

StreamBox

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>> **BECKY:** Hi, everyone who is joining, just to let you know we are going to start short I but just going to wait a minute or two to allow people to join if they are running a tiny bit late, but we will start in the next couple of minutes, and thank you for joining us!

We'll wait one more minute and then we'll get going.
Thanks, everyone, for your patience, who is already here.

>> Okay, let's get started! Welcome everyone, thank you so

much for joining us today, really grateful you could attend, and before we get started just want to remind everyone that this webinar is live and being recorded, for the recording only those speaking and BSL interpreter will be visible on the screen, the recording will be available tomorrow morning on 26th of September, and if you watch the recording, we hope you find this webinar really useful. And thank you so much for joining us. We're holding this webinar, so we can answer any questions you have about the NAPATS scheme, the application process, or about being in production accounting in the film and TV industry. By the way, we refer to Netflix Assistant Production Accountant Training Scheme, as NAPATS, otherwise you can tell it's a bit of a mouthful, I will be referring to it as NAPATS through the webinar today. First things first, I am Becky Maynard, I have bobbed blonde hair, and green eyes, and for the webinar wearing a dark pink jumper, and head of talent development, and proguild and oversee all the training schemes and courses that we run. I'm hosting today's webinar so you're hearing my voice a lot as a warning in terms of Who the production guild are. We are a membership organisation for people who work in high-end television and film in production office positions. We have run the assistant production account and training scheme for the last 20 years, since 2018 and have been working it in partnership With Netflix. Hence the current scheme is known as NAPATS, other organizers will introduce themselves properly, but here on this meet are Susanna also from the production guild. She is manage the NAPATS training scheme, and got Lizzy and Catherine, from Netflix, Lizzie and Catherine from Netflix, partners on this initiative, overseeing placements. Lucy, an Access Coordinator from Access All Areas, supporting accessibility for course and placements. Bex Scott, experienced Financial Controller, our lead trainer. And Caroline Corrigan, NRCPDregistered BSL Interpreter, interpreting today. Before we start, housekeeping. We aim to make this webinar accessible. As possible, a relaxed environment, please move around if you need. Please turn camera and mic off during the presentation. So can see This should improve your experience. So it's clear Who the scheme organizes are and Who is speaking on your screen. So we hope that works for you. And if you'd like to ask a question out loud during the

Q&A time, please turn on your camera, or just your mic if you prefer, As I mentioned, we have the wonderful Caroline here to interpret in BSL for us, please take a moment to pin her on your screen, and Caroline, if can you give us a little wave to identify who you are might be helpful to everyone, and in case, it useful to have instructions how to pin, just hover over Caroline, and click the 3 dots in right hand corner and click pin, she will be visible throughout the recording. I'll take a little pause to give you a chance to turn your camera off and pin Caroline now. If you have technical issues, message Aidan Hawkins, Production Guild Coordinator, privately in the chat if you like, and do this clicking the dropdown menu, Use the "Send to:" Dropdown. Select Aidan. And he will look into it for you. If you want to welcome to let us know in the chat if you are using BSL and if you like to ask a question in the Q&A using BSL you can put something like BSL question in the chat, and Caroline can interpret for you when we come to the question. Can use the chat box by clicking the chat icon in the meeting controls toolbar, usually located at the bottom of the screen ... but depending on settings can be different, so check it out. Anyone who would like to use live captions the link is in the chatbox now. You will also welcome to view the live captions directly on the Zoom window by pressing the CC button. This can also be found in the toolbar, if not immediately visible click on more and then captions. Hopefully that works for you. And the transcript will be available to download from the PGGB website tomorrow.

Going to stop for a second, because quite a lot of instruction in case anyone would like to adapt their settings. Through all the webinar, will have dates, also in our application pack, so you can refer to those as well. Great stuff, so this session really is for you and any questions you guys have. No question is a silly question, we really want this to be a helpful session for you, and to feel like a really safe space to ask anything you like, the odds are if you are thinking the question, someone else is probably thinking it too and you're probably doing someone a favour by asking it. So yeah, ask away so.... you can type a question in the chat anytime and we will answer it during the Q&A, so if you rather welcome to use the hand up function during the time for Q&A, and to use the hand up function, click on the reactions icon on the toolbar and try to cover all questions

at the end of the session.

If you have any questions on access for the webinar, or the training, you can message access all areas privately in the chat if you like, and again, by clicking the dropdown menu next to send to, and selecting Lucy or publicly in the chatbox, or again, you can use the hand up function.

So hopefully those instructions have been useful.

Right, next... until the running order for today, the running time will be approximately 60 minutes, first 25 minutes will cover information about the training, access support, the production placements and what it's like to work in film and TV.

Then be a 5 minute break, and that will be about 25 to. Then in the last 25 minutes you have the opportunity to ask any questions, we're looking forward to hearing what questions you might have.

As mentioned the recording of the session will be available to watch at The Production Guild. Website from tomorrow morning. So no problem if you need to step away during the next hour at you no problem at all and anyone who hasn't been asked to make it today will be able to View it on the website so please do feel free to share with anyone who couldn't come now. Over to the rest of the organisers to introduce themselves Susanna over to yo.

>> **SUSANNA:** Hi, I'm Susanna Hargreaves, I'm the training executive at the production guild. I've got brown hair, short brown hair and brown eyes and a green top on today. I organise our sponsor courses here at the production guild and I'm managing the training course part of this NAPATS scheme, and be there in person for training training days, and I'll be your main point of contact during the application process, and class room training.

>> Fantastic thanks, and Catherine, from Netflix.

