dramatic situation.

l. Heightened dialogue vs naturalistic dialogue. Heightened language is the language of the theatre...high octane communication...poetic, philosophical...charged. The expression of the playwright...It serves not only the development of the plot and character, but it also presents the view of the writer. Works well in radio. But there is now a tendency for more naturalism. Radio producers like to go out on location and explore realism. In these situations you must stick to natural dialogue.

Principles peculiar to Radio

1. The inner existence.
2. The tension and conflict between the interior and exterior.
3. More psychological.
4. Easier to explore the real and the surreal and to delineate the line between the two.
5. Have to work in the fifth dimension...the energy of the listener's imaginative participation.
6. The interior existence offers exploration of personal thoughts, fantasies, emotions and conflicts.
7. All levels of external conflict can be explored.
8. The precipitating event through plot has to threaten the inner life of the main character. This is the kick-off in radio drama.
9. The end or resolution in radio drama is more deeply rooted in the emotional equilibrium and insight of the main character. Changes are internal as well as external.
10. Time transposition and translocation are faster and more rapid and more complicated. Flashbacks...flash forwards... different ages.
11. Radio requires less rather than more characters. Characterisation needs to be strong and fascinating.
12. Maintain the focus of the main character and plot.
13. Economy of words underlines subtextual surprise and engagement with the listener's imagination.
14. Wit is vital because language is so important...cleverness with words...energy with words. Humor with words...Wit is advanced by surprising the listener...being aggressive with the listener. Being fast, short and clever with the listener.
15. Irony is pathos and bathos. It's conflict between the inner life and outer action.

Topic- 050: “Characterization Dialect”

6 Accent Tips For Actors

Posted on January 31, 2011 by Ben

Below is a list of the six most important things an actor should keep in mind when learning a dialect.

1.) It isn’t just how you pronounce words. When you learn a particular dialect, don’t merely switch out one pronunciation for another. We’ve all seen the results of such lifeless dialect work in movies: British actors playing all Americans as bored suburbanites; Americans playing all Brits as stuffy Edwardian aristocrats. Boring boring boring. Accents are as much about musicality, tempo and physicality as they are about how you say the word “bath.”

2.) Learn the slang. Actors should learn dialects, not accents. What is the vocabulary and unique grammar of the dialect? How is this used in everyday language? If you’re playing someone from Ireland, you’d better understand that “crack” means more than what you do to an egg.

3.) Listen to *strong* dialects. There is a trend in dialect coaching that I find aggravating: coaches give actors recordings of “mild” accents to listen to, so the actor can learn a more “understandable” dialect. This is a bad move. You need to hear actual, un-watered down versions of an accent before you start thinking about comprehensibility. Too often, these “mild” dialect recordings are of people who spent a lot of time elsewhere, thus allowing their dialect to become Americanized, Anglicized, or some other kind of “-ized.” Hear dialects of people who are as *close to your character as possible*, who have spent their lives in the character’s region. *Then* work on being understood by your audience.

4.) It’s about the character, not the accent. Many people say that Hugh Laurie’s accent on House is the best American accent ever done by a Brit. I agree, but I don’t think it’s because Laurie gets the pronunciations better than other actors. I think it’s because he works on creating a dialect for a *character*, not a region. Think about your character’s class, their age, their outlook on life, their upbringing, and how these factors influence their speech. They are the most important things of all.

5.) Work on your voice. I have always had a knack for doing accents. But as a younger actor, I didn’t realize how pointless this talent is if it isn’t back up by strong vocal work. You need to make sure your voice is supple and free. Otherwise you either won’t be heard in the accent or you’ll quickly tire your voice.

And most importantly:

6.) Don’t get overconfident. What ultimately dooms many actors doing accents, more than anything else, is that they get cocky. They think they’ve “mastered” an accent that they haven’t. People’s delusions about their dialect abilities can be unbelievable. I’ve seen actors who barely grasp the fundamental features of a particular accent who sincerely believe they know it inside and out. Always be vigilant. There will always be plenty you don’t know.

And that’s really it in a nutshell. What makes an actor good at accents, move than anything, is a willingness to *learn*.

Script writing-MCD502

Dialogues Basics:

Good dialogue can be tricky. It needs to move the story forward and reveal important character information without seeming artificial. It needs to seem realistic without actually *being* realistic. Confused? Let's break it down. Here are some things good dialogue should do:

- It should follow some simple grammatical rules. Dialogue should be enclosed within quotation marks. Each new line of dialogue is indented, and a new paragraph should be started every time a new person is speaking.
- It should be concise. Long, wordy passages of dialogue might seem like a good way to get information across, but they can be tedious for the reader.
- It should communicate character information. Good dialogue lets the reader know something about the person speaking it.
- It should be broken up with action. People don't typically stop everything when they talk. They fidget. They keep washing the dishes. They pace. Don't forget that your characters aren't static. And here are a few dialogue don'ts:

- Don't get too crazy with dialogue tags. Usually, a few well-placed "he saids" or "she replieds" will do the trick. If your dialogue is well-written, it should be clear who is speaking, even without the tags.
- Don't go overboard with backstory. You should never use dialogue to tell the readers things your characters already know.
- Don't use too much dialogue. Your readers don't need to know everything your characters say, word-for-word. Dialogue should be chosen carefully.
- Don't try to be too realistic. Our actual speech wouldn't make great dialogue. We say "um" and "uh" a lot. We trail off in the middle of sentences. We change subjects without warning. Good dialogue should *approximate* real speech, not mimic it.

Creating Dynamic Dialogue

by Will Greenway

One of the most common problems in beginning writing is the "talking head" syndrome. Essentially, characters in a scene begin talking, and after some discourse, we lose track of who's talking, where we are, and what the characters are doing.

This is usually because the writer is aware of repeats in dialogue attribution, so they try to compensate by cutting away tags -- resulting in lots of "floating" quotes. Another way beginners will compensate is with "swifties" and a myriad of variations and synonyms for the word "said". Swifties are adverbial modifiers for attributions, such as *he said hotly, she said coolly, he said quickly, she said tartly,* etc. Used in moderation these aren't so bad, but when we start seeing several per page their effect becomes both diluted and annoying. More importantly, while they might describe how something is spoken -- they are more *tell* than *show*.

'Said" synonyms are like swifties, they're okay in moderation (one, *maybe* two per page). When every attribution is*he snarled, she snapped, he interjected, she declared, he asserted, she affirmed, he announced*, however, this displays a loose technique that shows *beginner!* There are better and more effective ways to handle dialogue and character interaction.

"There's Nothing Wrong with 'Said'," he said.

Let's start with one little rule to keep in mind:

The word "said" is perfectly okay. It's a nice, very *innocuous* word. It's a word that most people barely even register as their eye passes over it. That's a *good* thing. The less noticed the better. If some other context doesn't already identify the speaker, go ahead and use "he said" or "she said" to identify who is doing the talking. It's all right --*really.*

Adding Dynamic Elements

The real world is dynamic: rarely is it devoid of sound or sensation. Your world should be the same way. Think about the setting where the scene is taking place. If it's a private scene, in a quiet place, any environmental cue will work: crickets chirping outside, a cold draft of air causing the drapes to flutter, some smell or anything else that heightens our sense of place. The slats of the bed can creak. Floorboards can groan, or bricks can moan as the building settles...

If you were there, what sounds, smells, tastes, visuals and feelings would *you* note? Make a list of these sensory details, then consider which of them your viewpoint character might note. Choose this list carefully, because the details they notice will characterize them. Keep this list on hand for when you start polishing the finished scene; it will become important.

Next, set the stage. You are the director. In the movies, rarely is a scene shot straight on. The camera is usually at an angle or pans around the characters. As a writer, you can simulate these dynamics.

You can also do something else they do in Hollywood: Add props. Rarely are characters alone in a scene without a phone, a knife, *something.* People talk with their hands and bodies as much or more than their mouths. When a warrior reaches down and grips his sword whiteknuckled while glaring at someone, he/she has communicated. Not a word has been said, but a message has been sent. This kind of indirection is an extremely valuable tool for effective and stylish storytelling.

Make props a part of the scene. Use them. Props can be fiddled with, gestured with, massaged, tapped, crunched -- all putting an otherwise static character in motion. Motion is good. Characters should *never* sit still unless the stillness -- such as "freezing" in surprise -- is a mechanism in itself.

Next, tag the characters themselves. Clothing, jewelry, hair, scars -- anything that sets that character off from others is good. These tags help us not only to visualize the person, but also to identify them. A simple example: one female character in a group is always portrayed as wearing bells. It's dark in a room and the main character cannot see. He can hear, though; he hears bells that jingle to a stop nearby and he hears a feminine voice. We don't have to identify the speaker now. We might add -- "a familiar feminine voice said from on his right." This is especially good, because we're inviting the reader to fill in the rest.

Provide Interesting Interactions

With our scene preparations taken care of, it's time to start looking at good methods for making the character interactions interesting and dynamic. Never have two characters simply discuss something -- always break it up somehow. Another character can interrupt; sounds can cause the characters to look up. Do whatever you can to vary the rhythm of the interchanges. Another helpful hint is to give characters noticeably different speech patterns. It doesn't take much. One character may use a particular curse, or always speak in third person. Patterns can be used simulate dialect without using apostrophes all the time. Even something as simple as a character always putting the verb before the noun can be used, creating sentences like: "Go we

to the mountain", "leave us now", "Going away am I". Simplistic -- yes. Simple is good. The more easily identifiable a pattern, the less you will have to attribute it.

Here are some ways to make your characters' interactions more interesting, more alive:

1. When voices change pitch, register, or tone -- tell us. Don't say "he said angrily." *Show us*. Give us the stiffening of the man's body, his face turning red, the dropping of his voice, the clenching of his fists. *That* is how vivid storytelling is done.

2. When the intent of dialogue is other than the dialogue suggests, give us the character's expression, or some kind of visual context that clues us to the actual emotion at work.

   John sighed and shook his head. "Oh sure, this'll be *loads* of fun."

3. Physical contact is one of the strongest kinds of human communication. Lovers and friends demonstrate their closeness by *touch.* Don't underestimate the power of this mechanism for visually reminding us not only of the presence of significant "others" but to reinforce their relationship to the viewpoint character. This rule can also work very well in reverse, with the character isolated from contact.

4. Eyes are marvelous tools in scenes. Much can be "said" with a simple raise of an eyebrow and *no dialogue at all.* (Look what it did for Mr. Spock!) Eyes can narrow. They can flash. They can mist over. *But don't overdo it!* Watch out for disembodied eyes that "follow people around", that slide up legs or down deep cut blouses. *Eyes* don't do this. A person's *gaze* might, but their eyes stay in their skull (at least so we hope).

5. Hands speak as loudly as any words. Be mindful of what a character's hands are doing. Characters can emphasize with them, they can threaten, they can plead. Yelling "Why me!?" doesn't have half as much effect without the visual image of the gaze turned toward the sky and the arms flung out to either side.

6. When used sparingly, the em-dash (--) is an effective dialogue tool that helps simulate broken or interrupted speech. Characters interrupting and overriding each other in a scene give the narrative more punch and realism.

   Example: "You can't! It's not --

"Fair?" Celia interrupted. "Who said it had to be fair?"

