

#wggbawards

THE WRITERS' GUILD AWARDS

PROGRAMME

THE ROYAL COLLEGE
OF PHYSICIANS

11 St Andrews Place,
Regent's Park, London NW1 4LE

MONDAY 13 JANUARY 2020

WGGB THE
WRITERS'
UNION

The Writers' Guild of Great Britain is a trade union
registered at 134 Tooley Street, London SE1 2TU

 @TheWritersGuild

www.writersguild.org.uk

THE WRITERS' GUILD AWARDS

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THE WRITERS' GUILD AWARDS

PRESIDENT'S WELCOME

Welcome to the Writers' Guild Awards 2020.



I am new to the Presidency and believe I am the smallest President so far. Indeed I will soon be available as a key fob (actual size).

Let me be honest, which is an unusual start for most Presidents these days, I took the job on for entirely selfish reasons. I am passionate about caring for writers because, frankly, I need them in my life. These are confusing times when words are too often used as weapons intended only to divide and not enlighten.

To counter that, I believe we all need the Guild membership to do the thing they excel at – taking the time to thoughtfully reflect the world, where we are, where we have been and where we might be going.

Along the way how wonderful when our hearts are lifted through great story telling or even a finely crafted joke. The Guild provides a service which the public may not even know is needed – it helps take care of working conditions so that our talented membership in myriad methods of expression are free to dream, to create and to bring wonder to us all.

I am so honoured to be the President. I don't think there is a finer post to hold, although I am just going to put it out there that I do think I need some kind of official sash. It could be quite small.

Sandi Toksvig OBE
WGGB President

HISTORY OF THE AWARDS

Since they were established in 1961, the Writers' Guild of Great Britain Awards have been honouring the cream of British writers and writing. The Awards also recognise the importance of our work in preserving freedom of speech, and championing writing as an essential part of our national and international culture.

Previous winners include:

- | | | |
|------------------|---------------------|---------------------|
| ■ Danny Boyle | ■ Jimmy McGovern | ■ Caryl Churchill |
| ■ Richard Curtis | ■ Lynda La Plante | ■ Tom Stoppard |
| ■ Jo Brand | ■ Anthony Minghella | ■ Kay Mellor |
| ■ Matthew Vaughn | ■ Roddy Doyle | ■ Russell T. Davies |
| ■ Dawn French | ■ Jennifer Saunders | ■ Heidi Thomas |



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PROGRAMME OF EVENTS

6.30pm Drinks reception

7.00pm Welcome by WGGB Chair Lisa Holdsworth

THE WGGB 2020 AWARDS CEREMONY HOSTED BY KATY BRAND

- Best Online Comedy
- Best Long Running TV Series
- Best Writing in a Video Game
- Best Children's TV Episode
- Best Radio Comedy
- Best First Novel
- Best Musical Theatre Bookwriting
- Best First Screenplay
- Remembering WGGB Members
- Best Radio Drama
- Best Play for Young Audiences
- Best Play
- Best Long Form TV Drama
- Best TV Situation Comedy
- Best Screenplay
- Best Short Form TV Drama
- Outstanding Contribution to Writing

Speech by WGGB President Sandi Toksvig OBE

9.00pm Celebration drinks and canapés

11.00pm Bar close & carriages



ALCS

WE ARE PROUD TO BE
SPONSORING THE 2020
WRITERS' GUILD AWARDS AND
CONGRATULATE ALL THE
SHORTLISTED WRITERS.

ALCS is a membership organisation that collects money due for secondary uses of writers' work and WGGB members can join for free.

Find out more about the work we do for writers and join online >> **alcs.co.uk**

AUTHORS' LICENSING AND COLLECTING SOCIETY
PROTECTING AND PROMOTING AUTHORS' RIGHTS

ABOUT WGGB

The Writers' Guild of Great Britain is the TUC-affiliated trade union representing professional writers in TV, film, theatre, radio, books, poetry, comedy, animation and videogames.

Our members also include emerging, aspiring and student writers.

