

Industry Insider – How to make a successful
audio drama 2026
Monday 21 September 2026



00:00:00.013 --> 00:00:02.278

-So, welcome to all...

00:00:02.302 --> 00:00:05.148

all of those who've
joined this webinar,

00:00:05.172 --> 00:00:07.988

which is part of the
Industry Insider series

00:00:08.012 --> 00:00:12.228

and it's called How to Make
a Successful Audio Drama.

00:00:12.252 --> 00:00:14.302

Um...

00:00:14.302 --> 00:00:15.668

I'm Robin Mukherjee.

00:00:15.692 --> 00:00:18.188

So I'm chairing this. You've
probably noticed I'm the one who's

00:00:18.212 --> 00:00:20.725

eating up most of the
oxygen at the moment.

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00:00:20.749 --> 00:00:22.308

That's because I'm the chair.

00:00:22.332 --> 00:00:24.788

As with everybody
on the panel here,

00:00:24.812 --> 00:00:27.868

I'm a writer. I've written
across most mediums.

00:00:27.892 --> 00:00:29.243

Everything except graffiti,

00:00:29.267 --> 00:00:31.805

and I may have done that when I
was drunk and can't remember it.

00:00:31.830 --> 00:00:33.108

So novel, poetry,

00:00:33.132 --> 00:00:34.948

film, television.

00:00:34.972 --> 00:00:38.965

I have also written-- And
theatre. Also written radio.

00:00:38.989 --> 00:00:41.868

My last effort

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was a four-parter,

00:00:41.892 --> 00:00:43.828

Doctor Who for Big Finish,

00:00:43.852 --> 00:00:46.148

which was possibly the
most fun I've ever had

00:00:46.172 --> 00:00:49.302

writing anything.

00:00:49.302 --> 00:00:52.302

I have to give you
an audio description.

00:00:52.302 --> 00:00:53.510

Which you will--

00:00:53.535 --> 00:00:56.108

If you don't know what that is,
you'll find out in just a second.

00:00:56.132 --> 00:00:58.302

I am a vaguely Eastern looking,

00:00:58.302 --> 00:00:59.958

bearded geyser

00:00:59.982 --> 00:01:01.302

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wearing glasses.

00:01:01.302 --> 00:01:03.908

I have the guitar behind me,

00:01:03.932 --> 00:01:05.628

just to be pretentious,

00:01:05.652 --> 00:01:07.348

and I'm wearing blue.

00:01:07.372 --> 00:01:09.302

I hope that... I hope
that kind of works.

00:01:09.302 --> 00:01:13.228

The online event, this
event is free to everyone,

00:01:13.252 --> 00:01:15.348

but if you'd like to
consider donating,

00:01:15.372 --> 00:01:17.668

the money will go to
help writers in trouble

00:01:17.692 --> 00:01:21.908

and to provide the work that the
Society of Authors does, which is

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00:01:21.932 --> 00:01:23.268
extensive.

00:01:23.292 --> 00:01:26.028
We suggest a donation
of around a fiver,

00:01:26.052 --> 00:01:27.548
if that's okay.

00:01:27.572 --> 00:01:30.268
And please buy something
from our bookstore,

00:01:30.292 --> 00:01:32.188
because all of that
goes to help the cause.

00:01:32.212 --> 00:01:34.348
And the cause, as
I'm sure you will agree,

00:01:34.372 --> 00:01:35.588
is valuable.

00:01:35.612 --> 00:01:37.988
The session, as
you probably know,

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00:01:38.012 --> 00:01:41.302

is 60 minutes and will
include question and answer.

00:01:41.302 --> 00:01:46.348

You can turn on the closed
captions if you would like live subtitles.

00:01:46.372 --> 00:01:48.908

This session is being recorded,

00:01:48.932 --> 00:01:52.218

so if you want to watch
it again and again,

00:01:52.242 --> 00:01:54.908

you'll find it on our webpage.

00:01:54.932 --> 00:01:56.788

If you have any questions,

00:01:56.812 --> 00:01:58.428

and we do want to hear from you,

00:01:58.452 --> 00:02:00.788

then put them in the Q&A box.

00:02:00.812 --> 00:02:04.302

Put the chat... Any questions
in chat will be moved into Q&A.

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00:02:04.302 --> 00:02:07.588

Which brings me
to the great pleasure

00:02:07.612 --> 00:02:10.628

of introducing my
fellow panellists.

00:02:10.652 --> 00:02:12.508

And I'll start with James.

00:02:12.532 --> 00:02:15.508

James, a writer and educator.

00:02:15.532 --> 00:02:18.068

You've taught extensively.

00:02:18.092 --> 00:02:21.788

I see the MA Screenwriting
course at the London Film School.

00:02:21.812 --> 00:02:24.418

Lucky them, I would have to say.

00:02:24.442 --> 00:02:27.311

It was a great honour. And you're
a guest tutor at the legendary

00:02:27.335 --> 00:02:30.588

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Falmouth University with
its fantastic creative output,

00:02:30.612 --> 00:02:33.905
of which all other
courses stand in awe,

00:02:33.929 --> 00:02:35.828
I have to say. You're
currently developing

00:02:35.852 --> 00:02:37.302
a feature film screenplay

00:02:37.302 --> 00:02:39.948
with a UK based
production company.

00:02:39.972 --> 00:02:43.176
And you're writing a book, a
new book about film-making.

00:02:43.200 --> 00:02:44.228
Yeah, I am.

00:02:44.252 --> 00:02:46.028
-So, James, welcome.
Another bearded geezer.

00:02:46.052 --> 00:02:47.628

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I'm giving it away slightly.

00:02:47.652 --> 00:02:50.250

If you can do your audio
description, that would be wonderful.

00:02:50.274 --> 00:02:52.828

-I will, of course. I'm a
middle-aged white man with a beard

00:02:52.852 --> 00:02:54.748

and I'm wearing a grey jumper.

00:02:54.772 --> 00:02:56.388

There we go, I
hope that's sufficient.

00:02:56.412 --> 00:02:57.788

-Thank you.

00:02:57.812 --> 00:03:00.068

And Sylvia, over to you.

00:03:00.092 --> 00:03:02.948

So you've been
a script supervisor

00:03:02.972 --> 00:03:05.588

with some of the great
names in directing.

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00:03:05.612 --> 00:03:06.708

And I've got a list here.

00:03:06.732 --> 00:03:09.828

Danny Boyle, Cary Fukunaga,

00:03:09.852 --> 00:03:12.708

Yorgos Lanthimos

and Clio Barnard,

00:03:12.732 --> 00:03:16.508

to mention a few. So

these are all, you know,

00:03:16.532 --> 00:03:19.708

top grade and

wonderful directors.

00:03:19.732 --> 00:03:24.468

And then you went on to

win the Imison Award in 2026,

00:03:24.492 --> 00:03:26.571

and I was on the judging panel.

00:03:26.595 --> 00:03:31.148

Some of us were, and I have to

say, you absolutely knocked us out

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00:03:31.172 --> 00:03:32.588

with that script.

00:03:32.612 --> 00:03:35.302

It was just, like,
this is how you write

00:03:35.302 --> 00:03:37.108

an audio drama.

00:03:37.132 --> 00:03:39.828

So, Sylvia an...

00:03:39.852 --> 00:03:42.302

audio description
of your good self.

00:03:42.302 --> 00:03:45.628

-I am a black female
with brown eyes.

00:03:45.652 --> 00:03:48.868

I have short black
curly hair in a bob style.

00:03:48.892 --> 00:03:51.108

I'm wearing a

00:03:51.132 --> 00:03:55.302

black shirt with a black

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and pink flowery scarf.

00:03:55.302 --> 00:03:56.788

-Fantastic. Thank you.

00:03:56.812 --> 00:03:58.428

That's Sylvia-Anne Parker.

00:03:58.452 --> 00:04:00.228

So Sherise, over to you.

00:04:00.252 --> 00:04:04.428

Writer, actor, producer,

00:04:04.452 --> 00:04:07.108

noted for, I think,

00:04:07.132 --> 00:04:10.148

kind of what's described here
as a sharp and fearless voice.

00:04:10.172 --> 00:04:12.148

And I think that's...

that's an accolade

00:04:12.172 --> 00:04:15.068

well earned by your
work. I mean, you are

00:04:15.092 --> 00:04:18.668

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a lead writer, creator and lead
writer on an Audible Original,

00:04:18.692 --> 00:04:20.628
very successful series,

00:04:20.652 --> 00:04:21.988
Do Not Disturb

00:04:22.012 --> 00:04:25.668
in which you also star as
a lead character, Saffron.

00:04:25.692 --> 00:04:28.245
And your writer's credits
also include staff writer

00:04:28.269 --> 00:04:30.868
on Sky's Dreamland,
writer's assistant

00:04:30.892 --> 00:04:34.868
on the Netflix/Shondaland's
series, Bridgerton.

00:04:34.892 --> 00:04:37.185
So lovely to have you with us

00:04:37.209 --> 00:04:39.302
with all your expertise

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and knowledge.

00:04:39.302 --> 00:04:42.156

And can we have
an audio description?

00:04:42.180 --> 00:04:43.988

-I am a woman

00:04:44.012 --> 00:04:47.108

with a curly ponytail

00:04:47.132 --> 00:04:50.308

and I am wearing a purple...

00:04:50.332 --> 00:04:52.302

Top

00:04:52.302 --> 00:04:53.708

If that's okay?

00:04:53.732 --> 00:04:55.308

-No, that's absolutely perfect.

00:04:55.332 --> 00:04:58.108

And last but
certainly not least,

00:04:58.132 --> 00:04:59.708

Sean Grundy,

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00:04:59.732 --> 00:05:01.108

radio dramatist.

00:05:01.132 --> 00:05:02.302

And...

00:05:02.302 --> 00:05:05.268

Your work embraces all
sorts of different genres.

00:05:05.292 --> 00:05:09.188

Comedy, drama,
factual storytelling,

00:05:09.212 --> 00:05:10.948

including Cavity,

00:05:10.972 --> 00:05:14.028

which was described by The
Guardian as "glitteringly original".

00:05:14.052 --> 00:05:16.668

I'd describe you, Sean,
as glitteringly original too.

00:05:16.692 --> 00:05:17.948

So obviously your work

00:05:17.972 --> 00:05:19.468

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reflects your character.

00:05:19.492 --> 00:05:23.148

You wrote the spy comedy, the
Sony nominated The Recordist,

00:05:23.172 --> 00:05:25.748

and the Tinniswood
Award-nominated

00:05:25.772 --> 00:05:27.348

Far Side of the Moore.

00:05:27.372 --> 00:05:29.302

And you've written

00:05:29.302 --> 00:05:33.258

The Poor Olympics,
ReadyPlayerMarx, Rita, Rue and Bob--

00:05:33.282 --> 00:05:35.508

Rue and Bob Too, and lots of

00:05:35.532 --> 00:05:38.028

wonderful and
amazing audio dramas.

00:05:38.052 --> 00:05:39.548

So, Sean,

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00:05:39.572 --> 00:05:42.148

can we have an
audio description?

00:05:42.172 --> 00:05:45.628

-I'm wearing a...
a flowery shirt.

00:05:45.652 --> 00:05:47.988

I'm a white male,

00:05:48.012 --> 00:05:50.228

middle-late,

00:05:50.252 --> 00:05:51.548

later middle-aged

00:05:51.572 --> 00:05:54.228

and sort of reddy brown hair,

00:05:54.252 --> 00:05:57.358

if there is some... if you can--
Yeah, if there is some there.

00:05:58.302 --> 00:06:01.816

And you're also an Emmy
winner, is that right, Sean?

00:06:01.840 --> 00:06:03.628

-Yeah, that was...

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00:06:03.652 --> 00:06:05.668

that was more for
direct-- directing.

00:06:05.692 --> 00:06:07.348

That was a series...

00:06:07.372 --> 00:06:11.251

Well, I got one for, I think
a series called Sugar Rush

00:06:11.275 --> 00:06:12.988

that I did a few years ago

00:06:13.012 --> 00:06:16.068

and then Hindenburg,

00:06:16.092 --> 00:06:17.268

which is completely...

00:06:17.292 --> 00:06:20.948

Yeah, unlike Sugar Rush, it was
about the Hindenburg disaster.

00:06:20.972 --> 00:06:23.468

So yeah, they don't really...

00:06:23.492 --> 00:06:25.951

Very different genres.

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00:06:25.976 --> 00:06:29.302

-Right, well, next time you should
come just clutching your awards.

00:06:29.302 --> 00:06:30.338

-Yeah.

00:06:30.362 --> 00:06:31.805

[laughter]

00:06:31.830 --> 00:06:33.388

-So, um...

00:06:33.412 --> 00:06:36.228

Let's address this question now.

00:06:36.252 --> 00:06:38.772

How does one make a
successful audio drama?

00:06:38.797 --> 00:06:41.088

It's a question that could be
unpacked in different ways,

00:06:41.112 --> 00:06:44.302

like, you know, what is it to make it
and what do you mean by successful.

00:06:44.302 --> 00:06:47.498

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What I'd like to do is
just return this to the...

00:06:47.522 --> 00:06:49.668
the grip of the writer.

00:06:49.692 --> 00:06:51.908
It begins and
ends with the writer,

00:06:51.932 --> 00:06:53.385
and we have the writers here.

00:06:53.409 --> 00:06:54.868
So let's concentrate on that,

00:06:54.892 --> 00:06:57.302
certainly to begin with.

00:06:57.302 --> 00:07:00.348
And I think if you're
going to do anything well,

00:07:00.372 --> 00:07:02.188
you know, as the adage goes,

00:07:02.212 --> 00:07:04.548
you have to love it. And so,

00:07:04.572 --> 00:07:08.302

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bearing in mind that we've
heard how well these guys write

00:07:08.302 --> 00:07:09.748
audio drama,

00:07:09.772 --> 00:07:12.068
it's an obvious question,
isn't it? Why do you love it?

00:07:12.092 --> 00:07:15.548
What draws you to this
medium, audio drama?

00:07:15.572 --> 00:07:18.908
As distinct from many of the
other things that you may do.

00:07:18.932 --> 00:07:22.108
So could I start... I'll pick
you out, if that's okay with you,

00:07:22.132 --> 00:07:24.302
but can I start with you,
Sylvia-Anne? I mean...

00:07:24.302 --> 00:07:26.828
What is it about
audio drama for you?

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00:07:27.770 --> 00:07:29.748

-I think it started
when I was a kid,

00:07:29.772 --> 00:07:31.302

when I used to
listen to the radio.

00:07:31.302 --> 00:07:33.308

And, um...