7. Remember *attitude.* In every scene, characters will play roles and serve different functions -- passive, aggressive, instigator, or instigated. *Opposition* is key to maintaining the energy of the scene. Consider two men, friends for years. Their banter is often faintly abusive; it's simply part of male machismo and an aggressive trait of human nature. The characters don't have to fight, but play up the tension; give us the possibility of anger or insult. Let us look for hidden agendas, guessing at hidden meanings and intent.

8. *Less* is *more.* You've heard it before, and it's still true. Remember that tension -- especially large amounts of it -- is hard to maintain. Paint your scene, satisfy your agenda, and *move on.* A scene can be perfect right up to the point it begins to drag. You have to cut away before that happens.

READING MATERIAL

HOW TO SHOOT DIALOGUE SCENES

Dialogue is an important aspect of any narrative film project and is an excellent tool to move the plot forward. More than getting information across to audiences, how you film a dialogue scene can have a dramatic impact on the tone of the scene, how characters are perceived and what audiences feel.

When crafting a narrative film, you’re going to be filming a fair amount of dialogue scenes. Dialogue is how viewers gain insight to your characters while moving the plot forward. Failing to film these scenes correctly will negatively impact your film and the way people watch it, so we’re going to discuss some of the important things you need to keep in mind while you’re on the set for these specific moments.

Filming dialogue intensive scenes isn’t dissimilar to any other scene you’d shoot on the set. Recording them is more about how you want a conversation to be conveyed rather than simply getting footage in the can. Everything from how you direct your actors to the framing of the shot should work toward this goal. This means you need a clear vision in your head before the cameras roll and the technical know-how to get it done.

Speaking Through Actions

When recording scenes without dialogue, directing actors is a matter of telling them to get from point A to B. When you throw dialogue into the mix, a tighter control over blocking (an old stage term that refers to where actors are and what they’re doing) is necessary.

This isn't busy work to make the scene interesting during speaking periods, the blocking actions you give actors should serve the overall purpose of the scene and what you're hoping to convey. If the actions performed don't match up with their dialogue, there's a disconnect for your audience. Instead of engaging the viewers, they'll be pushed away, trying to figure out what feels off.

How you film a dialogue scene can have a dramatic impact on the tone of the scene, how characters are perceived and what audiences feel.

Say you're filming a scene in which a group of people are meeting secretly to conspire against someone. In a scene like this, encourage actors to sit close to one another, cramming them into the frame to give the feeling of them being all in this together. They're being watched, they have to meet in secret, and they are most definitely not comfortable. By sitting so close, the audience will sense the discomfort and the intimacy of the meeting.

Having actors check over their shoulders and sit hunched over to hear better are great ways to make them seem nervous and give the scene a sense of urgency. This type of blocking sets the tone for a scene, which in turn enhances the dialogue within it. If you did the same dialogue scene with the main characters spread out around a big room and lounging in their seats, this would create a drastically different feel from our previous example.

An ironic gap between dialogue and the actors' blocking isn't always a bad thing, and there are times where it works for the story you're telling. However, it's a decision you need to make ahead of time and consciously direct your actors to perform. It shouldn't be an accident to be dealt with in post-production.

Set Up your own Green Screen at Home

The green screen is the best way to make professional quality special effects in your home, quickly and cheaply. We'll give you the info you need to create green screen environments that will give your videos an extra punch. Read more...

Work Your Angles...

The angles from which you choose to shoot your dialogue can have just as much impact on the tone of the scene as blocking. If you're filming a scene that's meant to be fast-paced with a sense

of urgency, using long, wide shots isn't going to work. On the other hand, if you want a more relaxed tone to the scene, a series of extreme close-ups isn't the way to go.

More than setting the tone, how you frame actors impacts how audiences perceive a character. In the conspiracy scene you might cram most of the actors into tight shots, but have a shot of one person by himself with plenty of space. This gives the impression that he's a loner, apart from the group in some way. Highlighting him lets audiences know this person is important and should be watched.

Say there's a character in the conspiracy group who isn't very smart. Angling the camera downward on this character makes the audience feel they're looking down on him. Conversely, using an upward angle on a character makes him/her seem larger than life; an indication that this person could be the group's leader.

Simple camera tricks can yield massive results in terms of how audiences perceive your dialogue scenes. You can make something intimate, awkward, show who's in charge and foreshadow upcoming events, all by creatively working your angles.

...But Remember the Rules

Using dynamic shots to enhance your dialogue is great, but the technical aspects of filming can't be ignored. There are certain "rules" to keep in mind while recording conversation scenes, the same as you would follow while shooting the rest of your film.

Even in a more intimate scene, it's critical to do some kind of master wide shot to show all the speakers in the scene. This keeps the confusion down, allowing audiences to know where the speakers are located when jumping between the tighter shots.

Once you've ensured you've created a clear vision of the scene, then you can start working on the angles you want for crafting the tone of the scene to go with the dialogue. Planning your

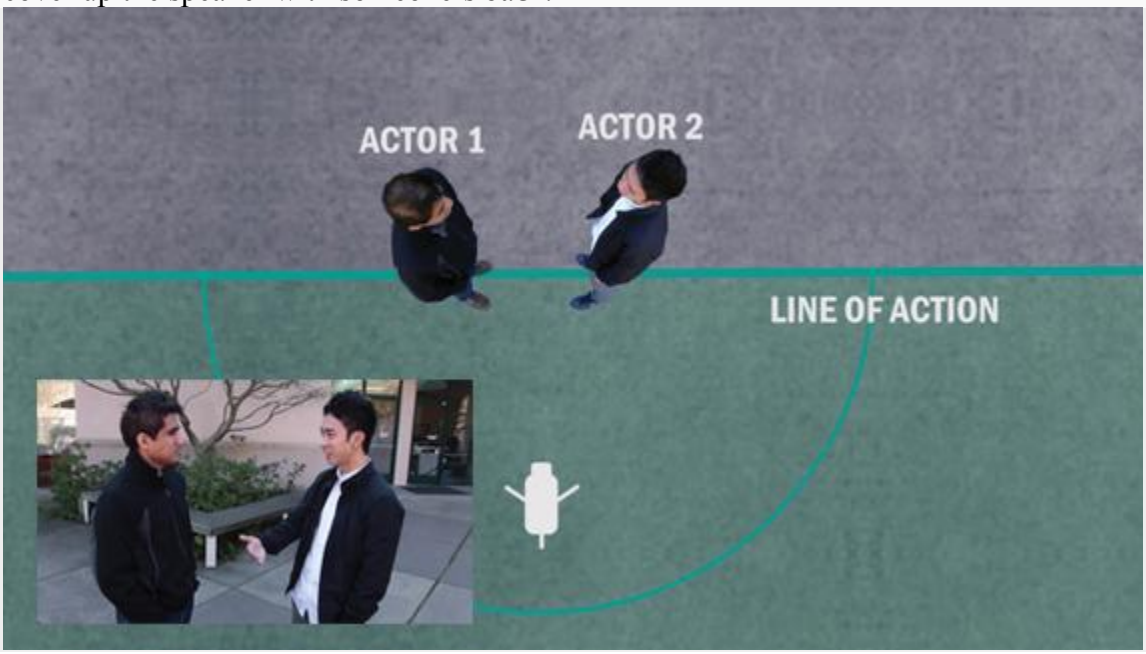
shoot in this manner will ensure your film is technically sound, while still giving you room to experiment. Other rules to keep in mind while filming dialogue include:

- **Shoot coverage!** You need multiple angles and cutaways in order to flesh out your scene appropriately in post-production.
- **Make sure the mics stay out of the shot.** Sounds obvious, but in the excitement of laying down awesome shots/angles, this can be forgotten.
- **Include the audio technician in your plans for a shot.** They need to know the layout so they can prepare their equipment.
- **Keep the 30 degree rule.** Different angles of the same subject need to vary by at least 30 degrees or you'll end up with a dreaded jump-cut. Similarly, following the 180 degree rule and keeping your camera on one side of the action prevents your subjects from appearing to suddenly switch places
- **Stay consistent with your lenses for similar shots.** Using a variety of camera lenses is as useful as changing angles, but if you're not consistent with similar shots (i.e. using two different lenses for close-ups) it's off-putting for audiences.

Keep Focus With Depth of Field & Over the Shoulder Shots

A common shot for dialogue scenes are over the shoulder angles, which can be useful for showing the interactions between characters. The sad reality, however, is that many young filmmakers shoot these all wrong.

The person talking is the focus, so make sure your over the shoulder framing reflects that. Two-thirds of the frame should be dedicated solely to the speaker, with the remaining third on the character whose back is to the frame. Half and half doesn't work, as it keeps viewers' eyes bouncing between both without any clear distinction on who's the focus. Plus, you don't want to cover up the speaker with someone's back.



When you flip the camera to the other side of the set-up, you have to keep the actors on the same sides of the frame, following the 180 degree rule mentioned above. If an actor is on the left in one shot, he needs to be on the left side in the other shot. The difference is whether you see him from the front or back. This prevents confusion and breaks in the axis. Make sure to shoot the entire dialogue exchange between actors from both angles, as well as in a wider two-shot. This way, you'll have more control over the scene during editing.

Keeping depth of field in mind can also put the focus of the dialogue where you want it. Shallow depth of field in an over-the-shoulder shot keeps the focus squarely on the speaker. On the other hand, there are times when emphasizing a person's reaction to dialogue is more important. For those moments, depth of field can come in handy as you start off with focus on the speaker and transition the focus onto the listener.

Keep the Message Clear

The point of dialogue in any film is to give viewers insight into characters and move the plot forward. If you can do that without a big boom pole dangling in your shot, you're on the right track. The tips we've given here are designed to help you take those scenes to the next level and engage your audiences, but don't follow them at the expense of the clarity of your message. Keeping these things in mind will result in a better scene and an overall better film.

Sidebar

Using Cutaways Dynamically

As is the case with any scene, cutaway shots from the primary action are necessary. For dialogue,common cutaways are shots of actors reacting to the conversation, but those aren't the only options available to you, nor should they be all you use.

Cutting to a close-up of a prop will highlight an object the characters are referencing, or they can be used to show the audience something the characters may not know. In a scene where one character assures another they've thrown an object away, you might cut to a shot of the object in their pocket, thereby letting the audience in on the secret.

Another great use for cutaways is to ease the tension of a scene or provide comedic relief. Staring intently at two people's faces as they talk will start to feel awkward quickly, and the intensity can reach a point where audiences feel uncomfortable. In these instances, cutaways (even if they're nothing more than shots of various things within the scene), can break things up so it's easier for viewers to digest.

Think of things that can drive a point home for your cutaways in dialogue scenes. Don't limit yourself to only reaction shots. Instead, use other visuals to tell your story in a more dynamic way.

Adaptations — An Aside

Actions in themselves cannot express all the emotional nuances involved in accomplishing an objective. Nonverbal performance attributes — facial expressions, gestures, body language, tones of voice — are also important to give special shading to dramatic actions. Stanislavsky calls these attributes *adaptations*, and devotes an entire chapter to the subject in *An Actor's Work*. Adaptations are useful, he writes, when a character spends a long time with a single objective, in which case it would be easy to become monotonous. Using different kinds of adaptations helps to avoid this performance problem. Some examples of mental states, moods, and emotions that could stimulate fresh adaptations include: anxious, bitter, dreary, gracious, impudent, lazy, playful, rough, soothing, stupid, warm, wistful, etc. Any of these adjectives and more could be used as the basis for fresh and unexpected adaptations. On the other hand, there is also a risk of enacting adaptations for their own sake. For example, instead of “I want to perform my action in a worried manner, ” an actor could unthinkingly slip into “I want to be worried, ” or worse, “I want to look like I am worried. ” In theatre parlance this would be called *indicating* (playing an emotion), a serious performance error that leads to generalized acting and clich és. To avoid such indicating, Stanislavsky and his follower recommend that adaptations should be perceived by instinct rather than pre-planned, or else used only in rehearsal or class exercises to expand an actor's personal range of emotional attributes.