>> **CATHERINE:** Hi everyone, I'm Catherine Francis-Driscoll, and shortened my name deliberately on here. Otherwise you won't see me when I'm speaking and I work in production access at Netflix and basically that means I've helped build out toolkits resources and training internally and externally in order to support cast and crews on our shows and help make our productions accessible, and NAPATS is one of those training courses and fun fact I did the course myself, back in 2009 and that's how I got my

career started in the industry, and also neurodivergent and my mum and my sister are both disabled.

>> Great, thanks so much Catherine, and now Lizzie from Netflix.

>> **LIZZIE:** Hi, everybody. It's great to see so many of you on the call today. Brilliant, my name is Lizzie Brizzell, I started my career like Catherine in production training course organised by the Guild 17 years ago now, and worked freelance for 10 years, and joined Netflix just over 7 and a half years ago, and working Netflix now, with production accounting, finance support during the classroom training and helping to organise the placements.

>> Brilliant, thank you, and Lucy from Access All Area.

>> **LUCY:** Hi, everyone, I'm Lucy, and access coordinator from Access All Areas, and we will be helping with the access requirements during the application process. The classroom based training and on the placement. We are learning disabled and autistic lead production company, and do many things, however something to that's really relevant today is that we support production companies be more accessible and support talent across the industry. I'm neurodivergent myself, and can really understand that sometimes you just need the right support in place to be able to thrive in our work, and in the industry. So really looking forward to supporting you throughout the training programme.

>> Thanks Lucy, and Lucy will be talking about access at each stage of the process, through today's webinar won't you which is great. Last but not least, Bex the lead trainer over to you.

>> **BEX:** ...

>> Now, Bex is your sound on. I think we might have just lost Bex for a second. What I might do is give her a moment to come back on the call. But, why don't I do her intro for her, because she's... this is literally live, her computer just crashed, and what I'll do is tell you about Bex, and then, hopefully able to join us again, Bex Scott is financial controller and lead trainer for NAPATS 2026. She's really passionate about promoting diversity and inclusion and industry, because she faced her own challenges due to a chronic illness and neurodiversity. So she really understands the importance of creating a more inclusive and supportive environment for everyone, and really

committed to advocating for greater representation, and opportunities ensuring all voices heard and valued in both production and accounting roles. Really excited with her wealth of experience that she is leading the training for us, and will be a great support throughout.

I'm going to keep talking about Bex now, I feel bad, because she speaks about herself so well and but she can take over when she comes back on. So working in accounts and Film and TV. She says she finds it genuinely exciting, and perfect balance of numbers and creativity, because you're part of a team to bring a story to life and no two projects are ever the same, every time, I see a shot you can see the direct impact of your work the financial planning and oversight that keep the cameras rolling And she says the people make it even more rewarding you collaborate daily with producers heads of department and crew from all walks of life. Productions often feel like a family where you not only build strong professional networks but also form friendship that last long after the shoot wrap.

>> **BEX:** Sorry, becky.

>> **BECKY:** Sorry, taking your moment.

>> I think the captions crashed my Zoom, unfortunately, sorry about that.

>> **BECKY:** Great to have you back here. You know what, I'm going to go straight into the question, and ask you, I said a bit about your background... and I'm sure people would want to ask more in the Q&A, I was going to ask you, your wealth of experience, why you are so passionate about running the particular course and why do you think it's such a brilliant opportunity.

>> **BEX:** I believe the industry needs greater diversity and inclusivity, and I think this course can be a really powerful entry point, since I joined the industry when I was 17 I experienced firsthand the challenges of working with a chronic illness, and diagnosed with lupus and underwent chemotherapy, during times I was working, and it taught me resilient to put it also exposed me to the shortcomings of the industry. At times I actually lost one of my jobs because I had so many hospital appointments and didn't quite fit with the job description, and I was also treated differently due to my health needs, which really shone a light on these issues that we have in the industry, or did

have the industry, the industry is changing and quite a lot lately. And what changed things for me, was having somebody that I could rely on, and ring, and actually educated me about the industry, that she showed me what reasonable adjustment was, and that discrimination, didn't really have to be part of anybody's career, and just think that talent and drive, should never be limited by disability or differences, too often, my career was sold because of my disability, and yeah, I just think the structures weren't in place, and that they should be built to accommodate people's needs and this creating a path way, and raising awareness, and proving that more inclusive industry benefits everybody.

>> Absolutely, yeah, couldn't agree more, and that's why we're so passionate about running this scheme and you as lead trainer as well, thanks Bex, and next up, going to give you some more information and talk about the application process, and training, and Netflix will speak about placements and as I say at the end will have chance to ask questions that inevitably come up as we talk more. This iteration of NAPATS we are really excited to be run it solely for deaf disabled and or neurodivergent accountants who are keen to move into the film and TV, our industry continuing to involve into a more open diverse and inclusive space and the production Guild are so proud the NAPATS 2026 programme reflects this on going transformation with a clear and focused commitment to supporting Deaf disabled and neurodivergent talent to open doors into assistant production accountant roles. Catherine from production access team at Netflix, why did Netflix feel this programme is so important?

>> **CATHERINE:** Thanks Bex. Inclusion at Netflix is essential to our culture, and actually core values in our cultural memo and have a google and read that yourself, I've had the pleasure of witnessing this by running internally at one of our employee resource groups have run a few and I'm currently the colead for accessibility as well looking internally, and through building out inclusive training initiatives in my prior role in training, before production access.

Netflix have always been proud of this training scheme, and one of the few course that is runs for 12 months and

paid, and historically forged successful accounting careers across film and TV, and we're excited and I'm so excited and happy to focus on this community for the next opportunity.

