

THE WRITERS BUREAU COLLEGE OF JOURNALISM

Freelance Journalism Course



The Writers Bureau College of Journalism, Sevendale House, Manchester, M1 1JB
Tel: 0161 228 2362 Fax: 0161 236 9440

Accredited by The Open And Distance Learning Quality Council



The Award of Accreditation

The Writers Bureau College of Journalism has been granted accreditation by the Open and Distance Learning Quality Council (formerly the CACC), which was set up in 1969 as an independent body with the co-operation of the Secretary of State for Education. The ODLQC is established for the public benefit to promote lifelong learning and in particular to raise standards within distance education. It does this by awarding, where appropriate, the status of accreditation in recognition that the activities of a particular college conform to such standards.

The accreditation process includes a rigorous assessment, by independent experts, of a college's administration, tutorial support, educational materials and publicity, to ensure that they meet the standards set by the Council. Accredited colleges are monitored by the Council to ensure that students continue to receive good service, and are assessed for re-accreditation at intervals of not more than three years.

Issued with the authority of the Open and Distance Learning Quality Council, 16 Park Crescent, London, W1B 1AH.



The Writers Bureau College of Journalism is a member of the British Learning Association

Members of BLA (British Learning Association) sign up to a code of conduct which indicates the standards expected of them. The adoption of this code is an integral part of membership and provides the basis through which the Association promotes its members' commitment to quality and good practice.

BLA seeks to impart advice on best practice, techniques and technologies in learning and the use of quality models for continuous improvement amongst its members.

Your Career As A Freelance Journalist

As a freelance journalist you can earn very good money while working in one of the most interesting, exciting and rewarding careers around.

What's more, there's plenty of demand for good, reliable journalists. Editors are always on the look out for reporters and writers with a fresh approach and new ideas. In the next few weeks alone, they will pay thousands of pounds to freelance journalists – and with our help you could be one of them.

To give you some idea of the potential market for your copy, there are about 2700 daily, Sunday and weekly newspapers published in Britain alone; over 8000 general interest magazines and around 4000 trade and technical publications. Then there are countless small, specialist publications – not forgetting local and national TV and radio stations. Most of these organisations work with a surprisingly small full-time staff so are happy to purchase stories and copy from freelance journalists. Overseas there are even more markets for your work and new opportunities are becoming available on the Internet every day.

So that you can take full advantage of these markets we will show you how to write great copy, tailor it for the market of your choice and sell it. Once you can do this you have a very good chance of earning a regular income as a freelance journalist. What's more, this applies just as much to the part-timer as it does to the full-time professional.

Journalism is a skill which, like all other skills, can be learned and developed with proper instruction and practice. The more you write, the better you will become. And, with our expert tutors guiding your development, you'll soon be writing copy that you can sell.

You don't need any special educational qualifications or background knowledge to



EH Metcalfe – Principal

I have worked in home-study training and distance learning since 1962 and this has involved me in a substantial amount of technical and non-fiction writing. My experience with many thousands of students has convinced me that to achieve success with a home-study course you need three things: 1) a comprehensive, thorough, high-quality course; 2) caring, conscientious tutors; 3) enthusiasm and perseverance from yourself. I have gathered around me a first-class team of writers and tutors to provide the first two. Will you provide the third so that you can take full advantage of the very personal tuition service we offer you?

start. People from all walks of life are making a good living writing about subjects that interest them. For example, freelance journalists are paid for writing about consumer affairs, environmental issues, money matters, travel, beauty and health, cookery, gardening, providing news backgrounders, reviews, celebrity interviews, true life confessions and so on. And if an editor finds you reliable and likes your copy you could be called upon to be the 'first on the scene' reporter for a breaking story in your area.

We provide you with the expert tuition you need to develop your writing skills. Combine this guidance with your enthusiasm and hard work and you'll create the opportunity to turn your writing dreams into a profitable career. How well you do and

how far you go will depend on your own tenacity and talent. So, if you're prepared to put time and effort into your writing we're sure you'll reap the rewards.

And, when you receive your first pay cheque, the thrill will be tremendous. Not only are you doing something you love – you are actually being paid for doing it!

Your Course

The tuition we offer you is a comprehensive home-study course in freelance journalism. This has been specially written by professional journalists and successful writers who, for many years, have earned their living from their writing and reporting. **They are men and women willing to share with you the secrets of their success.**

Your course is divided into 28 information-packed study modules with 15 writing assignments corrected by your personal tutor to complete your training.