Michael Chekhov and his followers agree with Stanislavsky abou the need for nonverbal emotional attributes and that indicating is not good acting. However, they would avoid the risks involved with pre-planned adaptations by performing actions under the infl uence of specifi c *qualities*. Some would call this feature adverbs or tactics. Chekhov explained his approach by saying that actions are “what” the characters do and qualities are “how ” they do them, whether anxiously, bitterly, drearily, graciously, etc. It is a subtle but important question, and readers wishing to understand it better should consult the works of Stanislavsky and Michael Chekhov, as well as instructive writings by their followers. In any case, it is important to know that adaptations and qualities are not inbuilt but added to actions by the actors, which makes them issues for classroom, rehearsal, and performance more than for script analysis as such. For that reason, adaptations are an aside to script analysis. We study the issue here to make the distinction clear and add to the effort of standardizing theatre vocabulary.

Script adaptations

How does someone go about adapting a written story to film format? Thanks.

–Sam Ruin

Probably half the movies made are adaptations of one sort or another. The original source material might have been a novel, a short story, an article or even a 1970’s TV show (such as "Charlie’s Angels," coming to a theater near you November 3).

Sorry for the blatant plug. Back to the question.

The first issue you face with any adaptation is rights. The author of the original material generally holds the copyright, which means he or she has say over whether or not a movie can be made based on the material, and for what price. So if you’re serious about adapting the work, you’ll want to check with the original author’s publisher (in the "sub-rights" department) and get contact information so you can start the process of buying or optioning these rights. ("Optioning" is something like "leasing-to-buy," where you pay a fraction of the money up front, with a promise to pay more later if the movie gets made.)

It’s important to note that copyright expires, so if you’re looking at adapting something originally written in the 1800’s, there’s a good chance the work is considered to be "in the public domain," which means you won’t have to secure any rights at all.

Of course, there’s a big difference between having the rights to a story and actually having a movie to make. Adapting a story into movie form is a lot harder than it might seem at first.

The basic problem is that movies work so differently than most fiction or other prose.

In novels or short stories, the prose is the final product. Screenplays, on the other hand, are blueprints. They’re a plan for making a movie, but not the movie itself. While the author of a novel has the final say about everything that happens in a story, the screenwriter is by default only one of many hands in making the movie, and everyone who becomes involved with the project will change it in one way or another. Thus the screenplay has to communicate the overall vision for the movie, above and beyond all the details of character, plot and theme. In short, a book is just a book, but a screenplay has to be a story, a plan, a sales tool and a mission statement all in one.

Fiction can ramble. Screenplays have to be ruthlessly efficient.

In fiction, the author can say what a character is thinking. In movies, a screenwriter doesn’t have that option, without resorting to some device like a voice-over or flashback.

The reader of a book can put a book down and think about it, or flip back a few pages if something was confusing. Sitting in the theater, the audience doesn't have that opportunity. The movie keeps going, 24 frames per second, no matter what. Therefore, the screenwriter has to be extra attentive to make certain the audience will be able to follow the story at every moment.

Finally, movies are fundamentally a visual medium, so the screenwriter has to be able to tell the story with images. Yes, there's sound and dialogue, but the picture is king. In a book, the author can say what a character tastses or smells or feels. In a movie, all the audience can experience is sight and sound, so the screenwriter needs to communicate everything through only these two senses.

Given these challenges, it becomes clear why adapting a book into a movie isn't a matter of feeding the pages into a projector. It also explains why so many bad movies are made from good books.

So how do you begin an adaptation? The most important thing is to approach the project as a movie, with all the strengths and limitations of the medium, rather than as a novel or short story. Focus on the primary characters, their goals and obstacles. Rather than trying to winnow down the source material to fit into 120 pages, try to invite in only the elements you really need; that is, build up rather than strip down.

And most importantly, remember that adaptation isn't any easier than writing a screenplay from scratch. So don't beat yourself when certain aspect worked in the novel but not in your script. They're different beasts.

Adapting for the Screen: Heaven and Hell

By: **Script Magazine** | May 8, 2012

Adapting a novel to a screenplay can be heaven or hell, and it's usually a little of each.

Why is adapting a joy? For most screenwriters, the problems of adapting a book are outweighed by the joys of working with very rich source material. Novelists put in so much work to create vivid characters, interesting relationships, settings that the reader can easily imagine, and intriguing stories. All of this gives a screenwriter loads to work with and, often, the job of deciding what to cut versus what to keep is what gives screenwriters their biggest challenges.

Why do you have to cut? What to cut versus what to keep is one of the first decisions to make in adapting a novel because a movie cannot cover an entire book. There is simply not enough time. You can spend a whole day reading a novel but a movie typically lasts only 2 hours. If it's a comedy, it's only 90 minutes.

Where do you start? When a writer plans to adapt a book, one of the first questions is to decide on a point of view. Some novels present a story from many viewpoints, alternating chapters among two or more characters. But most movies tell only one person's side of a story. Which point of view will be the best? Sometimes it's easy to see the strongest point of view or find the character that has the most dramatic experience, but in other cases it depends upon which themes the screenwriter wants to explore.

What if it's episodic? Sometimes, even after choosing a point of view, the story will still be too long. The central character goes through ordeal after ordeal in the book. In this case, a screenwriter needs to find one ordeal that epitomizes the character's personality, or his conflict or his growth. The goal is to rewrite a novel so that it tells one big story in just two hours.

What's an example? *Primal Fear*, which starred Richard Gere and Edward Norton, is a good example of choosing one chunk from a book to make a good movie. The book follows Aaron Stampler from his high school years in Kentucky to his life as a young man in Chicago. I don't recall whether it's in chronological order or whether we loop back to Aaron's past at the end of the book. But the film focuses only on the time in Chicago – the most dramatic chunk of story that shows the essence of Aaron's character.

Did they cut everything? *Primal Fear* is richly layered as a book and as a movie. Aaron's story, which is compelling in itself, is only the main thread. This is one of those films that might take a couple viewings before you get all of the subplots that go on with the other characters. The screenwriter and director managed to pack in a whole lot that might just as easily have been cut out by other filmmakers.

What about epics? Another way to choose what to cut is to look at the time span of a book. Novels often span years or even decades but a movie works best if it covers a short time. In fact, some great movies cover only a day or a week. The book *A Simple Plan* follows a man

and his wife as they stumble on a fortune in drug money and then their lives unravel as they commit crimes to keep the money. The book spans several years, ending with the couple feeling their later troubles are punishment for their earlier sins. The film, which starred Bill Paxton, covers a much shorter period and doesn't follow the couple into the future. We get a sense that they will always be haunted by their past, and leaving it at that works fine.

Can there be a cast of thousands? *A Simple Plan* is a story that revolves around a handful of characters but some books feature dozens of important players. To make the movie version of this kind of story, you need to cut down on the number of characters. If a book has a bad guy with lots of henchmen, they can be rolled into just a few henchmen in the script. The task is usually to condense a bunch of similar characters into one very strong one. If a movie presents more characters than an audience can keep track of, the audience will usually get confused and lose interest in the story.

Is a screenplay "pretty?" In addition to cutting and condensing like I've described, a screenwriter has to completely rewrite a novel's beautiful writing style. You may never read the screenplay version of a novel but, if you did, you'd be surprised at how differently it reads, even in a script that is very true to its source. It's not necessarily difficult for a good screenwriter to turn prose into a script, but it's often bittersweet because no one likes to hack away at someone else's beautiful writing. A screenplay doesn't have room for some of the most pleasing aspects of a book – like a long paragraph that sets a scene or a whole page that explores a character's background.

Why can't it be pretty? In working with a novelist on his Revolutionary War script, I had to tactfully remind him to "cut the editorializing." It was difficult for him, of course, and it was difficult for me because his writing really was beautiful. But a novel runs about 300 pages and a screenplay is only 120 pages so, somehow, something's gotta go. Sometimes, it's really difficult to boil someone's work down to its essence, but that's the job.

What about a character's thoughts? On the other hand, the long passages in a book that tell what's going on inside a character's mind have to be converted into either action or dialogue. Movie characters rarely get to think out loud or talk very much about their emotions. Instead, they have to show what they feel through their actions and reveal their thoughts through dialogue that's not too obvious. Again, this part of adapting a book is time-consuming but not necessarily difficult. It just takes a lot of creativity to take what was told in a book and find ways to show it in a movie.

Can you break that rule? Though I said that movie characters don't usually get to think out loud, sometimes they do. I just re-read the novel *About a Boy* and watched the film, which starred Hugh Grant. The film used narration to cover a lot of the main players' thoughts. Most movies avoid doing this because it can bog things down, but it worked well in this case. I'm not sure how well it would hold up to repeated viewings; it might get annoying pretty fast.

What about fractured stories? Another challenge in writing a screenplay comes when a book covers more than one era or location. Novels can alternate chapters between here and there, or between now and then, but a film – again – is more effective if its time and locations are limited.

The decision is usually dictated by the material. If the heart of the story is about the contrast between now and then, or between here to there, those elements must be kept. But, if not, the story can be adapted to one time or one place, and it may still work fine.

What about nonlinear structure? I analyzed an interesting novel once that told the story of a woman at two different stages in her life. We first followed her as a young woman as she had an adventure and then we followed her as she had another adventure as a much older woman. In this case, both of the adventures were very important and, in fact, they mirrored each other. I recommended that the script weave both of the adventures together, to tell them simultaneously and intercut between them.

Can you add new stuff? I'll give you one more example about adapting a book. In this case, whole chunks of the book were eliminated and replaced by brand-new plot lines. The book *About a Boy* tells the story of a man whose life is altered by his friendship with a boy – and vice versa. At the half-way point in the book, when the guys have begun to change as a result of their friendship, each one goes on to have a romance. A climax brings all of the characters back together. And, at the end of the book, the focus returns to the man and the boy, to wrap up their relationship.

In the film, the two romances are dropped almost completely, and the story stays focused on the relationship between the man and the boy when they face a final challenge that was not in the book. There is nothing wrong with where the book went, but it made for a better movie to stay focused on the two guys.

- See more at: http://www.scriptmag.com/features/adapting-for-the-screen-heaven-and-hell#sthash.gQfvD7Ow.dpuf

Reading material II

From Novel to Screenplay: The Challenges of Adaptation
by Lynne Pembroke and Jim Kalergis

Brimming with confidence, you've just signed the check purchasing the rights to adapt John Doe's fabulous but little known novel, *Lawrence of Monrovia,* to screenplay form. Suddenly, panic sets in. "What was I thinking? How the devil am I going to convert this 400-page novel to a 110-page screenplay?"

The answer is: "The same way you transport six elephants in a Hyundai... three in the front seat and three in the back!"

