

#SoAatHome | Industry Insider – What makes a successful audio play?

Monday 22 September 2025



WEBVTT

00:00:00.000--> 00:00:02.252

-Hello, and welcome, everybody!

00:00:02.276--> 00:00:05.885

Welcome to the best way to
spend your Monday morning,

00:00:05.909--> 00:00:07.354

scientifically proven.

00:00:07.378--> 00:00:09.346

Today's event is

00:00:09.370--> 00:00:11.708

the Industry Insider,

00:00:11.732--> 00:00:14.999

What makes a
successful audio play?

00:00:15.000--> 00:00:17.488

My name is Imogen Church.

00:00:17.512--> 00:00:20.868

I am an award-winning
actor and scriptwriter.

00:00:20.892--> 00:00:26.258

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I also, act in
audio dramas, I narrate

00:00:26.282--> 00:00:28.348

billions of audiobooks,

00:00:28.372--> 00:00:32.976

and I script
write horror satire

00:00:33.000--> 00:00:35.238

and very, very dark comedy.

00:00:35.262--> 00:00:38.087

I'm gonna be
your host for today.

00:00:38.111--> 00:00:40.468

"Hi from Manchester",
says Sarah.

00:00:40.492--> 00:00:43.093

So this event is part of our

00:00:43.117--> 00:00:47.999

#SoAatHome Autn/Winter
2025 programme.

00:00:48.000--> 00:00:49.988

And I want to start by saying

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00:00:50.012--> 00:00:52.529

it is time for submissions

00:00:52.553--> 00:00:54.708

to the BBC Audio Drama Awards,

00:00:54.732--> 00:00:57.708

so if any of you have a

project you'd like to submit

00:00:57.732--> 00:00:59.628

for the BBC Audio Drama Awards,

00:00:59.652--> 00:01:01.388

now is the time.

00:01:01.412--> 00:01:05.211

Submissions close on October

5th in all sorts of categories,

00:01:05.235--> 00:01:08.628

but especially in

scripted audio drama.

00:01:08.652--> 00:01:12.228

Possibly, if you submit, you

could be joining the heady ranks

00:01:12.252--> 00:01:14.588

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of the Imison and

Tinniswood Award winners

00:01:14.612--> 00:01:16.999

that we have on today's panel.

00:01:17.000--> 00:01:18.988

Our Scriptwriters

Steering Group,

00:01:19.012--> 00:01:21.688

judges the Imison Award,

00:01:21.712--> 00:01:24.228

which is for scripts by

writers new to audio.

00:01:24.252--> 00:01:26.545

So we would love to read

your words if that is you.

00:01:26.569--> 00:01:28.908

Please get your

applications in ASAP.

00:01:29.532--> 00:01:32.748

So, this, SoA at

Home is free for everyone,

00:01:32.772--> 00:01:34.268

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but if you can afford to,

00:01:34.292--> 00:01:38.948

please consider donating to the
Society of Authors Access Fund

00:01:38.972--> 00:01:41.428

which provides grants to authors

00:01:41.452--> 00:01:44.828

for travel,
subsistence, childcare,

00:01:44.852--> 00:01:47.908

access needs to
make sure that authors

00:01:47.932--> 00:01:51.976

can take part in events,
residences, retreats.

00:01:52.000--> 00:01:54.908

We suggest a
minim £5 donation,

00:01:54.932--> 00:01:57.148

and our lovely Sophia,

00:01:57.172--> 00:01:59.618

our moderator who

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is lurking in the chat,

00:01:59.642--> 00:02:01.508

is going to put a link

00:02:01.532--> 00:02:05.228

to donating to the Society

of Authors Access Fund,

00:02:05.252--> 00:02:07.999

if you can afford it. If

you can't, that is fine.

00:02:08.000--> 00:02:12.588

Another way you can help

the Society of Authors Access Fund

00:02:12.612--> 00:02:16.948

is by making a purchase

on the virtual bookstore

00:02:16.972--> 00:02:18.988

on Bookshop.org,

00:02:19.012--> 00:02:20.548

where you can

find books by writers

00:02:20.572--> 00:02:23.976

taking part in the SoA

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at Home programme.

00:02:24.000--> 00:02:25.605

Link also in the chat.

00:02:25.629--> 00:02:28.999

Thank you, Sophia,

she is linking away.

00:02:29.000--> 00:02:31.708

We've got 90

minutes for this session,

00:02:31.732--> 00:02:32.868

so an hour and a half,

00:02:32.892--> 00:02:34.999

which will include a

00:02:35.000--> 00:02:37.588

20-25-minute Q&A at the end.

00:02:37.612--> 00:02:41.308

there will also be a

5-minute comfort break

00:02:41.332--> 00:02:42.508

just before the Q&A,

00:02:42.532--> 00:02:45.976

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so we're not going to make you go all
the way through without a trip to the loo.

00:02:46.000--> 00:02:48.108

if you want captions,

00:02:48.132--> 00:02:50.108

you can clo-- Close those?

00:02:50.132--> 00:02:52.588

No, you can turn
on closed captions.

00:02:52.612--> 00:02:54.976

That should be
down on your toolbar.

00:02:55.006--> 00:02:58.285

and this event
will be recorded,

00:02:58.309--> 00:03:01.508

and for the
members of the SoA,

00:03:01.532--> 00:03:04.508

you can access it
through the member portal.

00:03:04.552--> 00:03:06.398

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Again, links in the chat.

00:03:06.422--> 00:03:08.878

And for non-members,
you will be able to watch it,

00:03:08.902--> 00:03:11.411

if you want to, on
the Vimeo channel.

00:03:11.435--> 00:03:14.188

Again, links in the chat.

00:03:14.212--> 00:03:15.748

Right. So,

00:03:15.772--> 00:03:19.788

we have two little
boxes at the bottom.

00:03:19.812--> 00:03:21.999

One is for chat.

00:03:22.000--> 00:03:25.268

If you want to put general
comments in the chat for all to enjoy,

00:03:25.292--> 00:03:26.292

go for it.

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00:03:26.316--> 00:03:29.468

That is where Sophia is
lurking to send you all these links.

00:03:29.492--> 00:03:33.748

The other box is specifically
for Q&A questions.

00:03:33.772--> 00:03:36.785

So feel free to put your
Q&A questions in that box

00:03:36.809--> 00:03:38.708

and then when I get to the Q&A,

00:03:38.732--> 00:03:40.025

I will go through...

00:03:40.049--> 00:03:42.068

I will try to do as
many as possible.

00:03:42.092--> 00:03:45.876

it depends how many wonderful
questions you come up with.

00:03:45.900--> 00:03:46.948

Right!

00:03:46.972--> 00:03:49.308

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Now all the housekeeping
is out of the way,

00:03:49.332--> 00:03:52.548

let's introduce you
to today's panel,

00:03:52.572--> 00:03:54.028

which is very exciting.

00:03:54.052--> 00:03:56.388

You have a lot of experience to

00:03:56.412--> 00:03:58.468

poke and prod from here.

00:03:58.492--> 00:04:02.068

So we're going to begin
with Dr. Edson Burton

00:04:02.092--> 00:04:06.000

who is a writer,
storyteller, and historian.

00:04:06.600--> 00:04:10.188

Edson began his
writing career in 2005,

00:04:10.212--> 00:04:13.498

having completed his PhD thesis.

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00:04:13.522--> 00:04:16.447

Since then, he has
become a prolific writer

00:04:16.471--> 00:04:18.999

of audio, live
drama, and poetry.

00:04:19.000--> 00:04:22.468

Edson won the 2025
Tinniswood Prize

00:04:22.492--> 00:04:23.828

for Man,

00:04:23.852--> 00:04:26.999

an adaptation of Daniel
Defoe's Robinson Crusoe.

00:04:27.000--> 00:04:28.948

His previous audio
dramas include

00:04:28.972--> 00:04:31.545

the acclaimed Radio
4 series Deacon,

00:04:31.569--> 00:04:32.999

starring Don Warrington.

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00:04:33.024--> 00:04:37.638

Recent live work includes the
listening journey Dappy Hunter,

00:04:37.662--> 00:04:39.891

produced by Tamash... Tamisha?

00:04:39.915--> 00:04:42.083

Tamasha Theatre, Coney

00:04:42.107--> 00:04:43.508

and the Trinity The--

00:04:43.532--> 00:04:45.228

Trinity Centre Bristol,

00:04:45.252--> 00:04:48.999

and the theatrical promenade
Destination Old Market.

00:04:49.000--> 00:04:52.068

He is the author of the
poetry collection Seasoned.

00:04:52.092--> 00:04:56.788

Edson is a board member of Bristol
leading poetry festival, Lyra Festival,

00:04:56.812--> 00:04:59.908

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and he is currently working
on a new audio drama,

00:04:59.932--> 00:05:03.976

a libretto, and various
screenwriting projects.

00:05:04.000--> 00:05:07.788

First tip of the day, take a
cue out of Edson's book,

00:05:07.812--> 00:05:09.876

just always be writing.

00:05:09.900--> 00:05:10.908

Don't stop.

00:05:10.932--> 00:05:13.148

Just always be
writing, keep busy.

00:05:13.172--> 00:05:16.068

Right, next we have
the lovely Isley Lynn

00:05:16.092--> 00:05:19.268

who won the 2025 Imison Award

00:05:19.292--> 00:05:20.976

for their radio play, Tether.

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00:05:21.000--> 00:05:25.045

They also won the Charles Wintour
Most Promising Playwright Award

00:05:25.069--> 00:05:27.628

at the 2023 Evening
Standard Theatre Awards

00:05:27.652--> 00:05:28.908

for The Swell,

00:05:28.932--> 00:05:30.668

which was also nominated

00:05:30.692--> 00:05:34.148

for Outstanding Achievement
In An Affiliate Theatre

00:05:34.172--> 00:05:36.976

at the 2024 Olivier Awards.

00:05:37.000--> 00:05:38.605

Their play, Skin A Cat,

00:05:38.629--> 00:05:42.828

was awarded Pick of the
Year at the Vault Festival 2016.

00:05:43.452--> 00:05:48.148

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Next, we have our,
steering group legend,

00:05:48.172--> 00:05:49.548

Robin Mukherjee

00:05:49.572--> 00:05:51.788

who has contributed extensively

00:05:51.812--> 00:05:55.976

to TV drama, returning series
like EastEnders, Casualty, The Bill,

00:05:56.000--> 00:06:00.671

and serials, including Grushko
with Brian Cox and Andy Serkis,

00:06:00.695--> 00:06:03.999

and Plastic Man with John
Thaw and Frances Barber.

00:06:04.000--> 00:06:06.668

He's written for
radio and theatre.

00:06:06.692--> 00:06:08.988

His first feature film,
Dance of the Wind,

00:06:09.012--> 00:06:11.908

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won the Audience Prize

at the London Film Festival.

00:06:11.932--> 00:06:15.976

His most recent film, Lore, was
critically acclaimed worldwide

00:06:16.000--> 00:06:20.028

winning Best Adapted Screenplay at
the Australian Writers Guild Awards,

00:06:20.052--> 00:06:23.348

the Public Prize at
Locarno, and many others.

00:06:23.372--> 00:06:26.388

It was Australia's official
entry to the Oscars.

00:06:26.412--> 00:06:29.348

His original three-part
serial, Combat Kids,

00:06:29.372--> 00:06:32.999

for CBBC/BBC One, was
nominated for a BAFTA.

00:06:33.000--> 00:06:36.228

Recent work includes
Hetty Feather for CBBC...

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00:06:36.252--> 00:06:37.252

Love it!

00:06:37.276--> 00:06:38.868

And a feature film adaptation

00:06:38.892--> 00:06:41.548

of Satish Kar's

memoir No Destination.

00:06:41.572--> 00:06:44.068

His current projects

include an adaptation of

00:06:44.092--> 00:06:47.171

Paul Scott's Booker

Prize-winning novel, Staying On,

00:06:47.195--> 00:06:48.708

supported by BFI,

00:06:48.732--> 00:06:52.148

and a feature film, Petrichor,

also supported by the BFI,

00:06:52.172--> 00:06:55.588

co-written with BAFTA-winning

director Esther May Campbell.

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00:06:55.612--> 00:06:58.948

His book, The Art of
Screenplays- A Writer's Guide,

00:06:58.972--> 00:07:01.108

is published by Camera Press

00:07:01.132--> 00:07:03.988

and his novel Hill Station
by Old Castle Books.

00:07:04.012--> 00:07:09.068

He is course director of MA in
Scriptwriting at Bath Spa University.

00:07:09.092--> 00:07:11.508

Right! And finally, we have Boz,

00:07:11.532--> 00:07:13.988

who sent me a
beautiful short bio.

00:07:14.012--> 00:07:19.508

Boz Temple-Morris is a leading
independent maker of audio drama

00:07:19.532--> 00:07:22.631

based in London and
working around the world.

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00:07:22.655--> 00:07:26.988

His work is known as innovative,
sound-led, and purposeful.

00:07:27.012--> 00:07:30.051

Next up is a version of
Chekhov's The Cherry Orchard,

00:07:30.075--> 00:07:34.976

set in Palestine
during partition in 1948

00:07:35.000--> 00:07:36.548

for BBC Radio 4.

00:07:37.212--> 00:07:39.548

I need a drink, hang on. Oh!

00:07:40.532--> 00:07:41.868

It's water, I promise.

00:07:41.892--> 00:07:45.471

That was a lot. The point is,
there is a wealth of experience here,

00:07:45.495--> 00:07:48.748

and you are really lucky and
very sensible to have turned up.

00:07:48.772--> 00:07:50.976

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So congratulations,
well done, you.

00:07:51.000--> 00:07:52.268

Right.

00:07:52.292--> 00:07:54.508

I have some questions!

00:07:54.532--> 00:07:55.868

First of all,

00:07:55.892--> 00:07:57.765

I'm going to ask
this of each of you,

00:07:57.789--> 00:07:59.976

but time-dependent,
you may not all

00:08:00.000--> 00:08:02.788

get to answer each question
unless you're desperate to.

00:08:02.812--> 00:08:06.999

But my first question that I would
like each of you to answer in turn is

00:08:07.000--> 00:08:11.068

what made you fall in

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love with audio drama?

00:08:11.092--> 00:08:13.148

And we are gonna start with...

00:08:13.172--> 00:08:15.000

Isley!

00:08:16.300--> 00:08:17.308

-Hi!

00:08:17.332--> 00:08:18.468

...

00:08:18.492--> 00:08:20.988

I was... I mean...

00:08:21.012--> 00:08:23.188

Sorry if this is peeking

behind the curtain too much,

00:08:23.212--> 00:08:25.508

but we were sent some of

these questions in advance,

00:08:25.532--> 00:08:27.976

and so I was thinking

about this one,

00:08:28.000--> 00:08:29.518

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this morning especially

00:08:29.542--> 00:08:31.551

and I've just come back
from being with my family,

00:08:31.575--> 00:08:32.999

who are all American.

00:08:33.000--> 00:08:34.268

And I live in England,

00:08:34.292--> 00:08:36.828

and my whole
childhood was spent,

00:08:36.852--> 00:08:38.999

flying between

00:08:39.000--> 00:08:40.788

those two countries, long haul

00:08:40.812--> 00:08:43.348

before you even had...

00:08:43.372--> 00:08:45.028

videos in the
back of every seat.

00:08:45.052--> 00:08:47.588

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Like, in the long-haul

flights, you had maybe a film

00:08:47.612--> 00:08:49.976

playing at the front that

everyone had to watch.

00:08:50.000--> 00:08:54.028

And I remember having cassettes

and then CDs, and then an iPod

00:08:54.052--> 00:08:58.388

of... books on tape

and, recordings.

00:08:58.412--> 00:08:59.988

My parents were real nerds,

00:09:00.012--> 00:09:02.268

so recordings of plays, ...

00:09:02.292--> 00:09:05.708

And I think that's

when I started to...

00:09:05.732--> 00:09:10.999

when my brain started to

really like sitting and listening

00:09:11.000--> 00:09:13.068

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to a story like you
would read a book,

00:09:13.092--> 00:09:15.708

and that you could do that
anywhere, and that it was really...

00:09:15.732--> 00:09:19.976

I write more for theatre,
as you've shared.

00:09:20.000--> 00:09:22.708

And... I feel like...

00:09:22.732--> 00:09:24.999

audio drama is
more transportative

00:09:25.000--> 00:09:27.268

than theatre, because...

00:09:27.292--> 00:09:30.628

you are transporting it wherever
you are, whatever context you are,

00:09:30.652--> 00:09:31.999

and it can really...

00:09:32.000--> 00:09:33.548

...

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00:09:33.572--> 00:09:35.308

yeah, transform

00:09:35.332--> 00:09:36.828

what you're doing.

00:09:36.852--> 00:09:39.999

So I think from

a really young age,

00:09:40.000--> 00:09:41.908

my brain got addicted to that.

00:09:41.932--> 00:09:44.948

And it's, weird

that I'm 37 now

00:09:44.972--> 00:09:46.999

and I'm only

just writing for it.

00:09:47.000--> 00:09:48.000

[Imogen laughs]

00:09:48.018--> 00:09:49.405

-Better late than never, my love.

00:09:49.429--> 00:09:51.108

Yes, but similar for me,

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00:09:51.132--> 00:09:53.511

and what a wonderful
way to first encounter it

00:09:53.535--> 00:09:56.106

when you're locked into
your seat in an aeroplane...

00:09:56.130--> 00:09:57.775

in the dark, probably,

00:09:57.799--> 00:09:59.999

having to just sit and
listen is wonderful.

00:10:00.000--> 00:10:01.908

-As a very small child, too.

00:10:01.932--> 00:10:03.898

Like, really having
to self-regulate.

00:10:03.922--> 00:10:05.999

It was, perfect for that.

00:10:06.000--> 00:10:07.628

-Edson, what about you?

00:10:08.492--> 00:10:10.788

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-, yeah, so I guess...

00:10:10.812--> 00:10:15.999

My love of radio, ...

00:10:16.000--> 00:10:18.588

It's a bit like... I'm trying

to use the analogy of

00:10:18.612--> 00:10:20.668

growing up listening to reggae.

00:10:20.692--> 00:10:23.308

And being

convinced that I didn't

00:10:23.332--> 00:10:26.668

care that much for

reggae during the 90s,

00:10:26.692--> 00:10:29.188

when it was all

R&B and UK Garage,

00:10:29.212--> 00:10:31.148

and I was being

really hip and trendy,

00:10:31.172--> 00:10:33.708

but found myself singing

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reggae songs all the time,

00:10:33.732--> 00:10:34.999

especially the classics.

