

#SoAatHome Funding Week | Industry Insider – Applying for funding for scripted work

Tuesday 20 May 2025



1

00:00:01,050--> 00:00:03,120

- Okay, welcome, everyone,

2

00:00:03,120--> 00:00:06,270

to today's #SoAatHome Industry Insider:

3

00:00:06,270--> 00:00:08,880

Applying for Funding for Scripted Work.

4

00:00:08,880--> 00:00:10,140

I'm Sophie A. Jackson,

5

00:00:10,140--> 00:00:13,320

and I am the Head of Events

here at the Society of Authors,

6

00:00:13,320--> 00:00:16,410

and the Co-Coordinator of

our Scriptwriters Group.

7

00:00:16,410--> 00:00:18,360

This event is part of our #SoAatHome

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8

00:00:18,360--> 00:00:20,880

Spring/Summer 2025 Programme,

9

00:00:20,880--> 00:00:22,080

and is the third session

10

00:00:22,080--> 00:00:24,690

as part of our Funding

Week of online events

11

00:00:24,690--> 00:00:27,300

running from the 19th

through the 21st of May,

12

00:00:27,300--> 00:00:30,393

focusing on funding opportunities

for authors in the UK.

13

00:00:31,350--> 00:00:33,240

You can check out the

full lineup of events

14

00:00:33,240--> 00:00:36,240

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and register for those on our website

15

00:00:36,240--> 00:00:37,710

via the link in the chat,

16

00:00:37,710--> 00:00:40,260

which my colleague will be posting now.

17

00:00:40,260--> 00:00:42,450

This #SoAatHome event is free for all,

18

00:00:42,450--> 00:00:44,040

but if you can afford to,

19

00:00:44,040--> 00:00:46,680

please consider donating

to the Society of Authors

20

00:00:46,680--> 00:00:47,820

Access Fund,

21

00:00:47,820--> 00:00:49,260

which provides grants to authors

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22

00:00:49,260--> 00:00:51,480

so that travel, subsistence,
childcare costs,

23

00:00:51,480--> 00:00:53,820

and access needs aren't
barriers to authors

24

00:00:53,820--> 00:00:57,480

taking part in events,
residencies, and retreats.

25

00:00:57,480--> 00:00:59,760

We suggest a minimum
donation of five pound.

26

00:00:59,760--> 00:01:01,380

There should be a link in the chat.

27

00:01:01,380--> 00:01:03,330

You can help the Society
of Authors Access Fund

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28

00:01:03,330--> 00:01:05,760

by making a purchase on
our virtual bookstore

29

00:01:05,760--> 00:01:07,770

on Bookshop.org,

30

00:01:07,770--> 00:01:09,990

where you can find books
by writers taking part

31

00:01:09,990--> 00:01:12,150

in the #SoAatHome Programme.

32

00:01:12,150--> 00:01:14,340

This session will last for 60 minutes,

33

00:01:14,340--> 00:01:17,640

including a 25 minute Q&A at the end.

34

00:01:17,640--> 00:01:18,780

If you would like captions,

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35

00:01:18,780--> 00:01:20,820

please do turn on the

closed captions option

36

00:01:20,820--> 00:01:23,940

if you would like live

subtitles during this event.

37

00:01:23,940--> 00:01:25,770

The recording of this

event will be available

38

00:01:25,770--> 00:01:27,720

on the SoA's website for members,

39

00:01:27,720--> 00:01:30,210

which can be accessed by

logging into the members' area

40

00:01:30,210--> 00:01:32,100

and going to our resources page.

41

00:01:32,100--> 00:01:33,240

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And for non-members,

42

00:01:33,240--> 00:01:36,330

the recording will be available
via the SoA's Vimeo channel

43

00:01:36,330--> 00:01:38,040

via a password.

44

00:01:38,040--> 00:01:39,930

The links will be in the chat.

45

00:01:39,930--> 00:01:41,730

For the Q&A, if you have any questions,

46

00:01:41,730--> 00:01:43,800

please do post 'em in the Q&A box,

47

00:01:43,800--> 00:01:46,230

and you can post them
anonymously if you prefer.

48

00:01:46,230--> 00:01:48,990

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But do post your general comments in the chat box.

49

00:01:48,990--> 00:01:52,470

And now I would like to introduce you to our host for today,

50

00:01:52,470--> 00:01:53,790

James Clarke.

51

00:01:53,790--> 00:01:55,770

James Clarke has written and produced

52

00:01:55,770--> 00:01:57,570

a number of short film projects.

53

00:01:57,570--> 00:01:58,500

He has been long listed

54

00:01:58,500--> 00:02:00,570

in the BAFTA Best Short Film category,

55

00:02:00,570--> 00:02:02,940

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and he's currently

developing several scripts.

56

00:02:02,940--> 00:02:05,160

James has been a script reader for the BFI

57

00:02:05,160--> 00:02:06,930

and taught at London Film School,

58

00:02:06,930--> 00:02:08,130

and he currently contributes

59

00:02:08,130--> 00:02:10,339

to the MA Feature Film Development course

60

00:02:10,339--> 00:02:12,930

at Birmingham City University.

61

00:02:12,930--> 00:02:14,643

Welcome James, and thank you.

62

00:02:15,617--> 00:02:16,450

- Hi, Sophia.

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63

00:02:16,450--> 00:02:17,283

Thank you.

64

00:02:17,283--> 00:02:18,360

Hello, everyone, thank you for being here.

65

00:02:18,360--> 00:02:20,190

It's really nice to be part of this today.

66

00:02:20,190--> 00:02:22,590

This is my first involvement
in an event like this,

67

00:02:22,590--> 00:02:25,080

so hopefully we'll be okay.

68

00:02:25,080--> 00:02:28,800

And also just to say, if I
may, that I've been a member

69

00:02:28,800--> 00:02:32,130

of the SoA Script Committee just since,

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70

00:02:32,130--> 00:02:33,210

essentially since January.

71

00:02:33,210--> 00:02:34,710

So it's really nice to have started

72

00:02:34,710--> 00:02:36,270

to get a little bit more involved

73

00:02:36,270--> 00:02:38,760

in trying to offer some things

that will be useful to you

74

00:02:38,760--> 00:02:39,840

or can offer you some support,

75

00:02:39,840--> 00:02:44,520

or some food for thought

over a longer period of time.

76

00:02:44,520--> 00:02:49,149

So as Sophia says, she

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very helpfully sketched out

77

00:02:49,149--> 00:02:50,550

my background.

78

00:02:50,550--> 00:02:53,100

And this session today

has really come from,

79

00:02:53,100--> 00:02:54,540

if I can put it this way,

80

00:02:54,540--> 00:02:56,610

my own sort of direct lived experience

81

00:02:56,610--> 00:02:57,960

to put it a bit dramatically,

82

00:02:57,960--> 00:03:00,360

over the last, certainly

the last several months,

83

00:03:00,360--> 00:03:03,660

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but in a sense, a little

bit longer period as well

84

00:03:03,660--> 00:03:05,610

in terms of some other activities.

85

00:03:05,610--> 00:03:07,950

And when I was offered

the chance to contribute

86

00:03:07,950--> 00:03:10,770

to this series of sessions this week,

87

00:03:10,770--> 00:03:14,700

I thought that this might be

a slightly less travelled path

88

00:03:14,700--> 00:03:16,413

to think about actually.

89

00:03:17,550--> 00:03:20,190

But one that is, you know,

out there to be explored

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90

00:03:20,190--> 00:03:22,203

and pursued and investigated.

91

00:03:23,460--> 00:03:27,150

It all requires some
effort and persistence.

92

00:03:27,150--> 00:03:29,580

Polite persistence, that's
a certainly a phrase

93

00:03:29,580--> 00:03:31,880

to always have in mind,
isn't it, as a writer,

94

00:03:32,730--> 00:03:34,380

but it is a route that's out there.

95

00:03:34,380--> 00:03:38,340

It it is a space in which
you can place your work.

96

00:03:38,340--> 00:03:41,040

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And as you all know, which
is why you're here, I think,

97

00:03:41,040--> 00:03:44,040

this is all about the
public funding space,

98

00:03:44,040--> 00:03:47,880

which relatively speaking,
may be fairly narrow,

99

00:03:47,880--> 00:03:49,380

but it is there to be explored.

100

00:03:49,380--> 00:03:53,910

It is there to apply to whatever
you are level of experience

101

00:03:53,910--> 00:03:58,380

or wherever you are at
in your work as a writer.

102

00:03:58,380--> 00:04:01,770

And we can come back to that

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perhaps a little bit later on.

103

00:04:01,770--> 00:04:05,850

So I've prepared some slides,
which I'll share with you now

104

00:04:05,850--> 00:04:08,013

in the usual Zoom way.

105

00:04:09,210--> 00:04:11,460

And of course, you may want
to take notes of course,

106

00:04:11,460--> 00:04:12,750

but as I understand it,

107

00:04:12,750--> 00:04:14,970

we'll send these slides out
in the fullness of time.

108

00:04:14,970--> 00:04:18,270

So whatever works for you, of course.

109

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00:04:18,270--> 00:04:20,720

But I'll start placing

these slides on screen now

110

00:04:21,960--> 00:04:23,280

and use them as talking points,

111

00:04:23,280--> 00:04:25,590

and then of course they may

prompt questions or thoughts

112

00:04:25,590--> 00:04:28,440

that you want to ask in the

latter half of the session.

113

00:04:28,440--> 00:04:32,013

So I hope that all sounds

clear and straightforward.

114

00:04:33,600--> 00:04:36,600

And we'll go into the slide mode now.

115

00:04:36,600--> 00:04:38,463

Let me just grab what we need.

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116

00:04:39,390--> 00:04:41,010

I've never been so
efficient with this before,

117

00:04:41,010--> 00:04:43,620

so I've impressed myself already.

118

00:04:43,620--> 00:04:45,167

There we are, okay.

119

00:04:45,167--> 00:04:47,340

There we are, I think
everyone can see the slides

120

00:04:47,340--> 00:04:48,393

as far as I can tell.

121

00:04:49,620--> 00:04:54,000

So if you use social media,
which you may or may not do,

122

00:04:54,000--> 00:04:55,800

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I'm on Instagram, which

I find quite useful

123

00:04:55,800--> 00:04:58,770

as a little venue for

my writing interests,

124

00:04:58,770--> 00:05:01,680

and just to kind of share

things I'm working on

125

00:05:01,680--> 00:05:03,090

in some shape or form.

126

00:05:03,090--> 00:05:06,270

And again, some of you may

do that, some of you may not.

127

00:05:06,270--> 00:05:10,560

But I find it quite

useful as a little outlet

128

00:05:10,560--> 00:05:11,820

if you wanna call it that,

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129

00:05:11,820--> 00:05:14,433

for things that I've
currently got on the go.

130

00:05:16,680--> 00:05:20,400

So as I say, the spirit of
this piece this afternoon

131

00:05:20,400--> 00:05:23,340

is very simple and very
straightforward I hope,

132

00:05:23,340--> 00:05:27,450

and is really designed
just to provide, as I say,

133

00:05:27,450--> 00:05:28,980

some things to think about.

134

00:05:28,980--> 00:05:31,080

And suffice to say, and I'll
provide some information

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135

00:05:31,080--> 00:05:32,430

about this at the end of the session,

136

00:05:32,430--> 00:05:35,430

there are all sorts of links

and resources to go to.

137

00:05:35,430--> 00:05:38,110

But all I really wanted

to try and do was tap into

138

00:05:38,970--> 00:05:42,960

what my experience has now shown me to be

139

00:05:42,960--> 00:05:44,973

some of the common threads actually,

140

00:05:46,050--> 00:05:50,670

which I think underpin wherever

you may look for funding.

141

00:05:50,670--> 00:05:53,040

And as I say, this talk today comes out

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142

00:05:53,040--> 00:05:54,480

of really three experiences, actually,

143

00:05:54,480--> 00:05:56,220

if I may just itemise them.

144

00:05:56,220--> 00:06:00,120

One is my work as a

script reader for the BFI,

145

00:06:00,120--> 00:06:03,600

which I did for a couple of

years a little while back.

146

00:06:03,600--> 00:06:06,900

It also comes out of a recent,

147

00:06:06,900--> 00:06:10,310

and in fact ongoing application

that I'm immersed in

148

00:06:10,310--> 00:06:12,780

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to the Arts Council.

149

00:06:12,780--> 00:06:16,140

Now I will say that they don't actually fund screenwriting,

150

00:06:16,140--> 00:06:17,760

and I appreciate you all here, I think,

151

00:06:17,760--> 00:06:19,530

with a screenwriting hat on.

152

00:06:19,530--> 00:06:22,860

But they do fund live performance and theatre work,

153

00:06:22,860--> 00:06:24,960

and I appreciate that some of you may also have an interest

154

00:06:24,960--> 00:06:25,890

in that world.

155

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00:06:25,890--> 00:06:28,200

So I'll just very quickly, if I may,

156

00:06:28,200--> 00:06:30,270

dip a toe into that water as well.

157

00:06:30,270--> 00:06:32,010

And that's coming out
of, these observations

158

00:06:32,010--> 00:06:34,590

coming out of my own
experience at the moment,

159

00:06:34,590--> 00:06:37,110

which I'll talk about
very quickly a bit later.

160

00:06:37,110--> 00:06:40,200

And then the other experience
that I'll refer to,

161

00:06:40,200--> 00:06:41,580

or that this stems from,

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162

00:06:41,580--> 00:06:44,860

is having been shortlisted
recently by the BFI

163

00:06:45,810--> 00:06:48,840

with a proposal for a
feature film project.

164

00:06:48,840--> 00:06:50,040

And what I will tell you

165

00:06:51,180--> 00:06:53,853

is that they had 682
submissions for funding.

166

00:06:55,020--> 00:06:57,600

So it's a popular thing to do

167

00:06:57,600--> 00:06:59,280

and a very competitive thing to do.

168

00:06:59,280--> 00:07:02,703

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I'm pretty sure you don't
need me to tell you that.

169

00:07:04,174--> 00:07:05,190

And I suppose in one way,
you may sort of think,

170

00:07:05,190--> 00:07:07,533

oh my gosh, 682 submissions,

171

00:07:08,370--> 00:07:11,850

but it's worth knowing actually.

172

00:07:11,850--> 00:07:14,460

I think what in that sense
it's worth knowing the scale

173

00:07:14,460--> 00:07:16,650

with which you are competing

174

00:07:16,650--> 00:07:19,950

to put it in very, very
sort of austere terms.

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175

00:07:19,950--> 00:07:21,510

So that's what this talk comes out of,

176

00:07:21,510--> 00:07:23,970

it comes out of my own experience

177

00:07:23,970--> 00:07:27,540

in different shapes and sizes
over the last several years.

178

00:07:27,540--> 00:07:30,007

And I suppose as well, to be
slightly sentimental about it,

179

00:07:30,007--> 00:07:31,920

you know, I know how it feels.

