Copywriting for TVCs

Principle!

In great TVCs words and pictures work together

Seamlessly to deliver the creative concept

Characteristics of Television copy

Characteristic

Action: Walking, talking and moving world.

Demonstration: Seeing is believing

Storytelling: Most of the programming is narrative.

Emotions: Real life situation with humour, anger, fear, pride, jealousy and love come alive on screen.

Message Design

Torture tests, steps and procedures are all actions that are easier to present on TV than in print
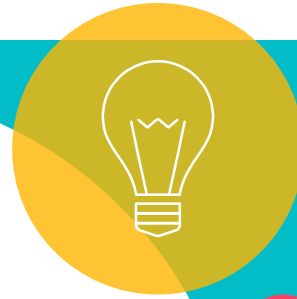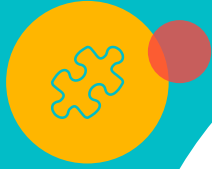
How-to messages

TV can dramatize the situation in which a product is used and the type of people using it.

Emotional appeals are found in natural situations that everyone can identify with.

TV copywriters have two primary tools: their audio and visual toolkits.

Video

- Copywriters keep in mind that visuals and motion, the silent speech of film should convey as much of the message - the Big idea - as possible.
- Visuals, Angles, Shots, Lighting
- Emotions, facial expressions, gestures and other body language.
- Characters, costumes, set and locations, props, lighting , optical and computerized special effects and on-screen graphics.

Audio

Music

➤ Background music

➤ Songs

➤ Jingles

➤ Collection of tunes

Voices

Dialogues

Voice over (off Camera)

Sound Effects

Birds chirping

Horns

Shoes tapping

Planning the TV Commercial

Copywriters must plan

- How long the commercial will be?

- What shots will appear in each scene?

- Where and how to shoot the commercial?

Other key decisions are Length, number of scenes and key frames

How long the commercial will be?

Common length of commercials are 10, 15, 20, 30, and 60 seconds

- 10, 15 and 20 second lengths are used for reminders

- 60-second spot dissappeared for TV

- 30 second spot os the most common length

What shots will appear in each scene?

A commercial is planned in scenes.

Scenes- segments of action that occur in a single location

Within a second there may be several shots from different angles.

A 30-second commercial is planned with four to six scenes

○ The message is often developed from a key visual that contains the heart of the concept.

○ A **key frame** is that visual that sticks in the mind and becomes the image that viewers remember when the think about the commercial

Where and how to shoot the commercial?

How much product information should there be in commercial?

Should the action be fast or slow?

Is it wise to defy tradition and do unusual ads that create controversy?

What's the big Idea?

What's the benefit?

How can you turn the benefit into a visual element?

Gain the interest of your viewer

Focus on a key visual

Be Single minded

Observe the rules of good editing

Try to show the product in close-up at the end

Script and Storyboards

- Commercials are planned with two documents: a television script prepared by copywriter and storyboard drawn by the art director

- Storyboard is a visual plan or layout of the commercial, shows the number of scenes, the composition of shots.

Exhibit 14.3—UNCF TELEVISION SCRIPT Concepts for public service advertising can be pre-sented in storyboard format, such as in this outline format, which describes the same ad as seen on the storyboard.

"Portraits"

Format: 60-second public service advertisement
Client: United Negro College Fund
Video: Main characters are two African-American girls, depicted at various ages from 6 to 19
Audio 1: Announcer voice-over
Audio 2: Original Music: "Save a place for me. Save a space for me."

		Video	*Audio 1*	*Audio 2*
:05	:05	(MS) Two African-American girls on a sliding board (age 6)	xx	Save a place for me. Save a space for me
:05	:10	(MS) Same girls on swings	xx	in your heart. In your heart.
:05	:15	(ECU) Same girls	xx	Save a place for me.
:05	:20	(ECU) Same girls (age 10)	xx	Save a space for me
:05	:25	(MS) Same girls in school cafeteria	xx	in your heart.
:05	:30	(LS) Same girls sitting and studying on apartment balcony (age 16)	xx	In your heart.
:05	:35	(MS) Same girls still on balcony, studying together	xx	xx
:05	:40	(CU) One girl sitting in college class looking pensive (age 19)	Every year, the United Negro College Fund	xx
:05	:45	(MS) Same girl in large college class, with other black students	helps thousands of students go to college.	Save a place for me.
:05	:50	(MS) Same girl sitting in college class, looking pensive (empty seat in row behind her)	But for everyone we help	xx
:05	:55	(CU) Empty college desk.	there's one we can't.	xx
:05	:60	"The United Negro College Fund. A mind is a terrible thing to waste. 1 800 322-UNCF (with logos of Ad Council and UNCF)	Please support the United Negro College Fund. A mind is a terrible thing to waste.	xx

