

---

# UNIT 1 TV ADS

---

## structure

- 1.0 Aims and Objectives
- 1.1 Introduction
- 1.2 The 'Idiot Box'
- 1.3 Pictures and Words
  - 1.3.1 Writing Pictures
  - 1.3.2 Painting Words
  - 1.3.3 Reinforcement and Counterpoint
- 1.4 Selling Line
  - 1.4.1 Copywriting
  - 1.4.2 Storyline
  - 1.4.3 Visualisation and Storyboard
- 1.5 A TV Ad
- 1.6 Structuring a TV Ad
- 1.7 A Storyboard
- 1.8 Summing Up
- 1.9 Aids to Answers
- 1.10 Key Words
- 1.11 Additional Readings for Block 4

---

## 1.0 AIMS AND OBJECTIVES

---

In this **unit** you will be introduced to the format of **TV** ads. At the end of this unit you should be able to:

- distinguish a **TV** ad from a film or print ad
- **visualise** an 'ad'; and
- provide the matching copy.

---

## 1.1 INTRODUCTION

---

Advertising (L. *ad-vertere*; ad-to-vertere-turn) — to turn one's attention; inform, give public announcement or commendation of; any device for obtaining public favour! Advertising is an integral part of selling. Ever since man began to sell, he wanted another to buy. He exhorted the buyer through gestures, signs and words. He extolled **the** virtues of **what** he was selling and this in turn became the process of selling. The need to manufacture (or procure), sell and consume, became a condition of human existence. With industrial growth and organisation of manufacturing process, we have **now** moved **into the** era of consumerism. The effort is on to find audience in order to sell products to mass clientele. The content of our lives is to a large measure conditioned by media messages of what we ought to buy—from junk foods to everlasting peace. **Advertising** has come to stay.

With over two billion people watching it everyday, **television** is unquestionably the prime advertising vehicle of our times. It is the ultimate opinion maker, and it holds captive an amazingly diverse and huge audience in previously unknown communion. Within the charmed magic circle of this idiot box the diaspora of an insidious sales message descends and perhaps settles.

In this unit we shall **analyse** what makes a **TV** ad tick and how it has become a distinctive genre.

---

## 1.2 THE 'IDIOT BOX'

---

**Television** has been derisively called **the** idiot box. It is also known as the tube, the **telly**, **simply** 'TV' and by many other such names. Some of these names and definitions have a pejorative connotation, some others-grudgingly admiring. But, almost universally, we are still a bit overawed by the technology which brought moving pictures into our

houses for collective viewing. We still regard this box as something of a visual oracle. **Whether** we are complaining or complacent at times, we still do not turn off our sets. It is a habit hard to **beat** and we follow it like zombies. Unthinking, automatic. The term 'idiot box' has stuck **and** it will perhaps never come unstuck. We have to regard the box as a thing that cannot lie: for is not seeing believing?

A twentieth century phenomenon which is essentially technological in nature, television basically consists of electronic transmission of pictures (and sound) from one place to another.

This can be done in a **variety** of ways like:

- Broadcast mode transmission
- Cable TV
- Closed Circuit TV (CCTV)
- **Facsimile** transmission (FAX)
- Satellite **transmission**
- Optical Fibre transmission, etc.

**Broadcast TV** (which may include one or several of the above modes in **combination** before, or in **conjunction** with, final wireless transmission) is now mostly known by the generic term TV. It **has** grown rapidly into a prime communication medium in just over half a century, **creating** its own grammar and identity in the wake of its phenomenal growth. In some **countries**, TV is controlled by the government, while in others, it has been given to private organisations. But, all in all, TV has become a major medium of mass communication all over the world. From its earliest days it has attracted commercial messages (ads). Actually, the roots of these messages go back to the days before television. In USA, commercial radio was the natural outcome of the growth of stations in the early 1920s. President Herbert Hoover stated that he could not envision the corruption of this **new** medium by commercial appeals, but sales promotion through radio began for the first time in USA in 1921. The returns funded the then burgeoning industry. **When** TV became a national system of communication in the US in the **1940s**, it simply borrowed the concept from radio. This was reinforced in part by the fact that advertising through film clips was an accepted and well-known practice by that time. These clips would be **shown** in movie theatres and were also used in field situations during World War-II as messages for enlisting in the army.