Old and very bad jokes aside, how does one pour ten gallons of story into a one-gallon jug?

In this article, we'll take a look at this challenge and a few others that a writer may encounter when adapting a novel to screenplay form.

Challenge #1: Length

Screenplays rarely run longer than 120 pages. Figuring one page of a screenplay equals one minute of film, a 120-page screenplay translates into a two-hour motion picture. Much longer than that and exhibitors lose a showing, which translates to fewer six-cent boxes of popcorn sold for $5.99 at the refreshment stand. It took the author of your source material 400 pages to tell the story. How can you possibly tell the same story in 110 pages, the ideal length for a screenplay by today's industry standards?

And the answer to this question is no joke. "You can't! Don't even try!"

Instead, look to capture the essence and spirit of the story. Determine the through-line and major sub-plot of the story and viciously cut everything else.

By "through-line" I mean, WHO (protagonist) wants WHAT (goal), and WHO (antagonist) or WHAT (some other force) opposes him or her? It helps to pose the through-line as a question.

> "Will Dorothy find her way back to Kansas despite the evil Wicked Witch of the West's efforts to stop her?"

The same needs to be done for the major sub-plot.

> "Will Dorothy's allies achieve their goals despite the danger they face as a result of their alliance?"

One workable technique is to read the book, set it aside for a few weeks, and then see what you still remember of the story's through-line. After all, your goal is to excerpt the most memorable parts of the novel, and what you remember best certainly meets that criterion.

In most cases, everything off the through-line or not essential to the major sub-plot has to go. Develop your outline, treatment or "beat sheet" accordingly.

Challenge #2: Voice

Many novels are written in the first person. The temptation to adapt such, using tons of voiceovers, should be resisted. While limited voiceovers can be effective when properly done, remember that audiences pay the price of admission to watch a MOTION (things moving about) PICTURE (stuff you can *see*). If they wanted to *hear* a story they'd visit their Uncle Elmer who drones on for hour upon hour about the adventures of slogging through the snow, uphill, both ways, to get to and from school when he was a kid, or perhaps they'd buy a book on tape.

The old screenwriting adage, "Show, don't tell!" applies more than ever when writing an adaptation.

Challenge #3: Long-Thinking

Some tribes of American Indians had a word to describe those of their brethren who sat around thinking deep thoughts. Literally the word translated to *The Disease of Long-Thinking*. Quite often, lead characters in novels suffer from this disease.

"Mike knew in his heart that Judith was no good. Yet she caused such a stirring in his loins, he could think of nothing else. He feared someday he would give in to this temptation named Judith, and his surrender would surely bring about the end of his marriage!"

If adapted directly, how on Earth would a director film the above? All we would *see* is Mike sitting there, "long-thinking". That is not very exciting to say the least. And as mentioned previously, voiceovers are rarely the best solution.

When essential plot information is presented only in a character's thought or in the character's internal world, one solution is to give this character a sounding board, another character, to which his thoughts can be voiced aloud. Either adapt an existing character from the novel or create a new one. Of course as always, you should avoid overly obvious exposition by cloaking such dialogue in conflict, or through some other technique. Even better, figure out a way to express the character's dilemma or internal world through action in the external world.

Challenge #4: What Story?

Gertrude Stein is quoted as saying about Oakland, California, "There's no there, there". Similarly, some novels, even successful ones, are very shy on story and rely for the most part on style and character to create an effect. Some prose writers are so good at what they do, that their artful command of the language alone is enough to maintain reader interest. Such is never the case in screenwriting.

Successfully adapting a "no-story-there" novel to screenplay form is a daunting task. One approach is to move away from direct adaptation toward, "story based upon". Use the brilliant background and characters created by the original author as a platform from which to launch a screen story. In fact, if for any reason a screenplay doesn't lend itself to screenplay form; consider moving toward a "based upon" approach, rather than attempting a direct adaptation.

Writing for Television

What you do in the job?

Writing for Television
by James Shovlin

Writing for television is an extremely difficult field to get into. There are generally fewer opportunities in writing than in the actual production side of television! However, don't give up hope as it is by no means impossible.

* Experience of other writing is invaluable

The vast majority of writers will have established themselves in another medium before getting the opportunity to work in television. Radio is still an excellent platform for aspiring writers - opportunities to submit material for established shows, as well as to write completely new programmes, is more widespread than in television.

Budgets are much less of a concern when writing for radio - expensive location shoots are of course not necessary, which means you can make your ideas as ambitious and as exotic as you like! The lower budgets also mean that the risks involved in trying out new writers are far lower than they are in television. In fact, radio is still seen as the real writer's medium, and should not be simply dismissed as a platform for writing in television - it is a great place to work in its own right!

Radio is not the only place where you can gain experience of writing. Amateur dramatics, theatre or even pantomimes can be great places to test your scriptwriting skills. If you're interested in writing comedy, and your nerves can stand it, how about getting a spot at a comedy club and trying out some material there? Short stories are also worth considering - anything that encourages you to actually get on with writing material is a great idea.

* Watch some telly!

It might sound obvious, but actually watching programmes in a genre similar to the one you would like to write in can be a great help. What works and what doesn't? What do you think broadcasters are looking for? How far can you push boundaries? Is introducing a child character an easy way to make a programme cute and appealing? (Answer to that last one - no).

* Do your research

If you've written a script that you're happy with, and you want to send it out to production companies, do a bit of detective work first. A company that specialises in making heart-warming documentaries about pets is unlikely to be interested in your hard-hitting, blood-soaked political drama, for example! If possible, it's a good idea to try to get the name of the person in the company that you should send the script to - they won't always give out their name over the telephone, but it's worth a call.

* Script layout

If a production company or broadcaster has guidelines on how to present a script, then make sure you follow them - don't just make another photocopy or printout and send it off. It would be shame if your script went straight in the bin just because you didn't take the time to make a few alterations to its appearance.

Above all, make sure your script is word processed and easy to read. Find some sample scripts of a television show, radio programme or film to act as a guide - each medium comes with its own way of presenting a script. There are various scriptwriting tools available on the internet that will assist you in setting out your material correctly.

What qualities are required?

Actually this is: More about writing for television!
* Protect your work, but don't worry too much!

Although cases of ideas simply being 'nicked' are rare, there is no harm in taking a few steps to give your work some protection. Solicitors will date-stamp and store your work for a reasonable fee. There are also websites that will store your work in a similar way. Sending a copy to yourself via registered post and leaving it unopened is an idea, but this method is unlikely to offer any real legal protection.

At the end of the day, actually trying to prove an idea is yours is difficult. If a production company announces that they are making a sitcom set in a fish and chip shop even though they rejected yours, it could have been an idea that they had been considering for months. It is generally your actual skill in creating strong characters and storylines that companies will be really looking for. So it is best to take a few precautions, and then not to worry about it too much - your script is going to get nowhere if it remains locked in a dusty safe, away from prying eyes!

How you start and where you can go with it?

Yes ... more general info about writing for television:

* Try writing a sitcom

Sitcoms are always in demand, as they are so difficult to get right! Making audiences laugh almost constantly, and at the same creating characters that people can identify with, and interweaving several storylines to create a varied episode - well it's no mean feat! But if you think you can do it, go for it! Do it! Now! (Well, maybe finish reading this page first).

* Writing for soap operas and drama series

There's no harm in sending a sample script if you'd like to work on a soap or existing drama series, but don't hold your breath! Its generally better to send an original script showing you can build tension, form interesting characters and create exciting storylines, rather than simply trying to write an episode of an existing programme.

* Horses for courses

There are hundreds of different writing courses around, that vary in cost, content and duration. Look carefully before committing to anything. Try to speak to people that have actually been on the course if possible. Weigh up the cost with the potential benefit - there's no point spending money to be told what you already know. I'm sceptical of courses that claim to teach you the art of comedy sketch writing in one day, but that's just my opinion!

* Agents of Fortune

Some companies won't read unsolicited scripts - that is, a script that has not been submitted through an agent. However, some agents won't be interested in seeing you if you haven't had any paid writing experience before. The ideal situation for a beginner is to get a production company interested in a script or proposal - then you can worry about getting an agent!

ADAPTATIONS

To adapt means to transpose from one medium to another. It is the ability to make fit or suitable by changing, or adjusting. Modifying something to create a change in structure, function, and form, which produces a better adjustment.

Adapting a novel, book, play, or article into a screenplay is the same as writing an original screenplay. It only starts from the source material: the novel, book, play, article or song.

The screenplay must provide visualization of the action that can be captured on film.

When the screenwriters adapts from another medium it must be a visual experience. That is the primary job of the screenwriters who must remain true only to the integrity of the source material.

Adapting another form of writing to the screen means finding cinematic equivalents in the original piece. The screenwriters only has 120 pages to tell the story and has to choose story events carefully so they highlight and illustrate the screenplay with good visual and dramatic components.

It may seem strange to translate one art form into another, but it is an age old custom. One of the most popular means of adaptation, is updating the classics. The hook, outline and plot of Clueless was taken from Jane Austen's 'Emma': A popular girl at Beverly High decides to do a total makeover on a 'clueless' new girl, only to discover that it is she herself who needs a 'spiritual' makeover.

Here's the concept of Moulin Rouge: A tragic romance about a poor writer who falls in love with a high class hooker who is being kept by a rich Duke.

The concept and characters were adapted from Alexandre Dumas' 1848 novel Camille, which was also adapted into the opera La Traviata. Dumas wrote the story from his own life.

Moulin Rouge, the tragic romance about a poor writer who falls in love with a high class hooker who is being kept by a rich duke is derived from Alexandre Dumas' 1848 novel 'Camille' which was also made into an opera 'La Traviata'. Dumas wrote an origonal story based on his own life.

Shakespeare adapted Romeo and Juliet from the Roman poet Ovid's 'Pyramus and Thisbe', which later became the hit Broadway musical 'West Side Story', was retold as an Asian gang versus the American mob in 'Romeo must Die', and Bazz Luhrman updated the story with his contemporary revisioning.

Francis Coppola's Oscar-winning Apocalypse Now is loosely based on a novel by 19th century author Joseph Conrad 'Heart of Darkness', set in colonial Africa, where Mr. Kurtz, a white man, has gone upriver and set himself up as a mad god to African tribes people. Marlow, the hero is sent to bring him back. Kurtz, dying, tries to communicate to Marlow the horror of what he's seen and done, so that he can explain it to Kurtz's fiancée. In Apocalypse Now, Colonel Kurtz, a promising career soldier, has gone upriver and set himself up as a mad god to Cambodian tribes people. Captain Willard, an army assassin, is sent to kill him. Kurtz, dying, tries to communicate to Willard the horror of what he's seen and done, so that Willard can explain to Kurtz' son why Kurtz did what he did. The updating is in setting the movie in the insanity of the Vietnam war. The scenes and characters are replaced, but the through line and the driving question are the same.

The art of adaptation > Screenwriter Richard LaGravenese, an Oscar nominee for his work on The Fisher King, had to adapt the 400-pageWater for Elephants into a workable screenplay "When a book is well-loved, it's important to keep what readers expect, but at the same time you have to understand that, when reading a story, you're seeing and hearing characters in your head, and everyone has their own versions in their own minds. When you see the story played on screen with real people it becomes literal - one version - and there are certain ideas that work in a book that wouldn't work on screen. The key task was making the three principal characters more active, and re-inventing Marlena's and August's backstories. We wanted every character's reasons to be understood, so that morally, who's right and who's wrong, is a little more complex. No one is 100 percent innocent." Read more

What is the fine art of adaptation?