180

00:07:31,920--> 00:07:34,230

I absolutely know how it feels
to be applying for funding

181

00:07:34,230--> 00:07:36,483

or putting your work forward for funding,

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182

00:07:37,500--> 00:07:39,330

because I'm in the midst
of doing it at the moment

183

00:07:39,330--> 00:07:42,420

or have very recently
come out of that process.

184

00:07:42,420--> 00:07:44,070

Anyway, we can come back to that.

185

00:07:45,690--> 00:07:46,938

I won't waste time with this.

186

00:07:46,938--> 00:07:48,930

This is just a pracy of
the work I've done over,

187

00:07:48,930--> 00:07:50,790

well, really over a long time now

188

00:07:50,790--> 00:07:53,370

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in terms of my own work in screenwriting,

189

00:07:53,370--> 00:07:56,280

writing about cinema,

film journalism, teaching,

190

00:07:56,280--> 00:07:59,310

all of those things kind of interwoven

191

00:07:59,310--> 00:08:00,453

in my day-to-day life.

192

00:08:02,550--> 00:08:07,200

So, you know, there are really

two very particular things

193

00:08:07,200--> 00:08:10,560

to think about with a project

194

00:08:10,560--> 00:08:12,180

that you may submit for public funding.

195

00:08:12,180--> 00:08:13,290

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I won't keep using that phrase

196

00:08:13,290--> 00:08:14,340

'cause I understand

197

00:08:14,340--> 00:08:16,440

that you know that's

why we are here today.

198

00:08:16,440--> 00:08:17,640

And we are really thinking all the time

199

00:08:17,640--> 00:08:18,827

about the text and the context.

200

00:08:18,827--> 00:08:20,580

I hope that doesn't sound too heady,

201

00:08:20,580--> 00:08:22,470

but what I'm talking about

when I say text is, you know,

202

00:08:22,470--> 00:08:24,840

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the story that you wanna pitch

203

00:08:24,840--> 00:08:26,490

or submit for consideration,

204

00:08:26,490--> 00:08:28,410

to put it slightly more formally.

205

00:08:28,410--> 00:08:31,380

And then there's the

context of that project.

206

00:08:31,380--> 00:08:33,870

So what I mean by that is in a sense,

207

00:08:33,870--> 00:08:36,540

in a sense, it's everything

around the project

208

00:08:36,540--> 00:08:39,750

that isn't actually to

some degree on the page,

209

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00:08:39,750--> 00:08:42,030

but it's all informing

210

00:08:42,030--> 00:08:45,270

where the project is

coming from conceptually

211

00:08:45,270--> 00:08:48,540

in terms of a collaboration

that you may be involved with.

212

00:08:48,540--> 00:08:50,250

And I can't stress this enough.

213

00:08:50,250--> 00:08:51,660

I noted it a moment ago,

214

00:08:51,660--> 00:08:54,930

we might well come back to it

in a little while, I think.

215

00:08:54,930--> 00:08:59,100

Some funding is available

to you as the writer

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216

00:08:59,100--> 00:09:01,260

with no attachments to
producers or directors

217

00:09:01,260--> 00:09:02,700

or production companies.

218

00:09:02,700--> 00:09:04,920

And some funding is absolutely out there

219

00:09:04,920--> 00:09:06,150

for people who've got themselves

220

00:09:06,150--> 00:09:10,080

into a working collaboration
with a producer and director.

221

00:09:10,080--> 00:09:12,390

So there are opportunities out there

222

00:09:12,390--> 00:09:14,580

for different scales of project

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223

00:09:14,580--> 00:09:17,310

in terms of where the project is at.

224

00:09:17,310--> 00:09:19,560

Some of the funding available,
certainly with the BFI,

225

00:09:19,560--> 00:09:21,420

if I can be that specific,

226

00:09:21,420--> 00:09:23,760

is absolutely designed to support

227

00:09:23,760--> 00:09:25,860

the most nascent early days idea

228

00:09:25,860--> 00:09:27,510

that you may have for something,

229

00:09:27,510--> 00:09:29,823

by which I mean you

haven't written a script.

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230

00:09:31,050--> 00:09:33,573

What you have in mind is
an idea for an outline,

231

00:09:34,800--> 00:09:36,270

and that they can support that

232

00:09:36,270--> 00:09:38,640

through their Early Development Fund.

233

00:09:38,640--> 00:09:41,820

So that's the particular fund
that you would be looking to.

234

00:09:41,820--> 00:09:43,470

So if you're sitting there today

235

00:09:43,470--> 00:09:44,970

and you have an idea in your mind

236

00:09:44,970--> 00:09:46,260

and you've maybe been tinkering with it

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237

00:09:46,260--> 00:09:49,470

and working on it very much unto yourself,

238

00:09:49,470--> 00:09:51,423

and thinking, where could I take this?

239

00:09:52,380--> 00:09:53,520

It might be,

240

00:09:53,520--> 00:09:57,030

and of course, there are

lots of elements to this,

241

00:09:57,030--> 00:09:59,610

lots of of factors that come into play.

242

00:09:59,610--> 00:10:02,790

But it might be that

actually you could submit

243

00:10:02,790--> 00:10:04,950

to the Early Development

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Fund with the BFI,

244

00:10:04,950--> 00:10:07,560

because that is designed

to support writers

245

00:10:07,560--> 00:10:12,560

who may not have any other

people involved with the project,

246

00:10:13,770--> 00:10:16,683

but they're looking to

bring other people in.

247

00:10:17,790--> 00:10:20,340

So there's a networking

element in the mix as well,

248

00:10:21,360--> 00:10:23,640

in a kind of an implied way.

249

00:10:23,640--> 00:10:26,490

So this thing of the story

that you want to tell

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250

00:10:26,490--> 00:10:28,020

and also the circumstances

251

00:10:28,020--> 00:10:30,573

within which it would be

realised, if you like,

252

00:10:32,130--> 00:10:33,180

is really important.

253

00:10:33,180--> 00:10:34,140

And I suppose, in a sense,

254

00:10:34,140--> 00:10:37,780

that's a slightly different

mindset to pitching something

255

00:10:38,656--> 00:10:41,310

to an absolutely commercial endeavour,

256

00:10:41,310--> 00:10:42,902

if I can put it that way.

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257

00:10:42,902--> 00:10:44,160

You know, you may be submitting something

258

00:10:44,160--> 00:10:47,130

for BBC commissioning round, for example,

259

00:10:47,130--> 00:10:50,370

across all platforms

really, whether it was TV,

260

00:10:50,370--> 00:10:52,143

single drama, audio.

261

00:10:53,400--> 00:10:55,050

You know, the really,

262

00:10:55,050--> 00:10:57,060

and appreciate that BBC have

all sorts of other remits,

263

00:10:57,060--> 00:10:59,040

but it's really very much about, you know,

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264

00:10:59,040--> 00:11:01,410

what is this story on paper?

265

00:11:01,410--> 00:11:03,990

But in terms of public funding

266

00:11:03,990--> 00:11:07,080

in the context of something like the BFI

267

00:11:07,080--> 00:11:08,195

or the Arts Council,

268

00:11:08,195--> 00:11:11,793

just to bring them back into

the equation very briefly,

269

00:11:12,870--> 00:11:15,240

you are also thinking

about this bigger picture

270

00:11:15,240--> 00:11:17,580

for how the project can, in a sense,

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271

00:11:17,580--> 00:11:20,163

live and breathe as a creative venture.

272

00:11:21,600--> 00:11:23,343

So there are lots of moving parts,

273

00:11:24,360--> 00:11:26,670

and it may be that you as

the writer are, you know,

274

00:11:26,670--> 00:11:29,820

all about the story, which is

a very obvious thing to say.

275

00:11:29,820--> 00:11:31,410

But those other moving parts,

276

00:11:31,410--> 00:11:36,000

that's where connecting with

a director and or a producer,

277

00:11:36,000--> 00:11:37,140

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that's where that may begin

278

00:11:37,140--> 00:11:39,840

to really become accommodated.

279

00:11:39,840--> 00:11:41,640

And in my own very recent experience,

280

00:11:41,640--> 00:11:43,920

that was exactly the

situation that we were in.

281

00:11:43,920--> 00:11:46,560

The producer, who I've known

282

00:11:46,560--> 00:11:49,650

through various other attempts

and efforts with projects,

283

00:11:49,650--> 00:11:52,140

came to me about six months ago and said,

284

00:11:52,140--> 00:11:55,173

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I have got a concept for a film project.

285

00:11:56,460--> 00:11:59,670

I'm aware that the BFI
have got a fund available

286

00:11:59,670--> 00:12:03,180

to develop projects at
their very earlier stage.

287

00:12:03,180--> 00:12:04,803

And you, James, are a writer,

288

00:12:05,790--> 00:12:07,140

or are the writer that
I've been dealing with

289

00:12:07,140--> 00:12:08,520

a lot over the years.

290

00:12:08,520--> 00:12:10,080

Maybe this is our opportunity.

291

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00:12:10,080--> 00:12:11,250

And it turned out to be the case,

292

00:12:11,250--> 00:12:14,400

so that we came together
and put together a proposal.

293

00:12:14,400--> 00:12:17,460

And I'll come back to
some of the detail of that

294

00:12:17,460--> 00:12:20,110

a little bit later in this
first half of the session.

295

00:12:25,530--> 00:12:27,840

This is true wherever you're
sending an idea, I appreciate,

296

00:12:27,840--> 00:12:31,530

but this is very, very true
when it comes to this process

297

00:12:31,530--> 00:12:35,040

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of securing funding for a public source.

298

00:12:35,040--> 00:12:36,390

And by implication,

299

00:12:36,390--> 00:12:39,510

I particularly refer to the BFI, I guess,

300

00:12:39,510--> 00:12:41,910

is there's a real emphasis
on the theme of the piece,

301

00:12:41,910--> 00:12:44,760

which I think is actually
really writer-friendly language.

302

00:12:44,760--> 00:12:46,560

You know, they really, really want to know

303

00:12:46,560--> 00:12:49,170

what's the big idea of this piece.

304

00:12:49,170--> 00:12:51,150

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Given that any number of things change

305

00:12:51,150--> 00:12:52,593

and develop over time,

306

00:12:53,640--> 00:12:56,430

my experience in the

last five or six weeks,

307

00:12:56,430--> 00:12:57,840

it's as recent as that,

308

00:12:57,840--> 00:13:00,330

is that having been

shortlisted for a project,

309

00:13:00,330--> 00:13:04,380

and then attending a meeting

with my producer and director

310

00:13:04,380--> 00:13:05,910

with the BFI,

311

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00:13:05,910--> 00:13:07,920

the very first question

they asked was this,

312

00:13:07,920--> 00:13:09,420

was what's the theme of the piece?

313

00:13:09,420--> 00:13:12,450

Tell us more about the theme,

tell us more about the idea.

314

00:13:12,450--> 00:13:15,433

It was so much about

that, which was great.

315

00:13:15,433--> 00:13:17,730

That's why I was there as a writer.

316

00:13:17,730--> 00:13:19,260

That was, that's what I'm about,

317

00:13:19,260--> 00:13:20,277

that's what I'm interested in.

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318

00:13:20,277--> 00:13:23,280

And I was taken pleasantly
by surprise actually,

319

00:13:23,280--> 00:13:24,930

that that was the very first question.

320

00:13:24,930--> 00:13:27,060

And it was a question that we stayed with

321

00:13:27,060--> 00:13:30,270

for quite some time in
that 30 minute meeting.

322

00:13:30,270--> 00:13:31,487

And so in a way,

323

00:13:31,487--> 00:13:34,200

it kind of gave me a
little bit of confidence,

324

00:13:34,200--> 00:13:37,050

that it is really, it is

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always about the idea.

325

00:13:37,050--> 00:13:38,610

There may be any number of other factors

326

00:13:38,610--> 00:13:39,720

that come into play,

327

00:13:39,720--> 00:13:41,550

some of those things you will know about.

328

00:13:41,550--> 00:13:45,510

Some of them may be way

beyond your situation,

329

00:13:45,510--> 00:13:46,740

if I can put it that way.

330

00:13:46,740--> 00:13:49,860

But the story, the concept,

331

00:13:49,860--> 00:13:53,040

it's really, it has to start with that.

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332

00:13:53,040--> 00:13:54,210

It's a very banal thing to say,

333

00:13:54,210--> 00:13:55,650

but it has to start with that.

334

00:13:55,650--> 00:13:56,970

And again, I fully appreciate

335

00:13:56,970--> 00:13:59,160

that there'll be some

of you out there maybe

336

00:13:59,160--> 00:14:00,390

who've had experience, you know,

337

00:14:00,390--> 00:14:01,740

whether it's with screenplay,

338

00:14:01,740--> 00:14:03,900

or with writing for radio or audio,

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339

00:14:03,900--> 00:14:05,730

where you're sending out a preliminary

340

00:14:05,730--> 00:14:07,980

200 word pracy of your idea.

341

00:14:07,980--> 00:14:09,030

And that might be enough

342

00:14:09,030--> 00:14:11,910

just to hook the interest

of a production company,

343

00:14:11,910--> 00:14:13,110

for example.

344

00:14:13,110--> 00:14:16,350

So there are all sorts of

variations on a theme here,

345

00:14:16,350--> 00:14:18,840

but theme is really important.

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346

00:14:18,840--> 00:14:20,670

So I guess what I'm saying in a sense

347

00:14:20,670--> 00:14:25,670

is that if you do move forward
with going for public funding

348

00:14:26,940--> 00:14:29,100

or exploring it, at least initially,

349

00:14:29,100--> 00:14:30,840

you know, having a real
sense and a feeling

350

00:14:30,840--> 00:14:33,870

for what it is that you
want to say with your story

351

00:14:33,870--> 00:14:38,040

is actually to be embraced
and celebrated in that sense

352

00:14:38,040--> 00:14:40,140

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because people do want to hear about that.

353

00:14:41,771--> 00:14:44,100

And of course, just putting
our screenwriting hats on

354

00:14:44,100--> 00:14:45,870

for a moment, you know, that relationship

355

00:14:45,870--> 00:14:47,940

between characters in a story

356

00:14:47,940--> 00:14:50,010

and what happens to those
characters in a story,

357

00:14:50,010--> 00:14:51,510

in a screenplay,

358

00:14:51,510--> 00:14:54,210

is itself the expression of the theme.

359

00:14:54,210--> 00:14:57,243

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So, you know, it's a very
rightly question to ask.

360

00:14:58,590--> 00:15:02,340

So hold onto that question,
hold onto that particular idea

361

00:15:02,340--> 00:15:05,073

because it actually is
really, really essential.

362

00:15:06,690--> 00:15:08,850

But as I've said already,
there are a whole range

363

00:15:08,850--> 00:15:11,340

of other issues in a
sense beyond the story

364

00:15:11,340--> 00:15:13,950

that are really important
to be mindful of.