>> **BECKY:** Fantastic, thanks, Catherine, Susanna, from the training team at the production Guild can you tell us bit more about the structure of training scheme itself.

>> **SUSANNA:** Absolutely, we're looking for 5 trainees to complete this 12 month paid training programme, normally the course would be run over four weeks, but this year we've spread 21 days of training over 5 weeks, so a few days free of training to give breathing space within the course, after classroom training, trainees go on placement in Shepperton or Longcross Studios to complete the 12 months, we want applications from people with accounting experience and passion for film and TV, you don't need formal qualifications it's really aptitude for accounts that matters.

The application period is open until Tuesday 4th of November, please take a look at application pack on FAQs on the production Guild website, loads of information in there. These are available in different accessible formats as is the application form itself. So choose whichever one suits you best. If you're unsure about whether the scheme will be possible for you, you're welcome to request a confidential conversation with Lucy ... and for any general questions I'm always happy to help.

>> **BECKY:** Brilliant, thanks. So Lucy, access coordinator from Access All Areas, if people are thinking of applying but have questions, what are some of the things you can help with.

>> **LUCY:** Yeah, so I guess I can help answer any questions you might have of what kind of support can be provided and when. So some examples are we could talk about how you receive any information, and we could talk about what you are working environment might be like, and another example could talk about whether would be a quiet space available if that's something really beneficial for you, or how somebody downloads information or how recharges their battery and we can have someone to one check ins as well throughout and kind of really is very dependent on kind of who you are and how much you kind of wish to kind of share and kind of communicate but we can kind of really navigate that together as the course programme goes

along.

>> BECKY: Fantastic thanks. So Susanna, from the training team at the production Guild, when will people find out if they've been successful in getting an interview for the scheme.

>> SUSANNA: 12th of November will be reaching out to invite shortlisted applicants for interviews and tests with the expectation to respond to all applicants by the nineteenth of November when all places for the interview process will be confirmed.

>> BECKY: Fantastic, Lucy access coordinator Access All Areas, how you will be involved from access point of view at the interview stage.

>> LUCY: Once all the shortlisted have been accepted their invitations to come for tests and interviews. I'll be then having conversations regarding any access requirements to have to complete those, so yes, supporting at that stage to basically complete the application.

>> BECKY: Great, Susanna from the training team at the production Guild tell us about the tests part of the interview process.

>> SUSANNA: The production Guild will be running the test, one in maths and one in Excel, those shortlisted will receive more details how the tests and interviews will work, and we'll make sure that each candidate has everything they need to be able to complete them. No specific preparation is needed for these tests and they'll be completed live during a zoom call with time allocated according to access requirements. If anyone would like to take them in person at Shepperton South Studios we're happy to arrange that.

>> BECKY: Brilliant, Catherine from the production access team at Netflix, tell us how Netflix will be running the interviews please.

>> CATHERINE: Yeah, of course in terms of interviews themselves everybody asked the same questions, and panel members score those responses independently, and then combine the test on interview scores and decide who gains a place on the course, and make sure you receive all the information on who is on your panel ahead of time as well.

>> BECKY: Brilliant, over to Susanna from training team at production Guild. When will people find out if they been offered a place on the scheme.

>> SUSANNA: If offered a place on the scheme you have a

week to respond, followed by reference checks and confirmation of your place by 16th of December.

>> **BECKY:** Great stuff, Lucy access coordinator from Access All Areas, how will you be involved from access point of view, once accepted their place on the programme. >>

LUCY: In January, every trainee will meet with me to create an access passport, also known as a "work with me" this will help everyone taking part communicate any adjustments they may need during the programme, and can talk through anything you need to thrive in your work, could be an example as specific as a chair or accessible route you need, or how you like to communicate as some people might struggle to talk on the phone and prefer voice notes, but we can discover what you need together through the programme.

>> **BECKY:** Brilliant, Susanna, from the training team as production Guild, How will you support once people have accepted their place on this scheme?

>> **SUSANNA:** I will involved all the confirmed trainees onto our virtual learning environment ahead of the course. This will contain the course handbook with the timetable, the session breakdowns, the trainer Bios, the venue details and lots of other resources ... alternative formats will be available for that as well.

>> **BECKY:** Fantastic and Lizzie, from the production finance team at Netflix. How will you pes assist at this stage.

>> **LIZZIE:** At this stage, will make sure everyone has laptop for the training in the classroom and throughout their placements will also set them up with all the software you might need for the duration of the course, and day one, will be there in person to make sure all of you are ready to go so we'll be able to access that virtual learning space etc throughout.

>> **BECKY:** Fantastic, brilliant, thank you for the information, now going to training part of the scheme, the training course, Susanna, back to you, Susanna from the training team production Guild can you give us more detail on the structure of the training and when it begins.

>> **SUSANNA:** Certainly can. The training will start on Wednesday 25th of February until Friday 27th of March, in person at Shepperton South Studios. Specific dates are detailed in the application pack, because... I struggle to remember any dates if anyone says outloud, each training

day will run from 9:30 a.m. to 5 p.m., and days are split into 4 training session around 1.5 hours each, and be a break between each session, including one hour for lunch.

>> Fantastic. That's really good to know and to Beck's lead trainer and tell us about your involvement during the classroom training.

>> **BEX:** I'll be present for every day of the course, and I'll be running the production account sessions and I'll be there to guide and support you throughout the course as well.

>> **BECKY:** Brilliant, thanks Bex, and back to you, Susanna from the training team at the production Guild. INho else will be involved in the training sessions which other experts were getting f as well as Beck's. There'll be various other industry experts as guest speakers throughout the course, including members of the Netflix in the house team.

