

OTHER/[ED]

An anthology series in which queerness is a super power.

Created by Tom Chetwode-Barton & Sid Law

OTHER(ED)

OTHER(ED) is a collection of stories that highlights the queer experience in a heightened, joyful and supernatural way.

SYNOPSIS

This is a show that explores the idea that, for queer people, our otherness is a gift - and to expand upon that even further - maybe even a super power.

each episode will be a self-contained narrative of a protagonist who sits somewhere on the LGBT+ spectrum, discovering that they have a supernatural ability. Each character leads a separate life, but they all live in the same neighbourhood. These quirks range from bizarre to wonderful to deeply inconvenient, but they are all (either metaphorically or directly) linked to the individual's queer identity or queerness in society.

The show is set in a nondescript neighborhood that could be a few different places in the world - we get the feeling that it's in a very near future, but that aspect is deliberately ambiguous - the only real clue we have that this is not the current day is the significant increase in armed police. The finale will use its additional running time to subvert the assumed disconnection between the characters with a twist that links them all together.



STRUCTURE

The series consists of 9 stand alone 20-30 minute films connected by the central thread of celebrating queerness through everyday interactions. Structurally each episode will follow a fairly similar arc - we establish the character, their queer identity and their power. We follow their journey, getting to know their quirks and flaws until they face an obstacle, and their efforts to overcome it. Finally, we throw in some sort of absurd twist, just for good measure. As this is a unique way of storytelling we have drawn influence from existing shows which have done this in a successful way:



HIGH MAINTENANCE

One location, multiple stories.
Taking inspiration from the genius HBO series, our answer to the nameless weed dealer that links the stories together is the supernatural link between the characters.



LOVE, DEATH & ROBOTS

High concept art direction, simple and well contained storytelling condensed into a short running time using multiple directors; this is an approach we'd also like to take with Other(ed).



EUPHORIA

Intersectionality, diversity and authentic LGBT narratives - at the heart of everything, this is the central tenet of the show. Made by us, representing us, but for everyone.