We have been negotiating better pay and working conditions for writers since 1959. The national agreements we have in place cover key employers, including the BBC, ITV, National Theatre, Royal Court and Royal Shakespeare Company.

We have attracted high-profile members throughout our 60-year history and continue to do so today.

We lobby and campaign on behalf of writers, to ensure their voices are heard in a rapidly changing digital landscape, and we wield influence over politicians in Westminster, Brussels, Holyrood, Cardiff Bay and beyond.

We offer a range of benefits to our members, including free training, contract vetting, a pension scheme, Welfare Fund, entry to our Find A Writer directory, a weekly ebulletin, plus member-only events and discounts.



WGGB organises many events around the craft of writing
Photo: Em Fitzgerald

“

“Perhaps the best example of reach into the new economy is the well-established Writers’ Guild of Great Britain which goes some way to bringing worker representation to the expanding online world, videogames and creative content of all sorts.”

Journalist, academic, banker and former Blair speechwriter Philip Collins, writing on ‘tomorrow’s trade unions’ in ideas magazine *Prospect*

”

BECOME A MEMBER

We welcome all professional writers working in the fields we represent, and have a variety of membership options, including one for aspiring/emerging writers (Candidate Members), Student Members and Affiliate Members.

You can join online at **www.writersguild.org.uk** or by phoning our membership team on **020 7833 0777**



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ACHIEVEMENTS IN 2019



WGGB out in force during the 2019 climate strike

Photo: Kate Glasspool

We celebrated our Diamond Anniversary in 2019 and 60 years of wins for writers

In Animation

- We have produced Guidelines for Animation Writers.
- We have produced a best-practice guide for industry professionals in collaboration with the Personal Managers' Association.
- Children's animation scriptwriters are now eligible for the WGGB pension.

In Books

- We have supported libraries, museums and galleries against devastating cuts.
- Our Books Committee represents poets and non-fiction writers as well as writers of prose and deals with various issues of relevance to them.
- We launched the Best First Novel Writers' Guild Award.
- We are working on a self-publishing guide.

In Comedy

- We ran special events, including Voices for Change with Paul Sinha, Dane Baptiste and Mrs Barbara Nice.
- We supported Comedy 50:50, an initiative with ITV, RTS, ERA 50:50, Funny Women and BAFTA to implement measures to address gender imbalance in comedy, starting with writers.
- We sponsored the Comedy Women in Print Prize.

In Film

- Our Locked Box deal with the British Film Institute (BFI) ensures that writers now get a share (alongside producers and directors) of recouped income from feature films supported with Lottery Funding through the BFI Film Fund (and held in a 'locked box' for reinvestment in the British film industry). There is around £100,000 earmarked for writers.

- Our members have been offered the chance to attend a series of free, exclusive film screenings and premieres, including Q&As with writers, director and cast members.
- We have started work on revising our film agreement with Pact.

In Radio and audio

- We negotiated special fees for BBC podcasts.
- We meet regularly with the BBC to raise issues on pay and conditions for radio writers, which are enshrined in our national agreement with the corporation.
- We organise the annual Tinniswood audio drama script award, alongside the Society of Authors, which is presented at the BBC Audio Drama Awards.
- We are involved in events, including A New Era in BBC Audio Drama, with Radio 4's drama and fiction commissioner Alison Hindell.

In Television

- We continue to negotiate and update our minimum terms agreements with the BBC, ITV and Pact (representing the independent producers).
- We have negotiated pay increases for *Emmerdale* writers, which recognised the writers' role in the continuing success of the show.
- We hosted a meeting between BEATS, BBC and CBBC, which saw the BBC confirm a commitment to contracting as many East Asian comedy writers and off-screen crew as possible who meet requirements for the *Living with the Lams* show.

- We have run a campaign, Free is NOT an Option, against unpaid work in television.
- We are challenging inequality, and alongside our sister unions BECTU and the NUJ have boycotted the broadcasters' Project Diamond diversity initiative.
- Writers Digital Payments, set up and run by WGGB and the Personal Managers' Association, ensures writers get paid whenever their work is shown on digital services like BBC iPlayer.
- We ran a training day for writers on the US showrunners model.

