

TERMINAL AFFAIRS

When death becomes a process, someone has to manage it.

A NEW SERIES

TERMINAL AFFAIRS

The outcome is fixed. The process is not.



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TERMINAL AFFAIRS

In a world where death is processed like paperwork, two operatives must guide the deceased through a system that allows no mistakes—only corrections.

Every episode begins with a death. The outcome is fixed. The process is not.

CONCEPT

Death is not an event. It is a process.

When a person dies, they are not taken—they enter a system.

Handled by a little-known department. The Department for End-of-Life Allocation, Transition & Handling.

Each case is assigned to a pair of operatives.

Their role is simple:

- make contact
- guide the deceased
- secure the required authorisation
- complete the transition

Most cases are routine.

Some are not.

When a subject refuses to comply, the system does not fail—it escalates.

Environments shift. Pathways close. Pressure builds.

The process continues until the correct outcome is achieved.

Deviation is not resisted.

It is absorbed.

No matter how far a subject runs, the system remains present: in places, in people, in procedure.

It does not chase. It aligns.

Terminal Affairs is a procedural about inevitability.

THE WORLD OF D.E.A.T.H

The Department for End-of-Life Allocation, Transition & Handling (D.E.A.T.H.) is responsible for processing all post-death transitions.

It operates continuously. Quietly. Without public awareness.

Each case is assigned to a pair of operatives known as Death Orientation Associates (D.O.A.s).

Their role is not to determine outcomes.

It is to enact them.

They:

- make contact with the deceased
- guide them through the transition process
- secure the required authorisation
- complete the case

Operatives are graded by experience.

Stone is a newly assigned Class 3 D.O.A.

Graves is a senior but his classification is not disclosed.

D.O.A.s are not mythical figures.

They are not cloaked, symbolic, or supernatural in appearance.

They do not carry weapons.

They do not take lives.

They arrive after death has already occurred.

Their role is administrative.

Cases are monitored centrally.

D.E.A.T.H Headquarters functions as an operational hub, processing cases, tracking escalation pathways, and maintaining system integrity.

The system is not hidden. It is simply not recognised. And few people know that National Insurance Contributions pay for it.

HOW THE SHOW WORKS

Terminal Affairs is built on a repeatable procedural engine. Each episode begins with a death. From there, the process unfolds through a consistent structure:

Each episode follows a defined pathway:

1. Case introduction
2. Initial contact
3. System disruption
4. Escalation pathway
5. Philosophical confrontation
6. Resolution (aligned, not chosen)
7. Audit / Continuance tail

While the structure remains constant, the variables change:

- the subject
- the environment
- the form of resistance
- the method of resolution

Some comply immediately.

Some resist.

Some attempt to escape.

The system adapts accordingly.

Escalation can take many forms, subtle, environmental, or direct, but it always moves toward the same endpoint.

The process does not break. The outcome never changes. Only the route to it does.

TONE

Terminal Affairs blends bureaucratic horror with deadpan humour.

The tone is calm, precise, and controlled.

Events are rarely dramatic in themselves—the unease comes from how quietly they unfold.

Characters speak plainly, even when facing the extraordinary.

The system is never heightened or stylised. It is treated as normal.

Humour emerges from procedure, not performance. From forms, language, and the quiet absurdity of process.

The world is recognisable and contemporary: offices, cafés, transport, homes.

Nothing appears unusual.

Until it does.

In tone and spirit, the series sits somewhere between:

- *Black Mirror — for its conceptual unease*
- *Severance — for its procedural dread*
- *Inside No. 9 — for its contained, character-driven episodes*
- *and Detectorists — for its quiet, observational rhythm*

The world looks ordinary. The system underneath is not.

It reveals itself gradually—through people, environments, and routine interactions.

There are no visual effects in the traditional sense.

Only alignment.

CHARACTERS

GRAVES — The System Embodied

Graves is calm, precise, and unknowable. He does not question outcomes. He does not resist the process. He aligns to it. To Graves, death is not emotional or moral. It is procedural. A matter of sequence, timing, and completion. He moves through each case with quiet certainty, regardless of resistance.