OTHER/ED/

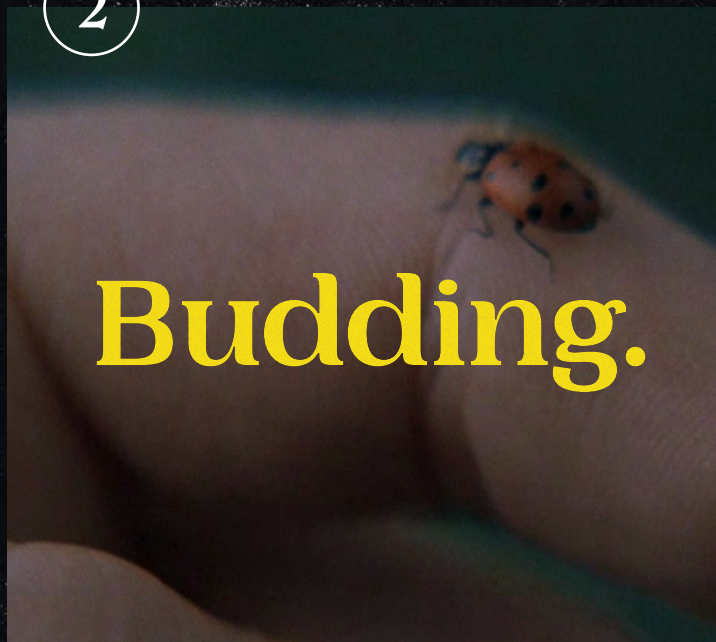
EPISODES

1



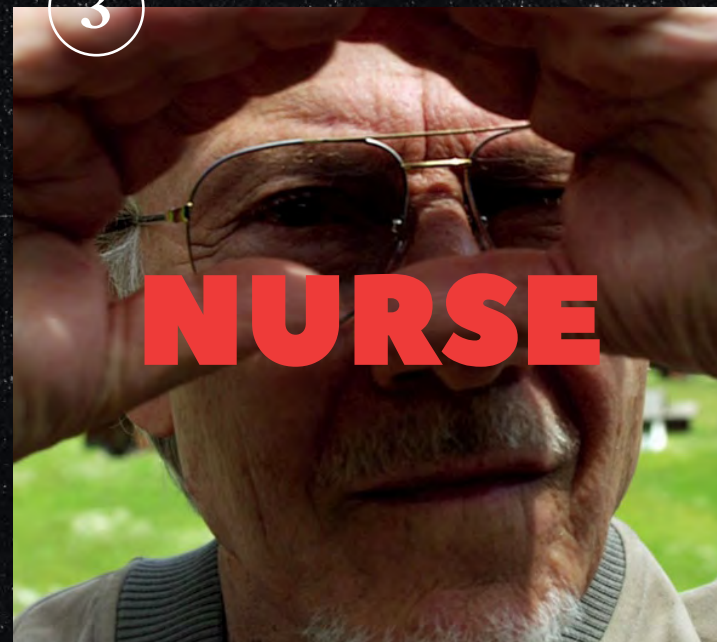
A quiet man discovers evidence that, due to his telepathic powers, his wild best friend of five years might have actually only known for him five days.

2



After accidentally resurrecting a transphobic homeless man from the dead, a green-fingered trans woman must decide between nature and nurture.

3



After a terminal diagnosis, an elderly gay man befriends a young nurse with the ability to locate anyone on the planet - determined to discover whether the feelings he'd had for an old friend were reciprocated.

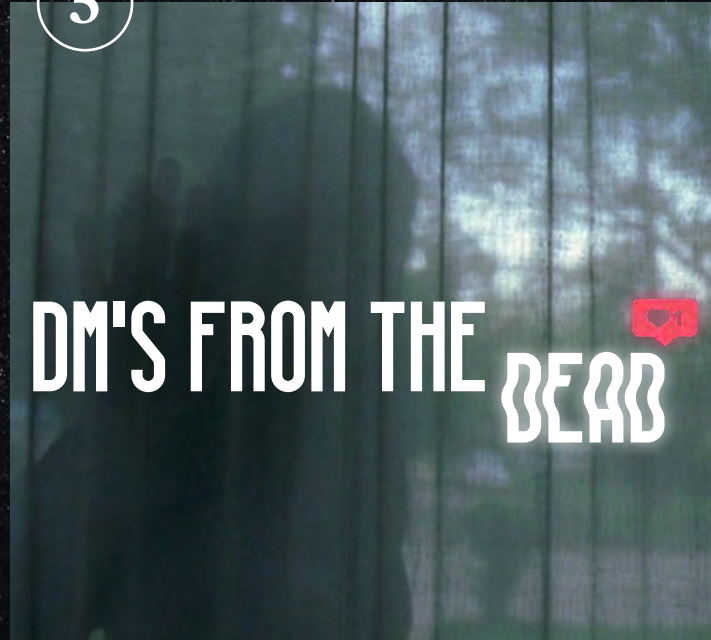
EPISODES

4



After starting a new chaotic cheffing job, a middle-ages mute woman with the ability to communicate telepathically uses her powers to form unique friendships, and uncover plots for murder.