The advertising-television **nexus** had begun. It was soon realised that film clips meant for movie halls were not particularly well suited to the new medium, the idiot box. It required a different selling line.

---

### 1.3 PICTURES AND WORDS

---

When Eadward **Muybridge** made multiple pictures of a single object in the early days of photography, he **used** exposures measuring fractions of a second and multiple cameras to study locomotion. These were dramatic stop motion pictures of people in movement which when seen together, gave an idea of locomotion. These were eloquent pictures and had scientific applications besides. The earliest 'tachscopes' produced the illusion of movement in a series of scenes mounted on a rapidly rotating disk. These were quite common in the late 19th century and were the natural precursor's of the **cinematheque** of the brothers **Lumiere**. A series of **pictures-seen** in rapid succession seem to blend into a seamless whole since a rapid flicker **produces** persistence of vision. Television is achieved by a highly complicated form of intermittent visual stimulus. The picture is built up in **strips** (scan lines) which are designed to keep flickering at a rapid enough level to **achieve** an image without annoyance.

With moving pictures, a whole new sensory experience unfolded for man. With the concept and **refinement** in editing, largely due to the work of D.W. **Griffith**, a **complex** psycho-physiological area of visual stimulation took shape. The work of **Eisenstein** and Pudovkin explored **this** area further and helped delineate its basic parameters.

With the integration of sound and motion pictures, the so-called 'talkies' arrived. It was natural that **these concrete inputs** (pictures and sounds) suggested independent

**manipulation** and rearrangement of the audio-visual structures. This created a cinema language. And the biggest beneficiary was the 'smallest' film — the **ad film**.

### 1.3.1 Writing Pictures

Suppose I want to sell a pair of shoes. How do I begin to sell it? A close scrutiny of its physical form would suggest the initial sales pitch. I have begun the process of writing pictures! An object can be seen from many angles, in different light, in many settings **and** with varied incidental detail or positioning. When we structure these inputs to match our target market and highlight a particularly strong selling point — we have a pictorial representation of a sales promotion activity. This is a basic **substrate**.

### 1.3.2 Painting Words

**When** we **speak** eloquently about the virtues of a particular object, its beauty **and** charm — we are arousing a basic human instinct — the instinct to own. It is not perchance that most of the advertising copies use **adjectives**. Free association of ideas, evocation of a mood, reflections of human impulses — these are all tools when one writes words for an advertisement. Using words in conjunction with pictures and other sounds provides an almost infinite possibility (theoretically) of creating an adroit or artistic mix. You **can** paint words using the whole palette of the lexicon, sometimes unconventionally and very often in an unorthodox manner.

### 1.3.3 Reinforcement and Counterpoint

**When** a verbal (or aural) cue runs concurrently with a visual cue, it can reinforce the latter positively. A pastoral scene with the sound of a flute in the distance is a compelling **mix**. At times the cues may cancel each other out — providing negative synergy. Structuring sounds and pictures in a manner where they reinforce each other provides positive synergy. This synergy can be achieved through a parallelism in the sets of cues, a serial succession or a deliberate distancing. This latter case is known as counterpoint and can be very telling if used properly. Its use should, however, be kept to a minimum. **In** a party scene where sounds of clinking glasses, convivial laughter and music is heard, **the** picture of a crying child is accompanied by silence! The synergetic message here is 'Don't neglect children'. Conversely, the same party scene is accompanied by a sound track of a person recounting the travails caused by drought and here the message is 'Adopt austerity'!