There is a detailed synopsis of your course further on in this prospectus for you to study. But in the meantime, here is a brief outline to give you an indication of the depth and quality of training available to you.

You start with the basics: the journalist's role, what makes a newsworthy story and where it comes from. The world of the freelance is fully explained and you are shown how it differs from working on staff. You learn which material is best for the freelance to target and which stories to leave to the full-time professional.

You are shown how to set up as a freelance, the type of equipment you will need and the best environment for you to work in. You learn how to gather information, how to make contacts and how to make the most of interviews.

Then, we tell you how to compile your copy effectively – what to keep in and what to leave out – creating attention-grabbing headlines

and introductions and how to write quickly. Next, and most importantly, we tell you how to sell your work, how to influence editors, and we give you practical suggestions that can make all the difference between rejection and success.

We then show you how to write articles for a wide variety of newspapers and magazines, people and age groups, as well as how to adapt your copy to suit the different kinds of publications.

Finally, you go behind the scenes at a newspaper and learn who's who in the newsroom. The roles of the staff journalist, the reporter and the sub-editor are fully explained. Ethics and essential law are discussed. Plus, opportunities for the freelance in TV and radio and how to get a full-time staff job are covered. **In short, your course shows you everything you need to know about the world of journalism and how to succeed as a freelance journalist.**

Your Personal Tuition

Now we come to the most important part of your course – your personal tuition. This is the individual advice, help, guidance and encouragement that you receive from your tutor. So let's tell you more about it.

Undoubtedly, the best way to learn how to write great copy for the right market is by doing it yourself, under the guidance of an expert tutor. This hands-on experience is essential to develop your writing and journalistic skills. Because of this, your assignments are specially designed to get you writing copy that you can submit to editors as soon as your tutor advises.

Your professional tutor is assigned to you when you send in your first assignment. In your assignments you will be advised, as needed, on your style, subject matter, the presentation, grammar or anything else that matters. You will be told how to improve your work – if

Director of Studies – Diana Nadin



Diana Nadin has had over 25 years' experience in distance learning and is one of the country's leading experts in this field. She has developed a

deep insight into student needs and how to help you with your studies. Diana knows that it is particularly important that you have competent, conscientious tutors throughout your course because they have a significant influence on your progress. So, she makes sure great care is taken when appointing a tutor to you as this relationship can make all the difference between failure and success.

improvement is necessary – and how to avoid the common errors and mistakes that so many beginners make. Your tutor will give you constructive comment and will help you to be objective and realistic in your approach to your work. At the same time motivation and encouragement will be provided. **This one-to-one guidance gives you a trusting and open environment to work in; so much so, that many students come to consider their tutor as a real friend as well as a mentor.**

Your tuition, we believe, is the most important part of your training. It's just like having private lessons all to yourself. **But, not only do we promise you first-class tuition, we actually GUARANTEE it.** If your tutor doesn't correct an assignment properly and thoroughly, we will assess it again and GIVE YOU A £10 REFUND. That is how seriously we take it!

And, that's not all. The course has been designed so that your study path is flexible to your requirements and circumstances. For instance, you can study at your own speed, you can give extra attention to a particular subject if you wish and you can have extra

writing practice if you feel the need for it. In other words, we do our very best to ensure that the personal guidance you receive gives you the best possible chance of succeeding as a freelance journalist.

In the end, our ability to help you depends upon the quality of our tutors. Each one is a successful freelance journalist. Each one is an experienced tutor who has been specially trained by us to help you overcome the difficulties, and avoid the pitfalls, that all new freelancers face. From their own experience they can help you to start writing, find ideas and produce the sort of copy that really sells.

Here at The Writers Bureau College of Journalism – from the Principal through to the caring tutors who make it work – we all have one common purpose: to help you become a successful freelance journalist. That, very simply, is the opportunity we are offering to you.

Selling Your Writing

One of the biggest hurdles new freelancers face is where and how to sell their work. At this stage do not let this worry you. For, as we have already indicated, there is a huge potential market in Britain alone. In addition you can sell your writing in America, Canada, Australia, Africa, the Far East and throughout Europe.