5



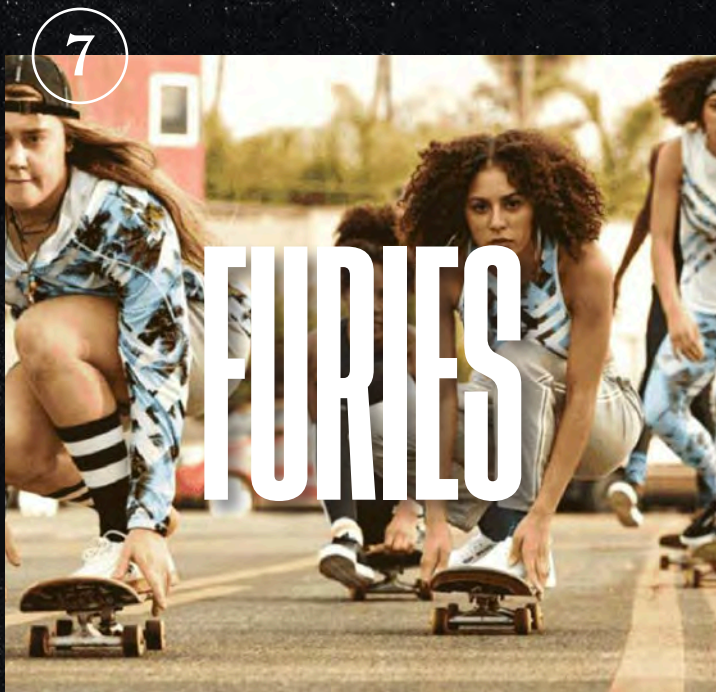
After learning he can communicate with his dead boyfriend via direct message, a selfish young man must choose between a fresh start, or the most long-distance relationship imaginable.

6

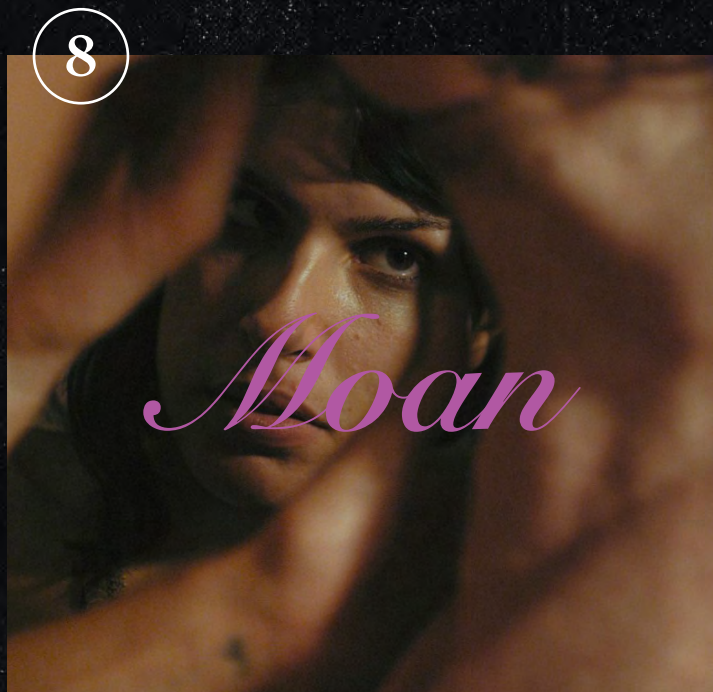


A Narcissistic gay man who only sleeps with people who look exactly like him is confronted with the ultimate ego trip, when every one night stand transforms into his doppelganger.

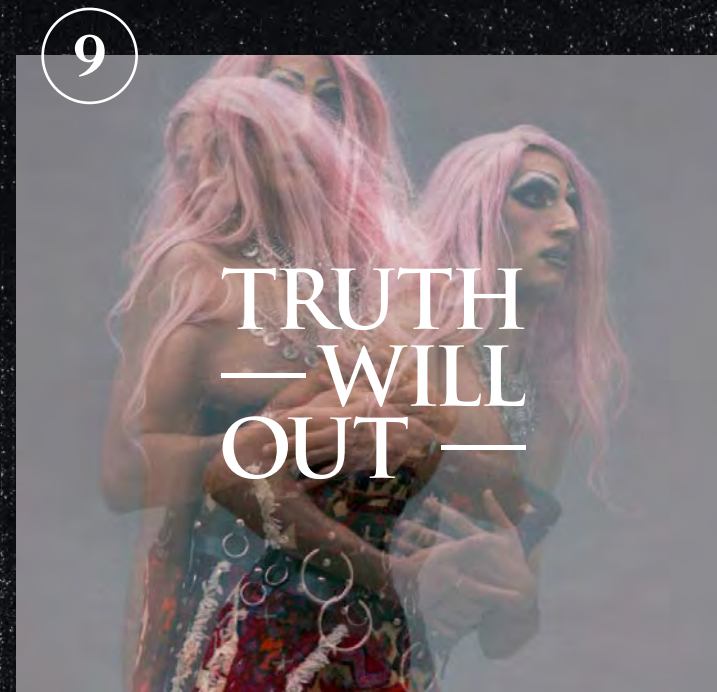
EPISODES



A teenage lesbian couple realize that their synchronized skating has a magical effect on any women who watch, but when the spell wears off, who is left standing?