The trick of adaptation is to find what still works and find a way to update what no longer does.

A book is a book. An article an article. An adaptation is always an original screenplay.

Adapting novels

A novel usually takes place inside the character's head. A play deals with the language of dramatic action. A screenplay deals with externals, with details - the ticking of a clock, a child playing in an empty street, a car turning the corner. Up to 25% of all feature films have been literary adaptations.

After seeing the film version of a well-known novel, most of us have commented that the book was better, or different in some part. Adapting a book into a screenplay means to change one (book) into another (screenplay), not to superimpose one onto the other.

A novel usually deals with the internal life of someone, the character's thoughts, feelings, emotions, and memories occurring within the mindscape of dramatic action. In a novel you can

write the same scene in a sentence, a paragraph, a page, or chapter, describing the internal dialogue, the thoughts, feelings, and impressions of the character. A novel usually takes place inside the character's head.

Narrative film and the novel

The novelist conveys his narrative thought through the use of verbal language. The screenwriter conveys narrative thought through visual and verbal means.

The novelist will write: A woman entered the room. The screenwriter must show a specific woman enter a specific room.

Because film is a visual medium and tells us much more than the novel possibly could about the physical nature of people, places and things, the filmmaker is more limited than the novelist in the images he presents, but has much more control over how his audience receives such images.

Example: Michael Blake's novel Dances With Wolves. Read more

Adapting poetry and song lyrics

Poetry and song lyrics are defined as writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound and rhythm.

The meaning comes from the literal meaning of the words and what those words suggest by imagery and symbolism. That kind of imagery in the stage directions of a screenplay is useless in the film.

Imagery may help the director to understand the writer's intention, but most directors pay little attention to the literary quality of the stage directions.

Imagery in dialogue will seem unreal and literary against the realistic background of the film.

The impact of language in poetry occurs through the rhythmic arrangement of the words. There is not much point, except to salve the writer's ego, to put the dialogue in too distinctive a rhythm or to write the stage directions in a poetic rhythm.

Rhythmical narration has occasionally been used in film, but its use is very formal. It seems contrived and artificial to modern audiences.

Watch the film The Man From Snowy River, which was based on a poem. Also watch and listen to Andrew Lloyd Webber's Cats, and read the T.S Elliot poems; as well as Chicago. Write a page or two on how the material was adapted.

Adapting magazine or newspaper articles

In screenwriting you go from the general to the specific, you find the story first, then collect facts. In journalism, you go from specific to general; you collect the facts first, then find the story.

Approach it from the screenwriter's point of view.

Adapting prose

Prose is the ordinary language of speaking and writing and it appears in a variety of forms. The essay is a collection of ideas expressed in words.

The emphasis is on the facts, some of which can be shown on the screen, and abstract ideas, which generally is difficult to visualise.

Films are about objects - human and otherwise - and about their actions. It is not the best medium for abstract ideas.

Adapting short stories and non-fiction

These stories usually deal with some kind of activity on a limited scale. The activity and the characters, either fictional or real, can be shown on the screen, but the characters' interior states of mind which can be expressed easily in stories, cannot be expressed directly on the screen.

Because of the short length of stories and articles, they may work adequately as short films, but may have to be developed and added to work as longer films.

Adapting stageplays

Closer to films. The dramatic structure of the play has a beginning, middle, and end.

The action in the theatre is stylised. We accept the unreality of the action as representation of reality. We know that events will occur on stage in much shorter amount of time than in real life.

Because of this stylisation of action, we will also accept a stylisation of language, either in the poetic forms of the Greek tragedies, Shakespeare, and Moliere or in the expressive prose of Arthur Miller and Tennessee Williams.

Filmmakers such as Peter Greenaway, Joel and Ethan Coen, Sam Raimi, Derek Jarman, Tim Burton, Jean-Pierre Jeunet and Marc Caro, Neil Jordan and David Lynch are great visionaries who stylise the dramatic action of their respective stories.

We also accept stylisation and action in television, which is why many stage plays work better on television than they do as films.

Because films show us photographs of not only real people, but also real things and places, we except a greater degree of realism in the dialogue and action in a film.

A play is told in words, and thoughts, feelings, and events are described in dialogue on a stage locked within the boundaries of the proscenium arch.

A play deals with the language of dramatic action.

Adapting comic strips

The form of writing that is closest to screenwriting. Comic strips and films combine action and dialogue. The comic strip writer must try to find the balance between the two.

Pictures in comic strips do not move, so we can spend as much time as we want reading the words and pictures. Films move, and they have to be clear enough both visually and aurally that we can understand them as they go past.

The technique of writing for comic strips has been used by filmmakers to storyboard the screenplay. This allows a filmmaker such as Steven Spielberg to storyboard the screenplay of films such as Jurassic Park and The Lost World, which require highly specialized computerized special effects and camerawork, and hand the storyboard to the respective department months before filming begins. This allows them to perfect their craft, and give audiences effects they have never seen before!

Importance	Skills
	Writing - Communicating effectively in writing as appropriate for the needs of the audience.
	Reading Comprehension - Understanding written sentences and paragraphs in work related documents.
	Critical Thinking - Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.
	Judgment and Decision Making - Considering the relative costs and benefits of potential actions to choose the most appropriate one.
	Active Learning - Understanding the implications of new information for both current and future problem-solving and decision-making.
	Active Listening - Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.
	Complex Problem Solving - Identifying complex problems and reviewing related information to develop and evaluate options and implement solutions.
	Speaking - Talking to others to convey information effectively.
	Social Perceptiveness - Being aware of others' reactions and understanding why they react as they do.
	Time Management - Managing one's own time and the time of others.
	Monitoring - Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.
	Persuasion - Persuading others to change their minds or behavior.
	Coordination - Adjusting actions in relation to others' actions.
	Learning Strategies - Selecting and using training/instructional methods and procedures appropriate for the situation when learning or teaching new things.
	Negotiation - Bringing others together and trying to reconcile differences.

Service Orientation - Actively looking for ways to help people.

Instructing - Teaching others how to do something.

Importance **Knowledge**

English Language - Knowledge of the structure and content of the English language including the meaning and spelling of words, rules of composition, and grammar.

Communications and Media - Knowledge of media production, communication, and dissemination techniques and methods. This includes alternative ways to inform and entertain via written, oral, and visual media.

Fine Arts - Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture.

Sales and Marketing - Knowledge of principles and methods for showing, promoting, and selling products or services. This includes marketing strategy and tactics, product demonstration, sales techniques, and sales control systems.

Psychology - Knowledge of human behavior and performance; individual differences in ability, personality, and interests; learning and motivation; psychological research methods; and the assessment and treatment of behavioral and affective disorders.

Clerical - Knowledge of administrative and clerical procedures and systems such as word processing, managing files and records, stenography and transcription, designing forms, and other office procedures and terminology.

Philosophy and Theology - Knowledge of different philosophical systems and religions. This includes their basic principles, values, ethics, ways of thinking, customs, practices, and their impact on human culture.

Sociology and Anthropology - Knowledge of group behavior and dynamics, societal trends and influences, human migrations, ethnicity, cultures and their history and origins.

Computers and Electronics - Knowledge of circuit boards, processors, chips, electronic equipment, and computer hardware and software, including applications and programming.

History and Archeology - Knowledge of historical events and their causes, indicators, and effects on civilizations and cultures.

Customer and Personal Service - Knowledge of principles and processes for providing customer and personal services. This includes customer needs assessment, meeting quality standards for services, and evaluation of customer satisfaction.

Importance **Styles**

Persistence - Job requires persistence in the face of obstacles.

Initiative - Job requires a willingness to take on responsibilities and challenges.

Innovation - Job requires creativity and alternative thinking to develop new ideas for and answers to work-related problems.

Independence - Job requires developing one's own ways of doing things, guiding oneself with little or no supervision, and depending on oneself to get things done.

Achievement/Effort - Job requires establishing and maintaining personally challenging achievement goals and exerting effort toward mastering tasks.

Attention to Detail - Job requires being careful about detail and thorough in completing work tasks.

Dependability - Job requires being reliable, responsible, and dependable, and fulfilling obligations.

Integrity - Job requires being honest and ethical.

Stress Tolerance - Job requires accepting criticism and dealing calmly and effectively with high stress situations.

Adaptability/Flexibility - Job requires being open to change (positive or negative) and to considerable variety in the workplace.

Analytical Thinking - Job requires analyzing information and using logic to address work-related issues and problems.

Self Control - Job requires maintaining composure, keeping emotions in check, controlling anger, and avoiding aggressive behavior, even in very difficult situations.

Cooperation - Job requires being pleasant with others on the job and displaying a good-natured, cooperative attitude.

Concern for Others - Job requires being sensitive to others' needs and feelings and being understanding and helpful on the job.

Leadership - Job requires a willingness to lead, take charge, and offer opinions and direction.

Storytelling

The Boyhood of Raleigh by Sir John Everett Millais, oil on canvas, 1870.

A seafarer tells the young Sir Walter Raleigh and his brother the story of what happened out at sea

Storytelling is the conveying of events in words, and images, often by improvisationor embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values. Crucial elements of stories and storytelling include plot, characters and narrative point of view. The term 'storytelling' is used in a narrow sense to refer specifically to oral storytelling and in a looser sense to refer to narrative technique in other media.

Historical perspective

A very fine par dated 1938 A.D. The epic of Pabuji is an oral epic in theRajasthani language that tells of the deeds of the folk hero-deity Pabuji, who lived in the 14th century.

Storytelling predates writing, with the earliest forms of storytelling usually oral combined with gestures and expressions. In addition to being part of religious ritual,rock art may[original research?] have served as a form of storytelling for many ancient cultures. The Australian aboriginal people painted symbols from stories on cave walls as a means of helping the storyteller remember the story. The story was then told using a combination of oral narrative, music, rock art, and dance, which bring understanding and meaning of human existence through remembrance and enactment of stories.[1] People have used the carved trunks of living trees and ephemeral media (such as sand and leaves) to record stories in pictures or with writing. Complex forms of tattooing may also represent stories, with information about genealogy, affiliation, and social status.

With the advent of writing and the use of stable, portable media, stories were recorded, transcribed, and shared over wide regions of the world. Stories have been carved, scratched, painted, printed or inked onto wood or bamboo, ivory and other bones, pottery, clay tablets, stone, palm-leaf books, skins (parchment), bark cloth, paper, silk, canvas, and other textiles, recorded on film, and stored electronically in digital form. Oral stories continue to be committed to memory and passed from generation to generation, despite the increasing popularity of written and televised media in much of the world.

Contemporary storytelling[edit]

Modern storytelling has a broad purview. In addition to its traditional forms (fairytales, folktales, mythology, legends, fablesetc.), it has extended itself to representing history, personal narrative, political commentary, and evolving cultural norms. Contemporary storytelling is also widely used to address educational objectives.[2] New forms of media are creating new ways for people to record, express, and consume stories. Tools for asynchronous group communication can provide an environment for individuals to reframe or recast individual stories into group stories.[3] Games and other digital platforms, such as those used in interactive fiction or interactive storytelling, may be used to position the user as a character within a bigger world. Documentaries, including interactive web documentaries, employ storytelling narrative techniques to communicate information about their topic.