In Theatre

- We regularly negotiate significant minimum rates increases with UK Theatre, the Independent Theatre Council and TNC (representing the Royal Court, Royal Shakespeare Company and National Theatre).
- We hold annual Olwen Wymark Theatre Encouragement Awards.
- We held the annual Literary Managers' Forum in York, to discuss issues directly with the theatres and the production companies.
- We launched the Good Neighbour Initiative with the Dramatists Guild of America, an international programme for members of both organisations.
- We launched a new category in the annual Writers' Guild Awards honouring the craft of musical theatre bookwriting.

In Videogames

- We have revised our guidelines for games writers and those who work with them.
- We hold events, including an annual panel event with the International Game Developers Association.



ACHIEVEMENTS IN 2019



WGGB continues to offer free film screenings to its members

Photo: shutterstock.com/KEN226

Across several of our craft areas

- We heard the call of young activists in the Youth For Climate / School Strike movement, who asked adults to come out and strike with them and join a week of action in September 2019.
- We continue to campaign on the under-representation of women writers in film and TV as part of our Equality Writes campaign and also formed a new Equality and Diversity Committee.
- We have submitted evidence to Parliament, including Breaking the Class Ceiling, an inquiry launched by the Performers' Alliance All-Party Parliamentary Group, which is tackling the lack of working-class writers, performers and musicians.
- We have stood by our sister unions, the Writers Guild of America East and West, in the United States, on a number of issues, including the WGA's dispute with talent agents.
- We work collectively with other unions to combat bullying and harassment by managers and colleagues as part of the Creating Without Conflict campaign.



Your professional writing career starts here...

We understand how tough it is starting out as a writer, which is why we've introduced a special discounted membership package for students.

Join as a student member for just **£30 a year** (compared with £198 for full membership) and...

- become part of a community of writers in TV, film, radio, theatre, videogames, comedy and books
- enjoy special benefits (film screenings, free training, networking, jobs and competition alerts)
- campaign to secure better pay and working conditions.



"The WGGB is your friend in the business"

Steven Knight, writer of *Peaky Blinders*



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www.facebook.com/thewritersguild

Image: www.123rf.com rawpixel

Sign up at:

www.writersguild.org.uk

BEST ONLINE COMEDY

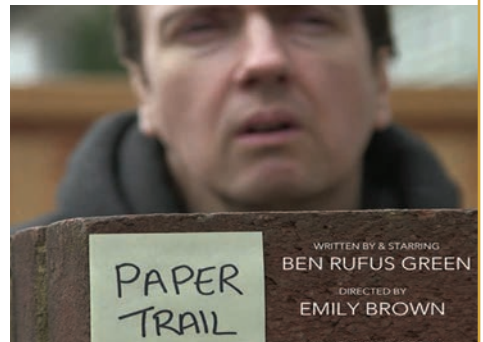
DOWN FROM LONDON

Graham Dickson
& Liz Kingsman



PAPER TRAIL

Ben Rufus Green



SIDE EFFECTS OF THE PILL

Hannah George
& Tasha Dhanraj



BEST LONG RUNNING TV SERIES

EASTENDERS, EPISODE 5028

Peter Mattessi



HOLBY CITY, SEASON 21, EPISODE 5, 'MAD AS HELL'

Martin Jameson



HOLLYOAKS, EPISODE 5013

Roanne Bardsley



BEST WRITING IN A VIDEO GAME

HEAVEN'S VAULT

Jon Ingold



OVER THE ALPS

Jon Ingold, Katharine Neil
& Nick Bush



TELLING LIES

Sam Barlow & Amelia Gray



BEST CHILDREN'S TV EPISODE

DANGER MOUSE, SERIES 2, EPISODE 39, 'MELTED'

Ciaran Murtagh
& Andrew Barnett Jones



THE A LIST, EPISODE 6, 'FAR FROM HOME'