>> Fantastic Lucy from access coordinator from Access All Areas, What will be your involvement around access support during the training sessions? Yes, I'll be there on the first day of the course to address anyone's access requirements and to make sure they have everything they need to do the course to the best of their ability. I will continue to support throughout these five weeks as and when needed and will then discuss placement access requirements with each trainee.

>> **BECKY:** Fan taste, and just a reminder, saying all this information, I'm sure questions are coming up, and please feel free to put them in the chatbox, now going to talk about Netflix placements, and so Lizzie from production finance team at Netflix, can you tell us how Netflix has been involved in the whole training scheme.

>> **LIZZIE:** Happy to becky. Netflix have been working together with the production Guild to shape the course timetable to essentially ensure you are totally ready to work on accounts team on film or TV series that's in production. Our previous trainees have worked on very exciting shows, such as Bridgerton, Knives Out, and The Witcher, and placements will start immediately after the classroom training ends. So that's around the week commencing 30th of March, and placements will run all the way through end of February 2027. These placements will be on Netflix film or series or shooting in Shepperton South Studios or Longcross Studios, and Catherine, and I will be there on your very first day of training to introduce ourselves and

talk about the placements a little bit further. In addition to having support from the Netflix production finance execs on those particular productions and you'll meet them in due course. You will also have support throughout the course from a dedicated NAPATS mentor during the training.

This mentor will be someone with in-depth industry experience, and someone who will be able to answer any technical accounting question you might have during the placement training period. Essentially they will be your ally throughout the training to ensure you are feeling fully supported from an access and training point of view. Additional Lucy from Access All Areas, she'll be there throughout to support your access needs and production Guild will stay in touch throughout also and let's not forget the other trainees that you'll meet during the course. They will really be a great source of support for each of you. I have to say after my classroom training ended, I stayed in contact with the other trainees for many, many years and when I meet them today were still firm friends.

>> **BECKY:** Fantastic great stuff, Lucy access coordinator from Access All Areas, how will you will supporting during the placements.

>> **LUCY:** I'll be able to support any access requirements through the placement and to make sure that the trainees have the resources they need for working on future production, we do this by creating a bespoke plan from your access passport which you can then take on to your next working environments, so everything you've learned about how you work and what you need from the training course, you can then take forward on to your next job with you.

>> **BECKY:** Brilliant, so back to Catherine from production access team at Netflix. Tell us how Netflix are providing extra access support during the placements as well.

>> **CATHERINE:** Yeah, of course So obviously as part of my production access work physician we have been developing other training as well and that is specifically to help teams on the ground, so before you start with teams and your placements we'll be looking to arrange accessibility training for the production team and the accounts team to make sure that you are setup for success. And will work with the shows, and Lucy to ensure your reasonable adjustments are put into the play and really hoping that at the end of the

programme specifically there will be opportunities for trainees to work in accounts department on future Netflix production, but most importantly you will have fostered relationship and created networks in the industry in order to thrive, and after your placements will continue to have access to your mentor and a relationship with a production finance exec, after the 12 month programme. Those relationships are key and we do foster those in house.

>> **BECKY:** Brilliant, thank you so much, thank you everyone for that information, and hope everyone on the call found it useful so far. What we're going to do now, we can have a break now for 5 minutes, and so, please feel free to put any questions you have in the chatbox, and when we come back at 1:35 we will start answering the questions.

>> **CATHERINE:** See you all soon.

>> **BECKY:** See you soon! .

>> **BECKY:** Hi, everyone! All right, just going to give everyone a minute or so hi, everyone, we got lots of questions that have come through, which is brilliant, and what will happen is that I will read out the questions or if need BSL interpretation you can flag that and I will direct it to the person for the answer. So hopefully that works. So we got a question from Louise Sugden saying I'm a chartered accountant, am I overqualified for the course. And Sue if you would like to answer that one, that would be great.

>> I think Lizzy was going to take that one, oh, excited because Lizzie is a chartered accountant.

>> **LIZZIE:** Lucy I did the exact same thing, and people said, really, what you going to do. And I'm like, so passionate about it. And really want to build a career in it. And no maximum level of qualifications, the key here really is offering an opportunity into the industry, and I refer to people talking about finding that magic fairy door, and don't know where it is. And like, to find the opportunity in. And once you find it, it's like, wow, this is what I've always been looking for so this is our courses offering that opportunity for you with all of your skills to come into the film and T. V. Production industry in accounting, so I hope that answers your question, I saw thumbs up going up.

>> **BECKY:** Any questions you would like to continue to ask just put it in the chat and we can continue the conversation. We got one from someone else saying, if you have credits in film or TV already is this course not applicable?

>> Yeah, Lizzie and I have had that question many times before, haven't we, and on individual basis, if still considered brand new in the industry, accounts team, looking for future accountants here, something can be looked at and would still encourage to apply, if you moved up within the accounts team and have got an established career would say that this course is not for you because we're looking for those for that new entry level.

>> Sorry to interrupt, I think we got a question from a BSL user, would like to ask a question, is that okay.

>> Yeah, please do.

>> So just saying I'm really, really interested, I think this course is a fantastic opportunity, but don't actually have any experience, but really, really keen to actually apply to the course. And, you know, very excited about applying, and I think it's a real challenge, and well done to all of you for the accessibility side and Deaf awareness, I think amazing, but without the experience can I still apply.

>> **BECKY:** When you say you don't have experience, is that no experience in accountancy.

>> That's correct, ye.

>> Going to throw to Sue or Lizzie if you would like to respond, that's great.