A deaf sex worker realizes that her moans during sex give her clients divine epiphanies, but when she accidentally injures a client, she must battle the consequences in ways only she knows how.



An immigrant muslim family struggle to integrate into local culture. By night their son, Ahmun, ingratiates himself with the local drag queens. When Ahmun performs, **everyone** is compelled to blurt out their deepest secrets.

**A FULL SYNOPSIS & BREAKDOWN OF EACH EPISODE IS
AVAILABLE ON REQUEST**

FINALE

For the extended finale episode, Each previously unlinked character will be in attendance at Ahmun's drag show. During the show, each character (under the spell of Ahmun's power) uncontrollably blurts out the secret of their supernatural ability.

As the dust clears, our characters are left in shock - bonded and exhilarated by the discovery of their newfound connection. To us, this feels like a satisfyingly serendipitous end to the show, whilst leaving plenty of narrative potential for a second season.





TONE & STYLE

As each episode will have an entirely different tone & focus, we think the look and feel should follow suit. For example, if the character is a young party animal, we'd take inspiration from shows like 'Euphoria' or 'Skins' - deep saturated colours, shimmering flares and contrast. However, if the narrative is a little more 'kitchen sink' then we might frame things in a more naturalistic, Ken Loach-esque way. The idea is to show queerness in all ages and all socio-economic backgrounds - not just in young attractive people.

The unifying motif that keeps the show consistent would be experimental grip & camera techniques, fast paced cutting, non-diegetic sound design and non-traditional storytelling. Some great examples of this are shows like 'Euphoria' where a character might break the fourth wall, and the art direction will morph to show their point of view. Or 'Mr. Robot', where some episodes are told with no dialogue whatsoever in order to break format and force the viewer to follow the narrative in a more curated way. Some episodes may even lend themselves better to animation, and we'd love to see how that might sit within a live-action series.



QUEERNESS:

Its importance, the context, and how we want to represent it.

We want to highlight the point that queer stories can be filled with **joy, magic and wonder**. That our stories can be **tangential to our otherness**, but that they don't have to **completely center on it**.

Responsible queer representation has never been more vital in an age where we are front and center when it comes to discussions in the media, but rarely are we properly consulted or included. This show is for all those who are marginalized that don't see themselves reflected in the media they consume.

Because if you can see it, you can be it.



OTHER/ED/

Imagine if every LGBT+ child was taught to see their gender identity or sexuality as a gift? As a beautiful thing? As if it were a super power.



TOM CHETWODE-BARTON

Tom is a Welsh writer-director based in London whose work across documentary and narrative fiction explores themes of class, regional cultures, mythology and gender. They have worked extensively as a director, development producer, treatment designer, researcher and LGBTIQ+ consultant on documentaries, content and commercials including Smirnoff's Free to Be campaign.

Tom is currently expanding their LGBTIQ+ consultancy for film, television and advertising, creating a queer consultancy that offers production companies invaluable insight when developing queer narratives, while ensuring marginalized people are paid for their time to consult on their lived experience. They are also in development on several feature and TV projects exploring queerness through elevated genre narratives.



SID LAW

Sid is a queer writer/producer, based in London, known for writing sharp comedic scenes, and realistic queer characters. Sid has worked with brands including Disney, for which he produced a series of cinema features across EMEA territories.

Most recently, Sid co-developed the queer anthology series OTHER-ED – which was a special mention at London TV Pitchbox 2019. Sid has also been involved in multiple short films, such as 2016's drug-fuelled garden comedy GREEN FINGERS which was awarded the Best Story award at the Different Faces Different Voices Festival.

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Thank You