00:07:33.332 --> 00:07:34.908

I just remember...

00:07:34.932 --> 00:07:38.508

I think the thing that I
really remember was the play

00:07:38.532 --> 00:07:41.028

by J.B. Priestley,
Inspector Calls.

00:07:41.052 --> 00:07:42.788

I heard that on the radio

00:07:42.812 --> 00:07:45.302

and I've seen the
film and I've seen

00:07:45.302 --> 00:07:47.708

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lots of the TV versions,

00:07:47.732 --> 00:07:49.668

but it was always that
one that stuck with me.

00:07:49.692 --> 00:07:52.302

I... There's just
something about...

00:07:52.302 --> 00:07:56.348

about radio that you get
these wonderful images.

00:07:56.372 --> 00:07:58.508

It's like watching
a movie, for me.

00:07:58.532 --> 00:08:00.948

And so, that's why I love it.

00:08:00.972 --> 00:08:03.228

I just love... I
love sort of, like,

00:08:03.252 --> 00:08:05.908

being there in that place.

00:08:05.932 --> 00:08:07.302

Um...

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00:08:07.302 --> 00:08:11.738

It's just... it's great. It's
got so many descriptions,

00:08:11.762 --> 00:08:14.308

and it's like, yeah, it's like
reading a very good book

00:08:14.332 --> 00:08:16.668

or watching a really
good film. It's so visual.

00:08:16.692 --> 00:08:20.302

People think of audio
drama as being all about

00:08:20.302 --> 00:08:21.868

the audio, but it's not.

00:08:21.892 --> 00:08:25.302

It's very much, for me, it's
very much a visual thing.

00:08:25.302 --> 00:08:26.548

And...

00:08:26.572 --> 00:08:29.308

So when I sort of
approach writing for audio,

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00:08:29.332 --> 00:08:31.491

I approach it in the same
way that I would write for

00:08:31.515 --> 00:08:33.028

a TV drama or a film.

00:08:33.052 --> 00:08:35.302

For me, it's very
much a visual thing.

00:08:35.302 --> 00:08:37.948

And yeah, that's why I love it.

00:08:39.302 --> 00:08:42.908

It's a riddle, isn't it? That

00:08:42.932 --> 00:08:46.302

radio drama is so lovable
because the pictures are good.

00:08:46.302 --> 00:08:48.588

But it's interesting,
I think, that

00:08:48.612 --> 00:08:53.748

many of us will... Probably all writers
have that one thing that suddenly hit us.

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00:08:53.772 --> 00:08:55.828

And you just saw
the medium itself

00:08:55.852 --> 00:08:57.788

and all that it can do
and all its possibilities

00:08:57.812 --> 00:09:00.508

and the way it works and its
architecture and its kind of energy.

00:09:00.532 --> 00:09:01.868

And you go that...

00:09:01.892 --> 00:09:03.748

that's... I want to
be a part of that.

00:09:03.772 --> 00:09:05.302

I want to work with that.

00:09:05.302 --> 00:09:07.302

-Absolutely. Yeah.

00:09:07.302 --> 00:09:10.302

-So... J.B. Priestley,
that's marvellous.

00:09:10.302 --> 00:09:13.302

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Thank you and James, for you.

00:09:13.302 --> 00:09:14.388

-Yes, thank you, Robin.

00:09:14.412 --> 00:09:17.108

Hi, everybody. Thank
you all for being here.

00:09:17.132 --> 00:09:19.508

I mean, for me, one
of the things that I...

00:09:19.532 --> 00:09:22.302

and this came up very
recently actually just by virtue of

00:09:22.302 --> 00:09:26.348

being in the SoA committee
with Robin and Sean there and

00:09:26.372 --> 00:09:30.148

having that connection, if
you will, to the Imison Awards.

00:09:30.172 --> 00:09:32.628

Very interesting to not
only hear the material

00:09:32.652 --> 00:09:34.588

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that's produced in
that particular context,

00:09:34.612 --> 00:09:36.302
just to use this as an example,

00:09:36.302 --> 00:09:38.302
but then to read the material.

00:09:38.302 --> 00:09:42.308
And this, I suppose, is a direct echo
of what Sylvia and you just explained,

00:09:42.332 --> 00:09:44.348
which is that there is this...

00:09:44.372 --> 00:09:46.570
It's that sensory
element, I think, actually.

00:09:46.594 --> 00:09:49.428
I think it's very understandable
to say, okay, audio drama,

00:09:49.452 --> 00:09:50.818
we're going to
hear a lot of people

00:09:50.842 --> 00:09:53.302
saying a lot of

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words and dialogue is

00:09:53.302 --> 00:09:55.908

typically important,

00:09:55.932 --> 00:09:57.948

unless you're going down
a much more abstract road.

00:09:57.972 --> 00:10:00.668

But that sensory opportunity,

00:10:00.692 --> 00:10:02.770

which is which you can
put in the screenplay...

00:10:02.794 --> 00:10:05.340

Sorry, in the script, I'm sorry,
that's quite telling, isn't it?

00:10:05.364 --> 00:10:06.448

You can put in the script.

00:10:06.472 --> 00:10:08.828

You can develop further in
the realization of the project.

00:10:08.852 --> 00:10:11.302

I mean, I think that actually

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00:10:11.302 --> 00:10:12.302

became

00:10:12.302 --> 00:10:15.588

a... a welcome... not surprise,

00:10:15.612 --> 00:10:18.228

but it just became an ever
more welcome element to me.

00:10:18.252 --> 00:10:21.348

So, I'm developing an idea
for a piece at the moment,

00:10:21.372 --> 00:10:23.039

um, and...

00:10:23.063 --> 00:10:24.696

It's true of
documentary as well,

00:10:24.720 --> 00:10:28.348

if I may just jump out of the sort of
the drama box for a moment, because

00:10:28.372 --> 00:10:30.268

in some sense, all
of it is storytelling.

00:10:30.292 --> 00:10:32.628

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I mean, that may sound a
slightly cliché thing to say.

00:10:32.652 --> 00:10:34.948
But, you know, whether you're

00:10:34.972 --> 00:10:38.302
maybe developing an audio
documentary, I think some,

00:10:38.302 --> 00:10:40.188
within certain parameters,

00:10:40.212 --> 00:10:41.615
some things remain true there.

00:10:41.639 --> 00:10:44.108
But I think that, for me,
that has been the real

00:10:44.132 --> 00:10:46.868
kind of awakening for
me, actually, was just

00:10:46.892 --> 00:10:50.302
how much you can do in
the writing itself on the page

00:10:50.302 --> 00:10:54.908
to create a world, a sound

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world, or suggest a sound world,

00:10:54.932 --> 00:10:57.068

which, you know,

00:10:57.092 --> 00:10:59.868

we might very obviously think
about in terms of a very sort of

00:10:59.892 --> 00:11:01.711

literal... I don't
mean that in a...

00:11:01.736 --> 00:11:04.668

a pejorative way, a
very literal use of sound.

00:11:04.692 --> 00:11:06.868

You know, a door slams,
so let's hear a door slam.

00:11:06.892 --> 00:11:10.468

But, you know, to create
much more of a soundscape,

00:11:10.492 --> 00:11:13.068

which, of course, at that point,
you can take that in many more

00:11:13.092 --> 00:11:14.948

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other directions.

00:11:14.972 --> 00:11:17.348

And actually, if I may, not
to embarrass you, Sylvia,

00:11:17.372 --> 00:11:20.348

but, you know, with your
material that won the Imison,

00:11:20.372 --> 00:11:21.908

that was one of
the really striking

00:11:21.932 --> 00:11:24.302

things I thought when I
was looking at the script.

00:11:24.302 --> 00:11:26.628

And it's everything you've
just said, to be honest,

00:11:26.652 --> 00:11:29.936

but was that sense of
this sensory experience,

00:11:29.960 --> 00:11:32.360

you know, there was a story
there, there was a dramatic story

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00:11:32.384 --> 00:11:34.504

for the characters with the
choices they make, and the

00:11:34.528 --> 00:11:36.258

dilemmas they
find themselves in,

00:11:36.282 --> 00:11:40.028

but also a very
vivid sense of a world

00:11:40.052 --> 00:11:43.092

that you as the writer, and this is
for all of us here this morning, I guess,

00:11:43.116 --> 00:11:45.828

you as the writer have got
this wonderful scope to...

00:11:45.852 --> 00:11:47.302

Um...

00:11:47.302 --> 00:11:48.908

detail.

00:11:48.932 --> 00:11:51.668

And I think in the... I think
we may come back to this.

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00:11:51.692 --> 00:11:52.948

And also just, you know,

00:11:52.972 --> 00:11:56.751

as you develop a project in those very
preliminary phases to really think about

00:11:56.775 --> 00:11:58.694

that audio storytelling

00:11:58.718 --> 00:12:00.788

has much more than only

00:12:00.812 --> 00:12:02.748

the dialogue that
you're hearing.

00:12:02.772 --> 00:12:05.308

So, those are
the kinds of sort of

00:12:05.332 --> 00:12:07.668

things I think
about primarily is,

00:12:07.692 --> 00:12:09.908

you know, none of them
are surprise, I guess, but,

00:12:09.932 --> 00:12:11.068

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you know, trying to

00:12:11.092 --> 00:12:14.178

quite quickly get beyond only
what the dialogue is going to do,

00:12:14.202 --> 00:12:15.628

if I can put it that way. So,

00:12:15.652 --> 00:12:18.788

yeah... And I find that
relates interestingly to my,

00:12:18.812 --> 00:12:20.302

you know, other kind of

00:12:20.302 --> 00:12:22.868

world of writing in
terms of screenplay,

00:12:22.892 --> 00:12:24.898

which obviously is very
different in other ways.

00:12:24.923 --> 00:12:26.868

So yeah, there we are.
Sorry, I'll be quiet now.

00:12:26.892 --> 00:12:28.908

-That's great. No,

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no. That's fantastic.

00:12:28.932 --> 00:12:30.868

One of the questions

I decided not to ask

00:12:30.892 --> 00:12:33.868

was how do you make

a bad audio drama?

00:12:33.892 --> 00:12:36.548

And you slightly

alluded to it. You know,

00:12:36.572 --> 00:12:38.948

people couldn't, if they're

not familiar with audio drama,

00:12:38.972 --> 00:12:40.628

they just think it's a, kind of,

00:12:40.652 --> 00:12:43.148

people talking. Or it's just

00:12:43.172 --> 00:12:45.828

a film that nobody

had the budget to shoot

00:12:45.852 --> 00:12:47.868

on location. But

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actually, what you're

00:12:47.892 --> 00:12:50.028

suggesting is soundscape.

00:12:50.052 --> 00:12:51.548

Obviously, it's auditory,

00:12:51.572 --> 00:12:53.908

and through this
intense intelligence

00:12:53.932 --> 00:12:56.508

of our auditory capacity,
we create pictures.

00:12:56.532 --> 00:12:59.748

And I guess, sorry, Sylvia, but

00:12:59.772 --> 00:13:01.548

the thing that we
loved about your piece

00:13:01.572 --> 00:13:03.668

was that it could
only work like this.

00:13:03.692 --> 00:13:05.818

Even if a thing is adapted

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00:13:05.842 --> 00:13:07.708

in its form and
in its radio form,

00:13:07.732 --> 00:13:09.588

it can only be a radio drama.

00:13:09.612 --> 00:13:12.428

It uses the medium so fully.

00:13:12.452 --> 00:13:13.668

Um...

00:13:13.692 --> 00:13:15.343

Yeah, Sherise,

00:13:15.367 --> 00:13:16.388

to you.

00:13:16.412 --> 00:13:19.302

The question, what draws
you to writing for audio drama?

00:13:19.302 --> 00:13:23.388

-If I go back to
kind of like, um...

00:13:23.412 --> 00:13:26.108

the origins, I, as a
little girl, I enjoyed being

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00:13:26.132 --> 00:13:27.885

read to. I enjoyed being

00:13:27.909 --> 00:13:29.868

told oral stories

by my grandmother.

00:13:29.892 --> 00:13:32.468

So that was like my first

introduction to storytelling.

00:13:32.492 --> 00:13:34.068

Like my grandmother

would sit there,

00:13:34.092 --> 00:13:37.068

and most of the times without a

book, without any sort of material,

00:13:37.092 --> 00:13:38.908

and just create a world

00:13:38.932 --> 00:13:41.788

with her voice

and telling stories.

00:13:41.812 --> 00:13:43.108

So I think for me,

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00:13:43.132 --> 00:13:44.868
that always appealed to me.

00:13:44.892 --> 00:13:47.828
And I very much am someone

00:13:47.852 --> 00:13:50.748
who orates, prefers
to orate my stories.

00:13:50.772 --> 00:13:52.988
So then, coming into

00:13:53.012 --> 00:13:55.948
radio drama, it felt
very succinct for me

00:13:55.972 --> 00:14:00.302
as I started to kind of
craft my stories on a page.

00:14:00.302 --> 00:14:03.348
As an actor, I got to kind of

00:14:03.372 --> 00:14:05.468
play in the different characters

00:14:05.492 --> 00:14:06.911
and put that down.

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00:14:06.935 --> 00:14:09.028

So for me, the process
was really, really...

00:14:09.052 --> 00:14:10.588

It's still very, very exciting.

00:14:10.612 --> 00:14:14.028

I very much enjoy the ability to

00:14:14.052 --> 00:14:15.548

create a world, like you said,

00:14:15.572 --> 00:14:17.828

with all the sounds and
all the sensory sounds.

00:14:17.852 --> 00:14:19.148

And...

00:14:19.172 --> 00:14:22.908

And that's the only thing that
you rely on in the audio in terms of,

00:14:22.932 --> 00:14:24.868

like Sylvia-Anne was saying,

00:14:24.892 --> 00:14:28.428

the images, the pictures, they
come to you as you're writing.

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00:14:28.452 --> 00:14:29.548

It is visual

00:14:29.572 --> 00:14:31.588

because you're
creating that world

00:14:31.612 --> 00:14:34.302

with the characters and it is
very, very character driven.

00:14:34.326 --> 00:14:37.440

And again, just kind of
crossing the kind of actor/writers,

00:14:37.440 --> 00:14:39.348

merging them together,

00:14:39.372 --> 00:14:42.440

it is very much a, um...

00:14:42.440 --> 00:14:45.108

an immersive experience.

00:14:45.132 --> 00:14:47.478

So from a writer's perspective,

00:14:47.502 --> 00:14:48.908

I dived straight in

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00:14:48.932 --> 00:14:52.308
into that world and build it
from the ground up in terms of

00:14:52.332 --> 00:14:56.028
the world and the
people in it, and

00:14:56.052 --> 00:14:58.148
it really... I feel like
I can connect more

00:14:58.172 --> 00:15:00.152
with the characters and writing

00:15:00.176 --> 00:15:01.598
with the audio medium.