Oral traditions[edit]

An African storyteller in Parc des Buttes Chaumont, Paris, France.

Albert Bates Lord examined oral narratives from field transcripts of Yugoslav oral bards collected by Milman Parry in the 1930s, and the texts of epics such as theOdyssey and Beowulf.[4] Lord found that a large part of the stories consisted of text which was improvised during the telling process.

Lord identified two types of *story vocabulary.* The first he called "formulas": "rosy-fingered dawn", "the wine-dark sea", and other specific set phrases had long been known of in Homer and other oral epics. Lord, however, discovered that across many story traditions, fully 90% of an oral epic is assembled from lines which are repeated verbatim or which use one-for-one word substitutions. In other words, oral stories are built out of set phrases which have been stockpiled from a lifetime of hearing and telling stories.

The other type of story vocabulary is theme, a set sequence of story actions that structure a tale. Just as the teller of tales proceeds line-by-line using formulas, so he proceeds from event-to-event using themes. One near-universal theme is repetition, as evidenced in Western folklore with the "rule of three": three brothers set out, three attempts are made, three riddles are asked. A theme can be as simple as a specific set sequence describing the arming of a hero, starting with shirt and trousers and ending with headdress and weapons. A theme can be large enough to be a plot component. For example: a hero proposes a journey to a dangerous place / he disguises himself / his disguise fools everybody / except for a common person of little account (a crone, a tavern maid or a woodcutter) / who immediately recognizes him / the commoner becomes the hero's ally, showing unexpected resources of skill or initiative. A theme does not belong to a specific story, but may be found with minor variation in many different stories. Themes may be no more than handy prefabricated parts for

constructing a tale, or they may represent universal truths – ritual-based, religious truths, as James Frazer saw in *The Golden Bough*, or archetypal, psychological truths, as Joseph Campbell describes in *The Hero With a Thousand Faces*.

The story was described by Reynolds Price, when he wrote:

A need to tell and hear stories is essential to the species Homo sapiens – second in necessity apparently after nourishment and before love and shelter. Millions survive without love or home, almost none in silence; the opposite of silence leads quickly to narrative, and the sound of story is the dominant sound of our lives, from the small accounts of our day's events to the vast incommunicable constructs of psychopaths.[5]

Märchen and Sagen[edit]

Illustration from *Silesian Folk Tales*(The Book of Rubezahl)

Folklorists sometimes divide oral tales into two main groups: *Märchen* and *Sagen*.[6]These are German terms for which there are no exact English equivalents, however we have approximations:

Märchen, loosely translated as "fairy tale(s)" (lit. little stories), take place in a kind of separate "once-upon-a-time" world of nowhere-in-particular. They are clearly not intended to be understood as true. The stories are full of clearly defined incidents, and peopled by rather flat characters with little or no interior life. When the supernatural occurs, it is presented matter-of-factly, without surprise. Indeed, there is very little effect, generally; bloodcurdling events may take place, but with little call for emotional response from the listener.[*citation needed*]

Sagen, best translated as "legends", are supposed to have actually happened, very often at a particular time and place, and they draw much of their power from this fact. When the supernatural intrudes (as it often does), it does so in an emotionally fraught manner. Ghost and lovers' leap stories belong in this category, as do many UFO stories and stories of supernatural beings and events.[*citation needed*]

Another important examination of orality in human life is Walter J. Ong's *Orality and Literacy: The Technologizing of the Word* (1982). Ong studies the distinguishing characteristics of oral traditions,

how oral and written cultures interact and condition one another, and how they ultimately influence human epistemology.

Storytelling and learning[edit]

Orunamamu storyteller, griot with cane

Storytelling is a means for sharing and interpreting experiences. Stories are universal in that they can bridge cultural, linguistic, and age-related divides. Storytelling can be adaptive for all ages, leaving out the notion of age segregation.[7] Storytelling can be used as a method to teach ethics, values, and cultural norms and differences.[8] Learning is most effective when it takes place in social environments that provide authentic social cues about how knowledge is to be applied.[9] Stories function as a tool to pass on knowledge in a social context.

Human knowledge is based on stories and the human brain consists of cognitive machinery necessary to understand, remember, and tell stories.[10] Humans are storytelling organisms that both individually and socially, lead storied lives.[11] Stories mirror human thought as humans think in narrative structures and most often remember facts in story form. Facts can be understood as smaller versions of a larger story, thus storytelling can supplement analytical thinking. Because storytelling requires auditory and visual senses from listeners, one can learn to organize their mental representation of a story, recognize structure of language, and express his or her thoughts.[12]

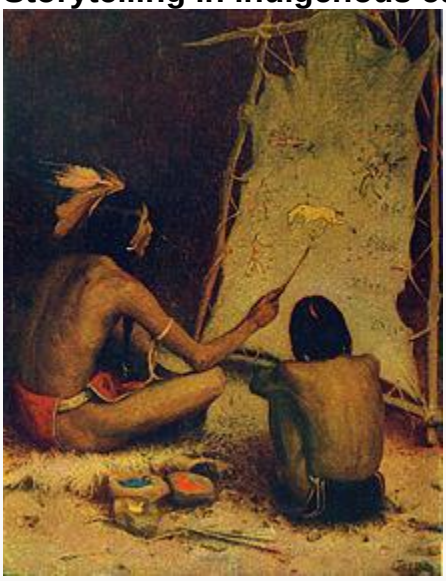
Stories tend to be based on experiential learning, but learning from an experience is not automatic. Often a person needs to attempt to tell the story of that experience before realizing its value. In this case, it is not only the listener who learns, but the teller who also becomes aware of his or her own unique experiences and background.[13] This process of storytelling is empowering as the teller

effectively conveys ideas and, with practice, is able to demonstrate the potential of human accomplishment. Storytelling taps into existing knowledge and creates bridges both culturally and motivationally toward a solution.

Stories are effective educational tools because listeners become engaged and therefore remember. Storytelling can be seen as a foundation for learning and teaching. While the storylistener is engaged, they are able to imagine new perspectives, inviting a transformative and empathetic experience.[14] This involves allowing the individual to actively engage in the story as well as observe, listen and participate with minimal guidance.[15] Listening to a storyteller can create lasting personal connections, promote innovative problem solving, and foster a shared understanding regarding future ambitions.[16] The listener can then activate knowledge and imagine new possibilities. Together a storyteller and listener can seek best practices and invent new solutions. Because stories often have multiple layers of meanings, listeners have to listen closely to identify the underlying knowledge in the story. Storytelling is used as a tool to teach children the importance of respect through the practice of listening.[17] As well as connecting children with their environment, through the theme of the stories, and give them more autonomy by using repetitive statements, which improve their learning to learn competence.[18] It is also used to teach children to have respect for all life, value inter-connectedness, and always work to overcome adversity. To teach this a Kinesthetic learningstyle would be used, involving the listeners through music, dream interpretation, or dance.[19]

In the Quechua community of Highland Peru, there is no separation between adults and children. This allows for children to learn storytelling through their own interpretations of the given story. Therefore, children in the Quechua community are encouraged to listen to the story that is being told in order to learn about their identity and culture. Sometimes, children are expected to sit quietly and listen actively. This enables them to engage in activities as independent learners.[20]

Storytelling in indigenous cultures[edit]



The Historian" - The Indian Artist is painting in sign language, on buckskin, the story of a battle with American Soldiers.

For indigenous cultures of the Americas, storytelling is used as an oral form of language associated with practices and values essential to developing one's identity. This is because everyone in the community can add their own touch and perspective to the narrative collaboratively - both individual and culturally shared perspectives have a place in the co-creation of the story. Oral storytelling in indigenous communities differs from other forms of stories because they are told not only for

entertainment, but for teaching values.[21] For example, the Sto:locommunity in Canada focuses on reinforcing children's identity by telling stories about the land to explain their roles.[21]

For many indigenous people, experience has no separation between the physical world and the spiritual world. Thus, indigenous people communicate to their children through ritual, storytelling, or dialogue, for everything comes from the Great Spirit or Creator and is one. Everything, including inanimate objects, has a soul and is to be respected. These values, learned through storytelling, help to guide future generations and aid in identity formation.

Storytelling in indigenous cultures is typically passed on by oral means in a quiet and relaxing environment, which usually coincides with family or tribal community gatherings and official events such as family occasions, rituals, or ceremonial practices.[23] In order to insure that each member has equal access to the elders and the storyteller during the storytelling, people seat themselves in the shape of a circle, which promotes a feeling of unity among the tribe because no single person is at the head. During the telling of the story, children may act as participants by asking questions, acting out the story, or telling smaller parts of the story.[24]Furthermore, stories are not often told in the same manner twice, resulting in many variations of a single myth. This is because narrators may choose to insert new elements into old stories dependent upon the relationship between the storyteller and the audience, making the story correspond to each unique situation.[25]

Indigenous cultures also use instructional ribbing— a playful form of correcting children's undesirable behavior— in their stories. For example, the Ojibwe (or Chippewa) tribe uses the tale of an owl snatching away misbehaving children. The caregiver will often say, "The owl will come and stick you in his ears if you don't stop crying!" Thus, this form of teasing serves as a tool to correct inappropriate behavior and promote cooperation.[26]

Types of Storytelling

There are various types of stories among many indigenous communities. These stories may be used for coming of age themes, core values, morality, literacy, and history. Very often, the stories are used to instruct and teach children aboutcultural values and lessons.[25] The meaning within the stories is not always explicit, and children are expected to make their own meaning of the stories. In the Lakota Tribe of North America, for example, young girls are often told the story of theWhite Buffalo Calf Woman, who is a spiritual figure that protects young girls from the whims of men. In the Odawa Tribe, young boys are often told the story of a young man who never took care of his body, and as a result, his feet fail to run when he tries to escape predators. This story serves as an indirect means of encouraging the young boys to take care of their bodies.[27]

Some people also make a case for different narrative forms being classified as storytelling in the contemporary world. For example digital storytelling, online and dice and paper based Role-Playing Games. In traditional role-playing games, storytelling is done by the person who controls the environment and the non playing fictional characters, and moves the story elements along for the players as they interact with the storyteller. The game is advanced by mainly verbal interactions, with dice roll determining random events in the fictional universe, where the players interact with each other and the storyteller. This type of game has many genres, such as sci-fi and fantasy, as well as alternate-reality worlds based on the current reality, but with different setting and beings such as werewolves, aliens, daemons, or hidden societies. These oral based role-playing games were very popular in the 1990s among circles of youth in many countries before computer and console-based online MMORPG's took their place. Despite the prevalence of computer-based MMORPGs, the dice-and-paper RPG still has a dedicated following.

Values

Stories in indigenous cultures encompass a variety of values. These values include an emphasis on individual responsibility, concern for the environment, and communal welfare.[28]

Stories are based on values passed down by older generations to shape the foundation of the community.[29] Storytelling is used as a bridge for knowledge and understanding allowing the values

of "self" and "community" to connect and be learned as a whole. Typically, stories are used as an informal learning tool in Indigenous American communities, and can act as an alternative method for reprimanding children's bad behavior. In this way, stories are non-confrontational, which allows the child to discover for themselves what they did wrong and what they can do to adjust the behavior.