00:10:35.000--> 00:10:38.225

And I think what I

realized with radio,

00:10:38.249--> 00:10:40.999

when I first had the

opportunity to write,

00:10:41.000--> 00:10:43.891

is that it had always been

00:10:43.915--> 00:10:45.308

a friend and companion.

00:10:45.332--> 00:10:49.000

So, my dad is a

Jamaican, and that...

00:10:49.693--> 00:10:51.778

Long story, I ended up

sharing a room with him,

00:10:51.802--> 00:10:53.969

we were very

[inaudible] and son.

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00:10:54.000--> 00:10:56.411

And he got up really
early to get to the factory,

00:10:56.435--> 00:10:57.598

the radio was always on,

00:10:57.622--> 00:10:59.999

he was listening
to World Service.

00:11:00.000--> 00:11:01.865

and to be honest,

00:11:01.889--> 00:11:03.638

it's a habit that
always stayed with me.

00:11:03.662--> 00:11:05.999

I kind of listened to the radio

00:11:06.000--> 00:11:07.908

especially for... for news.

00:11:07.932--> 00:11:09.268

So... [clears throat]

00:11:09.292--> 00:11:12.999

When the opportunity

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came along to write for radio,

00:11:13.000--> 00:11:14.845

initially, I thought,

yeah, well,

00:11:14.869--> 00:11:16.348

it's much more pragmatic

00:11:16.372--> 00:11:18.999

than thinking I was

going to kind of dive into...

00:11:19.000--> 00:11:22.708

Into film, the world of long

lunches and disappointment.

00:11:22.732--> 00:11:23.732

[laughter]

00:11:23.756--> 00:11:25.336

I think Robin might

tell me differently,

00:11:25.360--> 00:11:28.108

but, you know,

so far, for me too.

00:11:28.132--> 00:11:32.668

And then, so what I found was

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that actually, no, I'd always been

00:11:32.692--> 00:11:35.988

listening to voices, being
captivated by voices,

00:11:36.012--> 00:11:37.700

and living in an audio world.

00:11:38.000--> 00:11:40.828

And I sort of caught
up with myself,

00:11:40.852--> 00:11:42.668

and I thought, no, this is...

00:11:42.692--> 00:11:45.999

This is my home, this
is, like, really familiar.

00:11:46.000--> 00:11:47.588

So, ...

00:11:47.612--> 00:11:50.999

[inaudible] a state
where... where the joy is,

00:11:51.000--> 00:11:52.400

where I'm wanted.

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00:11:52.424--> 00:11:55.268

-Yeah, and we will come to

00:11:55.292--> 00:11:56.948

the various bonuses

00:11:56.972--> 00:11:59.448

of writing for audio a bit later

as well, because there are--

00:11:59.472--> 00:12:01.928

-Well, Imogen... While I've got

the opportunity, can I just make

00:12:01.952--> 00:12:03.475

one small correction

in the biog?

00:12:03.499--> 00:12:07.068

the name of the

play for the Tinniswood...

00:12:07.092--> 00:12:08.908

for which I won the

Tinniswood Award,

00:12:08.932--> 00:12:10.676

is Man Friday.

00:12:10.700--> 00:12:13.108

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So we dropped off the Friday.

-Do you know, I thought it was.

00:12:13.132--> 00:12:15.448

I was at the awards, and I
was like, why does it say man?

00:12:15.472--> 00:12:17.468

Okay, yes, it's Man Friday.

00:12:17.492--> 00:12:19.988

Thank you, Edson.
Apologies for that. Apologies.

00:12:20.012--> 00:12:21.376

-Yeah. It's all good.

00:12:21.400--> 00:12:23.908

-Excellent, lovely. Robin...

00:12:23.932--> 00:12:27.399

Where did... where did
audio drama come to you?

00:12:28.000--> 00:12:29.748

-When it came to me, it was...

00:12:29.772--> 00:12:33.999

As a practitioner,
as a writer of it, ...

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00:12:34.000--> 00:12:36.188

It came out of theatre,
because I was...

00:12:36.212--> 00:12:39.999

I put a play on with
three characters.

00:12:40.000--> 00:12:42.291

Well, actually, a
friend of mine visited

00:12:42.315--> 00:12:43.551

who complained about her m.

00:12:43.575--> 00:12:46.999

You know how some people just
sit in your kitchen and talk non-stop?

00:12:47.000--> 00:12:49.948

And to complain about
her m visiting, and...

00:12:49.972--> 00:12:52.668

It just all went in and
then I just wrote it all down,

00:12:52.692--> 00:12:55.976

and I realized I had a

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stage play of monologue.

00:12:56.000--> 00:12:59.068

I just actualised the other
two characters, and I put it on.

00:12:59.092--> 00:13:02.999

And I found an actress who
went, "oh, oh, darling, it's me.

00:13:03.000--> 00:13:05.268

Absolutely me, the mother."

00:13:05.292--> 00:13:06.858

And she was a great
actress, actually,

00:13:06.882--> 00:13:09.428

and she brought her
friends from the RSC.

00:13:09.452--> 00:13:13.428

And then... and one of them said, "oh,
you must send this to so-and-so in radio."

00:13:13.452--> 00:13:15.108

And I did, and they...

00:13:15.132--> 00:13:18.428

came back and said, well, there's a kind

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of stage device here that really works.

00:13:18.452--> 00:13:22.188

The stage doesn't transfer,
but have a go at radio, and...

00:13:22.212--> 00:13:26.999

And I just found this transition
of imaginative writing, thinking,

00:13:27.000--> 00:13:30.108

to... to... from stage,
really, it was natural.

00:13:30.139--> 00:13:34.098

Going into... I love the screen, too.
I love to watch movies, television,

00:13:34.122--> 00:13:35.976

and I like to work
for them, too,

00:13:36.000--> 00:13:37.428

but I love them
in a different way.

00:13:37.452--> 00:13:42.108

Radio, I think there's just...
somehow, there's no filter that...

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00:13:42.132--> 00:13:45.668

What you write and what you think,
what you imagine, and what you conceive

00:13:45.692--> 00:13:49.028

go straight through
to the studio.

00:13:49.053--> 00:13:53.198

TV, film, there's
so many winding roads

00:13:53.222--> 00:13:54.976

that it has to
take, and so many

00:13:55.000--> 00:13:56.008

people who input.

00:13:56.032--> 00:13:58.045

And I just thought that's
the most fantastic thing.

00:13:58.069--> 00:14:00.828

The last bit of radio I've
done is a Doctor Who,

00:14:00.852--> 00:14:02.999

as you know is sort of
out this... out this month.

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00:14:03.000--> 00:14:05.388

And, so there's
another part of it.

00:14:05.412--> 00:14:07.708

There's me and the
team sitting there,

00:14:07.732--> 00:14:10.191

and they do something, and
they say, "is that alright, Robin?"

00:14:10.215--> 00:14:12.858

I go, "well... Actually,
kind of, I had this in mind."

00:14:12.882--> 00:14:14.165

They go, "oh yeah, of course."

00:14:14.189--> 00:14:15.428

And I just thought, this is...

00:14:15.452--> 00:14:18.668

so close to that, , intimacy

00:14:18.692--> 00:14:21.148

with text and imagination.

00:14:21.172--> 00:14:23.548

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And I just think the writer is...

00:14:23.572--> 00:14:25.668

It's wrong to think
of the writer as king,

00:14:25.692--> 00:14:27.000

but the writer is not...

00:14:28.000--> 00:14:29.245

the fool at the feast.

00:14:29.269--> 00:14:33.999

The writer is part of the team in
a really, sort of, wholesome way.

00:14:34.000--> 00:14:36.748

And that's great, creatively.

00:14:36.772--> 00:14:38.245

So it's really satisfying.

00:14:38.269--> 00:14:41.228

And to listen to, because you've
got your own pictures, haven't you?

00:14:41.252--> 00:14:42.976

And I think, oh,
that's fantastic.

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00:14:43.000--> 00:14:45.468

Sorry, waffling,
but yeah, radio.

00:14:45.492--> 00:14:48.068

-Yeah, no, that's great, and I
always tell people that I think

00:14:48.092--> 00:14:50.468

audio is the most
intimate medi,

00:14:50.492--> 00:14:51.768

even more so than film,

00:14:51.792--> 00:14:53.538

which is obviously
very close and intimate,

00:14:53.562--> 00:14:57.708

but audio is just its own
level of intimacy, which I love.

00:14:57.732--> 00:14:58.732

-Yes.

00:14:58.756--> 00:15:02.148

-Right, Boz, tell us
how you fell in love with,

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00:15:02.172--> 00:15:04.428

or why you fell in
love with audio drama.

00:15:05.692--> 00:15:08.988

-Yeah, I mean, I
think I... I could say,

00:15:09.012--> 00:15:12.999

exactly as all of you have
said, I agree with all of it.

00:15:13.000--> 00:15:16.348

I suppose for me, I
was also making theatre.

00:15:16.372--> 00:15:18.868

As a theatre maker, I... I...

00:15:18.892--> 00:15:21.976

realized at a certain
moment that... that...

00:15:22.000--> 00:15:24.548

a lot of what I was doing was

00:15:24.572--> 00:15:29.228

trying to get past
people's intellect

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00:15:29.252--> 00:15:30.976

and arrive at something

00:15:31.000--> 00:15:33.948

a bit more visceral, a bit more...

00:15:33.972--> 00:15:36.508

personal, intimate,
whatever you call it.

00:15:36.532--> 00:15:39.700

So something kind
of deeper inside, and...

00:15:40.700--> 00:15:42.588

And that's kind
of what you were

00:15:42.612--> 00:15:44.731

doing day after day
in a rehearsal room

00:15:44.755--> 00:15:47.178

to try and do that, and
in a certain moment,

00:15:47.202--> 00:15:48.642

I kind of realized,
hang on a minute,

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00:15:48.666--> 00:15:50.148

there's this thing
called radio drama

00:15:50.172--> 00:15:52.708

where you're actually inside
people's heads already.

00:15:52.732--> 00:15:55.268

You know, I don't have
to do all of that, I'm there.

00:15:55.292--> 00:15:56.948

If it's... if it works.

00:15:56.972--> 00:15:59.999

Maybe it doesn't work, then
you're boring the audience and...

00:16:00.000--> 00:16:01.348

and you're not there.

00:16:01.372--> 00:16:04.518

But as long as it works,
you're... you're already there.

00:16:04.542--> 00:16:07.428

So that potential for impact,

00:16:07.452--> 00:16:09.988

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for me, was...

00:16:10.012--> 00:16:12.988

really attracted me, then,
okay, I've got to have a go at this,

00:16:13.012--> 00:16:14.999

because, ...

00:16:15.000--> 00:16:17.385

because there's
so much to do.

00:16:17.409--> 00:16:19.025

And I suppose that's
the second thing,

00:16:19.049--> 00:16:21.388

is that I then looked
around to see,

00:16:21.412--> 00:16:23.268

okay, well, who's doing this?

00:16:23.292--> 00:16:26.108

, in the way that
I was thinking, and...

00:16:26.132--> 00:16:29.225

And I found... and I was

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like, hmm, you know, very...

00:16:29.249--> 00:16:30.958

There's this Radio 4...

00:16:30.982--> 00:16:33.508

This is before

podcasting and all of that

00:16:33.532--> 00:16:35.268

kicked off, and in those days,

00:16:35.292--> 00:16:37.667

the BBC really was

the only game in town,

00:16:37.691--> 00:16:41.999

and they tended to make

drama that all that lived in

00:16:42.000--> 00:16:43.708

the world of Radio 4.

00:16:43.732--> 00:16:47.999

And I'm like, no, hang on a minute,

there's a world of life which is...

00:16:48.000--> 00:16:49.188

which is not that.

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00:16:49.212--> 00:16:50.308

...

00:16:50.332--> 00:16:54.411

So it also seemed to me that,
okay, well, here's a wide open space,

00:16:54.435--> 00:16:56.000

here's a... here's a playground

00:16:56.024--> 00:16:59.385

where you can start
to have some fun.

00:16:59.409--> 00:17:02.028

So that was the second
thing that motivated me, was...

00:17:02.052--> 00:17:04.668

you know, I'm quite happy
on the edge of things,

00:17:04.692--> 00:17:06.976

you know, to be playing with

00:17:07.000--> 00:17:09.108

things where

00:17:09.133--> 00:17:11.578

they start almost turning to

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something else, you know?

00:17:11.602--> 00:17:13.228

So, so, ...

00:17:13.252--> 00:17:16.308

yeah, a combination

of that potential for impact

00:17:16.332--> 00:17:17.548

and this...

00:17:17.572--> 00:17:20.848

Basically what I saw as

a wide-open play area.

00:17:20.872--> 00:17:21.872

[chuckles]

00:17:21.896--> 00:17:23.788

-That's so beautifully put

00:17:23.812--> 00:17:26.148

and we will come to

that later, the fact that

00:17:26.172--> 00:17:30.000

audio is a playground

unlike any other for a writer.

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00:17:30.300--> 00:17:31.300

-Sure.

00:17:31.324--> 00:17:34.308

-The scope and the possibilities are... are huge.

00:17:34.332--> 00:17:38.508

And as Robin said, normally you just come up against people saying no,

00:17:38.532--> 00:17:42.028

and as Edson said, a lot lunches and lots of disappointment,

00:17:42.052--> 00:17:43.976

but audio

00:17:44.000--> 00:17:47.999

has its own ability to do whatever the hell you want.

00:17:48.000--> 00:17:52.948

, now, speaking of, Boz kindly mentioned bad audio drama.

00:17:52.972--> 00:17:57.628

obviously today is about trying to get to the nub of what is good audio drama.

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00:17:57.652--> 00:18:03.548

So my next question, and I
think I'm gonna ask Edson this...

00:18:03.572--> 00:18:05.708

And if anyone wants to
add something, they can,

00:18:05.732--> 00:18:08.548

but I'm gonna direct it
to Edson to begin with.

00:18:08.572--> 00:18:13.588

What do you think are the unique
challenges slash opportunities

00:18:13.612--> 00:18:17.000

for scripting
audio specifically?

00:18:18.000--> 00:18:19.588

-Ooh, big question.

00:18:19.612--> 00:18:20.988

And, ...

00:18:21.012--> 00:18:23.188

Unlike Isley,

00:18:23.212--> 00:18:26.668

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I didn't do my homework
on the questions beforehand.

00:18:26.692--> 00:18:27.768

So, I'm... [Imogen laughs]

00:18:27.792--> 00:18:31.178

I'm gonna be spontaneous with
all the challenges that involves.

00:18:31.202--> 00:18:32.268

,

00:18:32.292--> 00:18:34.148

so I...

00:18:34.172--> 00:18:37.188

The thing that I have

00:18:37.212--> 00:18:39.258

always tried to work on

00:18:39.282--> 00:18:42.228

is clarifying what the story is.

00:18:42.252--> 00:18:43.268

And...

00:18:43.292--> 00:18:46.268

and what is an appropriate

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story for the length of drama?

00:18:46.292--> 00:18:47.308

And I've written...

00:18:47.332--> 00:18:50.708

Most of my dramas have
been for the afternoon slot.

00:18:50.732--> 00:18:52.228

...

00:18:52.252--> 00:18:56.976

And I guess clarifying the story
is that I think there's a tendency

00:18:57.000--> 00:19:00.428

which often is the danger, and
what will lead to bad drama, is...

00:19:00.452--> 00:19:04.225

being unsure of what it
is that you want to tell,

00:19:04.249--> 00:19:05.976

or wanting to tell everything.

00:19:06.000--> 00:19:08.828

So we're kind of
interrogating the perspective

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00:19:08.852--> 00:19:10.228

that you really want to...

00:19:10.252--> 00:19:12.348

What is the most
important thing here?

00:19:12.372--> 00:19:14.348

What is the perspective,

00:19:14.372--> 00:19:16.828

which for me is the
one which is perhaps

00:19:16.852--> 00:19:19.788

less obvious, more surprising.

00:19:19.812--> 00:19:21.668

But in doing that,

00:19:21.692--> 00:19:24.828

I'm often concerned with

00:19:24.852--> 00:19:28.999

a kind of psychological
realism or clarity,

00:19:29.000--> 00:19:32.468

that my characters...

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00:19:32.492--> 00:19:34.188

They...

00:19:34.212--> 00:19:36.031

they lead the story,

00:19:36.055--> 00:19:38.976

but also in a sense,

their actions are guided by

00:19:39.000--> 00:19:42.348

their pathologies, their

formative experiences.

00:19:42.372--> 00:19:43.628

There's a kind of a...

00:19:43.652--> 00:19:47.976

Even if the ending is

a surprise, and I do love a sort of twist,

00:19:48.000--> 00:19:52.868

it comes from a place that feels credible

and real and anchored to the audience,

00:19:52.892--> 00:19:55.068

that the payoff

00:19:55.092--> 00:19:56.999

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is one that they can trust.

00:19:57.000--> 00:19:59.348

, I think also...

00:19:59.372--> 00:20:02.999

It's about finding a
story that can be told

00:20:03.000--> 00:20:04.788

in it's kind of completeness.

00:20:04.812--> 00:20:06.440

It's a bit like the
short story form.

00:20:06.464--> 00:20:08.628

We'll talk about,
you know, possibly,

00:20:08.652--> 00:20:11.999

can you tell this in... can
you read it in one sitting?

00:20:12.000--> 00:20:14.028

Does this fit with the length

00:20:14.052--> 00:20:16.468

of time that you've got?

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00:20:16.492--> 00:20:19.738

, and that there's

sense... a sense of unity

00:20:19.762--> 00:20:22.268

rather than it's

being truncated here

00:20:22.292--> 00:20:26.908

or it feels condensed

there, or under-told in places.

00:20:26.932--> 00:20:29.108

, is it coherent?

00:20:29.132--> 00:20:31.000

Is it cohesive?

Does it feel whole?

00:20:31.599--> 00:20:34.998

, but I think the main

thing is really interrogating

00:20:35.022--> 00:20:37.975

what it is that you want to...

00:20:38.000--> 00:20:40.108

What it is you want to

say, what is most important,

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00:20:40.132--> 00:20:42.999

and what's the vehicle for that?

00:20:43.000--> 00:20:45.348

And it almost sounds...

00:20:45.372--> 00:20:50.308

And by that, I also mean that
there is a unity between an idea.

00:20:50.332--> 00:20:53.068

An incredible world,
incredible characters.

00:20:53.092--> 00:20:54.828

So with Man Friday...