365

00:15:13,950--> 00:15:17,850

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And these things are described and defined

366

00:15:17,850--> 00:15:20,280

in the process of applying for something.

367

00:15:20,280--> 00:15:23,490

But I thought, and I hope that
by virtue of talking through

368

00:15:23,490--> 00:15:26,640

these things today, it might
give people, I don't know,

369

00:15:26,640--> 00:15:28,603

a little bit of advanced view of things,

370

00:15:28,603--> 00:15:30,750

a kind of a sneak peak
of coming attractions

371

00:15:30,750--> 00:15:35,013

when you open up a public
funding application document.

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372

00:15:35,940--> 00:15:37,590

And there are all of varying lengths

373

00:15:37,590--> 00:15:40,023

and require varying degrees of detail.

374

00:15:40,920--> 00:15:44,190

But they all have a bit

of shared territory,

375

00:15:44,190--> 00:15:47,850

which is to keep thinking

about, you know, the story,

376

00:15:47,850--> 00:15:49,560

this is the story, this

is what it's about,

377

00:15:49,560--> 00:15:52,470

this is why these characters

are doing these things.

378

00:15:52,470--> 00:15:55,410

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But also wrapping around that project,

379

00:15:55,410--> 00:15:58,593

there may be a number

of other considerations.

380

00:16:00,330--> 00:16:01,890

And something else that you'll find,

381

00:16:01,890--> 00:16:04,290

and this is very sweeping

statement for this morning,

382

00:16:04,290--> 00:16:06,900

but again, might be something

useful to hear about,

383

00:16:06,900--> 00:16:10,216

is that one of the key

things to be very mindful of

384

00:16:10,216--> 00:16:14,490

that public funding can

really make a space for

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385

00:16:14,490--> 00:16:16,590

are the specifics of your circumstance.

386

00:16:16,590--> 00:16:17,910

That's the phrase, that's my phrase,

387

00:16:17,910--> 00:16:19,710

not the the funding phrase.

388

00:16:19,710--> 00:16:21,480

But there's often a space now

389

00:16:21,480--> 00:16:24,960

to acknowledge your own

particular circumstances

390

00:16:24,960--> 00:16:28,563

in many different contexts and situations.

391

00:16:29,940--> 00:16:33,330

There is sometimes space

to acknowledge those issues

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392

00:16:33,330--> 00:16:35,040

around neurodivergence, for example.

393

00:16:35,040--> 00:16:38,160

There may be funds available for projects

394

00:16:38,160--> 00:16:40,860

specifically about that experience.

395

00:16:40,860--> 00:16:44,880

But there's a real requirement

396

00:16:44,880--> 00:16:46,590

because it's public funding,

397

00:16:46,590--> 00:16:50,700

to create a space for people

as much as they want to

398

00:16:50,700--> 00:16:52,260

or feel comfortable doing

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399

00:16:52,260--> 00:16:54,750

to identify what might be very particular

400

00:16:54,750--> 00:16:56,820

about their circumstances,

401

00:16:56,820--> 00:16:59,340

which in turn might find

expression in the story

402

00:16:59,340--> 00:17:01,380

that you're proposing as well.

403

00:17:01,380--> 00:17:04,260

But it also sits outside

of that in a sense

404

00:17:04,260--> 00:17:06,375

and becomes part of what it is

405

00:17:06,375--> 00:17:08,883

that you are wanting to apply for and why.

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406

00:17:12,150--> 00:17:15,990

And zeitgeisty isn't quite a word,

407

00:17:15,990--> 00:17:16,920

but it's almost a word, isn't it?

408

00:17:16,920--> 00:17:18,540

But you know, the zeitgeist,

409

00:17:18,540--> 00:17:20,540

thinking about what's on people's minds,

410

00:17:21,780--> 00:17:23,010

by which I mean what's on your mind,

411

00:17:23,010--> 00:17:25,020

what's on my mind,

what's on Sophia's mind,

412

00:17:25,020--> 00:17:25,890

what's on Theo's mind?

413

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00:17:25,890--> 00:17:28,800

You know, these are,
that's what this is about.

414

00:17:28,800--> 00:17:33,330

And there's, again, there's a
real place to talk about that

415

00:17:33,330--> 00:17:35,520

when you're applying
for the public funding.

416

00:17:35,520--> 00:17:37,770

To be fair, that's fairly common territory

417

00:17:37,770--> 00:17:39,707

whether you're applying, in a sense,

418

00:17:39,707--> 00:17:42,300

in a more commercial space,
if I can put it that way.

419

00:17:42,300--> 00:17:45,930

But there's certainly

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real room for manoeuvre

420

00:17:45,930--> 00:17:48,690

in terms of this context that
we're talking about today.

421

00:17:48,690--> 00:17:50,220

You know, have a real think about why,

422

00:17:50,220--> 00:17:52,440

why is my project timely?

423

00:17:52,440--> 00:17:55,050

Given that any project
takes a while to make,

424

00:17:55,050--> 00:17:56,460

and put together, and develop,

425

00:17:56,460--> 00:17:58,800

but why is it at least at
the moment of applying,

426

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00:17:58,800--> 00:18:01,953

why does it feel of the moment at hand?

427

00:18:03,090--> 00:18:04,860

And I had a very interesting experience,

428

00:18:04,860--> 00:18:06,000

and again, I guess I'm saying this

429

00:18:06,000--> 00:18:09,390

just to hopefully be useful,

or encouraging, or helpful.

430

00:18:09,390--> 00:18:11,940

But when I was working as a script reader,

431

00:18:11,940--> 00:18:14,190

which was work that I

enjoyed a great deal,

432

00:18:14,190--> 00:18:16,050

what was absolutely fascinating

433

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00:18:16,050--> 00:18:18,390

was that the scripts were coming in

434

00:18:18,390--> 00:18:20,160

in their several hundreds,

435

00:18:20,160--> 00:18:21,720

and there were a team of us reading them.

436

00:18:21,720--> 00:18:23,430

And these primarily were for short films

437

00:18:23,430--> 00:18:24,480

rather than features,

438

00:18:24,480--> 00:18:27,210

but there was a little

bit of that in the mix.

439

00:18:27,210--> 00:18:28,170

But what was fascinating

440

00:18:28,170--> 00:18:30,750

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is how this stack of virtual scripts,

441

00:18:30,750--> 00:18:33,870

or this virtual stack

of scripts on my desk

442

00:18:33,870--> 00:18:35,070

were like a barometer

443

00:18:35,070--> 00:18:37,890

for what was on people's

minds across the country.

444

00:18:37,890--> 00:18:39,150

And I can sit here and say,

445

00:18:39,150--> 00:18:41,130

there was a tendency towards stories

446

00:18:41,130--> 00:18:44,520

about the rural urban dynamic.

447

00:18:44,520--> 00:18:47,820

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There was a huge focus on stories about identity,

448

00:18:47,820--> 00:18:50,070

particularly gender identity.

449

00:18:50,070--> 00:18:54,813

There were stories about the environment, nature.

450

00:18:55,740--> 00:18:59,760

And there were stories about technology, you know?

451

00:18:59,760--> 00:19:01,980

I mean in a sense, perhaps not unsurprising,

452

00:19:01,980--> 00:19:05,160

but very interesting to have a stack of scripts,

453

00:19:05,160--> 00:19:06,330

and reading through them and going,

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454

00:19:06,330--> 00:19:08,250

my gosh, look at this shared ground.

455

00:19:08,250--> 00:19:12,600

Look at this, in a sense,
fairly, I don't wanna say narrow,

456

00:19:12,600--> 00:19:15,330

but look at this very
particular set of ideas

457

00:19:15,330--> 00:19:18,270

that people all around the
country are thinking of,

458

00:19:18,270--> 00:19:19,440

and that it's on their mind

459

00:19:19,440--> 00:19:21,630

and they want to treat it creatively.

460

00:19:21,630--> 00:19:26,630

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So, you know, tapping
into what infuses you,

461

00:19:27,810--> 00:19:29,160

what fires you up.

462

00:19:29,160--> 00:19:33,150

Again, that's a sort of
very obvious thing to say,

463

00:19:33,150--> 00:19:34,200

but I guess all I'm trying to say

464

00:19:34,200--> 00:19:36,900

is that in terms of public funding,

465

00:19:36,900--> 00:19:39,360

they want you to make a noise about that.

466

00:19:39,360--> 00:19:44,193

They want you to define
some of those elements.

467

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00:19:47,820--> 00:19:48,720

Brevity, of course,

468

00:19:48,720--> 00:19:51,900

is always going to be part of
an application form process.

469

00:19:51,900--> 00:19:54,060

And we are talking about
an application form here.

470

00:19:54,060--> 00:19:55,650

Some people might enjoy application forms,

471

00:19:55,650--> 00:19:56,650

some people may not.

472

00:19:57,630--> 00:20:00,960

But, you know, you have to
put everything into a box,

473

00:20:00,960--> 00:20:03,180

literally into a box on the page

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474

00:20:03,180--> 00:20:05,643

based on a series of
questions and criteria.

475

00:20:06,510--> 00:20:10,020

But, you know, brevity
is something that I think

476

00:20:10,020--> 00:20:12,510

we will all be used to in our writing.

477

00:20:12,510--> 00:20:14,040

Very good exercise always with a,

478

00:20:14,040--> 00:20:15,690

certainly with a feature
film screenplay idea

479

00:20:15,690--> 00:20:17,130

that you may have is to, you know,

480

00:20:17,130--> 00:20:19,590

can you express that in 300 words?

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481

00:20:19,590--> 00:20:21,804

Can you tell the whole
story from start to finish

482

00:20:21,804--> 00:20:24,450

for your own clarity?

483

00:20:24,450--> 00:20:26,220

Because there is often going to be a space

484

00:20:26,220--> 00:20:31,220

to express the story in about
that kind of word count.

485

00:20:31,230--> 00:20:32,610

Certainly for a feature project.

486

00:20:32,610--> 00:20:35,100

And as I say, you can
absolutely apply to the BFI,

487

00:20:35,100--> 00:20:38,010

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for example, for feature projects.

488

00:20:38,010--> 00:20:38,843

But similarly,

489

00:20:38,843--> 00:20:40,800

just to sort of slightly

dip my toes in the water

490

00:20:40,800--> 00:20:42,720

of Arts Council funding,

491

00:20:42,720--> 00:20:46,170

which as I say, doesn't

really offer opportunities

492

00:20:46,170--> 00:20:47,003

for screenwriting,

493

00:20:47,003--> 00:20:50,160

but it does for live

performance and stage play work.

494

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00:20:50,160--> 00:20:51,510

So again, I make a slight assumption here

495

00:20:51,510--> 00:20:52,770

that some of you at

least will be interested

496

00:20:52,770--> 00:20:54,270

in that as well.

497

00:20:54,270--> 00:20:56,880

Again, there's a requirement

in that kind of process

498

00:20:56,880--> 00:21:00,330

to be able to, you know, define

the story you want to tell

499

00:21:00,330--> 00:21:02,130

in a couple of hundred words.

500

00:21:02,130--> 00:21:04,620

And it is, it's a very,

very good discipline

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501

00:21:04,620--> 00:21:06,303

to become comfortable with.

502

00:21:08,832--> 00:21:10,440

And this just takes me back a little bit

503

00:21:10,440--> 00:21:11,730

to what we were talking

about a moment or two ago,

504

00:21:11,730--> 00:21:13,140

but you know that word authenticity

505

00:21:13,140--> 00:21:15,060

is really, really important.

506

00:21:15,060--> 00:21:16,200

You know, why do you,

507

00:21:16,200--> 00:21:18,300

what is it about your

project that excites you?

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508

00:21:18,300--> 00:21:20,370

Why do you want to submit it?

509

00:21:20,370--> 00:21:23,010

And again, in my experience

as a script reader,

510

00:21:23,010--> 00:21:25,010

you would get a script come through,

511

00:21:25,860--> 00:21:27,570

and you'd have a box

in the application form

512

00:21:27,570--> 00:21:32,100

that was a sort of 300 word

pracy of the project story,

513

00:21:32,100--> 00:21:34,770

and then there'd be another

box that really said something,

514

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00:21:34,770--> 00:21:36,420

I don't remember the precise wording,

515

00:21:36,420--> 00:21:38,370

but it was something akin to,

516

00:21:38,370--> 00:21:39,810

why do you want to tell this story?

517

00:21:39,810--> 00:21:41,367

Why do you want to write this script?

518

00:21:41,367--> 00:21:43,500

And what was very interesting,

519

00:21:43,500--> 00:21:44,670

and have this in the back of your mind

520

00:21:44,670--> 00:21:46,320

if you do go down this road,

521

00:21:46,320--> 00:21:49,230

is that you'd read a 300 word synopsis

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522

00:21:49,230--> 00:21:52,200

that didn't actually
tell you the full story.

523

00:21:52,200--> 00:21:55,980

They made, the mistake was
sometimes made by submissions

524

00:21:55,980--> 00:21:58,500

where they would tell you the
first two thirds of the story,

525

00:21:58,500--> 00:22:00,450

and then sort of say,
you'll have to read the rest

526

00:22:00,450--> 00:22:02,460

to find out what happens.

527

00:22:02,460--> 00:22:03,420

Well, if you are the funder,

528

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00:22:03,420--> 00:22:05,400

you definitely wanna know what happens.

529

00:22:05,400--> 00:22:07,020

So even if your story is designed

530

00:22:07,020--> 00:22:09,990

as this very engrossing
mystery for the audience,

531

00:22:09,990--> 00:22:12,630

there should be no mystery
for the people funding it.

532

00:22:12,630--> 00:22:15,120

They absolutely need to
know how it will end.

533

00:22:15,120--> 00:22:16,800

So when you're writing a synopsis,

534

00:22:16,800--> 00:22:18,450

that's all I'm saying
is tell the whole story,

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535

00:22:18,450--> 00:22:22,533

get the reader from the start
of the story to the end, okay?

536

00:22:23,460--> 00:22:25,050

That may sound extremely obvious,

537

00:22:25,050--> 00:22:26,850

but it's interesting how many people

538

00:22:26,850--> 00:22:28,680

don't necessarily do that.

539

00:22:28,680--> 00:22:29,970

And the other point I wanted to make,

540

00:22:29,970--> 00:22:31,830

which takes me back to this slide,

541

00:22:31,830--> 00:22:32,670

is that you'll often find

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542

00:22:32,670--> 00:22:35,010

that there's a subsequent box to fill in,

543

00:22:35,010--> 00:22:36,780

which gives you an opportunity to say,

544

00:22:36,780--> 00:22:39,570

why do I want to tell this story?

545

00:22:39,570--> 00:22:43,950

And often, I would read more
of the storyline in that box

546

00:22:43,950--> 00:22:46,800

than in the synopsis
box, if that makes sense.

547

00:22:46,800--> 00:22:49,860

So you have to just be, you
know, just be very careful.