>> **SUSANNA:** For this course, we do need people with a basic knowledge of accounts, and aptitude for the skills you would be required to do on a day-to-day basis, so you don't find yourself in a position, you are struggling. And that is part of why we do... you know, as well as the interviews to find out a bit about you, we also run these two tests, in maths and excel, and not to catch anyone out, they are very short, and testing, you know, basic kind of numeracy side of things, and spreadsheet side of things, and wouldn't be any surprises, but it just to find out if you have that sort of aptitude.

>> Yeah, if I can tag on to that. If you want to forge a career in accounts, and don't feel you have that full experience still apply for sure. Definitely, we had it before, obviously that people tried to apply as way into the industry, that's a different conversation, and I'm sure that if anybody has got concerns and wants to do that specifically, then we can provide resources afterwards, so please, please, email us, and yeah, we want you to thrive in this career, lots of fun

things you can do.

>> I think you have a passion for accounting, and so many different things to do in the industry, and this really a course to bring future accountants into the industry.

>> Absolutely, thanks, guys.

>> Thank you so much for giving me the more information. So, yeah, I do appreciate, thank you. Very excited, and very interested in working, and developing skills in the industry, and that's really important to know, and building confidence, thank you for the answer.

>> Pleasure, thanks for that.

>> **BECKY:** So I have got another question, lots coming through, thank you everyone, saying Shepperton and Longcross are not easily accessible to me, how would that work in terms of the placements. Do you want to answer that Catherine from Netflix.

>> **CATHERINE:** Yeah -- sorry if you are getting me quite a lot -- traditionally a lot of studios, and broadcasters and streamers etc have their own studio space, you work for Warner Brothers, and, or Disney, and studios, and based in Shepperton, Longcross, that's where we have most of our shows and that's where we can offer the most support, and focus being in around those areas, Lucy is also on hand that if you have any particular request. Access requirements adjustments and want to discuss further about getting to the studios then that's a conversation that we can have and making sure this is going to be a very individual bespoke experience I feel across the board, not a one-size-fits-all.

So please ask those questions, and can get into the nitty-gritty what it is specifically that's not accessible, if it's distance, and up in Scotland, and there's a different conversation, and that's on you to decide whether you feel can be... and training will be in-person in studios as well, so you really get to know the environment you will be working in over there next 12 months. I hope that answers the question. And we can send out some information on getting to Shepperton etc as well, if required.

>> **BECKY:** Brilliant and Emily messaged saying is first 5 month virtual learning training and remainder up to 12

months as Shepperton and Longcross. It's 5 weeks training, but, yeah, I think that's probably answered in Catherine's answer, that both the training and the placements are at the studios, and according to different people's access needs, and case by case will be discussed with individuals.

>> **CATHERINE:** It will be yeah, and that was deliberate as well, and Lizzie can back me up here, having this experience in person is really important to be in that environment and you learn so much being surrounded by other individuals and having that support as well, and wouldn't work to do it virtually and then put you into that environment and Lucy and I've had discussions before and she pointed out very rightly that you know what work environment you are in at the minute may be a standard office and you have access requirements there you'll go to the training room. There'll be different would adjustments there and then actually you will have no idea what it look like at studio working within studio, and so adjustments will be different there as well. So it's making sure that that whole step is hopefully seamless and you get to spy on all the productions while there as well.

>> And saying one more question from H, and saying face to face training, there would be an interpreter there all of the time as well.

>> **BECKY:** Yeah, absolutely, should we go to Lucy for that question.

>> **LUCY:** Yeah, absolutely.

As we said for your application process, that's an opportunity for you to let us know if anything you need.

So we will take that onboard, and have that conversation with you as soon as possible, so if you did need a interpreter absolutely could provide that. As we said, very bespoke, so depending on what you need, we can have that conversation, and to make sure that you have what you need throughout the duration as well in the programme.

>> Fantastic, I think somebody who might want to ask a question, have their hand up on screen.

>> **BECKY:** I amazing, would you like to ask your question.

>> Yeah, two questions here, what kind of software, is used, what kind of software, do we need to learn software. Specific, would the training include that. And also placement as well. What are the needs for that regarding

software, and also if successful with an interview, and then put together in a team, are we separated or 5 of us would remain together after that. Or people separated just to clarify.

>> **BECKY:** What a brilliant couple of questions, thank you for asking those, and going to ask Lizzie to answer that one please. I'd love to answer that bun and Bex will take you through more during classroom training, but when we talk about software, there are some software packages used in the industry to account for all the AP calls, and P card and petty cash experiences, and all your... payroll, everything that you do for the show is captured in a piece of software. And there are various different ones, but usually try to train you on 1 or 2 of the main packages used in the industry, and each of them do the same thing essentially, that will be key part of classroom training, teaching you software.

>> Fantasticics and Bex, or sue do you want to mention anything extra about software in the training at this stage.

>> Great to note, a lot of software very similar, when you are data entering, similar processes process before you get to the software the same, and entering tends to be the same. And all the approval prosectors etc, will go through a lot of detail, and wouldn't worry too much about software, we will cover all the basis, before you get to placement.

>> Let's not forget, you have a mentor as well. So if you've forgotten something during the classroom training and you're like I'm sitting in the woods happened to me you're sitting in the accounts room. You can't remember how to enter something or delete something you can get. ... quick call or opinion, and be able to help you as will your other colleagues on the course which comes back to the second part of the question will the five of you be together whole way, no, typically, you will all be separated by sometimes we have a two trainees who swap on the same show in placement but we have lots of productions going on in Netflix so each of you will be on training, in accounts to be separately.