00:15:01.622 --> 00:15:04.628
It allows me to really
hone in on the characters

00:15:04.652 --> 00:15:06.908
and their voices and
what they have to say.

00:15:06.932 --> 00:15:09.598
So that's one of the things
that kind of compelled me to...

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00:15:09.622 --> 00:15:11.748

to do audio drama.

And then once you got

00:15:11.772 --> 00:15:13.091

into the world of it,

00:15:13.115 --> 00:15:14.440

it was like, oh, this is...

00:15:14.440 --> 00:15:16.068

this is excellent.

00:15:16.092 --> 00:15:20.440

I actually really, really

enjoy this medium in...

00:15:20.440 --> 00:15:22.771

to be able to tell the

stories that I want to tell.

00:15:22.795 --> 00:15:25.868

And as you said,

I've got quite a sharp,

00:15:25.892 --> 00:15:29.228

sleek voice, and I found

that this complemented it

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00:15:29.252 --> 00:15:32.440
amazingly in my storytelling. So

00:15:32.440 --> 00:15:35.308
lots and lots of
projects that I've...

00:15:35.332 --> 00:15:38.268
I find that this, um...

00:15:38.292 --> 00:15:41.908
medium of audio storytelling,
audio drama storytelling,

00:15:41.932 --> 00:15:45.668
and obviously my piece that is on
Audible is a comedy as well, um...

00:15:45.692 --> 00:15:48.108
It crosses genres as well

00:15:48.132 --> 00:15:51.028
in terms of I found it was
a really, really good way

00:15:51.052 --> 00:15:54.628
to land jokes and make people
laugh and entertain people.

00:15:54.652 --> 00:15:55.658

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Um...

00:15:55.682 --> 00:15:58.388

It is a very sensory and
immersive experience.

00:15:58.412 --> 00:16:00.440

And so, yes,

00:16:00.440 --> 00:16:03.018

this is why I enjoy it.

00:16:03.042 --> 00:16:05.868

I enjoy... I enjoy being
immersed in that world

00:16:05.892 --> 00:16:07.068

with those characters

00:16:07.092 --> 00:16:09.308

and getting to hear
what they all say.

00:16:09.332 --> 00:16:11.440

And that's what
we are focusing on.

00:16:11.440 --> 00:16:12.440

-Yes.

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00:16:13.440 --> 00:16:16.348

Well, there's two
things often neglected

00:16:16.372 --> 00:16:19.308

in people's analysis
of drama itself.

00:16:19.332 --> 00:16:21.066

One is imagination.

00:16:21.090 --> 00:16:24.065

And the power of imagination,
the fact that actually we experience,

00:16:24.089 --> 00:16:27.148

even if it's a cinematic
experience, it's...

00:16:27.172 --> 00:16:29.028

it's an imaginative experience.

00:16:29.052 --> 00:16:30.428

Even the visuals are there

00:16:30.452 --> 00:16:32.440

to incite an
imaginative process.

00:16:32.440 --> 00:16:36.308

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But nothing more so than
simply the spoken word,

00:16:36.332 --> 00:16:38.748
where our own
intelligence fills in all those

00:16:38.772 --> 00:16:40.268
pictures and details.

00:16:40.292 --> 00:16:42.945
And how wonderful is that power?

00:16:42.969 --> 00:16:44.335
And the other...
The other thing is

00:16:44.359 --> 00:16:47.788
the word itself, the
power of a word.

00:16:47.812 --> 00:16:52.988
And surely radio
lends itself so well

00:16:53.012 --> 00:16:54.508
to dialogue.

00:16:54.532 --> 00:16:56.588
And it's not just

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people talking,

00:16:56.612 --> 00:16:58.308

it's everything that
comes with that.

00:16:58.332 --> 00:17:01.468

Their meaning, their emotions and
story conveyed through the power

00:17:01.492 --> 00:17:04.440

of word. So yes, it
starts with listening

00:17:04.440 --> 00:17:05.678

And then, yeah.

00:17:05.702 --> 00:17:08.788

-One of the things in
my process was that

00:17:08.812 --> 00:17:10.628

as someone from the Caribbean,

00:17:10.652 --> 00:17:13.988

a lot of our communication
is through inflections.

00:17:14.012 --> 00:17:15.868

It isn't always spoken word.

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00:17:15.892 --> 00:17:17.828

It's sometimes
sounds that we make.

00:17:17.852 --> 00:17:20.268

And obviously doing
a piece that I did,

00:17:20.292 --> 00:17:22.308

which was about
a friendship group,

00:17:22.332 --> 00:17:26.268

it really struck me of how much I
was able to get that across in audio

00:17:26.292 --> 00:17:28.628

versus anything I did on screen.

00:17:28.652 --> 00:17:30.536

So, for instance,
being Caribbean,

00:17:30.560 --> 00:17:32.908

you know, me and my grandma
could have a whole conversation

00:17:32.932 --> 00:17:34.068

where we were just making

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00:17:34.092 --> 00:17:36.908

sounds, cultural
sounds and noises.

00:17:36.932 --> 00:17:38.588

Mm, mm-hmm.

00:17:38.612 --> 00:17:40.398

And they all mean something,

00:17:40.422 --> 00:17:41.948

and an audio really

00:17:41.972 --> 00:17:43.948

brought that to the
forefront in my piece.

00:17:43.972 --> 00:17:45.440

It was... it really

00:17:45.440 --> 00:17:47.148

helped me translate

00:17:47.172 --> 00:17:50.668

culturally my storytelling
more so than on screen,

00:17:50.692 --> 00:17:52.348

if I was to do it in

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a different medium.

00:17:52.372 --> 00:17:53.908

I really found audio got...

00:17:53.932 --> 00:17:55.388

I got to really highlight

00:17:55.412 --> 00:17:58.028

the cultural aspects of
how we communicate

00:17:58.052 --> 00:18:00.440

by using audio as a medium.

00:18:00.440 --> 00:18:04.628

-Yeah, yes, the text of that communication
itself. I think that's lovely.

00:18:04.652 --> 00:18:06.868

-And I sometimes
think if I'm writing

00:18:06.892 --> 00:18:09.468

dialogue in radio
and I write the pause,

00:18:09.492 --> 00:18:12.311

you know, the pause,
you can write the silence.

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00:18:12.335 --> 00:18:13.828

If you're writing the silence,

00:18:13.852 --> 00:18:15.868

you're writing good dialogue.

00:18:15.892 --> 00:18:17.440

Um... Yeah.

00:18:17.440 --> 00:18:20.668

The subtlety of
inflection and all of that.

00:18:20.692 --> 00:18:23.308

The pacing, the
pausing, the hesitations,

00:18:23.332 --> 00:18:24.866

all caught in the voice.

00:18:24.890 --> 00:18:26.108

Sean?

00:18:26.132 --> 00:18:28.007

To you, what...

00:18:28.031 --> 00:18:29.068

You've written so much.

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00:18:29.092 --> 00:18:30.828

What compels you

00:18:30.852 --> 00:18:32.855

towards radio drama?

00:18:32.879 --> 00:18:34.268

-Um... Uh--

00:18:34.292 --> 00:18:36.708

It's interesting,

I... I kind of...

00:18:36.732 --> 00:18:39.828

I used to listen to a

lot of radio with my...

00:18:39.852 --> 00:18:42.868

My gran was really

into listening to Radio 4,

00:18:42.892 --> 00:18:45.708

and so I used to listen to a

lot of radio when I was a kid.

00:18:45.732 --> 00:18:48.468

And, um...

00:18:48.492 --> 00:18:50.308

I used to go to lunch,

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00:18:50.332 --> 00:18:52.788

have lunch at her
house every... every

00:18:52.812 --> 00:18:55.748

sort of, you know,
school dinner break.

00:18:55.772 --> 00:18:58.348

And she used to
listen to Radio 4.

00:18:58.372 --> 00:19:01.628

And sometimes I'd sort of be there
in the afternoon and sort of listen to

00:19:01.652 --> 00:19:02.908

the plays.

00:19:02.932 --> 00:19:04.828

But then... then I kind of,

00:19:04.852 --> 00:19:07.708

when I sort of

00:19:07.732 --> 00:19:09.431

was in my 20s and 30s,

00:19:09.455 --> 00:19:12.440

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I never really listened
to radio, Radio 4 at all.

00:19:12.440 --> 00:19:13.988

And it was only...

00:19:14.012 --> 00:19:18.188

And I was kind of making stuff
for TV and all that kind of thing.

00:19:18.212 --> 00:19:20.628

And it was when a friend of mine

00:19:20.652 --> 00:19:24.468

sort of got a job
in working in radio,

00:19:24.492 --> 00:19:28.276

and he was trying to
encourage me to write for radio,

00:19:28.300 --> 00:19:30.440

and he's, you know, and
he said, well, you know,

00:19:30.440 --> 00:19:33.628

I think you sort of
inferred it earlier that

00:19:33.652 --> 00:19:35.708

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you know, it's the
closest thing to cinema

00:19:35.732 --> 00:19:39.228
as a medium because you
can kind of go anywhere,

00:19:39.252 --> 00:19:41.148
you can write anything,
you've got, you know,

00:19:41.172 --> 00:19:42.908
you can take

00:19:42.932 --> 00:19:45.548
people's imagination
to any location.

00:19:45.572 --> 00:19:47.508
So, I started sort
of dabbling in it.

00:19:47.532 --> 00:19:49.148
And it was when I was sort of

00:19:49.172 --> 00:19:52.308
doing my second
play, The Recordist, and

00:19:52.332 --> 00:19:56.028

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that was about a sort of spy

00:19:56.052 --> 00:19:59.468

using lots of different audio
equipment to sort of spy on people.

00:19:59.492 --> 00:20:02.028

And it was so playful,
and I thought, this is...

00:20:02.052 --> 00:20:03.628

Yeah, this is a lovely medium

00:20:03.652 --> 00:20:05.440

to just kind of play around and...

00:20:05.440 --> 00:20:08.308

and... and take you
to different places.

00:20:08.332 --> 00:20:10.748

I just find it a really
playful medium.

00:20:10.772 --> 00:20:12.938

And, um...

00:20:12.962 --> 00:20:15.708

But then also sort
of quite powerful. I...

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00:20:15.732 --> 00:20:17.988

I only listened to
Under Milk Wood

00:20:18.012 --> 00:20:20.440

maybe about 10 years ago.

00:20:20.440 --> 00:20:22.708

And I was just sort of

00:20:22.732 --> 00:20:26.668

totally bowled over by
just the power of the word

00:20:26.692 --> 00:20:29.508

and how the word
was just... just given

00:20:29.532 --> 00:20:32.028

so much space and
room in that play.

00:20:32.052 --> 00:20:35.440

And just kind of really
feeling the power of it, so

00:20:35.440 --> 00:20:37.268

I kind of fell in love with it

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00:20:37.292 --> 00:20:39.838

when I heard Under Milk Wood,

00:20:39.863 --> 00:20:41.268

actually.

00:20:41.292 --> 00:20:42.548

But I... I...

00:20:42.572 --> 00:20:44.468

I sort of fell in

love with it twice.

00:20:44.492 --> 00:20:47.348

When I sort of was

intrigued by its playfulness,

00:20:47.372 --> 00:20:49.028

but then also sort of

00:20:49.052 --> 00:20:52.228

just bowled

over by it's... it's...

00:20:52.252 --> 00:20:54.068

focus on the word and...

00:20:54.092 --> 00:20:55.748

and the power of the word

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00:20:55.772 --> 00:20:57.068

could come across.

00:20:58.440 --> 00:21:01.668

-And it's not just word as
the conveyance of information.

00:21:01.692 --> 00:21:03.028

I think, as Sherise says,

00:21:03.052 --> 00:21:06.108

I read Under Milk Wood,
everyone was raving about it.

00:21:06.132 --> 00:21:07.268

I was at school, I think,

00:21:07.292 --> 00:21:08.440

and I read and I thought

00:21:08.440 --> 00:21:09.440

"Okay."

00:21:09.440 --> 00:21:12.440

And yeah, fair enough.

00:21:12.440 --> 00:21:14.440

And then I heard
it and it was...

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00:21:14.440 --> 00:21:15.440

-Yeah.

00:21:15.464 --> 00:21:17.668

But, you know, the first
five lines, and you just...

00:21:17.692 --> 00:21:19.628

Your mind is in a
different zone, isn't it?

00:21:19.652 --> 00:21:21.788

It just takes you
into its own rhythms

00:21:21.812 --> 00:21:25.440

and its own textures and
its own tonality. And, so the...

00:21:25.440 --> 00:21:26.828

the word really

00:21:26.852 --> 00:21:28.788

exploiting its full power.

00:21:28.812 --> 00:21:31.440

As has been said.

00:21:31.440 --> 00:21:33.628

Okay, that's... Yeah, great.

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00:21:33.652 --> 00:21:36.440

And very recognizable. So, um...

00:21:36.440 --> 00:21:38.948

Another question
really is to do with,

00:21:38.972 --> 00:21:40.440

I think, method, technique.

00:21:40.440 --> 00:21:42.788

Because people see

00:21:42.812 --> 00:21:46.508

or may think of radio drama as
being in some way limited because

00:21:46.532 --> 00:21:50.828

we all had to describe
ourselves visual,

00:21:50.852 --> 00:21:53.268

but, you know, what will
people have got from our voice

00:21:53.292 --> 00:21:55.440

or the way that we
spoke, or the way that we...

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00:21:55.440 --> 00:21:56.868
the way that we don't speak.

00:21:56.892 --> 00:21:58.028
Um...

00:21:58.052 --> 00:21:59.440
But there are

00:21:59.440 --> 00:22:03.788
challenges in writing purely
for the auditory medium

00:22:03.812 --> 00:22:06.118
in terms of setting
up a scene, in terms of

00:22:06.142 --> 00:22:07.908
setting up characters.

00:22:07.932 --> 00:22:10.388
What do we see
with our exposition?

00:22:10.412 --> 00:22:12.788
And it would be
interesting to hear

00:22:12.812 --> 00:22:14.612
whether you think there

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are challenges at all,

00:22:14.636 --> 00:22:17.078

or strengths, or however you
deal with them, but how do you...

00:22:17.102 --> 00:22:18.188

How do you deal with that?

00:22:18.212 --> 00:22:20.708

So I'm changing
the order slightly.

00:22:20.732 --> 00:22:21.868

Let's begin...

