each of them has suffered from uncles, employees or even parents.



## Ordinary Life

Luke Suddes, Katharine Beavers,  
Dalene Low, Harrison So

**Newcastle University**

*Ordinary Life* is a first-person documentary that chronicles the adversities faced by the filmmaker's mother and uncle while growing up. It quietly observes their sibling bond through an intimate poetic-observational portrait of their present life. The film aims to challenge the audience to view hardship in a new light and proves that trauma doesn't define who you are now.



## Ten by Ten

Jami L Bennett

**University of Manchester**

After living in Asia for nearly fifteen years and longing for a taste of her native Tennessee, Jessica opened an American diner out of her home on Jeju Island, South Korea. But after being featured on one of the country's most popular television shows, Jessica must now adjust to the shock of her newfound TV fame, the crowds of curious new customers it brings, and all this amidst the growing uncertainty of a global pandemic.



## Traded

Harshit Bawa, Monika Arora,  
Solmi Kim, Simran Arora

**University of Greenwich**

*Traded* is a short ethnographic film about the struggles and profligate battle of four women from a small village – Kadiri, in Andhra Pradesh, India – against human trafficking and how they have overcome it, yearning for a better living in their community.




# The Talent Manager

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# THE TALENT MANAGER Grierson Hero of the Year Award - Clare Richards

Returning for a second year, the **Grierson Hero of the Year Award** celebrates those working behind the scenes in documentary or factual TV who often don't get the recognition they deserve. We are therefore thrilled to name **Clare Richards**, founder of We Are Doc Women, as the 2022 Grierson Hero of the Year.



Clare was nominated for this gong by multiple people for her work with We Are Doc Women, who all sang her praises as someone pushing for much-needed change in the industry. This was all on top of her fulltime job as a director and done completely voluntarily. Other women from the organisation credit her as keeping up the energy needed to hold the documentary industry to account in calling for female representation behind the camera.

In October 2021, We Are Doc Women released a TV Gender Gap Report and encouraged organisations to sign up to the 50/50 pledge – a commitment to having 50% of their factual programs directed by women. Exactly one year later, it was announced that no less than 67 signatories, including independent production companies as well as major broadcasters and streamers (Amazon Prime Studios, BBC Studios Factual,

Channel 4 Documentaries and more) signed up to the pledge.

## Her nominators said...

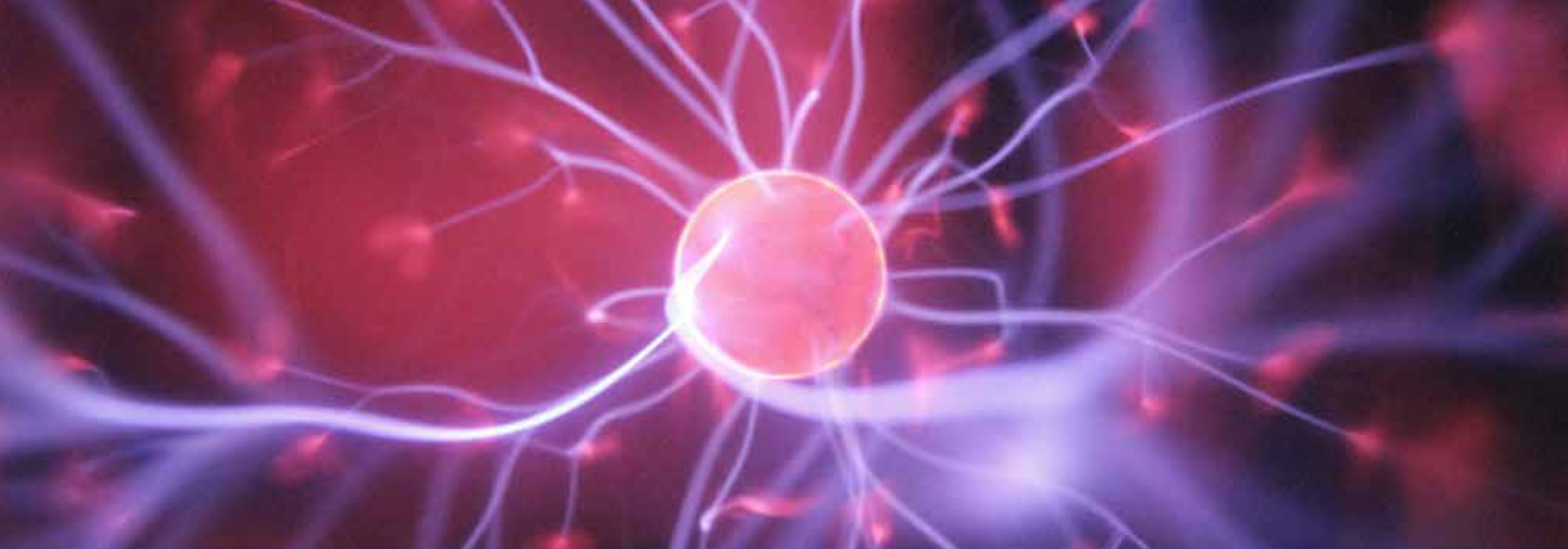
*“People in TV, particularly in the freelance world, often have to think about and prioritise themselves, largely due to the insecure nature of the job. But Clare is really someone who believes in the power of community and the possibility it holds for change – and that is incredibly inspiring.”*

**Laura Martin Robinson, self-shooting producer/director**

*“Clare has worked tirelessly, unpaid, and dealt with bumps in the road – inspiring many to help her with grace, humour and honesty. It is now turning into a campaign force working with broadcasters and indies for real change.”*

**Marina Parker, award-winning producer/director**

Congratulations Clare!



# THE GRIERSON AWARDS

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[CONNECT.OPEN.AC.UK](http://CONNECT.OPEN.AC.UK)

# THE OPEN UNIVERSITY Best Science Documentary



## Dementia & Us - Episode 1

Paul Myles, Zoe Jewell, Dan Barraclough, Adam Robinson, Dreane Williams, Kezia Sheard

**RDF, The Open University – BBC**

*Dementia & Us* is a ground-breaking specialist factual series following four people with dementia over the course of two whole years, capturing the ups and downs of life with a changing brain. This series is not just a tale of loss and decline, but also one of hope and humour. Dementia is a disease many learn to live with, not just die from. The series is narrated by Dreane Williams, who has vascular dementia.



## Neutrino: Hunting the Ghost Particle

Henry Fraser, David Dugan, Ian Strang, Zoe Glover, Rosemary Cafferkey, Laety Ducom

**Windfall Films – BBC**

Inside the world-renowned physics laboratory Fermilab, a team of scientists are constructing an audacious experiment to hunt for a mysterious new 'ghost' particle. If they find it, this could transform our understanding of the nature and fabric of our universe. The problem is, these tiny particles are almost impossible to detect.

This is an astonishing tale of perseverance and ingenuity that reveals how scientists have battled against the odds for almost a century to detect and decode the neutrino, the smallest and strangest particle of matter in the universe.



## Positive - Episode 2

Grace Chapman, David Vincent, John Smithson, Lucie Ridout

**Arrow Pictures – Sky Documentaries**

A three-part series that harnesses intimate testimony exploring tragedies and triumphs of Britain's 40-year battle with HIV. In December 1981, a London hospital first recorded a British death linked to a mysterious disease that only appeared to attack gay men. With unparalleled access to key people affected by HIV over 40 years, this series unravels the battles, tragedies and breakthroughs that have marked our relationship with HIV, from first cases right up to present.



## A Year in the Ice: The Arctic Drift

Ashley Morris, Philipp Griess, Cameron Balbirnie, Gary Hunter, Angela Neillis, Nico Hofmann

**Wild Blue Media, UFA Show & Factual, Fremantle Media – Channel 4**

*A Year in the Ice: The Arctic Drift* is a landmark documentary on the most critical topic of our time. It tells the epic story of a vital, pioneering scientific expedition deep into the spectacular Arctic Circle, the epicentre of climate change. The film follows 300 international scientists on board their icebreaker, Polarstern, the ship that is their home and research base, frozen into a fragile, drifting ice floe for almost an entire year.

# Congratulations to all the nominees!



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BFI Doc Society is proud to partner with The Grierson Trust on this award and a training programme supporting the professional development of emerging documentary talent.

# BFI DOC SOCIETY FUND Best Cinema Documentary



## The First Wave

Matthew Heineman, Jenna Millman, Leslie Norville

**National Geographic Documentary Films, Neon, Participant, Our Time Projects – Theatrical release**

With exclusive access inside one of New York's hardest hit hospital systems during the terrifying first four months of the pandemic, Matthew Heineman's *The First Wave* spotlights the everyday heroes at the epicentre of COVID-19 as they come together to fight one of the greatest threats the world has ever encountered.



## Navalny

Daniel Roher, Odessa Rae, Diane Becker, Melanie Miller, Shane Boris

**CNN Films and HBO Max in association with Fishbowl Films, RaeFilm Studios, Cottage M – Theatrical release**

*Navalny* unfolds with the pace of a thriller as it follows Russian opposition leader Alexei Navalny in his quest to identify the men who poisoned him in August 2020. Shot in Germany as the story unfolded and offering extraordinary access to the investigation, this fly-on-the-wall documentary is also a study of Navalny the man – a portrait of a leader intent on reform who will not be cowed by anything, including his own poisoning.



## The Reason I Jump

Jerry Rothwell, Stevie Lee, Jeremy Dear, Al Morrow

**MetFilm Production, The Ideas Room, Runaway Fridge – Theatrical release**

Based on the bestselling book by Naoki Higashida, *The Reason I Jump* is an immersive cinematic exploration of neurodiversity through the experiences of nonspeaking autistic people from around the world. The film blends Higashida's revelatory insights into autism, written when he was just 13, with intimate portraits of five remarkable young people. It opens a window into an intense and overwhelming, but often joyful, sensory universe.



## Summer of Soul (...or, When the Revolution Could Not be Televised)

Ahmir 'Questlove' Thompson, Joseph Patel, Robert Fyvolent, David Dinerstein, Joshua L Pearson

**Onyx Collective, Concordia Studio, Play/Action Pictures, LarryBilly Productions, Mass Distraction Media, RadicalMedia, Vulcan Productions – Theatrical release**

In his acclaimed debut as a filmmaker, Ahmir 'Questlove' Thompson presents a powerful and transporting documentary —part music film, part historical record created around an epic event that celebrated Black history, culture and fashion. Over the course of six weeks in the summer of 1969, just one hundred miles south of Woodstock, The Harlem Cultural Festival was filmed in Mount Morris Park (now Marcus Garvey Park). The footage was never seen and largely forgotten – until now.