00:20:55.452--> 00:20:57.988

And sometimes, you know,
you have things that you

00:20:58.012--> 00:21:00.188

would like to say and
put out in the world,

00:21:00.212--> 00:21:02.428

but you never want to
be the voice in the room.

00:21:02.452--> 00:21:06.698

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You'll always want it to sort of
sing organically from the live,

00:21:06.722--> 00:21:08.588

from the world
that you've created.

00:21:08.612--> 00:21:10.365

So, it's finding that synergy,

00:21:10.389--> 00:21:11.988

but also to be prepared

00:21:12.012--> 00:21:15.999

for the story, principally
and most importantly,

00:21:16.000--> 00:21:17.388

to... to lead.

00:21:17.412--> 00:21:20.108

It's not a sort of
philosophy class,

00:21:20.132--> 00:21:22.308

or a political rant.

00:21:22.332--> 00:21:23.988

The story is king.

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00:21:24.012--> 00:21:25.788

, and...

00:21:25.812--> 00:21:28.999

the listener, reader, it is the...

00:21:29.000--> 00:21:30.708

the third creative in the room.

00:21:30.732--> 00:21:33.999

Or, as Robin said,
part of that team.

00:21:34.000--> 00:21:36.028

So you trust that

00:21:36.052--> 00:21:39.508

they will fill in and they will
understand the implications,

00:21:39.532--> 00:21:43.228

and the perspective
that you've either shared

00:21:43.252--> 00:21:46.588

or that you've, , implied.

00:21:47.412--> 00:21:50.428

-That was a really beautiful
off-the-cuff answer, Edson.

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00:21:50.452--> 00:21:51.508

Well done.

00:21:51.532--> 00:21:52.999

That was gorgeous.

00:21:53.000--> 00:21:54.668

Yeah, I love it. I love

00:21:54.692--> 00:21:57.428

to remember that the story...

00:21:57.452--> 00:22:00.508

trying to drill down to

what the nub of the story is

00:22:00.532--> 00:22:01.748

and being led by that,

00:22:01.772--> 00:22:03.628

and also by

trusting the listener

00:22:03.652--> 00:22:05.588

is a really, really good point.

00:22:05.612--> 00:22:07.148

Thank you.

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:22:07.172--> 00:22:11.388

, okay, , I'm gonna

go to Robin for this one.

00:22:11.412--> 00:22:14.988

How important and what

kind of role do you think,

00:22:15.012--> 00:22:17.376

when you're writing audio drama,

00:22:17.400--> 00:22:20.508

sound plays?

00:22:20.532--> 00:22:23.108

So, how important is sound

00:22:23.132--> 00:22:25.068

and how you write it on the page

00:22:25.092--> 00:22:26.900

when you're scripting an audio?

00:22:27.976--> 00:22:31.788

-Well, I think it's one of the

primary qualities of the audio drub.

00:22:31.812--> 00:22:33.975

Obviously, it's sound, but...

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:22:34.000--> 00:22:37.268

But it's not just... it's

not just the use of

00:22:37.292--> 00:22:41.588

voices and noises

and teacups clinking.

00:22:41.612--> 00:22:43.508

I think there's a musicality

00:22:43.532--> 00:22:44.911

to audio drama,

00:22:44.935--> 00:22:46.868

and I think that's

what, in a way,

00:22:46.892--> 00:22:48.999

that musicality feeds back

00:22:49.000--> 00:22:50.658

to the emotional core of it,

00:22:50.682--> 00:22:52.828

and goes back into

the musicality, and...

00:22:52.852--> 00:22:54.548

And also finds the word.

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:22:54.572--> 00:22:57.991

I think the word then is
not just a functional object

00:22:58.015--> 00:23:00.548

that conveys a
meaning, it conveys

00:23:00.572--> 00:23:03.468

a sound, the
tonality within itself.

00:23:03.492--> 00:23:05.258

And therefore, an
emotional quality.

00:23:05.282--> 00:23:06.418

And I think that it's...

00:23:06.442--> 00:23:08.999

Boz mentioned
this, it's referred to...

00:23:09.000--> 00:23:12.999

I think at the heart
of... at the heart of, ...

00:23:13.000--> 00:23:17.318

radio play, , at the heart of any

#SoAatHome | Industry Insider – What makes a successful audio play?

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story, there is that emotional quality

00:23:17.342--> 00:23:19.588

that you wish to explore.

00:23:19.612--> 00:23:22.868

And in your explanation of it
through the medi of stories,

00:23:22.892--> 00:23:24.999

the articulation through
character and narrative,

00:23:25.000--> 00:23:28.428

other people will experience
something of that in their own way

00:23:28.452--> 00:23:31.748

refracted through the prism
of their own experiences.

00:23:31.772--> 00:23:34.108

But that core emotional sense,

00:23:34.132--> 00:23:36.999

I think, is more of a sonic

00:23:37.000--> 00:23:39.268

sensation than
it is a visual one.

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:23:39.292--> 00:23:42.999

And it's like a kind of vibration,
you can feel it in your body.

00:23:43.000--> 00:23:45.108

And I think sound conveys that

00:23:45.132--> 00:23:47.999

in a way that the
visuals don't quite.

00:23:48.000--> 00:23:50.948

I have a session
for my MA students

00:23:50.972--> 00:23:52.708

where a sound designer comes

00:23:52.732--> 00:23:54.465

and talks to them
about the use of sound

00:23:54.489--> 00:23:55.628

in film,

00:23:55.652--> 00:23:58.268

and you realize how
important sound is.

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:23:58.292--> 00:24:01.068

But you don't pick that
up, because you're so, ...

00:24:01.092--> 00:24:03.428

captured by the
visual aspect of it

00:24:03.452--> 00:24:05.748

that the sound is
beautiful and magnificent,

00:24:05.772--> 00:24:08.108

and a good sound
design adds so much.

00:24:08.132--> 00:24:10.999

But with radio, the visual
distractions are removed.

00:24:11.000--> 00:24:13.148

And you've just
got the purity of...

00:24:13.172--> 00:24:17.508

of... I think this most
key sense that we have,

00:24:17.532--> 00:24:20.691

because it's largely through

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our ears that we stop ourselves

00:24:20.715--> 00:24:22.128

being eaten by tigers,

00:24:22.152--> 00:24:23.808

because tigers are

very good at creeping.

00:24:23.832--> 00:24:24.848

[laughs]

00:24:24.872--> 00:24:28.828

You don't see the damn

thing until it jps at you.

00:24:28.852--> 00:24:31.308

But you hear that sudden

rustle of leaves behind you,

00:24:31.332--> 00:24:32.999

which enables you to jp.

00:24:33.000--> 00:24:36.468

And I think also, the thing

about sound is that it's 360,

00:24:36.492--> 00:24:39.028

whereas vision

is... is a narrow,

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:24:39.052--> 00:24:40.191

fairly narrow band.

00:24:40.215--> 00:24:42.228

We've got our peripheral,
but we've got our focus.

00:24:42.252--> 00:24:44.748

And so I think... I think the
connection between sound and us,

00:24:44.772--> 00:24:48.588

as living, thinking,
feeling creatures, is... is...

00:24:48.612--> 00:24:52.388

so much more profound
than any other of the senses.

00:24:52.412--> 00:24:56.468

So I think when one's sitting
down to write audio drama,

00:24:56.492--> 00:24:57.548

,

00:24:57.572--> 00:25:00.148

or comes into contact with this...

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:25:00.172--> 00:25:03.628

beautiful, , sensory

awareness of...

00:25:03.652--> 00:25:06.228

what, every little noise,

every little sound is doing,

00:25:06.252--> 00:25:08.228

and, , I think

that's wonderful.

00:25:08.253--> 00:25:10.225

The opening of the Doctor Who,

00:25:10.249--> 00:25:12.976

they're running through

a burning forest, and the...

00:25:13.000--> 00:25:15.988

How do you get... you get

the sound of fire, and you get...

00:25:16.012--> 00:25:18.468

but there are also people

breathe in a slightly different way,

00:25:18.492--> 00:25:19.628

because there's smoke.

#SoAatHome | Industry Insider – What makes a successful audio play?

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00:25:19.652--> 00:25:23.228

And I just love the fact that
you breathe in a different way,

00:25:23.252--> 00:25:26.999

because there's smoke in the
air, and that tells you so much.

00:25:27.000--> 00:25:29.708

So quickly, and so completely,

00:25:29.732--> 00:25:33.228

without any exterior
explanation of that.

00:25:33.252--> 00:25:34.999

It's very powerful.

00:25:35.000--> 00:25:37.028

-Yeah, brilliant,
brilliantly put,

00:25:37.052--> 00:25:38.988

and leads beautifully into

00:25:39.012--> 00:25:41.948

the next question, which
I'm going to put to Isley,

00:25:41.972--> 00:25:44.388

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because you've

done a lot of theatre.

00:25:44.412--> 00:25:46.308

Going to the acting,

00:25:46.332--> 00:25:48.388

when you're writing,

00:25:48.412--> 00:25:50.028

say, a piece of theatre,

00:25:50.052--> 00:25:52.748

and when you're writing audio,

00:25:52.772--> 00:25:55.731

which obviously, you

know, you're newer to,

00:25:55.755--> 00:25:58.188

but still, what... what

was the difference,

00:25:58.212--> 00:26:00.976

did you find, in terms of

00:26:01.000--> 00:26:03.028

what you were giving the actors

00:26:03.052--> 00:26:06.868

#SoAatHome | Industry Insider – What makes a successful audio play?

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from writing a piece for theatre
and writing a piece for audio?

00:26:06.892--> 00:26:08.428

Or was there any difference?

00:26:08.452--> 00:26:11.976

Did you think to yourself,
I need to give them more

00:26:12.001--> 00:26:16.318

information in the
kind of action notes

00:26:16.342--> 00:26:19.071

or do you feel
it's more difficult?

00:26:19.095--> 00:26:21.148

I know, obviously, my
feeling as a voice actor,

00:26:21.172--> 00:26:23.748

more difficult to act for audio?

00:26:23.772--> 00:26:27.999

What were your feelings on
the... on the actual dialogue?

00:26:28.000--> 00:26:31.548

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-I... I mean, I would love
to hear... your perspective.

00:26:31.572--> 00:26:34.988

I... When you're working
with the actors on your piece...

00:26:35.012--> 00:26:38.398

I don't know everybody
else's, ... experiences,

00:26:38.422--> 00:26:40.999

but I find that they can
be very differential in, like,

00:26:41.024--> 00:26:43.665

whisper their problems
to the director, rather than...

00:26:43.689--> 00:26:46.708

So, you know, I don't know if
I have an accurate metric for

00:26:46.732--> 00:26:48.228

how they found my script,

00:26:48.252--> 00:26:49.976

but I also have to say,

00:26:50.000--> 00:26:53.348

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, that I feel like I

have a bit of a cheat here,

00:26:53.372--> 00:26:55.068

because the play...

00:26:55.092--> 00:27:00.108

, that ended up being

broadcast and won the , Imison

00:27:00.132--> 00:27:02.308

was first a Fringe play.

00:27:02.332--> 00:27:05.188

So it was already under an hour.

00:27:05.212--> 00:27:06.748

, and...

00:27:06.772--> 00:27:08.551

So, you know,

sometimes people have a...

00:27:08.575--> 00:27:10.948

I think my peers have

had a problem going from,

00:27:10.972--> 00:27:12.905

, an hour and a half,

you know, 90 minutes,

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00:27:12.929--> 00:27:16.976

or even 70 minutes, down to
the slot for the afternoon drama.

00:27:17.000--> 00:27:19.068

But, , also, it was written...

00:27:19.092--> 00:27:21.999

The subject is about a blind
marathon runner and her guide.

00:27:22.000--> 00:27:25.108

, and so it was written for

00:27:25.132--> 00:27:28.999

visually impaired Fringe
audiences in its originality.

00:27:29.000--> 00:27:33.999

So, I did all this, sort of
process as a very conscious,

00:27:34.000--> 00:27:37.028

, part of the theatre life

00:27:37.052--> 00:27:38.788

of that play.

00:27:38.812--> 00:27:39.988

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...

00:27:40.012--> 00:27:43.388

And I'd already... I have
visually impaired friends,

00:27:43.412--> 00:27:46.625

and my dad is active in , ,

00:27:46.649--> 00:27:49.588

disabled spaces and
disabled sports specifically.

00:27:49.612--> 00:27:53.268

... And so, I think I... I think...

00:27:53.292--> 00:27:55.868

I don't know, I just hung
out with some blind people,

00:27:55.892--> 00:27:58.588

and there were some obvious...

00:27:58.612--> 00:28:02.665

alterations that happen for
the Edinburgh Fringe Show,

00:28:02.689--> 00:28:04.588

and then, of course,
those served me very well,

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00:28:04.612--> 00:28:06.205

, adapting it for radio.

00:28:06.229--> 00:28:07.976

But what I would say is that,

00:28:08.000--> 00:28:10.468

, the budget...

00:28:10.492--> 00:28:12.908

is differently placed

for theatre and radio.

00:28:12.932--> 00:28:13.999

Now, we had no

00:28:14.000--> 00:28:16.668

budget for the Fringe show.

00:28:16.692--> 00:28:18.748

, but it was all on

00:28:18.772--> 00:28:21.999

visuals, and we had sort of a...

00:28:22.000--> 00:28:23.908

We had a sound designer

00:28:23.932--> 00:28:26.508

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who basically went

above and beyond his pay

00:28:26.532--> 00:28:28.999

to make the sound world

00:28:29.000--> 00:28:30.508

as rich as it was for the...

00:28:30.532--> 00:28:32.148

for the theatre version.

00:28:32.172--> 00:28:36.428

... the sort of... there's the

opposite, radical opposite of that in...

00:28:36.452--> 00:28:38.148

...

00:28:38.172--> 00:28:41.908

in radio, in a way that

was very freeing for me,

00:28:41.932--> 00:28:44.948

because all I could... all I had

to do, or all I felt I had to do

00:28:44.972--> 00:28:48.028

is keeping this... keeping this...

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00:28:48.052--> 00:28:51.999

mode that I was

already in, which is, okay,

00:28:52.000--> 00:28:54.948

the person who is interacting

with this can't see anything.

00:28:54.972--> 00:28:56.588

What do they need to know?

00:28:56.612--> 00:29:00.708

But also, I could really, , whittle

it down to what was really needed,

00:29:00.732--> 00:29:02.548

rather than what I

would like them to know

00:29:02.572--> 00:29:04.568

or what I thought,

oh, you know, I don't...

00:29:04.592--> 00:29:07.748

I sort of was going, well, they don't

need to know that their trainers are red.

00:29:07.772--> 00:29:08.976

They don't need to know that,

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00:29:09.000--> 00:29:12.028

, you know, any of
this extra gp stuff.

00:29:12.052--> 00:29:15.708

, because I knew that I
was going to go and work with...

00:29:15.732--> 00:29:17.788

And this turned out
to be incredibly true.

00:29:17.812--> 00:29:22.388

, brilliant people at The
Beeb who would take those

00:29:22.412--> 00:29:24.868

specific prompts, like,
it's early in the morning,

00:29:24.892--> 00:29:29.228

it's raining, or there are cows in a field
next to their track, or whatever it is,

00:29:29.252--> 00:29:31.908

and they would
make them... happen.

00:29:31.932--> 00:29:33.268

So, ...

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00:29:33.292--> 00:29:36.428

in a way, it was even
more collaborative,

00:29:36.452--> 00:29:38.999

and even more trusting of
the other people that make

00:29:39.000--> 00:29:40.948

audio happen.

00:29:40.972--> 00:29:43.148

, and there's just so
many people behind the...

00:29:43.172--> 00:29:44.608

behind what you hear.

00:29:44.632--> 00:29:45.978

That was a real pleasure for me.

00:29:46.002--> 00:29:47.468

Does that answer your question?

00:29:47.976--> 00:29:49.268

-Yeah, yeah, I think it does.

00:29:49.292--> 00:29:52.975

I'm fascinated by the fact that actually

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you wrote it initially as a theatre piece.

00:29:53.000--> 00:29:56.268

But really, it was kind of
almost already a radio piece,

00:29:56.292--> 00:29:58.988

because it was for a
visually impaired audience,

00:29:59.012--> 00:30:00.388

which is amazing.

00:30:00.412--> 00:30:02.228

-Yeah, it had to work on both...

00:30:02.252--> 00:30:05.068

on both levels, and that was...

00:30:05.092--> 00:30:06.788

I don't... I don't want
to sound arrogant,

00:30:06.812--> 00:30:09.028

but it was a... it was not a
challenge that was hard,

00:30:09.052--> 00:30:10.908

it was a challenge
that was fun, and quite...

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00:30:10.932--> 00:30:13.725

quite straightforward once you
lock into that sort of radical empathy

00:30:13.749--> 00:30:15.976

that you have to
engage with any time

00:30:16.000--> 00:30:17.348

you make a piece of art anyway.

00:30:17.372--> 00:30:20.628

You're always thinking about the
viewer, the listener, the audience,

00:30:20.652--> 00:30:23.508

no matter what art
form you're working in.

00:30:23.532--> 00:30:26.068

, and so placing
yourself outside of yourself

00:30:26.092--> 00:30:27.548

when you're making anything,

00:30:27.572--> 00:30:31.108

it's just part of the deal and this
is just a different way to do that.

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00:30:31.475--> 00:30:33.028

-Yeah. Wonderful.

00:30:33.052--> 00:30:34.428

Thank you very much.

00:30:34.452--> 00:30:36.908

Now, Boz, we are coming to you.

00:30:36.932--> 00:30:40.668

Can you talk us
through a little bit

00:30:40.692--> 00:30:43.548

what differs in audio

00:30:43.572--> 00:30:46.268

in terms of your
director compared

00:30:46.292--> 00:30:48.348

to other medias?

00:30:48.372--> 00:30:50.428

So, do you feel that

00:30:50.452--> 00:30:54.068

the director in audio is
more or less important

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00:30:54.092--> 00:30:55.468

than, say, theatre?

00:30:55.492--> 00:30:57.628

Do you think they're
more or less involved?

00:30:57.652--> 00:31:01.228

What's your experience with
people you've worked with?

00:31:01.252--> 00:31:03.588

-, yeah...

00:31:03.612--> 00:31:06.999

the thing about being a
director, of course, is that you don't...

00:31:07.000--> 00:31:10.148

very rarely get to work
with any other director.