00:22:21.892 --> 00:22:23.828

Let's begin with...

00:22:24.452 --> 00:22:25.988

James.

00:22:30.132 --> 00:22:31.348

Thank you, Robin.

00:22:31.372 --> 00:22:33.468

It's... That issue,
as you say, of...

00:22:33.492 --> 00:22:35.440

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Um...

00:22:35.440 --> 00:22:38.113

How might you begin a scene?

00:22:38.137 --> 00:22:39.386

How might you introduce

00:22:39.410 --> 00:22:40.788

the action of a scene?

00:22:40.812 --> 00:22:42.459

And maybe... maybe

that's the key word.

00:22:42.483 --> 00:22:45.440

I mean, again, I'm talking

from my own particular...

00:22:45.440 --> 00:22:48.003

I suppose it becomes

about taste as well, of course.

00:22:48.027 --> 00:22:49.415

And we're all

into different stuff.

00:22:49.439 --> 00:22:51.067

And I mean, that's

putting it in the most

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00:22:51.091 --> 00:22:52.479

obvious way in
the world, isn't it?

00:22:52.503 --> 00:22:54.784

We're just into... The stuff
we like is the stuff we like.

00:22:54.808 --> 00:22:57.130

And it's probably the stuff we
write in some shape or form,

00:22:57.154 --> 00:22:59.440

you know, right down
to the most kind of

00:22:59.440 --> 00:23:01.828

micro level. You
know, word for word,

00:23:01.852 --> 00:23:03.888

sentence structure, you
know all of those elements.

00:23:03.912 --> 00:23:05.318

And I think for me,

00:23:05.342 --> 00:23:06.388

and again,

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00:23:06.412 --> 00:23:09.628

this slightly comes back to
the... to sort of my other hat

00:23:09.652 --> 00:23:12.468

with thinking about, you
know, screen writing but

00:23:12.492 --> 00:23:14.228

you know... What is happening?

00:23:14.252 --> 00:23:16.108

We can't quite see it

00:23:16.132 --> 00:23:17.831

in the obvious way, but actually

00:23:17.855 --> 00:23:19.268

what can we hear?

00:23:19.292 --> 00:23:21.348

You know, what... what can we

00:23:21.372 --> 00:23:23.440

not even necessarily understand

00:23:23.440 --> 00:23:25.108

or comprehend,

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00:23:25.132 --> 00:23:26.828

but it brings us straight in.

00:23:26.852 --> 00:23:29.068

Which doesn't mean it
has to be some sort of

00:23:29.092 --> 00:23:31.988

dramatic smash of a
window, or, you know, some

00:23:32.012 --> 00:23:33.648

explo... you know,
anything like that, but,

00:23:33.672 --> 00:23:35.308

you know, what are
we hearing that is...

00:23:35.332 --> 00:23:36.948

has some sense of mystery to it?

00:23:36.972 --> 00:23:39.468

And again, that word can
apply above and beyond

00:23:39.492 --> 00:23:40.831

just the most obvious

00:23:40.856 --> 00:23:42.988

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kind of sense of a... a mystery

00:23:43.012 --> 00:23:46.588

or sort of a generic kind
of mysterious circumstance.

00:23:46.612 --> 00:23:48.868

But I think for me, that's
one of the elements is...

00:23:48.892 --> 00:23:51.508

And that would occur, I guess,
slightly later in the process

00:23:51.532 --> 00:23:54.348

of writing and developing
a project, for sure, because

00:23:54.372 --> 00:23:57.308

at that point, you're
getting down to scene detail.

00:23:57.332 --> 00:23:59.068

But I think to... to

00:23:59.092 --> 00:24:01.028

really have in mind

00:24:01.052 --> 00:24:04.440

which we've talked about already

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this morning, actually, I hope with some,

00:24:04.440 --> 00:24:06.276

you know, some weight to it.

00:24:06.300 --> 00:24:09.588

You know, the dialogue absolutely
will have its place, you know?

00:24:09.612 --> 00:24:11.057

But, you know, what can you do?

00:24:11.081 --> 00:24:13.748

What can you do to bring
the listener in, scene by scene?

00:24:13.772 --> 00:24:14.788

Um...

00:24:14.812 --> 00:24:17.308

Some scenes, of course, will
start with dialogue for whatever

00:24:17.332 --> 00:24:18.948

infinite range of reasons,

00:24:18.972 --> 00:24:20.468

but I think that, for me,

00:24:20.492 --> 00:24:22.028

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one of the interesting

00:24:22.052 --> 00:24:24.028

challenges, and it is
a challenge of course,

00:24:24.052 --> 00:24:25.588

writing is not easy...

00:24:25.612 --> 00:24:28.188

is you know what can we hear

00:24:28.212 --> 00:24:30.068

that is not a human
voice speaking

00:24:30.092 --> 00:24:32.148

in the most sort of
literal sense of that

00:24:32.172 --> 00:24:33.868

and then go from there.

00:24:33.892 --> 00:24:35.440

Are we hearing music?

00:24:35.440 --> 00:24:37.468

You know, are we hearing...

00:24:37.492 --> 00:24:40.588

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I don't know, I mean, it just
could be anything, couldn't it?

00:24:40.612 --> 00:24:41.678
And, you know... And...

00:24:41.702 --> 00:24:44.508
And of course, to keep
coming back to that golden

00:24:44.532 --> 00:24:46.548
very short word that
is so key for all of us,

00:24:46.572 --> 00:24:48.428
"why." W-H-Y? Why.

00:24:48.452 --> 00:24:49.901
Why are we hearing that sound?

00:24:49.925 --> 00:24:51.155
Why is that sound

00:24:51.179 --> 00:24:52.948
The start of the scene and not

00:24:52.972 --> 00:24:54.708
the human voice
asking a question

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00:24:54.732 --> 00:24:56.868

or responding to something. So,

00:24:56.892 --> 00:24:58.188

that's very granular.

00:24:58.212 --> 00:25:00.188

I think that would

be the word to use,

00:25:00.212 --> 00:25:02.440

but I think for me,

that's one of the...

00:25:02.440 --> 00:25:04.308

one of the enjoyments of it.

00:25:04.332 --> 00:25:05.970

You know, and as we

all know, everyone...

00:25:05.994 --> 00:25:07.928

you know, all of us here

this morning, you know,

00:25:07.952 --> 00:25:10.668

it's a difficult thing to write

something in an interesting way,

00:25:10.692 --> 00:25:14.188

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even if you feel it sincerely
and intuitively, to actually then,

00:25:14.212 --> 00:25:16.508
you know, put it down
can be very tricky.

00:25:16.532 --> 00:25:17.776
But I think for me, that...

00:25:17.800 --> 00:25:20.041
that's it, sort of coming into
the scene sideways almost.

00:25:20.065 --> 00:25:21.065
Um...

00:25:21.089 --> 00:25:22.789
But again, you might
not do that initially.

00:25:22.813 --> 00:25:24.988
That might take
several drafts or several

00:25:25.012 --> 00:25:27.508
wrestlings with a certain scene

00:25:27.532 --> 00:25:29.308
and obviously

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conversations maybe with

00:25:29.332 --> 00:25:31.468

another writer or

perhaps with the producer,

00:25:31.492 --> 00:25:33.548

however the... the

process plays out.

00:25:33.572 --> 00:25:36.348

But I think for me, that's

really key, actually, Robin,

00:25:36.372 --> 00:25:38.890

just to come back to your

question, is that to think about...

00:25:38.914 --> 00:25:41.434

And you might not have the

answer to those questions, of course,

00:25:41.458 --> 00:25:44.285

until you've done, you know,

maybe some kind of full draft

00:25:44.309 --> 00:25:46.548

of the material or of a

scene, or of a sequence,

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00:25:46.572 --> 00:25:47.628

and go, okay,

00:25:47.652 --> 00:25:50.348

there's more we can do here,
there's more we can do there.

00:25:50.372 --> 00:25:52.818

But I think that, for me,
that would be a very specific...

00:25:52.842 --> 00:25:54.440

I think that's a very
specific answer

00:25:54.440 --> 00:25:55.763

is...

00:25:55.787 --> 00:25:57.428

is thinking about, you know,

00:25:57.452 --> 00:25:59.440

I suppose that sound world

00:25:59.440 --> 00:26:03.468

idea that we've already slightly touched
on a little bit this morning, you know.

00:26:03.492 --> 00:26:05.348

What can I do to

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bring people in?

00:26:05.372 --> 00:26:07.440

Just as you would
if you were thinking

00:26:07.440 --> 00:26:10.440

filmically, if you
like, you know,

00:26:10.440 --> 00:26:12.668

what do you see first?

00:26:12.692 --> 00:26:14.068

You know, um...

00:26:14.092 --> 00:26:16.348

whatever it is, whatever it is.

00:26:16.372 --> 00:26:19.468

But even there, the kind of
underpinning it in a sense is like,

00:26:19.492 --> 00:26:20.977

you know, obviously
what happens next.

00:26:21.001 --> 00:26:22.440

You're trying to constantly

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00:26:22.440 --> 00:26:25.228

get the audience or
the listener to go, well,

00:26:25.252 --> 00:26:27.678

what am I going to hear?
I've heard that, I've heard that.

00:26:27.702 --> 00:26:29.388

What am I going to hear next? So

00:26:29.412 --> 00:26:31.748

yeah, there's... That for
me is actually a really helpful,

00:26:31.772 --> 00:26:33.908

very specific and
very narrow answer,

00:26:33.932 --> 00:26:36.028

but I find that a
very helpful way in to

00:26:36.052 --> 00:26:37.908

thinking about how
a scene can then

00:26:37.932 --> 00:26:40.440

develop, and obviously
then the whole piece.

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00:26:40.440 --> 00:26:42.085

So yeah, that's...

00:26:42.109 --> 00:26:43.859

I hope

that's a useful response.

00:26:43.883 --> 00:26:45.028

-It's a great response.

00:26:45.052 --> 00:26:46.911

Someone said that you...

00:26:46.935 --> 00:26:49.028

you hear the tiger

before you see it,

00:26:49.052 --> 00:26:50.748

and when you

see it, it's too late.

00:26:50.772 --> 00:26:53.828

And I think in

terms of our faculties

00:26:53.852 --> 00:26:56.508

that we're very attuned

to interpret sounds

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00:26:56.532 --> 00:26:59.188

because it's built
into us for survival.

00:26:59.212 --> 00:27:00.508

And if you hear a noise,

00:27:00.532 --> 00:27:01.948

the question is, what's that?

00:27:01.972 --> 00:27:03.628

And so you talked about mystery.

00:27:03.652 --> 00:27:06.228

You know, just creating an
atmosphere, creating a world.

00:27:06.252 --> 00:27:08.548

Not everything has to
be explained, but the...

00:27:08.572 --> 00:27:10.868

I think we can
sometimes underestimate

00:27:10.892 --> 00:27:13.148

what our ears tell
us and how much.

00:27:13.172 --> 00:27:14.668

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But that's... thank you.

00:27:14.692 --> 00:27:17.241

So Sean, let's go to you.

00:27:19.440 --> 00:27:20.668

-Um...

00:27:20.692 --> 00:27:22.828

I'm trying to think, what's
the... what's the question.

00:27:22.852 --> 00:27:24.308

What essentially are you trying...

00:27:24.332 --> 00:27:26.028

-Well, it's about the challenge.

00:27:26.052 --> 00:27:28.308

Some people think,
how do you set a scene?

00:27:28.332 --> 00:27:30.628

How do you create a visual
impression of a character?

00:27:30.652 --> 00:27:32.948

How do you know that they're

00:27:32.972 --> 00:27:35.988

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cooking or eating or walking
or by the sea, you know?

00:27:36.012 --> 00:27:39.868
How and what techniques
do we use, without exposition?

00:27:39.892 --> 00:27:42.440
Um...

00:27:42.440 --> 00:27:44.108
To... In... In...

00:27:44.132 --> 00:27:45.627
On screen,

00:27:45.651 --> 00:27:47.788
2 people can meet and and go...

00:27:49.440 --> 00:27:50.548
"I know you",

00:27:50.572 --> 00:27:53.772
and that's all you need. You know, they
don't have to say, I know you, then go...

00:27:53.796 --> 00:27:55.868
But in radio, you can't do that.

00:27:55.892 --> 00:27:57.668

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So how do you,
without exposition,

00:27:57.692 --> 00:27:58.725
fill in

00:27:58.749 --> 00:28:00.668
that visual language?

00:28:00.692 --> 00:28:02.268
-It's... It's...

00:28:02.292 --> 00:28:04.948
It's kind of something that you're
always kind of fighting against,

00:28:04.972 --> 00:28:07.468
you know, with radio because...

00:28:07.492 --> 00:28:08.492
Um...

00:28:08.516 --> 00:28:10.428
You know, with like narration,

00:28:10.452 --> 00:28:12.028
you can always rely on narration

00:28:12.052 --> 00:28:14.805
to kind of set up your

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scene or your space

00:28:14.829 --> 00:28:16.948

and that's kind of...

the... the listener

00:28:16.972 --> 00:28:18.668

will sort of permit you that.

00:28:18.692 --> 00:28:21.028

But if you've got,

00:28:21.052 --> 00:28:24.188

you know, a person--

two people meet in a room

00:28:24.212 --> 00:28:26.028

and, you know,

00:28:26.052 --> 00:28:28.468

and I'm about to go

on a Zoom and there's

00:28:28.492 --> 00:28:31.790

six people on this Zoom

and I'm wearing this,

00:28:31.814 --> 00:28:33.451

and I'm wearing...

You know, you...

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00:28:33.476 --> 00:28:35.188

You're sort of...

00:28:35.212 --> 00:28:37.788

always trying to avoid
the sort of exposition

00:28:37.812 --> 00:28:40.508

that you are with sort
of any sort of medium,

00:28:40.532 --> 00:28:42.588

you know, because the
audience can kind of feel

00:28:42.612 --> 00:28:45.948

that it's been sort
of crowbarred in.

00:28:45.972 --> 00:28:49.588

So yeah, trying to avoid that,

00:28:49.612 --> 00:28:51.440

what techniques you use,

00:28:51.440 --> 00:28:53.388

you just have to be clever

00:28:53.412 --> 00:28:57.068

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and kind of write...

write your way

00:28:57.092 --> 00:28:59.588

around it so it's

not too obvious.

00:28:59.612 --> 00:29:00.948

But yeah, it is a big, um...

00:29:00.972 --> 00:29:04.668

It's... It's something that you're
always trying to sort of fight against

00:29:04.692 --> 00:29:08.628

because you kind of
sense that it's bad writing.