---

## 1.4 SELLING LINE

---

**Through** the ages the subconscious has expressed itself pictorially. Symbolism in painting is as ancient as in literature. Men have used sculpture and painting for thousands of years to capture the images of what they see. Also what they feel. Cave paintings and modern graffiti are expressions of the same kind. It is not unusual that **man** wanted to verbalize his pictures as well. To him the two share the essence of being **pictorial**. Before the advent of the spoken word in films, captions were used rather freely. The practice of having posters and billboards has been as old as organised **commercial** activity. **With** the integration of sound and pictures in cinema, the aural **selling** line left the domain of the megaphone advertising travelling circuses and became an important input in cinema **of** the market-place — the **vocalised** selling line. The text **of** a film or TV ad is not **always** mouthed. Some of it may be used **as** a caption or one **might** use both the caption and a voice sustaining the same text. The total text (mouthed or otherwise) of an ad is known **as** the copy.

### 1.4.1 Copywriting

Writing copy **is** arguably the most **creative** aspect of an ad film. Juggling with words, making **the** perfect choice, using the perfect conjunctive, playing on meaning, punning on words, using double entendres which fall just short of being risqué — this is the stock in trade of the copywriter. He is, typically, never without his thesaurus and is armed with a dozen reference tomes and innumerable clippings (mostly foreign **magazine** ones) of print ads he would have wanted to write. Actually, the copywriter is a creative writer who has perfected the technique and craft of writing successful copy through endless **years** of routine hard work. His is a two-fold brief — to hawk his wares in the most comprehensible, distinct and lucid manner. and to create a dramatization of ideas

through afresh insight, a haunting image or a daringly different symbol. This has to be done in rarely more than three or four short sentences and almost entirely through inner play of words. This is a daunting task indeed and it is often impossible to blend the two briefs in a **harmonious** manner. The copywriter who is satisfied with his own work is rarely **popular** with the client. Also vice-versa — such are the vagaries of the market-place.

In a consumer society **where** durables and perishables tend to replicate, there is hardly any Unique **Selling Proposition** (USP) that can serve as a peg for our copywriter to hang his copy on. Yet a **copywriter** must start with the USP as his basic reference. He has also to know his **submarket** and the positioning of the product therein, to choose the right cues. We shall know more about this **when** we structure a TV ad.

Let us try to **identify some** of the literary devices most frequently used in copywriting. **All** examples are **taken** from existing print ads.

**Alliteration:** Is a **universal** favourite of copywriters. In their quest for catchy alliterations, **unorthodox** coinages or conjunctions are often used.

Example: Tingling, **tangier** taste!; Better buy Binatone.

**Rhyme:** Another **favourite**. Goes well with pithy messages.

Rhymed copy set to **music** is called a jingle.

Example: **Stayfree** ... that's the way you ought to be!

**Assertion:** Usually **with direct** address mode.

Example: In every party that I host, the chief guest is Amul Cheese.

**Endorsement:** By a **personality**; direct mode of address.

**Example:** 'I have just **one** complexion. And so, no ordinary soap will do. I trust only 'Lux'.

**Punning:** Quite popular with copywriters. Requires careful handling.

Example: Now, **another** addition to the hit list. Fine Things — the latest **bestseller!**

**Circumlocution** — just to be different.

Example: **We don't have to say** anything. Products with an identity need no headlines!

Activity 1

List all the adjectives **in** a bunch of print ads and arrange in the following manner

- 1) Repeats or pairs |
- 2) Opposites
- 3) Adjectives used in **alliteration** with other words
- 4) Unconventional **usage**

.....

.....

.....

.....

.....

.....

.....

.....

(Check your answers **with** the hints given at the end of the unit 1-4)

1.4.2 Storyline

A copy is only a part of a storyline, much like the skeletal **structure** of a body. The body of an ad is its **storyline**. It is where the ad is **conceptualised and encapsulated**. In a film or TV ad, in particular, a storyline may consist of little or no copy and yet be a complete communication. A **storyline** is a setting. An evocation. It is what the French call a *mise en scene* — a **mounting**. It is **within this mounting that we must embroider our words**

and pictures, our sounds and random utterances. How does one make a storyline?