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My Life As A Rolling Stone (Mercury Studios for BBC Two & Eps) - Credit © Creative Session

## Congratulations Grierson Awards Winners!



Russia's Torture Prisons (BBC Eye for BBC One)



My Grandparents War (Wonderhood Studios for Channel 4)



Chernobyl: The New Evidence (Blink Films for Channel 4)



Life at 50°C (BBC Arabic for BBC Two)



Mental Health: Young Lives in Crisis (Proper Content for BBC One)

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# Best History Documentary

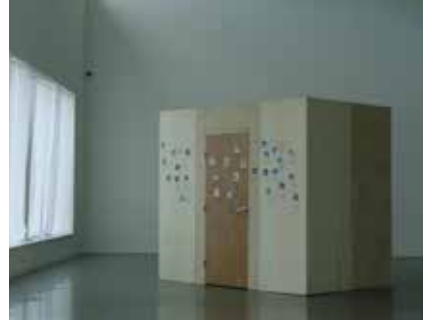


## The Decade the Rich Won - Episode 1

Victoria James, Sam Collins, Jecca Powell, Alex Ayandele Pascall, Mike Radford

**BBC Current Affairs, The Open University – BBC**

In this sweeping two-parter set in a global context, the people with power in Britain – and those who pushed back – reveal how their decisions shook our politics, transformed our economy and reshaped our society in the decade following the 2008 financial crisis. How have average UK house prices risen 61% in the last 12 years, and billionaires increased their wealth more than 300%, while our median real earnings remain lower than in 2008?



## Memory Box: Echoes of 9/11

David Belton, Bjørn Johnson, Hugo Godwin, Polly Allen, Helen Waddell

**Yard 44, NBC News Studios – Sky Documentaries**

A discovery of rare archive from 9/11 survivors and witnesses, who entered a small video booth to deliver self-recorded, unmediated testimonies of their experiences, brings a unique, intimate and deeply personal take on the tragedy. Twenty years after the original recordings, the filmmakers track down the same contributors and build a new booth for them to reflect on their lives since the attacks and the struggle to move past their grief and trauma of that day.



## The Missing Children

Tanya Stephan, Rachel Cumella, Paddy Garrick, Ella Newton, Brian Woods, Anne Morrison

**True Vision, Nevision – ITV**

At the Tuam mother and baby home, 796 children born to unwed mothers have disappeared. The bodies of some have been found in a sewage tank. Through personal narratives of survivors, adoptees, and the women who pieced together the evidence that shook Ireland to its core, leading to an unprecedented apology from the Irish State, *The Missing Children* uncovers the truth of a shocking story which continues to affect the lives of many globally.



## Uprising - Episode 1

Production team

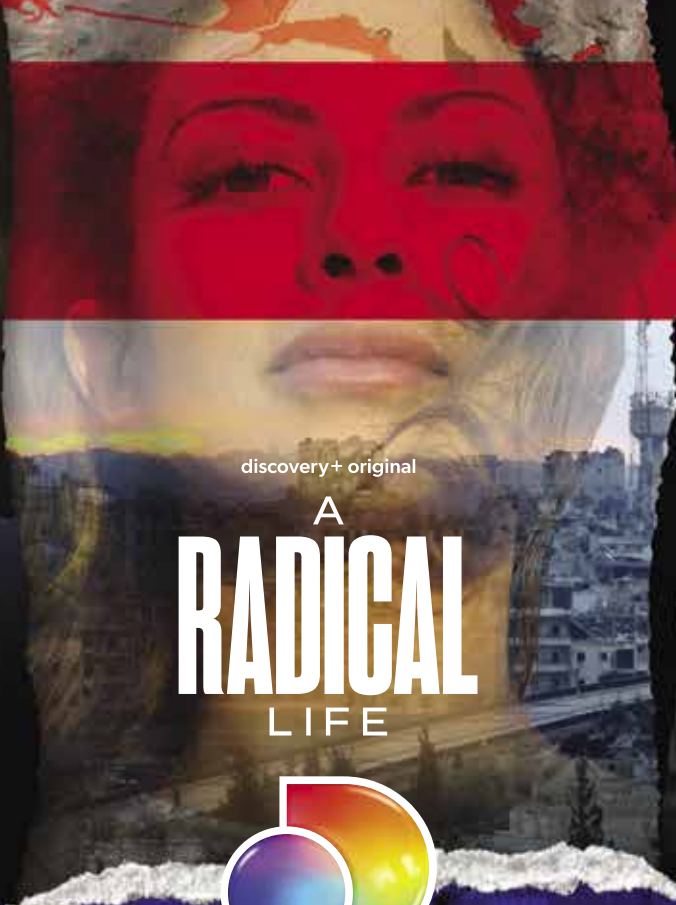
**Rogan Productions, Lammas Park, Turbine Studios – BBC**

*Uprising* recounts three deeply interconnected moments from 1981: the first episode tells the story of the New Cross Fire, which led to the deaths of 13 young black people; the second episode is about The Black People's Day of Action, in which 20,000 people took to the streets of London to protest about the seeming indifference of the government and police; and the third explores the riots which erupted a month later in Brixton.



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# DISCOVERY Best Natural History or Environmental Documentary



## Becoming Cousteau

Liz Garbus, Mark Monroe,  
Pax Wassermann, Dan Cogan,  
Mridu Chandra, Evan Hayes

**National Geographic Documentary  
Films, Story Syndicate, The  
Cousteau Society, ACE Content,  
Diamond Docs – National  
Geographic**

An inside look at the life of explorer, filmmaker and beloved adventurer Jacques-Yves Cousteau, his iconic films and inventions, and the experiences that made him the 20th century's most unique and renowned environmental voice.



## The Green Planet: Tropical Worlds

Mike Gunton, Rupert Barrington,  
Paul Williams, James Taggart,  
Louis Rummer-Downing,  
Tim Shepherd

**PBS, bilibili, ZDF, China Media  
Group, CCTV9, France Télévisions,  
The Open University – BBC**

More kinds of plants are crammed together in the tropical rain forests than anywhere else on earth. The result is intense competition – a plant battleground. From fast-growing trees to flowers that mimic dead animals; from life and death battles to reach the light, to the secret behind every raindrop. This is a journey into a magical world that operates on a different timescale to our own.



## Life at 50°C

Christopher Mitchell,  
Monica Garnsey, Namak Khoshnaw,  
Gavin Searle, Ceci Golding,  
Stephanie Stafford

**BBC News Arabic Documentaries,  
BBC Current Affairs – BBC**

*Life at 50°C* was a landmark documentary project, a year in the making. It was filmed in ten countries during the year the UK hosted COP26. The world now sees twice as many days above 50°C as in the 1980's; 2021 was one of the hottest years on record. Intimate documentary filmmaking captured the reality for those living in these extreme temperatures.



## My Garden of a Thousand Bees

David Allen, Martin Dohrn,  
Gaby Bastyra, Steve White,  
Fred Kaufman, David Elisco

**Passion Planet, The WNET Group,  
HHMI Tangled Bank Studios in  
association with Ammonite Films –  
Sky Nature**

The work of acclaimed Bristol wildlife filmmaker Martin Dohrn, who during the COVID-19 pandemic set out to record all the bees he could find in his tiny urban garden. Filming more than 60 different species, from Britain's largest bumblebees to scissor bees the size of a mosquito, Dohrn observes how differences in behaviour set different species apart – and eventually he gets so close he can identify individuals just by looking at them.

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# FULLWELL 73 Best Documentary Short



## The Bayview

Daniel Cook, Marcy Paterson

**MTP, SDI Bridging the Gap – London Short Film Festival**

On the northeast coast of Scotland, an extraordinary family have turned the previously-derelict Bayview hotel into an unofficial respite for international fishermen. The hotel is crucial to this diaspora community who face life-threatening conditions every day. Bayview is an intimate glimpse into their home and the transient identities who pass through it.



## Freedom Swimmer

Olivia Martin-McGuire, Brooke Silcox, Ron Dyens

**No-Thing Productions, Sacrebleu Productions – Festival release**

*Freedom Swimmer* explores past cultural trauma, through a mass migration story relatively unknown in the Western world. It invites the audience to find a new perspective on 'freedom' – something Hong Kong both represents and reveres.

This is a universal story of the dispossessed— what it takes to flee your country, what it means to fight for freedom, and what it is like to leave everything in hope of liberty.



## Nsenene

Michelle Coomber, Xavi Amoros, Jim Wright

**Medina Films – New Yorker**

The night sky in the Ugandan town of Masaka is punctured by eerie green light, the whine of electricity and insects buzzing. Giant lightbulbs, filaments exposed, are rigged perilously over scaffolding and iron sheets – attracting swarms of grasshoppers. This lyrical and visually stunning documentary captures the reality and myths of grasshopper season.

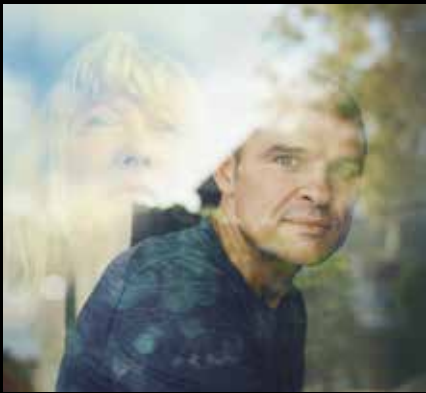


## Three Songs for Benazir

Gulistan Mirzaei, Elizabeth Mirzaei, Omar Mullick, Homayoun Noori, Jamil Rezaei, Stephen Maing

**A Netflix Documentary – Netflix**

Newly married and living in a displacement camp, an Afghan man struggles to balance his dream of joining the national army with family responsibilities.



Dementia & Us



We are Black and British



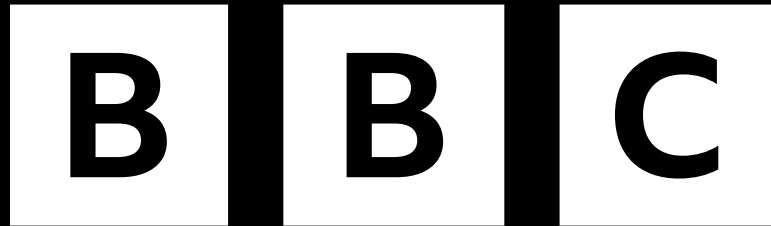
Idris Elba's Fight School



Navalny



The Decade the Rich Won



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Gazza



Ellie Simmonds:  
A World Without Dwarfism?



Green Planet: Tropical Worlds



Uprising



Glow Up: Britain's  
Next Make-Up Star

# BBC Grierson Trustees' Award - Roger Graef OBE

A serious programme note for Roger Graef would run something like this: Roger Graef OBE, pioneer of fly-on-the-wall filmmaking and social impact documentaries in the UK. His most famous film *A Complaint of Rape* went on to change policing...

But this is Roger, and he was never one for formalities. For many of us attending the Grierson Awards, Roger was an exec, a mentor and a friend, always inspiringly focussed on the possibility and purpose of documentary. For those who worked with him, there has been an unexpected emptiness this year. Roger was 85 when he died but he kept such a busy schedule that it was easy to mistake him for 35. When I started working with Roger, around the time we made *The Trouble with Pirates* together in 2010, he would often suggest we run from meeting to meeting. Well into his 80s, he would be rushing around talking, giving advice, hustling for projects.

The desire Roger had to always connect people and see difficult projects get made was precious. Really precious. I am not sure I could count the people Roger introduced me to.