00:29:08.652 --> 00:29:10.188

You know, it's too easy,

00:29:10.212 --> 00:29:11.628

you know, to kind of do that.

00:29:11.652 --> 00:29:13.148

And also, you want to be...

00:29:13.172 --> 00:29:16.548

You know, that's your
sort of skill as a writer,

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00:29:16.572 --> 00:29:18.348

is to... is to...

00:29:18.372 --> 00:29:22.348

hide... hide these...

00:29:22.372 --> 00:29:25.440

these sort of
things to trip you up.

00:29:25.440 --> 00:29:27.948

You know, so yeah,
that's... That's, um...

00:29:27.972 --> 00:29:29.679

That's something
you're sort of always

00:29:29.703 --> 00:29:31.908

trying to fight against,
particularly with radio.

00:29:31.932 --> 00:29:33.428

It's really sort of, um...

00:29:33.452 --> 00:29:36.508

Because that's all there
is, the person can just

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00:29:36.532 --> 00:29:39.228

hear the words being
spoken, so you are sort of...

00:29:39.252 --> 00:29:42.428

It's very easy to sort of
fall back on exposition

00:29:42.452 --> 00:29:43.508

and, you know...

00:29:43.532 --> 00:29:45.708

And it just gets
in the way as well.

00:29:45.732 --> 00:29:49.148

It's very clunky, so yeah, you're
fighting that clunkiness all the time.

00:29:49.172 --> 00:29:51.588

So yeah, sounds

00:29:51.612 --> 00:29:53.748

to set a scene

00:29:53.772 --> 00:29:56.228

and somebody to,

00:29:56.252 --> 00:29:58.628

you know, the dialogue

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00:29:58.652 --> 00:30:00.440

to kind of suggest

00:30:00.440 --> 00:30:03.628

or put it across without
being too clunky.

00:30:03.652 --> 00:30:06.148

But yeah, it's something you're
fighting against all the time.

00:30:06.172 --> 00:30:07.988

-Trying to make
it sound natural,

00:30:08.012 --> 00:30:11.668

and real, and you don't
see the writer's note saying,

00:30:11.692 --> 00:30:14.228

and here... Yes it is
a challenge, isn't it?

00:30:14.252 --> 00:30:15.440

There's no doubt about it.

00:30:15.440 --> 00:30:16.788

-Yeah, yeah.

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00:30:16.812 --> 00:30:17.988

Yeah, it's a...

00:30:18.012 --> 00:30:20.316

I suppose, yeah, that's the...

00:30:20.340 --> 00:30:21.668

that's the sort of playfulness,

00:30:21.692 --> 00:30:23.908

that's the game in the scene

00:30:23.932 --> 00:30:26.748

that you've got to, you
know, sort of avoid that.

00:30:26.772 --> 00:30:27.828

And yeah,

00:30:27.852 --> 00:30:30.440

and use various tricks

00:30:30.440 --> 00:30:32.148

and distractions

00:30:32.172 --> 00:30:34.440

to kind of sneak
in your exposition.

00:30:34.440 --> 00:30:35.668

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-Yeah.

00:30:35.692 --> 00:30:38.440

Well, every medium
has its challenge, I guess.

00:30:38.440 --> 00:30:41.108

And yeah, that's
the one with radio.

00:30:41.132 --> 00:30:42.132

Um...

00:30:42.156 --> 00:30:44.068

Fantastic. Sherise?

00:30:46.413 --> 00:30:48.675

-Just to echo Sean in that,

00:30:48.699 --> 00:30:50.789

it's the game, isn't it?
You've got to play the game.

00:30:50.813 --> 00:30:53.868

And so, for me,
I'm very sarcastic

00:30:53.892 --> 00:30:57.108

and my characters tend to
lean on the sarcastic side.

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00:30:57.132 --> 00:30:59.548

And I can hide a lot
of stuff in sarcasm

00:30:59.572 --> 00:31:01.416

that exposition can be done

00:31:01.440 --> 00:31:03.708

in a sarcastic quip that...

00:31:03.732 --> 00:31:06.308

You know, and I do actually
welcome that challenge, because I,

00:31:06.332 --> 00:31:09.440

you know, it's...

For me, it's...

00:31:09.440 --> 00:31:11.838

It's conquering the
game, it's winning.

00:31:11.862 --> 00:31:15.440

It's kind of, you
know, being able to still

00:31:15.440 --> 00:31:18.068

do it in a very clever
way as a writer.

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00:31:18.092 --> 00:31:19.336

And so as a writer,

00:31:19.360 --> 00:31:21.200

that's one of the things
that I kind of relish.

00:31:21.224 --> 00:31:22.647

I actually enjoy
the fact that I'm

00:31:22.671 --> 00:31:25.108

reading it back going, right,
now I need to strip it back.

00:31:25.132 --> 00:31:27.548

Like, so you know you write
with the exposition in and you

00:31:27.572 --> 00:31:30.388

kind of put it and then you read it
back and go that just sounds awful.

00:31:30.412 --> 00:31:32.788

And so then you have to
go and go back and figure out

00:31:32.812 --> 00:31:34.991

a very clear and cunning way

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00:31:35.015 --> 00:31:36.548

to slot in

00:31:36.572 --> 00:31:40.548

so that your listeners know where
and how and kind of get the feeling

00:31:40.572 --> 00:31:43.485

and the imagery of what's
going on in the scene.

00:31:43.509 --> 00:31:45.945

Music is such a
useful tool, and so...

00:31:45.969 --> 00:31:48.868

And I actually listen
to music while I write,

00:31:48.892 --> 00:31:51.388

because it kind of
puts me in the mood,

00:31:51.412 --> 00:31:53.440

if that makes sense.
I listen to R&B.

00:31:53.440 --> 00:31:56.708

And it puts me in

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the world of kind of...

00:31:56.732 --> 00:31:59.178

music kind of, for me,

00:31:59.202 --> 00:32:01.440

translates to emotions.

00:32:01.440 --> 00:32:03.068

So, um,

00:32:03.092 --> 00:32:04.440

certain kind of

00:32:04.440 --> 00:32:07.188

music will give you that feeling

00:32:07.212 --> 00:32:10.388

of what kind of scene

that you've got coming up,

00:32:10.412 --> 00:32:12.948

if it's quite of a

dramatic scene,

00:32:12.972 --> 00:32:15.428

if it's quite of an

emotional scene.

00:32:15.452 --> 00:32:17.548

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You know, you can
really... I really enjoy

00:32:17.572 --> 00:32:20.440
and thrive with kind of,
like, a good sound designer.

00:32:20.440 --> 00:32:23.908
And they, you know,
creating that score

00:32:23.932 --> 00:32:25.588
for whatever you're writing,

00:32:25.612 --> 00:32:27.908
it really does go a long way.

00:32:27.932 --> 00:32:31.148
So as you're... I'm writing,
I'm bearing that in mind,

00:32:31.172 --> 00:32:34.588
and I'm kind of putting in my ground,
I'm putting in my FX, I'm putting in

00:32:34.612 --> 00:32:35.788
what I hope

00:32:35.812 --> 00:32:38.068
to give the sound designer

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as much description of

00:32:38.092 --> 00:32:41.708

what we need, because obviously
once I finish my part of script writing,

00:32:41.732 --> 00:32:45.668

that will then... So I want to give them
as much information in that script as to

00:32:45.692 --> 00:32:49.788

where my head is of the feeling
that I want this scene to generate.

00:32:49.812 --> 00:32:52.148

And then, obviously,
like I said before,

00:32:52.172 --> 00:32:53.948

I think there is
so much power in

00:32:53.972 --> 00:32:55.348

how we speak.

00:32:55.372 --> 00:32:58.548

So again, coming
from the Caribbean and

00:32:58.572 --> 00:33:00.668

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just knowing, you know,

00:33:00.692 --> 00:33:03.108

the cadence of how
someone speaks.

00:33:03.132 --> 00:33:06.828

And so when I'm doing lots of
characters, because I am an actor as well,

00:33:06.852 --> 00:33:08.658

I always factor that into

00:33:08.682 --> 00:33:11.188

whatever character I'm
picking up. So when I'm writing

00:33:11.212 --> 00:33:12.948

for audio, I do
exactly the same thing.

00:33:12.972 --> 00:33:14.440

It's the same process for me.

00:33:14.440 --> 00:33:17.068

It's the cadence of
how someone speaks

00:33:17.092 --> 00:33:20.868

to give us the feeling of what's

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going on in that scene. If somebody...

00:33:20.892 --> 00:33:22.828

Their voice is heightened.

00:33:22.852 --> 00:33:24.188

Just simple things, like

00:33:24.212 --> 00:33:28.508

they're nervous, so their voice goes
up to our very high pitched kind of...

00:33:28.532 --> 00:33:31.440

That gives you the
sense of what's going on or

00:33:31.440 --> 00:33:33.068

people that, you know,

00:33:33.092 --> 00:33:35.508

that repeat themselves,
that stutter, that make...

00:33:35.532 --> 00:33:39.228

There is so much we can do
with communication and dialogue

00:33:39.252 --> 00:33:41.588

that will also help
us in those spaces

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00:33:41.612 --> 00:33:43.748

where we find that
challenge of, like, how do we

00:33:43.772 --> 00:33:46.868

give our listener
the right sense of

00:33:46.892 --> 00:33:50.548

this scene and all the
things that are open to us.

00:33:50.572 --> 00:33:53.748

So I try to find as many solutions
to those problems in that process.

00:33:53.772 --> 00:33:54.905

It's like, what can I use?

00:33:54.929 --> 00:33:57.348

What have I got in my
toolkit? My audio toolkit

00:33:57.372 --> 00:33:59.428

to help me solve

00:33:59.452 --> 00:34:02.440

these exposition challenges?

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00:34:02.440 --> 00:34:04.268

-Lovely.

00:34:04.292 --> 00:34:05.828

And yeah,

00:34:05.852 --> 00:34:07.828

it's a technique worth noting

00:34:07.852 --> 00:34:13.428

that the line is delivered as humour
or sarcasm or irony or a slight or a dig,

00:34:13.452 --> 00:34:16.588

but actually buried in there
is a little bit of information.

00:34:16.612 --> 00:34:19.468

So what the audience are
completely unaware of the fact

00:34:19.492 --> 00:34:20.828

that they've just been delivered

00:34:20.852 --> 00:34:22.108

an info packet.

00:34:22.132 --> 00:34:25.628

But, you know, beautifully...
beautifully disguised.

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00:34:25.652 --> 00:34:28.668

I read the scene heading,
which was a suburban street.

00:34:28.692 --> 00:34:30.628

I think it was even a
quiet suburban street

00:34:30.652 --> 00:34:33.708

and sat in the studio, and I suddenly
thought, how are we going to do that?

00:34:33.732 --> 00:34:35.388

And they put in a
little bit of birdsong,

00:34:35.412 --> 00:34:36.988

a little bit of distant traffic,

00:34:37.012 --> 00:34:38.988

and it still didn't
sound quite right.

00:34:39.012 --> 00:34:41.428

And then the studio put in

00:34:41.452 --> 00:34:44.628

a tiny bit of distant school
playground and we were there.

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00:34:44.652 --> 00:34:46.948

You were just in
that world. And I...

00:34:46.972 --> 00:34:49.068

Let's not forget

00:34:49.092 --> 00:34:51.748

the support that we get
from the sound designers

00:34:51.772 --> 00:34:53.851

and the people that work
with us, without whom

00:34:53.876 --> 00:34:54.908

we are nothing.

00:34:54.932 --> 00:34:57.628

And I think they produce
these worlds for us.

00:34:57.652 --> 00:34:59.868

A question has
cropped up in the chat.

00:34:59.892 --> 00:35:02.628

So I'm going to come to you,
Sylvia-Anne, but I'm going to

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00:35:02.652 --> 00:35:05.440

deliver the question
that's come up in the Q&A.

00:35:05.440 --> 00:35:06.440

Um...

00:35:06.464 --> 00:35:08.748

Which is how much
of that soundscape,

00:35:08.772 --> 00:35:11.725

how much of auditory description

00:35:11.749 --> 00:35:13.720

do we put into our scripts?

00:35:13.744 --> 00:35:16.788

We'll all have our own
measures and disciplines, but

00:35:16.812 --> 00:35:18.228

Sylvia-Anne, I mean,

00:35:18.252 --> 00:35:20.628

how would you
answer that question?

00:35:22.413 --> 00:35:25.988

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I'm going to go with what Sherise
is talking about, this toolbox.

00:35:26.012 --> 00:35:27.348

Um...

00:35:27.372 --> 00:35:28.788

In my toolbox,

00:35:28.812 --> 00:35:30.868

I have... Um...

00:35:30.892 --> 00:35:33.228

Again, like Sherise,

I love music.

00:35:33.252 --> 00:35:36.413

And in my Imison play,
there was a lot of music.

00:35:36.440 --> 00:35:38.228

Um...

00:35:38.252 --> 00:35:41.440

So I try to...

00:35:41.440 --> 00:35:43.588

to, sort of, get around

00:35:43.612 --> 00:35:46.508

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what we were talking about
before, the exposition is

00:35:46.532 --> 00:35:48.228
try and fill it in with music,

00:35:48.252 --> 00:35:50.440
with, um...

00:35:50.440 --> 00:35:52.268
With a lot of silence.

00:35:52.292 --> 00:35:54.148
I know it sounds really strange,

00:35:54.172 --> 00:35:56.028
having silence in a radio drama,

00:35:56.052 --> 00:35:57.228
but it works.

00:35:57.252 --> 00:35:58.868
It's so powerful

00:35:58.892 --> 00:36:01.028
when you have it
in the right places.

00:36:01.052 --> 00:36:05.068
And I know when I wrote my

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Imison play, I put... there was a lot of

00:36:05.092 --> 00:36:06.668

silence in it.

00:36:06.692 --> 00:36:09.068

And I just think that compliments

00:36:09.092 --> 00:36:11.668

when you have music,
when you have dialogue,

00:36:11.692 --> 00:36:13.440

you just need to have

00:36:13.440 --> 00:36:15.578

the right proportion of each

00:36:15.602 --> 00:36:17.028

at the right time.

00:36:17.052 --> 00:36:18.388

And...

00:36:18.412 --> 00:36:21.108

So that's how I go about it.

00:36:21.132 --> 00:36:23.068

I do think a lot
about the sound.

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00:36:23.092 --> 00:36:26.068

I know I was talking
earlier about visuals.

00:36:26.092 --> 00:36:27.868

That's where I started
is on the visuals

00:36:27.892 --> 00:36:29.468

but when I'm actually writing,

00:36:29.492 --> 00:36:31.440

I do think a lot
about the sound.