To answer this question, we have to understand some marketing principles. When a **manufacturer** decides on manufacturing a product he undertakes a market analysis. Only after being convinced that his product has a market does he think of formulating it. The formulation is done on the basis of a submarket segmentation — identifying the **actual** potential buyers, their class characteristics, purchasing power, level of literacy and need of buying. A survey of competitive products is undertaken. An attractive price is formulated and within these economics a product starts taking shape. Its **physical** attributes, packaging, process evaluation and retail or institutional or wholesale marketing possibilities are carefully assessed. A launch is slated after the test formulation and manufacture. A trial launch usually precedes a full-scale marketing activity. This is done in selected locations and the results are carefully monitored and the feedback used for appropriate changes in the product or marketing strategy.

This can be illustrated in the following manner known as the:

### **:Reliability Programme**

:Market Specifications → Design Specifications (Formulation) → Prototype  
:Manufacture → Product testing → Feedback

A full-scale launch is usually preceded by an advertising campaign which may consist of hoardings, neon sign display, radio and TV ads, cinema hall ads, print media advertising and display at retail outlets. The TV ad is a part of the whole campaign and has to work in close **tandem** with other forms of advertising. This coordinated activity is undertaken in cooperation with the manufacturer by a specialised agency — the ad agency. The **agency** has copywriters, visualisers, creative artists etc., on its staff but may use the **services** of independent professionals as well.

The basic information, besides the product name and target market, is the strongest selling point which makes it distinct from other such products. This is called the **Unique Selling Proposition (USP)**. This may be in the form of a lower price, better attributes or, a new feature. This is where a **storyline begins**. One may not start with a USP in the linear structuring of; storyline — as a matter of fact, it is usually saved for the last as a punch line, yet its influence on the storyline is seminal. This quality suggests a variety of settings or moods which are consistent with the cultural values of the target market. A language gets suggested and a plot develops. The **storyline** is basically a graphic description of an ad incorporating copy.

### 11.4.3 Visualisation and Storyboard

A storyline may be primarily verbal or predominantly pictorial in nature depending on the medium. TV ads are largely pictorial in orientation. The developed storyline requires translation into concrete pictures complete with incidental details, framing, **colour** schemes etc. This process is called visualisation and represents the penultimate step in producing an ad on paper. An integration of appropriate soundtrack with time divisions and transitions with the visualisations, represents a complete storyboard — **ready** for realization on film or videotape.

## 11.5 AT VAD

What is a TV ad? How is it different from a film ad?

An ad created for cinema hall audiences (theatre release) is sometimes aired on TV. **Does** it become a TV ad? Can it be called a TV version?

These are fundamental questions that have been carefully researched over the years. **The** answers are by no means standardised or universally applicable. For the most part, client or agency preferences, budget constraints and the success of earlier campaigns **play** a major role in the airing of theatre release ads over TV. Some salient features are, however, noteworthy; and these **have dictated** the structuring of TV ads in the recent past.

Television is an intimate medium. It responds well to intimate, personalised messages. **hlystique** does not work very well on TV.

- Television, because of its size, is a medium of close ups and detail. Panoramic views do not create the same feeling as they would on a large screen.  
Television magnifies blemishes. It does not gloss over them.  
Television has immediacy to it. Short, crisp, fast paced messages work well on it. A twenty or thirty second ad is ideal.
- Television ads aired at fixed time slots make for best recall value.  
Television works best when it is unpretentious.

Television commercials are usually very short, so that the trickier they look, the better. A technical device can easily be abstracted from its context and duplicated in whatever terms are desired. What cannot be stolen, on the other hand, is the precise imaginative context in which the device appears, for that context is the original art — that is, the very opposite of a technical device. Interestingly, in the context of political advertising in U.S., it is increasingly the view that thirty second 'spots' should be replaced by longer commercials so that sloganeering is kept to a minimum.

---

## 1.6 STRUCTURING A TV AD

---

Let us structure a TV ad! M/s Pluto industries wants to launch an instant coffee. They tentatively call it 'gold blend'. They have Nescafe as their competitor. Nescafe has a near monopoly in the market as an instant cent per cent coffee. Most other brands are coffee-chicory blends.

Product profile: What is the USP? It is a coffee with higher aroma. A cent per cent premium coffee.

What is the price? Slightly higher than Nescafe.

What are the distinctive features?

What is the wrapper colour scheme? blue and white. Also white lid.

