

## **ScreenSkills HETV Job-share Programme Case Studies**

These case studies are taken from the 2023 ScreenSkills HETV Job-Share Programme<sup>1</sup>. They are designed to introduce participants to the practicalities of job-sharing within their productions. They break down the detail of how to job-share within highlighted roles and provide contacts for further information and guidance on how to employ job-sharers.

### **Production Designers Katy Tuxford and Tina Sherifa-Hicks, Waterloo Road (Rope Ladder Fiction, BBC Studios for BBC ONE)**



#### **Key Insights**

- Work was completed more quickly using two creative brains instead one. The pair felt their designs were better and fuller.
- It took time for the Art Department team to get used to working with a job-share pair but once settled, the team adapted well.
- The Art Director provided a level of continuity between the pair.

#### **Sharing breakdown: Split week with Wednesday handover**

##### **Tina works Mon, Tues and Wed:**

On Tuesday I write a handover email of everything that happened on Monday and Tuesday. It includes what is coming up for the rest of the week. We phone on a Tuesday evening, chatting about everything that we can think of that is going on.

##### **Katy works Wed, Thurs and Fri:**

The handover email means I know what I'm walking into on a Wednesday.

On our handover day, we schedule meetings with directors, page turns with directors, reces, meetings with producers, catch-ups with the team to go over budgets - all the big stuff.

#### **The advantages of sharing an HOD designer role:**

**Tina:** We bounce off each other and bring different influences to the designs. We have two inputs, so it makes the design fuller. We see the gaps and we fill them.

**Katy:** We push the process on so it doesn't stagnate. The production company gets more design time - we do more together.

#### **Use of software for sharing info and communication between the pair and the team:**

**Katy:** We use OneDrive - it's a live thing, it all goes in there, and that really helps the rest of the team as well. We keep on top of it to make sure the information is correct for the rest of the team.

#### **How did the job-share effect the team?**

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<sup>1</sup> This programme was originated by Michelle Reynolds at Share My Telly Job and will continue, still with Michelle, through ReelTime Media.

**Katy:** We lean more on our Art Director, because she is here constantly five days a week so having that good relationship with that role is key for the job-share to work.

**Tina:** The OneDrive really helped the team. They learnt that confidence to ask whoever was in on that day - they are the designer that they ask, they could ask either of us.

### **Main benefits to the production**

**Katy:** Two peoples' heads working on problems.

**Tina:** Nobody burns out, there's always a fresh set of eyes. Especially on a long running show.

**Katy:** And we cover each other's sick days or school strikes or hospital appointments because there's two of us, we have got a bit of flexibility.

### **Top tips for future Production Designer job-sharers**

**Tina:** Work as a team to come up with answers fast. Make your time efficient, and don't take it home with you.

**Katy:** That has been the nicest thing about it. We are able to turn off from this rather than it being in our heads the whole time.

### **Challenges**

**Tina:** Trying to manage and make sure that we don't have other departmental egos trying to overstep the situation.

People understanding how we as a team work, and to know that no matter if they come to me or Katy, it's a joint answer.

### **Testimonial from Executive Producer Cameron Roach**

*By building a partnership model on Waterloo Road for our exceptional designers Tina and Katy, we feel we can both demonstrate a truly flexible way to working on a shoot, whilst enabling individuals to manage a more sustainable life-work balance. We hope this is inspiring to others. For me they are gold standard examples of how this initiative can evolve.*

This programme is supported by the ScreenSkills High-end TV Skills Fund with contributions from UK high-end TV productions. This fund has made significant investment in job-sharing and flexible working as part of its inclusion strategy: flexible working means more people can access TV and film employment, which makes the industry more inclusive and diverse.

The HETV Job-sharing Programme will continue into 2024.