00:31:10.172--> 00:31:11.228

[laughs]

00:31:11.252--> 00:31:13.748

So, there's a lot of things
where you get to work,

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00:31:13.772--> 00:31:16.299

you know, and actually you
work with actors all the time, and...

00:31:16.323--> 00:31:18.908

You know, , so I don't get
to see how other people do it,

00:31:18.932--> 00:31:22.308

which is fine, I mean,
I... but the... but the, ...

00:31:23.232--> 00:31:24.900

I suppose the...

00:31:26.000--> 00:31:28.988

At the end of the day,
the director is... is... is...

00:31:29.012--> 00:31:32.668

Their job, in my...
head is, you know,

00:31:32.692--> 00:31:33.758

two main things, you know.

00:31:33.782--> 00:31:35.468

The big thing is the story.

00:31:35.492--> 00:31:38.976

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You need to tell the story. You need
to tell the story in the best possible way

00:31:39.000--> 00:31:41.828

to... to impact the audience.

00:31:41.852--> 00:31:44.251

And that involves

00:31:44.275--> 00:31:45.999

corralling the...

00:31:46.000--> 00:31:48.548

the fantastic skills of
a big group of people,

00:31:48.572--> 00:31:49.999

as Isley was saying, you know.

00:31:50.000--> 00:31:53.028

, and the second
thing, which is,

00:31:53.052--> 00:31:57.999

for me, part of that,
is how you create...

00:31:58.000--> 00:32:01.548

How you organize the room.

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00:32:01.572--> 00:32:05.308

You know, what is the experience
for the people who are in the room?

00:32:05.332--> 00:32:07.908

And how is it that
they are going to do

00:32:07.932--> 00:32:09.188

their best work?

00:32:09.212--> 00:32:11.828

Personally, you know, I'm not...

00:32:11.852--> 00:32:14.028

I don't believe that
being horrible to people

00:32:14.052--> 00:32:15.228

makes them better

00:32:15.252--> 00:32:16.548

at what they do.

00:32:16.572--> 00:32:19.548

I mean, some directors do, ...

[Imogen] We love you!

00:32:19.572--> 00:32:21.708

-Do the opposite, I think.

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00:32:21.732--> 00:32:24.531

You know, you make a really good
room that everyone wants to be in,

00:32:24.555--> 00:32:26.428

they do their best work, but...

00:32:26.452--> 00:32:30.588

So there's that, but if I could
just say one thing specific to audio,

00:32:30.612--> 00:32:33.308

, and the job
of the director, is...

00:32:33.332--> 00:32:35.508

And I think probably the...

00:32:35.532--> 00:32:37.628

The best way to put this is...

00:32:37.652--> 00:32:38.976

...

00:32:39.000--> 00:32:41.908

And again, I'm afraid I
haven't seen the questions,

00:32:41.932--> 00:32:45.999

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so I'm just kind of thinking

this through in my head is

00:32:46.000--> 00:32:48.308

that... the ears

00:32:48.332--> 00:32:51.999

get bored independently

of the brain.

00:32:52.000--> 00:32:53.000

-So true!

00:32:53.001--> 00:32:55.348

--Okay, so what that means is,

00:32:55.372--> 00:32:58.999

you can have a fantastic

scene, a fantastic script

00:32:59.000--> 00:33:01.228

with two people

talking to each other,

00:33:01.252--> 00:33:03.527

or four people talking,

you know, I don't know,

00:33:03.551--> 00:33:05.688

who's afraid of Virginia

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Woolf or something, you know?

00:33:05.712--> 00:33:08.888

It's four people in a room and they talk
to each other for two hours, you know.

00:33:08.912--> 00:33:10.976

And it's brilliant as a piece of theatre.

00:33:11.000--> 00:33:12.668

It would be...

00:33:12.692--> 00:33:15.668

So the job of the
director in radio is,

00:33:15.692--> 00:33:18.748

as soon as you have
that picture in your head

00:33:18.772--> 00:33:19.999

of four people in a room,

00:33:20.000--> 00:33:22.588

it starts to fade

00:33:22.612--> 00:33:25.308

even if

00:33:25.332--> 00:33:27.999

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the... the... the

words are brilliant

00:33:28.000--> 00:33:30.668

because the ears will get bored,

00:33:30.692--> 00:33:34.028

because the ears will

begin to lose the picture,

00:33:34.052--> 00:33:36.588

and therefore you lose

connection with the drama,

00:33:36.612--> 00:33:40.008

and then eventually the words drop off the

end of a cliff, even if they're brilliant.

00:33:40.032--> 00:33:42.268

So, you have to

refresh that picture,

00:33:42.292--> 00:33:44.999

and the way you

refresh that picture is...

00:33:45.000--> 00:33:47.628

is through use of

sound, through use of...

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00:33:47.652--> 00:33:51.308

of building the... the world

00:33:51.332--> 00:33:52.988

that the action

is taking place in.

00:33:53.012--> 00:33:54.678

And that might be

something really simple.

00:33:54.702--> 00:33:56.388

It could be a teacup.

00:33:56.412--> 00:33:58.028

I mean, nothing

wrong with a teacup.

00:33:58.052--> 00:34:00.048

You know, obviously

it's a bit of a cliché, but...

00:34:00.072--> 00:34:02.028

but it could be someone

opens the window

00:34:02.052--> 00:34:05.188

and you start hearing the birds and

suddenly you go, oh yeah, there's a window.

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00:34:05.212--> 00:34:07.868

You know, so you... so

the picture is refreshed.

00:34:07.892--> 00:34:12.428

, so I think part of the

job of a director in audio is...

00:34:12.452--> 00:34:15.668

is to keep on

refreshing that picture

00:34:15.692--> 00:34:17.999

by moving the axes around

00:34:18.000--> 00:34:20.948

by... by being very mindful of

00:34:20.972--> 00:34:23.825

what is the perspective,

treating it like a film shoot.

00:34:23.849--> 00:34:26.548

You've got an angle, you've

got a perspective, you're...

00:34:26.572--> 00:34:28.976

Somebody is near,

somebody is far.

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00:34:29.000--> 00:34:32.465

And you keep on...
moving that around.

00:34:32.489--> 00:34:34.851

So I often find myself
working with writers

00:34:34.875--> 00:34:36.508

to say, ah, can we

00:34:36.532--> 00:34:39.999

maybe find an action for
someone to be doing in this scene?

00:34:40.000--> 00:34:43.228

, can we find... can we
maybe move the location?

00:34:43.252--> 00:34:46.228

Why don't we walk out the
door and down the street, and

00:34:46.252--> 00:34:48.548

have the second part of the
scene as they're walking or

00:34:48.572--> 00:34:52.976

anything that... that... that
allows me as the director to...

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00:34:53.000--> 00:34:56.628

to, , put more
detail into the picture.

00:34:56.652--> 00:35:00.400

, in order that
the words can have

00:35:00.424--> 00:35:02.076

the greatest impact

00:35:02.100--> 00:35:03.106

So, I think it--

00:35:03.130--> 00:35:05.085

So I think in terms
of directing audio,

00:35:05.109--> 00:35:09.508

that's... that's one of the big
things that you need to learn to do.

00:35:09.532--> 00:35:15.428

Entirely, you don't... you don't need
that skill at all in film or theatre, or...

00:35:15.452--> 00:35:17.999

or anything else, you know.

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00:35:18.000--> 00:35:20.038

-That's really fascinating,
and such a good...

00:35:20.062--> 00:35:22.948

such a good tip for
the writers as well,

00:35:22.972--> 00:35:27.228

to remember as you're scripting,
to go, hang on, they've chatted

00:35:27.252--> 00:35:28.428

for a whole page,

00:35:28.452--> 00:35:31.976

is there something that can happen
in the room that can wake people up?

00:35:32.000--> 00:35:33.999

Isley, you have
your hand up, yes?

00:35:34.000--> 00:35:36.765

-I feel... I feel like I was
naughty at the beginning,

00:35:36.789--> 00:35:39.551

and I just want to
add a clarifier that, ,

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00:35:39.575--> 00:35:42.976

we have not been given
all the questions, and I think

00:35:43.000--> 00:35:46.245

the only question that I had seen
before out of the list of example questions

00:35:46.269--> 00:35:48.428

was the first one,
and everyone at home,

00:35:48.452--> 00:35:51.600

you are getting authentic
experience-- responses from us.

00:35:51.624--> 00:35:53.228

, and also, I...

00:35:53.252--> 00:35:56.428

Yeah, I haven't, like, I don't have
notes in front of me or anything.

00:35:56.452--> 00:35:58.428

I don't know, I
think... I feel like I...

00:35:58.452--> 00:36:00.028

I messed it all up at the start.

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00:36:00.052--> 00:36:04.000

This is all, , genuine
and live, and I promise.

00:36:04.001--> 00:36:05.788

[laughter]

00:36:05.812--> 00:36:09.068

-It's not a scam,
guys, I promise you.

00:36:09.092--> 00:36:10.628

No, these are fabulous answers.

00:36:10.652--> 00:36:12.908

They're really, really
interesting one, Boz,

00:36:12.932--> 00:36:15.588

and I often tell young actors

00:36:15.612--> 00:36:17.748

who want to get into audio

00:36:17.772--> 00:36:19.548

that the han ear

00:36:19.572--> 00:36:20.908

goes to sleep

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00:36:20.932--> 00:36:23.468

if you go down at the
end of every sentence.

00:36:23.492--> 00:36:26.108

And the more you go down
at the end of every sentence,

00:36:26.132--> 00:36:27.999

the han ear just switches off.

00:36:28.000--> 00:36:31.378

So just to always remember
from an acting perspective

00:36:31.402--> 00:36:34.788

to keep so much light
and shade going on.

00:36:34.812--> 00:36:37.868

The more variation and the
more, kind of, ups and downs

00:36:37.892--> 00:36:40.348

and twists and turns you
can make with your voice,

00:36:40.372--> 00:36:42.588

the more you will

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keep your ears awake.

00:36:42.612--> 00:36:45.308

But it's interesting, I'd
not even considered that

00:36:45.332--> 00:36:48.198

from a sound design perspective
and a directing perspective,

00:36:48.222--> 00:36:50.000

so that's fascinating.

00:36:50.500--> 00:36:52.148

Excellent! Right...

00:36:52.172--> 00:36:53.308

...

00:36:53.332--> 00:36:55.411

Next question...

00:36:55.435--> 00:36:57.005

Have we got time? Probably not.

00:36:57.029--> 00:37:00.588

I will just ask one person, ...

00:37:00.612--> 00:37:03.828

Edson, I'm gonna go back to you on

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this, because you kind of touched on it.

00:37:03.852--> 00:37:06.999

What... why would you recommend

00:37:07.000--> 00:37:09.908

that scriptwriters try

their hand at audio drama?

00:37:09.932--> 00:37:11.228

I've written in my brackets

00:37:11.252--> 00:37:14.228

"you can write space

opera with no budget!"

00:37:14.252--> 00:37:16.068

... [chuckles]

00:37:16.092--> 00:37:18.148

Edson, you did kind

of touch on this earlier,

00:37:18.172--> 00:37:20.999

so what are the benefits of

00:37:21.000--> 00:37:24.388

trying your hand at audio

drama if you're a scriptwriter?

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00:37:25.212--> 00:37:27.228

-Well, I think the...

00:37:28.572--> 00:37:32.388

One of the most important
ones is that you really get to

00:37:32.412--> 00:37:34.228

test your storytelling

00:37:34.252--> 00:37:36.508

and work on your storytelling.

00:37:36.532--> 00:37:39.999

Although, yes, you
can travel anywhere,

00:37:40.000--> 00:37:41.748

, and in some ways, I think,

00:37:41.772--> 00:37:43.999

, just following up
what Boz was saying,

00:37:44.000--> 00:37:48.999

I do think, in some ways,
audio drama is akin to screen

00:37:49.000--> 00:37:51.118

in that you are able to

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00:37:51.142--> 00:37:53.999

move around and change
scene. It's that contrast.

00:37:54.000--> 00:37:57.028

Because I think the ears
are almost like the eye.

00:37:57.052--> 00:38:00.999

You know, if you set the
drama in one fixed space, then...

00:38:01.000--> 00:38:03.918

very... you have to work
very hard, and you know, it's...

00:38:03.942--> 00:38:05.748

It's been done, and
very successfully,

00:38:05.772--> 00:38:08.148

but you have to
work hard to have a...

00:38:08.172--> 00:38:12.788

action unfold in a
character arc in one space.

00:38:12.812--> 00:38:14.788

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But in... with audio drama,

00:38:14.812--> 00:38:17.548

you can move around, you
can have dramatic moments,

00:38:17.572--> 00:38:19.468

even melodramatic,
though not too much.

00:38:19.492--> 00:38:23.999

You know, , where people
move around and there's action in it.

00:38:24.000--> 00:38:26.468

But you also, ...

00:38:26.492--> 00:38:28.828

bad drama is
having too much plot

00:38:28.852--> 00:38:30.999

or too many characters.

00:38:31.000--> 00:38:34.388

And one of the things that I've,
you know, been working on doing

00:38:34.412--> 00:38:35.999

is just stripping it away

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00:38:36.000--> 00:38:39.268

to fewer people as possible

00:38:39.292--> 00:38:41.999

and really deep

diving into those

00:38:42.000--> 00:38:43.668

two or three characters and...

00:38:43.692--> 00:38:46.628

Obviously, with Man Friday, ...

00:38:46.653--> 00:38:48.985

you're just dealing with

two people in a canyon,

00:38:49.009--> 00:38:50.976

and I loved it for a sort of--

00:38:51.000--> 00:38:53.508

acting kind of

stripped awayness.

00:38:53.532--> 00:38:56.228

But it then means that you can't

00:38:56.252--> 00:38:58.999

run away from...

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00:38:59.000--> 00:39:02.999

the challenge of
unfolding a story,

00:39:03.000--> 00:39:04.468

, through character

00:39:04.492--> 00:39:07.308

and through really
interrogating what the idea is

00:39:07.332--> 00:39:09.828

and how those people interact

00:39:09.852--> 00:39:12.748

and what their arc is
through their interaction.

00:39:12.772--> 00:39:15.708

I think there is a
sense that there is...

00:39:15.732--> 00:39:17.828

There's no way to
hide with audio drama.

00:39:17.852--> 00:39:19.999

So, in a sense,

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00:39:20.000--> 00:39:21.698

if you're learning your craft,

00:39:21.722--> 00:39:23.999

before you're thinking

of other medis,

00:39:24.000--> 00:39:27.268

it gets you to be good

with working with less

00:39:27.292--> 00:39:31.999

before you start throwing on

all the confetti and other stuff.

00:39:32.000--> 00:39:34.468

I mean, you know, not

to knock other medis,

00:39:34.492--> 00:39:36.999

but it's surprising

sometimes when you watch

00:39:37.000--> 00:39:38.271

some great blockbusters

00:39:38.295--> 00:39:41.708

and you close your eyes and

you realize the story is so thin.

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00:39:41.732--> 00:39:45.068

and it's a kind of an
illusion that's been spun

00:39:45.092--> 00:39:47.468

because your eye is
distracted, and then...

00:39:47.492--> 00:39:50.228

you leave, and you can't
remember what you watched.

00:39:50.252--> 00:39:54.108

, the job of
radio drama is to...

00:39:54.132--> 00:39:57.431

people are doing other things, they
can leave the room, they can fall asleep.

00:39:57.455--> 00:39:59.999

How do you keep them there?
How do you keep them engaged?

00:40:00.000--> 00:40:02.268

And the budgets are tight.

00:40:02.292--> 00:40:04.388

So you try to make magic,

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00:40:04.412--> 00:40:06.508

han magic, credible stories,

00:40:06.532--> 00:40:08.999

, with limited resource.

00:40:09.000--> 00:40:11.108

But that resource that is there

00:40:11.132--> 00:40:16.999

does mean you can travel through
time and space and in different worlds.

00:40:17.000--> 00:40:19.428

-Yeah. Fabulous, thank you.

00:40:19.452--> 00:40:22.948

, I've got... now
got a question for Boz.

00:40:22.972--> 00:40:26.976

What would you
like to hear more of

00:40:27.000--> 00:40:28.921

in the audio dramas sphere?

00:40:28.945--> 00:40:31.108

Like, in the near future,
what do you think...

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00:40:31.132--> 00:40:32.999

what do you think we're missing?

00:40:33.000--> 00:40:36.517

And what do you think

we should be developing?

00:40:38.899--> 00:40:40.087

It's a good...

00:40:40.111--> 00:40:42.899

It's a very good

question, but I suppose...

00:40:43.497--> 00:40:45.108

The answer to that...

00:40:45.132--> 00:40:47.582

I suppose is...

00:40:47.606--> 00:40:49.568

you can't ignore

the practicality

00:40:49.592--> 00:40:51.178

of what's happening

at the moment.

00:40:51.202--> 00:40:53.958

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which is that the world

of audio drama is being.

00:40:53.982--> 00:40:56.348

Cut to ribbons.

00:40:56.372--> 00:40:59.148

I mean,

it's... it's being cut massively.

00:40:59.172--> 00:41:00.172

...

00:41:00.196--> 00:41:01.828

And some of those are explicit

00:41:01.852--> 00:41:05.292

and some of those are

what I would call stealth cuts

00:41:05.316--> 00:41:06.748

where... where they...

00:41:06.772--> 00:41:08.668

where the BBC just very quietly

00:41:08.692--> 00:41:10.748

stops doing the afternoon

drama on Monday

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00:41:10.772--> 00:41:11.828

and doesn't tell anyone.

00:41:11.852--> 00:41:14.500

But, oh, hang on, there's no

afternoon drama. I mean, you know...

00:41:14.524--> 00:41:16.068

, and...

00:41:16.092--> 00:41:19.400

there's a kind of

a sleight of hand

00:41:19.424--> 00:41:20.988

that... that... that

goes with that,

00:41:21.012--> 00:41:22.999

because what they say in a...

00:41:23.000--> 00:41:28.999

in a... is... is, oh, you know, we're

going to do fewer titles much bigger.

00:41:29.000--> 00:41:32.948

So... so there is

the illusion of scale,

00:41:32.972--> 00:41:37.000

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when actually the
opposite is happening, and...

00:41:37.024--> 00:41:40.428

the first thing
that gets lost is

00:41:40.452--> 00:41:43.999

actually that perfectly
formed single play

00:41:44.000--> 00:41:48.548

because everybody wants series and
big, huge things that they can sell, and...