Parents in the Arizona Tewa community, for example, teach morals to their children through traditional narratives. Lessons focus on several topics including historical or “sacred” stories or more domestic disputes. Through storytelling, the Tewa community emphasizes the traditional wisdom of the ancestors and the importance of collective as well as individual identities. Indigenous communities teach children valuable skills and morals through the actions of good or mischievous stock characters while also allowing room for children to make meaning for themselves. By not being given every element of the story, children rely on their own experiences and not formal teaching from adults to fill in the gaps.[32]

When children listen to stories, they periodically vocalize their ongoing attention and accept the extended turn of the storyteller. The emphasis on attentiveness to surrounding events and the importance of oral tradition in indigenous communities teaches children the skill of keen attention. For example, Children of the Tohono O’odham American Indian community who engaged in more cultural practices were able to recall the events in a verbally presented story better than those who did not engage in cultural practices.[33] Body movements and gestures help to communicate values and keep stories alive for future generations.[34] Elders, parents, and grandparents are typically involved in teaching the children the cultural ways, along with history, community values and teachings of the land.[35]

Storytelling also serves to deliver a particular message during spiritual and ceremonial functions. In the ceremonial use of storytelling, the unity building theme of the message becomes more important than the time, place, and characters of the message. Once the message is delivered, the story is finished. As cycles of the tale are told and retold, story units can recombine, showing various outcomes for a person’s actions.[36]

Storytelling Research

Storytelling has been assessed for critical literacy skills and the learning of theatre-related terms by the storytelling and drama charity Neighborhood Bridges, Minneapolis. They are at the forefront of storytelling-drama research in schools. [37]While a storyteller researcher in the UK has proposed that the social space created preceding oral storytelling in schools may trigger sharing (Parfitt, 2014).[38]

Storytelling as art form

Aesthetics

The art of narrative is, by definition, an aesthetic enterprise, and there are a number of artistic elements that typically interact in well-developed stories. Such elements include the essential idea of narrative structure with identifiable beginnings, middles, and endings, or exposition-development-climax-resolution-denouement, normally constructed into coherent plot lines; a strong focus on temporality, which includes retention of the past, attention to present action, and protention/future anticipation; a substantial focus on characters and characterization which is "arguably the most important single component of the novel";[39] a given heterogloss of different voices dialogically at play – "the sound of the human voice, or many voices, speaking in a variety of accents, rhythms and registers";[40] possesses a narrator or narrator-like voice, which by definition "addresses" and "interacts with" reading audiences (see Reader Response theory); communicates with a Wayne Booth-esque rhetorical thrust, a dialectic process of interpretation, which is at times beneath the surface, conditioning a plotted narrative, and other at other times much more visible, "arguing" for and against various positions; relies substantially on now-standard aesthetic figuration, particularly

including the use of metaphor, metonymy, synecdocheand irony (see Hayden White, *Metahistory* for expansion of this idea); is often enmeshed in intertextuality, with copious connections, references, allusions, similarities, parallels, etc. to other literatures; and commonly demonstrates an effort toward *bildungsroman*, a description of identity development with an effort to evince *becoming* in character and community.

Festivals[edit]

Storytelling festivals feature the work of several storytellers. Elements of the oral storytelling art form include visualization(the seeing of images in the mind's eye), and vocal and bodily gestures. In many ways, the art of storytelling draws upon other art forms such as acting, oral interpretation, and performance studies.

Several storytelling organizations started in the U.S. during the 1970s. One such organization was the National Association for the Perpetuation and Preservation of Storytelling (NAPPS), now the National Storytelling Network (NSN) and the International Storytelling Center (ISC). NSN is a professional organization that helps to organize resources for tellers and festival planners. The ISC runs the National Storytelling Festival in Jonesborough, TN.[41] Australia followed their American counterparts with the establishment of storytelling guilds in the late 1970s. Australian storytelling today has individuals and groups across the country who meet to share their stories. The UK's Society for Storytelling was founded in 1993, bringing together tellers and listeners, and each year since 2000 has run a National Storytelling Week the first week of February.

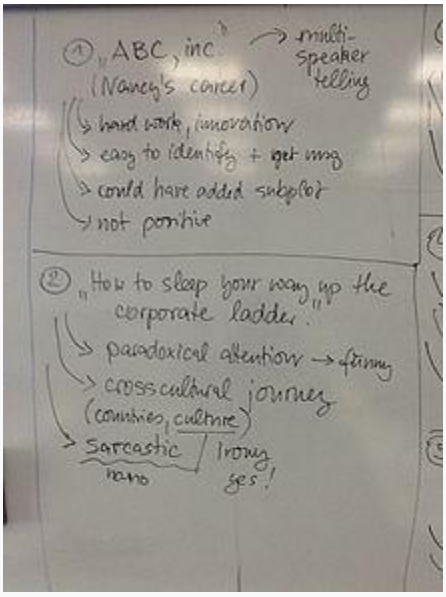
Currently, there are dozens of storytelling festivals and hundreds of professional storytellers around the world, and an international celebration of the art occurs on World Storytelling Day.

Emancipation of the story[edit]

In oral traditions, stories are kept alive by being told again and again. The material of any given story naturally undergoes several changes and adaptations during this process. When and where oral tradition was pushed back in favor of print media, the literary idea of the author as originator of a story's authoritative version changed people's perception of stories themselves. In centuries following, stories tended to be seen as the work of individuals rather than a collective effort. Only recently when a significant number of influential authors began questioning their own roles, the value of stories as such – independent of authorship – was again recognized. Literary critics such as Roland Barthes even proclaimed the Death of the Author.

In business[edit]

Within the workplace[edit]



Storytelling practice example (Summer School Berlin School of Economics 2013, European Business and Economics (EBEP)

For many multi-media communication complex institutions, communicating by using storytelling techniques can be a more compelling and effective route of delivering information than that of using only dry facts.[42][43] Uses include:

Using narrative to manage conflicts

For managers storytelling is an important way of resolving conflicts, addressing issues, and facing challenges. Managers may use narrative discourse to deal with conflicts when direct action is inadvisable or impossible.

Using narrative to interpret the past and shape the future

In a group discussion a process of collective narration can help to influence others and unify the group by linking the past to the future. In such discussions, managers transform problems, requests, and issues into stories. Jameson calls this collective group construction storybuilding.

Using narrative in the reasoning process

Storytelling plays an important role in reasoning processes and in convincing others. In meetings, the managers preferred stories to abstract arguments or statistical measures. When situations are complex, narrative allows the managers to involve more context.

In marketing

Storytelling is increasingly used in advertising today in order to build customer loyalty.[45] According to Giles Lury, this marketing trend echoes the deeply rooted need of all humans to be entertained.[46] Stories are illustrative, easily memorable, and allow any firm to create stronger emotional bonds with the customers.[46]

A Nielsen study shows consumers want a more personal connection in the way they gather information. Our brains are far more engaged by storytelling than by cold, hard facts. When reading straight data, only the language parts of our brains work to decode the meaning. But when we read a story, not only do the language parts of our brains light up, but any other part of the brain that we would use if we were actually experiencing what we're reading about becomes activated as well. This means it's far easier for us to remember stories than hard facts.[47]

Developments include the use of trans-media techniques, originating in the film industry which **Build a world in which your story can evolve**. Examples include Coca-Cola's "Happiness Factory".

Television comedy

Television comedy had a presence from the earliest days of broadcasting. Among the earliest BBC television programmesin the 1930s was *Starlight*, which offered a series of guests from the music hall era — singers and comedians amongst them. Similarly, many early United States television programmes were variety shows including the *Texaco Star Theater* featuringMilton Berle; comedy acts often taken from vaudeville were staples of such shows.

The range of television comedy is extremely broad to the extent that anything under the heading comedy can be put before an audience through the medium of television. However, it is true to say that certain genres of comedy transfer to the small screen more successfully than others. Many cartoon television comedies have been produced and aired. These include the likes of *The Simpsons*, *South Park*, *Futurama* and *Family Guy*.

Sitcom

The *situation comedy*, or sitcom, has been the most common, successful and culturally significant type of television comedy. As the name suggests, these programs feature recurring characters placed in humorous situations.The first television sitcom was *Pinwright's Progress*, ten episodes being broadcast on the BBC between 1946 - 1947.[1][2][3] Since the early 1950s with *I Love Lucy* in the U.S. and *Hancock's Half Hour* in the UK, sitcoms have always had a special place in the hearts of viewers and gathered highly devoted followers, as the familiar characters often become beloved. Often performed before a live audience (or, in some cases, a simulated live audience in the form of a laugh track), usually filmed or taped with a multiple-camera setup, and almost always a half-hour in length, sitcoms are seldom presented as realistic depictions of life but often generate honest humor through the relationships between and ongoing development of characters. Since the debut of *I Love Lucy* television has never been without sitcoms and they have often been the most popular and lucrative of all program types. Even in the early 2000s, the cast of the NBC sitcom *Friends* were among television's highest paid performers.

Comedy-drama

A comedy-drama, sometimes known as a dramedy, is a program that combines humor with more serious dramatic elements, aiming for a considerably more realistic tone than conventional sitcoms. These programs are shot with a single-camera setup and presented without a laugh track, and typically run an hour in length. This can refer to a genre of television or radio drama series. There are several notable dramedies, varying in different subgenres. This includes dramedies likeDesperate Housewives, Parenthood and Ugly Betty, medical dramedies like M*A*S*H and Grey's Anatomy, legal dramedies like Ally McBeal and Boston Legal, and Glee - probably the first musical dramedy.

Sketch comedy

Sketch comedy programs differ from sitcoms in that they do not basically feature recurring characters (though some characters and scenarios may be repeated) and often draw upon current events and emphasize satire over character development. Sketch comedy was pioneered by Sid Caesar, whose *Your Show of Shows* debuted in 1950 and established many conventions of the genre. American sketch comedy reached a later peak in the mid-1970s with the debut han*Saturday Night Live*, originally a variety program but soon devoted mostly to sketches. In the UK, two of the more successful examples are *Monty Python's Flying Circus* and *Little Britain*.

Stand-up comedy

Stand-up comedy has been fairly well represented on television. Stand-up comedians have long been a staple of variety and late-night talk shows; indeed, talk-variety shows such as *The Tonight Show* traditionally open with a comedy monologue performed by the program host. Television stand-up reached a peak of popularity on British schedules with the immensely popular ITV programme *The Comedians*. Their style of comedy was swept away almost entirely in the Britain of the early 1980s when a new generation of stand-ups challenged what they saw as racist and sexist humour and revolutionised the form under the banner alternative comedy. In the US, stand-up comedy programs became popular on many cable televisionchannels beginning in the mid-1980s, as such "brick wall" shows (nicknamed for the stereotypical use of a fake brick wall as a backdrop) were cheap to produce and air. Stand-up humour later had mixed fortunes on the small screen, often shunted away to the small hours or as part of a larger entertainment extravaganza.

Improvisational comedy

Improvisational comedy has recently been popular with television audiences on both sides of the Atlantic, most notably with both British and American versions of the program *Whose Line is it Anyway?*.

Game show comedy

There are many UK comedies in which the format is that of a gameshow, and may give the guests a chance to perform stand up comedy to win a round. Examples of this genre include *Have I Got News For You*, *8 Out of 10 Cats*, *Mock the Week* and*Never Mind the Buzzcocks*.

