

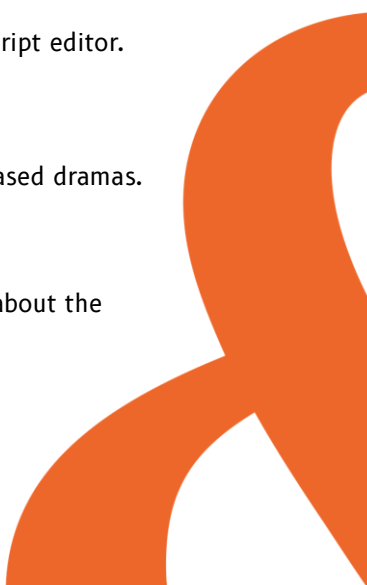
Sarah Barton

Script Editor/Drama Executive

As a drama executive, Sarah has worked across a huge range of television dramas from idea stage to greenlight and through production. Sarah has high-level skills in storytelling and editing, working across many genres including factual dramas, returning series, comedy dramas, high-end thrillers and literary adaptations. She loves working with writers and shaping ideas with them. She has an instinct for identifying and nurturing new talent and has long-standing relationships with many established names and their agents. Sarah also provides editorial support for a highly respected literary agency.

In-house & Freelance Experience

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| Aug 2025-
Present | Story Producer
Mammoth Screen
In-house role
Working in production and development. |
| Sept 2022-
Aug 2025 | Development Producer
STV Drama
In-house role
Idea, story and script development on range of projects with Sarah Brown and Claire Armspach including: a factual drama exposing a global medical scandal; tech, crime and psychological thrillers; historical adaptations. |
| Sept 2022-
Aug 2025 | Freelance Editor
Worked freelance for a literary agent delivering editorial notes for both high profile and debut novelists. |
| Mar 2022-
Sept 2022 | Freelance Story and Script Producer
Freelance roles including: consultancy and editorial role for Jamie Munro at Greenbird and Keshet International; project development with Ed Rubin at New Regency; talent spotting and editorial work for a literary agency. |
| 2017-22 | Head of Development, Red Planet Pictures
In-house role
Running the development department and managing the development team: finding new talent and attracting established names; optioning and developing writers' ideas and attaching them to ideas generated internally; identifying IP and pitching for literary rights. Developing projects through pitch, treatment and script stage, pitching to commissioners and managing the development team. Working with Kate Rowland on the Red Planet Prize and with winners and runners-up. I worked with a diverse list of writers on a broad slate. |

- 2017 **Acting Head Of Development - Television, Scott Free Films**
In-house role
Maternity cover working to Ed Rubin and Kate Crowe. Working on the existing slate, and developing new projects and scripts with a wide range of writers from Britain and the US for British and international markets: identifying talent and ideas, writing pitches, shaping stories and scripts, pitching for literary rights, liaising with co-producers and commissioners. Projects developed during this time included Gaby Chiappe's *The Beast Must Die* which TX'd on Britbox in 2021 and Steve Thompson's *Prime Target* which TX'd recently on Apple TV.
- 2015-17 **Development Executive, BBC Drama North**
[Including year of Maternity Leave]
Generating ideas and building a slate within Hilary Martin's Manchester-based department.
- 2011-14 **Development Producer/Producer, BBC Drama Production**
[Including year of Maternity Leave]
Working across her own slate and the departmental slate with executive producers Manda Levin, Sue Hogg, Hilary Martin, Sarah Brown, George Ormond, Jessica Pope and Kate Harwood.
- TX'd projects:**
Mapp and Lucia [2014] by Steve Pemberton - developed to greenlight.
The Crimson Field [2014] by Sarah Phelps - developed series concept and story bible to greenlight, and scripts for 6x60' series. Producer during prep.
The Paradise [2012] by Bill Gallagher - developed season 1 to greenlight.
- 2007-11 **Script Editor, BBC Drama Production**
In-house role
Script editing dramas from development through production. Originating programme ideas and bringing new talent into the department.
- TX'd projects:**
Good Cop [2012] by Stephen Butchard, a 4x60' contemporary drama. From generating the original idea and attaching Stephen, through to development and production. RTS Best Drama Serial winner.
Great Expectations [2011] by Sarah Phelps, a 3x60' adaptation.
Five Days II [2010] by Gwyneth Hughes, a 5x60' contemporary thriller.
All the Small Things [2009] by Debbie Horsfield, a 6x60' contemporary drama.
Lark Rise to Candleford [2008] by Bill Gallagher - developed & edited Season 1 [8x60'].
Oliver Twist [2007] by Sarah Phelps, a 5-part adaptation.
- 2005-07 **Eastenders – Script Editor/Senior Script Editor/Producer**
Developing and editing scripts and stories. From October 2006 senior script editor. Edited over forty episodes and also produced.
- 2003-5 **Researcher & Assistant Script Editor, BBC Drama Serials**
Researching and assistant script editing on a slate of mostly factually-based dramas.
- TX'd projects:**
The Promise [2011] lead researcher on Peter Kosminsky's major drama about the British withdrawal from Palestine, later commissioned by C4.
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Stolen [2011], researcher on Stephen Butchard's drama about child trafficking, later commissioned by C4.

State Within [2006] researcher for Lizzie Mickery and Daniel Percival on 6x60' thriller set in the British Embassy in Washington. Golden Globe nominated.

Archangel [2005] by Dick Clement and Ian la Frenais. Assistant script editor.

Dunkirk [2004] by Neil McKay, researcher on the BAFTA winning factual drama.

Hawking [2004] by Peter Moffat. Assistant script editor.

Eroica [2003] by Nick Dear. Assistant script editor.

Education

Downing College, Cambridge: BA Hons English Literature 2:1

Lord Williams's Comprehensive School, Thame