00:41:48.572--> 00:41:52.858

this word cut-through that
they constantly talk about,

00:41:52.882--> 00:41:54.976

which, okay, if you
make something that's got

00:41:55.000--> 00:41:58.748

15 episodes, you know, it's
more likely to get reviewed and

00:41:58.772--> 00:42:01.028

so-called cut-through. But, ...

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00:42:01.052--> 00:42:05.828

So, , so I don't really know

what the answer to the question is

00:42:05.852--> 00:42:08.512

because there's lots

of genre, there's lots of...

00:42:08.536--> 00:42:10.308

there's lots of

brilliant stuff out there,

00:42:10.332--> 00:42:12.976

and really what I

want is kind of more.

00:42:13.000--> 00:42:15.308

Not more of

something in particular.

00:42:15.332--> 00:42:18.548

But, ...

00:42:18.573--> 00:42:21.571

, but yeah, I mean,

the things that I like

00:42:21.595--> 00:42:23.145

is what I want more of.

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00:42:23.169--> 00:42:26.828

You know, play. I've said
it before, the... sense of...

00:42:26.852--> 00:42:28.976

of, , of...

00:42:29.000--> 00:42:32.331

of play of innovation in work.

00:42:32.355--> 00:42:34.311

I mean, there's a lot more

00:42:34.335--> 00:42:38.868

going on than there was,
even though this pie is shrinking.

00:42:38.892--> 00:42:40.308

...

00:42:40.332--> 00:42:41.999

...

00:42:42.000--> 00:42:44.068

But, , but yeah,
that's... that's...

00:42:44.092--> 00:42:46.068

I mean...

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00:42:46.092--> 00:42:49.268

Yeah, I think it's the
things around the business,

00:42:49.292--> 00:42:53.068

rather than the thing itself,
you know. I mean, the...

00:42:53.092--> 00:42:54.308

...

00:42:54.332--> 00:42:56.565

to... to lead audiences.

00:42:56.589--> 00:42:58.988

I mean, I still think we
have this enormous potential

00:42:59.012--> 00:43:01.918

for impact in... in
wider audiences.

00:43:01.942--> 00:43:05.999

I mean, podcasts brought
with it the promise of

00:43:06.000--> 00:43:09.138

these wider audience, particularly
the fabled young person, you know,

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00:43:09.162--> 00:43:11.999

because when you have

00:43:12.000--> 00:43:14.468

the BBC Radio 4, obviously, the...

00:43:14.492--> 00:43:15.988

They're all... it's older.

00:43:16.012--> 00:43:18.508

I mean, there's nothing wrong
with that. That's what that...

00:43:18.532--> 00:43:20.468

That's their audience, you know.

00:43:20.492--> 00:43:21.492

...

00:43:21.516--> 00:43:24.188

So, you know, yes,

I think... I think as...

00:43:24.212--> 00:43:27.588

podcasting and

other forms of drama

00:43:27.612--> 00:43:29.148

reach more and more people,

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00:43:29.172--> 00:43:31.628

that brings with it a

whole lot of excitement.

00:43:31.652--> 00:43:34.388

So yeah, that's certainly

very, very interesting to me,

00:43:34.412--> 00:43:37.976

and would be great

to see more of that.

00:43:38.000--> 00:43:39.468

-Excellent, thank you.

00:43:39.492--> 00:43:41.537

You've actually answered

two questions in one there.

00:43:41.561--> 00:43:42.999

Congratulations!

00:43:43.000--> 00:43:46.195

, Isley, in terms of..

00:43:46.219--> 00:43:47.508

I mean, I'm assing,

00:43:47.532--> 00:43:51.976

maybe I'm wrong, in

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terms of what you listen to,

00:43:52.000--> 00:43:56.348

can you tell us, like, where
you find your audio drama?

00:43:56.372--> 00:43:57.845

Is it just BBC?

00:43:57.869--> 00:44:01.828

Or can you recommend,
like, other places?

00:44:01.852--> 00:44:03.949

Or are you currently just BBC?

00:44:03.973--> 00:44:06.976

And I will open this up to other
people, because I'd like to hear

00:44:07.000--> 00:44:10.628

where everyone would
recommend our, you know, our, ...

00:44:10.652--> 00:44:15.000

our visitors, our listeners
go and find their audio drama.

00:44:15.600--> 00:44:16.600

-...

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00:44:16.624--> 00:44:18.588

I'm not just BBC.

00:44:18.612--> 00:44:21.976

I'm

not loyal to the BBC. ...

00:44:22.000--> 00:44:24.588

-I'll go anywhere. [laughs]

00:44:24.612--> 00:44:26.268

-, I, I mean, to be honest,

00:44:26.292--> 00:44:29.101

I get a lot of

recommendations from peers,

00:44:29.125--> 00:44:32.976

but what I would say is

that a lot of my favourite stuff,

00:44:33.000--> 00:44:35.188

, is coming out of America.

00:44:35.212--> 00:44:37.148

I don't know if the

budgets are different, ,

00:44:37.172--> 00:44:38.308

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in terms of...

00:44:38.332--> 00:44:41.000

podcasts, like serial, ...

00:44:42.000--> 00:44:44.188

audio drama podcasts,

00:44:44.212--> 00:44:46.428

, and standalones, actually,

00:44:46.452--> 00:44:49.999

, or, like, anthology style.

00:44:50.000--> 00:44:53.246

Ah, none of them are coming

to my head at the minute, ,

00:44:53.270--> 00:44:55.305

but there are these independent

companies in America

00:44:55.329--> 00:44:57.388

that are making

incredible audio drama.

00:44:57.412--> 00:44:59.508

If anyone has seen the...

00:44:59.532--> 00:45:01.108

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Is it Apple TV?

00:45:01.132--> 00:45:03.976

There's a TV show
called Homecoming

00:45:04.000--> 00:45:07.988

that started as a
serial podcast drama.

00:45:08.012--> 00:45:10.999

, I love both.

00:45:11.000--> 00:45:14.068

And even if you've
seen the TV show,

00:45:14.092--> 00:45:17.108

I would say that you
should go and listen to , ,

00:45:17.132--> 00:45:18.588

the podcast Homecoming

00:45:18.612--> 00:45:19.700

because there is some...

00:45:19.724--> 00:45:21.780

there's enough
departure where it...

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00:45:21.804--> 00:45:23.148

and enough, sort of...

00:45:23.172--> 00:45:24.498

It's almost like a supplement.

00:45:24.522--> 00:45:25.999

They each supplement each other.

00:45:26.024--> 00:45:27.028

...

00:45:27.052--> 00:45:30.358

And I remember that
being one of the first, ,

00:45:30.382--> 00:45:34.976

podcast dramas, and I thought,
oh, this is what you could do.

00:45:35.000--> 00:45:36.468

This is really cool.

00:45:36.492--> 00:45:39.428

-And what a wonderful
way to test your idea

00:45:39.458--> 00:45:42.471

and to, you know, show a

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proof of concept to someone,

00:45:42.495--> 00:45:44.507

if you want to develop it further.

00:45:44.531--> 00:45:45.788

-That is...

00:45:45.825--> 00:45:48.891

I... I keep getting producers

coming to me going,

00:45:48.915--> 00:45:50.988

well, why don't we make

it an audio first, and then...

00:45:51.012--> 00:45:53.708

and then we could do

it as the big thing later.

00:45:53.732--> 00:45:56.268

And first of all, I... I

like audio for audio,

00:45:56.292--> 00:45:58.045

so I'm always a

bit miffed, but fine.

00:45:58.069--> 00:46:00.014

You know, money is money, fine.

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00:46:00.038--> 00:46:02.748

And the other thing is that...

00:46:02.772--> 00:46:05.948

it just feels so backwards to go,
let's do it in a totally different medi,

00:46:05.972--> 00:46:08.699

so that we could prove we could
do it in a totally different medi.

00:46:08.723--> 00:46:10.140

I'm always, you know...

[laughter]

00:46:10.164--> 00:46:11.278

-Yeah, that's a fair point.

00:46:11.302--> 00:46:14.348

-The stories come and they
need whatever medi they need.

00:46:14.372--> 00:46:17.068

, but again, we
live in capitalism, so...

00:46:17.092--> 00:46:20.228

I have to get off my
high horse about that.

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00:46:20.252--> 00:46:23.505

Anyway, that's exactly what has happened here with this show, though.

00:46:23.529--> 00:46:26.588

But exactly what I'm saying

00:46:26.612--> 00:46:28.218

I really think it's true.

00:46:28.242--> 00:46:30.818

The audio drama that was made first

00:46:30.842--> 00:46:31.999

stands...

00:46:32.000--> 00:46:35.348

Not in pale comparison to what it has become,

00:46:35.373--> 00:46:37.308

but on its own merit, it's really great.

00:46:37.332--> 00:46:38.988

-Yeah, wonderful.

00:46:39.012--> 00:46:43.588

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, Robin, you and I have

both worked for Big Finish,

00:46:43.612--> 00:46:45.708

which is a lovely alternate...

00:46:45.732--> 00:46:48.348

I don't know if you have too,

Boz, actually, not sure. But ...

00:46:48.372--> 00:46:50.828

-No, no, I don't work with

them. I've got my own company.

00:46:50.858--> 00:46:53.871

-No, okay , but do you

want to just tell the audience

00:46:53.895--> 00:46:55.788

a little bit about Big Finish?

00:46:55.812--> 00:46:58.068

Because that's another

place for people to find

00:46:58.092--> 00:47:02.228

interesting audio drama that

does mad and wonderful things.

00:47:02.252--> 00:47:05.148

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-Well, I think Big

Finish, effectively,

00:47:05.172--> 00:47:06.999

originated through the

Doctor Who universe.

00:47:07.000--> 00:47:08.000

-Hmm.

00:47:08.001--> 00:47:09.188

-Did it not?

-Yeah, yeah.

00:47:09.212--> 00:47:12.428

-And it's... its title is taken

from a phrase used in,

00:47:12.452--> 00:47:16.428

I think, one or two

television episodes.

00:47:16.452--> 00:47:19.098

They have a strange

marketing model,

00:47:19.122--> 00:47:20.748

because you have to purchase...

00:47:20.772--> 00:47:22.999

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You purchase the CD.

00:47:23.000--> 00:47:25.685

So... and it's a limited edition,

00:47:25.709--> 00:47:27.178

so once they're

gone, they're gone.

00:47:27.202--> 00:47:28.418

They don't reprint them.

00:47:28.442--> 00:47:32.238

And you buy the

digital version of it too,

00:47:32.262--> 00:47:33.988

and you can keep

them both forever.

00:47:34.012--> 00:47:36.948

It... So far as I, as I said,

how Big Finish works,

00:47:36.972--> 00:47:38.200

it has its...

00:47:38.400--> 00:47:40.955

fan base, which is extensive

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00:47:40.979--> 00:47:42.348

and worldwide,

00:47:42.372--> 00:47:45.308

and it just addresses them.

00:47:45.332--> 00:47:47.948

-There's a lot of
genre stuff, isn't it?

00:47:47.972--> 00:47:50.068

Fantasy, sci-fi...

00:47:50.092--> 00:47:53.999

-They do lots of stuff, yeah,
it's expanded, it's... it's...

00:47:54.000--> 00:47:55.431

I won't say sprawled.

00:47:55.455--> 00:47:57.748

You know, but I do, you
know, in a really good way.

00:47:57.772--> 00:47:59.771

It's just because people
bring ideas, don't they?

00:47:59.795--> 00:48:01.588

What about this,

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let's try that, and...

00:48:01.612--> 00:48:03.348

And so these things grow.

00:48:03.372--> 00:48:04.988

I'm just... I'm just rather...

00:48:05.012--> 00:48:10.268

excited, in a way, to

hear of so many more, ,

00:48:10.292--> 00:48:12.748

windows into audio

drama opening up

00:48:12.772--> 00:48:14.999

through so many different

sources. Apple, I mean,

00:48:15.000--> 00:48:17.718

as you mentioned, and Big

Finish is something that, you know,

00:48:17.742--> 00:48:19.999

I've now become

much more aware of it

00:48:20.000--> 00:48:21.205

as a world,

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00:48:21.229--> 00:48:24.085

and I feel, although
the BBC is cutting back,

00:48:24.109--> 00:48:26.308

it seems... it seems
really counter-intuitive,

00:48:26.332--> 00:48:30.468

because my feeling is that
audio drama is about to find its...

00:48:30.492--> 00:48:33.999

it's golden age, because it's...

00:48:34.000--> 00:48:36.868

Remember when
podcasts were not a thing?

00:48:36.892--> 00:48:40.999

And then they became a little
marginal, tiny little dot on the horizon.

00:48:41.000--> 00:48:43.148

And now people
listen to podcasts.

00:48:43.172--> 00:48:46.788

And now lots of podcast makers

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are scrambling to win that space,

00:48:46.812--> 00:48:48.668

and the same is
happening with drama.

00:48:48.692--> 00:48:50.538

And I think, yeah, that
mythical young person,

00:48:50.562--> 00:48:53.999

once they realize that they, you
know, when riding their scooter down...

00:48:54.000--> 00:48:55.948

down the harbour
side in Bristol,

00:48:55.972--> 00:48:57.068

they could be list...

00:48:57.092--> 00:49:01.668

they could be listening to-- a
radio, a really cool radio play.

00:49:01.692--> 00:49:04.976

I think that... I'm...
I'm hopeful about that.

00:49:05.000--> 00:49:08.068

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The way... the way I plug
into it is people tell me...

00:49:08.092--> 00:49:11.748

I wrote down Homecoming,
Isley, thank you very much.

00:49:11.772--> 00:49:13.931

And whoever made it,
and wherever it comes from,

00:49:13.955--> 00:49:16.999

or whatever the source
is, I will go and listen to it.

00:49:17.000--> 00:49:20.508

BBC Radio 4 is still my
kind of default position.

00:49:20.532--> 00:49:22.348

I will still look to that,

00:49:22.372--> 00:49:25.748

but I think that's just because
that's what I was brought up to do.

00:49:25.772--> 00:49:28.999

But I'm aware it's a
much bigger world now.

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00:49:29.000--> 00:49:31.725

-Yeah, yeah, it's...

you're so right.

00:49:31.749--> 00:49:36.278

It's a... it's a huge, huge deal

now, audio, and it's very accessible

00:49:36.302--> 00:49:38.976

and movable, which is wonderful.

00:49:39.000--> 00:49:41.745

So, , Boz,

00:49:41.769--> 00:49:43.668

are you mostly BBC?

00:49:43.692--> 00:49:45.999

Or have you got other platforms

that you've worked with?

00:49:46.000--> 00:49:47.691

-Yeah, I've done...

00:49:47.715--> 00:49:49.999

Made stuff for American

networks as well, ...

00:49:50.000--> 00:49:51.025

-Okay, nice.

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00:49:51.049--> 00:49:52.908

-And all that, ...

00:49:52.932--> 00:49:54.999

So not just the BBC. I mean...

00:49:55.000--> 00:49:58.348

I think to a large

extent, this is still in play,

00:49:58.372--> 00:50:01.988

, in the sense that

the industry in America

00:50:02.012--> 00:50:05.748

hasn't settled quite on...

on how the model works,

00:50:05.772--> 00:50:07.400

or what it is, even.

00:50:07.424--> 00:50:08.876

...

00:50:08.900--> 00:50:11.588

You have a lot of

conflation in America

00:50:11.612--> 00:50:13.868

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between a...

00:50:13.892--> 00:50:16.948

what... they have
the same word for it,

00:50:16.972--> 00:50:18.508

but it's very, very different.

00:50:18.532--> 00:50:20.976

And one is basically a...

00:50:21.000--> 00:50:22.988

A kind of reading
with sound design

00:50:23.012--> 00:50:25.468

and one is a kind
of full-cast drama.

00:50:25.492--> 00:50:27.668

, and the...

00:50:27.692--> 00:50:30.948

the issue, I think,
that we're all trying to...

00:50:31.700--> 00:50:34.468

get to the bottom of

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00:50:34.492--> 00:50:38.754

is to try and get these
networks in America

00:50:38.778--> 00:50:40.976

to properly distinguish
and promote and create this

00:50:41.000--> 00:50:44.708

sense of value
around full-cast drama.

00:50:44.732--> 00:50:46.748

You know, they do do it,

00:50:46.772--> 00:50:50.068

but at the end of the
day, nobody, ever,

00:50:50.092--> 00:50:51.999

anywhere, will ever make money

00:50:52.000--> 00:50:54.708

directly from making
a radio drama,

00:50:54.732--> 00:50:56.148

from making radio fiction.

00:50:56.172--> 00:50:59.405

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So, but so they do

it for other reasons.

00:50:59.429--> 00:51:00.668

You know, Audible does it

00:51:00.692--> 00:51:04.118

to enrich its offering for people
who buy audiobooks subscriptions,

00:51:04.142--> 00:51:05.976

and Endeavour do it to...

00:51:06.000--> 00:51:08.198

to buy IP, as Isley
was talking about,

00:51:08.222--> 00:51:10.628

that they later want
to turn into a film and...

00:51:10.652--> 00:51:14.188

Spotify, for a while,
did it to get subscribers

00:51:14.212--> 00:51:16.188

and everyone's got
this other motive.

00:51:16.212--> 00:51:18.648

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No one's going, oh, I'm going
to make this thing and sell it

00:51:18.672--> 00:51:21.348

and I'm going to make more
money selling it than I spent making it.

00:51:21.372--> 00:51:23.308

That's not quite how
it works, you know?

00:51:23.332--> 00:51:24.428

So, ...

00:51:24.452--> 00:51:25.868

...

00:51:25.892--> 00:51:28.908

So, yeah, so, so,
but having said that,

00:51:28.932--> 00:51:31.648

they are making these
fantastic full-cast dramas

00:51:31.672--> 00:51:34.108

and they are promoting them.

00:51:34.132--> 00:51:35.948

And, ...

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00:51:35.972--> 00:51:37.548

And somewhere in there,

00:51:37.572--> 00:51:39.588

I think everyone's

been waiting for this

00:51:39.612--> 00:51:42.426

kind of serial moment

that hasn't happened yet.

00:51:42.450--> 00:51:44.178

And by serial moment, I mean

00:51:44.202--> 00:51:45.999

you know, a few years ago, the...

00:51:46.000--> 00:51:48.948

the podcast serial about

the murder investigation

00:51:48.972--> 00:51:50.468

...

00:51:50.492--> 00:51:53.958

Kind of just kicked the doors

open on the world of podcasting

00:51:53.983--> 00:51:58.245

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and made everyone and
corporate people, and consers,

00:51:58.275--> 00:52:00.065

and everyone go, oh
my god, podcasting.