548

00:22:49,860--> 00:22:51,810

Just make sure that you

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tell the story in the box

549

00:22:51,810--> 00:22:54,930

that you are being

required to do that job in,

550

00:22:54,930--> 00:22:58,410

and then save your sort of

more philosophical reflections,

551

00:22:58,410--> 00:22:59,793

if I could put it that way,

552

00:23:00,720--> 00:23:04,680

for any subsequent section of the form.

553

00:23:04,680--> 00:23:05,970

Just quite interesting how people

554

00:23:05,970--> 00:23:08,370

were giving more of the story in the box

555

00:23:08,370--> 00:23:09,420

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that was sort of designed

556

00:23:09,420--> 00:23:12,933

for a slightly different

aspect of the application.

557

00:23:13,890--> 00:23:15,960

The other thing to say, which I say here,

558

00:23:15,960--> 00:23:19,360

and this has certainly

become more familiar

559

00:23:22,170--> 00:23:24,450

and just more typical

of an application form,

560

00:23:24,450--> 00:23:26,340

is that you can submit a video recording

561

00:23:26,340--> 00:23:27,660

of your proposed project.

562

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00:23:27,660--> 00:23:30,180

You don't necessarily have to write everything out.

563

00:23:30,180--> 00:23:34,260

It may be appropriate for you to sit and do a pitch

564

00:23:34,260--> 00:23:37,920

for three minutes as a video, okay?

565

00:23:37,920--> 00:23:40,250

Even if you're putting yourself forward as the writer,

566

00:23:40,250--> 00:23:42,810

it may be that there's something in the process

567

00:23:42,810--> 00:23:44,010

and in the application process

568

00:23:44,010--> 00:23:48,030

where you want to propose

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that through the spoken word.

569

00:23:48,030--> 00:23:52,440

So an interesting opportunity there,

570

00:23:52,440--> 00:23:56,040

which I assume may be very appealing to some writers,

571

00:23:56,040--> 00:23:56,873

I don't know.

572

00:23:56,873--> 00:24:01,050

But, and certainly if you are collaborating

573

00:24:01,050--> 00:24:02,940

with a producer and director team,

574

00:24:02,940--> 00:24:04,470

there may be even more space for that

575

00:24:04,470--> 00:24:08,430

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because it might be that you've
got other material to share

576

00:24:08,430--> 00:24:10,480

in terms of the development of a project.

577

00:24:13,230--> 00:24:15,240

This is, I've taken this specifically

578

00:24:15,240--> 00:24:19,680

from an application form set
of criteria and questions.

579

00:24:19,680--> 00:24:22,380

And this is about, this
is a very good example

580

00:24:22,380--> 00:24:24,270

of the context for a project.

581

00:24:24,270--> 00:24:27,543

So you've got your idea for a
story, whatever it might be.

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582

00:24:30,300--> 00:24:33,660

But again, because we're interested in public funding,

583

00:24:33,660--> 00:24:35,970

there's probably going to be a requirement to think about

584

00:24:35,970--> 00:24:39,780

how it could also, you know,

585

00:24:39,780--> 00:24:43,770

tap into and connect to all sorts of other considerations,

586

00:24:43,770--> 00:24:48,770

that in a sense, sit kind of outside of the script itself,

587

00:24:49,050--> 00:24:50,520

but they absolutely relate to it.

588

00:24:50,520--> 00:24:53,670

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I hope I make sense by talking about it in those terms.

589

00:24:53,670--> 00:24:55,502

So these are, they're really kind of criteria

590

00:24:55,502--> 00:24:57,480

to work with.

591

00:24:57,480--> 00:25:00,090

And there's no expectation that every single criteria

592

00:25:00,090--> 00:25:03,420

will be something that you can answer or engage with.

593

00:25:03,420--> 00:25:06,840

But you might find, and it may be useful to think about this

594

00:25:06,840--> 00:25:09,120

before you even think about a story.

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595

00:25:09,120--> 00:25:10,820

Now that might sound a little bit,

596

00:25:11,700--> 00:25:13,440

what's the word, counterintuitive.

597

00:25:13,440--> 00:25:15,720

But you know, it might be that
there's something in that.

598

00:25:15,720--> 00:25:16,553

You might want to say to yourself,

599

00:25:16,553--> 00:25:18,090

you know what, I live in Suffolk,

600

00:25:18,090--> 00:25:20,970

there aren't enough stories
about rural life in East Anglia,

601

00:25:20,970--> 00:25:21,870

or there aren't enough stories

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602

00:25:21,870--> 00:25:23,700

about East Anglian life generally.

603

00:25:23,700--> 00:25:25,968

And I say that as someone

who lives in Suffolk.

604

00:25:25,968--> 00:25:29,040

So you know, so have a think.

605

00:25:29,040--> 00:25:30,270

It might be that place,

606

00:25:30,270--> 00:25:33,780

a sense of place is where

your story starts from.

607

00:25:33,780--> 00:25:34,680

You might think to yourself,

608

00:25:34,680--> 00:25:37,350

I really want to tell a

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story about young people,

609

00:25:37,350--> 00:25:39,330

and the experience of

British young people,

610

00:25:39,330--> 00:25:43,050

or young people in Britain, okay?

611

00:25:43,050--> 00:25:44,010

And there is a space,

612

00:25:44,010--> 00:25:46,920

and it's important to say this,

613

00:25:46,920--> 00:25:49,350

but there is a space where you can

614

00:25:49,350--> 00:25:51,690

have a real think about the experience

615

00:25:51,690--> 00:25:54,060

of being in the UK at this moment in time.

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616

00:25:54,060--> 00:25:57,660

Some public funding does
have a space for that

617

00:25:57,660--> 00:25:58,920

and have a space for stories

618

00:25:58,920--> 00:26:02,020

that are distinctly about
British lived experience

619

00:26:02,880--> 00:26:04,590

right now in 2025,

620

00:26:04,590--> 00:26:08,730

or right now at this moment
in the 21st century, okay?

621

00:26:08,730--> 00:26:09,993

So there are any number of things

622

00:26:09,993--> 00:26:12,120

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that you could be thinking about there.

623

00:26:12,120--> 00:26:16,140

Potentially collaborations

with organisations.

624

00:26:16,140--> 00:26:18,180

Again, some of you may

have those kinds of links,

625

00:26:18,180--> 00:26:19,830

some of you may not.

626

00:26:19,830--> 00:26:22,980

But interesting to

think about the context.

627

00:26:22,980--> 00:26:24,960

This is the point I was

making up at the front,

628

00:26:24,960--> 00:26:27,570

is have a think about where you live

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629

00:26:27,570--> 00:26:29,640

and what's particular
about where you live.

630

00:26:29,640--> 00:26:32,430

Maybe a story emerges from there.

631

00:26:32,430--> 00:26:35,580

So it doesn't necessarily have
to be about you as the writer

632

00:26:35,580--> 00:26:36,813

with a blank page,

633

00:26:37,650--> 00:26:39,780

and then concocting some wonderful idea

634

00:26:39,780--> 00:26:41,610

that goes onto the blank page.

635

00:26:41,610--> 00:26:45,570

It might be that you've got
some connection, collaboration,

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636

00:26:45,570--> 00:26:49,020

network with an arts

organisation, for example,

637

00:26:49,020--> 00:26:52,170

or with a theatre company, or

you know, whoever it may be,

638

00:26:52,170--> 00:26:54,753

or with a community media organisation.

639

00:26:56,160--> 00:26:59,220

And from there, something can come, okay?

640

00:26:59,220--> 00:27:00,660

So there are several sort

of different doorways

641

00:27:00,660--> 00:27:03,063

through to making an application.

642

00:27:07,230--> 00:27:08,610

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And I really wanted to
make a point about this

643

00:27:08,610--> 00:27:10,260

because I think sometimes
with public funding,

644

00:27:10,260--> 00:27:11,910

there's a sense that this doesn't matter.

645

00:27:11,910--> 00:27:14,580

And I would say that this does matter.

646

00:27:14,580--> 00:27:16,980

And I think most stories
are genre stories,

647

00:27:16,980--> 00:27:18,510

whether you know that from day one,

648

00:27:18,510--> 00:27:20,820

or whether it kind of comes to mind

649

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00:27:20,820--> 00:27:22,620

in the course of the process,

650

00:27:22,620--> 00:27:24,810

is if you are really into genre,

651

00:27:24,810--> 00:27:28,950

if you enjoy horror, or

thrillers, or rom coms,

652

00:27:28,950--> 00:27:32,580

or psychological thrillers,

or domestic dramas,

653

00:27:32,580--> 00:27:37,580

or whatever else constitutes

a genre or a mix of genres,

654

00:27:38,670--> 00:27:39,870

don't shy away from that

655

00:27:39,870--> 00:27:42,000

if you're applying for public funding.

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656

00:27:42,000--> 00:27:46,260

Again, in my script reading experience,

657

00:27:46,260--> 00:27:49,590

stacks of scripts came through
that were genre pieces.

658

00:27:49,590--> 00:27:52,980

And every time I read them I
was very sympathetic to that.

659

00:27:52,980--> 00:27:56,250

But any number of genre projects
are funded and developed

660

00:27:56,250--> 00:27:59,490

by the BFI, you know, for example.

661

00:27:59,490--> 00:28:01,140

So please don't feel that you somehow

662

00:28:01,140--> 00:28:03,870

can't go down that road with

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a publicly funded project,

663

00:28:03,870--> 00:28:06,300

because you absolutely can, okay?

664

00:28:06,300--> 00:28:07,320

You absolutely can.

665

00:28:07,320--> 00:28:08,340

And the feature film project

666

00:28:08,340--> 00:28:11,337

that I was shortlisted

for recently for the BFI

667

00:28:11,337--> 00:28:14,790

was 100% a genre project,

no question about it,

668

00:28:14,790--> 00:28:17,520

from the very first sentence

to the very last sentence

669

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00:28:17,520--> 00:28:22,520

of the storyline in those 300 words, it was about genre.

670

00:28:22,560--> 00:28:23,820

And genre is a wonderful way

671

00:28:23,820--> 00:28:26,160

to deal with what's going on now,

672

00:28:26,160--> 00:28:29,220

because you can start tapping into metaphor and allegory,

673

00:28:29,220--> 00:28:31,740

and coming at ideas kind of sideways on,

674

00:28:31,740--> 00:28:34,080

which can actually be very, very engaging.

675

00:28:34,080--> 00:28:37,830

So please don't feel like it can't go down that genre road,

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676

00:28:37,830--> 00:28:40,350

because I know and I speak for myself,

677

00:28:40,350--> 00:28:42,453

it's a very stimulating road to go down.

678

00:28:43,350--> 00:28:44,880

Even Ken Loach made genre films,

679

00:28:44,880--> 00:28:46,410

he made lots of love stories.

680

00:28:46,410--> 00:28:47,880

If you look at his body of work,

681

00:28:47,880--> 00:28:48,900

there's often a love story

682

00:28:48,900--> 00:28:51,330

running straight through

the middle of them.

683

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00:28:51,330--> 00:28:53,010

Anyway, I just really

wanted to make that point,

684

00:28:53,010--> 00:28:54,420

because I think sometimes,

685

00:28:54,420--> 00:28:56,070

and I may be overstating it,

686

00:28:56,070--> 00:28:58,890

I think sometimes there

can be a feeling that,

687

00:28:58,890--> 00:29:00,210

oh, it's public funding,

688

00:29:00,210--> 00:29:02,400

it has to all be kind of social realism.

689

00:29:02,400--> 00:29:05,010

It can't be anything more than that.

690

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00:29:05,010--> 00:29:07,470

And I guess all I wanted to say
is I think it absolutely can

691

00:29:07,470--> 00:29:12,330

based on my own, excuse me,
experience in recent years.

692

00:29:12,330--> 00:29:14,550

So I just wanted to flag that up.

693

00:29:14,550--> 00:29:15,700

Don't shy away from it.

694

00:29:17,825--> 00:29:21,450

And as I say, be really
specific about where your story

695

00:29:21,450--> 00:29:22,530

is set.

696

00:29:22,530--> 00:29:25,020

Ultimately, that's
important to every story,

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697

00:29:25,020--> 00:29:26,670

you know, across time.

698

00:29:26,670--> 00:29:27,510

Whether it's, you know,

699

00:29:27,510--> 00:29:28,980

whether it's "The Iliad"

and "The Odyssey",

700

00:29:28,980--> 00:29:32,370

or whether it's, I don't know, you know,

701

00:29:32,370--> 00:29:34,710

whatever the "Nosferatu", for example,

702

00:29:34,710--> 00:29:36,270

that came out at cinemas

earlier this year.

703

00:29:36,270--> 00:29:38,340

You know, every story has a setting,

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704

00:29:38,340--> 00:29:42,690

but certainly in terms of public funding,

705

00:29:42,690--> 00:29:45,480

there's a real space there

to make a real virtue

706

00:29:45,480--> 00:29:48,300

of where a story's set

in terms of the script,

707

00:29:48,300--> 00:29:49,743

the story on the page,

708

00:29:50,580--> 00:29:54,180

but also in terms of

what I call the context.

709

00:29:54,180--> 00:29:56,670

You know, there may be the other elements

710

00:29:56,670--> 00:29:59,643

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that comprise the project

that you are proposing.

711

00:30:03,480--> 00:30:05,520

If you are working on a project that,

712

00:30:05,520--> 00:30:06,750

we come towards the end

of these slides now,

713

00:30:06,750--> 00:30:08,340

I'm mindful of time.

714

00:30:08,340--> 00:30:09,840

If you're working on a project

715

00:30:09,840--> 00:30:12,720

where you are at a point

for whatever reason,

716

00:30:12,720--> 00:30:15,390

where you have, you're part

of a three person team,

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717

00:30:15,390--> 00:30:17,490

director, producer, and you as the writer.

718

00:30:20,970--> 00:30:23,310

Certainly in terms of some applications for public funding,

719

00:30:23,310--> 00:30:25,310

if you're going in through that doorway,

720

00:30:26,820--> 00:30:30,150

there's an opportunity to show a little bit more of the work

721

00:30:30,150--> 00:30:32,580

that you may have done already in developing the project.

722

00:30:32,580--> 00:30:34,740

So it might well be that you're not only submitting,

723

00:30:34,740--> 00:30:38,880

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you know, a storyline,
a story outline, okay?

724

00:30:38,880--> 00:30:40,020

But it might be,

725

00:30:40,020--> 00:30:41,760

and this would probably be more the job

726

00:30:41,760--> 00:30:43,230

of the producer and director,

727

00:30:43,230--> 00:30:44,700

they might also be submitting

728

00:30:44,700--> 00:30:46,350

what we might call a pitch deck,

729

00:30:46,350--> 00:30:48,930

which is really a
combination of text and image

730

00:30:48,930--> 00:30:52,740

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that takes the reader

of that document through

731

00:30:52,740--> 00:30:56,010

what the project sort of looks

like in its very early stage,

732

00:30:56,010--> 00:30:59,040

you know, if you were to

imagine it on the screen,

733

00:30:59,040--> 00:31:01,840

but kind of casting that

you might want to explore

734

00:31:03,000--> 00:31:05,520

a sense of the visual style.