We will show you exactly what you need to do to sell your work successfully. After all, we want you to earn the fees your efforts deserve; so this part of your training is as thorough as the writing instruction itself.

As you will see from the course synopsis, a whole module is devoted to selling your writing and you also receive instruction on how to sell to specific markets in the relevant modules. However, we are always aware of the need for help on this side. Consequently, although your tutor will not suggest markets for your work, advice will be given as to whether the markets you have chosen are

appropriate. It is all part of the tuition service. In the course itself, you are told how to find markets and then shown how to exploit them. You learn how to present your writing, when to send covering letters, how to deal with editors and when to contact them so that your writing has the best possible chance of being accepted.

Once your copy reaches a publishable standard then you should have no difficulty in selling it. Follow our advice carefully, do everything we ask of you, and we are confident that you will soon be a published freelance journalist.

Your Contribution

We can do a lot to help you with your journalism career, but we can't do it all for you. In fact, the major contribution must come from yourself. So, let's look at the input required from you.

In addition to your writing talent, you also need enthusiasm, self-discipline and perseverance. But you do not need to be either particularly gifted or clever. There are many otherwise ordinary people from ordinary backgrounds who, with determination and perseverance, have a lot of fun, enjoyment and earn a good income from their career as a freelance journalist.

If you don't have the enthusiasm and perseverance to write, then neither we nor anybody else can help you. But if, on the other hand, you really want to fulfil your journalistic ambitions, and you are prepared to put in the time and effort required, then together we can turn your ambitions into reality.

Your Writing Talent

In addition to perseverance and enthusiasm you also need some writing talent and imagination if you're going to make it as a freelance journalist. Many people have more writing talent in them than they realise, but they are often unaware of it. So, how do you judge for yourself if you have what it takes?

A love of words is a good start, for these are the journalist's stock-in-trade. A strong desire to put your thoughts and ideas on paper is another good sign. And if you have an inquisitive mind, a sense of fair play and the desire to seek out the truth, these will give you the necessary motivation to keep on writing.

But probably the best test of all is to try writing yourself under our guidance. We cannot give you writing ability, but we can help you make the most of what you have. We can help you develop this within a disciplined framework. We can, in short, give you the technical know-how to fully exploit your writing talent.

We can also stimulate and nurture your imagination so that you are never short of subjects to write about. When you know what to look for, ideas and stories are all around you in your everyday life. In other words, we will show you how to use the world around you – and your life's experiences – to produce copy that sells.

We cannot do the writing for you, but we can certainly show you how to write. Combine your enthusiasm, writing talent and perseverance with our expertise – and you'll have all you need to become a successful freelance journalist.

Your Certificate of Achievement

A Certificate of Achievement is awarded to all successful students.



You qualify for your Certificate as soon as you have earned your course fees from published writing. This may be at the beginning of your course, somewhere in the middle, or near the end. Whenever you qualify, you can be rightly proud of it and, we hope, it will be the start of better things to come.

Your Guarantees

Because we have full confidence in the course and tuition service, we are able to make your enrolment as risk-free as possible with our unique triple guarantee.

This states quite clearly that:

- 1** If you have not earned your tuition fees from published writing within six months of completing your course, **your full course fees will be refunded.**
- 2** **You have the course on a 15 day inspection.** If you are not completely satisfied with it, then just return it, in good condition, within 15 days of receipt and your money will be refunded in full.
- 3** **We will give you a £10 refund** for every written assignment that is not given proper attention by your tutor (failing agreement between us, arbitration is available). This is in addition to any refund that you may eventually claim under the first guarantee.

These guarantees are your safeguard of a fair deal from The Writers Bureau College of Journalism and they are set out clearly and unambiguously on your enrolment form. They also ensure that we maintain high tuition standards. For, after all, we have to live up to them.

Providing you play your part, you really can't lose! Either you'll earn, as a minimum, the tuition fees (and we hope a lot more) or you'll receive your money back in full.

What could be fairer than that?

The Course That Can Make You A Successful Freelance Journalist

Please study the course synopsis overleaf carefully. You will then see how the course itself matches the claims we make for it.

It is in the writing assignments – 15 in all – where you get your writing practice and benefit from your tutor's expertise. You receive your first two assignments with your course. When you have completed assignment one you return it to us for marking and start work on your second assignment. When your assignment reaches us your personal tutor carefully assesses your work and then gives you any advice that is necessary. Your work is then returned to you along with your third assignment. This means you always have a piece of writing to be working on. If you need

any advice or guidance between assignments you can write to your tutor or contact one of our student advisors by phone, letter or email.