Broadcast Production

Ad agency crew

Copywriter

Art Director
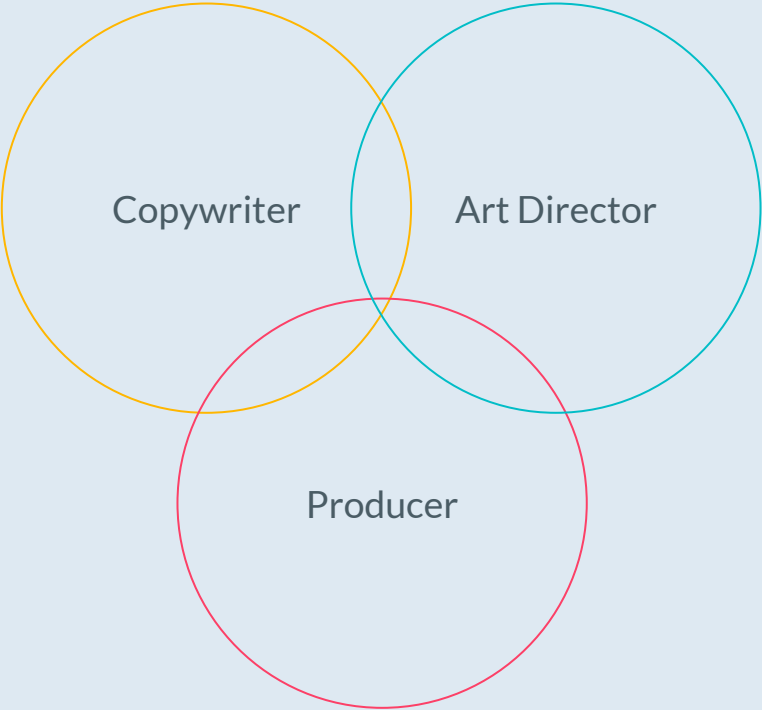
Producer

Core team members of production team

- **Producer** overseas the production on behalf of ad agency

- **Director** is responsible for filming of commercial, usually comes from outside the agency.

- Takes the art director's story board and makes it come to life on film.

Copywriter

Writes the script

Art Director

Develops storyboards and establishes the look of the commercial

Producer

| Takes charge of the production, handles the bidding and all production arrangements | Finds specialists, casts talent, and make sure expenses and bids come in under budget |

Director

Responsible for actual filming or taping, including screen length, who does what, how lines are spoken and the characters played; how the camera is set up and records flow of action.

Composer and Editor

Composer writes original music. Editor puts everything together towards the end of the filming or taping process; evaluates how to assemble scenes and which audio elements work best with dialogue and footage

The TV Production
Process

1. Message Design

- ○ Get client approval on advertising strategy
- ○ Choose the message format
- ○ Create a key frame
- ○ Write the script
- ○ Storyboards the action and scenes
- ○ Get client approval of scripts and storyboards

2. Preproduction

- Find the right director
- Find the production house or animation house
- Work out details in preproduction meeting
- locate or build the set
- cast the talent
- Locate props, costumes, photographic skills
- Get bids for all the production operations

3. Production (The Shoot)

- The director manages the shoot
- Record the action on film
- Record music, voices, sound effects
- Create the on-screen graphics
- Create the computer graphics

4. Postproduction

- Edit the film
- Mix the audio track
- Synchronize the video and the audio
- Give a presentation tape to client for approval
- Duplicate the videotapes for distribution

FYI
Video Terms for Broadcast Scripts and Storyboards

Fixed Camera Shots

(ES) Establishing Shot: Opening shot of a program, spot or scene; often an LS; also called a cover shot

(ECU) Extreme Close Up, (TCU) Tight Close Up: Tight shot of character's face or other scene details

(CU) Close Up: Shot of character to the armpits; used for showing dialogue or registering emotion

(CS) Close Shot: Longer than a CU, this is a shot of the character to the mid-chest level; used most often for "talking heads"; also called a bust shot or a head-and-shoulders shot

(MS) Medium Shot: Shot of character to mid-thigh; provides for some background detail and limited movement of character within the shot

(FS) Full Shot: Shot of character head-to-feet

(LS) Long Shot, (WS) Wide Shot: Any shot longer than FS

Camera Movement

Panning: Horizontal scanning of a scene, or following a moving subject with a stationary camera

Tilt: Vertical scanning of a scene

Traveling: Horizontal or vertical movement of the camera relative to a subject

Zoom: Movement of a scene between the range of ECU and WS; accomplished optically without change in camera position

Transition Between Shots

Cut, Hard Edit: Most common edit between shots, with one shot beginning at frame following the end of a previous shot

Dissolve: Replacement of one scene with another by superimposing a fade-in of the latter over a fade-out of the former; indicates passage or time or change of scene

Fade-In: Transition into a scene from a blank screen (black or color)

Fade-Out: Transition out of a scene into a blank screen (black or color)

Wipe: Change of scenes vertically, horizontally, diagonally or (with advancing technology) using any number of geometrical and other special shapes and effects

Cutaway: Cut, dissolve or wipe to a transitional shot, then on to the next scene (such as a dissolve from a scene to a clock, showing passage of time, then on to the next scene)

Audio Effects

Environmental Sound: Natural sound appropriate to the scene, such as birds and animals in a wilderness scene or traffic sounds in a street scene

(SFX) Sound Effect: Enhanced special sounds beyond environmental ones, such as a telephone tone, the sizzle of frying food, or footsteps

(SOF) Sound-on-Film,(SOT) Sound-on-Tape: Natural sound that is linked with the action seen in the film/tape, such as dialogue between characters

(VO) Voice Over: Narration read over a shot

Production Procedures

(CG) Character Generator: Computer that produces lines, letters, and other graphics for on-screen use; graphics may be moved in and out of position as cuts, fades, dissolves, crawls across the screen, and roll-ups or roll-downs into the screen

Chroma-Key: Process of inserting background from video footage, slide or still photo behind a character who is shot against a solid-colored in-studio wall