00:52:00.089--> 00:52:03.228

Well, that... that,
yeah, and serial gets

00:52:03.252--> 00:52:08.976

gajillion downloads, and everyone
starts taking podcasting seriously, and...

00:52:09.000--> 00:52:11.268

And, you know, I just wish...

00:52:11.298--> 00:52:15.016

I mean, I don't think radio
fiction or radio drama has had...

00:52:15.040--> 00:52:17.136

We haven't even agreed to
what it's called, you know?

00:52:17.160--> 00:52:19.308

But it... But it's, ...

00:52:19.332--> 00:52:22.371

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It hasn't had that
moment in America.

00:52:22.395--> 00:52:24.948

And... and if America,

00:52:24.972--> 00:52:27.668

if something can work like that

00:52:27.692--> 00:52:29.188

for an American audience,

00:52:29.212--> 00:52:30.468

then

00:52:30.492--> 00:52:32.188

it will turbocharge

00:52:32.212--> 00:52:35.999

production of audio

drama globally.

00:52:36.000--> 00:52:38.999

And, you know... Inshallah.

00:52:39.000--> 00:52:41.828

-Absolutely, and it

seems insane to me that,

00:52:41.852--> 00:52:44.308

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bearing in mind

the incredible history

00:52:44.332--> 00:52:46.988

we have in this

country of audio drama,

00:52:47.012--> 00:52:50.948

seems insane to me that we

would be removing money from that.

00:52:50.972--> 00:52:53.999

-Well, yeah, that's a whole

other... a whole other thing, yes.

00:52:54.023--> 00:52:56.048

Because I think we're

approaching a tipping point,

00:52:56.072--> 00:52:58.328

we're approaching a tipping

point, like with audiobooks,

00:52:58.352--> 00:53:00.068

where it goes from...

00:53:00.092--> 00:53:01.948

as you say, a

kind of niche thing

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00:53:01.972--> 00:53:03.651

to suddenly everywhere,

00:53:03.675--> 00:53:04.976

so it's...

00:53:05.000--> 00:53:09.525

It seems a shame that they're
trying to remove therefore money.

00:53:09.549--> 00:53:11.748

[Groans] Okay, never mind.

00:53:11.772--> 00:53:16.748

, right, we are fastly approaching
our comfort break and then the Q&A.

00:53:16.772--> 00:53:18.976

I'm just going to ask you all,

00:53:19.000--> 00:53:21.348

quickly, if it's
at all possible,

00:53:21.372--> 00:53:24.999

to just give me
one piece of advice

00:53:25.000--> 00:53:28.068

that you would give to

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anyone who's listening today

00:53:28.092--> 00:53:31.028

regarding writing for audio.

00:53:31.052--> 00:53:33.668

I know it's a bit

hard, just off the cuff.

00:53:33.692--> 00:53:34.700

But...

00:53:34.724--> 00:53:37.999

-Can I be the really... the

really, really obvious one?

00:53:38.000--> 00:53:39.000

-Yes, go for it.

00:53:39.001--> 00:53:40.571

-Which is listen to

lots of audio drama.

00:53:40.595--> 00:53:42.095

-Yay! [laughs]

00:53:42.119--> 00:53:43.999

-Somebody had to say it.

00:53:44.000--> 00:53:45.978

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-And this is true

for everything, right?

00:53:46.002--> 00:53:49.028

You want to write films,
just watch a lot of films.

00:53:49.052--> 00:53:50.052

Perfect.

00:53:50.076--> 00:53:52.000

-Yeah, and read the
scripts, read the scripts.

00:53:52.001--> 00:53:55.108

-Yeah, I can offer
another... another cliché,

00:53:55.132--> 00:53:57.205

but I... but it's really
useful, is... is, you know,

00:53:57.229--> 00:54:00.001

never forget that it's
the most visual medium.

00:54:02.599--> 00:54:05.785

Good! It's good! That is...

00:54:05.809--> 00:54:07.708

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These are some

great sound-bites, guys!

00:54:07.732--> 00:54:08.975

Loving it!

00:54:09.000--> 00:54:10.638

Okay, Edson?

00:54:10.662--> 00:54:13.628

-, don't run away from
the story under your nose.

00:54:13.652--> 00:54:16.999

I think a lot of first-time
writers, they try...

00:54:17.000--> 00:54:21.068

They avoid the story that's
personal, painful, close.

00:54:21.092--> 00:54:24.999

And they often spend time
trying to write about something,

00:54:25.000--> 00:54:27.828

, that is safe.

00:54:27.852--> 00:54:30.508

, I think find...

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00:54:30.532--> 00:54:32.199

Talk about the thing

I'm doing [inaudible]

00:54:32.223--> 00:54:34.508

And there's many techniques,

00:54:34.533--> 00:54:37.691

and as Robin said, read, listen.

00:54:37.715--> 00:54:41.976

, there are techniques for some

self-protection and protection of others.

00:54:42.000--> 00:54:45.268

But that's the story that

you need to work on.

00:54:45.292--> 00:54:46.868

And then drill down.

00:54:46.892--> 00:54:48.468

Is it one story?

00:54:48.492--> 00:54:49.492

Or is it several?

00:54:49.515--> 00:54:53.388

But find the perspective that's close,

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intimate, you're passionate about.

00:54:53.412--> 00:54:56.999

And that will make the
storytelling much easier.

00:54:57.000--> 00:54:58.628

-And also, as part of that,

00:54:58.652--> 00:55:02.268

I think I would say, especially when
you're picking something that is...

00:55:02.292--> 00:55:05.668

that has that punch inside you,

00:55:05.692--> 00:55:08.948

I tend to find that when
you get through the first third,

00:55:08.972--> 00:55:11.985

you'll suddenly come up with all
the reasons why this is a terrible thing,

00:55:12.009--> 00:55:14.548

and you shouldn't write
it, and you should stop.

00:55:14.572--> 00:55:17.868

You've just got to plough

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through, because that is...

00:55:17.892--> 00:55:21.251

that is that little baby

of... inside of you going,

00:55:21.275--> 00:55:23.348

I don't want to go there,

I don't want to go there.

00:55:23.372--> 00:55:24.976

Probably, you should go there.

00:55:25.000--> 00:55:26.000

-Yeah.

00:55:26.001--> 00:55:27.998

-, Isley, thoughts?

00:55:28.022--> 00:55:31.828

-, I would say use your allies

00:55:31.852--> 00:55:33.748

and keep... keep your allies...

00:55:33.772--> 00:55:36.598

keep friends with

your allies, so you're...

00:55:36.622--> 00:55:38.668

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you're not doing this

alone, you're part of a team.

00:55:38.692--> 00:55:39.976

You'll be working

00:55:40.000--> 00:55:43.468

at some point with a

producer, a sound designer,

00:55:43.492--> 00:55:46.999

, actors, but

also in the... in the...

00:55:47.000--> 00:55:48.988

drafting process,

00:55:49.012--> 00:55:51.428

make sure that you have friends

around you who are willing to

00:55:51.452--> 00:55:52.788

read it out loud for you,

00:55:52.812--> 00:55:55.508

, say I didn't

understand this bit.

00:55:55.532--> 00:55:57.788

People who don't care too

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much about your feelings.

00:55:57.812--> 00:55:58.828

[laughter]

00:55:58.852--> 00:56:01.628

Or who care about more
than just your feelings

00:56:01.652--> 00:56:04.108

and are willing to
say this isn't clear,

00:56:04.132--> 00:56:07.148

this I really loved, why did you
cut that bit, it was my favourite bit.

00:56:07.172--> 00:56:08.628

All that sort of stuff.

00:56:08.652--> 00:56:13.308

-Yes, but also pick...
pick your readers wisely.

00:56:13.332--> 00:56:14.745

I would say.

00:56:14.769--> 00:56:16.380

-Saying more about
that, I totally agree.

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00:56:16.404--> 00:56:19.628

-I would say just
because sometimes

00:56:19.652--> 00:56:21.668

you can pick a reader

00:56:21.692--> 00:56:24.668

who loves the sound of
their own voice too much.

00:56:26.332--> 00:56:29.348

, yeah, and may
give feedback that

00:56:29.372--> 00:56:32.976

perhaps isn't useful for
the sake of them giving it.

00:56:33.000--> 00:56:35.388

-Yeah, yeah, a thousand percent.

00:56:35.412--> 00:56:37.968

And those are wonderful,
beautiful people to have in your life,

00:56:37.992--> 00:56:38.999

just not in your reading.

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00:56:39.000--> 00:56:41.868

-Yeah, yeah, yeah,
absolutely, absolutely.

00:56:41.892--> 00:56:46.388

-[Groans] Right, chaps, we're
gonna have a quick comfort break.

00:56:46.412--> 00:56:49.148

, literally just 5 minutes.

00:56:49.172--> 00:56:50.172

It's... what is it?

00:56:50.196--> 00:56:52.976

Well, I tell you
what, let's go till...

00:56:53.000--> 00:56:54.428

5 past.

00:56:54.452--> 00:56:57.108

, we're gonna
turn our cameras off,

00:56:57.132--> 00:56:59.388

go and get a drink,
pop to the loo, whatever.

00:56:59.412--> 00:57:03.508

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This is your chance to write
questions in the Q&A box,

00:57:03.532--> 00:57:04.948

because when we come back,

00:57:04.972--> 00:57:09.999

I am going to be grilling the
panel with your questions.

00:57:10.000--> 00:57:11.091

So make 'em good please.

00:57:11.115--> 00:57:12.548

I'm well excited.

00:57:12.572--> 00:57:14.063

I will see you in...

00:57:14.087--> 00:57:15.087

"Hiya, that's..."

00:57:15.111--> 00:57:17.428

Sophia says, "yeah,
that's 8 minutes."

00:57:17.452--> 00:57:20.188

I know it's 8 minutes,
I'm being kind.

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00:57:20.212--> 00:57:22.148

I will be back in 5 minutes

00:57:22.172--> 00:57:23.830

and I will see you all soon.

00:58:24.014--> 00:58:26.868

-...Unless a question...

00:58:28.572--> 00:58:31.028

I think what we'll probably

do is, unless a question

00:58:31.052--> 00:58:32.691

is directed at an individual,

00:58:32.715--> 00:58:33.788

which some of them are,

00:58:33.812--> 00:58:37.051

then I will choose a

person to answer it,

00:58:37.075--> 00:58:38.571

but if someone

else has an answer,

00:58:38.595--> 00:58:40.238

just put your hand

up and we can

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00:58:40.262--> 00:58:42.028

add to the conversation.

00:58:43.092--> 00:58:46.711

So, there are a couple
of people putting in,

00:58:46.735--> 00:58:48.788

and this is absolutely

00:58:48.812--> 00:58:51.748

essential for a lot of
people who've tuned in,

00:58:51.772--> 00:58:53.588

I should think, is

00:58:53.612--> 00:58:58.348

how the hell do we break into
doing audio drama at the BBC?

00:58:58.372--> 00:58:59.468

...

00:58:59.492--> 00:59:00.708

Do...

00:59:00.732--> 00:59:02.388

Should people...

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this is from Joshua,

00:59:02.412--> 00:59:04.068

but a couple of

other people asked,

00:59:04.092--> 00:59:08.338

should people go straight

to submitting to the Beeb,

00:59:08.362--> 00:59:11.311

and if so, how is the

best way to do that?

00:59:11.335--> 00:59:12.373

,

00:59:12.397--> 00:59:16.548

or is it best to start out

in a more indirect route

00:59:16.572--> 00:59:20.708

doing things with other

organizations first?

00:59:20.732--> 00:59:24.388

Boz, how would you

recommend people try and

00:59:24.412--> 00:59:26.499

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get their foot in the door?

00:59:26.523--> 00:59:28.148

-Yeah, it's... it's...

00:59:28.172--> 00:59:30.588

it's very straightforward,
actually, and it's...

00:59:30.612--> 00:59:33.468

you... you need...
actually, as Isley's

00:59:33.492--> 00:59:35.948

talking about, you know,
you need collaborators.

00:59:35.985--> 00:59:37.565

, you need to find a producer,

00:59:37.589--> 00:59:39.428

so people-- so listen--

00:59:39.452--> 00:59:41.908

Get on the radio, listen to the...

00:59:41.932--> 00:59:45.068

, if you hear
something that you like,

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00:59:45.092--> 00:59:48.188

contact the person who made it.

00:59:48.212--> 00:59:50.268

, the way that the BBC works

00:59:50.292--> 00:59:54.000

is that it's the producer

that pitches the writing

00:59:54.024--> 00:59:55.351

to the network.

00:59:55.375--> 00:59:58.398

And it's the producer

that gets it commissioned.

00:59:58.422--> 01:00:01.068

, you know, there's a

commissioning website

01:00:01.092--> 01:00:04.068

that you can see... you can see

all the briefs and all the details.

01:00:04.098--> 01:00:07.508

The other thing to bear in mind is

that unless that producer is called,

01:00:07.532--> 01:00:10.708

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kind of, John or Jane

Smith, you will re...

01:00:10.732--> 01:00:14.228

you are 95% likely to reach them

01:00:14.252--> 01:00:18.525

if you email

firstname.lastname@bbc.co.uk.

01:00:18.549--> 01:00:21.000

That's... that's a basic...

-Yes.

01:00:21.001--> 01:00:22.876

-, that's worth knowing.

01:00:22.900--> 01:00:25.148

And if they're an

independent company

01:00:25.172--> 01:00:27.748

who's made that thing that

you listen to, that you like,

01:00:27.797--> 01:00:29.763

, then they'll have a website,

01:00:29.787--> 01:00:31.868

and on that website,

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there'll be an email address.

01:00:31.892--> 01:00:34.708

And there are very few
producers out there, really,

01:00:34.732--> 01:00:36.522

so it is

01:00:36.546--> 01:00:37.908

relatively accessible.

01:00:37.932--> 01:00:39.748

So get in touch with

01:00:39.772--> 01:00:41.788

producers of work that you like,

01:00:41.812--> 01:00:42.948

send them your work,

01:00:42.972--> 01:00:46.000

make sure that there's
a synopsis in it as well.

01:00:46.024--> 01:00:47.911

Because, you know,

01:00:47.935--> 01:00:51.685

we get a lot of scripts, and...

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you know, love to read them,

01:00:51.709--> 01:00:54.708

but can't read all of

them, so the synopsis is

01:00:54.732--> 01:00:56.993

the kind of gateway

drug, you know?

01:00:57.017--> 01:00:59.073

And, ...

01:00:59.097--> 01:01:01.028

and yeah, just get out there.

01:01:01.052--> 01:01:04.778

Be persistent, and if you

have listened to the work,

01:01:04.802--> 01:01:07.697

you know, again, we

get a lot of approaches,

01:01:07.721--> 01:01:10.028

which means that you're

kind of looking for a...

01:01:10.052--> 01:01:13.628

for a... a reason to follow up

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01:01:13.652--> 01:01:16.695

with this one, and

so if someone...

01:01:16.719--> 01:01:19.828

you know, sends me an

email that begins, Sir/Madam,

01:01:19.852--> 01:01:23.000

you know, then I'm not gonna...

01:01:23.024--> 01:01:26.428

I mean, you know, it's going to

take you 25 seconds on the internet

01:01:26.452--> 01:01:28.428

to find out my name, so I'm not...

01:01:28.452--> 01:01:32.000

I'm not... why should I invest that

25 seconds in replying if you don't...

01:01:32.024--> 01:01:33.364

Do you know what

I mean, you know?

01:01:33.388--> 01:01:35.188

Give people a reason to... to...

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01:01:35.212--> 01:01:37.138

to start a conversation.

01:01:37.739--> 01:01:38.776

-Excellent.

01:01:38.800--> 01:01:41.988

Brilliant, and I'm very glad I asked
you, because that was a perfect answer,

01:01:42.012--> 01:01:43.228

thank you.

01:01:43.258--> 01:01:44.675

...

01:01:44.699--> 01:01:47.028

Can I ask...

01:01:47.052--> 01:01:48.685

This is a question to everyone,

01:01:48.709--> 01:01:52.006

but I don't think we're going to
have time, so I'm going to ask Edson.

01:01:53.000--> 01:01:58.308

, can you talk a little bit
about structuring an audio play?

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01:01:58.332--> 01:02:01.148

Are there any
particular structures

01:02:01.172--> 01:02:03.511

that serve you well
that you've found?

01:02:03.535--> 01:02:06.468

Or is each play different,

01:02:06.492--> 01:02:10.268

and it depends on the scope
and what you want to tell?

01:02:10.292--> 01:02:14.628

I mean, do you do a three-act, you
know, a mini three-act structure, or...?

01:02:15.612--> 01:02:17.988

Yeah, I mean, when
I started writing radio,

01:02:18.012--> 01:02:21.508

I didn't really... I was a
poet, really, so I kind of

01:02:21.532--> 01:02:25.628

learnt the art of
dramatic structure

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01:02:25.652--> 01:02:26.948

as I kind of went along.

01:02:26.972--> 01:02:28.918

But I also had a
very strong story

01:02:28.942--> 01:02:31.428

and I had internalized a
lot of that 3 act structure.

01:02:31.452--> 01:02:34.268

I mean, I would say yes, I mean...

01:02:34.292--> 01:02:36.868

Find out how, ,

01:02:36.892--> 01:02:38.828

the classic structures
of storytelling,

01:02:38.852--> 01:02:40.948

, especially for drama,

01:02:40.972--> 01:02:43.908

with the screen
and radio, similar.

01:02:43.932--> 01:02:47.468

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But just bear in mind the
importance of capturing your audience,

01:02:47.492--> 01:02:48.800

intriguing them

01:02:48.831--> 01:02:50.508

from the get-go,

01:02:50.532--> 01:02:51.911

introducing your characters at...

01:02:51.935--> 01:02:56.268

at the top, and thinking that
you cannot be introducing people

01:02:56.292--> 01:02:57.907

midway through at the end

01:02:57.931--> 01:02:59.748

because the audience
don't know who they are,

01:02:59.772--> 01:03:02.548

they've probably just left
the room for 5 seconds.

01:03:02.572--> 01:03:03.985

Whole new voice talking.

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01:03:04.009--> 01:03:08.028

So, , classic things to
remember around storytelling,

01:03:08.052--> 01:03:11.628

but remember, with the
challenges of radio mean

01:03:11.652--> 01:03:13.628

you need to keep
people intrigued,

01:03:13.652--> 01:03:16.028

you need to have a
sense of action, movement.