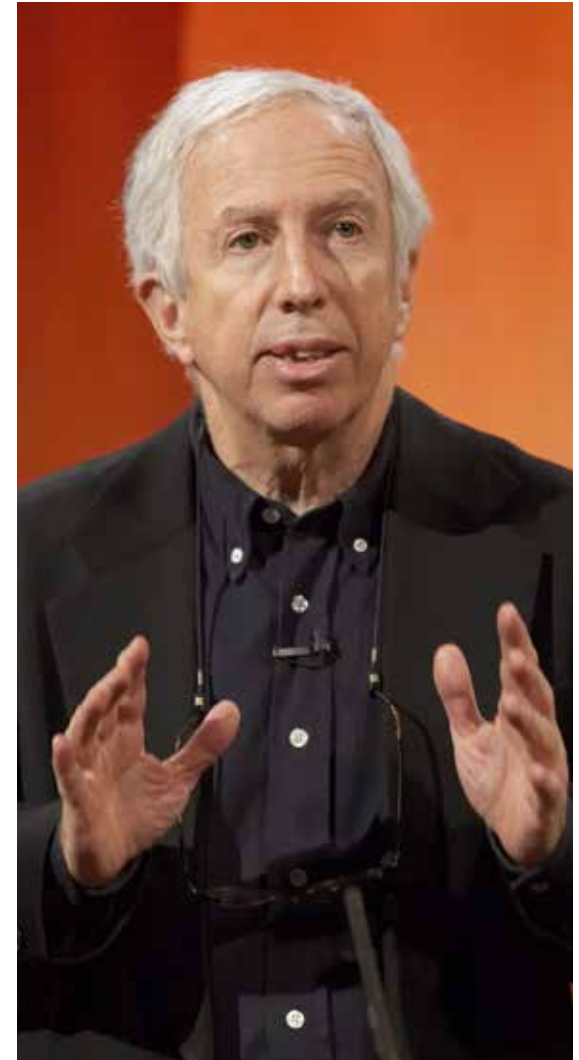
Roger's talent for promotion (and self-promotion) was boundless. Roger variously told me that he designed the London bus map, pioneered access-based filmmaking, invented the use of post-it notes in edits, engineered the first international co-productions and created the comedy benefit. The strange thing was that most of his outlandish claims were true and were a tribute to his career as an enthusiast, always finding a way to help create new work and

new opportunities. One of my favourite Roger memories is when he turned up late to a shoot in Shad Thames and complained he had gotten lost, announcing with frustration: *"I told them when they were building this place that people would get lost!"*

His films speak to his restless artistry and his passion for social justice from *Kids in Care* to *Monty Python: The Meaning of Live*; from *A Complaint of Rape* to *Feltham Sings*; from *Great Ormond Street* to *Requiem for Detroit*. Not only was he a great filmmaker but there wasn't a production scenario that he didn't have an anecdote or advice for – he had seen and done an awful lot and changed our industry and the country in the process.

But when I think of Roger and his legacy. I don't actually think of his films, his skills getting things made or speaking truth to power. I think of his kindness to contributors and to filmmakers. I think of the fact that if I had not met Roger Graef, perhaps I wouldn't have felt as empowered to show my films to contributors, to follow my conscience and to trust that good process makes great films. Kindness can be underrated in documentary filmmaking, but it is an essential tool and his work is a testament to that.

Roger would have loved receiving the Grierson Trustees' Award. I can see him on stage, ebullient grin and tears in his eyes, applauding all the wonderful documentaries in competition, saying as he did, *"Documentaries are alive and well. Long live documentaries!"*



I don't like to think of Roger gone, rather I prefer to imagine him hustling for documentary access to the afterlife.

Farewell old friend and thank you.

**James Rogan**

Creative Director, Rogan Productions



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# ENVY Best Single Documentary - Domestic



## Grenfell: The Untold Story

Production team

**BBC Studios – Channel 4**

The ongoing Public Inquiry into the Grenfell Tower fire has revealed so much, but one part of the tragedy has not been told before. Until now.

Artist Constantine Gras filmed inside Grenfell in the years leading up to the devastating fire, creating a powerful record of the residents' safety concerns as they struggled to be heard. His archive has taken on a prophetic importance, casting this tragic story in a new light some four years later.



## The Last Mountain

Chris Terrill, Julie Buckland, Olivia Lichtenstein, Julia Nottingham, Erica Banks, Annika Hagemann

**Dorothy St Pictures, Uppercut Films, Globus Pictures – BBC**

The unforgettable story of climber Tom Ballard, who disappeared on 'Killer Mountain' Nanga Parbat in 2019, the son of mountaineer, Alison Hargreaves who perished on K2 in 1995.



## Mothers of the Revolution

Briar March, Matthew Metcalfe, Leela Menon

**Universal Pictures Content Group – Theatrical release**

*Mothers of the Revolution* tells the story of one of the longest protests in history, when between 1981 and 2000, thousands of women from around the world came together at Greenham Common to take a committed stand against nuclear proliferation. Minimised by the media, the film reveals the women as the Cold War heroes they were, who persisted in the face of arrests, condemnation and scorn, took on a superpower, and changed the world.



## A Space in Time

Nick Taussig, Riccardo Servini, Sophie Harmer

**Salon Pictures in association with BFI, Bohemia Media, Reservoir Docs, BondIt, Buffalo 8 – Prime Video**

A candid, lyrical, intimate portrait of one family's struggle to transcend a fatal muscle wasting disease, Duchenne muscular dystrophy, which in turn becomes an unlikely celebration of the disabled life, the life cut short by rare disease.

Beautifully composed vignettes of the disabled body, and of nature, weave in and out of interview and home movie footage to create an unexpected, moving portrait of a family's experience of living with serious disability.

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A Kanye Trilogy

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**THREE SONGS FOR BENAZIR**

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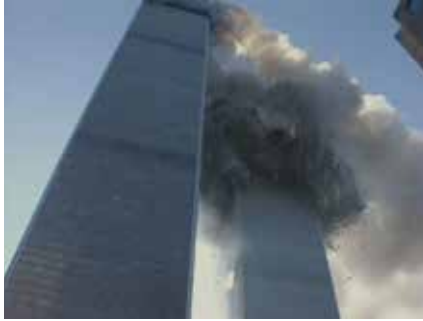
THE  
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BEST ENTERTAINING DOCUMENTARY





# NETFLIX Best Documentary Series



## 9/11: One Day in America

Daniel Bogado, Caroline Marsden, David Glover, Ella Wright, Julian Jones, Chris Nicholls

**72 Films – National Geographic**

*9/11: One Day in America* tells the in-depth story of September 11th through the eyes of the witnesses, heroes and survivors. Made in collaboration with the 9/11 Memorial & Museum to mark the 20th anniversary, this major new series charts the tragic day in unprecedented detail – from the first plane hitting the north tower to the last survivors being rescued from the rubble.



## yeen-yuhs: A Kanye Trilogy

Production team

**A Netflix Documentary, a TIME Studios Production in association with Creative Control, Leah Natasha Productions – Netflix**

The lives of an emerging superstar and a filmmaker intertwine in this intense, intimate docuseries charting Kanye West's career, filmed over two decades.



## Jeremy Kyle Show: Death on Daytime

Kira Phillips, Graeme McAulay, Barry Ronan, Rosina Andreou, Charlie MacDonald, Abi Walker

**Blast! Films – Channel 4**

Former guests of the show, their loved-ones, and production team whistle-blowers tell the shocking inside story of how *The Jeremy Kyle Show* ended up being cancelled following the death of a participant.

In 2019, Steve Dymond took his own life after failing a lie detector test on the programme. Now, with candid testimony and behind-the-scenes footage, others whose lives were turned upside down by the show lift the veil on the scandal behind the hit series.

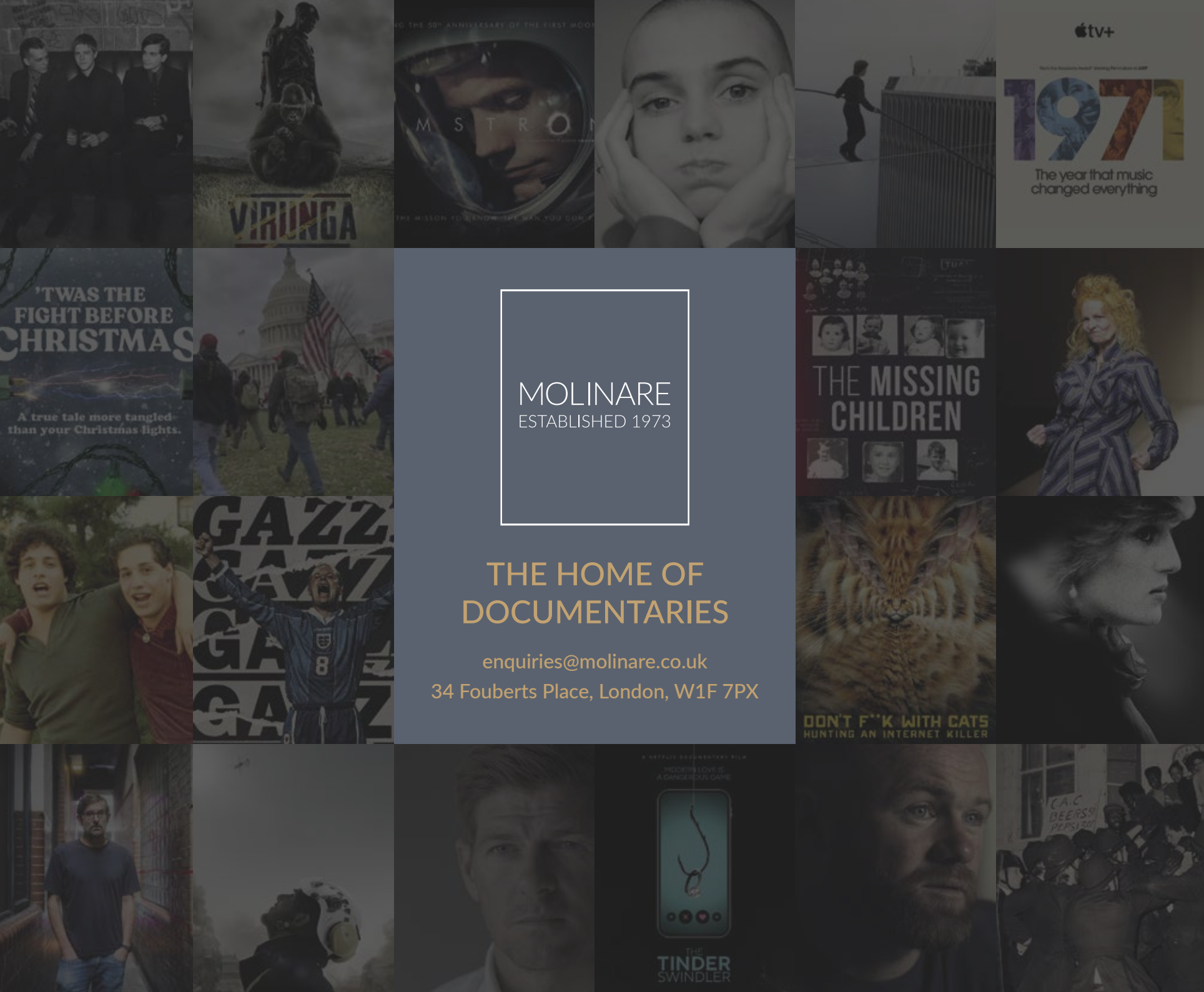


## Uprising

Production team

**Rogan Productions, Lammas Park, Turbine Studios – BBC**

*Uprising* recounts three deeply interconnected moments from 1981: the first episode tells the story of the New Cross Fire, which led to the deaths of 13 young black people; the second episode is about The Black People's Day of Action, in which 20,000 people took to the streets of London to protest about the seeming indifference of the government and police; and the third explores the riots which erupted a month later in Brixton.