Dan Berlinka
& Nina Metivier



THE WORST WITCH, 'BAD MAGIC'

Neil Jones



BEST RADIO COMEDY

THE HAUNTENING

Tom Neenan



MADAME MAYOR

Brenda Gilhooly



PREPPER

Caroline Moran
& James J Moran



BEST FIRST NOVEL

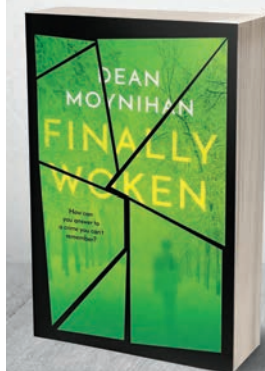
CYGNET

Season Butler



FINALLY WOKEN

Dean Moynihan



SOMETHING LIKE BREATHING

Angela Readman



BEST MUSICAL THEATRE BOOKWRITING

GROWL – THE TRUE STORY OF THE BIG BAD WOLF

Timothy Knapman



IN THE WILLOWS – THE HIP HOP MUSICAL

Poppy Burton-Morgan



UNFORTUNATE: THE UNTOLD STORY OF URSULA THE SEA WITCH

Robyn Grant
& Daniel Foxx



BEST FIRST SCREENPLAY

ONLY YOU

Harry Wootliff



THE FIGHT

Jessica Hynes



VS.

Daniel Hayes & Ed Lilly



REMEMBERING WGGB MEMBERS

During the ceremony we will also pay tribute to other members we have lost during the past year



Photo: Stephen Dicks

Terrance Dicks 1935-2019

By William Gallagher

One of the glorious and happy things about how *Doctor Who* has earned itself the most enormous group of fans is that those fans like writers. There can't be many other shows where the names of the writers are so known, are so discussed, are so debated. And yet of all the writers who shaped *Doctor Who* over its five decades, not a single one is regarded in quite the same way as Terrance Dicks.

He wrote or co-wrote particularly well-loved *Doctor Who* serials such as 'The War Games', a marathon 10-part story that ended Patrick Troughton's time as the second Doctor and introduced us to the whole mythos of the Time Lords.

Dicks was also particularly key during Jon Pertwee's time as the third Doctor and so key that it's likely without him the show would have ended then. With Dicks as script editor and Barry Letts as producer, *Doctor Who* was revamped and arguably re-energised for a new generation.

Always a canny writer, when Dicks left at the end of Pertwee's range, he invented a tradition that saw the departing script editor 'always' be commissioned to write the next story as a freelancer.

So it was Terrance Dicks who, in 1975, wrote *Robot*, the story that introduced us to Tom Baker as the fourth Doctor. He also wrote *Horror of Fang Rock* in 1977, which to this day is the only *Doctor Who* story in which every character bar the Doctor and his or her companion is killed. It's also the only *Doctor Who* story to have been made in Birmingham, though that was more because there was a strike on at TVC at the time.

If this were all he'd done or even all he'd done with *Doctor Who*, Terrance Dicks would be remembered by writers as someone who knew and played the system very well, and he'd be remembered as a hugely successful and entertaining writer.

However, every bit of this is outshone by one other thing he did. Or to be more specific, by over 60 more things that he wrote.

For Terrance Dicks novelised that many *Doctor Who* stories and he did so at a truly crucial time. In the 1970s and 1980s, there was no streaming video, not even VHS, and yet *Doctor Who* was creating fans who had insatiable appetites for the show. That appetite was inflamed more by knowing, by actually knowing that there were years and then decades of the series that had been aired.

Since they were rarely repeated and there was no possibility, it seemed, of ever seeing them again, *Doctor Who* fans would even wear their first stories as a badge of honour. It's why I knew people who would boast of having been watching since the Troughton years.

Into all of that came the Target *Doctor Who* novels. Begun by original series script editor David Whittaker, the range was so successful that ultimately just about every *Doctor Who* story became a novel.

Terrance Dicks wrote 60 or more, and he became so entwined with the range that it was he who would find other writers, it was he who might as well have been the editor.