>> Great. Thank you for that and I'm aware we've got a few more to get through so from Sebastian how would interviews go for people who suffer from ASD, ADHD, how would the assessment test be conducted if there are any Lucy can you help with this one?

>> **LUCY:** Yeah, absolutely so we will definitely have a

conversation and kind of figure out what it is that you really kind of need for those tests to happen. Can really take anything into consideration. And massively depends on what you need, really bespoke, everyone is very different as I'm sure you know so it's really about having a conversation with me, and we can navigate that together, 100% any reasonable adjustments you need, will be taken into consideration and put in place.

>> BECKY: I hope that answers your question Sebastian please shout if it doesn't. Louise asked is there any flexibility with the course and the placement? I'm currently an athlete and I'm really excited by this opportunity but will be times I would need to focus on my sports career.

>> I suppose really interesting point about the flexibility isn't it both the course and placement. Would Catherine from Netflix like to talk about the placement. I think the course is structured around the working environment of what the placement will be.

>> Yeah, of course, I think there's discussions around flexibility in terms of access requirements, but if you are focusing on another career, then I would say that we are looking for individuals to have this as their career, and as their future move onward and is upwards through production accounting, if this is going to clash with anything else you got going on, that's your personal consideration to take. But hope that people that apply will be able to do the entire course in 12 months.

>> LIZZIE: I could jump on that to confirm that all trainees will be entitled to five point six weeks of paid leave across the 12 months and including bank holidays. This will be taken typically during a production hiatus or between placements where applicable or as agreed to line manager and yourself, taking into account the production needs of the show.

So I would say at this point is... I would recommend you don't take any holidays, or if you are thinking about holidays, just have a pause, and until you started the course, and accepted on placement, and have the conversation as early as possible.

>> Thanks for taking that Lucy, thanks for tha.

>> I got a question from Erin, and for Sue from the Production Guild, for the Excel test will participants be given

access to the software.

>> I can jump in there. And Netflix will be supporting you with laptops and all the software equipment you might need obviously excel if it the test and Excel will work with you as well to figure out what you need to be able to do the test so don't worry any tech is not going to be a barrier when we get we'll get over that together absolutely.

>> We'll send more more instructions about the tests when you're for anyone thats shortlisted and we'll be able to you know start up a communication from there with me as as sort of point of contact on the sort of organisational side and then in terms of anything so any any sort access related things, conversation with Lucy as well before the tests and the interviews so we will make sure you got everything you need, brilliant, I'm in the process to get the AUK passport can I still apply.

>> And Lizzie from Netflix.

>> **LIZZIE:** Obviously it would be great to understand where your situation, but my understanding is everyone that's applying for this course has a right to work and stay in the UK at the moment. So Z just reach out and let us know a little bit more.

>> **BECKY:** Fantastic. So "will there be exams, quizzes through the training period to assess progress. So Bex, and Sues would you like to answer this one.

>> There will be no physical test or exams, but just make sure you are comfortable, and confident about your learning class, and can always go over anything again, or even catch up during break or one on one if you need the extra support from me.

>> Fantastic.

>> Exactly, Bex, having been through the interview process, and having conversation with you, you were completely suited to the role and the course. And that we were happy that you wouldn't sort of struggle with the content, but, we also there, every day of the course, and you can ask us for help. And, you know, we will be there to keep track of how things are going.

If there is something, someone was really struggling with. Then we can look at that individually, on the day.

>> Fantastic. We got a question from Emily saying financial skills can vary across individuals with neurodivergence, and

some may be stronger in the creative fields for an individual to be successful what proportion of balance, you would attribute to being numerically skilled creatively skilled and a passion for working in the TV and media industry, and what opportunities are available off the programme if any. I think Bex would be brilliant if you could answer that in terms of first part of the question and then opportunities available after the programme, and perhaps we could go to Lizzie and to Catherine from Netflix.

>> Thanks Becky. I was actually diagnosed with ADHD a little bit later on in halfway through my career although I always sort of had an inkling that I had it. ADHD varies, some days, very high focused on the numbers and other days I really struggle to get that focus in get to terms with spreadsheet, and sometimes have to find ways to allow my brain to have 5-minute break, and sometimes means taking dog for a walk for 5 minutes, I've been able to understand my ADHD a lot better and what works for me numbers and creative etc, I say no right or wrong answer to this. You will know yourself whether you are capable of sitting at a desk for 9 hours a day, what you put in place to allow yourself to have that mental break and continue with your day. And whether or not would suit you. On the creative side, are working in a creative field, however, I am not a creative person, and rely very much on reading scripts and read call sheets and production reports, and I get all the information given to me, not me creating the story per se, but understand how that story going to affect us and impact the budget. I think that is something you learn as an assistant, you see all the cost being inputted and get to see it on screen, as you excel in your career, and go further, at that point, you start breaking down scripts and start understanding how essay numbers, affecting creative side, and budget, and then start having conversation about how we can strip out the creative to affect the budget and get back on track, and stuff like that. In terms of assistant starting out, something you learn about the creative side and how it affects the budget. I hope that helps, but that's just how I find my ADHD effects... my working pattern, and individually, you will know whether or not it would be suitable for yourself.

>> I hope that answers that part of your question Emily,

and also asks what opportunities are available after the programme if anyway. Lizzie from Netflix would you like to answer that part.