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# MOLINARE Best Single Documentary - International



## Dying to Divorce

Chloë Fairweather, Sinead Kirwan, Seda Gökçe, Özge Sebzeci, Paul Dosaj, Andrea Cuadrado

**Dying to Divorce Ltd – Sky Documentaries**

The number of femicides in Turkey is rising. Ipek, a courageous lawyer, is determined to prevent murders by putting abusive partners behind bars. Alongside activists, she fights to get justice for two survivors of horrific violence, against a backdrop of political upheaval.

Through powerful personal stories filmed over five years, *Dying to Divorce* takes viewers into the heart of Turkey's gender-based violence crisis and the recent political events that have eroded democratic freedoms.



## President

Camilla Nielsson, Signe Byrge Sørensen, Joslyn Barnes, Anne Köhncke, Anita Rehoff Larson, Danny Glover

**Final Cut for Real, Louverture Films, Sant & Usant, BBC Storyville – BBC**

In the first election since the removal of Robert Mugabe, the new leader of the opposition Nelson Chamisa is challenging the dictator's corrupt legacy, and his successor Emmerson Mnangagwa. The election will be the ultimate test for both sides. How they interpret the principles of democracy, if they can inspire trust among the citizenry, not succumb to violence and foster faith in institutions, will set the course for the future of the country.



## The Reason I Jump

Jerry Rothwell, Stevie Lee, Jeremy Dear, Al Morrow

**MetFilm Production, The Ideas Room, Runaway Fridge – Disney+**

Based on the bestselling book by Naoki Higashida, *The Reason I Jump* is an immersive cinematic exploration of neurodiversity through the experiences of nonspeaking autistic people from around the world. The film blends Higashida's revelatory insights into autism, written when he was just 13, with intimate portraits of five remarkable young people. It opens a window into an intense and overwhelming, but often joyful, sensory universe.



## Writing with Fire

Rintu Thomas, Sushmit Ghosh

**Black Ticket Films – BBC**

In a cluttered news landscape dominated by men, a group of women set up India's only newspaper run entirely by women. This Dalit women-led newsroom was expected to fail but instead they stir a revolution. This Oscar-nominated film, *Writing with Fire*, follows Chief Reporter Meera and her team of journalists as they break with tradition to work on the frontlines of India's biggest issues.



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# Grierson DocLab training schemes

As well as it being the 50th anniversary of the Grierson Awards, we are now a decade on from the first iteration of the Grierson DocLab training scheme. Beginning in 2012, the initial scheme took on eight young people aged 18-25 for a programme that offered each trainee intensive training, mentoring, and a trip to Sheffield Doc/Fest to flex their networking and pitching skills in front of an industry audience.

The scheme has developed over the years, expanding to take on more trainees and reaching more and more people from under-represented groups in the TV industry, helping them to kick-start their careers in documentary and factual filmmaking.

In 2021, the Grierson DocLab training offer grew with the specialist Grierson DocLab In Focus: Editing and Production Management schemes, both run in partnership with Netflix. Extending the offer to those aged 18 and above, the schemes are targeted at people facing barriers to become assistant editors and those outside of the industry whose skills could make them first-rate future production managers respectively.

Ten years on, 154 people have been through the three Grierson DocLab schemes and many who have stayed the course are going from strength to strength in their factual careers.



## Grierson DocLab Alumni

Here are some of the movements and highlighted successes from our network of amazing Grierson DocLab Alumni...

Cherish Oteka (Grierson DocLab year, 2016) was the 2022 BAFTA Best Short Film winner for their documentary, *The Black Cop*. They were selected to be on Sheffield Doc/Fest's Shorts jury and wrote the *Black in Fact – Beyond the White Gaze* report for The Sir Lenny Henry Centre for Media Diversity, Birmingham City University. Cherish was also selected for NETWORK@LFF 2022, the London Film Festival's flagship professional development programme, and is on the Doc'n Roll Film Festival jury this year too.

Ben McGeorge-Henderson (2015), who was part of the production team behind Grierson and RTS award-winning *Drowning in Plastic* and *Meat: A Threat to our Planet?*, is now working as a Development Producer at BBC Studios Documentary Unit.

Other alumni thriving at BBC Studios include Eloise Millard (2018) who is on the BBC Elevate scheme and Toni Arenyeka (2019) who is on the BBC Studios AP Accelerator Programme in the specialist factual spot. Poppy Goodheart (2013) has most recently been working as a PD on a new Channel 4 crime series, and was selected for Sheffield Doc/Fest's AP Archive One Minute Film Competition 2022, with her short film, *Women & Girls*.

The inaugural Grierson DocLab In Focus schemes have seen alumni working at production companies including Minnow Films, Raw TV,



Curious Films, 72 Films, Rogan Productions, Pitch International, Passion Pictures, Story Films, BBC Studios, and Insight TWI. Grierson DocLab In Focus: Editing trainees Sema Basharan (2021) and Christie Allanson (2021) were involved with Sheffield Doc/Fest 2022, with Sema selected by Asif Kapadia to create a film over the course of the festival and taking part in our editing Craft Summit panel, and Christie chosen for their Amplify Talents list along with 2020 DocLab core alumna, Fatima Ali. Editing trainee, Margarida Cartaxo (2021) was also nominated for the British Film Editors Cut Above Awards 2022 in the Outstanding Assistant Editor category.

Jess Gell and Leonie Rousham (2020) from the Grierson DocLab core scheme both worked on feature film, *Hostile*, a BAFTA and BIFA-longlisted documentary from Galeforce Films. Joanna Suchomska (2021) was invited to stay on to work at Blast! Films, Brighton, following her placement arranged by The Trust, and her short doc, *MATKA/POLKA* was selected for Hastings Women's Film Festival 2022. Other 2021 DocLabbers are working at different production companies across the UK, including archive researcher Nali Raouf at 72 Films; Sam Cull has been with Whisper TV working as a researcher, Rebecca Hamil has been with Studio Lambert, and Milly Houldey is at Noah Media as a junior development researcher. Helena Greening and Alec Turner spent time working on *Who Do You Think You Are?* and *Long Lost Family* respectively at Wall to Wall.

We are incredibly proud of our ever-growing network of alumni and have just scratched the surface of their achievements in highlighting those above.

# Grierson DocLab 2022

Our present cohort from the Grierson DocLab core scheme are being snapped up by production companies across the industry right away. Deshawn Hillman was hired to work at The Garden just as we started the training week, and we are delighted that Ruby Hubbard has been given a permanent job at Zinc Media as an edit assistant, following her four-week placement. After their respective placements with The Garden, Raw TV and Blast! Films, trainees Mariam Aliabadi, Jyoti Rajput and Arnold Thornton-Rice were invited to stay on in paid positions.

These placements follow our first hybrid in-person and online training programme, after two years of being online-only due to the pandemic. In May, the trainees completed an intensive online training week, led by trainer and lecturer Carol Nahra, and then came together in Birmingham for a weekend of team bonding, further workshops and pitching each of their documentary ideas to each other and a panel which included Tom MacTaggart, Content Editor, BBC Three.

We would like to extend our gratitude to Tom and all of the other industry guests and speakers who

gave up their time and expertise to the trainees. Thank you to Emma Cooper, Empress Films; Meghan Hughes, Blast! Films; Kate Quine, 72 Films; Spencer Kelly and Dee Kahlon, The Garden; Tom McDonald, BBC Studios (now at National Geographic); Rosa Moratiel and Maia Liddel, RDF TV; Beena Khetani and Nicky Searle, BBC Studios; David Thomas of David Thomas Media and Daniel Green, MUBI. Without the support of generous industry colleagues, we would not be able to deliver such high-quality training that puts our cohorts in strong positions to take up their industry placements and secure future employment.

This year we are incredibly fortunate to have the support of BBC Studios, Blast! Films, Dragonfly TV, The Garden, Lightbox, Minnow Films, Netflix, Plimsoll Productions, Raw TV, Rogan Productions, Twenty Twenty, Wall to Wall, Wise Owl Films (All3Media) and Zinc Media, who have all offered bursary-supported placements to our trainees. We'd also like to thank our in-kind supporters, Clear Cut Pictures, Blueberry Creatives, MUBI, Talented People, The Kit Room and The Talent Manager, whose assistance allows us to enhance the support package we offer each trainee.



## Grierson DocLab In Focus: Editing

**NETFLIX**

This year, both of the Grierson DocLab In Focus schemes – run in partnership with Netflix – opened for applications during the summer months, with the online training weeks and in-person weekends taking place throughout September and October.

We worked closely with editor and NFTS lecturer, Clare Ferguson again to deliver the editing scheme, with Netflix and Raw TV generously providing documentary rushes for an editing exercise. The training focused on learning about the art and craft of narrative storytelling; hearing from established editors with case studies of their work; and understanding the context of the modern documentary landscape. All culminating to inspire the trainees to build their own careers in documentary.

Each trainee launched into the training with huge enthusiasm, fully committing to what is a challenging week, engaging with energy and focus during the intensive programme. They not only had to absorb all the information from each workshop and training session, but the group were also tasked to cut a twelve-minute film by the end of it, to demonstrate what they learned. Huge thanks to them for their dedication.



We would also like to extend our thanks to Western Digital Company for their in-kind support, providing hard drives to the trainees to complete their editing task, and to Avid for generously giving a years' Avid subscription to each of the eight trainees that will enable them to practise and hone their technical skills.

The week saw a host of fantastic guest speakers, including: *For Sama* editor, Chloe Lambourne; Jonny Taylor from Netflix; editor Rupert Houseman; editor Samuel Santana; editor, Head of Editing at NFTS and Grierson Trustee, Andy Worboys; trainer, David Thomas; director of twice Grierson-nominated *The Reason I Jump*, Jerry Rothwell; *Guilty Pleasures* director, Julie Moggan; editor Joby Gee; editor and Avid trainer, Nigel Honey; editor, Dennis Mabry; and Grierson DocLab In Focus: Editing Alumni, Lwimbo Kunda and Christie Allanson. Thank you so much for coming along to nurture our 2022 editing trainees.

Each trainee will be matched with an industry mentor and will commence their paid placement working on a Netflix documentary production from January 2023 onwards.