01:03:16.052--> 01:03:20.868

All those sounds, , are
part of creating sonic contrast

01:03:20.892--> 01:03:23.348

which tells you
in a dynamic world

01:03:23.372--> 01:03:25.000

that your characters
are moving through

01:03:25.024--> 01:03:28.628

a dynamic world, too, and are

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part of the agency of that world.

01:03:28.652--> 01:03:32.508

And as well as keeping
people, , captivated, again,

01:03:32.532--> 01:03:34.148

,

01:03:34.172--> 01:03:36.788

it's a world that is intimate

01:03:36.812--> 01:03:40.028

and even though there
might be a huge battle scene,

01:03:40.052--> 01:03:43.868

you know, it's somehow or other
just Napoleon and his two generals

01:03:43.892--> 01:03:45.988

who are in conversation
in the battle scene.

01:03:46.012--> 01:03:50.468

And that's because, of
course, we can't have...

01:03:50.492--> 01:03:52.388

It starts to fall apart,

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01:03:52.412--> 01:03:55.108

becomes confusing when
you enlarge beyond that.

01:03:55.132--> 01:03:59.065

-Sonic contrasts
a beautiful, phrase.

01:03:59.089--> 01:04:00.868

I love that. Thank you.

01:04:00.892--> 01:04:03.588

, I'm going to
ask this one to Robin.

01:04:03.612--> 01:04:06.725

Oh, I mean, it's a big question.

01:04:06.749--> 01:04:09.548

I don't know if it's even
possible to answer it, but...

01:04:09.572--> 01:04:10.948

[exhales and laughs]

01:04:10.972--> 01:04:14.268

When do you know
if your story is ready?

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01:04:15.452--> 01:04:16.508

-Oh, that's...

01:04:16.532--> 01:04:19.028

-So this particular...

this particular person

01:04:19.052--> 01:04:22.545

is saying they normally

go through "3 rewrites

01:04:22.569--> 01:04:24.788

until I'm satisfied

with the final result",

01:04:24.812--> 01:04:26.828

but is that just a...

01:04:26.852--> 01:04:29.508

is that just picking

a... random nber?

01:04:29.532--> 01:04:32.268

How do you... when

do you think you know

01:04:32.292--> 01:04:34.588

when a script is ready?

01:04:35.652--> 01:04:37.788

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-Question, then,
is ready for what?

01:04:37.818--> 01:04:39.571

Because read--

01:04:39.596--> 01:04:43.428

ready... ready to send,
ready to begin a discussion

01:04:43.452--> 01:04:45.006

is not the same as
ready to broadcast.

01:04:45.030--> 01:04:49.028

And I think it begins
with a strong idea

01:04:49.052--> 01:04:51.548

about what it is
that you want to say.

01:04:51.572--> 01:04:55.071

And following on for what
Edson was talking about,

01:04:55.095--> 01:04:56.268

about structure

01:04:56.292--> 01:04:58.308

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the academic

and writer Julia Bell

01:04:58.332--> 01:05:01.418

said, I thought rather brilliantly,
that if we explore your story,

01:05:01.442--> 01:05:04.188

it will find its own shape,
it will find its natural shape

01:05:04.212--> 01:05:06.188

through which to express itself.

01:05:06.212--> 01:05:07.948

And I love that, because
it means you're not

01:05:07.972--> 01:05:12.388

pre-ordering a shape and
then shoving your story to fit it,

01:05:12.412--> 01:05:14.988

which feels like an artifice.

01:05:15.012--> 01:05:17.868

It doesn't work. If
you explore your idea

01:05:17.898--> 01:05:21.031

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and you believe in it, and
you go through that, ... period

01:05:21.055--> 01:05:22.908

that you spoke of,
Imogen, where you go,

01:05:22.932--> 01:05:25.138

it's too close, you know,
it's too many, it's too real,

01:05:25.162--> 01:05:27.406

but I will face this through.

01:05:27.700--> 01:05:29.908

And you've got a
thing, then, haven't you?

01:05:29.932--> 01:05:32.628

And you've got a thing, and
you know it's... you know it's alive.

01:05:32.652--> 01:05:35.428

And you know it has intrigue

01:05:35.452--> 01:05:38.348

and it has character
and it's saying things.

01:05:38.372--> 01:05:40.885

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And it breathes, and if you read
a page, you want to read more.

01:05:40.909--> 01:05:43.148

It may not be perfect.

01:05:43.172--> 01:05:45.588

But I think you've got to know.

01:05:45.612--> 01:05:47.668

, this is why
you find a producer,

01:05:47.692--> 01:05:49.748

so it ties quite a lot of
threads together here.

01:05:49.772--> 01:05:51.348

You find a producer,

01:05:51.372--> 01:05:52.565

, and...

01:05:52.589--> 01:05:57.388

The first time... when I
was picked up by the BBC,

01:05:57.418--> 01:05:59.891

I sent them something
and they said,

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01:05:59.915--> 01:06:01.508

, it's desperately
overwritten,

01:06:01.532--> 01:06:03.908

you know, this doesn't work
and that doesn't work, but...

01:06:03.932--> 01:06:06.508

you are saying, you know,
you've got something to say

01:06:06.532--> 01:06:09.748

and you're saying it with passion,
and they like that, and they pick that up.

01:06:09.772--> 01:06:13.988

So, , there's a danger
of the is-it-ready question

01:06:14.012--> 01:06:15.828

of beginning to kill it

01:06:15.852--> 01:06:19.828

to... to panickity
finessing, until in the end,

01:06:19.853--> 01:06:22.905

it looks and sounds and feels

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like everything that you've seen

01:06:22.929--> 01:06:24.308

that's won a prize.

01:06:24.332--> 01:06:26.038

And, actually,

that means it looks

01:06:26.062--> 01:06:29.288

and sounds and feels like something that's
already happened and done and dusted,

01:06:29.312--> 01:06:30.878

and there's no originality left.

01:06:30.902--> 01:06:34.388

So, the lovely thing about
working with the producer

01:06:34.412--> 01:06:36.628

is that they'll say, I

want to see it on Sunday

01:06:36.652--> 01:06:39.068

or Monday or Tuesday,
and you have to send it in

01:06:39.092--> 01:06:40.708

whether it's ready or not.

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01:06:40.732--> 01:06:42.868

And it stays alive.

01:06:42.892--> 01:06:45.228

And even when you
get into the studio,

01:06:45.252--> 01:06:47.068

you will change things.

01:06:47.652--> 01:06:52.028

So it's... it's always... every work of
art is a work in progress, as they say.

01:06:52.052--> 01:06:54.188

So if you're looking
for that endpoint,

01:06:54.212--> 01:06:56.999

you're looking for the wrong thing.

01:06:57.000--> 01:07:00.068

-And it's always a
collaboration as well.

01:07:00.615--> 01:07:03.308

-It is a collaboration, and
lots of us have mentioned

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01:07:03.332--> 01:07:04.708

the audience and the readership

01:07:04.732--> 01:07:07.547

and a sense of who you're
writing for and what they're...

01:07:07.962--> 01:07:09.351

Not what they're looking for,

01:07:09.375--> 01:07:12.668

but you understand the parameters
within which they resonate,

01:07:12.692--> 01:07:14.668

and it's important for us to

01:07:14.692--> 01:07:17.348

have that feeling of
readership, where...

01:07:17.372--> 01:07:19.445

It may be close friends
who look at your work

01:07:19.469--> 01:07:21.188

or just the powerful sense of

01:07:21.212--> 01:07:24.999

somebody out there

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that you're reaching out to.

01:07:25.000--> 01:07:28.348

-Excellent, thank you. I'm
going to combine two questions

01:07:28.372--> 01:07:31.385

for the next one that I'm
going to come back to Boz with

01:07:31.409--> 01:07:35.525

as Boz mentioned, that the pie
of audio drama is slimming down.

01:07:35.549--> 01:07:38.668

What are the crbs
of opportunities out there

01:07:38.692--> 01:07:40.148

for writers right now?

01:07:40.172--> 01:07:42.628

And I'm going to combine
that with Sarah's question,

01:07:42.652--> 01:07:44.828

"is it true that newbie writers

01:07:44.852--> 01:07:49.228

need to focus on the single

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45-minute afternoon drama slot?"

01:07:51.400--> 01:07:52.468

Sorry, it's a lot.

01:07:52.814--> 01:07:57.478

-Yeah, well, the short

answer is yes, as a new...

01:07:57.502--> 01:07:59.588

I mean, all rules are

there to be broken

01:07:59.612--> 01:08:02.548

and sometimes, ...

01:08:02.572--> 01:08:06.611

You know, the bottom line is

that the 45-minute drama slot is...

01:08:06.635--> 01:08:10.900

is partly there in

order to bring on

01:08:10.924--> 01:08:15.348

new writers, , and so they are

01:08:15.372--> 01:08:18.148

specifically looking

for that there.

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01:08:18.172--> 01:08:21.108

If you pitch to the
Saturday or Sunday,

01:08:21.132--> 01:08:23.508

you might get it, it's possible,

01:08:23.532--> 01:08:26.765

but you will be competing
against the absolute...

01:08:26.789--> 01:08:29.148

you will... literally, you're
competing against Tom Stoppard,

01:08:29.172--> 01:08:31.228

you know, and everybody else.

01:08:31.252--> 01:08:34.068

You know, so... and there
are many fewer Saturdays

01:08:34.111--> 01:08:37.985

in a year than there
are days, , weekdays.

01:08:38.009--> 01:08:40.220

You know what I mean? So
it's pretty obvious, you know.

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01:08:40.600--> 01:08:42.068

The only other
thing I would say is,

01:08:42.099--> 01:08:44.245

you know, yes,
the pie is shrinking

01:08:44.269--> 01:08:46.948

and it's very easy to
feel dispirited by that,

01:08:46.972--> 01:08:48.068

but actually...

01:08:48.092--> 01:08:49.108

Fuck it, you know.

01:08:49.132--> 01:08:50.668

It... It...

01:08:50.692--> 01:08:52.828

Go for it and keep going for it,

01:08:52.852--> 01:08:54.988

because it's the...

01:08:55.012--> 01:08:56.548

and keep it...

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01:08:56.572--> 01:08:59.494

there's a danger that we become

01:08:59.518--> 01:09:00.628

fearful

01:09:00.652--> 01:09:03.508

as a result of

this shrinking pie

01:09:03.532--> 01:09:05.788

and that drama becomes

a bit more generic,

01:09:05.812--> 01:09:08.668

because people think, oh, I

better pitch something that's

01:09:08.692--> 01:09:11.268

BBC Radio 4-shaped.

01:09:11.292--> 01:09:13.988

And at the end of the

day, they're BBC Radio 4.

01:09:14.012--> 01:09:15.628

They do that all day long.

01:09:15.652--> 01:09:19.268

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They-- You know, so why give
them what they already have

01:09:19.292--> 01:09:20.908
and what they already do?

01:09:20.932--> 01:09:24.185
You know, give them
something that is "you" shaped,

01:09:24.209--> 01:09:27.348
because they can't possibly
get that from anywhere else.

01:09:27.372--> 01:09:29.988
So the more distinct
and the more personal,

01:09:30.012--> 01:09:31.668
and the more,

01:09:31.692--> 01:09:33.588
, unique to... to the writer,

01:09:33.612--> 01:09:38.468
and possibly the
producer or the team,

01:09:38.492--> 01:09:40.588
that that is, the better.

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01:09:40.612--> 01:09:42.868

The more passionate
as, you know, Robin said,

01:09:42.892--> 01:09:45.748

they saw something
in Robin's submission,

01:09:45.772--> 01:09:48.108

even though they might not
have liked the script that much.

01:09:48.132--> 01:09:49.308

They thought, oh, hang on,

01:09:49.332--> 01:09:50.332

there's something here.

01:09:50.356--> 01:09:52.468

That's what they're
looking for, a... a...

01:09:52.493--> 01:09:55.091

some personal spark that means

01:09:55.115--> 01:09:58.001

there's nowhere else they
can get this except from you.

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01:09:58.025--> 01:10:01.468

... So that's

really important to do,

01:10:01.492--> 01:10:03.588

and to not be

dispirited by the...

01:10:03.612--> 01:10:05.388

I mean, you know, life is hard

01:10:05.412--> 01:10:08.331

and everything is competitive,

and this included, so...

01:10:08.355--> 01:10:10.108

but just keep on going.

01:10:10.132--> 01:10:12.000

Persistence is half the game.

01:10:12.024--> 01:10:15.508

-Absolutely, and also,

just make your own work.

01:10:15.532--> 01:10:18.999

The first year I was

on the Imison panel,

01:10:19.000--> 01:10:21.508

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through to the final went,

01:10:21.532--> 01:10:24.098

, a group of guys

who just got together

01:10:24.122--> 01:10:27.028

and made this absolutely

insane off-the-wall,

01:10:27.052--> 01:10:29.988

, podcast called

Shouting is Funny,

01:10:30.012--> 01:10:32.628

and it was like

an adult fairy tale.

01:10:32.652--> 01:10:36.228

It was rude and silly, and

they just made it themselves.

01:10:36.252--> 01:10:39.348

And they got through to the final

of this, you know, of this award,

01:10:39.372--> 01:10:40.878

and they're still making it.

01:10:40.902--> 01:10:44.228

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They've just hit their fifth year,
and they get a great listenership.

01:10:44.252--> 01:10:45.868

They've done it all themselves,

01:10:45.892--> 01:10:48.668

but what a wonderful
calling card as well

01:10:48.692--> 01:10:50.458

for the work they make.

01:10:50.482--> 01:10:53.685

, oh, Isley, I was about
to ask you a question anyway.

01:10:53.709--> 01:10:54.709

Hello, yes.

01:10:54.733--> 01:10:58.148

-So, I just want to, ,
supplement what Boz is saying

01:10:58.172--> 01:10:59.988

with a personal anecdote

01:11:00.012--> 01:11:02.748

which might even
be a bit cheeky, but...

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01:11:02.772--> 01:11:04.788

So long ago,

01:11:04.812--> 01:11:06.508

7 years ago,

01:11:06.532--> 01:11:11.508

I sent a script to BBC

Radio 4 department,

01:11:11.532--> 01:11:14.800

a producer that my agent at
the time had a connection with.

01:11:14.824--> 01:11:17.388

I don't remember who
they were, thank goodness,

01:11:17.412--> 01:11:20.148

because that meeting
that they had with me was...

01:11:20.172--> 01:11:22.268

They did at one point say

01:11:22.292--> 01:11:25.668

"the thing about radio drama
is you've got to be really good."

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01:11:25.692--> 01:11:26.999

[laughter]

01:11:27.000--> 01:11:29.999

And there was a flat rejection.

01:11:30.000--> 01:11:33.308

So, even if you
get a flat rejection,

01:11:33.332--> 01:11:35.788

remember that I
got a flat rejection

01:11:35.812--> 01:11:38.548

and then won the Imison, and it...

01:11:38.572--> 01:11:41.188

The path through the
industry is not linear.

01:11:41.212--> 01:11:43.908

, and if that person
doesn't connect with your work,

01:11:43.932--> 01:11:45.068

someone else will.

01:11:45.092--> 01:11:46.228

If you're writing about

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01:11:46.252--> 01:11:48.228

what you're passionate
about and if you

01:11:48.252--> 01:11:50.276

have got the script to a
place where you're like,

01:11:50.300--> 01:11:52.325

it's doing its job in the
way I want it to do it,

01:11:52.349--> 01:11:55.348

it will find its audience, but
yeah, you might have to

01:11:55.372--> 01:11:59.308

make it yourself or wait
7 years, or whatever it is,

01:11:59.332--> 01:12:02.325

but... Don't be... dispirited.

01:12:02.349--> 01:12:05.549

Just as Boz was saying. I just thought,
oh, I've got the perfect illustration of...

01:12:05.573--> 01:12:08.508

of how you can

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get full-out rejection,

01:12:08.532--> 01:12:10.028

, and then

01:12:10.052--> 01:12:13.348

come to this panel and be
one of the speakers, you know.

01:12:13.372--> 01:12:14.431

[laughs]

01:12:14.455--> 01:12:16.068

-That's perfect, thank you.

01:12:16.092--> 01:12:18.748

, there is a question
specifically for Edson,

01:12:18.772--> 01:12:21.548

which I'm glad someone asked,
because I want to know this too.

01:12:21.572--> 01:12:25.788

You mentioned techniques for
self-protection and protection of others

01:12:25.812--> 01:12:28.428

when writing from a
personal and painful place.

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01:12:28.452--> 01:12:29.948

Could you elaborate a bit?

01:12:29.972--> 01:12:32.468

Just advise on some
of these techniques?

01:12:32.953--> 01:12:35.508

-So, if we think about
allegorical writing,

01:12:35.532--> 01:12:39.228

, sci-fi, , we
think genre fiction,

01:12:39.252--> 01:12:41.868

sometimes, at the
kernel and the cusp of that

01:12:41.892--> 01:12:45.228

is... a deeply personal story,

01:12:45.252--> 01:12:46.948

something that's very close.

01:12:46.972--> 01:12:50.988

And it allows the writer, I
think, to share something

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01:12:51.012--> 01:12:53.228

that is viscerally important

01:12:53.252--> 01:12:54.988

and that you're working through.

01:12:55.012--> 01:12:58.508

And also giving others

ways of accessing,

01:12:58.532--> 01:13:03.948

, their pain, their moment,

their confessional, their truth.

01:13:03.972--> 01:13:06.588

And at the same time, ,

01:13:06.612--> 01:13:09.268

because of the world in

which that's happening,

01:13:09.292--> 01:13:13.731

it is not obvious that you

are talking about the direct

01:13:13.755--> 01:13:16.828

relationship that you

have with a personal story.

01:13:16.852--> 01:13:20.548

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And also, it means,
then, that there is a...

01:13:20.572--> 01:13:23.748

A tissue of removed
between yourself

01:13:23.772--> 01:13:26.428

and the people who
are part of that world.

01:13:26.452--> 01:13:31.565

, enough for it to be... Not, in
a sense, entirely autobiographical

01:13:31.589--> 01:13:33.028

and with the...

01:13:33.052--> 01:13:36.811

the ethics, even if you will
have to meet those ethics,

01:13:36.835--> 01:13:39.908

sometimes you do in
memoir and life writing.

01:13:39.932--> 01:13:41.708

But, , if you don't want to,

01:13:41.732--> 01:13:43.868

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if it's not wise

to, it's not fair to,

01:13:43.892--> 01:13:48.065

then I think that's why we can

01:13:48.089--> 01:13:49.948

tell our stories,

01:13:49.972--> 01:13:53.000

which seem to be about

something else, but in the truth of it

01:13:53.024--> 01:13:55.588

what it's about... what's it

really about, those questions,

01:13:55.612--> 01:13:57.148

It can be deeply personal.