00:36:31.440 --> 00:36:32.788

Um...

00:36:32.812 --> 00:36:34.868

Not so much the dialogue,

00:36:34.892 --> 00:36:37.440

but the stuff that comes
in between the dialogue.

00:36:37.440 --> 00:36:38.885

Um...

00:36:38.909 --> 00:36:41.308

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There's a lot of things, like
Sherise was saying earlier on,

00:36:41.332 --> 00:36:44.252
where, you know her and her grandmother,
they would just like make sounds.

00:36:44.276 --> 00:36:46.996
And you can, you can do so much
of that on radio. You just... just...

00:36:47.020 --> 00:36:49.068
Somebody just making a sound,

00:36:49.092 --> 00:36:51.668
not actually
expressing it in words,

00:36:51.692 --> 00:36:53.440
that comes across so strongly.

00:36:53.440 --> 00:36:54.743
Um...

00:36:54.767 --> 00:36:56.497
So that's the sort of
thing I'm thinking of.

00:36:56.521 --> 00:36:58.868
Not always of

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dialogue, because, um...

00:36:58.892 --> 00:37:00.108

I just...

00:37:00.132 --> 00:37:01.245

I love sound.

00:37:01.269 --> 00:37:03.925

And it's like, like you
just said, Robin, about

00:37:03.949 --> 00:37:06.028

the playground puts you there.

00:37:06.052 --> 00:37:08.388

It's something
so simple as that.

00:37:08.412 --> 00:37:12.708

And so, yeah, I'm always aware of the sound
design when I'm writing the radio drama.

00:37:12.732 --> 00:37:15.678

And yeah, just
using that toolbox,

00:37:15.702 --> 00:37:17.948

all those things that you
can complement it with,

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00:37:17.972 --> 00:37:20.508

that's the way I go about it.

00:37:22.440 --> 00:37:23.708

-Great. And, um...

00:37:23.732 --> 00:37:25.468

Somebody, I can't
remember who it was,

00:37:25.492 --> 00:37:29.440

somebody here has talked about
editing and rewriting and redrafting.

00:37:29.440 --> 00:37:33.105

And I think let's not
ignore that process as well,

00:37:33.129 --> 00:37:35.508

just if anyone thinks
we all of us just sit down

00:37:35.532 --> 00:37:37.440

and just write
pages of immortal...

00:37:37.440 --> 00:37:39.948

Immortal dialogue
and send it in.

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00:37:39.972 --> 00:37:40.972

Um...

00:37:40.972 --> 00:37:42.668

So the things that
we're talking about,

00:37:42.692 --> 00:37:44.468

I know are hard won.

00:37:44.492 --> 00:37:48.628

And they're won because we've
sat there staring at the page going,

00:37:48.652 --> 00:37:51.108

"How do I... How do I do this?"

00:37:51.132 --> 00:37:53.908

And then maybe we've had
advice or we've taken a course,

00:37:53.932 --> 00:37:57.165

or we've read a book, or we're just
working with a good editor or producer.

00:37:57.189 --> 00:38:00.440

We've learned how
to develop this toolbox.

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00:38:00.440 --> 00:38:03.868

And I would guess that we're
kind of probably all still learning.

00:38:03.892 --> 00:38:07.308

Every new play is a...
brings new challenges.

00:38:07.332 --> 00:38:11.108

So just underlining
that in the first place,

00:38:11.132 --> 00:38:14.440

I think, how do you
make a successful

00:38:14.440 --> 00:38:16.588

audio dramas? You
need a good script.

00:38:16.612 --> 00:38:19.440

And that takes a lot
of work, a lot of practice.,

00:38:19.440 --> 00:38:20.908

and trial and error.

00:38:20.932 --> 00:38:22.628

And anyway,

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00:38:22.652 --> 00:38:24.228

I think let's move it on,

00:38:24.252 --> 00:38:26.440

because assuming
that the script is there,

00:38:26.440 --> 00:38:28.588

a lot of the questions

00:38:28.612 --> 00:38:32.348

that are coming in are to
do with how do I get it made?

00:38:32.372 --> 00:38:34.868

You know, how
do I get it out there?

00:38:34.892 --> 00:38:37.388

And we had some questions

00:38:37.412 --> 00:38:40.440

in advance of...
of meeting here.

00:38:40.440 --> 00:38:41.708

Um...

00:38:41.732 --> 00:38:44.440

They tend to follow the same

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00:38:44.440 --> 00:38:46.140

formats with...

00:38:46.164 --> 00:38:48.928

You know, and I was there, you
were there, I'm sure we were all there.

00:38:48.952 --> 00:38:51.052

You know, I want to write,
I'm writing. I am writing.

00:38:51.076 --> 00:38:53.308

How do I get it out there?
How do I get it made?

00:38:53.332 --> 00:38:57.268

Somebody has written
a 58 minute radio play

00:38:57.292 --> 00:38:59.868

dealing with really interesting

00:38:59.892 --> 00:39:03.708

themes and... ideas.

00:39:03.732 --> 00:39:05.440

It's got

00:39:05.440 --> 00:39:08.388

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reference to contemporary
affairs of small boats.

00:39:08.412 --> 00:39:09.868

It's got singing, you know.

00:39:09.892 --> 00:39:11.708

So the writer's
sitting there thinking,

00:39:11.732 --> 00:39:13.440

this is good, this works.

00:39:13.440 --> 00:39:16.440

What do I do with it?
Who do I send it to?

00:39:16.440 --> 00:39:18.948

What are the options?
Another question is,

00:39:18.972 --> 00:39:20.708

you know, apart from Radio 4,

00:39:20.732 --> 00:39:22.440

what is out there?

00:39:22.440 --> 00:39:24.628

So opening it up to the panel,

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00:39:24.652 --> 00:39:26.108

I mean, you've got your play

00:39:26.132 --> 00:39:27.828

or you've got your idea or

00:39:27.852 --> 00:39:29.440

whatever stage it is.

00:39:29.440 --> 00:39:30.548

Next step,

00:39:30.572 --> 00:39:31.748

how do we get it made?

00:39:33.440 --> 00:39:35.708

-Oh, and I'm

opening to this out.

00:39:35.732 --> 00:39:37.908

I'm not picking

anybody, so just jump in.

00:39:37.932 --> 00:39:41.428

-I'll jump in just because I

was in that exact situation

00:39:41.452 --> 00:39:42.812

when I started

out on this journey.

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00:39:42.836 --> 00:39:44.548

I literally had
something I had written

00:39:44.572 --> 00:39:45.828

and didn't have any...

00:39:45.852 --> 00:39:49.148

didn't have an agent at the time,
didn't have any connections in.

00:39:49.172 --> 00:39:51.708

And so I was like,
I wrote this thing,

00:39:51.732 --> 00:39:54.028

but it was like... I
shared it with my friends

00:39:54.052 --> 00:39:57.468

and they were all like, "It's really good,
where's the rest of it?" And I was like,

00:39:57.492 --> 00:39:59.268

I just wrote it.
And they were like,

00:39:59.292 --> 00:40:01.428

"This is so good, like

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more people should hear it."

00:40:01.452 --> 00:40:04.788

And then obviously fast
forward like further into my career,

00:40:04.812 --> 00:40:08.388

but to go back to the beginning and
give somebody advice, I would really say

00:40:08.412 --> 00:40:10.628

that we have so
many things open to us

00:40:10.652 --> 00:40:13.666

that weren't open to us say
maybe 10, 15, 20 years ago.

00:40:13.690 --> 00:40:16.468

And I'm a strong believer in the

00:40:16.492 --> 00:40:17.948

"build it and they will come."

00:40:17.972 --> 00:40:19.708

We have YouTube out here.

00:40:19.732 --> 00:40:23.508

We have Spotify,
you have Apple Music.

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00:40:23.532 --> 00:40:25.308

You have so many

00:40:25.332 --> 00:40:28.440

outlets where you can
make-- put your work out,

00:40:28.440 --> 00:40:30.405

and promote your work,

00:40:30.429 --> 00:40:32.908

and encourage people to
go and listen to your work.

00:40:32.932 --> 00:40:35.428

And then it goes from
the right people hearing it.

00:40:35.452 --> 00:40:38.908

So, for instance, I kept
sharing my work with people

00:40:38.932 --> 00:40:41.748

and people kept sharing
my work with other people,

00:40:41.772 --> 00:40:44.028

and eventually the right
people came knocking.

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00:40:44.052 --> 00:40:47.068

And then that's how we
kind of started on the train

00:40:47.092 --> 00:40:49.268

of getting commissioned
for a pilot for my audio.

00:40:49.292 --> 00:40:50.988

But even now,

00:40:51.012 --> 00:40:53.440

with future projects, I'm

00:40:53.440 --> 00:40:56.188

a strong believer
is sharing your work.

00:40:56.212 --> 00:40:57.668

The more people that hear it,

00:40:57.692 --> 00:40:59.908

the more people that can
give you feedback on it...

00:40:59.932 --> 00:41:03.668

You know, my work evolved so
much from just notes from people

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00:41:03.692 --> 00:41:06.051

that were like, it's great, I
love this character more,

00:41:06.075 --> 00:41:07.712

I love that character more.

00:41:07.736 --> 00:41:10.748

This really spoke to me,
that really spoke to me.

00:41:10.772 --> 00:41:12.588

And so, you know, I have

00:41:12.612 --> 00:41:16.068

teenage children... Well I say
teenage, early 20s teenage children,

00:41:16.092 --> 00:41:21.348

and they are so, like, forward-thinking
about the stuff that's out there.

00:41:21.372 --> 00:41:24.718

Like, I literally run a
lot of my stuff by my kids,

00:41:24.742 --> 00:41:27.628

and they let me know what's
landing and what's not landing,

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00:41:27.652 --> 00:41:29.908

and where to take things
and where not to take things.

00:41:29.932 --> 00:41:31.068

And so they're,

00:41:31.092 --> 00:41:34.148

you know, there is... there is
so much out there that you can...

00:41:34.172 --> 00:41:35.708

There are the
traditional methods,

00:41:35.732 --> 00:41:37.540

and, you know, I'm
sure the rest of the panel

00:41:37.564 --> 00:41:39.372

will speak to some of
the traditional methods,

00:41:39.396 --> 00:41:41.759

but there are also some
very unorthodox ways

00:41:41.783 --> 00:41:45.588

to get your work out there and
heard and build your own audience.

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00:41:45.612 --> 00:41:48.628

You know, people today have the

00:41:48.652 --> 00:41:50.748

autonomy to listen

to what they want,

00:41:50.772 --> 00:41:52.348

when they want, where they want.

00:41:52.372 --> 00:41:55.828

So it's about seeking

out places that people are

00:41:55.852 --> 00:41:57.788

listening and

putting your stuff out.

00:41:57.812 --> 00:42:00.440

And then advertising

of stuff, you know.

00:42:00.440 --> 00:42:04.428

Like, social media is a minefield,

but it does work for good as well.

00:42:04.452 --> 00:42:06.668

There is, you know, it

can be used for good

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00:42:06.692 --> 00:42:08.945

in terms of promoting
something that you've

00:42:08.969 --> 00:42:10.440

put out and you just want to

00:42:10.440 --> 00:42:12.108

test it with,

00:42:12.132 --> 00:42:14.788

you know, audiences and see
who likes it and who doesn't.

00:42:14.812 --> 00:42:16.948

That's a really great ground to

00:42:16.972 --> 00:42:19.548

grow your voice as a creative.

00:42:20.410 --> 00:42:21.440

-Yeah.

00:42:21.440 --> 00:42:22.585

-That's what it's worth.

00:42:22.609 --> 00:42:24.148

-Good.

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00:42:24.172 --> 00:42:26.948

It should be written down. I...

00:42:26.972 --> 00:42:28.988

Stapled to our foreheads.

00:42:29.012 --> 00:42:30.988

There's something
called-- which I call

00:42:31.012 --> 00:42:33.588

whimsically star anise
syndrome, which is, you know,

00:42:33.612 --> 00:42:35.948

I've got a play, somehow
they will... they will find me.

00:42:35.972 --> 00:42:39.108

You know, somebody in
broadcasting house will go, "And low,

00:42:39.132 --> 00:42:42.388

"there is a star above a
room in a house in Bristol.

00:42:42.412 --> 00:42:45.005

"There must be something
happening there."

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00:42:45.029 --> 00:42:47.828

And they'll turn and
knock on the door with gifts.

00:42:47.852 --> 00:42:49.908

And it doesn't work
like that, does it?

00:42:49.932 --> 00:42:51.908

We have to get it out there.

00:42:51.932 --> 00:42:53.468

And even that, the first circle,

00:42:53.492 --> 00:42:55.428

the first circle of our
friends and family,

00:42:55.452 --> 00:42:58.372

get it out there, get it out there,
get it moving, get it shifting. Get it

00:42:58.396 --> 00:43:01.948

working its way into the world, find
out where the outlets are, find out

00:43:01.972 --> 00:43:03.628

the direction that it can take.

00:43:03.652 --> 00:43:05.468

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You have to do the running.

00:43:05.492 --> 00:43:06.812

Yes, James.

00:43:06.836 --> 00:43:09.908

-Yeah, I-- Just listening to that
and then listening to Sherise also,

00:43:09.932 --> 00:43:13.908

this whole thing of be brave,
which can be very hard sometimes.

00:43:13.932 --> 00:43:14.932

You know...

00:43:14.956 --> 00:43:15.956

Some-- You know,

00:43:15.980 --> 00:43:18.828

whether you share it with
your friends or your children or,

00:43:18.852 --> 00:43:20.788

you know, some very,
very immediate circle

00:43:20.812 --> 00:43:22.628

who've had no connection to it,

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00:43:22.652 --> 00:43:25.764

other than, you know because you've
been working away on it quietly. But,

00:43:25.789 --> 00:43:28.268

I hope this is useful,
which is why I'm saying it.

00:43:28.292 --> 00:43:30.348

I think one of the
things... one of the venues,

00:43:30.372 --> 00:43:32.263

if you will, that
might be useful...

00:43:32.287 --> 00:43:33.368

How to describe this?

00:43:33.392 --> 00:43:34.474

I know that lots of people,

00:43:34.498 --> 00:43:37.648

because I can see it in the chat as
well, is like, well, how do I, you know...

00:43:37.672 --> 00:43:39.668

The BBC commissioning
process is a complex one

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00:43:39.692 --> 00:43:42.188

and there's this, and there's
that, and the other, and there's...

00:43:42.212 --> 00:43:43.640

the machinery of
it can feel very...