## Grierson DocLab **NETFLIX** In Focus: Production Management

The Grierson DocLab In Focus: Production Management training week finished most recently. The trainees were first treated to a tour of the Netflix UK offices, meeting Alison Small from the Grow Creative UK Netflix team, plus Netflix Production Management team members Audrey Duffy, Iain Pate and Denise Furey; Grace Brassington from their legal department, as well as lead trainer for the scheme, Birte Pederson.



Covering the essentials needed to navigate life as a new entrant to production management – as well as in a new industry for most of our trainees, who are transitioning from financial management, banking and theatre as well as from taking a career break – the course covered documentary genres and an overview of the UK industry; how a production office works; budgets, call sheets and logistics; permissions, rights and legal processes; filming abroad and on location; looking after contributors; post workflow; how to progress in the industry; drama reconstruction; risk assessments; negotiating deals; working with archive; and much, much more.

A huge thank you to speakers for this training, including lecturer, Carol Nahra; Sara Jimenez Criado, Caravan Media; Donna Blackburn, Bigger Bang TV; Kirsty Urquhart-Davies and Becky Claridge, Nutopia; Louise Murray, Minnow Films; Zoe Glover, Atlantic Productions; Farne Sinclair and Violet Crawford, Windfall Films; freelance line producer, Alex Brunati; from Netflix, Matt Tegg and

Ivana Capoldo, Post Production Manager and Post Production Executive respectively; trainer, David Thomas; Netflix legal team representative, Grace Brassington and Production Coordinator, Iain Pate; freelance archive producer, Alex Cowan; Jane Zurakowski, BBC Studios; Lucy Allen and Rowan Bray, Clear Cut Pictures; Leigh Hewson, Rogan Productions; Ross Booker, 72 Films; Gemma Kemp and Alasdair McClure, Full Fat TV and Grierson DocLab In Focus: Production Management Alumni, Phoebe Thomas and Tommy-Joe Brown.

At the time of this programme going to print, the production management group will be heading to Birmingham for the in-person segment of their training and will start their mentorships and Netflix documentary production placements from November 2022.

We're pleased to say that the group, and all the other 2022 trainees, are at the awards tonight. Look out for them during the drinks reception and party wearing their Grierson DocLab badges.

## Careers Outreach with The Rank Foundation

Long-time supporters of the Grierson DocLab core scheme, The Rank Foundation, also turned 50 years old this year. To mark their milestone, they invited organisations to apply for a Golden Award grant to fund projects that celebrate the legacy of Lord Rank. The Grierson Trust successfully secured an award to deliver a national screen industries career outreach project.

This involved delivering a panel session at The Rank Foundation's conference in Leeds, where we invited colleagues from ScreenSkills, Channel 4 and the BBC to talk about the opportunities and skills gaps in the sector. The conference was attended by grassroots third sector organisations, whose clients and beneficiaries represent hard-to-reach demographics that the screen industries are actively seeking out to recruit. Organisations were encouraged to register interest for a tailored webinar, delivered to their beneficiaries to find out about working in the screen industries: demystifying it, unpacking the different roles and highlighting the labour shortages we face. As we will be seeking industry professionals to join us on the online sessions, if you are interested in getting involved we would love to hear from you at [training@griersontrust.org](mailto:training@griersontrust.org).

We also created filmed case studies with our alumni, showcasing different job roles in the sector and providing inspiration to people thinking about a career in the screen industries. The films launched our new TikTok channel, were made accessible with captions and made up a social media campaign to reach young people and those interested in working in TV or film specifically.

Huge thanks to our Grierson DocLab Alumni for taking part in the filming!





**CLOSE YOUR EYES. LET ALL THE IDEAS GO THROUGH YOUR HEAD. DON'T LOG ANY OF THEM. JUST LET THEM SLIDE PAST YOU AND THROUGH YOU UNTIL ONE LOOPS BACK SO OFTEN THAT YOU CAN'T LET IT GO. THEN YOU HAVE TO GO GRAB IT, MAKE IT BIGGER AND SHARE IT AND TALK ABOUT IT.**

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# Grierson: We Remember, We Remember

50 years on from the death of John Grierson and the documentary landscape has changed significantly. I've often wondered what Grierson would think of the current documentary filmmaking scene, the political climate, world news and the distribution mechanisms we use today. There's absolutely no doubt he would have much to say on all the above.

Scratch the surface however and the documentary landscape hasn't changed completely beyond recognition. When Grierson last set foot in a cutting room, the costs of documentary filmmaking were becoming far less restrictive. Indeed, the 1970s saw a reduction in 35mm usage but a rise in the more cost-effective use of 16mm with the number of films produced approaching an all-time high. A decade on and by 1983, many of Grierson's protégés were entering retirement, but the film units they had founded under their mentor were flourishing with the new age of video tape. Fast forward to today's digital age and, with the cost savings and ubiquity of technology, the number of capable filmmakers is on the increase once again.

Today's political climate is rich for factual filmmaking and tonight's awards will bear testament to a wide spectrum of global subject matter. When Grierson set the ball rolling for what became the first chapters of the British documentary story, political unrest was at the forefront. Between two world wars and deep in economic depression, the Grierson documentary provided a platform for art to flourish. But, for Grierson and his acolytes, documentary had a higher purpose than just artistic expression. Documentary for Grierson had the potential to serve society.

Constrained by the restrictions imposed upon the General Post Office (GPO) Film Unit (which prevented him making films outside of Government service), Grierson was forced to find ways round these restrictions. He founded the Film Centre agency to expand his vision and match filmmaking needs (sponsors) with filmmaking talent (freelancers) and of course this was headed up by those closest to Grierson.

Whilst the Film Centre helped to establish factual films in private industry, Grierson already had his eyes on an international purpose.

When war was declared in 1939, Grierson was establishing the National Film Board of Canada. Whilst the conflict may have interfered with his original desired application, the urgency of war gave factual filmmaking an even greater purpose. It is often written that Humphrey Jennings's hugely influential *London Can Take It* (1940) played a major role in steering the United States towards joining the allied forces. It's no coincidence that Grierson's name can be traced behind the scenes all over the wartime period of filmmaking.

Distribution is a major factor in bringing a completed film to its intended audience. Today's outlets for film, I am sure, would leave Grierson giddy with excitement. 50 years ago, Britain had only three television channels and cinema had resigned documentary to a place in the soon-to-be-abandoned supporting film programme. Documentary was flourishing however, and many films were bringing in yearly audience figures in the tens and even hundreds of thousands. How was this possible you may wonder? Grierson knew that distribution was key and throughout the 1930s, alongside his units' film production, he began to establish a distribution library for his unit's work that could reach the widest audience





possible. “*There are many more seats outside of the cinema than there are inside*” was a mantra he recited in several publications which attempted to unravel the Grierson enigma.

This non-theatrical distribution network was made up of film libraries offering free loan to clubs, societies and institutions throughout the country. Through the mechanism of free loan, Grierson was able to reach audiences of astronomical numbers, but the biggest problem here was one that proved impossible to resolve: for this to work, a great resource was required and once a charge was introduced to borrow the film, audience numbers would reflect a reluctance to pay. Today the closest distribution mechanism we have to the non-theatrical network of Grierson’s is YouTube. The way that many consume film outside of the cinema has changed in that, particularly so with younger generations, film is now largely consumed as an individual experience on mobile devices rather than viewed in groups. Nevertheless, the core problem of Grierson’s day has not escaped YouTube, people still expect to consume its content for free.

The rise of the feature documentary has gone from strength to strength: a trend that looks to be secure for some years to come. Grierson had no end of trouble persuading cinemas to take on documentary films. Distributors were reluctant to take documentaries for fear of low returns. Though the GPO Film Unit’s most significant titles such as *Night Mail* (1936) and *North Sea* (1937) did receive a theatrical release of sorts, they were only screened in selected theatres and were certainly not box-office gold. Their low returns would be swallowed in the high cost of producing distribution prints. In fact, no documentary before the war ever returned an income that came near to covering its costs. The first documentaries to

do so via theatrical release came in the immediate post-war years, when films that told the major stories of WWII were picked up by US distribution. The feature length documentary today has found a home in the cinema, on television and on devices through video on-demand services. It can turn a profit too, something Grierson would dearly have loved to see.

Grierson was only credited with making a handful of films, as the collaborative nature of filmmaking within his units makes it difficult to specifically identify his own filmmaking in those early documentaries. However, his influence and vision over the British and International documentary landscape is of great significance. Perhaps Grierson’s greatest credit is that of being an organiser of a medium and founding Father to its early development and evolution. His ability to identify and showcase great filmmakers and brilliant documentary films was institutional; this and his nurturing of new talent were the biggest holes that Grierson left in 1972.

Those closest to Grierson: his loyal acolytes from the GPO Film Unit, key figures in the BFI, industry press and even notable politicians all saw the gap left after his death. They grouped together to establish a Grierson Memorial Trust with an ambition to continue those core abilities that Grierson championed; a mechanism to showcase great filmmakers and great documentary and a scheme to identify and nurture new talent – 50 years on The Grierson Trust is doing just that. Would Grierson be proud? I’m certain he would!

**Steven Foxon**

Curator of Non-Fiction  
BFI National Archive

# Thank you to our awards category reviewers, judges and chairs

**Nelson Adeosun** is a two-time RTS and BAFTA award-winning producer and director who has produced shows for the BBC, ITV, Sky Sports, Channel 4, Channel 5 and Hulu.

**Ade Adepitan MBE** is a TV presenter, Paralympic medallist, journalist and father. A successful international Paralympic wheelchair basketball player and renowned broadcaster, his recent work includes *Our Changing Planet* and *Climate Change: Ade on the Frontline* for the BBC. Ade is also one of the co-hosts on Children in Need's annual live appeal show.

**Ella Al-Shamahi** is a palaeoanthropologist and evolutionary biologist specialising in expeditions in politically unstable territories, as well as a stand-up comic. As a presenter, her most recent programmes include *Tutankhamun: Secrets of the Tomb*, *Our Changing Planet*, *What Killed the Whale?*, *My Arab Spring* and *Why Do We Do That?*

**Xavier Alford** is a Grierson award-winning documentary director. He has had a 20-year-long career self-shooting a range of broadcast series, single documentaries and shorts for the BBC. Ten years ago, Xavier was diagnosed with a rare chronic illness, which was the subject of his last project, *Locked In: Breaking the Silence*.

**Mohammed Ali** is a street artist that uses his art to empower communities, often celebrating community stories around faith and migration. For nearly two decades, he has created murals, art installations, live performances and outdoor film projections to get people to investigate each other's lives in an increasingly polarised society.

**Elena Andreicheva** is an Oscar and BAFTA award-winning documentary producer and filmmaker. Her work spans hard-hitting subjects such as human trafficking (*Saving the Cybersex Girls*), immigration (*Polish Go Home*), sports and human rights (*Learning to Skateboard in a Warzone (If You're a Girl)*) and *My Life: I'm Like A Fish*.

**Ben Anthony** is an acclaimed documentary and drama director best known for powerful films centring on people facing trauma and adversity. His films include *Grenfell*, *Don't Take My Baby* and *7/7: One Day in London*.