Nothing surprises him. Nothing unsettles him. If there is doubt, he does not show it.

STONE — The Error in the System

Stone is newly assigned. He is still learning the rules, the language, and the structure of the process. He asks questions. He hesitates. He notices what others ignore. Unlike Graves, Stone has not fully aligned. He follows procedure, but not instinctively. His decisions introduce subtle deviations. Small at first. But measurable.

There is something about Stone that does not fully resolve. He may not belong in the system at all.

SKERR — The Audit Layer

Skerr does not operate in the field. He observes. He records. He evaluates. He authorises continuation. Where Graves enacts the system, Skerr assesses it. He does not intervene in cases. He monitors them. He is not concerned with individuals, only with variance.

To Skerr, deviation is data. And Stone is becoming significant.

PILOT EPISODE : “DUPLICATES”

A routine transition results in a duplication error.

Two identical versions of the same man exist simultaneously, both conscious, both convinced they are the original. Only one can be processed. As the pair begin to diverge, arguing over memory, identity, and ownership, the system does not attempt to determine who is “real.” It evaluates the paperwork. The error is corrected administratively. One version is removed. The other continues—alive, but unresolved. The system does not resolve the man. It resolves the discrepancy.

EPISODE 1 : “BOLTER”

A non-compliant subject refuses transition and attempts to evade the process. What follows is not a pursuit, but an escalation. The system manifests through everyday environments: a café, a tram, a hospital, a church, each interaction tightening the pathway. No matter where he goes, the process is already there. Reality begins to align. The outcome becomes unavoidable. The system does not chase. It completes.

FURTHER EPISODES

EPISODE 2 — “THE DEFERRED”

A subject successfully delays their own transition through procedural loopholes.

Forms are incomplete. Signatures missing. Authorisations pending. They remain alive, technically. Days pass. Then weeks. The system allows it. Until the accumulation of delay begins to distort the environment around them, time slipping, interactions misfiring, reality losing sequence. Stone begins to question whether delay is escape or escalation.

EPISODE 3 — “THE TRANSFER”

A case is reassigned mid-transition. Another operative takes over. Different tone. Different method. Same outcome. The subject senses the shift. So does Stone.

For the first time, he realises the process is not consistent—only the result is.

Graves dismisses this.

Skerr records it.

EPISODE 4 — “THE SELF-AUDIT”

A subject requests review before transition. They want to understand what is happening. They want answers. The system provides a structure for that: a formal audit of their own life. What emerges is not judgement, but acknowledgement. Stone is affected by the process. More than he should be.

EPISODE 5 — “THE MISFILE”

A subject appears in the system without a corresponding death record. No incident. No cause. No event. They exist in the process, but not in reality. Stone recognises the inconsistency immediately. Graves does not engage with it. Skerr escalates observation. For the first time, the system itself appears uncertain.

EPISODE 6 — “THE CORRECTION”

A case begins to destabilise the process. Multiple deviations. Conflicting outcomes. Escalation pathways overlap. Stone is forced to make a decision without clear instruction. Graves allows it. Skerr watches closely. The correction resolves the case. but not cleanly. And not without consequence.

SERIES ARC

While each episode resolves a case, a deeper irregularity begins to emerge.

At first, it is barely perceptible. A hesitation. A deviation in judgement. A moment that does not fully align.

Stone begins to show signs of misalignment.

His decisions differ—subtly, but consistently. He notices what others ignore. He reacts where the system does not require it. At first, this is logged as variation. Then, as something else.

Skerr flags inconsistencies.

Not openly. Not immediately. They are recorded. Measured. Revisited. Stone's file does not resolve cleanly. Observation becomes continuous. And, at some point, the system will require correction.

Graves quietly manages the risk.

He does not challenge the system. But he does not expose Stone to it either. He allows deviations—within limits. Keeps cases aligned. Keeps the process moving. Across the series, the pattern sharpens. Stone is not failing to align. He is aligning differently and the system is beginning to notice. It already has. The question is how it will respond.

The system processes everything. Even its own errors.