You had to be there. This was all pre-internet so we didn't even know when new books were coming out, let alone which *Doctor Who* story would be next.

Which is also why I can tell you that when I learned Terrance Dicks had died, I was immediately back in the hot July of 1978. I was on holiday with my family, but still I had to phone a friend to ask if a new *Doctor Who* book had come out.

There was. It was *Death to the Daleks*. By Terrance Dicks.

So when I read this man had died, this man I'd never met, I looked up that book to see if I could get a copy. And even seeing the cover image online, I was back in that summer, I was back being 13 years old, and I could feel the book in my hand.

Terrance Dicks wrote in a very special, small niche, but it was one that made the most enormous impact on his audiences. He's now gone and the world where *Doctor Who* novels could thrive has died too, but that impact and those books will live on.



Peter Nichols: 1927-2019

By Gail Renard

Peter Nichols was a great playwright, television writer and also a valued WGGB member. He was best known for his ground-breaking play *A Day In The Life Of Joe Egg*, a black comedy about a couple struggling to keep their relationship alive while caring for their disabled child. It was based on real life and Nichols' own experiences with his daughter Abigail. The play pushed the Lord Chamberlain's office to the limit when they wanted him to use a dummy onstage instead of a real child. Nichols won.

He was also known for his plays *Forget Me Not Lane*, *National Health* and *Privates On Parade*, the story of a British concert party during the Malayan Emergency in the late 1940s, based on Nichols' life. He had served in the Entertainments Forces along with Stanley Baxter and Kenneth Williams.

Nichols also wrote a splendid autobiography. Its title came from his father telling him to get on with life and develop the habit of "Feeling You're Behind."

Nichols wrote one-off plays for BBC and ITV when they still produced plays, and a single episode of ITV's *Inspector Morse*, 'Greeks Bearing Gifts'. Fellow *Morse* writer Russell Lewis said: "It's one of the finest Morses ever made. Questions were asked about [the episode] in the House of Commons. It dealt with a baby boy being dangled over a staircase void. The House thought it was done for real. Health and safety questions were asked."

The irony is that this time it was a dummy and not a real child.

Peter Nichols pushed the boundaries in everything he wrote. He was a unique and courageous writer.

Both these obituaries are edited extracts and appeared on the WGGB website in 2019: www.writersguild.org.uk/category/obituaries



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BEST RADIO DRAMA

FOREST 404

Timothy X Atack



HOME FRONT: A FRAGILE PEACE

Katie Hims



THE NOT KNOWING

Daniel Maier



BEST PLAY FOR YOUNG AUDIENCES

LIKE WATER FOR GOLDFISH

Mike Kenny



SMALL WONDERS

Nessah Muthy



THE CANARY AND THE CROW

Daniel Ward



BEST PLAY

ALI AND DAHLIA

Tariq Jordan



THE CANE

Mark Ravenhill



WOLFIE

Ross Willis



BEST LONG FORM TV DRAMA

BLOOD, SERIES 1, EPISODE 6

Sophie Petzal



GENTLEMAN JACK

Sally Wainwright



TIN STAR

Rowan Joffe



BEST TV SITUATION COMEDY

BRASSIC

Danny Brocklehurst



DERRY GIRLS

Lisa McGee



HOME

Rufus Jones



BEST SCREENPLAY

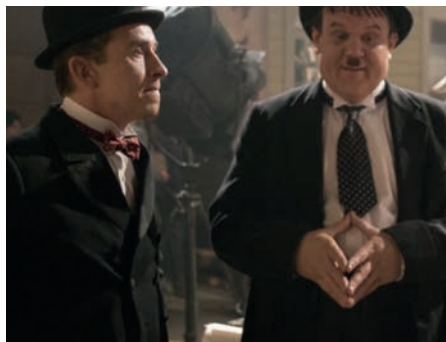
BEATS

Kieran Hurley
& Brian Welsh



STAN & OLLIE

Jeff Pope



THE LAST TREE

Shola Amoo



BEST SHORT FORM TV DRAMA

BREXIT: THE UNCIVIL WAR

James Graham



CARE

Gillian Jukes
& Jimmy McGovern



MRS WILSON

Anna Symon





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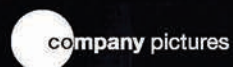


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THANKS

Every year we rely on so much from so many to make our Awards event a success. Big thanks to our superb 2020 host **Katy Brand**, loyal sponsors, all the presenters, and to the event production team led by **Ali Welsh**, who pull and push levers and turn all the wheels and cogs.