01:13:57.172--> 01:13:59.188

You know, we're

writing about ourselves,

01:13:59.212--> 01:14:01.551

nearly always cloaking it

in other people's stories,

01:14:01.575--> 01:14:03.588

but it comes back, even if our

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01:14:03.612--> 01:14:06.268

eye falls on one thing
or not something else,

01:14:06.292--> 01:14:09.188

it's because that particular
thing that our eye falls upon,

01:14:09.212--> 01:14:10.908

that particular
thing we listen to,

01:14:10.932--> 01:14:15.228

it's the same as, I think, in a song in
which, you know, a song about one thing

01:14:15.252--> 01:14:18.408

can absolutely bring
someone to tears

01:14:18.432--> 01:14:21.752

if it's really cheesy or whatever, because
it's their moment, it's their thing.

01:14:21.776--> 01:14:23.788

, speaks to them at that time.

01:14:23.812--> 01:14:25.428

, so,

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01:14:25.452--> 01:14:27.628

it's thinking...

01:14:27.652--> 01:14:31.388

not what... it's not the
surface of the telling,

01:14:31.412--> 01:14:33.748

but what might be the
subtext of the telling

01:14:33.772--> 01:14:36.108

and that the surface
may be quite different

01:14:36.132--> 01:14:38.225

than the significant substance

01:14:38.249--> 01:14:39.788

that you're trying to share.

01:14:39.812--> 01:14:41.428

-Mmm, thank you.

01:14:41.452--> 01:14:43.068

Thank you very much for that.

01:14:43.092--> 01:14:47.108

, right, next question,

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and we're running out of time.

01:14:47.132--> 01:14:50.978

Isley, any tips on
the writing process

01:14:51.002--> 01:14:53.628

in terms of how
do you keep going

01:14:53.652--> 01:14:55.828

and finish your first draft?

01:14:56.652--> 01:14:58.468

Or is that not something
you struggle with?

01:14:59.477--> 01:15:00.828

-...

01:15:00.852--> 01:15:03.148

I don't know anyone who
doesn't struggle with this.

01:15:03.172--> 01:15:05.308

I've not met them.

01:15:05.332--> 01:15:09.188

, I was talking about
this with my friend recently.

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01:15:09.212--> 01:15:11.998

So my friend is a m of two

01:15:12.022--> 01:15:14.468

and has now got

01:15:14.492--> 01:15:16.092

3 children's books

that she has to write,

01:15:16.116--> 01:15:17.845

or young adult

fiction, I should say.

01:15:17.869--> 01:15:19.868

, and before that,

01:15:19.892--> 01:15:22.611

she was sort of on a

rhythm of one a year.

01:15:22.635--> 01:15:24.948

So she could sort

of fold it into her life.

01:15:24.972--> 01:15:28.228

And now, great, she's having...

those have all been well received

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01:15:28.252--> 01:15:30.388

and she's got multiple
commissioners at the same time.

01:15:30.412--> 01:15:33.188

And she asked me, "I
see you've done this before

01:15:33.212--> 01:15:34.588

and plays are
shorter than books."

01:15:34.612--> 01:15:35.708

Thank God.

01:15:35.732--> 01:15:38.988

, "but how do you do it and
how do you juggle multiple things?"

01:15:39.012--> 01:15:42.668

, and the more we talk,
the more we, , realized that

01:15:42.692--> 01:15:46.428

the advice I can give her
that works directly for me

01:15:46.452--> 01:15:48.068

is not going to
work directly for her,

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01:15:48.092--> 01:15:52.700

just because, , not only does
she have two kids and I have zero,

01:15:52.724--> 01:15:57.438

but, , she lives a totally different
life and has a totally different brain.

01:15:57.462--> 01:15:59.771

So we talked about
the importance of

01:15:59.795--> 01:16:03.188

getting to know
yourself as a person

01:16:03.212--> 01:16:05.788

in order to set
yourself up as a worker

01:16:05.812--> 01:16:07.188

the best you can.

01:16:07.212--> 01:16:10.388

So that's things like, ,
when do I have most energy?

01:16:10.412--> 01:16:14.468

When... Do I... do I work

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best before or after food?

01:16:14.492--> 01:16:17.468

, what is the structure
of my life that I have to

01:16:17.492--> 01:16:20.856

do stuff around? And all of
that... Sorry, this is all a bit...

01:16:20.880--> 01:16:23.708

This is a detailed
background to try and say,

01:16:23.732--> 01:16:26.999

in order to finish your script,

01:16:27.000--> 01:16:30.228

I think you have to have the...

01:16:30.252--> 01:16:32.268

the courage to do it,

01:16:32.292--> 01:16:34.691

, you need to care enough
about it that it haunts you whether

01:16:34.715--> 01:16:36.931

you write it or not, and
that will really help you.

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01:16:36.955--> 01:16:38.776

So if it's not
haunting you, maybe

01:16:38.800--> 01:16:40.091

figure out how to address that.

01:16:40.115--> 01:16:43.028

, but also how do you
gamify your life and your brain?

01:16:43.052--> 01:16:44.851

Are you someone who has to...

01:16:44.875--> 01:16:46.811

Even if you've got a
whole day of writing,

01:16:46.835--> 01:16:50.468

you've got to arrange stuff so that
you're only writing in 30-minute bursts,

01:16:50.492--> 01:16:52.148

which is basically
what my friend has...

01:16:52.172--> 01:16:53.311

trains herself to do.

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01:16:53.335--> 01:16:57.028

She's trained herself to write while
the baby is sleeping and before

01:16:57.052--> 01:16:58.508

the mother-in-law comes, right?

01:16:58.532--> 01:16:59.628

...

01:16:59.652--> 01:17:01.588

Whereas I...

01:17:01.612--> 01:17:05.188

have the luxury of all day,
every day, being just for me,

01:17:05.212--> 01:17:07.265

and if I have
something in the day,

01:17:07.289--> 01:17:10.131

even if it's at 8 o'clock,
the whole day is spent

01:17:10.155--> 01:17:11.278

thinking about that.

01:17:11.302--> 01:17:12.302

So anyway, anyway,

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01:17:12.326--> 01:17:15.548

it's about managing yourself
like you're your own employee

01:17:15.572--> 01:17:18.611

as well as, ...

01:17:18.635--> 01:17:20.827

making sure that you're
writing something that,

01:17:20.851--> 01:17:22.851

if it doesn't get
written, you'll be sad.

01:17:22.875--> 01:17:24.948

I do think that's the equation.

01:17:24.972--> 01:17:26.188

Those are the two elements.

01:17:26.212--> 01:17:28.888

I mean, I would love to hear if
anybody else has additions to that,

01:17:28.912--> 01:17:30.668

but for me, I...

01:17:30.692--> 01:17:33.748

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I write stuff because if it
doesn't exist, I'll be sad.

01:17:34.572--> 01:17:36.788

-And also, you're
haunted by it, which I love.

01:17:36.812--> 01:17:37.988

Get haunted!

01:17:38.012--> 01:17:39.308

Get haunted!

01:17:39.332--> 01:17:40.868

Does anyone... [laughs]

01:17:40.892--> 01:17:43.308

Does anyone else have any

01:17:43.332--> 01:17:46.428

tips regarding that?

01:17:47.100--> 01:17:48.100

Robin...?

01:17:48.124--> 01:17:50.308

What Isley says
is brilliant, but

01:17:50.332--> 01:17:54.005

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I would also add, , you
don't necessarily know how your

01:17:54.029--> 01:17:55.265
story's gonna work

01:17:55.289--> 01:17:57.548
and what its challenges
are, what its strengths are,

01:17:57.572--> 01:17:59.478
until you have
written that first draft.

01:17:59.502--> 01:18:01.428
So, the dispiriting moment

01:18:01.452--> 01:18:03.148
one-third of the way in,

01:18:03.172--> 01:18:05.585
two-thirds of the way in,
three-quarters of the way in.

01:18:05.609--> 01:18:06.828
push through,

01:18:06.852--> 01:18:09.628
because you don't yet know
the full picture of what it's doing.

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01:18:09.652--> 01:18:11.268

So just get to the end, right...

01:18:11.292--> 01:18:14.868

You know, to the end, and then
when you look at the beginning,

01:18:14.892--> 01:18:17.548

a lot of your head
will go, oh yeah...

01:18:17.572--> 01:18:20.745

This is... it doesn't
start here, it starts there.

01:18:20.769--> 01:18:22.508

It doesn't go
there, it does this.

01:18:22.532--> 01:18:23.548

But if you give up

01:18:23.572--> 01:18:24.898

before you've got to that point,

01:18:24.922--> 01:18:26.671

you will just
continue to give up.

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01:18:26.695--> 01:18:29.293

over and over again.

You'll never finish a thing.

01:18:29.317--> 01:18:30.317

Yeah.

01:18:30.341--> 01:18:33.228

-You've got to trust your ability,
I think. You've got to trust that...

01:18:33.252--> 01:18:37.468

Have some conviction, almost
faith, arrogance, whatever

01:18:37.492--> 01:18:40.908

to push on through, to silence
those voices, get to the end

01:18:40.932--> 01:18:43.868

because it's only
through that reading back

01:18:43.892--> 01:18:46.788

that you'll see the sags,
the things that don't work.

01:18:46.812--> 01:18:48.788

But also that they're fixable.

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01:18:48.812--> 01:18:51.188

You know, you can't...

01:18:51.212--> 01:18:53.348

You can't fix nothing,

01:18:53.372--> 01:18:55.628

but you can fix the
first draft, you know.

01:18:55.652--> 01:19:01.388

So, you just have to just get there knowing
that you will re-read and you will rewrite.

01:19:01.892--> 01:19:02.999

-Yeah, there's a...

01:19:03.000--> 01:19:04.028

I suppose there's a...

01:19:04.052--> 01:19:05.705

there's a thing
that one connects...

01:19:05.729--> 01:19:08.428

that connects to yourself,
which is... which is...

01:19:08.452--> 01:19:09.452

...

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01:19:09.476--> 01:19:12.200

Does this story need to be told?

01:19:12.224--> 01:19:14.268

Because if it doesn't, then...

01:19:14.292--> 01:19:15.588

then... then fine.

01:19:15.612--> 01:19:17.988

Go and do something, go
and... go for lunch, you know?

01:19:18.012--> 01:19:19.858

I mean... But... but it's...

01:19:19.882--> 01:19:21.908

But it needs to be
told, it needs to be...

01:19:21.932--> 01:19:25.908

so it... and it's very easy to... to kind
of lose sight of that in the midst of,

01:19:25.932--> 01:19:27.708

you know, everything.

01:19:27.732--> 01:19:28.891

...

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01:19:28.915--> 01:19:32.548

But the more one can
connect to that, then...

01:19:32.572--> 01:19:35.148

then hopefully energy

01:19:35.172--> 01:19:39.299

comes with it, the...
in order to complete the task.

01:19:40.252--> 01:19:42.548

-Yeah, I think... I
think that's the...

01:19:42.572--> 01:19:45.665

the core of it, really.
There was another question

01:19:45.689--> 01:19:48.228

that says, do you have an
audience in mind when you write?

01:19:48.252--> 01:19:50.468

So, do you kind of pick
who you're writing for

01:19:50.492--> 01:19:53.831

or do you just write and

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let the audience come?

01:19:53.855--> 01:19:56.268

And I suspect it's the latter.

01:19:56.292--> 01:20:00.268

Because the important thing
is that you choose the story,

01:20:00.292--> 01:20:02.588

that you drill
down into the story,

01:20:02.612--> 01:20:06.400

and that you understand why
the story is important to be told.

01:20:06.424--> 01:20:07.828

Because otherwise, as you say,

01:20:07.852--> 01:20:10.868

you'll just run out of steam,
come up with excuses.

01:20:10.892--> 01:20:14.508

Go and have lunch.
So, that's beautiful.

01:20:14.532--> 01:20:18.228

That was a beautiful question

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to end on for all of you.

01:20:18.252--> 01:20:19.458

...

01:20:19.482--> 01:20:21.388

Thank you, thank
you so much for that.

01:20:21.412--> 01:20:23.868

, I've got a
bit of outro stuff.

01:20:23.892--> 01:20:26.108

There was also
somebody who said,

01:20:26.132--> 01:20:29.105

"will this recording be made
available after the event?

01:20:29.129--> 01:20:30.308

Yes, it will.

01:20:30.332--> 01:20:32.908

I think I said that at the
beginning, but I can't remember.

01:20:32.932--> 01:20:35.348

If you are a member of the SoA,

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01:20:35.372--> 01:20:37.388

you can watch it through
your member portal.

01:20:37.412--> 01:20:42.078

But if you are not, it will
be available on Vimeo.

01:20:42.102--> 01:20:44.228

I don't know if the
link is in the chat.

01:20:44.252--> 01:20:45.708

Sophia's lurking somewhere.

01:20:45.732--> 01:20:47.738

, so yes.

01:20:47.762--> 01:20:51.268

I'm sorry that we didn't
get to all of the questions,

01:20:51.292--> 01:20:53.788

but we did do most of them.

01:20:53.812--> 01:20:57.548

Just lots of people asking
how to find a producer,

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01:20:57.578--> 01:20:58.911

how to get in touch with them.

01:20:58.935--> 01:21:02.868

Again, just listen to Audio

Drama wherever you can find it.

01:21:02.892--> 01:21:04.868

If you find something you love,

01:21:04.892--> 01:21:07.708

get the details of the

producer and who made it,

01:21:07.732--> 01:21:10.468

hunt them down with dogs.

01:21:10.492--> 01:21:12.988

Right, I'm going to do some--

01:21:13.012--> 01:21:14.228

It's not intro...!

01:21:14.252--> 01:21:15.788

I'm gonna do some outro.

01:21:15.812--> 01:21:18.348

, I want to say

a massive thank you

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01:21:18.372--> 01:21:21.428

to Edson, Isley, Robin

and Boz for today's event.

01:21:21.452--> 01:21:22.828

Thank you for coming along,

01:21:22.852--> 01:21:24.228

it's been amazing.

01:21:24.252--> 01:21:27.348

, thank you to

Sophia A. Jackson,

01:21:27.372--> 01:21:29.918

who is lurking in the chat,

dropping all those links.

01:21:29.942--> 01:21:31.348

I believe there are links

01:21:31.372--> 01:21:33.708

to Man Friday...

01:21:33.732--> 01:21:36.351

Edson's Man Friday

and Isley's Tether,

01:21:36.375--> 01:21:40.700

which should still be available on

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Sounds, because she won awards.

01:21:40.725--> 01:21:43.971

, but Boz's
stuff, Robin's stuff,

01:21:43.996--> 01:21:46.058

I think there are
links to websites.

01:21:46.082--> 01:21:50.102

You can hunt them down as well,
listen to their work, and enjoy it.

01:21:50.612--> 01:21:52.828

, if you have
enjoyed today's event

01:21:52.852--> 01:21:54.748

and you aren't a
member of the SoA,

01:21:54.773--> 01:21:56.745

have a think about
maybe joining.

01:21:56.769--> 01:22:00.108

There is currently a
#SoAatHome offer,

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01:22:00.132--> 01:22:03.508

where you can get 20% off
for the first year of membership.

01:22:04.000--> 01:22:07.748

Please use the code SOAATHOME20.

01:22:07.772--> 01:22:10.068

Sophia, will put
a link in the chat.

01:22:10.092--> 01:22:13.348

, our next #SoAatHome event

01:22:13.372--> 01:22:17.028

takes place on Tuesday,
30th of September

01:22:17.052--> 01:22:20.308

and it is a Professional
Development event,

01:22:20.332--> 01:22:22.468

Pensions check-up:

01:22:22.492--> 01:22:24.988

am I on track to retire?

01:22:25.532--> 01:22:28.348

There's a note for all of

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you, please start a pension.

01:22:28.372--> 01:22:30.628

, for more information,

01:22:30.652--> 01:22:34.828

please head to

societyofauthors.org/events

01:22:34.852--> 01:22:36.828

to book and have a

look at the other events.

01:22:36.852--> 01:22:38.948

Again, links in the chat.

01:22:38.972--> 01:22:42.645

, and as a reminder,

today's event is free,

01:22:42.669--> 01:22:44.028

but if you can afford to,

01:22:44.052--> 01:22:45.788

please consider donating

01:22:45.812--> 01:22:48.800

to the Society of

Authors Access Fund.

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01:22:48.824--> 01:22:51.468

Suggestion of minim £5,

01:22:51.492--> 01:22:53.788

but whatever you can

afford, if you can afford it.

01:22:53.812--> 01:22:56.028

If you can't, don't stress.

01:22:56.052--> 01:23:00.771

, you can also help support

Society of Authors Access Fund

01:23:00.795--> 01:23:05.700

by purchasing through the

virtual book store on Bookshop.org.

01:23:05.724--> 01:23:08.348

, and you can find

books by the writers

01:23:08.372--> 01:23:12.068

taking part in the #SoAatHome

events programme.

01:23:12.871--> 01:23:15.681

So, another massive thank you

01:23:15.705--> 01:23:18.228

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to Edson, Isley, Robin and Boz,

01:23:18.252--> 01:23:20.268

and to all of you

for coming along

01:23:20.292--> 01:23:21.811

and putting stuff in the chat.

01:23:21.835--> 01:23:23.668

We've had people

from all over the country.

01:23:23.692--> 01:23:26.148

We've had people

in Cairo, in France.

01:23:26.172--> 01:23:29.508

, it's been wonderful to

have so many people attend

01:23:29.532--> 01:23:31.548

and I hope that this means

01:23:31.572--> 01:23:33.948

people still really care

about audio drama.

01:23:33.972--> 01:23:36.028

And that if you are a writer,

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01:23:36.052--> 01:23:39.805

you start trying your
hand at scripting for audio,

01:23:39.829--> 01:23:42.645

because it is a wonderful,
as Boz called it, a playground.

01:23:42.669--> 01:23:45.508

So go away,

01:23:45.538--> 01:23:47.085

get to know yourself,

01:23:47.109--> 01:23:49.188

have a think about the
story you want to tell,

01:23:49.212--> 01:23:53.006

and then just get
writing, and we will hear it

01:23:53.030--> 01:23:55.268

someday soon, so
thank you very much.

01:23:55.292--> 01:23:56.668

Goodbye!

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01:23:56.692--> 01:23:58.068

-Thank you, Imogen.