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## Broadcast media examples script

An example of a broadcast script, the broadcast script format is created in the script style. This style of the script is suitable for stories, screenwriter or TV productions. It is supplied to broadcasters, networks or studios with the main editing. It includes the following: Time code of 1 minute intervals From 1 minute Speaker recognition Transcription of speech scene titles, including internal/external location and time of day Description of main action Screen text Download Sample: PDF The technical format of ABS is usually used for factual programming such as documentary, lifestyle or reality displays. This is a three-column format and includes: Exact code of dialogue time or speaker scene Identification Transcription of speech scenes titles including interior/exterior location and time of day Description of the main action Screen text as lower third and titles Download example: PDF The Post Production Workflow Script You can send us your media via Dropbox, G! youtube, vimeo, etc. or upload securely to our FTP. We write a post production script with time codes and format it with the corresponding template. Our consultants begged us to follow industry norms &quot;- But we are confident in our work &quot;only invoice after we deliver your order. Click to see some of our recent films and documentaries on IMDb WSLs News Channel 10's Juliet Bickford delivers the news from her anchor desk. Broadcast stories are recorded to be read aloud. They have to rely on short, clear sentences. WSLs News Channel 10/, used by Permission Introduction In this chapter you will start working on short stories written for broadcast. It is outside the scope of this text to offer you full preparation as journalists for broadcasting. In the following courses, you can learn to collect and edit sound and video to create stories for radio and TELEVISION, and write on tape — that is, create a story scenario around the visual image you've collected. For now, we will focus on stories read by anchors and are not accompanied by video. Called Readers or RDRs (but also pronounced readers), they almost never run longer than 30 seconds. Why 30 seconds? Remember that while the Jeffersonville Herald has a local edition that only circulates in Blue Ridge and in a neighboring county, Channel 5 News covers an area of about 100 miles up and down the Jeffersonville Valley. TV stations don't do zoning shows. Viewers in Stubberg and Wilson will see the same news as viewers in Vallidale and Jeffersonville, so the stories that go on air should appeal to all these viewers, and airtime to cover such a huge area is at a premium. This means that Tory must be when writing about its communities for the show, especially when there is no video video accompany her stories. Television is a visual disc, so without visual elements even a fascinating story should be told quickly.

By looking at RDRs first, you need to understand how and why broadcasting writing differs from writing for print and online media - even social media, which can be even more condensed than broadcasting. With this foundation, you should be prepared for later courses, which include shooting, editing and writing video. Graph 5.1. Broadcast script A script for a full broadcast package displays video, sound bites and other elements. Writing a 30-second RDR can be just as challenging. What makes a good broadcast of writing? Good TV writers use words that sound good. They also use words that evoke images, even when they know that visual elements will dominate their story. Try reading this aloud, from an NBC correspondent Steve Dotson's story of a rescue mission in a cave that had many videos: Imagine being due through a block of Swiss cheese a mile and a half away. We climb a 10-meter maze, dragging a broken leg. That was the case for Emily Maffley. She crushed her four days underground after an 80-pound bull that slipped and crushed her in a cave... Or this, by the late CBS correspondent Charles Kuralt, about Little Big Horn: It's about a place where the wind blows, the grass grows and the river flows under the hill. There's nothing here but the wind, the grass and the river. But of all the places in America, this is the saddest place I know. That's a great story, even before you've seen the video. You can't wait to see why such a simple place can be so sad. The authors of good broadcasts know that much of the appeal of most of their stories will be emotional because they will reach a larger audience than those who will be affected rationally. This has a significant impact, elements, words. Good TV screenwriters use words that can capture an audience and create understanding for the first time. The broadcast of the audience is not possible to read a sentence that was difficult to follow. Good TV writers know that someone has to read what's written aloud on the air. They avoid most words with many words, words that are difficult to pronounce, and long, convoluted sentences. Good TV writers are quick to cut, but in conversation style. Ultimately, their audience will see and hear someone tell them the story, as well as in conversation. But, unlike the conversation, no one will answer the news reader, and the conversation will be much, much shorter. 