



**RADIO
NEW ZEALAND**
TE Kōwhiri Iritangi o Aotearoa

Scripting for the Radio Documentary

by Alwyn Owen and Jack Perkins

Teaching script writing, like teaching sex, is essentially a secondhand operation; in either case, it's easier to learn by doing. In either case, too, some people will bring a natural flair to it. And to extend the analogy even further, unless Certain Precautions are taken, the joy of creation may be soured by Dreadful Consequences.

Why do we script?

Often, I suppose, because we can't get people to say what we want them to say. But thinking it through more logically, here are a few reasons to script. There must be many more.

- To introduce and/or end an item or programme
- To link sections of a programme
- To convey information that is not available in recorded form, or which can be more logically or succinctly conveyed by a narrator
- To give a programme editorial direction so that somebody can be heard to be controlling the flow of information.
- To introduce mood or feeling into a programme, or to set a scene
- To tell a complete story as in a feature programme

It's quite possible of course to produce an entirely scripted programme. But limitations of time and finance make the fully scripted feature a rare occurrence.

How much script?

It is a general axiom that the more analytical a programme, the more scripting is involved. Compare Radio New Zealand programmes *Spectrum* and *Insight*, for example. An analytical programme, *Insight* by its nature demands the logical presentation of a variety of material, and this can only be shepherded into sequence by the controlling hand of the scriptwriter. In *Spectrum*, on the other hand, talent is often directed in the field so that a transition can be made from one section to the other smoothly and without need for script.

But in either case, scripting must be held to a minimum, within the requirements of the programme. The aim is to say what needs to be said cleanly, economically, and efficiently.

Scripting For The Radio Documentary

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