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various stages, to say something like: But as we will see later, everything in the house was not normal. But mostly, story arcs can rise and fall in tone, pace and emotions several times throughout the feature. Even if you cannot predict these rises and falls when you are planning your treatment, you will probably them begin to emerge during recording

and material gathering. And it is something you can work on when editing and scriptwriting, perhaps deciding to cut an interview in two to keep the more exciting part till later or having sections of factual description interspersed with bursts of dramatic audio, maybe even making your edits more frequent to increase the sense of pace as the drama builds to a climax. If you are interested in reading more about story arcs, this article in The Write Story is useful, though it is mainly about fictional movies and docudramas. Gripping Storytelling Story telling is a skill. Just as we have friends and relatives who are good at storytelling, we will all know someone who is terrible at it. They are not bad people, they just have not developed the skills of telling a story well. Journalists MUST be good at storytelling and it helps if you understand how. There is more information throughout The News Manual chapters, but for now let us concentrate on storytelling in news features for radio and television. What makes a good story? It is one that is interesting enough to make your listeners or viewers tune in then keep their attention for its duration. Remember, you want each member of your audience to stop whatever else they are doing, to give up a part of their life which they can never get back so they can be informed and entertained, so they feel at the end of it that they have spent their time well. As mentioned earlier, the story-telling process begins with your choice of topic, what talent you use and how you produce your feature the treatment. We have discussed what makes something newsworthy and interesting, how you choose and use talent and the factors to consider in planning and production. All good storytellers are in command of their information. They: Know the subject well. Can feel the rises and falls in the action, pace and tone. Understand the emotions involved. This is often called empathy putting yourself in the shoes of your main characters (the talent). You do not have to agree with them. In fact, sometimes you may personally disagree very strongly with them. But you have to understand them, what drives and motivates them. A journalist without empathy will struggle to be a good storyteller. But the magic ingredient the art of storytelling is how you make sure your story is having the desired effect on your listeners or viewers. Surely you will only know that after your news feature has gone to air, how did your listeners or viewers react (if at all) or what do the audience survey figures show though that might be weeks or months after broadcast. Of course, with podcasts and streaming, you will get a quicker response through download numbers, but that too is still after your feature is released, after you can do anything to improve it. When a person tells a story to a live audience whether to their friends or to an audience in a theatre they get instant and constant feedback. They can see when their listeners sit up eagerly or slump back asleep. It seems an impossible conundrum how to get constant and immediate feedback when you are making something for later. This is why you must become The Producer in the Audience. The Producer in the Audience The Producer in the Audience is not someone else; it is you. Or, rather, it is you imagining yourself sitting in the audience, not knowing what comes next, how the story will develop or sometimes not even how it will end. THIS is probably the most difficult part of being a journalist, certainly being a radio or television producer. Of course, if you are working in a production team you can get feedback from your colleagues and adjust your work during production, adding or taking away parts, changing pace, language or audio-visual content. But as producer, you still have to make the final decision as the work progresses. It is very wasteful to produce a half-hour feature then have your executive producer or department head tell you its wrong. And if you are working alone or as a freelancer hoping to sell your feature, you may not have colleagues to ask. And dont rely on comments from your friends or relatives they will be inclined to overlook faults to avoid hurting your feelings. So, you must become both Producer AND Audience. This means: Be honest with yourself. Separate the Audience You from the Producer You. Try to see faults. Be prepared to make major changes or even begin again. Try a few different options for a difficult part. Chat to other people to check what they are thinking about the topic, talent etc. Finally The difference between an average news feature and a great one is not the effort you put in it is the EXTRA effort you put in. ^ back to the top TO SUMMARISE: News media need to provide a good balance of news and features Features and documentaries provide an opportunity to report in depth They provide opportunities to report good news A feature is structured like a bead necklace, and not like an inverted pyramid Features and documentaries can and should be about the whole of human life The Golden Rules for radio and TV news features: Topic, Talent and Treatment Always remember your audience each step of the way Become a gripping storyteller Be the Producer in the Audience ^ back to the top >>go to next chapter 0 ratings0% found this document useful (0 votes)1K viewsThe document provides script-writing tips and examples of real BBC scripts for radio news bulletins. It includes tips on deciding program length, writing individual report lengths, using appAI-enhanced title and descriptionSaveSave BBC NEWS _ School Report _ Script-writing Tips and... For Later0%0% found this document useful, undefined

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