Your training is very flexible to suit your own personal circumstances. You can study wherever you are – in the UK or abroad. Your assignments can be returned by post or by email. You can adapt your study to suit your own timetable. You can work when it suits you and you can start as soon as you are ready as there is no fixed enrolment date.

Once you have read the synopsis you will see how the course modules, combined with the personal tuition, give you the tools to build a successful career as a freelance journalist.

Freelance Journalism Course – Synopsis

Module 1: Introduction

Your first and most important steps to becoming a published freelance journalist – how to enjoy your course – how to proceed with your assignments – about your tutors and how they will help you – a six-point plan to make your course a complete success.

Module 2: Making A Freelance Journalist Out Of You

An important truth for all freelance journalists – deciding where and when to write – avoid overworking – how to start writing – writers' block, how to overcome it – basic equipment – keeping a cuttings file – how to organise yourself – using a trained eye – what you should write about – start with what you know – how to use rejections to improve your writing – your educational background – qualities that are necessary to be a successful freelance journalist.

Module 3: The Role Of The Journalist

An introduction to the newspaper office – the changing face of journalism – the job of the journalist explained – what is news? – how news is changing – what makes a hardhitting news story – where news comes from – how to gather news and generate stories – hard news and soft news explained – the difference between features and general interest articles.

Module 4: The World Of The Freelance

The role of the freelance journalist explained – how to beat the competition. Hard news or soft news, which is the right one for you? Using your specialist knowledge – how to survive as a freelance journalist – the pros and cons of freelancing explored – cultivating a professional attitude – what pay you can expect – making sure you get paid. Opportunities for the freelance journalist.

Module 5: Understanding The Newspaper Market

The importance of knowing your market – a potted guide to weekly papers, evening and regional morning papers, the nationals and trade press. Analysing papers as part of your market research – tailoring your writing to different publications – why timing is essential – when to contact the newsdesk – exploiting opportunities – taking advantage of the editors' *slow* periods.

Module 6: Material For The Freelance To Target

What the freelance should avoid. Tip offs – how to make them profitable – getting paid. Getting started – best categories for the freelance to tackle – sports reporting – a subject not to overlook – local history, how to research and bring dull facts to life – advertising features.

Module 7: Setting Up Seriously As A Freelance

Finding a regular supply of work – getting inside information on newspaper and TV organisations. Making contact and talking to editors. Breaking into the magazine market – the importance of market research – analysing the contents of magazines – article analysis – tailoring your work to their requirements. Equipment needed by the freelance: car, phone, answer machine, word processor, personal computer, camera, tape-recorder, fax, filing cabinet and reference books. The need for an office/study. How to organise yourself – how to keep records – the importance of keeping your finances in order – joining the NUJ or the Institute of Journalists.

Module 8: Tracking Down Stories And Finding Facts

Developing your news gathering skills – the telephone calls you should make – which stories to look for – developing your story – covering all your markets – the importance of contacts – how to cultivate and use them – who makes a good contact – your contacts book – useful tips for running a contacts network – the importance of acting quickly. A good source for information and story ideas – monitor other media – make the most of advertisements. Researching your story or feature – the importance of current information – who to speak to – a list of useful contacts – how to use cuttings – always check quotes – using the Internet.

Module 9: Putting Together A Story

Writing an effective news story – information to include – helpful guidelines – the 5 Ws – the journalist's mantra. How to structure your

story – the news story pyramid – an example – analysis of a news story – getting your introduction right – ensure accuracy – facts not opinions – using quotes – avoiding hype. Tips to help develop your writing style. Putting together a feature – the introduction – the main body – the sign off. Planning your writing – the importance of revision.

Module 10: Selling Your Work

Step-by-step guide to selling your writing including finding an angle, writing your story and devising your sales pitch. Multiple angles – turning editorial competition to your advantage – selling hard news and soft news – using your initiative – follow up stories – spotting and exploiting story opportunities – using photographs – timing is critical – speed writing and the 5 Ws. Selling features and articles – how to write your query letter – a typical query letter – outlines explained and illustrated – how to submit your copy – layout of your manuscript – learning from re-writes – pen names. Selling to the world – how to find markets outside the UK – market research is essential.

