

Chapter 10

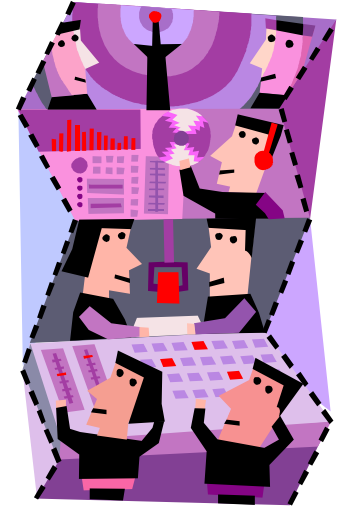
The Television Commercial: The Mechanics



Television Commercial Formats

TV scripts

- What's the difference in a radio script and TV script?
- Left column for video, right for audio
- Video in CAPITAL LETTERS
- Spoken words: Upper/Lower Case
- MUSIC and SFX: CAPS
- TALENT INSTRUCTIONS. For example: (QUIETLY)
- Single-space video, double-space audio (script).
- Double-space between speaker and shot changes.



Shot Composition

Long shot (LS) or Wide Shot (WS)

Medium Shot (MS)

Closeup (CU)

Camera Movement

Pan, tilt, dolly, zoom.

Transitions

Cut, dissolve, fade (in or out)

Special Effects

Wipe, split screen, CG, Chromakey.



VIDEO

WS OF MAN IN FRONT OF TV CAMERA

ZOOM IN TO CU OF TV CAMERA

CUT TO WS OF WOMAN OPERATING
ANOTHER TV CAMERA

CG: "SUPER," OR "KEY," LETTERS "WS"

FULL-FRAME GRAPHIC: LETTERS "WS"

CUT TO MS OF MAN IN FRONT OF
CAMERA

AUDIO

The advantage of television is that you can show the advertiser's product.

You can show the product up close ...

MUSIC: UPBEAT INSTRUMENTAL, UP AND UNDER

In television scripts, we use a form of shorthand to designate the type of shot we want on the air.

The shot we're using now is a wide shot and we use the letters "W-S" as an abbreviation, as a "super" or "key" at the bottom of the screen.

Now, the letters "W-S" appear on the full screen

The video instructions should be typed in capital letters, but spoken copy should be in upper and lower case.

MUSIC: FADES

Timing copy

Spots must be precisely timed. Read copy aloud and time it. Allow for parts with audio but no copy.

Producing TV Commercials

- In what ways can you use graphics?
- Reinforce audio with graphics (include information also contained in the script)
- Does info shown in a graphic have to be in the script?
- No ... saves time to include some features as a graphic



Guidelines for Writing Television Spots

- Ways you can gain attention in a TV spot?
- No one way ... may start with wide, establishing shot or a closeup. Don't forget the AIDA formula
- Identifying the client or product name: How often should you include the product name?
- Early and often ... As often as you can without making the commercial dull or obnoxious
- Include the name of the client/product in a slogan (Visine. Gets the red out.)





Guidelines for Writing Television Spots (cont.)

Balancing Audio and Video

- What does “see and say” mean?
- Show the items as they’re described (as you say “truck,” show the truck)
- Should you have several selling points or one main point?
- Emphasize the single strongest sales point, so as not to confuse the viewer.

Guidelines for Writing Television Spots (cont.)



Avoid overwriting

- Are the pictures or the words more important? The video ... most important in presenting the message. Don't use more words than you have to.
- More complicated messages need more words.

Stressing the final spot

- How should you end the spot?
- Name of the sponsor/product, slogan, address or location
- Use the conclusion as final reminder ... if viewer remembers nothing but sponsor's name and slogan, you've done your job

Television Commercial Formats (cont.)

- What's a storyboard? (remember the video of the Pepsi boy-in-the-bottle spot?)
- Storyboard helps show the client or producer what spot will look like
- See Figure 10.2, p. 139; script, video instructions below the sketches