Let us structure a framework.

With the given inputs in the product profile, we have tried to structure a suitable campaign for the market; segment identified.

It is reasonable to assume that literacy will be fairly high among the market segment in question — i.e. the Indian urban, upper middle and upper class. The choice of the medium of the ad is thus made automatically — English, which also reinforces the product identification with occidental cultural values that appeals to the target segment.

This literate group is able to respond better to incidental triggers than direct cues. If the film is slick and competent it should at the same time guard against being spectacular. Surfeit of special effects and gimmickry are usually relegated to the realm of science fiction by the target market. Our suggestion is a refined, aristocratic, slightly understated film.

The USP has been given as a "coffee with a higher aroma." The word "aroma" is stronger in specific association of ideas, unlike the word "flavour". Since the USP is non-visual, associative ideas can be used as trigger cues. Again aroma is a word with typical masculine orientation. This gives us the referential aspects of the film.

Colour scheme of the wrapper and lid tend to suggest visual aristocracy. This is also in tune with the pricing.

A few observations:

- 1) Higher Aroma is strong USP in the case of any coffee. The reinforcement would be complete if the coffee is called **Aroma**.
- 2) Incorporating certain incidental visual cues on the label would create positive synergy. Examples:
  - a) The acronym TM (Trademark) just after the brand name
  - b) Computer classification stripes
  - c) Prominent display of world Instant
  - d) An airtight lid (which requires pressing before unscrewing).

Let us now work on alternative storylines incorporating copy. Please note the way music is used. Atmospheric sound effects also play an important **role**. Also note the variations in copy. The following five storylines broadly represent different genres of TV ads. Note the use of **closeups** and attention to detail. Each storyline is of 30 secs. duration.

### STORYLINE - 1 - ONE shot only - 30 secs.

Exterior. Late afternoon. Portico of a very impressive house. The door is gleaming **mahogany** and brass. A liveried footman (face is not seen) is standing on the steps leading to the door. A luxury limousine glides into view. The sound of car doors opening and closing and firm authoritative footsteps going up. The persons are not seen. The door opens (opening sound). Camera glides past the car fender taking in, in incidental detail, the gleam and high polish of the car — preferably LIGHT BLUE — and ascends the steps in a fluid **unbroken movement**. Going into the house it encounters impeccable taste in flooring, walls, objects, fixtures etc. Also music. Each visual cue encountered by the camera signifies taste. The music builds up.

**Camera** lazily pans. A beautiful male hand is in the process of moving across the field of vision. Elegant shirt cuff and a **cufflink** are also seen. The hand moves towards the background revealing a jar of coffee from which he has just withdrawn coffee in a spoon **and put** into a cup. A liveried hand enters the top of the frame with a silver coffee pot. **Pours** steaming water. Music goes lower and on the sound of the pouring water a voiceover:

THE AROMA OF GOOD LIVING

GOLD BLEND — THE PREMIUM COFFEE

(Freeze)

### STORYLINE - 2

Exterior. Late **afternoon/early** evening. The rolling lawns of a private estate. A horse with a rider — handsome, not so young, and macho looking — comes into view. The **horse** is paced at an easy canter — NOT galloping. The rider comes towards the camera **and** dismounts. He hands the reins to a girl who — like him — is dressed for outdoors. They link hands and go towards a table set in the shade of a tree. Beautiful table linen, a food hamper, distinguished crockery etc. They settle down to a repast. **Not** a word has been spoken. NO MUSIC. Only natural sound and sound effects, occasional laughter.

The girl makes coffee for the man and for herself, handling everything with loving care.

Coffee jar is seen in **closeup**.

The horse neighs in far distance, very low.

VOICEOVER — THE AROMA OF GOOD LIVING

GOLDBLEND

THE PREMIUM COFFEE

### STORYLINE - 3

**Interior**. Early evening. A table set alongside a French window of Highland Park Hotel at **Gulmarg — Kashmir**. A panorama of hills and meadows is visible beyond. Soft music playing — can be a jingle. Misty feeling indicates autumn.