VISUAL LANGUAGE

Terminal Affairs is grounded in a tactile, analogue visual world.

Despite its contemporary setting, the system expresses itself through older, physical forms of control:

- split-flap boards
- red LED displays
- paper files, forms, and stamped documents
- analogue devices and mechanical interfaces

Information is not hidden.

It is presented—clearly, repeatedly, and without interpretation.

Environments are familiar and unremarkable: offices, cafés, transport, homes.

The system does not alter these spaces.

It reveals itself within them.

A ticket machine.

A digital display.

A clipboard.

A uniform.

Always present.

Never explained.

The D.E.A.T.H operatives move through this world in a battered Morris Minor van—functional, outdated, and entirely in keeping with the system it serves.

Nothing is sleek. Nothing is futuristic.

Everything feels slightly out of time.

There is no spectacle.

No transformation.

No visual effects in the traditional sense.

Only alignment.

Analogue systems in a digital world.

Everything is processed. Nothing is explained.

WHY THIS SHOW

Terminal Affairs combines a strong episodic engine with a controlled serial arc.

Each episode delivers a self-contained story, while a deeper irregularity develops across the series—allowing for both accessibility and long-term engagement.

The format is inherently repeatable.

- Each episode begins with a death
- The structure remains consistent
- The variables change

This allows for a wide range of stories within a clearly defined framework.

The series is designed for contained production.

- recognisable, real-world locations
- minimal visual effects
- performance and tone driven

The system is expressed through environment and behaviour, not spectacle.

The mythology is expandable, but not dependent.

The show functions at an episodic level, while offering scope for deeper exploration of the system, its rules, and its anomalies.

A show that can run indefinitely—because the system never stops.

SAMPLE MOMENT

EXT. SUBURBAN SEMI-DETACHED HOUSE – DAY

A battered MORRIS MINOR VAN pulls up.

Hand-painted on the side:

DEPARTMENT FOR END-OF-LIFE ALLOCATION, TRANSITION & HANDLING (D.E.A.T.H.)

Inside, A small device flickers red.

CASE GS-153666

STATUS: ROUTINE

It glitches.

Blank.

STATUS: ROUTINE

No one reacts.

Graves studies a clipboard. Stone studies the house.

STONE

First one where I talk.

GRAVES

Try not to.

They approach the house.

Stone knocks.

THUD. THUD. THUD.

The door opens.

WENLOCK stands there in a dressing gown.

STONE

Good morning.

Department for End-of-Life Allocation, Transition & Handling.

WENLOCK

You mean... D.E.A.T.H?

STONE

Yes.

WENLOCK

You couldn't call it something else?

STONE

Marketing insisted.

GRAVES

Case GS-153666. Wenlock, R.

Fifty-two. Accountant.

Sudden cardiac event.

Stone checks his watch.
TIME OF DEATH: — — : — — → +05:12
A flicker of doubt.

STONE
The important thing, Mr Wenlock,
is that you died—
(beat)
—approximately five minutes ago.
As scheduled.

WENLOCK
I'm sorry?

STONE
We're not.
It's a lot to take in.

WENLOCK
You're Grim Reapers?

STONE
Bit of an outdated term.

GRAVES
Death Orientation Associates.

Stone produces a form.

STONE
If you could just sign here—

WENLOCK
Why do you even exist?

STONE
Administrative overheads.

WENLOCK
Who pays for it?

STONE
You do.

WENLOCK
I never agreed to that.

GRAVES
You were born.

A beat.

Stone presses the pen into Wenlock's hand.

STONE

Just the small matter of your signature.

Wenlock signs.

Stone checks the form.

STONE

Oh.

GRAVES

What?

STONE

That was the pre-confirmation form.

Stone checks his watch.

TRANSITION STATUS: +03:21

STONE

He's not due for another three seconds.

A soft BEEP.

Then—

BEEP.

BEEP.

Wenlock drops.

Black.

TERMINAL AFFAIRS

Status: CONTINUING

Observation: ACTIVE

Correction: PENDING

We do not amend outcomes. We align to them.