Module 11: How To Write Readers' Letters And Fillers

A wide open market – opportunities for a regular income – who publishes readers' letters – turning your experiences into cash – personal anecdote letters, further comment letters and controversial letters explained – how to start – the value of market research and how to tackle it – assessing the competition – tips on writing a successful reader's letter – developing your writing style – how long to wait for publication – tips on increasing your chances of publication. What makes a filler – targeting your subjects – quizzes, brain teasers, crosswords and questionnaires – the importance of humour – Reader's Digest and how to approach it – other good markets – good sources for ideas – how to submit fillers – your copyright – multiple submissions – payment.

Module 12: Writing Reviews

A good place to start – the reviewer's role and responsibilities – what you should include in your review – your attitude – how much you can expect to be paid – building your portfolio – a word of warning. How to review and write up stage shows including: plays, musicals, concerts, opera, ballet and comedy. Reviewing amateur dramatics – a danger to avoid. Reviewing books – who to sell to – a checklist of what to include in your review. Tips on reviewing CDs, films, TV and computer games. Eating out reviews – the pitfalls – key points to include – an example of a fact file. Reviewing cars – what to include – example of an auto file – a useful reminder.

Module 13: Articles For Women's & Men's Magazines

Section 1: Writing for Women – Opportunities for the freelance – market research is vital – what editors want – the changing face of women's magazines – front page teasers – men writing for women's titles. How to tackle the triumph over tragedy article – how to write the confessional article – celebrity profiles and the freelance – who to interview – how to contact celebrities – the interview, how to approach it and what questions to ask – the importance of preparation – how to get an original quote. What makes a 'Happy Days' article – health articles, who can write them – the personalised piece – the role of photographs. Articles for the feminist press – subjects to cover – a structure to follow. Writing your preliminary letter – who to send it to and what to say – packaged magazines explained.

Section 2: Writing for Men – the new contents of magazines for men – speaking the lingo – market research is essential – the big six – what editors will pay for – who should write for men's magazines.

Module 14: How To Write General Interest Articles

The market – important differences between articles and features – subjects to avoid – opportunities for the freelance – sources for ideas. Researching your market – important facts to include. How to begin your article – using the same idea for a variety of markets – finding a 'peg' – when to submit articles – the value of careful planning – using topicality – keeping one step ahead of the competition – being in the right place at the right time. Seasonal articles – when to submit them – be organised – how to look for different angles for different markets – more sources for ideas – making your hobby or pastime pay. Writing for the colour supplements – writing from your own experience – keep on writing.

Module 15: Travel Writing

The reality uncovered – huge opportunities for freelancers – what a travel editor is looking for – what to avoid. The secret of a good travel piece – tips on finding a fresh angle – the importance of knowing your market – getting free or reduced travel – the value of preparation before travelling – how to gather your information on location and how to use it – tips on how to sell to more than one market – the importance of taking your own photographs – a danger to avoid. How to write the travel article – what to include and what to leave out – gripping introductions – sidebars – an example. Using your locality to your advantage – where to find information. Contacting and writing for the top travel markets. Opportunities in the overseas markets and in-flight magazines – subjects to write about and those to avoid. What rewards to expect from travel writing.

Module 16: Writing For The Trade Press

Another huge market – the importance of market research – the stories editors are looking for – the importance of in-depth research and accuracy – your writing style – avoid jargon. Expanding into features – how to break into the trade press market – becoming a local correspondent – making your contacts – where to find ideas – how to cash in on trade fairs – some practice projects – in-house magazines – sponsored magazines.

Module 17: Writing For Children's & Teenage Publications

What children read – why write for youngsters – what to write about – language matters – style and presentation – the value of talking to children – selling your work – what not to write – what to include in activity articles. The teenage market and opportunities for the freelance – youth culture – subjects for the freelance – old favourites discussed – using humour – the boy/girl divide – true confession stories, when to use them and how they should be written – some taboos in writing for the teen market.

Module 18: How To Write Humorous Articles

Where to find humour – using humour in your writing – using humour effectively – finding your niche. Different types of humorous writing including personal experiences, irony, satire, strange but true stories and general interest. Using humour in fillers and readers' letters – how to find humorous ideas and use them in your writing – your humour file. Funny quizzes – subjects to avoid – an important piece of advice.