735

00:31:05,520--> 00:31:07,140

Now those things can change over time,

736

00:31:07,140--> 00:31:09,930

because you know, it

all takes a long time.

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737

00:31:09,930--> 00:31:14,427

But just that question about, you know,

738

00:31:14,427--> 00:31:17,730

are there elements above

and beyond the script,

739

00:31:17,730--> 00:31:21,060

or the proposal for a

script that you can offer?

740

00:31:21,060--> 00:31:23,670

Again, that's not going to

be everybody's situation.

741

00:31:23,670--> 00:31:26,220

And please don't feel like

you have to have this in place

742

00:31:26,220--> 00:31:27,330

because you don't.

743

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00:31:27,330--> 00:31:31,050

You could be applying for public funding only as a writer,

744

00:31:31,050--> 00:31:33,690

and making it very clear that you are a writer,

745

00:31:33,690--> 00:31:35,400

you have no other people on board.

746

00:31:35,400--> 00:31:37,980

The job of the public funder, to some degree,

747

00:31:37,980--> 00:31:41,280

is to find a space and find connections

748

00:31:41,280--> 00:31:42,780

where they could maybe bring in someone

749

00:31:42,780--> 00:31:44,523

to work with you, okay?

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750

00:31:45,360--> 00:31:47,010

And again, there are lots of versions

751

00:31:47,010--> 00:31:49,260

and variations on that

that you can explore.

752

00:31:49,260--> 00:31:51,570

Whether you are in London,

whether you are in Leeds,

753

00:31:51,570--> 00:31:54,120

whether you are in rural Cornwall,

754

00:31:54,120--> 00:31:57,750

whether you are in Birmingham,

wherever it may be, okay?

755

00:31:57,750--> 00:31:58,793

But I just wanted to make that point

756

00:31:58,793--> 00:32:01,740

that if you are going with

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a producer and director,

757

00:32:01,740--> 00:32:03,420

and you as the writer,

758

00:32:03,420--> 00:32:06,990

there's a sense that maybe you

as a three-way collaboration

759

00:32:06,990--> 00:32:08,610

have had a little bit

more of an opportunity

760

00:32:08,610--> 00:32:12,183

to talk about the sort of

bigger picture of the project.

761

00:32:14,550--> 00:32:17,040

And one of the issues,

again, just to to note it

762

00:32:17,040--> 00:32:18,750

for you just for today,

so you've got it in mind,

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763

00:32:18,750--> 00:32:19,770

I guess, that's all I'm trying to do

764

00:32:19,770--> 00:32:22,140

is just offer up some food
for thought for today, really,

765

00:32:22,140--> 00:32:24,750

is that one of the questions,
one of the criteria

766

00:32:24,750--> 00:32:27,600

that certainly is part of
that public funding space

767

00:32:27,600--> 00:32:29,670

is to think about the
environmental sustainability

768

00:32:29,670--> 00:32:30,930

of your project.

769

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00:32:30,930--> 00:32:34,320

Now that's two words which
have a lot packed into them.

770

00:32:34,320--> 00:32:36,660

But again, these are examples

771

00:32:36,660--> 00:32:41,660

of the kinds of issues and
questions that may come your way

772

00:32:43,350--> 00:32:45,570

through the process of
applying for public funding.

773

00:32:45,570--> 00:32:49,050

So it requires a different
sort of headspace

774

00:32:49,050--> 00:32:52,083

to just the process of writing the story.

775

00:32:55,620--> 00:32:57,900

And again, if you are a

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writer who's teamed up

776

00:32:57,900--> 00:32:59,793

with a producer and director,

777

00:33:01,230--> 00:33:03,300

not every one of these

criteria or questions

778

00:33:03,300--> 00:33:05,460

will be necessary for you to answer.

779

00:33:05,460--> 00:33:07,230

But certainly budget

780

00:33:07,230--> 00:33:09,280

is going to be the world of the producer.

781

00:33:10,140--> 00:33:13,710

But this second bullet point

about onscreen representation,

782

00:33:13,710--> 00:33:17,275

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I mean, in a sense we do it,

783

00:33:17,275--> 00:33:18,706

in a sense without thinking
about it for better or worse,

784

00:33:18,706--> 00:33:21,390

but you know, it is important,

785

00:33:21,390--> 00:33:24,540

it does become an important
question for the public funder

786

00:33:24,540--> 00:33:29,540

is are we getting a sense
of where we live right now?

787

00:33:30,150--> 00:33:34,500

Is there something in there
that feels authentic, I suppose,

788

00:33:34,500--> 00:33:36,090

to use that word again.

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789

00:33:36,090--> 00:33:38,520

But again, doesn't mean
that you can't do something

790

00:33:38,520--> 00:33:42,543

that's really genre based and
all of those things, okay?

791

00:33:43,650--> 00:33:44,790

And something else to think about,

792

00:33:44,790--> 00:33:48,720

again, this is very much public
funding kind of space is,

793

00:33:48,720--> 00:33:50,940

you know, you may be applying
for short film project,

794

00:33:50,940--> 00:33:52,830

for example, with the BFI,

795

00:33:52,830--> 00:33:55,470

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but you might want to make it
very clear in the application

796

00:33:55,470--> 00:33:56,760

that that project is designed

797

00:33:56,760--> 00:34:01,760

to create some filmmaking
community in a part of the country

798

00:34:01,830--> 00:34:03,930

that doesn't have that going on very much.

799

00:34:03,930--> 00:34:08,242

So there are all sorts of
shapes and sizes to work with

800

00:34:08,242--> 00:34:12,180

in terms of this
particular kind of terrain.

801

00:34:12,180--> 00:34:14,128

And I appreciate some of
you may be really interested

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802

00:34:14,128--> 00:34:14,961

in that.

803

00:34:15,840--> 00:34:17,130

Some of you might go,
actually, you know what,

804

00:34:17,130--> 00:34:18,900

this isn't quite for me, I don't know,

805

00:34:18,900--> 00:34:22,380

but you know, it's the nature
of this particular approach.

806

00:34:22,380--> 00:34:25,874

And as I said, it's
worth thinking about it

807

00:34:25,874--> 00:34:29,280

and just mulling over
these kinds of approaches.

808

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00:34:29,280--> 00:34:32,280

And certainly if you go
for Arts Council funding,

809

00:34:32,280--> 00:34:33,960

and this is a very sweeping statement,

810

00:34:33,960--> 00:34:36,720

so it's very, very, very, very broad

811

00:34:36,720--> 00:34:38,220

for the purposes of today.

812

00:34:38,220--> 00:34:40,290

But if you're thinking about
putting in for a script

813

00:34:40,290--> 00:34:43,500

for a live theatre piece,
a live performance piece,

814

00:34:43,500--> 00:34:45,540

and I'm doing that at the moment.

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815

00:34:45,540--> 00:34:47,190

I got rejected at attempt one

816

00:34:47,190--> 00:34:49,050

and I got rejected at attempt two,

817

00:34:49,050--> 00:34:51,960

and I'm now going in

for attempt three, okay?

818

00:34:51,960--> 00:34:55,350

So undaunted is the name of the game.

819

00:34:55,350--> 00:34:56,850

But what's interesting is that the reason

820

00:34:56,850--> 00:34:59,460

I've been able to go back

to them and apply again

821

00:34:59,460--> 00:35:02,100

is because they send

you very useful feedback

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822

00:35:02,100--> 00:35:04,050

about why it didn't get
through the first attempt

823

00:35:04,050--> 00:35:05,280

or the second attempt.

824

00:35:05,280--> 00:35:07,590

So you can respond in a sense,

825

00:35:07,590--> 00:35:09,843

take that on board and go back in.

826

00:35:12,330--> 00:35:13,980

But certainly with Arts Council projects,

827

00:35:13,980--> 00:35:15,840

if you want to go for that public funding,

828

00:35:15,840--> 00:35:17,430

and you're interested in a script

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829

00:35:17,430--> 00:35:20,550

for a live performance piece
or theatre piece of some scale,

830

00:35:20,550--> 00:35:23,310

really, really, really
think about how the project

831

00:35:23,310--> 00:35:24,660

can live and breathe

832

00:35:24,660--> 00:35:27,330

beyond the delivery of the story itself.

833

00:35:27,330--> 00:35:32,330

What can it do on a more
community themed basis, okay?

834

00:35:32,340--> 00:35:33,300

I'll leave that there for now,

835

00:35:33,300--> 00:35:34,440

but I just wanted to bring that in

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836

00:35:34,440--> 00:35:35,810

'cause I know that some of you might be,

837

00:35:35,810--> 00:35:37,320

or I'm assuming actually, I'm sorry,

838

00:35:37,320--> 00:35:38,970

I'm assuming that some
of you may be interested

839

00:35:38,970--> 00:35:40,773

in that world too.

840

00:35:42,375--> 00:35:44,127

There are a lot of resources out there,

841

00:35:44,127--> 00:35:46,590

and it can sometimes be
actually a bit overwhelming,

842

00:35:46,590--> 00:35:48,090

you know, even though

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you can limit a search

843

00:35:48,090--> 00:35:49,470

and filter a search.

844

00:35:49,470--> 00:35:52,290

But again, the BFI Network,

845

00:35:52,290--> 00:35:53,123

if you are interested

846

00:35:53,123--> 00:35:54,750

in the film side of things particularly,

847

00:35:54,750--> 00:35:57,300

which again, I assume most of you are,

848

00:35:57,300--> 00:36:00,750

you absolutely must go check

out the BFI Network website,

849

00:36:00,750--> 00:36:02,070

sign up to their free newsletter,

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850

00:36:02,070--> 00:36:04,380

just as we sign up to a
Society of Authors newsletter

851

00:36:04,380--> 00:36:06,593

and we have all sorts
of info comes our way

852

00:36:06,593--> 00:36:08,610

on regular schedule,

853

00:36:08,610--> 00:36:10,230

it's the same with the BFI Network.

854

00:36:10,230--> 00:36:12,180

You'll see lots of
opportunities listed there

855

00:36:12,180--> 00:36:15,630

for all sorts of, for funding,
networking opportunities,

856

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00:36:15,630--> 00:36:16,463

you know?

857

00:36:16,463--> 00:36:19,413

So do sign up to that if
you are not already done so.

858

00:36:20,670--> 00:36:23,040

The British Council is
also worth signing up to.

859

00:36:23,040--> 00:36:26,400

They have a film presence,

860

00:36:26,400--> 00:36:29,070

it's probably more to
do with distribution.

861

00:36:29,070--> 00:36:31,650

But again, some of you out
there may have made something,

862

00:36:31,650--> 00:36:33,300

and now you're looking

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to find a home for it,

863

00:36:33,300--> 00:36:35,250

to find a way to get it out there.

864

00:36:35,250--> 00:36:37,170

So again, that's slightly adjacent

865

00:36:37,170--> 00:36:38,580

to our interest in screenwriting,

866

00:36:38,580--> 00:36:40,653

but again, may be relevant and pertinent.

867

00:36:42,990--> 00:36:45,720

And then again, this is really,

it really is just a list,

868

00:36:45,720--> 00:36:48,360

but I just try to give

some sense of things.

869

00:36:48,360--> 00:36:51,360

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Regional film festivals are
a great place to network,

870

00:36:51,360--> 00:36:52,260

which doesn't mean you have to become

871

00:36:52,260--> 00:36:53,340

the life and soul of the party,

872

00:36:53,340--> 00:36:54,990

but you know, you might go to a talk,

873

00:36:54,990--> 00:36:56,640

or you might just meet someone there

874

00:36:56,640--> 00:36:57,810

standing in the queue to see something.

875

00:36:57,810--> 00:37:00,930

But you know, if you have
festivals, film festivals going on

876

00:37:00,930--> 00:37:02,280

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relatively local to you,

877

00:37:02,280--> 00:37:03,270

and I think it's fair to say

878

00:37:03,270--> 00:37:05,463

that more and more that's happening,

879

00:37:07,980--> 00:37:08,813

go and check it out,

880

00:37:08,813--> 00:37:10,470

and if they have a talk

on about something,

881

00:37:10,470--> 00:37:12,030

could be funding.

882

00:37:12,030--> 00:37:15,300

You know, go and participate,

go and be part of it.

883

00:37:15,300--> 00:37:17,460

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In Brighton, there's a
really wonderful organisation

884

00:37:17,460--> 00:37:18,293

called The Lighthouse,

885

00:37:18,293--> 00:37:20,880

which is obviously serving
Brighton and Sussex.

886

00:37:20,880--> 00:37:24,390

They have all sorts of film
and screen media projects

887

00:37:24,390--> 00:37:25,650

and initiatives going.

888

00:37:25,650--> 00:37:29,610

The Watershed in Bristol, Film Hub North.

889

00:37:29,610--> 00:37:31,890

The Producers Forum, if you're
based in the West Midlands,

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890

00:37:31,890--> 00:37:33,780

that's one worth tapping into.

891

00:37:33,780--> 00:37:37,380

Northern Ireland Screen, Arts

Council Northern Ireland.

892

00:37:37,380--> 00:37:39,030

Again, this is a very limited run,

893

00:37:39,030--> 00:37:42,273

but I just wanted to give

some flavour of resources.

894

00:37:44,280--> 00:37:45,510

Not to be too contentious,

895

00:37:45,510--> 00:37:48,990

but here in the UK right now,

896

00:37:48,990--> 00:37:52,020

we can't apply to MEDIA

because it's an EU resource.

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897

00:37:52,020--> 00:37:53,212

Used to be that we could,

898

00:37:53,212--> 00:37:56,820

but I just thought I'd identify it anyway.

899

00:37:56,820--> 00:37:58,950

Creative England is another outlet

900

00:37:58,950--> 00:38:02,490

and another funding body that
you might want to approach.

901

00:38:02,490--> 00:38:05,190

Film festivals again,

Underwire Film Festival,

902

00:38:05,190--> 00:38:07,987

excuse the rogue R in the word Underwire.

903

00:38:07,987--> 00:38:12,120

Ffilm Cymru for Welsh filmmakers,

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and Creative Scotland.

904

00:38:12,120--> 00:38:16,230

So there are regional and national offices

905

00:38:16,230--> 00:38:18,360

right around the UK, and
their job is the same.

906

00:38:18,360--> 00:38:22,470

It's to support and develop talent,

907

00:38:22,470--> 00:38:25,110

whether they are brand
new talent, or mid-career,

908

00:38:25,110--> 00:38:27,570

or emerging, or a little bit further on,

909

00:38:27,570--> 00:38:29,400

wherever they may be.

910

00:38:29,400--> 00:38:30,900

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So do sign up to their newsletters,

911

00:38:30,900--> 00:38:33,270

because they are really
wonderful as a resource.