00:43:43.664 --> 00:43:45.111

Well, maybe it is very daunting.

00:43:45.135 --> 00:43:46.588

You know, it's up to a point.

00:43:46.612 --> 00:43:49.708

But I think one of the things
that I will always wave the flag for,

00:43:49.732 --> 00:43:51.698

and this is a
nationwide reference,

00:43:51.722 --> 00:43:53.440

whether you are living in

00:43:53.440 --> 00:43:55.838

the inner city or the suburbs,

00:43:55.862 --> 00:43:58.440

or a market town, or a village,

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00:43:58.440 --> 00:44:01.868

I think one of the
great resources

00:44:01.892 --> 00:44:04.348

for people to tap into,

00:44:04.372 --> 00:44:05.748

and some of the people out--

00:44:05.772 --> 00:44:07.388

some of the people
here today may

00:44:07.412 --> 00:44:09.268

have done this
already or are doing it,

00:44:09.292 --> 00:44:12.668

is really see where your
local kind of community arts,

00:44:12.692 --> 00:44:14.868

community media
organizations are.

00:44:14.892 --> 00:44:16.988

And I say that partly out
of my own experience,

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00:44:17.012 --> 00:44:18.948

a long time, long time ago,

00:44:18.972 --> 00:44:22.148

but I... because I know
it's very tempting to go

00:44:22.172 --> 00:44:26.828

BBC, Audible, where the big
guys, if I can put it in those terms.

00:44:26.852 --> 00:44:29.440

And you should pursue
that, no question about it

00:44:29.440 --> 00:44:31.308

and connect with producers.

00:44:31.332 --> 00:44:35.440

Again, be bold. If you are
really starting out, you know, just

00:44:35.440 --> 00:44:37.608

send them an email. I
mean, one of the lovely things,

00:44:37.632 --> 00:44:40.328

which I think is what was implicit
in what you were saying, Sherise,

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00:44:40.352 --> 00:44:42.388

is you can actually contact

00:44:42.412 --> 00:44:45.068

production companies,
development producers,

00:44:45.092 --> 00:44:47.348

even if there's just a
general inquiries email.

00:44:47.372 --> 00:44:49.388

You know, just go there
to start with. You know,

00:44:49.412 --> 00:44:51.868

the worst thing that will
happen is they'll go, "no, thanks"

00:44:51.892 --> 00:44:54.108

and that's not that
bad reply, really.

00:44:54.132 --> 00:44:56.988

But I just wanted to
kind of advocate, if I may,

00:44:57.012 --> 00:44:58.948

for the community

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media organizations

00:44:58.972 --> 00:45:02.188

which operate in all
sorts of shapes and sizes.

00:45:02.212 --> 00:45:05.308

They have, you know, some may
have a real focus on younger people,

00:45:05.332 --> 00:45:07.828

some may have a
broader kind of palette

00:45:07.852 --> 00:45:09.024

that they're working with.

00:45:09.049 --> 00:45:12.440

But that is a wonderful
way to connect with people.

00:45:12.440 --> 00:45:15.788

Other writers that you may
never, ever have met otherwise

00:45:15.812 --> 00:45:18.148

might foster connections
and collaborations.

00:45:18.172 --> 00:45:21.496

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I know this all sounds a
little bit kind of day-dreamy,

00:45:21.520 --> 00:45:23.651
but I really think that, and
I speak from experience.

00:45:23.675 --> 00:45:25.711
I think those community
media organizations,

00:45:25.735 --> 00:45:28.440
whether it's The
Lighthouse in Brighton, um...

00:45:28.440 --> 00:45:32.908
Whether it's somewhere like The Rural
Media Company in the West Midlands,

00:45:32.932 --> 00:45:34.268
whether it is...

00:45:34.292 --> 00:45:35.321
Um...

00:45:35.345 --> 00:45:37.505
I can't remember the name
of it now, but in Bridgeport.

00:45:37.529 --> 00:45:40.479

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-James, sorry. Can I just interrupt?
Because Sylvia-Anne has to go to a...

00:45:40.503 --> 00:45:41.503

-Oh, yes, of course.

00:45:41.527 --> 00:45:44.127

-So I don't want you to think you
said anything that offended her.

00:45:44.151 --> 00:45:46.748

She has to go because
she needs to catch a train.

00:45:46.772 --> 00:45:48.189

-I have to catch a train...

00:45:48.213 --> 00:45:49.213

-Thank you so much.

00:45:49.237 --> 00:45:51.398

-But I just want to actually
reiterate what James said.

00:45:51.422 --> 00:45:54.628

Definitely start with, um...

00:45:54.652 --> 00:45:57.228

a group. That's how I started.

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00:45:57.252 --> 00:45:59.788

I was with a
wonderful radio group

00:45:59.812 --> 00:46:02.440

that was run by the
late Oliver Emanuel.

00:46:02.440 --> 00:46:07.068

And that really, really
helped me get my script down

00:46:07.092 --> 00:46:10.388

with people reading it,
having table reads of it,

00:46:10.412 --> 00:46:12.548

and, you know, and
then doing the rewriting.

00:46:12.572 --> 00:46:14.708

I think you have to start there.

00:46:14.732 --> 00:46:18.440

It is... it is hard to get
commissioned by the BBC.

00:46:18.440 --> 00:46:19.988

But it's not impossible.

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00:46:20.012 --> 00:46:22.628

You know, some
of us have done it.

00:46:22.652 --> 00:46:24.828

And Sherise did it with Audible.

00:46:24.852 --> 00:46:28.828

But I think you have
to sort of, like, start with,

00:46:28.852 --> 00:46:30.828

like James said,
your local community.

00:46:30.852 --> 00:46:31.985

That is the way.

00:46:32.009 --> 00:46:34.788

And just to have... get
that feedback from people.

00:46:34.812 --> 00:46:36.428

And then think about,

00:46:36.452 --> 00:46:39.765

you know, the bigger picture,
so to speak, as being seen.

00:46:39.789 --> 00:46:42.148

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But yeah, what
helped me was having

00:46:42.172 --> 00:46:44.148
writers looking at my stuff,

00:46:44.172 --> 00:46:45.668
giving critic--

00:46:45.692 --> 00:46:47.828
You know, giving
their criticism of it

00:46:47.852 --> 00:46:50.428
just help me improve my script

00:46:50.452 --> 00:46:52.440
and get it out there.

00:46:52.440 --> 00:46:53.668
So yeah, definitely.

00:46:53.692 --> 00:46:56.440
And I'm really sorry I have
to go and get my get my train.

00:46:56.440 --> 00:46:58.108
But thank you, everybody.

00:46:58.132 --> 00:47:00.228

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-It's been great having you
here. Thank you so much.

00:47:00.252 --> 00:47:03.440

-Bye Sylvia. Lovely seeing you.
-Bye-bye, Sylvia!

00:47:04.440 --> 00:47:07.651

-James, I think she kind of
finished your sentences for you.

00:47:07.675 --> 00:47:10.788

-That was great. That was perfect.
But I said, wherever you are,

00:47:10.812 --> 00:47:13.338

to everyone out there who's here
this morning, wherever you are,

00:47:13.362 --> 00:47:14.865

I really mean this so sincerely,

00:47:14.890 --> 00:47:16.708

see what they're up to.

00:47:16.732 --> 00:47:19.511

A whole bunch, you know, if
you're in Bristol or thereabouts,

00:47:19.535 --> 00:47:22.148

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The Watershed in Bristol
might be a useful place to go.

00:47:22.172 --> 00:47:24.878

I mean, there are... And this
equally applies, again, if I may so,

00:47:24.902 --> 00:47:27.668

I don't want to be too kind of
step outside my lane here, but

00:47:27.692 --> 00:47:31.188

if you've also got interest in short film
screenwriting and all of those things,

00:47:31.212 --> 00:47:33.108

that I would say the
same thing applies.

00:47:33.132 --> 00:47:35.588

But I will leave it there,
just to advocate for that.

00:47:35.612 --> 00:47:38.440

I just think it's a really
manageable, tangible

00:47:38.440 --> 00:47:41.668

within reach way of
connecting, and just...

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00:47:41.692 --> 00:47:43.948

And it's a long
process, it's a long haul.

00:47:43.972 --> 00:47:46.548

I don't think you need me
to really tell anyone that,

00:47:46.572 --> 00:47:49.440

but I think there's real value in
that. So that's what I wanted to say.

00:47:49.440 --> 00:47:52.036

-Yeah, that's... that's great.

00:47:52.061 --> 00:47:53.061

-Thank you.

00:47:53.086 --> 00:47:54.086

-Sean?

00:47:54.111 --> 00:47:57.068

-Yeah, definitely.

And you have to...

00:47:57.092 --> 00:48:02.068

I was just thinking... thinking back
to when I first started writing for radio

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00:48:02.092 --> 00:48:03.092

and I had a lot...

00:48:03.116 --> 00:48:06.548

And I kind of had
a community or...

00:48:06.572 --> 00:48:10.440

or people that I
knew that were sort of

00:48:10.440 --> 00:48:15.628

producers or kind
of directors in radio,

00:48:15.652 --> 00:48:17.228

and I would send...

00:48:17.252 --> 00:48:20.348

I would send them sort
of scripts and treatments.

00:48:20.372 --> 00:48:22.908

And I had a lot of
failures, actually.

00:48:22.932 --> 00:48:26.068

You know, I think I generated

00:48:26.092 --> 00:48:27.908

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about five pieces of work

00:48:27.932 --> 00:48:31.068

that didn't... that didn't land.

00:48:31.092 --> 00:48:33.908

You know, they enjoyed...

00:48:33.932 --> 00:48:36.108

They enjoyed the
pieces of work, but

00:48:36.132 --> 00:48:38.948

they weren't quite sort of right

00:48:38.972 --> 00:48:42.588

or they weren't sort of bashing
down the door for the BBC.

00:48:42.612 --> 00:48:44.748

And then... and
then they started to,

00:48:44.772 --> 00:48:46.908

because I learned
from that process.

00:48:46.932 --> 00:48:49.348

You know, I learned...
I learned what...

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00:48:49.372 --> 00:48:50.988

what kind of...

00:48:51.012 --> 00:48:54.228

what worked for

radio and what people,

00:48:54.252 --> 00:48:57.028

you know, sort of wanted to read

00:48:57.052 --> 00:48:59.788

or would think would

make a good radio play.

00:49:01.412 --> 00:49:03.228

-That's really...

Yeah, that's so useful.

00:49:03.252 --> 00:49:05.228

And just be prepared

to be rejected.

00:49:05.252 --> 00:49:06.828

See that as part of the deal.

00:49:06.852 --> 00:49:09.788

All sorts of reasons, but we

can learn from the reasons

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00:49:09.812 --> 00:49:12.440

why we're being rejected
and improve and change and...

00:49:12.440 --> 00:49:16.468

And see, really, never
take rejection existentially.

00:49:16.492 --> 00:49:18.268

They're not saying
you're a bad writer,

00:49:18.292 --> 00:49:20.988

it's saying this project is not
for them, or they can't see...

00:49:21.012 --> 00:49:23.468

They individually, at this
moment, cannot see what's in it.

00:49:23.492 --> 00:49:26.428

Or they may have some good
advice, but it doesn't mean that you're...

00:49:26.452 --> 00:49:29.440

-Yeah, and it's navigating
people's tastes, isn't it?

00:49:29.440 --> 00:49:30.440

-Absolutely.

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00:49:30.440 --> 00:49:32.388

-You know, sort
of people... You...

00:49:32.412 --> 00:49:35.508

Everyone's got
a different take on

00:49:35.532 --> 00:49:37.348

what makes good radio.

00:49:37.372 --> 00:49:40.908

And it's navigating that and
sort of seeing what kind of lands.

00:49:40.932 --> 00:49:45.788

But yeah, you're sort of
navigating different people's tastes,

00:49:45.812 --> 00:49:49.108

what they think
makes good radio,

00:49:49.132 --> 00:49:52.388

what they think is going to work,
what's going to be achievable in the time.

00:49:52.412 --> 00:49:55.188

And it's, yeah, it's just

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working your way through that.

00:49:55.212 --> 00:49:58.651

And... You know, you'll
hit a wall several times

00:49:58.675 --> 00:50:00.548

or you'll have a
few failures, but

00:50:00.572 --> 00:50:04.440

yeah, you just have to keep
sort of generating the work.

00:50:04.440 --> 00:50:07.308

-Yes, absolutely.
So quick summary,

00:50:07.332 --> 00:50:10.588

local groups that support
and advice and development.

00:50:10.612 --> 00:50:12.228

Do it yourself.

00:50:12.252 --> 00:50:14.868

This answers quite a lot of
questions that are in the Q&A.

00:50:14.892 --> 00:50:16.908

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You can get out there
and you can make it.

00:50:16.932 --> 00:50:19.440

And didn't we have
one radio drama that was

00:50:19.440 --> 00:50:22.228

put forward for the
Imison Award, I think we...

00:50:22.252 --> 00:50:23.588

nominated it?

00:50:23.612 --> 00:50:25.668

That was made by a
couple of guys, really,

00:50:25.692 --> 00:50:28.308

and we all thought it
was absolutely brilliant.

00:50:28.332 --> 00:50:31.948

The kind of Wild West with
animals. We just thought...

00:50:31.972 --> 00:50:35.440

And there's a couple of guys with
their imagination and their ingenuity.

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00:50:35.440 --> 00:50:37.628

And then there is the
commissioning process,

00:50:37.652 --> 00:50:40.805

and you can go to Audible. You
can make a sample, you can write a...

00:50:40.829 --> 00:50:43.628

Write a good pitch and learn
how to write a good pitch.

00:50:43.652 --> 00:50:45.868

In the first instance, if you
send them a whole script,

00:50:45.892 --> 00:50:47.748

it goes on to the
whole script pile.

00:50:47.772 --> 00:50:51.236

But a good idea, a good
pithy idea and a good pitch,

00:50:51.260 --> 00:50:53.220

and you can take it to
any of the radio producers,

00:50:53.244 --> 00:50:54.748

find out what

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they're looking for,

00:50:54.772 --> 00:50:58.628

and then send it to the ones that
you think most appropriate to your idea.

00:50:58.652 --> 00:51:03.268

And you'd be surprised how interested they
could be if something lights up their day.

00:51:03.292 --> 00:51:04.748

So it's got to be good.

00:51:04.772 --> 00:51:06.788

And then they can take
it the rest of the way.

00:51:06.812 --> 00:51:08.868

They can take it
to the broadcasters.

00:51:08.892 --> 00:51:10.440

Um...