Module 19: Religious & Inspirational Writing

Who can write for this market – faith and facts – understanding the market is vital – be sincere. Subjects to cover – news – people – places – practical advice – humour – anniversaries – devotional/spiritual – personal opinion – reviews – personal experiences. Readers' pages – homes/gardens/cookery – writing for children – payment. Inspirational articles – the New Age market – dos and don'ts. The American market – finding markets – list of UK publications.

Module 20: Ethics

The moral maze journalists face every day – advice on overcoming ethical problems – the journalist's first responsibility – handling the 'no comment' statement – what your editor will expect – when you can ethically use 'unavailable for comment' – avoiding libel – investigating claims – where to place the denial in your story. The industry's two main codes of conduct listed and discussed. When a story is in the public interest – the invasion of privacy debate – a list of don'ts – what is good taste – avoiding bias – a reminder of where your loyalties lie.

Module 21: Essential Law

Libel, why you should avoid it – what is libellous – defamation, identification and publication examined. Defences against libel – justification – fair comment – accord and satisfaction – offer to make amends – absolute and qualified privilege – a last word on libel. Handling complaints – who should handle them – your attitude – a danger to avoid. Copyright – how it protects others' work – protecting your own work – on the Internet – borrowing photos. Protecting your sources. Court reporting – British law – criminal law and civil law explained – the journalist's role in court reporting – types of offences – where different offences will be tried – the Crown Prosecution Services. Reporting remands – ten things journalists can safely report – when restrictions don't apply. How a trial is conducted when a defendant pleads guilty or not guilty – punishments. Contempt of court – guidelines on avoiding contempt of court – crime reporting, before, during and after the trial. The Criminal Justice Act 1925 – when you can take photographs. Identification of juveniles –

jigsaw identification. Coroner's courts – reporting inquests – treasure trove.

Module 22: Local Government

Why you need to understand local government – council responsibilities explained: protection and safety, the environment, housing, welfare and education, sports and culture. How councils operate – the difference between councillors and officials, mayors and leaders of the council. Items for discussion and their sources – debate – declaring an interest – journalists' access to meetings – qualified privilege explained and when it applies. Local government finance – local government ombudsman. Devolution – the wider scene.

Module 23: Behind The Scenes At A Newspaper

The people who make up a newspaper's staff – who's who on the board of directors – who's really in charge – the editor's position discussed. The roles of the different departments are examined – production – circulation – promotions – advertising – accounts. How they keep the paper running smoothly.

Module 24: Inside The Editorial Department

How the newsroom is organised – the chain of command illustrated – the roles of the editor, deputy editor, associate editors, the news editor, chief sub-editor, sports editor, features editor and the picture editor examined. The daily editorial conference and its function – the news list. Copyflow – how a news item goes from an original idea to a printed story.

Module 25: Life As A Staff Reporter

How a staff reporter is expected to work – the discipline of news gathering – the role of the newsroom diary – how the newsroom is organised – the importance of gathering background information – night work and unsocial hours – the role of the specialist and district reporters – the benefits of working at a branch office. Responsibilities of a reporter – dress code – your behaviour and attitude – punctuality – keeping your cool – determination – reporting fairly and accurately. How to cover events – checklist for preliminary stories – questions to ask and who to talk to – on the day – the follow-up story – keeping a positive attitude – finding a new angle. How to cover meetings – be prepared – who to talk to – tips on how to remember who's who – where to place yourself – an important warning. Reporting speeches – finding the best news angle – the importance of accurate quotes and how to achieve them.

Module 26: The Role Of The Sub-editor

The importance of the sub-editor's job – what the sub-editor does. How a sub-editor judges copy – placement of a story – the sub-editor's responsibilities – being held to account – protecting the paper's reputation. The sub's department – the role of the chief sub-editor, junior subs and copytasters – copy subbing explained. Writing headlines – avoiding ambiguity – news/advertising ratio – the influence of advertising – 'the book' explained – planning. The importance of timing – localised pages. The theory of design – visual appeal, logical layout and design definitions. Bill posters. A health warning!