30-second RDR, for example, occupies only about seven as a computer file. Writing RDR — a familiar process Remember the writing process we have been working on from the beginning. Think before you write. Find the impact and elements, and then struggle with the words. Writing about broadcasting, like all good writings, starts with thinking about your audience and how the information will affect that audience. For example, your guided environment, the focus of the story and the details of a bus driver strike in New York will be different for an audience in Jeffersonville than for one in New York, so you'll probably make different decisions about impact and elements. The Jeffersonville article can quickly tell viewers that 6,000 New York bus drivers called in sick today, leaving hundreds of thousands of commuters stranded. Both stories will focus on what — stopping work. But in Jeffersonville's history, the main one will be bus drivers who will provoke either sympathy or anger - an emotional impact - from your audience. In New York, the primary that becomes the commuters who have been blocked. Travelers are your New York audience, and they are affected rationally by the strike. Both stories are likely to include one or two short sentences about why bus drivers are striking - contract problems. In the way we needle words, RDR differs most from printed stories. Some RDR tips To help you with brevity and more style of broadcast writing conversations, try the following: Give your audience a few seconds to pay attention. Remember that broadcasting to the audience can not read a story again. Everything you write at the beginning of your RDR is within your rights to be lost when read aloud to viewers who have not yet decided whether they should listen. In Vallidale tonight is a terrible way to start a newspaper. But it can give the broadcast to the audience important attention, and give the ears a chance to adjust in history. Find your audience story right away. Again, telling the audience, who may be 100 miles from the beginning, that your story is from Basil will help them make an immediate decision about whether to pay attention. Write while you're talking, only better. Remember that radio and television are conversational media. We start by writing stories, but then we tell them orally. Tell your story to your audience as if you were telling it to your best friend or mother. Let's just say you saw a church burning in Vallidale. Mom, 150 years of history blew up today... Not if your mother wasn't a little weird. Mom, Valleydale Presbyterian Church is on fire. His bell's going to fall. Use colloquial language, but and do not offend the intelligence of listeners or viewers. Limit yourself to one thought per sentence. If you do, you will be able to develop clearer and shorter stories. Not only are you diddy, but all your sentences to no more than 20 words. Aim for an average of about 15. Make your RDR resonate without pictures. Using the right words often means using senses besides vision to show your audience what's going on. Read the examples again from Steve Dotson and Charles Kuralt. Write about the ear. Remember that a viewer or listener will hear the story instead of reading it. Rely on the active voice, short sentences, short words, conversation style. Avoid subordinate or relative points. Treat them instead as separate sentences, as you would in a web blur: No: Two people were killed today when a plane that had just taken off from Jeffersonville Regional Airport crashed into a mountain side. Instead, try it: Two people died in a plane crash near Jeffersonville this morning. A two-seater Cessna slammed into the mountain just after taking off from the regional airport. Look for ways to put history in the present day. Broadcast news is aiming for more recent than print news. But don't lie, don't lie to me, but if the event is over with the time you're broadcasting, put its consequences in the present time, not the event itself. President Obama is meeting with his cabinet may be fine as five seconds to strike in a news release, but if the meeting has already happened, focus your story on the outcome: Cabinet members declined to comment on

what happened during a four-hour meeting with President Obama this morning. Another advantage of this approach is that by focusing on what is happening now, you are likely to convey the real impact of the story more effectively. Avoid quoting people in the RSC. Remember that it is inconvenient or impossible for the anchor to transmit when someone is quoted. If you need to use a quote, look for ways to make this clear but stylish: No hacks: The president said, quote... Instead, try: The president praised the crew members for handling themselves - as he put it - with such class and dignity. Or: The President added: We appreciate your mission, but mostly we appreciate your character. Read it aloud. Remember that the anchor should read your story aloud and the audience should understand it the first time. Viewers or listeners can't go back and read it again. The best way to get an anchor or viewer to move after you with an axe is to write So: City Manager Ron Allen Don Prentas, who stubbornly resisted efforts by two City Council members to secure his dismissal, today again refused to resign, saying he would fight to keep his job. Sharpen your focus: In Vallidale, city manager Don Prentice has vowed to fight to keep his job. Two members of the City Council are trying to get Prentice to quit. The latest effort came at last night's City Council meeting. Now it's time to read aloud. RDRs must run no more than 30 seconds. Again, these are seven lines, because the anchor will read at a pace of about four seconds per row. Sometimes the confusing technological demands of broadcast news may require special writing. WSLN News Channel 10 /, used by ethics permission The focus of many discussions of ethics in journalism in broadcasting is the intrusive essence of the collection of information about electronic media. Even modern cameras are quite noticeable, and the mechanics of shooting good video can mean that the sources and themes of the stories feel as if they have been attacked. I hope you have the opportunity to discuss the ethics of journalism to a greater extent in the next courses. But even if you write RDR without visual images to worry about, there are some