>> LIZZIE: Yes, of course, Catherine touched on this doing the presentation earlier, it's essential here, offering the opportunity to start to build your network, you meet everybody at the Guild and Bex, and other people through the classroom training, and myself, and Catherine, and the production exec, and working with Netflix overseeing the shows, and the accounting team and production teams and really essentially start to build your network, and people talk to other shows going on to and opportunities there are. To be honest when I start an interest. If you were like you know this can be difficult sometimes there are periods where there are no work, that never happened. The industry was booming. I have in the back there's been so opportunity and is you can travel with later as well or take your career where you want to go with it. Some people start do the classroom training and realise I love payroll. I want to become a payroll specialist and work in that and really carve out my career in that area of accounting and some people find someone else that they might love the effects or since there's just a myriad of things and opportunities so you will find your way and build your network, and take your career further, and idea is setup your career in the industry, not 12 months and hope you enjoy the experience, we're doing everything we can to help you have a long career in film and TV accounting.

>> And also, as well, and as Lizzie pointed out, you get support from Production Guild, and after 12 month placement finished you are eligible for Production Guild 6 month alumni membership, which is complementary, and great, because we have so many resources with such a big community at the Guild of freelancers working in film and T. V. And you know we absolutely love to support people as they navigate their career, and will be that as well, and of course the network, you make with your classmates.

>> Sorry, can I just pause you a second, I think, just like to ask another question:

So, for deaf and hearing, and obviously people who are neurodivergent having some kind of space, I think, that they maybe need through out their training just to feel

comfortable I think is really important, and just want to say thank you, that's been mentioned a few times, thank you for that.

>> **BECKY:** Great, thank you for the feedback, really great, and we have put those provisions in place, that's brilliant.

I'm aware guys, 13:59 we have a minute, and want to address, point on placement and accessibility, and want to say, sure not sure I qualify, and limited mobility and use crutches all the time, and worried not classed disabled, even though every day task involving movement are a challenge to me, concerned travelling from Ilford to either Shepperton or Longcross every day, could this be a question for Lucy.

>> **LUCY:** Yeah, I think, absolutely, let's have a conversation about what it is you need, and I think Catherine mentioned, you know something you think, you want to engage with.

I think the idea of having an access coordinator is make sure anyone can engage, obviously with the programme, and can apply, and have what they need.

So, hopefully, yeah, we can navigate together what it is you need, and can apply and see would it be right for you? Your access requirements shouldn't be a barrier for you to apply to the course, yeah.

I hope that answers the question. I hope that helps. So 2 o'clock, those who need to leave please do, there is a couple more questions. Are people happy just to answer though and stay on if it works for them.

>> Yeah, happy to answer anything else and stay on, if you have to go everybody, and as Becky said this has been recorded and you can skip right to the end.

>> Yeah, exactly, and okay Becky if somebody stays behind to have a short chat with Lucy, or arranged at another time?

>> **BECKY:** Yes, can absolutely arrange that another time, what I was going to say, anyone who has further questions, from today, please in the first instance, get in touch with Production Guild, Sue, and get people in touch with the relevant people basically it would absolutely love to hear from anyone who's got any questions because I imagine that this is just the start of the questions that have come forward now that we've been able to do this webinar so we would love to hear from anyone who's got further questions to help with their application process, just to say how can someone make contact with Lucy, or yourself, how

to make contact with you.

>> Access questions, at access at Production Guild.com.

>> Can we put that into the chat, is that okay.

>> Yes, Susanna or Aidan if you put access at Production Guild.com, or application at Production Guild.com.

>> And just to add great to know what your form of communication is, can have phone call, Zoom or voice note, whatever suits you to have that conversation.

>> I think someone saying they are joining on their phone, so see all the chat and questions, so it's applications at- Production Guild.com.

>> Absolutely, and also, if you go back to our main website, we got all the details there as well. And actually, all the contact details can be found there if that's easier for them as well.

>> Brilliant, thank you.

>> If that helps, and the frequently asked questions, because may be some questions in frequently asked question pack we answer those as well, and useful for people to refer to as well, and if not answered there by all means get in touch, so I am going to quickly ask these other questions if that's okay.

... so... how are the placements chosen?

Do trainees have input on film in high-end television, or are they assigned, Lizzie, from Netfli

>> LIZZIE: We talked about this question coming I didn't know if somebody would come with a specific title which my answer was going to be ... love it. And passionate about the show, but can't guarantee that you're going to be on it the placements are organised by Netflix and we'll decide what looks what one is best for you and over the course of the 11 months thinking about it when you finish the classroom there may be one or two or more shows . And we'll discuss those placements everybody will try to have them all confirm by the first day of classroom training so we're able to let you know where you're going to be going once a classroom training has finished, can you choose between film and high end TV, no, the reason being we hope to give you a mix purposefully because you'll want to be able to work in both, and we'll decide that. And both such different format, especially with seasons you work in blocks, and Bex knows about this and what that means,

budgetwise, and finance wise, and films tend to be one, and bigger budgets and small issuer budgets and really important to get a mix across those, some people love the big budget stuff, and some prefer the smaller stuff.

>> Key there, you know, as I said, really want to build you this training so you have a long career in the industry, and to that, it's really important you have variety to be able to see, actually, you might think you want to work in film, and work in high end TV series, and realise, that's where the passion actually is.

>> Great, stuff, I hope that answers your question, Louise great guys, and Kristine asks are there any upper age restrictions in place as a vintage trainee does do you want to answer this from production Guild.

>> There aren't any upper age limits at all, and would say absolutely open to any applications.

And we will talk them on case by case basis.

So...

>> We had other trainees as well, haven't we, I was 30 when back in the industry as a trainee, and one trainee we did 55 year old assistant director, no vintage is welcome.

>> Great stuff, Louise someone else asks, could someone with prefers accounting training a CAPQ move quickly to production accountant roles after the scheme or are they expected to stay at assistant level, Lizzie, please.