912

00:38:33,270--> 00:38:34,103

They really are.

913

00:38:38,070--> 00:38:39,420

I'm just looking at
questions here, I can see it,

914

00:38:39,420--> 00:38:42,030

a whole bunch of questions of course.

915

00:38:42,030--> 00:38:42,870

The National Lottery,

916

00:38:42,870--> 00:38:45,300

this is just a message from
Jo Cottrall in the chat.

917

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00:38:45,300--> 00:38:47,933

I hope it's all right just to respond in real time to this.

918

00:38:49,320--> 00:38:51,540

A long time ago I applied to The National Lottery

919

00:38:51,540--> 00:38:53,640

and secured a teeny tiny amount of money

920

00:38:53,640--> 00:38:54,810

to make a short film.

921

00:38:54,810--> 00:38:56,880

And we made it, and it was interesting,

922

00:38:56,880--> 00:38:58,620

'cause what The National Lottery were interested in

923

00:38:58,620--> 00:39:01,140

wasn't really the film, if I can put it that way.

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924

00:39:01,140--> 00:39:02,760

Again, it was the context within

925

00:39:02,760--> 00:39:03,840

which we were making the film,

926

00:39:03,840--> 00:39:06,510

and we were making it as a

kind of a training opportunity

927

00:39:06,510--> 00:39:09,573

for young people in the rural

town that I used to live in.

928

00:39:10,410--> 00:39:12,240

So that's a long time ago,

929

00:39:12,240--> 00:39:15,813

but it might well be that

it's worth re-exploring that.

930

00:39:17,490--> 00:39:20,730

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So, but we may come back

to some of these things

931

00:39:20,730--> 00:39:22,920

in the chat 'cause I know

we can have a conversation

932

00:39:22,920--> 00:39:23,910

in a little moment.

933

00:39:23,910--> 00:39:26,610

But that's a very, that's a

quick real time reply, Jo.

934

00:39:28,290--> 00:39:30,300

I'll hold off answering the

other questions for the moment

935

00:39:30,300--> 00:39:31,950

'cause I know we've got space for that

936

00:39:31,950--> 00:39:33,650

in the second half of the session.

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937

00:39:36,120--> 00:39:37,140

But I'll bring, if I may,

938

00:39:37,140--> 00:39:39,660

I'll bring this little

more formal part of things

939

00:39:39,660--> 00:39:41,493

to a close for the moment.

940

00:39:42,450--> 00:39:45,570

Thank you for listening,

and for your questions,

941

00:39:45,570--> 00:39:48,000

and I appreciate we can come back to those

942

00:39:48,000--> 00:39:50,070

after a little comfort break.

943

00:39:50,070--> 00:39:54,210

So I'll close the screen

down for the moment, okay?

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944

00:39:54,210--> 00:39:55,830

Stop share, and I'll
just come back to that,

945

00:39:55,830--> 00:39:58,533

which I hope is okay with everyone.

946

00:39:58,533--> 00:40:01,113

And thank you for listening
or for being here.

947

00:40:03,720--> 00:40:04,553

- Thank you, James.

948

00:40:04,553--> 00:40:06,360

That was so incredibly useful.

949

00:40:06,360--> 00:40:09,210

We are going to have a
two minute comfort break.

950

00:40:09,210--> 00:40:11,790

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Do pop away, do what you need to,

951

00:40:11,790--> 00:40:13,200

and then come back in two minutes

952

00:40:13,200--> 00:40:15,930

and we'll get straight into the Q&A.

953

00:40:15,930--> 00:40:16,763

Thank you.

954

00:40:17,599--> 00:40:18,432

- Thank you, Sophia.

955

00:40:18,432--> 00:40:19,265

Thank you, everybody.

956

00:40:19,265--> 00:40:20,640

- Thank you and welcome back, everyone.

957

00:40:20,640--> 00:40:23,610

So this is the Q&A section,

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958

00:40:23,610--> 00:40:27,510

and we always prioritise
the questions that come in.

959

00:40:27,510--> 00:40:28,950

People have emailed them in,

960

00:40:28,950--> 00:40:31,170

and I think Matthew Spencer is actually

961

00:40:31,170--> 00:40:35,583

on this event as well, but Matthew asks,

962

00:40:36,450--> 00:40:37,920

he's an SoA member,

963

00:40:37,920--> 00:40:39,690

is either one, the idea,

964

00:40:39,690--> 00:40:42,510

or two, the team of
creative collaborators,

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965

00:40:42,510--> 00:40:44,340

provisional or more firmly established,

966

00:40:44,340--> 00:40:47,853

likely to carry more weight

with prospective funders, James?

967

00:40:48,750--> 00:40:50,520

- Hello, Matthew, thank

you for that question.

968

00:40:50,520--> 00:40:52,590

So I think I touched on

this a teeny tiny bit

969

00:40:52,590--> 00:40:54,420

at some point in the last half hour,

970

00:40:54,420--> 00:40:55,710

but in terms of screenplays,

971

00:40:55,710--> 00:40:59,220

which I, again, I assume it's

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your particular interest,

972

00:40:59,220--> 00:41:00,900

my experience has been as follows,

973

00:41:00,900--> 00:41:02,580

in a sense being on

both sides of the fence

974

00:41:02,580--> 00:41:05,610

as both reader or recipient of material,

975

00:41:05,610--> 00:41:08,640

and applicant for material

in that public funding,

976

00:41:08,640--> 00:41:10,323

in that BFI space particularly.

977

00:41:11,520--> 00:41:12,353

It doesn't matter

978

00:41:12,353--> 00:41:15,120

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because there's a space to
indicate where you are at.

979

00:41:15,120--> 00:41:16,620

And the whole point of
that is that it is there

980

00:41:16,620--> 00:41:18,300

to therefore respond accordingly.

981

00:41:18,300--> 00:41:23,100

So you can apply to the
British Film Institute

982

00:41:23,100--> 00:41:26,433

for an Early Development Fund as a writer,

983

00:41:27,510--> 00:41:29,403

and it could just be you as a writer.

984

00:41:30,750--> 00:41:33,360

And I think there'll be a
space to make it very clear

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985

00:41:33,360--> 00:41:34,950

that you are a writer,

986

00:41:34,950--> 00:41:38,250

you are without a producer

or director at this point,

987

00:41:38,250--> 00:41:39,960

but that that would be something

988

00:41:39,960--> 00:41:41,580

that the BFI could support you with.

989

00:41:41,580--> 00:41:43,860

Similarly, for the Early Development Fund,

990

00:41:43,860--> 00:41:47,670

there's also space to go in

with a producer, director

991

00:41:47,670--> 00:41:49,860

with whom you are collaborating.

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992

00:41:49,860--> 00:41:52,020

The other thing I didn't mention just now,

993

00:41:52,020--> 00:41:54,930

and this stays with with
your question, Matthew,

994

00:41:54,930--> 00:41:57,330

is of course, also the Short Film Fund.

995

00:41:57,330--> 00:41:59,670

And I appreciate you or
others may be more interested

996

00:41:59,670--> 00:42:01,230

in feature film material, I don't know.

997

00:42:01,230--> 00:42:04,179

But if short film projects are something

998

00:42:04,179--> 00:42:05,700

that you're particularly interested in,

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999

00:42:05,700--> 00:42:07,500

or you have a short film script in mind

1000

00:42:07,500--> 00:42:09,360

that you'd like to develop,

1001

00:42:09,360--> 00:42:13,410

as a BFI application, you can

again absolutely go in there

1002

00:42:13,410--> 00:42:15,000

as a writer only,

1003

00:42:15,000--> 00:42:17,700

and make it very clear that

that's your circumstance.

1004

00:42:17,700--> 00:42:19,830

Because I appreciate, as does the BFI,

1005

00:42:19,830--> 00:42:21,960

not everybody knows a

producer or a director

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1006

00:42:21,960--> 00:42:22,793

for whatever reason.

1007

00:42:22,793--> 00:42:24,360

You know, I mean that's

just the way it goes.

1008

00:42:24,360--> 00:42:25,230

We know that.

1009

00:42:25,230--> 00:42:27,300

So again, part of their remit

1010

00:42:27,300--> 00:42:29,103

is to absolutely accommodate that.

1011

00:42:30,090--> 00:42:32,460

You know, that's their

job is to, in a sense,

1012

00:42:32,460--> 00:42:36,000

to try and bring in everybody in a sense.

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1013

00:42:36,000--> 00:42:37,980

That can be easy to say and hard to do.

1014

00:42:37,980--> 00:42:40,230

But in terms of your question, Matthew,

1015

00:42:40,230--> 00:42:45,230

what I would say if I may

is all the avenues are open,

1016

00:42:46,050--> 00:42:47,280

if it's you as a writer,

1017

00:42:47,280--> 00:42:51,210

but you have no producer, no director,

1018

00:42:51,210--> 00:42:55,620

you can go to an application as a writer.

1019

00:42:55,620--> 00:42:57,360

So again, and you may already

be doing this, I don't know,

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1020

00:42:57,360--> 00:43:00,030

but if you could sign
up to the BFI Network,

1021

00:43:00,030--> 00:43:02,730

to the newsletter, which is free,

1022

00:43:02,730--> 00:43:05,100

that will keep you rolling
with all sorts of information

1023

00:43:05,100--> 00:43:06,300

about upcoming events,

1024

00:43:06,300--> 00:43:08,430

upcoming initiatives, and schemes,

1025

00:43:08,430--> 00:43:10,680

and networking events actually, you know?

1026

00:43:10,680--> 00:43:12,090

I appreciate some people like networking

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1027

00:43:12,090--> 00:43:13,320

and other people can't stand it,

1028

00:43:13,320--> 00:43:16,470

but you know, if you're feeling bold,

1029

00:43:16,470--> 00:43:18,240

if it's not naturally what you are into.

1030

00:43:18,240--> 00:43:21,270

But if you feel bold, go to

one of those events if you can,

1031

00:43:21,270--> 00:43:24,213

if that's local to you or

within reasonable reach,

1032

00:43:25,230--> 00:43:26,280

and just have a chat.

1033

00:43:26,280--> 00:43:27,600

And also, and this is for you, Matthew,

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1034

00:43:27,600--> 00:43:29,763

and really anyone is, you know,

1035

00:43:31,470--> 00:43:34,830

those offices for the public,

they exist to support people.

1036

00:43:34,830--> 00:43:35,663

That's their job.

1037

00:43:35,663--> 00:43:37,140

That's where they're going

in every morning to work.

1038

00:43:37,140--> 00:43:38,550

So you know, if there's an opportunity

1039

00:43:38,550--> 00:43:40,110

to email that office directly.

1040

00:43:40,110--> 00:43:41,950

So for example, if you are based in

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1041

00:43:43,350--> 00:43:45,000

the Southwest for example,

1042

00:43:45,000--> 00:43:47,910

you'll be able to email

the BFI Network office,

1043

00:43:47,910--> 00:43:49,950

I think in Bristol for the Southwest,

1044

00:43:49,950--> 00:43:51,030

you can email them directly.

1045

00:43:51,030--> 00:43:53,160

Don't worry if you've never

spoken to 'em in your life.

1046

00:43:53,160--> 00:43:55,590

if you have a question to

ask them, drop them a line,

1047

00:43:55,590--> 00:43:58,657

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and just say, "Hi, I'm a writer,

1048

00:43:58,657--> 00:44:01,650

"I'm interested in

applying for these funds."

1049

00:44:01,650--> 00:44:02,483

You know, they'll probably say,

1050

00:44:02,483--> 00:44:03,540

"Go and look at the guidelines",

1051

00:44:03,540--> 00:44:06,930

but they might also just

at least write back and go,

1052

00:44:06,930--> 00:44:09,270

Yes, you can do this, or

it's preferable to do that.

1053

00:44:09,270--> 00:44:11,733

So to come back to your question, Matthew,

1054

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00:44:12,600--> 00:44:14,070

the BFI funding for film,

1055

00:44:14,070--> 00:44:16,590

whether it's for short

film or feature films

1056

00:44:16,590--> 00:44:18,110

and documentary, which

obviously appreciate

1057

00:44:18,110--> 00:44:20,253

is a whole different form and platform,

1058

00:44:22,500--> 00:44:23,333

they sort of,

1059

00:44:23,333--> 00:44:26,070

they appreciate there's

a spectrum of experience.

1060

00:44:26,070--> 00:44:28,410

So I hope that's enough of

an answer for the moment.

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1061

00:44:28,410--> 00:44:32,310

But yes, so yeah, yes is my quick answer to your question.

1062

00:44:32,310--> 00:44:33,450

- Thank you, James.

1063

00:44:33,450--> 00:44:35,640

We've got a few to get through

1064

00:44:35,640--> 00:44:37,293

before the end of the session.

1065

00:44:38,610--> 00:44:42,210

Mark Butterworth says, can you say please

1066

00:44:42,210--> 00:44:45,483

what the Arts Council's view is on radio script writing?

1067

00:44:48,300--> 00:44:49,420

- The answer, yes, I can.

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1068

00:44:49,420--> 00:44:52,320

And there's a very quick answer to this actually, if I may.

1069

00:44:52,320--> 00:44:55,590

And again, this is for, will be useful for others.

1070

00:44:55,590--> 00:44:57,570

The Arts Council have a fund called

1071

00:44:57,570--> 00:44:59,643

Developing Your Creative Practise.

1072

00:45:00,810--> 00:45:04,170

So the fund I'm in the process of continuing to apply for

1073

00:45:04,170--> 00:45:05,003

is a different fund,

1074

00:45:05,003--> 00:45:08,520

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and is much more about kind
of community connections,

1075

00:45:08,520--> 00:45:11,550

and so on, and spinoffs if you like.

1076

00:45:11,550--> 00:45:12,870

But they have a really wonderful fund

1077

00:45:12,870--> 00:45:15,600

called Developing Your Creative Practise.

1078

00:45:15,600--> 00:45:17,940

And that is designed
for individual writers.

1079

00:45:17,940--> 00:45:20,310

I mean, I say that because a guy I know

1080

00:45:20,310--> 00:45:23,130

has secured Developing your
Creative Practise Writing

1081

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00:45:23,130--> 00:45:25,140

from the Arts Council,
and it bought in the time,

1082

00:45:25,140--> 00:45:26,550

literally bought in the time

1083

00:45:26,550--> 00:45:29,013

to go and work on a project as a writer.

1084

00:45:29,940--> 00:45:31,680

So I would say, if I may,

1085

00:45:31,680--> 00:45:34,530

that would probably be
the key place to go,

1086

00:45:34,530--> 00:45:36,270

partly because, and this is something

1087

00:45:36,270--> 00:45:41,270

that you then could
feed into your process,

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1088

00:45:41,460--> 00:45:43,860

is part of that funding

1089

00:45:43,860--> 00:45:47,580

is that they give you a

chance to connect with mentors

1090

00:45:47,580--> 00:45:50,820

and people who are at a certain

later point in their work.

