

## Outcome Report: Funds to Apply to Scriptwriting Competitions

### **Summary:**

As a fourth-year student pursuing an interdisciplinary degree in drama, arts administration, and media studies, I wrote a television pilot for my fourth-year thesis project. I wish to pursue a career in scriptwriting, and am planning to use this script as a sample when I start applying for jobs in January. I am extremely thankful for the MAS mini grant because it gave me the opportunity to receive detailed professional feedback on the piece from industry professionals. The website that I used to track my submissions is called Coverfly, and the reviews and scores I got on my script were extremely helpful in shaping the piece into the story I want to tell. In my original proposal, I planned to apply to script writing competitions that were all due around the same time (late October, early November). However, I learned from getting such detailed feedback that I needed more time to write a new draft to submit to the next competition. Therefore, I decided to apply to two different competitions that have later submission deadlines, and keep the first three I set out to apply to. I am still waiting to hear back from the final two competitions, but the first three (Diverse voices, Scriptapalooza, and Barnstorm) were all extremely useful in editing my work. Below, I outlined the competition descriptions and updated the revised budget. At the end of this outcome report, I have also provided samples of the feedback I received from Diverse Voices, Barnstorm, and Scriptapalooza. I plan to incorporate the feedback from the other two competitions in my arts award presentation I will present in the spring.

### **Competition Descriptions:**

#### **Diverse Voices**

Diverse Voices is a screenplay competition and lab that strives to encourage stories that are told from perspectives that are often underrepresented in Hollywood today. This includes writers of color, women writers, writers with disabilities, writers over 40, writers in the LGBTQ+

community, and any other voices that have historically been ignored by Hollywood.

Link: <https://writers.coverfly.com/competitions/view/wescreenplay-diverse-voices>

### **Scriptapalooza Television Writing Competition**

This competition helps open doors for the aspiring television writer. The participants will have their scripts read by individuals from established production companies. Accepting TV Pilots and Web Series.

Link: <https://writers.coverfly.com/competitions/view/scriptapalooza-tv>

### **Barnstorm Fest**

Barnstorm's goal is the preservation of independent film through the nurturing of independent voices. The festival helps you develop your script for production, as every script receives feedback from an industry professional within two weeks of submission.

Link: <https://writers.coverfly.com/competitions/view/barnstorm>

### **ScreenCraft Screenwriting Fellowship**

ScreenCraft Screenwriting Fellowship is a program designed to provide career guidance with personalized plans of action and thoughtfully curated industry meetings for emerging screenwriters. It is a growing and thriving community of talented screenwriters with meaningful connections to industry mentors.

The program provides 7 days of intensive meeting and 3 months of personalized career consultation for emerging writers. Every year, three chosen Fellows receive ongoing professional support, mentorship, and personal introductions to key entertainment professionals.

Link: <https://writers.coverfly.com/competitions/view/screencraft-fellowship>

### **LaunchPad Pilot Competition**

The Launch Pad Competitions have led to more signings, success stories and careers than any other screenwriting competition. With nearly a decade of experience in promoting up-and-coming writers, The Launch Pad Competition has firmly established itself as the premier hub for Hollywood to discover fresh voices and new ideas. We advocate for all of our Top 100 finalists, working with them to share their work with the right industry members to advance their career.

Link: <https://writers.coverfly.com/competitions/view/launch-pad-pilots>

### **Detailed Budget/Timeline**

<b>Competition</b>	<b>Application Fee</b>	<b>Due Date</b>
Diverse Voices	\$49.99 (entry)	Oct 30th
Scriptapalooza	\$165 (entry with feedback)	Oct 19th

Barnstorm Festival	\$55 (entry)	Nov 13th
Screencraft Screenwriting Fellowship	\$138 (entry and feedback)	Jan 31
Launchpad Pilot Competition	\$130 (entry with feedback)	Jan 13

**Total costs= \$537.99**

*(the remaining money I will fund from my personal savings)*

Examples of Feedback:



# RICH AND SKINNY

**VIRTUALLY PERFECT**  
98th - 100th Percentile

**EXCELLENT**  
85th - 97th Percentile

**GOOD**  
50th - 84th Percentile

**IMPROVE**  
0th - 49th Percentile

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Concept  
59th Percentile

Dialogue  
68th Percentile

Plot  
40th Percentile

Characters  
47th Percentile

Structure  
42nd Percentile

Overall  
Impression  
49th Percentile

**RATING**  
49TH PERCENTILE

## WHAT WORKS?

The script has an innovative concept that feels very modern and does a good job of providing female characters a platform for expression. The title is also bold and memorable and feels likely to attract an audience's attention. Edith inter-personal tension with Bria in the first couple of pages at the market is amusing and Bria's character does well to subtly conceal her insults. The media coordinator position that Edith mentions on p.14 again makes her feel modern and timely and it would be great to draw on this even more in order to lean more heavily into her career goals and aspirations. The more the audience learns about what Edith wants from her life, the easier it is for us to want to invest in her journey and root for her success. The bald man turning out to be Edith's interviewer on p.15 is a great twist and his dialogue has a high level of comedy in this situation. The relationship between Jess and Edith is complex and there is some strong variety in their emotional range and dialogue around p.25. Edith's accidental success is amusing and feels in keeping with her character, as someone who isn't completely in control of her life and is prone to mistakes. This in turn helps make Edith feel relatable and likable. Hearing the scope of how much money Edith could stand to make from her newfound social media presence on p.28 is also memorable and helps hook the audience.

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## CHANGES TO CONSIDER

The formatting of the story feels closer to a stage play than a half-hour comedy script and it would be helpful to follow the screenplay formatting guidelines more closely in order to make it easier to read. For instance, simple measures such as changing the font, the alignment of the lines of dialogue and the layout of the description would be instantly effective. The opening scene could be expanded upon in order to clarify what Edith is talking about in more detail. Perhaps her lines talking about a journal of everything that goes wrong could be used as an opening voice-over in order to help draw the audience in, with the story then showing the build up to to this moment. Even though there are some entertaining moments with Bria and the maca it does feel as though the story takes a little longer than necessary to establish the main selling point of Edith's situation. The final five or so pages of the script could also do more to set up the long-term scope of the series by signaling potential milestones in Edith's future. Edith's potential romantic interest in Jake is also sweet and more could be made of her personal relationship goals in order to highlight where growth might occur in her character arc. Similarly, it feels as though there is still room to also push Jess's character further by providing more details about what makes her unique and what she wants from her life.



**RICH AND SKINNY**

	<b>Well Done</b>	<b>Works</b>	<b>Just Okay</b>	<b>Needs Improvement</b>
<b>Premise</b>	X			
<b>Story</b>		X		
<b>Structure</b>		X		
<b>Protagonist</b>	X			
<b>Antagonist</b>		X		
<b>Character Development</b>		X		
<b>Dialogue</b>	X			
<b>Pacing</b>			X	
<b>Theme</b>		X		
<b>Tone</b>	X			
<b>Marketability</b>	X			
<b>Formatting</b>				X
<b>Grammar</b>		X		