00:51:10.440 --> 00:51:12.028

I'm gonna just

00:51:12.052 --> 00:51:14.548

switch track a little bit now,

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00:51:14.572 --> 00:51:16.948

because there's an interesting
question about narration.

00:51:16.972 --> 00:51:20.788

Narration is an obvious way of
getting all your exposition dealt with.

00:51:20.812 --> 00:51:25.440

"It was a long, cold night, and I was
feeling tired as I stood outside the cafe."

00:51:25.440 --> 00:51:27.068

You know, so...

00:51:27.092 --> 00:51:29.508

Short, pithy answers.

00:51:29.532 --> 00:51:31.828

Narration, yes or no? When?

00:51:34.440 --> 00:51:36.388

In any order.

00:51:39.353 --> 00:51:40.428

-Oo, crumbs.

00:51:40.452 --> 00:51:41.588

It's... Well...

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00:51:41.612 --> 00:51:43.628

I think it goes back
to what we've said

00:51:43.652 --> 00:51:46.440

already this morning
about being inventive and

00:51:46.440 --> 00:51:47.828

imaginative.

00:51:47.852 --> 00:51:50.028

I mean, these are very
broad terms, aren't they? But...

00:51:50.052 --> 00:51:54.268

I mean, there's no... A narrator
is a well-established tradition,

00:51:54.292 --> 00:51:56.308

for sure, you know. It's
not some-- You know,

00:51:56.332 --> 00:51:58.228

it's not unfamiliar to anyone.

00:51:58.252 --> 00:52:00.440

But again, it's about...

00:52:00.440 --> 00:52:02.251

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I think it's...

00:52:02.275 --> 00:52:05.440

That narrating voice,

00:52:05.440 --> 00:52:07.388

it's about, partly at least,

00:52:07.412 --> 00:52:09.668

I think it must be about...

00:52:10.440 --> 00:52:12.148

creating anticipation

00:52:12.172 --> 00:52:14.293

and... and...

00:52:14.317 --> 00:52:16.468

That's probably a better
word than mystery, actually.

00:52:16.492 --> 00:52:17.709

I mean, I...

00:52:17.733 --> 00:52:19.348

I would...

00:52:19.372 --> 00:52:22.748

But of course narrating could be
that kind of omniscient narrator,

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00:52:22.772 --> 00:52:25.463

just to sort of go back to very
familiar kind of terminology.

00:52:25.487 --> 00:52:27.887

But again, there are all sorts
of different ways to frame it.

00:52:27.911 --> 00:52:29.228

Maybe you're telling a story

00:52:29.252 --> 00:52:31.588

that's the life of somebody.

00:52:31.612 --> 00:52:34.708

I mean, I'm improvising here
to in an answer, in a response.

00:52:34.732 --> 00:52:36.588

Maybe you're telling a
story about someone who

00:52:36.612 --> 00:52:40.988

lived at some point in time, and you feel
that their life story or part of their life

00:52:41.012 --> 00:52:42.468

is worth telling,

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00:52:42.492 --> 00:52:45.440

but maybe in your
research for that project,

00:52:45.440 --> 00:52:48.988

they had a whole range of
correspondence with person X or person Y.

00:52:49.012 --> 00:52:52.628

And maybe the correspondence
becomes a kind of narrational voice.

00:52:52.652 --> 00:52:56.148

I mean, that's my quick way
of saying being inventive about...

00:52:56.172 --> 00:52:58.188

about the way the
voice comes across.

00:52:58.212 --> 00:53:00.988

Again, it's easy for me to say it
in two minutes here this morning,

00:53:01.012 --> 00:53:02.440

but I think that

00:53:02.440 --> 00:53:04.348

It can have a place.

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00:53:04.372 --> 00:53:07.188

I mean I... If I thought
something I was writing

00:53:07.212 --> 00:53:10.179

would benefit, quote
unquote, from a narrator,

00:53:10.203 --> 00:53:12.635

at least in a first draft, at
least to get me up and running,

00:53:12.659 --> 00:53:15.228

I would do it. And, you know,

00:53:15.252 --> 00:53:16.708

again voice-over,

00:53:16.732 --> 00:53:18.732

which operates differently
in the screenplay world,

00:53:18.756 --> 00:53:22.148

you know, that's a very
valid kind of storytelling mode.

00:53:22.172 --> 00:53:23.508

Um...

00:53:23.532 --> 00:53:25.783

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But again, in the audio
space, which is really our focus,

00:53:25.807 --> 00:53:28.391
it obviously has a different
kind of function, but I wouldn't...

00:53:28.415 --> 00:53:31.428
I would never kind
of restrict myself from

00:53:31.452 --> 00:53:33.699
exploring it if I
felt like it was the,

00:53:33.723 --> 00:53:35.788
quote unquote,
right thing to do.

00:53:35.812 --> 00:53:37.440
But I think it's about...

00:53:37.440 --> 00:53:39.668
you know, being...
well being creative.

00:53:39.692 --> 00:53:41.556
But that's a very
corny answer, really.

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00:53:41.580 --> 00:53:45.548

-There's a great answer and the
question also says what pitfalls to avoid.

00:53:45.572 --> 00:53:47.908

And I would say if the
narration is just there

00:53:47.932 --> 00:53:50.588

because you couldn't think
of a better way to tell the story,

00:53:50.612 --> 00:53:52.788

but if the narration is...

00:53:52.812 --> 00:53:55.748

the narrator has a question,
the big question that we can ask

00:53:55.772 --> 00:53:58.440

to the narrator is why
are you telling us this?

00:53:58.440 --> 00:54:00.348

And to whom are you speaking?

00:54:00.372 --> 00:54:02.348

And I think if you
understand that,

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00:54:02.372 --> 00:54:04.908

then that narration is
also an emotional impulse.

00:54:04.932 --> 00:54:07.108

It's not just a
way of, you know,

00:54:07.132 --> 00:54:08.708

dealing with narrative.

00:54:09.440 --> 00:54:13.708

-Yeah, I mean, radio
does love narration.

00:54:13.732 --> 00:54:16.548

You know, because
of that... that closeness

00:54:16.572 --> 00:54:18.736

that you get with narration.

00:54:18.760 --> 00:54:21.388

You know, it's
speaking in your ear.

00:54:21.412 --> 00:54:23.028

It's very, very close and you...

00:54:23.052 --> 00:54:24.228

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You do it, and...

00:54:24.252 --> 00:54:27.508

And the way that you
often record narration as well

00:54:27.532 --> 00:54:30.188

is you kind of get quite
close to the stereo mic.

00:54:30.212 --> 00:54:32.708

And it's, you know, and
it's really, really kind of rich,

00:54:32.732 --> 00:54:35.788

and it's much richer than
often the other sounds

00:54:35.812 --> 00:54:39.268

that you've recorded because you would
have recorded those on the stereo mic.

00:54:39.292 --> 00:54:41.908

But you would have
movement away from the mic

00:54:41.932 --> 00:54:43.308

and so it's not...

00:54:43.332 --> 00:54:46.440

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it hasn't got that
closeness to... to someone.

00:54:46.440 --> 00:54:49.228

You know, so it
does really write like,

00:54:49.252 --> 00:54:53.628

you know, sort of narration, like
as with audio books and everything.

00:54:53.652 --> 00:54:56.348

And it's always
something that I kind of

00:54:56.372 --> 00:54:59.068

fight against, because it
always feels like too easy.

00:54:59.092 --> 00:55:01.388

You know, too easy
to kind of just do that

00:55:01.412 --> 00:55:04.440

and to fall back on narration,
so I try and think of sort of

00:55:04.440 --> 00:55:07.748

clever ways of doing it,
but sometimes you just...

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00:55:07.772 --> 00:55:10.988

I mean, yeah, you do... you
have to decide who is narrating.

00:55:11.012 --> 00:55:13.428

You know, is it...
is it omnipresent?

00:55:13.452 --> 00:55:16.708

Or is it somebody,
a central character?

00:55:16.732 --> 00:55:18.472

Or is it a, you know, a
secondary character?

00:55:18.496 --> 00:55:21.440

Is it somebody important
to, you know, to... to...

00:55:21.440 --> 00:55:23.788

You know, to giving
you that narration.

00:55:23.812 --> 00:55:28.188

But yeah, the choices,
as James has said,

00:55:28.212 --> 00:55:30.138

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is just whether it
kind of fits the piece,

00:55:30.162 --> 00:55:34.388
but radio does like
it, and it's such a...

00:55:34.412 --> 00:55:36.468
It's such a quick way

00:55:36.492 --> 00:55:39.508
of getting your exposition

00:55:39.532 --> 00:55:43.509
problem out of the way and getting through
the story and telling the story, you know,

00:55:43.533 --> 00:55:46.339
because essentially we just
want to tell this story and we want...

00:55:46.363 --> 00:55:47.948
we want people to feel

00:55:47.972 --> 00:55:51.783
what we felt when we sort of
first thought of that idea and that...

00:55:51.807 --> 00:55:53.632
that story, you know, as kind of

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00:55:53.656 --> 00:55:54.828

I want to...

00:55:54.852 --> 00:55:57.440

I want to get to
that place again

00:55:57.440 --> 00:55:58.948

when I'm writing it.

00:55:58.972 --> 00:56:01.988

You know, what I first felt
when I sort of thought of that idea

00:56:02.012 --> 00:56:03.708

and that emotion
that I had with that.

00:56:03.732 --> 00:56:06.908

And I want to get to that, and I
want to get the audience to that,

00:56:06.932 --> 00:56:08.588

that feeling as well,

00:56:08.612 --> 00:56:10.668

and take them on
that sort of journey,

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00:56:10.692 --> 00:56:12.440

that emotional journey.

00:56:12.440 --> 00:56:15.708

So, yeah, whatever kind of
works really for you to get to that.

00:56:15.732 --> 00:56:17.651

But yeah, you're also... it...

00:56:17.675 --> 00:56:19.148

You...

00:56:19.172 --> 00:56:20.908

I suppose as a writer as well,

00:56:20.932 --> 00:56:22.508

you want to be clever about it,

00:56:22.532 --> 00:56:25.440

and you kind of feel
narration's too easy.

00:56:25.440 --> 00:56:28.723

-Well, I think it's about it
being an emotional journey.

00:56:28.748 --> 00:56:31.308

And I think everything that we've
been talking about, you know...

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00:56:31.332 --> 00:56:33.772

There are questions about
treatment, there are questions about

00:56:33.796 --> 00:56:35.396

who do I pitch it and how do I pitch it,

00:56:35.420 --> 00:56:36.820

how do I make a
treatment stand out?

00:56:36.844 --> 00:56:39.164

And I would say, just make
sure that that journey is there.

00:56:39.188 --> 00:56:42.358

That journey that you felt as
a writer that you want to tell.

00:56:42.382 --> 00:56:45.440

Make sure that energy and that
passion, that commitment to that story

00:56:45.440 --> 00:56:46.908

is in everything
that you present,

00:56:46.932 --> 00:56:49.723

whether it's a one

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pager or a one-liner.

00:56:49.747 --> 00:56:50.748

Do that.

00:56:50.772 --> 00:56:52.572

I think we've addressed
most of the questions.

00:56:52.596 --> 00:56:54.828

We have to close in just
a few seconds, actually,

00:56:54.852 --> 00:56:57.148

and just the one question
we haven't addressed is,

00:56:57.172 --> 00:56:59.028

"is it worth pitching
translations?"

00:56:59.052 --> 00:57:02.948

Yes. Classic serial, lots
of opportunities there.

00:57:02.972 --> 00:57:05.811

How's your thinking
changed over the last 5 years?

00:57:05.835 --> 00:57:09.033

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We're just going to have to sit with
that one, I think, for the rest of the day.

00:57:09.057 --> 00:57:11.440

But we're going to
have to close this.

00:57:11.440 --> 00:57:15.068

I mentioned the Imison
Awards a few times.

00:57:15.092 --> 00:57:18.650

Now, the closing date for the
next round is Sunday 4 October.

00:57:18.674 --> 00:57:20.440

If you've had
something broadcast,

00:57:20.440 --> 00:57:23.628

and that broadcast can
cover all sorts of bases,

00:57:23.652 --> 00:57:25.265

you can send your script in.

00:57:25.289 --> 00:57:29.588

Look it up on the Society
of Authors website.

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00:57:29.612 --> 00:57:31.411

And it changed...

00:57:31.435 --> 00:57:32.788

One of our

00:57:32.812 --> 00:57:35.828

current members of the
Scriptwriters Committee

00:57:35.852 --> 00:57:39.348

won the Imison Award, and it
said that it changed their lives

00:57:39.372 --> 00:57:41.948

from the point of view not
only of writing, but what they...

00:57:41.972 --> 00:57:44.588

what they were doing.

So yeah, go for it.

00:57:44.612 --> 00:57:47.826

Seconds are ticking away.

00:57:47.850 --> 00:57:51.068

Can I please just remind
people, if you'd like to donate,

00:57:51.092 --> 00:57:53.308

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look at the...
the link for that.

00:57:53.332 --> 00:57:55.440
It does help a lot of people.

00:57:55.440 --> 00:57:58.428
I'd like to thank
Sylvia-Anne, who's not here,

00:57:58.452 --> 00:58:00.225
but she'll know that
I want to thank her.

00:58:00.249 --> 00:58:02.828
James, Sherise, Sean

00:58:02.852 --> 00:58:06.868
for your wonderful
elucidation of your art

00:58:06.892 --> 00:58:09.108
and the craft and
what radio drama is.

00:58:09.132 --> 00:58:11.828
I'm sure it was of
enormous value

00:58:11.852 --> 00:58:13.748

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to the many people listening.

00:58:13.772 --> 00:58:17.348

And can I also thank Sophia
for keeping an eye on us all

00:58:17.372 --> 00:58:20.348

and making sure everything
is working smoothly,

00:58:20.372 --> 00:58:23.440

you know, without whom
this could not happen.

00:58:23.440 --> 00:58:25.108

So I think that's it really.

00:58:25.132 --> 00:58:27.388

Thank you very much
to those who attended.

00:58:27.412 --> 00:58:28.708

I hope you found it useful.

00:58:28.732 --> 00:58:31.440

We have other events,
so please look them up.

00:58:31.440 --> 00:58:33.148

And, um...

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00:58:33.172 --> 00:58:36.466

We look forward to seeing
you again at some point.

00:58:36.491 --> 00:58:37.491

Thank you.

00:58:37.516 --> 00:58:38.516

-Thank you.

00:58:38.540 --> 00:58:40.100

-Thank you, Robin.

Thank you, everybody.

00:58:40.124 --> 00:58:41.893

-Thank you, Robin.

-Thank you.