1091

00:45:50,820--> 00:45:52,980

So if that appeals to you,

1092

00:45:52,980--> 00:45:56,130

so I would say yes you can

develop scripted material,

1093

00:45:56,130--> 00:45:58,290

creative material in the

way we would think about it,

1094

00:45:58,290--> 00:46:00,330

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but it's very much you as an individual,

1095

00:46:00,330--> 00:46:03,150

it's about you developing

the words on the page,

1096

00:46:03,150--> 00:46:07,140

and doing it in concert with

a mentoring programme as well.

1097

00:46:07,140--> 00:46:10,260

So I think that would

be my very quick reply

1098

00:46:10,260--> 00:46:11,093

to that question.

1099

00:46:11,093--> 00:46:12,930

But it seems to me, having double checked,

1100

00:46:12,930--> 00:46:15,120

it seems to me that that

could accommodate writing

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1101

00:46:15,120--> 00:46:16,860

for all kinds of media.

1102

00:46:16,860--> 00:46:17,693

It maybe--

1103

00:46:17,693--> 00:46:20,160

- We actually had our
first Funding Week event

1104

00:46:20,160--> 00:46:22,230

was on exactly that.

1105

00:46:22,230--> 00:46:23,670

And so that was yesterday.

1106

00:46:23,670--> 00:46:25,440

So the recording will be available,

1107

00:46:25,440--> 00:46:28,200

and you know, you'd be able
to get some more information

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1108

00:46:28,200--> 00:46:30,900

on that specific to that as well.

1109

00:46:30,900--> 00:46:31,800

- So there is a space,

1110

00:46:31,800--> 00:46:32,910

again, even though it doesn't necessarily

1111

00:46:32,910--> 00:46:35,100

ostensibly say it on the tin,

1112

00:46:35,100--> 00:46:36,025

once you look at actually

1113

00:46:36,025--> 00:46:38,673

what they're able to provide funding for,

1114

00:46:39,990--> 00:46:41,390

then you would go with that.

1115

00:46:42,424--> 00:46:43,257

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I think--

1116

00:46:43,257--> 00:46:44,785

- Theo's just put that

link in the chat as well

1117

00:46:44,785--> 00:46:45,618

for everyone.

1118

00:46:45,618--> 00:46:46,451

- That's brilliant.

- Thank you, Theo.

1119

00:46:46,451--> 00:46:47,284

- That's brilliant.

1120

00:46:47,284--> 00:46:49,560

I saw, I don't know if it's

all right to do this, Sophia,

1121

00:46:49,560--> 00:46:52,800

I noticed another question

I think came up in the chat.

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1122

00:46:52,800--> 00:46:54,690

Am I okay to reply to it?

1123

00:46:54,690--> 00:46:55,629

- Yeah.

1124

00:46:55,629--> 00:46:56,462

- That's all right.

1125

00:46:56,462--> 00:47:00,420

Someone asked the question about audio,

1126

00:47:00,420--> 00:47:04,320

and writing for audio

and making connections.

1127

00:47:04,320--> 00:47:06,690

I just want, if I may, I just wanted to.

1128

00:47:06,690--> 00:47:08,460

- Yeah, so I think Mickey asked,

1129

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00:47:08,460--> 00:47:10,800

do you know where I might
find good funding resources

1130

00:47:10,800--> 00:47:12,900

for audio plays or audio drama,

1131

00:47:12,900--> 00:47:15,210

fictional podcasting, et cetera?

1132

00:47:15,210--> 00:47:16,530

- Yes.

1133

00:47:16,530--> 00:47:19,770

Somewhere that might be
worth looking to start with.

1134

00:47:19,770--> 00:47:21,630

And I appreciate Society
of Author has, you know,

1135

00:47:21,630--> 00:47:24,240

sort of has some connections
with audio and radio and so on

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1136

00:47:24,240--> 00:47:26,010

and interest in that world.

1137

00:47:26,010--> 00:47:30,647

But also you might want to
maybe look at audiouk.org.uk.

1138

00:47:31,980--> 00:47:32,970

Shall I put that in the chat?

1139

00:47:32,970--> 00:47:33,803

Is that helpful?

1140

00:47:33,803--> 00:47:34,713

- Yeah, thank you.

1141

00:47:37,470--> 00:47:39,600

- Let me drop this in.

1142

00:47:39,600--> 00:47:40,890

I say this, I appreciate
some of these things

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1143

00:47:40,890--> 00:47:43,020

may be familiar to

others and not to others.

1144

00:47:43,020--> 00:47:43,853

But there we are.

1145

00:47:43,853--> 00:47:45,750

That's somewhere where

you might want to look

1146

00:47:45,750--> 00:47:48,600

to get a little bit more of

a feeling for who's out there

1147

00:47:50,130--> 00:47:51,210

that you might want to to, you know,

1148

00:47:51,210--> 00:47:53,160

maybe send, drop them a line, you know?

1149

00:47:54,216--> 00:47:55,293

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That might be useful.

1150

00:47:56,850--> 00:47:59,670

- Jo Cottral actually

mentioned in the chat just now,

1151

00:47:59,670--> 00:48:03,150

she says, just flagging that

the BFI Early Development Fund

1152

00:48:03,150--> 00:48:04,770

isn't actually available to writers

1153

00:48:04,770--> 00:48:06,990

who haven't had any work produced at all,

1154

00:48:06,990--> 00:48:08,520

because she's applied.

1155

00:48:08,520--> 00:48:09,690

- Yes, it's true.

1156

00:48:09,690--> 00:48:11,138

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funding for scripted work

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And I suppose there's a fine,

1157

00:48:11,138--> 00:48:13,590

I suppose this is a bit
of a fine line to walk,

1158

00:48:13,590--> 00:48:15,690

which is that, 'cause
we were talking as well

1159

00:48:15,690--> 00:48:16,847

about whether you can go in

1160

00:48:16,847--> 00:48:19,713

with or without producer or director.

1161

00:48:20,867--> 00:48:23,730

And of course, you may have
had a piece of work produced,

1162

00:48:23,730--> 00:48:26,477

or realised in the kind of,

1163

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00:48:26,477--> 00:48:28,650

in the formats that Jo refers to

1164

00:48:28,650--> 00:48:31,050

via the excerpt from the website.

1165

00:48:31,050--> 00:48:33,240

But of course, it might be
that you have another project

1166

00:48:33,240--> 00:48:34,710

for which there's no,

1167

00:48:34,710--> 00:48:36,140

you don't have any of those
connections that might,

1168

00:48:36,140--> 00:48:38,250

it just might be that
you've got this new thing

1169

00:48:38,250--> 00:48:40,413

and no other kind of context for it.

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1170

00:48:41,970--> 00:48:45,060

And so there's space to still
make an approach, I think,

1171

00:48:45,060--> 00:48:48,120

and just make an inquiry there
about what might be possible.

1172

00:48:48,120--> 00:48:49,140

That's been my experience.

1173

00:48:49,140--> 00:48:53,610

I mean, Jo's right in
saying that, that people,

1174

00:48:53,610--> 00:48:56,940

they want to see that people
have got some experience,

1175

00:48:56,940--> 00:48:59,910

some track record, for
want of a better phrase.

1176

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00:48:59,910--> 00:49:01,590

But it might well be that you have a,

1177

00:49:01,590--> 00:49:02,700

you have got a track record,

1178

00:49:02,700--> 00:49:05,040

but it might be that the

next project you've got

1179

00:49:05,040--> 00:49:06,659

that you want to explore,

1180

00:49:06,659--> 00:49:11,580

that doesn't quite fit that same context.

1181

00:49:11,580--> 00:49:14,160

So, but also what's worth thinking about

1182

00:49:14,160--> 00:49:19,160

is that Creative England

might also be a place,

1183

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00:49:19,980--> 00:49:21,209

that's something that I've
got much less experience

1184

00:49:21,209--> 00:49:23,340

of kind of being connected with and so on.

1185

00:49:23,340--> 00:49:26,520

But you might find Creative
England worth having a look at

1186

00:49:26,520--> 00:49:29,760

as well in terms of what
they may be able to support

1187

00:49:29,760--> 00:49:31,860

and develop, for sure.

1188

00:49:31,860--> 00:49:32,693

- Thank you, James.

1189

00:49:32,693--> 00:49:35,370

Can we try to race through,
there's not that many questions,

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1190

00:49:35,370--> 00:49:37,710

but it'd be good if we could get to them,

1191

00:49:37,710--> 00:49:40,563

some succinct answers if that's okay.

1192

00:49:41,610--> 00:49:45,360

Joe Crawley, for a book

adaptation of my own work,

1193

00:49:45,360--> 00:49:47,310

what additional information is essential

1194

00:49:47,310--> 00:49:48,813

in a funding proposal?

1195

00:49:50,880--> 00:49:52,530

- So yes, so you've got a book

1196

00:49:52,530--> 00:49:54,140

and you want to adapt it into a script,

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1197

00:49:54,140--> 00:49:55,560

if I understood that correctly.

1198

00:49:55,560--> 00:49:57,750

guess that would be the case.

1199

00:49:57,750--> 00:49:58,710

- Yeah.

1200

00:49:58,710--> 00:49:59,910

- Right, isn't it?

1201

00:49:59,910--> 00:50:04,050

Well I would, I mean you would want to make the point about,

1202

00:50:04,050--> 00:50:05,340

again, if you're going through this public funding,

1203

00:50:05,340--> 00:50:06,210

you might want to make the point,

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1204

00:50:06,210--> 00:50:07,140

well what's the story about?

1205

00:50:07,140--> 00:50:08,760

I talked about theme of the story

1206

00:50:08,760--> 00:50:10,530

very, very much at the
beginning of the session,

1207

00:50:10,530--> 00:50:11,670

because you can use that as a way

1208

00:50:11,670--> 00:50:14,340

of sort of universalizing the story,

1209

00:50:14,340--> 00:50:15,270

I don't know what the story is

1210

00:50:15,270--> 00:50:16,530

that you're talking about, of course.

1211

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00:50:16,530--> 00:50:20,190

But you would want to make it very clear

1212

00:50:20,190--> 00:50:22,860

why it deserves to be adapted.

1213

00:50:22,860--> 00:50:24,210

And that might be a theme,

1214

00:50:24,210--> 00:50:26,790

an issue of kind of

zeitgeist or thematics.

1215

00:50:26,790--> 00:50:28,380

It might be therefore an issue about

1216

00:50:28,380--> 00:50:30,330

why the time is right for it right now.

1217

00:50:31,200--> 00:50:36,000

It might be what you as the

adapter of the material,

1218

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00:50:36,000--> 00:50:38,850

what you already have in
mind as a way of adapting it.

1219

00:50:38,850--> 00:50:40,200

I think to say as well, if I may,

1220

00:50:40,200--> 00:50:42,000

to that question just really quickly is,

1221

00:50:42,000--> 00:50:44,730

if you are submitting an
application for funding for that,

1222

00:50:44,730--> 00:50:47,430

you're gonna have a space
to summarise the story

1223

00:50:47,430--> 00:50:48,870

for it as a script.

1224

00:50:48,870--> 00:50:52,680

And in doing that, you will,
I assume, make it pretty clear

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1225

00:50:52,680--> 00:50:55,800

how it is an adaptation
of what exists as a book.

1226

00:50:55,800--> 00:50:56,970

Does that make sense?

1227

00:50:56,970--> 00:50:59,220

So you can probably, there's
probably gonna be space

1228

00:50:59,220--> 00:51:02,970

to talk about it in a slightly
more analytical kind of way

1229

00:51:02,970--> 00:51:04,170

for want of a better word.

1230

00:51:04,170--> 00:51:06,090

But actually you'd also
have an opportunity to go,

1231

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00:51:06,090--> 00:51:08,583

this is the story as it works for audio,

1232

00:51:09,570--> 00:51:11,940

having made it very clear

that it worked on the page

1233

00:51:11,940--> 00:51:13,212

as a book.

1234

00:51:13,212--> 00:51:17,070

So, those would be the two key things is,

1235

00:51:17,070--> 00:51:18,060

well what is it that's different

1236

00:51:18,060--> 00:51:22,050

about it as a story for audio,

and why, why do we need it?

1237

00:51:22,050--> 00:51:23,193

Why is it needed?

1238

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00:51:24,390--> 00:51:25,830

- Thank you, James.

1239

00:51:25,830--> 00:51:29,460

Bethany asks, how do you apply environmental sustainability

1240

00:51:29,460--> 00:51:30,453

to a film project?

1241

00:51:31,560--> 00:51:32,393

- Well, that's a good one.

1242

00:51:32,393--> 00:51:33,226

That's a really good one.

1243

00:51:33,226--> 00:51:36,690

So it's to do with, in a sense,

1244

00:51:36,690--> 00:51:38,730

oh gosh, in a sense, maybe quite mundane things.

1245

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00:51:38,730--> 00:51:40,440

It might be like how much travelling

1246

00:51:40,440--> 00:51:43,410

is gonna be involved in
developing it, for example.

1247

00:51:43,410--> 00:51:45,000

You know, if you've got meetings

1248

00:51:45,000--> 00:51:46,500

with a producer, for example,

1249

00:51:46,500--> 00:51:49,350

or you're going on a
series of research trips,

1250

00:51:49,350--> 00:51:52,020

you know, and you take
the train to do that,

1251

00:51:52,020--> 00:51:54,930

I mean, like you could get
as kind of every day as that.

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1252

00:51:54,930--> 00:51:57,180

But more interestingly,

1253

00:51:57,180--> 00:51:59,640

if you are making a film

on location, if you are,

1254

00:51:59,640--> 00:52:01,650

whether it's a short

film or a longer piece,

1255

00:52:01,650--> 00:52:03,420

and again, some of these

issues will be more

1256

00:52:03,420--> 00:52:04,807

for a producer to think about.

1257

00:52:04,807--> 00:52:07,530

You know, what's the

scale of the production?

1258

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00:52:07,530--> 00:52:09,750

But also, coming back

1259

00:52:09,750--> 00:52:12,090

to the act of writing and storytelling,

1260

00:52:12,090--> 00:52:13,293

perhaps more obviously,

1261

00:52:14,670--> 00:52:16,860

if you are writing a story

1262

00:52:16,860--> 00:52:18,600

that's got a kind of an environmental

1263

00:52:18,600--> 00:52:22,950

or eco kind of interest or theme to it,

1264

00:52:22,950--> 00:52:24,300

the implication there might be

1265

00:52:24,300--> 00:52:27,000

that the delivery of the

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project might also seek

1266

00:52:27,000--> 00:52:29,670

to have that kind of sensitivity to it.

1267

00:52:29,670--> 00:52:32,610

But certainly, you

know, the more resource,

1268

00:52:32,610--> 00:52:35,160

filmmaking is a very

resource heavy process,

1269

00:52:35,160--> 00:52:37,860

whether you are shooting

on location or in a studio,

1270

00:52:37,860--> 00:52:41,070

or certainly doing an animated project.