Thank you to all the hardworking jurors who read and watch and decide who is the best of the best. You are the best!

Thanks also to Premier PR and our live Tweeter **Ming Ho**, photographer **Matt Writtle**, our clips team **Lexy Howe** and **Cat Gregory**, and the Guild staff: **Ellie Peers**, **Lesley Gannon**, **Kate Glasspool**, **John Sailing**, **Nadine Edwards**, **Rose Cooney** and **Sarah Woodley**.

Our grateful thanks go to:

Jarek Adams, Dare Aiyegbayo,
Giles Armstrong, Bennett Arron,
Maja Bodenstein, Nancy Boulicault,
Paul Alexander Boyd, Arnoud Breitbarth,
Madeleine Brettingham, Vanessa Brooks,
Edel Brosnan, Harry Carr, Mark Chadbourn,
Michael Conley, Poppy Corbett,
Fleur Costello, Imogen Dall, Richard Deacon,
Jack Docherty, Jeremy Drysdale,
Marjorie Duffield, Ana Dukakis,
Robert Farquhar, Clara Fernandez-Vara,
Sukey Fisher, Neil Forsyth, William Gallagher,
Andrea Gibb, Brenden Gibbons,
Brenda Gilhooly, Daniel Griliopoulos,
Mata Haggis-Burridge, Rob Hartmann,
James Hendrie, Olivia Hetreed,
Lisa Holdsworth, Samantha Horley,
Teresa Howard, Adam Howell, Paul Hurt,

Maggie Innes, Tim John, Antony Johnston,
Tom Jubert, Leon Killin, Jane Lamacraft,
Line Langebek, Phil Lowe, Chloe Mashiter,
Drew McGee, Anna Megill, Debbie Moon,
Terry Newman, Phil O'Shea, Luke Openshaw,
Tosin Otudeko, Susan Oudot,
Dan Pinchbeck, Richard Pinner,
Emma Reeves, Annie Reid, Gail Renard,
Alice Rendell, Damon Rochefort,
Alistair Rutherford, Helen Smith,
Kay Stonham, Corinne Sweet,
Nathaniel Tapley, Kim Taylor,
Jen Toksvig, Miranda Walker,
Andrew Walsh, Linda Walton,
Katharine Way, Samantha Webb,
Matthew Weise, Tom Williams,
Olivia Wood, Nick Yapp

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WGGB (Writers' Guild of Great Britain) represents writers for TV, film, theatre, radio, books, poetry, animation and videogames.

We win better pay and conditions for writers.

Join us and you will support this work.

You will also benefit from:

- Free contract vetting, support and advice
- Member events and discounts
- Free and discounted training
- Weekly ebulletin
- Pension scheme*
- Entry in our Find A Writer online directory*

“

Photo: Simon Amund



“We writers tend to be rather solitary people, and it can be easy to rip us off. It makes sense that we have a unified voice and agreements that can protect our interests, particularly at this time of dizzyingly complex new technologies.”

Writer, presenter, actor and WGGB member Tony Robinson

Join online at **www.writersguild.org.uk**

Or phone: **0207 833 0777**



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Membership terms and conditions apply.

Wishing every
success to
all nominees
this evening

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“BBC Writersroom works with writers at every stage of their career.

We discover, develop and champion new and experienced writing talent across the whole of the UK.

We’re based in London, Manchester, Glasgow, Cardiff and Belfast.”

Anne Edyvean, Head of BBC Writersroom

BBC Writersroom recognises the important role of The Writers’ Guild of Great Britain

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