A **man** and a woman — sitting at the table frame the panorama beyond. A waiter's hands are seen in the foreground (leading edge of the table) making coffee. He pours out the water after taking coffee from the jar with a spoon. He asks — out of vision — 'Milk ma'am?' She nods slightly — looking up. The **man looks** up and says 'No milk for me'. The waiter adds milk to one cup and places the cups in front of the two. Withdraws. **The** emphasis and play is on the vapour issuing from the cups. The man inhales deeply. The girl smiles. Camera is shuttered down till the couple appear in silhouette, at the same time getting the jar in the foreground in sharp focus.

VOICEOVER — FOR THAT SPECIAL AROMA

GOLD BLEND

THE PREMIUM COFFEE

## Endorsement

A well-known personality is weighing two jars in jeweller's scales. One jar is GOLD BLEND. The label of the other is averted. GOLD BLEND side is heavier. The man is puzzled. He addresses the camera:

'How could it happen? Well:

It is not as if one is **more** by weight than volume. They are both coffees and both are instant. Same weight **too**. But wait — aren't these quality scales?

NOW! Obviously this is having a problem, (Points to the lighter jar).

Several shots of **product**, coffee in **closeup** heaped on a **spoon**. Dissolving under a stream of water in a **cup** etc. Music.

VOICEOVER — (same person as above) —

GOLD BLEND **is** not just another coffee.

It is the higher aroma **premium** coffee.

**Closeup** of product **slowly** revolving. The final freeze comes when the product is perfectly in head-on **position**.

VOICEOVER — 2

### ENTER THE WORLD OF AROMA GOLD BLEND

#### POSSIBLE MODEL CHOICES:

- Nawab of Pataudi
- Kabir Bedi
- Sunil Gavaskar
- Shekhar Kapoor
- Shashi Kapoor
- Girish Karnad

### STORYLINE - 5

Several coffee jars are **lined** up together. The labels do not show the trade name. We see drawings representing facial features. The bottle at the end has its label averted.

Each lid pops open in turn and the mouth on the label gets animated on voices (All female)

Bottle 1—I am filter **coffee**

Bottle 2—I am south **Indian** coffee

**Bottle** 3—I am smooth

Bottle 4—I am creamief coffee

Bottle 5—I am select.

The sixth bottle swivels around. We see the product with the label representing the tradename.

VOICEOVER — Base Male VOICE —

**GOLD BLEND**  
**THE AROMA COFFEE**

#### Activity 2

- 1) Write a 30 **sec.** TV **ad** for Cherry Blossom shoe polish based purely on music and effects. No voice.
- 2) Write a 30 **sec.** TV ad (endorsement) for Cherry Blossom shoe polish without music and effects.

3) Write a **30 sec. TV ad** for Cherry Blossom shoe polish without models. (No human beings)

4) Write a **30 sec. TV ad** for Cherry Blossom shoe polish using a jingle.

(Use separate sheets of paper)

(Discuss your answers with your colleagues and your counsellor at the study centre.)

## 1.7 A STORYBOARD

A complete storyboard for the promotion of handcrafted Indian jewellery exported by H.H.E.C. to Middle East under the Gold Export Scheme. To be shown on Middle East TV. Time: **45 secs.**

Note: No overt representation of the female form or figure allowed due to religious and cultural reasons.



**SCENE 1:** Exterior. Closeup. The contours and a female face in silhouette.

Background suggests that she is sitting on a parapet at Fatehpur Sikri in near **Agra**. A slightly displaced veil. The right-hand of girl glides up and into the frame to adjust the veil. **A narrow** shaft of light illuminates the wrist, covered and wearing a bracelet set with precious stones. Slow dissolve to scene 2.

**Sound:** Music. Single pluck instrument, preferably rabab.

Time: **4 seconds**, dissolve over 1 second: total 5 seconds.



SCENE 2: Interior. Lal Qila. Diwan-e-khas. Long shot of a regally dressed woman, fully veiled, sitting on the central platform. Camera tracks in — taking the splendour of the setting. As the camera moves up close, the veil is drawn back a little revealing the lower half of a face and a covered neck, primarily with elegant white lace—but poised over it majestically an exquisite handcrafted necklace in meena, kundan and inset with rubies. Slow dissolve to scene 3.