1271

00:52:41,070--> 00:52:45,737

So it is about working

out and thinking about

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1272

00:52:45,737--> 00:52:50,737

how you might, I guess,
minimise or mitigate

1273

00:52:50,790--> 00:52:54,750

for some of those kinds of issues.

1274

00:52:54,750--> 00:52:56,400

But it's very much something

1275

00:52:56,400--> 00:53:00,543

that is asked more and more now.

1276

00:53:01,989--> 00:53:04,944

And let me just, if I may,
drop this in the chat,

1277

00:53:04,944--> 00:53:08,190

this is a much fuller
answer to the question.

1278

00:53:08,190--> 00:53:10,290

This is for everybody, of course,

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1279

00:53:10,290--> 00:53:12,590

but if I may, I'll just
drop that in the chat.

1280

00:53:13,920--> 00:53:16,500

So I guess what is the moral of the story,

1281

00:53:16,500--> 00:53:17,910

at least if you're applying for something

1282

00:53:17,910--> 00:53:19,980

like public funding here in the UK,

1283

00:53:19,980--> 00:53:20,910

you know, if you've got time,

1284

00:53:20,910--> 00:53:22,620

take the time just to
read their strategies,

1285

00:53:22,620--> 00:53:23,700

'cause they're made very public.

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1286

00:53:23,700--> 00:53:25,560

You don't have to discover that

1287

00:53:25,560--> 00:53:26,880

at the moment you apply for something.

1288

00:53:26,880--> 00:53:29,730

You can sort of warm
up and become familiar

1289

00:53:29,730--> 00:53:32,130

with what's being required and asked of.

1290

00:53:32,130--> 00:53:34,800

And then you can begin to
think about your project.

1291

00:53:34,800--> 00:53:36,000

And it's not necessarily about fitting,

1292

00:53:36,000--> 00:53:39,510

shoehorning the project

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into those criteria,

1293

00:53:39,510--> 00:53:41,940

but useful to have a real feel for it.

1294

00:53:41,940--> 00:53:43,800

But it is different to what you might find

1295

00:53:43,800--> 00:53:47,493

in a more overtly commercial
kind of enterprise.

1296

00:53:48,390--> 00:53:49,560

- Thank you.

1297

00:53:49,560--> 00:53:54,390

Julie Noble asked, I have a
Yorkshire history mystery story

1298

00:53:54,390--> 00:53:55,800

about Shakespeare.

1299

00:53:55,800--> 00:53:57,720

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I did a five minute film

with Queen Yorkshire,

1300

00:53:57,720--> 00:54:00,900

which can't be shared publicly.

1301

00:54:00,900--> 00:54:03,480

Could I do a project grant

to make a theatre piece

1302

00:54:03,480--> 00:54:05,700

that could be performed in communities

1303

00:54:05,700--> 00:54:07,410

relevant to the true story?

1304

00:54:07,410--> 00:54:09,270

And could we film it and put online

1305

00:54:09,270--> 00:54:11,700

as part of the grant

application, do you think?

1306

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00:54:11,700--> 00:54:12,533

- Yes, I think.

1307

00:54:12,533--> 00:54:13,366

I mean, the fact you've,

1308

00:54:13,366--> 00:54:14,970

this is, again, this is

certainly hopefully an answer

1309

00:54:14,970--> 00:54:15,803

to that question,

1310

00:54:15,803--> 00:54:18,030

but again, this I assume

might work for others too.

1311

00:54:18,030--> 00:54:22,143

If you've got a version of a

project in whatever medium,

1312

00:54:23,160--> 00:54:24,660

seems to be perfectly healthy to then say,

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1313

00:54:24,660--> 00:54:25,493

actually, you know what,

1314

00:54:25,493--> 00:54:27,300

I wanna develop it further

or explore it further

1315

00:54:27,300--> 00:54:30,120

in the context of an entirely new format.

1316

00:54:30,120--> 00:54:31,740

And actually, to be fair, you just out,

1317

00:54:31,740--> 00:54:32,820

in a very nice way and useful way,

1318

00:54:32,820--> 00:54:36,599

you just outlined what the

context for it would be as well.

1319

00:54:36,599--> 00:54:41,599

And whilst the Arts Council

don't fund filmmaking per se,

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1320

00:54:41,730--> 00:54:43,680

to go and make a short film or whatever,

1321

00:54:43,680--> 00:54:46,290

to film a production as a record of it,

1322

00:54:46,290--> 00:54:48,270

I think, which might be a little

bit what you're getting at,

1323

00:54:48,270--> 00:54:50,400

that strikes me that would

be perfectly reasonable.

1324

00:54:50,400--> 00:54:52,140

But I think the more interesting question,

1325

00:54:52,140--> 00:54:54,150

if I could put it that

way, actually, if I may,

1326

00:54:54,150--> 00:54:57,390

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is to go from short film

made for the screen,

1327

00:54:57,390--> 00:54:58,860

obviously film,

1328

00:54:58,860--> 00:55:01,770

and then using that as a

springboard for another version

1329

00:55:01,770--> 00:55:04,650

or another way of

re-exploring the project.

1330

00:55:04,650--> 00:55:08,400

That to me seems like

it's got legitimacy to it,

1331

00:55:08,400--> 00:55:11,040

if I can talk, say

something so grand as that.

1332

00:55:11,040--> 00:55:12,117

That to me feels, that's

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what you wanna do,

1333

00:55:12,117--> 00:55:14,880

and that to me, feels

very much in keeping.

1334

00:55:14,880--> 00:55:18,210

And it might be that the Develop

Your Own Creative Practise

1335

00:55:18,210--> 00:55:21,120

is a useful thing as well

in the mix there to explore,

1336

00:55:21,120--> 00:55:21,953

explore that.

1337

00:55:21,953--> 00:55:24,834

So there are always

several doors to go through

1338

00:55:24,834--> 00:55:27,090

and see what you can find.

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1339

00:55:27,090--> 00:55:27,930

- Thank you.

1340

00:55:27,930--> 00:55:29,940

And finally, from Bethany,

1341

00:55:29,940--> 00:55:32,850

can more be said about how
writers can make connections

1342

00:55:32,850--> 00:55:34,410

with producers and directors?

1343

00:55:34,410--> 00:55:35,730

- Oh yes, it can.

1344

00:55:35,730--> 00:55:38,215

But we haven't got another hour of that.

1345

00:55:38,215--> 00:55:40,680

But certainly I would recommend, again,

1346

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00:55:40,680--> 00:55:42,030

I appreciate, I don't

know where you're based,

1347

00:55:42,030--> 00:55:44,076

but you know, if you have local arts

1348

00:55:44,076--> 00:55:46,750

and community media

organisations, for example,

1349

00:55:46,750--> 00:55:47,970

I say I don't know where you are,

1350

00:55:47,970--> 00:55:50,490

but they're worth getting in touch with,

1351

00:55:50,490--> 00:55:52,140

'cause they'll have all

sorts of networking events

1352

00:55:52,140--> 00:55:54,150

and projects that unfold.

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1353

00:55:54,150--> 00:55:58,770

But do again, BFI Network,
again, the name is,

1354

00:55:58,770--> 00:56:00,261

or the clue is slightly in their name.

1355

00:56:00,261--> 00:56:04,470

That networking process is
part of what they offer.

1356

00:56:04,470--> 00:56:06,840

They're not only offering
funding to make a project,

1357

00:56:06,840--> 00:56:08,520

or, you know, develop a project

1358

00:56:08,520--> 00:56:10,350

in the way we've been
talking about this afternoon.

1359

00:56:10,350--> 00:56:14,550

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They also will list

forthcoming networking events

1360

00:56:14,550--> 00:56:15,383

right around the country.

1361

00:56:15,383--> 00:56:17,760

Please don't feel that

this is a London thing,

1362

00:56:17,760--> 00:56:20,460

because it isn't, it's a

nationwide thing, rightly so.

1363

00:56:21,330--> 00:56:23,790

So that would be a very quick thing

1364

00:56:23,790--> 00:56:25,320

to check out this

afternoon if you had time,

1365

00:56:25,320--> 00:56:28,230

or this evening if you

have time, an opportunity.

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1366

00:56:28,230--> 00:56:31,170

But also I would recommend,
again, if you're feeling bold,

1367

00:56:31,170--> 00:56:33,990

you know, it's always worth
contacting production companies

1368

00:56:33,990--> 00:56:36,210

that may be near to you if
that's a particular thing

1369

00:56:36,210--> 00:56:37,043

that you want to do,

1370

00:56:37,043--> 00:56:39,390

or obviously production
companies who make work

1371

00:56:39,390--> 00:56:41,340

that's like what you are interested in.

1372

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00:56:42,690--> 00:56:44,190

But I know that that
can feel a bit daunting.

1373

00:56:44,190--> 00:56:46,470

I would go down the
networking event route first

1374

00:56:46,470--> 00:56:49,380

in terms of something that's
been formally organised.

1375

00:56:49,380--> 00:56:51,960

But you might well find a Google search.

1376

00:56:51,960--> 00:56:53,820

Again, this is a very
banal thing for me to say,

1377

00:56:53,820--> 00:56:55,590

but a simple Google search, you know,

1378

00:56:55,590--> 00:56:58,830

film networking events in

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my area, wherever that is,

1379

00:56:58,830--> 00:57:03,180

will probably give you some indication.

1380

00:57:03,180--> 00:57:05,610

And as I said, you know,

some people love network,

1381

00:57:05,610--> 00:57:07,320

going to that stuff and

some people aren't so keen,

1382

00:57:07,320--> 00:57:10,020

but you know, take a

friend, go with someone else

1383

00:57:10,020--> 00:57:12,090

and just, you know, tag along together.

1384

00:57:12,090--> 00:57:13,733

But it, and follow people online,

1385

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00:57:13,733--> 00:57:15,930

you know, Instagram
accounts, and LinkedIn.

1386

00:57:15,930--> 00:57:17,340

I mean it does all kind of help,

1387

00:57:17,340--> 00:57:19,830

if only to give you a
feel for what's out there.

1388

00:57:19,830--> 00:57:21,870

I mean these are very obvious
things for me to say perhaps,

1389

00:57:21,870--> 00:57:23,910

but it does seem that, you know,

1390

00:57:23,910--> 00:57:24,900

I mean I'm looking here at the chat,

1391

00:57:24,900--> 00:57:26,853

Bethany there in the West Midlands,

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1392

00:57:27,900--> 00:57:28,830

which is where I hail from,

1393

00:57:28,830--> 00:57:29,880

even though I'm not there anymore.

1394

00:57:29,880--> 00:57:32,550

But you know, the Producers
Forum in Birmingham, you know,

1395

00:57:32,550--> 00:57:34,740

they would be a good port of call

1396

00:57:34,740--> 00:57:36,480

for making connections with people

1397

00:57:36,480--> 00:57:40,020

in that part of the country, so.

1398

00:57:40,020--> 00:57:40,853

- Thank you.

1399

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00:57:40,853--> 00:57:44,430

- You know, there's lots to talk about.

1400

00:57:44,430--> 00:57:47,880

- Helen's asked, maybe you could do that,

1401

00:57:47,880--> 00:57:50,520

you could answer in the chat

to some of those questions

1402

00:57:50,520--> 00:57:52,290

while I'm doing my outro.

1403

00:57:52,290--> 00:57:54,540

But Helen asked about the TV series,

1404

00:57:54,540--> 00:57:56,100

maybe you could type the link in.

1405

00:57:56,100--> 00:57:56,987

- Yes, of course.

1406

00:57:57,910--> 00:57:59,490

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- And I will do my outro.

1407

00:57:59,490--> 00:58:01,170

So thank you very much, everyone,

1408

00:58:01,170--> 00:58:03,420

for joining James's session today.

1409

00:58:03,420--> 00:58:05,070

Thank you to James also.

1410

00:58:05,070--> 00:58:06,660

That was fantastic.

1411

00:58:06,660--> 00:58:09,540

Thank you, Theo, for moderating behind the scenes,

1412

00:58:09,540--> 00:58:12,210

my Co-Coordinator on Scriptwriters Group.

1413

00:58:12,210--> 00:58:13,260

If you've enjoyed this event

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1414

00:58:13,260--> 00:58:15,960

and you are not a member
of the Society of Authors,

1415

00:58:15,960--> 00:58:17,520

please consider joining our community

1416

00:58:17,520--> 00:58:19,620

with a special #SoAatHome offer,

1417

00:58:19,620--> 00:58:21,900

and get 20% off for the
first year of membership

1418

00:58:21,900--> 00:58:25,110

using code SOAATHOME20.

1419

00:58:25,110--> 00:58:27,870

Our next #SoAatHome Funding
Week event takes place

1420

00:58:27,870--> 00:58:30,120

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this evening actually from 6:00 PM,

1421

00:58:30,120--> 00:58:32,130

with a professional development session,

1422

00:58:32,130--> 00:58:34,230

run by the Comic Creators Network.

1423

00:58:34,230--> 00:58:37,230

And it's the nuts and bolts
of funding applications.

1424

00:58:37,230--> 00:58:39,300

For more information, you can
head to societyofauthors.org

1425

00:58:40,170--> 00:58:43,410

and the link will also
be shared in the chat.

1426

00:58:43,410--> 00:58:44,753

Societyofauthors.org/events.

1427

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00:58:45,965--> 00:58:48,390

And a reminder that this #SoAatHome event

1428

00:58:48,390--> 00:58:49,260

is free for everyone,

1429

00:58:49,260--> 00:58:50,160

but if you can afford to,

1430

00:58:50,160--> 00:58:51,300

please consider donating

1431

00:58:51,300--> 00:58:53,610

to our Society of Authors Access Fund,

1432

00:58:53,610--> 00:58:56,610

where we suggest a minimum donation of five pound.

1433

00:58:56,610--> 00:58:59,400

And you can also help the Society of Authors Access Fund

1434

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00:58:59,400--> 00:59:01,740

by making a purchase on
our virtual bookstore

1435

00:59:01,740--> 00:59:03,270

on Bookshop.org.

1436

00:59:03,270--> 00:59:04,110

Thank you, James.

1437

00:59:04,110--> 00:59:05,250

Thank you all for joining us.

1438

00:59:05,250--> 00:59:06,930

If you are going to
continue the conversation

1439

00:59:06,930--> 00:59:08,010

on social media,

1440

00:59:08,010--> 00:59:10,683

please use the hashtag #SoAatHome.

1441

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00:59:11,520--> 00:59:15,030

Thank you very much and
have a good afternoon.

1442

00:59:15,030--> 00:59:15,863

- Thank you, everybody.

1443

00:59:15,863--> 00:59:16,950

Thank you so much.

1444

00:59:16,950--> 00:59:18,210

Thank you, Sophia.

1445

00:59:18,210--> 00:59:19,043

Thank you, Theo.