>> LIZZIE: It's all by the individual and how quickly their career progresses in their skill set and their passion and everything so you will really dictate your future yourself. But during the course we're really setting you up so you can be a really strong assistant where you go is in your hands, and doing everything new entrant assistant to be able to be successful there. Going to say, when I came in charter accountant but it was really essential that I learned all of the elements of all the different stages to be a fully well rounded like production accountant.

>> I would echo that, Bex has got a hand up. I think she's going to say the same because it is different in production accounting and you do not have to know how every piece of the jigsaw fits together in order for you to do your cost reporting, because if you don't have an understanding of that although you have qualifications it is a different kind of feel, I will let you answer further to that Bex.

>> BEX: Yeah, just echo what everybody else is saying, essentially, obviously we are production accountants and our main title is... you have to understand the relationship between every single crew member that's there. And have to understand how certain scenarios are going to impact your budget for forecasting certain scenarios, and just understanding the industry as a whole, obviously we have different agreements in place, and crew, stunts, etc, it really is exciting journey, but so much information that completely keeps separate from the standard commercial accountants, and so I think it's really good you are passionate, and motivated to move quickly, and also really important to make sure that you have experience across all levels in the production accounting field and understand that in so much detail as well.

>> Fantastic, and just asked, would it hinder our application, if we already done courses in production accountant that have no training or experience?

>> I would say no, because immediately seeing somebody super passionate and really wants this as a career, so not at all.

>> Apply, apply, apply I would say.

>> Brilliant. And I think that's all the questions, unless anyone has got their hand up function up at the moment I'm missing or Caroline, see anyone with a question to ask?

>> I actually have a question...

>> Thank you, so... if you want to apply... just clarifying... so if I want to learn and apply for the course, let me just clarify, just asking... you want to apply now or where?

I would like to apply, and actually start the course, and be able to shadow and learn way up to the skills, and just clarify, has to apply really for the place, I think she's asking when she could start the course. Okay, that's fine, just clarified that. Thank you.

>> Yeah, I think I'm with you... yes, you would need to apply... choose one of the application forms, and get that application form in, and then, we would be able to shortlist, and then, there would be the interview process, and then, you would be able to... those successful would join the course.

>> Again, perfect, thank you.

>> Okay, so got another question that come through. Brilliant, people have so many questions, Emily says, do you need to have a diagnosis of neurodivergence, or present with neurodivergent traits, but not sure would meet diagnostic criteria, same with other hidden disabilities, Lucy would you like to answer from Access All Areas. No absolutely not, we don't need to see your medical history, just need to know what you need to be able to support you in the best way.

And, the social model, says we only need too really empower you and be empowered to talk about what it is you need to enter something in the industry or job, or environment, no, we don't need to know any medical history or my proof for example.

>> Great, I hope that answers your question, thanks for that Lucy. I think that is the end. Unless anyone has any other questions.

>> I actually do have a question, I'm actually from the US, I was told about the lead process, and told about the application, and honestly, just after being in the Zoom, just, kind of confirms, you say the word passion I hope of course applies to everyone, and of course applies to me as well.

I have... applied to the neurodivergent scale with anxiety, OCD, and actually super anxious asking this question, but, I guess my question is ... I am looking to relocate, as well... to the UK, and Catherine was just mentioning that if there was anybody out there that wasn't 100% sure even with the accountant side of things, but, just really has that drive, and just knows this is the place you want to be... I guess that's my question... I guess I'm kind of wondering where you recommend to go from here. And I again I know feel a little weird I know I'm not from the UK, but this is just really what I want to do. And just being here is just amazing, yeah, that's what I'm curious about.

>> Thank you.

>> CATHERINE: Thank you for asking your question. Is it general question, clarify to get into the industry or you have a passion in accounting as well... >> With the film industry in general. I was looking for... I don't have... I would be an entry level, it was ultimately to get into the film production industry. Even as passionate as far as going to be

someone's assistant, that sort of deal. But, in general, I know you said reach out through the email, but, I guess, yeah, you mentioned if you know after this, accountant maybe isn't your 100%, but to still go for it.

>> CATHERINE: I would say, we are looking for people to have careers in the accounting world, and clarify that point, only because, particularly when I was working in training and I'm sure Susanna and becky Can Agree to This. It doesn't serve the industry, and doesn't serve us, if you come into find where your niche is within the industry, but what's wonderful about that, screenskills and other resources.

So do reach out to us, and happy to send over bunch of resources to you, for when you do... over here, and have right to work in UK, lots of entry points, but yeah, this one, looking for numbers people.

>> Thank you, of course, appreciate it. And said just reach out from the...

>> Yeah, if you... if we send application one, the general one, you use the email address, can send something over of course.

>> Great, email right after this. Thank you so much, really appreciate it.

>> Thanks Charlotte, forking ask the question. Unless anyone else has any more questions, that's brilliant, and fantastic so many of you have asked away. I think that we can draw this webinar to a close, thank you, again, everyone for attending today, and as I said, numerous times the recording of the session will be on the Production Guild website by 10 a.m. tomorrow, and can watch it back. Again the application pack, frequently asked question and application form itself are also available to download from the Production Guild website in multiple formats, so please do check it all out, I think a lot of really useful information in there as well, that will help.

Again, if you have any further questions, like Charlotte was saying, please do get in touch with us, and would love to continue conversations at the Production Guild emails we given out, and again, go to the website, all the information there as well. Thank you so much, and other organisers joining as well, and really hope you found this useful, and good luck with your applications please apply.

>> Thank you, thank you, thank you!

>> Thanks, everyone!
[End]