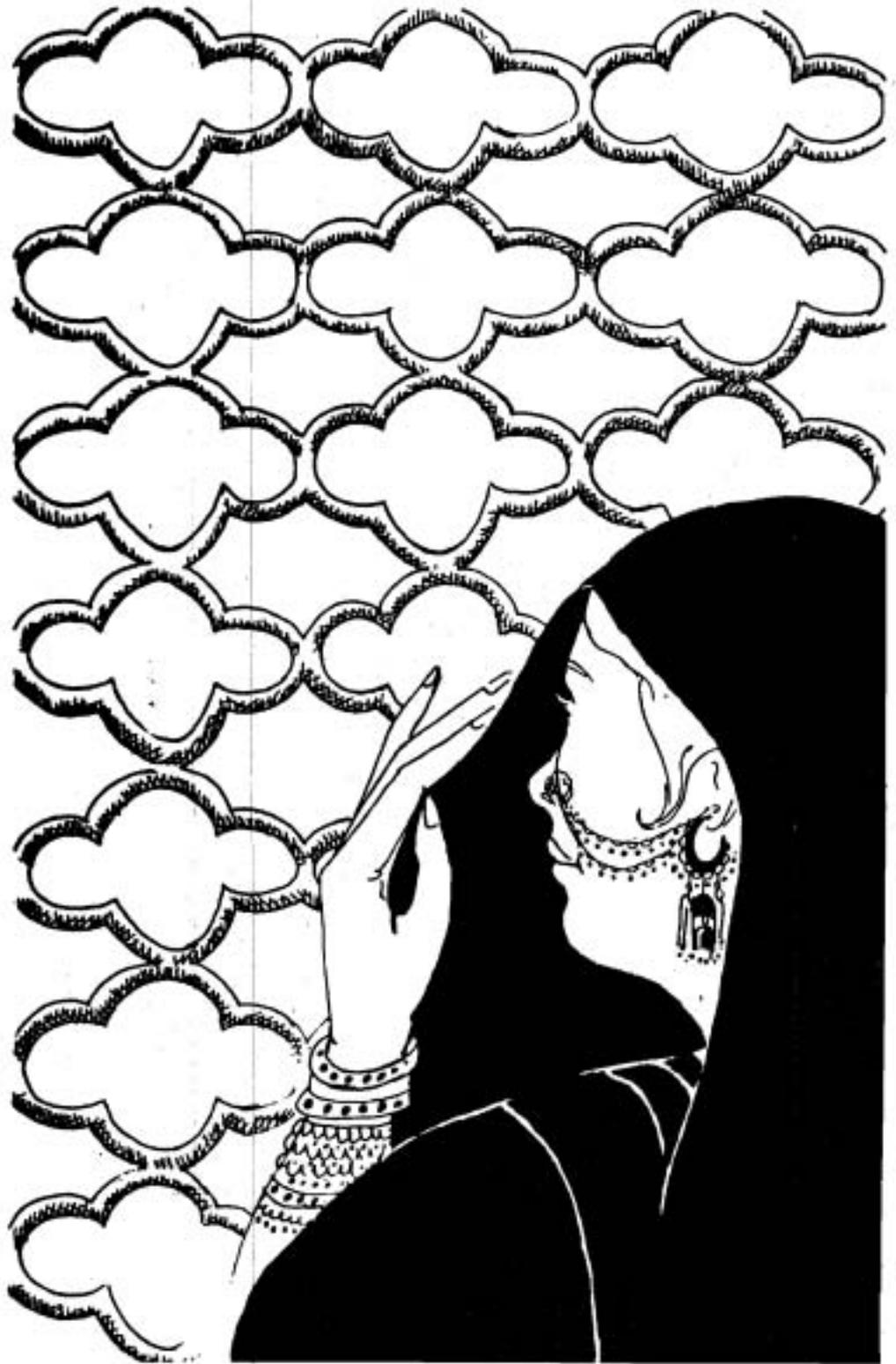
Sound: Music. Rabab continues. Strains of desert flute lending a faraway quality in time with the camera tracking in.