**Daisy Asquith** is a Grierson-winning documentary filmmaker with 25 director credits for the BBC, Channel 4, Irish Film Board and the BFI. She wrote her PhD in Creative and Critical Practise thesis on the One Direction fandom's reaction to her film about them. Daisy teaches the MA Screen Documentary at Goldsmiths in between making films.

**Poppy Begum** is a BAFTA-nominated director, an award-winning podcaster and most recently a performer on stage. She has produced and directed observational docs, specialist factual and worked in current affairs. Known for her provocative and controversial narratives and character-led story telling. Poppy's most recent film was the award-nominated *Queens of Rap* for Channel 4.

**Heenan Bhatti** is founder of Leeds-based indie ClockWork Films and a filmmaker whose work has won awards at BAFTA, RTS, Rose d'Or, Sandford St Martin, Broadcast and Prix Europa. His credits include *Ramadan in Lockdown*, *The Real Gary Glitter*, *Make Bradford British*, and *Tan France: Beauty and the Bleach*.

**Joanna Boateng** is a documentary producer whose credits include the BAFTA and RTS award-winning *Uprising*, the BAFTA-nominated *Nail Bomber: Manhunt* and the BAFTA-winning *Grenfell*. She was one of the Edinburgh TV Festival's Ones to Watch in 2019/20.

**Paul Brand** is the UK Editor for ITV News and the presenter of *ITV Tonight*. His landmark scoops exposing the Partygate scandal helped cost Boris Johnson his career. In 2020 Paul was named Political Journalist of the Year at the British Journalism Awards for his reporting on the impact of COVID-19 in care homes.

**Sabrina Burnard** is a documentary film editor. Her career spans 30 years working mainly in broadcast television. Sabrina's films and series have won numerous awards and nominations, including at BAFTA, the Griersons, RTS, the Emmys and Jackson Wild.

**Otto Burnham** is an Emmy, RTS and ACE Eddie award-winning film editor who really, really loves editing. His work includes *Trust No One*, *Rising Phoenix*, *Formula 1: Drive to Survive* and *The Detectives*.

**Chloe Campbell** is currently directing the BBC Two series *Murder in the Pacific* (working title). Prior to this, she was the series director of *The Surrogates* for BBC Three as well as the producer-director of BBC productions *America's Child Brides*, *Car Crash: Who's Lying?*, *Forensics: The Real CSI* and *Ellie Undercover: Rent for Sex*.

**Arthur Cary** is a BAFTA and Grierson award-winning documentary director. His films include *Surviving 9/11*, *War in the Blood*, *The Last Survivors* and *Louis Theroux: Savile*.

**Harjeet Chhokar** is an Unscripted Executive in the Amazon Studios UK Originals team working across the slate on shows such as *All or Nothing: Arsenal*, *Three Mothers* (working title) and *The Greatest Show Never Made* (working title). Prior to joining Amazon Studios, Harjeet was a Commissioning Editor in the Channel 4 Factual Commissioning team.

**George Chignell** is a BAFTA-nominated feature documentary producer and Executive Producer. Her recent credits include *Explorer*, *Citizen K* and *The Wonderful: Stories from the Space Station*.

**Simon Chinn** is a double BAFTA and double Academy award-winning producer and co-founder of Lightbox. His credits include *Man on Wire*, *Searching for Sugar Man*, *My Scientology Movie*, *LA 92*, *Tell Me Who I Am*, *Whitney*, *Tina* and *The Princess*.

**Des Daniels** is a director who, over the last 20 years, has worked across all types of factual, from current affairs to documentary and specialist factual. His credits include *The Black American Fight for Freedom*, *Ghislaine: Partner in Crime* and *Who Do You Think You Are?*

**Jay Davidson** has a career spanning broadcast, youth brands and music. Currently Head of Talent with The TV Collective's Breakthrough Leaders Programme, Jay is a former Channel Executive and led commissioning of the BBC Two/Four Black and British season. Jay has broadcast credits for BBC Documentaries and BBC Music.

**Guy Davies** commissions factual across Channel 5 and Paramount+. His recent commissions include *Michael Palin: Into Iraq, 999: Critical Condition*, *Forensics: Murder* and the re-boot of *Challenge Aneka*. A BAFTA and Grierson winner, Guy was Head of Documentaries at ITN and Senior Executive Producer at Wall to Wall.

**Rowan Deacon** is an award-winning director. Her films include *Jimmy Savile: A British Horror Story*, *How to Die: Simon's Choice*, *The Case of Sally Challen* and *Our War: Goodbye Afghanistan*.

**David DeHaney** launched Proper Content in 2017, producing entertaining programmes with social purpose. Highlights include Grierson award-winning *Suicidal: In Our Own Words* for Channel 5 and the BAFTA, Rose d'Or and Grierson award-winning series *The School That Tried to End Racism* for Channel 4.

**Dan Dewsbury** is a multi-award-winning producer-director and cameraperson whose credits range from *Louis Theroux: Forbidden America*, *Ian Wright: Home Truths*, *The Mighty Redcar*, *Crime and Punishment* and *The Detectives*. In 2020, he won the BAFTA Breakthrough Brit Award.

**Nelesh Dhand** is currently working at Netflix in Original Documentary Series. Prior to this, he

was Pulse Films' Global Creative Director where he supervised the creation, development and delivery of all new content in the nonfiction division. As an executive producer, Nelesh's credits include *Dead Asleep*, *Hair Power: Me and My Afro*, and *Inside Missguided*.

**Poppy Dixon** is Director, Documentaries and Factual for Sky UK, responsible for all original commissioning for Sky's three factual channels: Sky Documentaries, Sky Crime and Sky Nature. Previously, she was a producer based in both the UK and USA, with credits including the BAFTA-winning *The Imposter*, Grierson-nominated *Untouchable* and BIFA-winning *American Animals*.

**Helen Docherty** is Director of Development at Voltage TV overseeing the entire development slate. Her commissions here include *Inside the Factory* for BBC Two, *DNA Journey* for ITV and the BAFTA-nominated *One Deadly Weekend in America* for BBC Three. Helen started her career in the BBC's Science Unit developing and producing multiple award-winning factual series.

**Paul Dosaj** is the multi-award-winning editor and producer of such films as the BAFTA, RTS, Broadcast and Grierson-award winning *Kelly and her Sisters*. Amongst his credits are *Dreaming Lhasa*, *Miraculous Tales* and *Dying to Divorce*, the latter of which was the UK's entry for Best International Feature and entered for Best Documentary at the Oscars.

**Anna Dougherty** is an artist based in Bristol who has exhibited nationally, with paintings in collections worldwide. She is currently curating an exhibition for the Royal West of England Academy on the Bristol School of Artists, opening May 2023. Anna is particularly interested in issues around disability.

**Lesley Douglas** is a recipient of The Music Industry Woman of the Year Award as well as a BASCA Gold Badge. She founded the TV and film production company Lonesome Pine Productions.

Lesley has been responsible for numerous documentary films on subjects such as Bruce Springsteen, David Gilmour, Roy Orbison and Johnny Cash.

**Jamilla Dumbuya** is Development Executive at Idris Elba's Green Door Pictures, building bold and distinct projects that match the company's creative ethos. Credits include *Idris Elba's Fight School* for the BBC, which is Grierson-nominated for Best Constructed Documentary Series.

**Ian Duncan** co-founded Windfall Films in 1988 and has produced, directed and executive produced films that have won many awards, including BAFTAs, Emmys and RTS awards.

**Jacqueline Edenbrow** is an Executive Producer and co-founder of LCS Studio. She has been nominated in the Grierson Best Cinema category five times and won the award for *Joy Division*. Among her other credits is *Everybody in the Place*, voted number 17 in The Guardian's Best 50 TV Shows of 2019.

**Kelechi Ehenulo** is a Production Manager at Renaissance Studios as well as a freelance film critic and writer. Her work has been featured in publications such as Empire Magazine, Digital Spy, Film Stories, Movie Marker and many more.

**Katie Elmes** is a Development Executive at Arrow Pictures where she oversees the development of premium feature documentaries and documentary series. She was previously Head of Development at Blink Films.

**Liesel Evans** is Creative Director of Factual at Raw TV, overseeing the development and production of series and singles for all the major UK broadcasters and global SVODs. Her credits include *The Lost Sons*, *The Ripper*, *Drowning in Plastic*, *Heathrow: Britain's Busiest Airport*, *In Vogue: the 1990s* and the forthcoming BBC series *Parole*.

**Alex Farber** is deputy editor of Broadcast, where he has reported on the latest industry news and trends for the past 12 years.

**Tolu Farinto** has many roles: Founder of Limitless Live, a music festival driving social change; a Partner and Ethnicity & Social Mobility Specialism Lead at Utopia, a culture change business; Diversity & Inclusion Champion & Creative Advisory Board Member at the Ideas Foundation, promoting creative industries opportunities for socio-economically disadvantaged talent, and many more.

**Sarah Feltes** is an executive producer, director and two-time BAFTA winner as series producer of *Who Do You Think You Are?* She is currently executive producing *Long Lost Family* at Wall to Wall.

**Luke Flight** is a film editor with over ten years industry experience and has been part of Emmy and BAFTA award-winning productions. His recent work on *Ambulance* was nominated for Best Edited Series at the 2022 BFE Awards.

**Hamo Forsyth** is Creative Director of Factual at Beyond Productions. Credits include *Becoming You* for Apple, *Vendetta* for Netflix, *24 Hours in Police Custody* and *24 Hours in A&E*. He has won RTS, Mind Media and Bulldog awards and received BATFA, Grierson and IDA nominations.

**Jess Fowle** is co-founder and former Creative Director of factual indie True North. In a 25-year TV career, Jess has led teams making everything from features series to formats and children's shows, but her first love is documentary.

**Ashley Francis-Roy** is an award-winning director from Leeds. His recent credits include *The Real Eastenders*, and *Damilola: The Boy Next Door*. Ashley is currently directing series for Channel 4 and Amazon.

**Martin Fuller** is a director and series producer-editor. His credits include 999: *What's Your Emergency?*, *The Secret Life of the Zoo*, *Make Bradford British*, *Life Is Toff*, *The Yorkshire Jobcentre*, *Night Coppers* and *Gods of Snooker*.

**Alfred George-Bailey** is a film director and cinematographer whose credits include *Gregory Porter: Don't Forget Your Music*, *I Still Breathe* and the multi-award-winning *Show Me the Picture: The Story of Jim Marshall*. Prior to this, Alfred was a jazz drummer and photographer. He continues to photograph, specialising in documentary, reportage, portraiture and music photography.

**Belinda Giles** was the Managing Director of Soul Purpose Productions until her change of career. Among the documentaries she directed was the multi-award-winning *The Grave* for Channel 4. She is now a Chartered Psychologist and Highly Specialist Systemic Psychotherapist working at the Tavistock NHS Foundation Trust.

**Jazz Gowans** is Creative Director for award-winning regional indie Nine Lives Media, having launched a new base in her native Birmingham, where she also serves on the board of Create Central. Previously, Jazz founded Transparent Television in 2003, spearheading its sale to global media group Argonon and running the company until 2019.