Module 27: TV & Radio News

The rapid pace of changing technology – a guide to the main TV broadcasters – a guide to radio broadcasters – the styles of the BBC and commercial stations examined. Opportunities for the freelance – giving tip-offs – when to contact the newsdesk. Working as a radio reporter – what makes a radio story – how sound is used to create atmosphere and effect. How a TV newsroom is organised. Working as a TV reporter – how to maximise the impact. TV, radio and print reporting compared – video journalists – what the future holds.

Module 28: Going For A Staff Job

You're now one step ahead – the competition – what editors are looking for and how to provide it – finding a job – where to look – taking the initiative – how to contact editors. Your early days on staff – what to expect – further training – the role of the NCTJ – unconventional ways to break into journalism. Opportunities in TV and radio – initial contact – pre-entry courses – the BBC – independent local radio – commercial TV. Looking ahead – time to specialise – best wishes for the future.

SUPPLEMENTS

Spelling, Punctuation & Style by Diana Nadin

Getting The Most From Interviews by Iain Pattison

Profit From Your Photography by Hugh Graham

Looking Ahead

When your work is published regularly, and editors are commissioning more, you can then call yourself a professional freelance journalist. And you'll have achieved something that many people will envy – you'll be being paid for doing what you love. This is a position that – providing you work with us – The Writers Bureau College of Journalism can help you reach.

We give you stimulating, up-to-date study materials, expert guidance from experienced tutors, help to market your work – and three excellent Guarantees. Everything, in fact, you need to become a successful freelance journalist.

We know that with the right encouragement, most people are quite capable of producing good, publishable writing. There are many talented people who, until now, have never had the right opportunity to develop their abilities.

If you feel within yourself that you want to be a journalist, then we can offer you both the opportunity and the encouragement to fully exploit your writing potential. We will, in other words, help you to capitalise on your natural ability.

When you have your first acceptance it is a wonderful feeling. It is surprising how just a little success can create more success. Your

confidence will soar and you'll be able to tackle assignments that you once thought impossible.

If you are an imaginative person – who is prepared to work at your writing – we can help you to become a freelance journalist. You will then be able to earn your fair share of the millions of pounds paid annually in fees and royalties. You will, in short, receive the proper financial return along with the recognition and personal satisfaction that your writing deserves.

When you compare our fees with the potential rewards, we are sure you will agree that they are very modest. Certainly, we believe that they offer you excellent value for such a personal service.

If you truly want to be a freelance journalist there is no time like the present to start. It would be tragic to do nothing and then look back in a few years' time and say, "If only..."

On the other hand, by enrolling now you could be seeing your name in print in only a few short months. So, complete the enrolment form and let's start working together to help you become a successful freelance journalist!

Finally, as the years go by and you see your ambitions fulfilled, we hope that you will look back with pleasure to the day you placed your writing career in the hands of The Writers Bureau College of Journalism.

How To Enrol

Anybody can enrol on The Writers Bureau College of Journalism course. You do not need any special qualifications or background and you can start whenever it suits you. Simply:

- Complete the enrolment form enclosed with this prospectus and send it to us, together with your fee or deposit, and your course will be sent to you straightaway.

OR

- Enrol by telephone on our fast enrolment facility (credit/debit cards only). Just call our freephone line **0800 389 7360** which is open 24 hours a day (UK only).

So, we now look forward to hearing from you and hope this is the start of a long and happy relationship between us.

12 Reasons Why You Can Enrol With Complete Confidence

- 1** A first-class comprehensive course written by successful journalists and writers.
- 2** Caring, constructive help from expert tutors (all published freelance journalists).
- 3** Three Guarantees to make your enrolment as risk free as possible.
 - a) A full refund if you have not earned your tuition fees by the time you finish the course.
 - b) You have the course on a 15 day inspection.
 - c) £10 refund for each assignment not properly corrected.
- 4** Help and advice when you need it from our experienced Student Advisory team.
- 5** Flexible study programme to suit YOU.
- 6** Fifteen individual writing assignments for practice and guidance.
- 7** With most of your assignments, you will be writing material that can be submitted for publication.
- 8** Specialist help on how to sell your writing.
- 9** There's no fixed enrolment date so you can enrol when it suits you.
- 10** You can complete your fees by instalments if this is more convenient.
- 11** There are no deadlines to meet with your assignments.
- 12** You are awarded a Certificate of Achievement as soon as you have earned it.

24 hr Enrolment Line

0800 389 7360

Copyright © The Writers Bureau 2006. All rights reserved.