**SCENE 3: Interior. Closeup.** A beautiful feminine hand with delicate tapering fingers is bare except for a glittering diamond ring. No nailpaint, only neutral gloss. The hand is in the process of closing a beautifully ornate book bound in red leather and gold embossed margin line on the outside suggestive of Islamic calligraphy. No text. The book is closed ceremonially, almost! Dissolve to scene 4.

Sound: Music continues. Female voiceover: Royal splendour

Time: 4 seconds, dissolve over 2 and half seconds: total 6 and half seconds.



**SCENE 4** Interior. Taj Mahal. **Closeup**. Marble latticework on one of the chamber walls. A female face **enters** the frame from right. The face is seen only in fuzzy profile in a silhouette. As **camera** focuses on the face, its outline — still in silhouette — is seen sharply. As this **happens**, a pencil beam of light gets faded in to light up only a small portion in the region of /theear showing a beautiful earlobe and a handcrafted earring dangling from it. Slow dissolve to scene 5.

Sound: Change in the **tempo** of music. Music continues. Female voiceover:

Traditional handcrafted jewellery, specially created.

Time: 8 seconds, **dissolve** over 2 and half seconds: total 10 and half seconds.



**SCENE 5:** Exterior. Moonlit night. Taj Mahal. A girl is walking away from the camera and towards the monument. Wearing a full robe she looks like an ethereal presence gliding towards the monument. She starts from close to the camera when the frame is filled with an ornate and elegant cummerbund which she is wearing. On her way she walks through crisscrossing shafts of light all along her path. As she recedes, the only visual cue that stands out besides the monument is her shimmering and glittering cummerbund. To achieve this effect the cummerbund will be strapped on to a specially designed belt which **carries** numerous point **sources** of light powered by a battery contained within the belt. These point sources will light up the tones from behind.

**S/I** Assorted items of **jewellery** zoomed in from distance and out of frame.  
**S/I** HHEC Logo. Fade out.

**Sound:** Music towards crescendo. **VOICES:** Brought to you directly from India by HHCE.

---

## 1.8 SUMMING UP

---

This unit introduced you to TV ads and their genesis. It showed you how, either the ad appeals to a need already there **or** creates a need, if the product is relatively new. The visual and the aural — both aspects **are** important in a TV ad. The illustrations are merely suggestive and **not** prescriptive. Basically, if you are able to sketch matchstick figures, you can **conceptualise** an effective ad. We strongly suggest that you continue to collect TV ads — the **script** and the visuals (sketched briefly) and maintain a file. This is the only way you **can do** the 'activities' given in this unit.

---

## 1.9 AIDS TO ANSWERS

---

### Activity 1

#### Hint

- 1) Stunning, yet Stylish — Double Bull
- 2) Neighbour's Envy, Owner's Pride
- 3) Tyres that never Tire
- 4) Money is merely Printed Paper.

---

## 1.10 KEY WORDS

---

You will find in the key words a short list of the terms used in this unit.

**Alliteration:** Words beginning with the same sound.

**Circumlocution:** Saying something in a round about way.

**Punning:** Humorous use of words which sound the same or have meanings for the same word.

**Rhyme:** Words ending with the same sound.

**Storyboard:** A **series** of sketches, generally with comment, of proposed film action. It is designed to present the picture's line of development in visual terms.

---

## 1.11 ADDITIONAL READINGS FOR BLOCK 4

---

Bartlett, Sir Basil. *Writing for Television*, London: Allen & Unwin, 1955

Blum, Richard A. *Television Writing from Concept to Contract*, Rev. ed. Boston & London: Focal Press (c) 1984

Dunbar, Janet. *Script Writing for Television*, London: Museum Press, 1975

Lewis, Jerry. *The Total Film Maker*, London: M/s Vision Press, n.d.

Tyrrell, Robert. *The Work of the Television Journalist*, London & New York: M/s Focal Press, n.d.

Wurtzel, Alan. *Television Production*, Delhi and Singapore: McGraw Hill Book Co., n.d.