**Dan Grabiner** is Head of Originals at Amazon Studios, leading Prime Video's UK commissioning teams across documentary, drama and entertainment. Recent projects include *Clarkson's Farm*, *Jungle* and *All or Nothing: Arsenal*. In 2022 he launched Prime Video Pathway, a skills initiative designed to diversify, upskill and grow the UK's creative workforce.

**Daniel Green** is Senior Manager, Global Distribution Operations at global streaming service, production company and film distributor MUBI. Before joining MUBI, Daniel was Head of

Home Entertainment at UK-based factual sales agent and distributor Dogwoof.

**Vicky Hamburger** is an Executive Producer with a notable list of popular factual credits behind her, including launching both the first series of Channel 4's *Big Fat Gypsy Wedding* and *The Undateables*. She now runs SliderTV, a consultancy offering executive support, troubleshooting, training and creative strategy.

**Nasfim Haque** started out at BBC Wales as a production trainee and has worked across a range of BBC output including on multi-platform content for BBC Wales Education, producing radio shows for BBC Asian Network, directing digital films for BBC Media Action as well as development and production work for BBC factual content.

**Lorraine Heggessey** is a trailblazing media executive who has held some of television's most demanding roles. She was the first female Controller of BBC One and former CEO of talkbackTHAMES. She's an advisor to Channel 4's Indie Growth Fund, a keynote speaker and Chair of Lyric Hammersmith Theatre.

**Bernadette Higgins** is a Grierson and Emmy award-nominated filmmaker whose most recent feature, *The Tinder Swindler*, is Netflix's most watched documentary to date. She is currently at Raw co-directing a new Netflix series *All American Nightmare* with her creative partner Felicity Morris, with whom she has recently founded Ladywell Films.

**Katie Hindley** is an award-winning documentary producer and director. She has recently directed *Rise of the Billionaires* for Paramount+ and produced *Jimmy Savile: A British Horror Story* for Netflix. She is currently directing a series for Sky.

**Afua Hirsch** is a filmmaker, journalist, author and former barrister, and founder of Born In Me Productions which creates premium scripted,

non-scripted and audio content telling truly diverse stories.

**Danny Horan** is the Chief Creative Officer at Blast! Films. Formally, he was the Head of Factual Commissioning at Channel 4, where his work included *Jade: The Reality Star Who Changed Britain*, *24 Hours in Police Custody* and *Jeremy Kyle Show: Death on Daytime*. Before Channel 4, Danny was Documentaries Commissioner at the BBC.

**Craig Hunter** is a multi-award-winning executive producer. Currently the Creative Director for STV Studios, Craig was previously the Lead Commissioning Editor for the BBC's Natural History and Science department, where his credits include: *8 Days: To the Moon and Back*, *Earth from Space* and *Blue Planet Live*.

**Daisy Ifama** is a creative and documentary-based filmmaker. Her films include Netflix UK's *Twinkleberry* and The Guardian's *RIP SENI*. She is also a co-founding member of online platform gal-dem.

**Tabitha Jackson** is an award-winning commissioning editor, director, producer and writer whose credits include Emmy-winning *Rx for Survival: A Global Health Challenge* and BAFTA-winning *The Imposter*. She has served as Director of the Sundance Film Festival and Commissioning Editor for Arts at Channel 4. Tabitha was the Grierson Trustees' Awards recipient for 2021.

**Sunshine Jackson** is Head of Feature Documentaries at Curve Media. Her career has spanned 25 years, and includes editing, directing and executive producing across award-winning documentaries for broadcasters in the UK, US and internationally. Sunshine also campaigns for greater inclusion and more human-focussed working practices across the industry.

**Emily Jones** is Head of Factual programming at Mentorn Media. Previously she was Commissioning Editor for Education and

Documentaries at Channel 4 and before this she was a Developer and Director of Documentaries and Formats.

**Sophie Jones** is a BAFTA-nominated Executive Producer at Minnow Films, with her most recent credits being *Mother Teresa: For the Love of God?* for Sky Documentaries, *Trust No One: The Hunt for the Crypto King* for Netflix, *Catching a Predator* and *The Detectives: Fighting Organised Crime*, both for BBC Two.

**Rachel Jupp** is the Editorial Executive at the BBC, working on a range of editorial issues across television and radio. She was previously the editor of *Panorama* and Deputy Editor of *Newsnight*. Before that, Rachel was a Producer at Channel 4 News.

**Beya Kabelu** is a documentary filmmaker, journalist, and the first recipient of the Netflix Documentary Talent Fund. His directorial debut, *The Detective & The Dog Thief*, examines Britain's pet theft epidemic. Before moving into documentary, he worked at Sky News, where he became the youngest journalist to produce an exclusive story for the broadcaster.

**Marjorie Kaplan**, formerly President of Global Content at Discovery, is Head of Faculty at Merryck & Co and a creative mentor for the Channel 4 Indie Growth Fund. She is also a member of the board of The Grierson Trust and NED at ProSiebenSat.1 Media.

**Shaun Keaveny** was the Presenter of the BBC 6 Music Breakfast Show for twelve years and its afternoon show for a further three. An experienced broadcaster, he currently helms the podcasts *The Line-Up* and *Your Place or Mine*. Shaun also has his own crowdfunded digital radio station, Community Garden Radio.

**James Kent** is a BAFTA and Emmy award-winning director of feature documentaries. He has made multiple high-profile TV dramas from

*MotherFatherSon* to *The Capture*. His feature films include *Testament of Youth* and *The Aftermath*.

**Alicia Kerr** is an executive producer of documentaries and factual TV who has worked with indies including Wild Pictures and Minnow Films. With Wild Pictures, she executive produced *Miriam's Big American Adventure* for BBC One and *The Zoo* for ITV. Alicia also directed documentaries for Channel 4 and the BBC including several Louis Theroux films.

**Nicole Kleeman** is MD at Firecrest Films, named best small UK indie at the 2022 Edinburgh TV Festival. Her executive credits include the award-winning *Lifers Behind Bars* for Channel 4 and the forthcoming *Three Mothers*, *Two Babies and a Scandal* for Amazon Prime.

**Suzy Klein** is Head of Arts and Classical Music at the BBC, a department that produces such shows as *The Proms*, *Young Musician* and *Fake or Fortune*. Before this role, Suzy worked for over a decade as a presenter of documentaries, live global cinema, TV events, and on Radio 2, 3 and 4.

**Simon Cheuk Pong Lee** is a Commissioning Executive at Channel 4, working across both Documentaries and Specialist Factual, commissioning across the portfolio. Prior to this, he was the Channel Executive of Channel 4.

**Tracey Li** is an archive producer who mainly works in the field of documentary, although her most recent credit is for a comedy made to celebrate 100 years of the BBC with Harry Enfield, *The Lovebox In Your Living Room*.

**Charlie MacDonald** has edited factual television for over twenty years, recent work includes *Undercover Police: Hunting Paedophiles* and *Jeremy Kyle Show: Death on Daytime*.

**Ursula Macfarlane** is a director whose credits include *Untouchable* and *Breaking Up with the Joneses*, recently included in The Grierson Trust's

list of must-see documentaries from the last 50 years. She is committed to mentoring emerging filmmakers.

**Fatima Manji** is an award-winning broadcaster and journalist who anchors the UK's Channel 4 News. She reports on major national and international stories and is best known for breaking stories with a global impact. Her book *Hidden Heritage* has been critically acclaimed for its vital new perspective on British history.

**Stefan Mattison** is a documentary producer whose recent projects include *Hometown, A Teenage Killing, Scam Land: Money Mayhem and Maeratis, The Battle for Britney: Fans, Cash and a Conservatorship*, and the upcoming *Fight the Power: How Hip-Hop Changed the World*.

**Ben McGeorge-Henderson** is a producer specialising in documentary and specialist factual. He has worked on projects such as the RTS-winning *Why is Covid Killing People of Colour?* and the RTS and Grierson award-winning *Drowning in Plastic*. Most recently, he has been part of the development team at The Documentary Unit, BBC Studios.

**Selina Mehta** is a Creative Director at Zinc Media who works across premium factual TV for both UK and international broadcasters. Her work includes *9-11: Life Under Attack, Ian Wright: Home Truths, Lost Cities with Albert Lin, Fighter Pilot: The Real Top Gun, The Murder Detectives* and *Charlie Hebdo: Three Days That Shook Paris*.

**Vivienne Molokwu** is Commissioning Editor, Features at Channel 4 where she is responsible for *The Great British Bake Off, Highlife, The Big Breakfast* reboot and *Celebs Go Dating*, amongst other shows. She was one of the two commissioning editors behind the Channel's Black to Front Project in 2021.

**Kit Morey** is Commissioning Editor (VP) Unscripted for Channel 5/Paramount+. Before that, they were Head of Popular Factual at Rise Films and an Executive Producer on various well-known formats such as *The Real Full Monty* for ITV, *First Dates, One Born Every Minute*, and *Obsessive Compulsive Cleaners* for Channel 4.

**Al Morrow** is an award-winning producer and Head of Documentary at MetFilm Production. Recent credits include *Misha and the Wolves* (directed by Sam Hobkinson) and *The Reason I Jump* (directed by Jerry Rothwell). Previous films include the Grierson-winning *How to Change the World* and *Deep Water*.

**Victoria Musguin-Rowe** is Head of Development for TV Current Affairs at the BBC. Previously, she was a series producer and development executive working on the Grierson, Broadcast Press Guild, and Bulldog award-winning *Stephen: The Murder That Changed a Nation*. Her other work includes the Broadcast Digital award-winning and RTS-nominated *Love and Hate Crime*.

**Datshiane Navanayagam** is a journalist and broadcaster. An alumna of the BBC's Production Trainee Scheme, she's presented her investigations for the UK's flagship current affairs strands, including BBC's *Panorama*, ITV's *Tonight*, and Channel 4's *Dispatches* and *Unreported World*. Datshiane also regularly presents on the BBC's *File on 4, The Media Show* and the World Service.

**Dan O'Neill** is a film director and television presenter on BBC Earth, part of the Natural History Unit, prior to which he was an international expedition researcher and video journalist. He was named one of Attitude Magazine's 101 Global Trailblazers in 2021 for his activism, advocating increased LGBTQIA+ representation in wildlife television and STEM careers.

**Caroline O'Neill** is a profoundly deaf series producer-director and executive producer. She works across documentaries, popular factual and factual entertainment and is one of the Co-Directors of Deaf & Disabled People in TV.

**Kristina Obradovic** is a freelance consultant. She was former Head of Production and Managing Director at Windfall Films and before that a Production Manager at Laurel Productions. Kristina is also a Trustee at The Grierson Trust.

**Poonam Odedra** is an Executive Producer at Blast! Films. She is executive producer of *Forensics: The Real CSI* for BBC Two. She has produced some of the most successful and critically acclaimed factual series on British television including *24 Hours in Police Custody, Ambulance*, and *The Met: Policing London*.

**Cherish Oteka** is a BAFTA award-winning documentary producer and director whose work aims to shine a light on often underrepresented groups. Their recent works include *Too Gay for God?* for BBC One and *The Black Cop* for The Guardian.