ethical considerations to keep in mind. First, the format itself creates some problems: 30 seconds enough time to give the audience a fair bill for an event or problem? For some stories, it clearly isn't. RDR should be used for stories whose impact can be conveyed in three or four sentences in 15 words. When the event or problem is more complex, consider a longer package that includes video and sound bites. Second, in our quest for a colloquial tone, do we tolerate history or mock the people in it? There is a difference between colloquial tone and inappropriate light-heartedness, ridicule or sarcasm. Thirdly, as I mentioned earlier, do the characteristics of the writing of the shows give the audience the wrong impression of events or the timing of the action? The most obvious example is the focus on current times in the ARD: Beachgoers find their favorite shark-infested seashores good if sharks are still there. If we are still using the present time to refresh a story that describes the situation yesterday, we may have misled our viewers and caused unnecessary concern. Fourth, as in the printed writing, are we careful that words serve the facts? By making our writing as convincing as possible, there is a constant temptation to go beyond what we know. Strategies are introduced to this summary of our tips for writing effective broadcasts RDR: 1. write for printing, find the impact and elements, and then struggle with the words that will be displayed. 2. Give your audience a few seconds to pay attention. Remember that broadcasting to the audience can not read a story again. 3. Find your audience story right away. 4. Write as you speak, only better. 5. Limit to one thought per sentence. And it aims for an average sentence duration of about 15 words. 6. Make your RDR resonate without pictures. 7. Write about the ear. Remember that a viewer or listener will hear the story instead of reading it. 8. Look for ways to put history in the present time. But make sure you reflect what's really happening now. 9. Avoid quoting people in RDR. 10. Read it aloud. Remember that the anchor should read your story aloud and the audience should understand it the first time. Viewers or listeners can't go back and read it again. 11. The time you read aloud yourself. RDRs must run no more than 30 seconds. Box 5.1 Writing strategies for 30-second RDRS 1. Remember: Impact, elements, words. 2. Give your audience a few seconds to pay attention. Find your story to let individual viewers or listeners know if they need to pay attention. Otherwise, however, do not leave important information from the first few words. Remember that broadcast audiences can't read led again. 3. Write a little more formally than you speak. Try talking about a conversation. 4. Hold your sentences to about 15 words. Don't overwhelm them with multiple facts. 5. Make your story resonate without pictures. Even though you're writing for broadcast, don't assume that the images will accompany your story. Short RDRs often do not use them. 6. Write about the ear. It is not enough for your story to make sense; should sound good. 7. Put the story in the present time, but only if you can do this without cheating your audience. 8. Avoid writing anchor quotes to read. If you need to use one, write clearly when someone is quoted. 9. While working through sequential drafts, read each one aloud. 10. Time to read the last version aloud themselves. If it works for more than 30 seconds, tighten it. Don't try to read it any faster. Fifth exercise: RDR using exercise five to help you understand the differences between writing for print and for broadcasting. Try writing the print history first, then broadcasting. If you are like many of my students, your first experience in broadcast history will look like the first few sentences in the history of the press. Is that enough? What you can do to serve your broadcast audience (Hint: Think about how to get your broadcast waters in the present time.) Are you writing for the same audience? Will you structure the story in the same way for both audiences? What will be in the history of printing that will renounce the history of broadcasting? How will you choose words differently for both stories? Write rdr for today's 6 p.m. newscast from the following set of facts. Make sure your story lasts no more than 30 seconds on air. This means that you will need to carefully evaluate the information because you cannot turn it on. Remember your audience and media, and be sure to read your copy aloud as you work. It's time to read the story aloud. At the top of the story, write in the number of seconds it works. Be sure to also use your city directory to check local names. The emergency room at Blue Ridge County High School. 15-degree (Fahrenheit) temperatures considered a factor. High school and school counselors would not comment. All the students had gone to the Parking Lot of the Northern Service at a distance of 0.6 miles, where buses take home a lot. The buses couldn't go near the high school for fear of causing an explosion. Propane gas detected at 10:40.m. The leak is 2,5000 gallons behind the school. No injuries have been reported, but a janitor has not yet reported it. He has not been identified. The county's hazardous materials response teams responded, but were hampered because they couldn't get close to them to fear an explosion. Shut-off valves sometimes fail in very cold weather. The LP gas is heavier than air, so it does not dissipate quickly. The area has not yet been declared secure, as 5 p.m. Traffic on Route 15 near the high school was diverted to Interstate 88, causing a 3-mile jam on the north and southbound lanes of interstate by 3:30 a.m.m. (Sources: Blue Ridge County Fire Chief Sissi Baxter and Virginia State Spokeswoman.) spokeswoman.)

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