**Wendie Ottewill** is a multi-award-winning television executive producer and documentary maker with over 20 years of experience mostly for the BBC, ITV and Channel 4. She directed *David Harewood: Psychosis and Me* and executive produced *Anton Ferdinand: Football, Racism and Me*, both of which won RTS awards and BAFTA nominations in their respective years.

**Folasade Oyeleye** is a film and television editor working across award-winning drama and documentary features. She is involved in development for film training. Folasade was selected as a 2022 Freemantle Breakthrough Leader.

**Amardeep Panesar** is a Senior Production Manager, specialising in factual entertainment, multi-cam shows. She has spent the last four



years helping to create multiple award-winning programmes such as *The Great British Bake Off*, *The Great Pottery Throwdown*, *Bake Off: The Professionals* and *The Great Celebrity Bake Off: Stand up to Cancer*.

**Pete Paphides** is a music journalist who has written for Time Out, The Guardian, Mojo, Q and many more. He was the Chief Music Critic at The Times for five years. Pete's contributions to BBC Radio 4 include the New York Radio Festival Gold Award-winning *The Songs of Molly Drake*.

**Beejal-Maya Patel** is a Commissioning Editor at BBC Documentaries and oversees a range of programmes including *Ambulance*, *Sort Your Life Out* and *Forensics: The Real CSI*. She also runs the BBC's New Directors initiative for BBC Three, commissioning impactful singles such as the BAFTA and Broadcast award-winning *Defending Digga D*.

**Carolyn Payne** is a Commissioning Editor for Disney+, Star and National Geographic, working across development and production. Carolyn has developed, commissioned, and executive produced major premium factual series, most notably the global award-winning and BAFTA-nominated hit series *9/11: One Day in America* and the Emmy award-winning *Inside North Korea's Dynasty*, both with 72 Films.

**Danielle Peck** is an executive producer, series producer and director of multiple award-winning specialist factual documentaries ranging from Prof Brian Cox's series *Wonders of the Solar System* and *Forces of Nature*, to *1971: The Year Music Changed Everything*, *Freedom: 50 Years of Pride* and most recently *Fight the Power: How Hip-Hop Changed the World*.

**Diene Petterle** is an Emmy and BAFTA award-winning executive producer and former BBC Commissioning Editor, now Pulse Films' Global Creative Director of Non-Fiction. Since joining,

she has overseen a record year, with commissions from all the main streamers, seven Emmy nominations and premieres at Sundance and the London Film Festival.

**Katie Puckrik** is a broadcaster, writer and performer known for presenting *The Word*, *The Sunday Show* and *Pyjama Party*. Her history podcast, *We Didn't Start the Fire*, was one of The Observer's Top Ten podcasts of 2021. She writes a perfume column for ES, and has danced with Pet Shop Boys and sung with Sparks.

**James Quinn** is CEO of Up & Away Film Entertainment, an independent production studio specialising in feature documentaries and premium factual programmes. He is a Trustee of The Grierson Trust.

**Mike Radford** is an Executive Producer at BBC Current Affairs. His credits include *Tim Westwood: Abuse of Power*, *The Princes and the Press*, *The Decade the Rich Won*, *One Day in Gaza*, and *House of Saud*.

**Becky Read** is an award-winning producer and director. Her credits include the Apple TV+ feature *'Twas the Fight Before Christmas*, the BBC's *Killer in Our Classroom: Never Again*, and CNN Films' multi-award-winning documentary *Three Identical Strangers*. Becky is currently directing *Dr Alkaline* and executive producing the MRC/Paramount feature *The Greatest Night in Pop*.

**Gagan Rehill** is a feature documentary producer and BAFTA-winning TV producer of the 2019 series *Louis Theroux: Altered States*. Before working across numerous award-winning documentaries, Gagan had a career in marketing in-house at Channel 4.

**Hayley Reynolds** is Commissioning Editor working across Sky's Documentary, Crime and Nature channels. Her most recent executive credits include *Chernobyl: The Lost Tapes* and *Kingdom*

*of Dreams*. From 2017-2021, she was Deputy Commissioning Editor at BBC *Storyville* and, before that, a Producer at Minnow Films.

**Barry Ronan** is a series producer and director whose work includes *Jeremy Kyle Show: Death on Daytime*, *Panorama*, *Life and Death Row*, and *Arena*.

**Lexi Rose** is an executive producer who has developed and made shows for broadcasters including BBC, Channel 5, VICE, Discovery+ and Paramount+. Her credits include *HIV: The Neglected Pandemic*, *Jack the Ripper: Hidden Victims*, *Frankie Goes to Russia* and *Jack Osbourne's Haunted Homecoming*.

**Naomi Rose** is part of Channel 4's Specialist Factual commissioning team, responsible for series such as *A Royal Guide To...*, *The Last Overland*, *Helicopter Medics* and *Britain's Forgotten Wars with Tony Robinson*.

**Fatima Salaria** is Managing Director at Naked Television, whose slate includes *The Apprentice*, *The Rap Game UK*, *Ghislaine*, *Prince Andrew and the Paedophile*, and *Planet Sex* fronted by Cara Delevingne. She's also Executive Chair of Edinburgh TV Festival, a Grierson Trustee and mentor for ScreenSkills and Wonder Women TV.

**Hannah Sayer** is a Distribution Coordinator at MUBI. Previously, she worked within the distribution team at National Theatre Live.

**Iain Scollay** is Creative Director at Firecrest Films in Glasgow overseeing development and production. His credits include *Murder Trial: The Disappearance of Margaret Fleming* and *The Hunt for Bible John*. Firecrest was recently named the UK's Best Small Indie at the Edinburgh TV Festival.

**Chloe Seddon** is a freelance development executive and series producer currently working with Twofour. Previously Head of Development at Parable and Gobstopper TV, her credits include *Just Tattoo Of Us* for MTV, *Desi Rascals*

for Sky and Grierson-nominated *Dementia & Us* for BBC.

**Lyttanya Shannon** is a BAFTA Breakthrough director. Her recent credits include *Subnormal: A British Scandal*. Lyttanya is currently making her first feature documentary for a global streamer.

**Kevin Sim** is a director and executive producer whose documentaries have been winning national and international awards for many years. He has recently worked as an Executive Producer and Scriptwriter at the BBC's *Storyville*, Amazon Prime, and Netflix. His book, *The Art of the Documentary*, is in preparation.

**Rob Stapledon** is the Head of Media Banking at Arbutnot Latham & Co. He has looked after independent, owner-managed media businesses for over 25 years and is a Grierson Trustee.

**Thomas Stogdon** is a BAFTA and Emmy award-nominated Executive Producer, Creative Director and Co-Founder of Channel 4 Growth Fund indie, Big Deal Films whose credits include *Dreaming Whilst Black* and the Broadcast Award-winning *Sparklers*. Thomas was the recent recipient of Pact's Creativity, Disruption and Innovation Award.

**Keaton Stone** is a producer of factual, science and documentaries for all the major broadcasters including the BBC and Amazon. His credits include *Stargazing Live*, *Rendezvous with the Future* and *The Great British Space Launch*. He has filmed with everyone from moonwalkers to rockstars and developed original ideas for BBC Studios and others.

**Donna Taberer** has spent the past ten years supporting off-screen talent. She is a Talent and Development Consultant for Amazon, and was formerly Head of Talent, BBC Content and the Director of the prestigious ScreenSkills Series Producer Programme. Donna is a former Sky and Channel 5 Commissioner and a documentary producer.

**Trace Taylor** is a film and TV editor who works across specialist factual and documentaries. She mentors next generation creative talent through the British Film Editors, where she is a Governor who advocates for industry diversity for the LGBTQIA+ community.

**Janine Thomas** recently joined Sky as Assistant Commissioning Editor for Documentaries and Factual. She was previously Documentaries Assistant Editor at Channel 4 working across a diverse slate including *Damilola: The Boy Next Door*, *The Secret Life of the Zoo* and *24 Hours in A&E*.

**Vanessa Tovell** joined Lightbox as Chief Operating Officer in 2015 after more years than she is admitting to as a freelance producer and line producer on award-winning documentaries and independent films. Vanessa oversees production, business affairs and operations for Lightbox in both the London and LA offices and co-produces all of Lightbox's feature documentary content.

**Kate Townsend** is Vice President, Original Feature Documentary Films at Netflix. Kate has worked across titles such as *Tiger King*, *The Devil Next Door*, *Tell Me Who I Am*, *Don't F\*\*k With Cats*, *Immigration Nation*, *American Murder* and *India's Bad Boy Billionaires*. Prior to Netflix, Kate was Commissioning Editor of the BBC's *Storyville*.

**Adam Vandermark** is a Commissioning Editor for News and Current Affairs at Channel 4. His recent investigative commissions include *Michael Mosley: Who Made Britain Fat?*, *Cadbury Exposed: Dispatches* and *Untold: Gay Under the Taliban*. Adam was previously an Executive Producer at ITN Productions and Wall to Wall.

**Amy Walker** is Director of Media Parents and Head of Talent at Dorothy Street Pictures. Recently the Channel 4 Scholar, Amy has worked as a series producer and development executive. She is keen to connect with production talent at all levels.

**Eleanor Wight** is a development producer who specialises in producing feature documentaries and series. A Grierson DocLab alumnus, she is currently working across a broad slate of development projects at Candour Productions.

**Tanya Winston** is a Creative Director at Blast! Films originating and overseeing many returning series, singles, features and box sets for both terrestrial and SVOD platforms. Prior to this, she was a BAFTA-nominated executive producer and a freelance self-shooting series director working across several award-winning series and singles.

**Andy Worboys** is a BAFTA-winning film editor. He is known for his work on *Tell Me Who I Am*, *The Imposter* and *Hillsborough*. He is now the Head of Editing at the prestigious National Film and Television School.

**Randall Wright** is a multi-award-winning documentary director and producer for cinema and television best known for intimate arts biographies. His recent films include *Hockney*, *Maggi Hambling: Making Love with the Paint*, and *Gary Numan: Resurrection*.

**Edgar Wright** is a British writer, director, and producer best known for *Shaun of the Dead*, *Hot Fuzz*, *Scott Pilgrim vs. the World*, *The World's End*, *Baby Driver*, *Last Night in Soho* and *The Sparks Brothers*.

# Acknowledgements

## Board of Trustees

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## DJ

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Gather & Gather

With thanks to the staff  
at the Southbank Centre

## Awards Sculpture

The Grierson Awards trophies  
are cast from an original  
sculpture of John Grierson  
by Ivor Roberts-Jones and  
manufactured by Articolle  
Studios.





## Environmental Sustainability

We have taken a number of steps to improve the environmental footprint of the awards.

We have reduced the amount of meat we are serving for supper with the rest of the dishes being vegetarian or vegan.

Ticketing for the awards is digital eliminating the need for paper tickets.

The awards programme is printed on woodfree, quality offset paper. The programme printers, Impress Print Services Ltd are FSC, EU ECO LABEL, ISO 14001, ECF and EMAS accredited, with a 4 star Green Star System rating.

We have kept the use of plastic to a minimum and the cups used in the auditorium will be recycled.

We have dispensed with single use red carpet and as much single use signage as possible.