Radio comedy, or comedic radio programming, is a radio broadcast that may involve sitcom elements, sketches and various types of comedy found on other media. It may also include more surreal or fantastic elements, as these can be conveyed on a small budget with just a few sound effects or some simple dialogue.

Background and history

Radio comedy in the United States began when Raymond Knight launched The Cuckoo Hour on NBC in 1929, along with the 1931 network debut of Stoopnagle and Budd on CBS. Comedians such as Fred Allen, Jack Benny, Judy Canova, Bob Hope and Red Skelton were top-rated in the decades that followed. Even after the big name comedians moved to television, radio comedy continued, notably from Bob and Ray, The Firesign Theatre and segments heard on NBC's Monitor.

Although traditional comedy was once a significant part of American broadcast radio programming, it is now mainly found in the archives of Old Time Radio enthusiasts and on the Internet streaming of comedy recordings. The majority of mainstream radio comedy now consists of personality-driven shows hosted by talk-radio hosts such as Howard Stern or comedic duossuch as Armstrong & Getty and Bob & Tom. Exceptions to this are WSRN's "Audience of Two", Garrison Keillor's work onMinnesota Public Radio: A Prairie Home Companion and Comedy College, and NPR's Car Talk, a comedy show thinly disguised as car advice, and Wait Wait... Don't Tell Me!. Shows featuring comedic music are also popular; one of the better known national comedy music programs is the long-running weekly program hosted by Dr. Demento, and several other local stations (mostly college radio, freeform and eclectic formats) have similar programs. Several networks program 24 hours a day of stand-up comedy routines; several channels on the Sirius XM Radio platforms focus on this format, as does the terrestrial All Comedy Radio network. Rock music stations often play bits of stand-up comedy within the bounds of their regular formats, usually under the banner of a "five o'clock funnies" feature.

In Britain and Canada, however, the BBC and CBC respectively have continued making new radio comedy and drama. British radio comedy also has a home on Australia's Radio National and in Ireland there are always a few comedy shows in the week's programming on RTÉ.

Many of the BBC's most successful television comedies began life as radio shows. These include Hancock's Half Hour,Goodness Gracious Me, Knowing Me, Knowing You, The League of Gentlemen, Whose Line Is It Anyway?, Room 101,Have I Got News For You, (based on Radio 4's The News Quiz), Dead Ringers and most recently Little Britain and Absolute Power. The science fiction comedy Red Dwarf was developed from ideas in a radio show

called Son Of Cliché. Another science fiction comedy The Hitchhiker's Guide to the Galaxy was created for radio, but also went on to great success inbook, television and film formats. This has unfairly led to some people viewing radio as just a stepping stone to television, ignoring the many advantages of the medium.

Examples of American radio comedy can be heard on streaming internet radio stations. Humorous storytelling is the focus ofThe Moth Radio Hour. Garrison Keillor's A Prairie Home Companion can be heard on public radio stations in the United States and a different version of the shows can be heard on BBC Radio 4 Extra and RTÉ under the name Garrison Keillor's Radio Show. Old shows can be listened to online at the websites of "A Prairie Home Companion" or RTÉ. British radio comedy can be heard on BBC Radio 4, BBC Radio 2 and BBC Radio 4 Extra. Minnesota Public Radio maintains a website where it is possible to listen to episodes of Comedy College. A British commercial station Oneword broadcast Americanvintage radio comedy as part of their 24-hour-a-day programming of books, comedy and drama and this was streamed on the internet until the station closed in 2008.

Interest in radio comedy and radio drama is currently enjoying a resurgence. Epguides.com, which provides encyclopedic information on television shows, has recently begun to build a similar list of radio shows.[1]

The 4 Rules of Comedy Writing For Screenwriters

By D.B. Gilles

Total absence of humor renders life impossible.

Colette

As the saying goes, "Funny is money." The person who can write funny has a definite edge over the person who finds it difficult.

So if you're humor challenged when it comes to dialogue, what can you do about it?

In my experience, writing funny, original dialogue comes naturally, just as spontaneously adlibbing funny, clever remarks does. You can either do it or you can't.

I wish I could say "Take a comedy writing class" or "Read a book on how to write funny stuff" or offer you some inspirational words of wisdom on finding your inner stand-up comic.

What I can offer you is something Tim Allen said in a TV Guide interview upon being asked about his sense of humor, specifically his ability to be funny. "Being (italics mine) funny is a gift to me. I don't know where it comes from. It's magic and it's marvelous and I'm terrified it will all go away."

Where does it come from? Who knows? Where does superior natural athletic prowess come from? Why is one 6'8" kid who plays forward on his high school team, better than fifty other 6'8" forwards on other high school teams? For every Lebron James there's 10,000 kids who aren't quite good enough.

The First Rule of Writing Funny:

• Just because you can say funny things doesn't mean you can write funny things

Writing funny is different than saying or doing funny things. Lots of men and women who crack up their friends and co-workers are incapable of writing funny dialogue. Adolescent boys who can't get attention from girls by excelling at sports, their looks or intelligence resort to goofball antics either physical or verbal. But that only goes so far and lasts so long. The kid whose talent is shoving a slice of pizza up his nose will be trumped by the boy who has figured out that girls get bored quickly with silliness and prefer someone who can amuse them with wit.

This funny boy will likely blossom into a funny man and will find that his gift will be a big plus in his social life.

And it will come in especially handy if he sets his sights on being a screenwriter.

In real life most people can't tell a joke or a story, especially a funny one. They lose their focus, deliver the punch line too soon, go off on a tangent, leave out an important detail or sink into a meandering blur. They've lost their audience. As the author of a screenplay that's a comedy, your audience is much tougher and unforgiving: agents, producers, development people, creative executives and managers.

You have to keep that agent laughing from the first page--especially the first page--because if she's enjoying herself by the time she gets to the bottom she'll definitely turn to Page two. And if you keep the laughs coming for the next ten and the rest of the first Act you can feel pretty confident she'll finish the rest of the script--provided you have a compelling story.

Which leads us to The Second Rule of Writing Funny:

• A strong story without a lot of laughs is preferable to a weak story with three jokes per page

Many comedies falter because of a flimsy or dimwitted plot. Ultimately, no matter how many laughs a script has, if the story isn't absorbing enough for somebody to sink his teeth into, it won't get read to the final Fade Out. As we're laughing at things your characters are saying and doing, we must care about them and root for them to get whatever it is they want (no matter how goofy). If that want isn't there we're not going along for that ride no matter how amusing it might be.

There's an old maxim in baseball: "I'd rather be lucky than talented." When it comes to a comedy screenplay, I'd rather have a solid story than plenty of laughs. Laughs can be put in. Maybe not by you, but if it's a great story your chance of getting an agent or a deal has just gotten closer to the goal line. If you have a 103-page script with lots of laughs but a mediocre story, well, it's a lot harder to punch up a plot.

The Third Rule of Writing Funny:

• Two heads can be better than one

Let's say you're a serious, reliable screenwriter with a clear understanding of not only the 3-Act Structure, but 5-Act and 7-Act structures, as well. You know that characters should be three-dimensional, have internal and external conflicts and be properly motivated.

You've immersed yourself in Joseph Campbell and Chrisopher Vogler so you know the 12 Stages of the Hero's Journey inside and out. You've read all the screenwriting books (especially mine The Screenwriter Within), gone to the important seminars, studied, analyzed and deconstructed films, read the key biographies and autobiographies of screenwriters (Adventures In The Screen Trade, The Devil's Guide To Hollywood, Bambi Vs Godzilla to name a few) and subscribed to the best screenwriting magazines.

There's only one problem: you are incapable of writing a funny line of dialogue. Unfortunately, all the ideas you come up with are way too serious and downbeat (like that bio-pic on Damien the Leper you've been mulling over for three years).

You need to get together with a certain kind of person. The off the wall, rapid fire, life of the party, grown up class clown who has the ability to write jokes, great set pieces and funny lines and is hilarious 24/7, but if his or her life depended on it, couldn't come up with a story and write a script.

It's the perfect convergence of talent.

Check the credits on sitcoms. You'll find at least one and often two writing teams on every show. Same with screenplays. It's fair to assume that most of these teams got together because they each brought their strength to the table.

Finding your writing soul mate isn't easy. It's like finding someone to marry. You have to look around, see how you get on and hope that it works.

If it does work you'll both be in a much better place than going it alone.

The Fourth rule of Writing Funny:

• Find your genre

When we go to a Farrely Brothers movie we expect a certain kind of product. Lots of gross out humor in largely unrealistic, high concept plots with a handful of genuinely inspired lines and moments. Woody Allen films, especially his early and mid-career efforts offered a witty, neurotic take on the human condition, especially romance. His fans know that we were going to see a unique, intellectual kind of creativity and wit. If Judd Apatow's name is on a film be it writer, producer or director we know it'll be something high concept with an abundance of sex jokes, but with an undertone of sweetness.

The thing is, depending upon the kind of comedy you're writing, you may not need to be as funny as these guys.

Romantic comedies need laughs, but not tons of them. Take two Reese Witherspoon films. Sweet Home Alabama wasn't a laugh a minute. Neither was Legally Blonde, but it was funnier and had a higher concept. Both had compelling stories.

Guy comedies (or buddy comedies) need more laughs than a romantic comedy. Think I Love You, Man, Wedding Crashers, Talladega Nights, The Pineapple Express or Role Models.

Let's look at television. I used to hear people refer to Sex and The City as a sitcom. It wasn't. It was a drama with occasional laughs. No one watched Sex and The City for the humor (and nobody went to the film version expecting to laugh out loud for two hours), as opposed to

Seinfeld, Family Guy or 30 Rock. Same with Entourage. Is it a sitcom? Not really. Parts of every episode are hilarious. But it's really a drama with laughs that come from character.

Sitcom writers have an expression for the parts of a script where there are intentionally no laugh lines: laying pipe. Information crucial to the plot is given. Comedy screenplays are allowed to have some laying pipe sections, but not many. And there shouldn't be one in the first 15 pages. You have to keep the laughs coming.

So if you want to write a big, broad comedy (Tropic Thunder, Dodgeball, Anchorman: The Legend of Ron Burgundy, Dumb and Dumber) your script better be funny as hell from first page to last.

So if you want to write a romantic comedy or something serio/comic (serious topic with laughs) or a comedy/drama (lighthearted story with a serious or sentimental turn) you don't necessarily have to have 3-6 laughs per page. Once again, here is where having a solid story will supersede lots of laughs.

In conclusion, can someone be taught to write comedy? Yes. Just like someone can be taught how to cook. If you take cooking classes, read a bunch of cookbooks, watch Food TV and spend enough time in the kitchen trying out recipes, you'll be able to prepare a meal that you won't be ashamed of.

Learning to write comedy is pretty much the same. You can find a class or program on sitcom writing, improv and stand up. You can read books on comedy writing (Writing The Romantic Comedy is very good, as is What Are You Laughing At?: How to Write Funny Screenplays, Stories, and More). You can study comedies (you'll learn more from the bad ones, than the good).

Lastly, if you don't want to collaborate and if your heart is set on writing comedies, just keep staring at that scene that needs punching up until a funny line pops into your head. Then do it again and again and again. Just don't try to analyze what's funny or figure out where it comes from. E.B. White said it best: "Analyzing humor is like dissecting a frog. Few people are interested and the frog dies of it."

What is the difference between satire and humour?

Humor is something that provokes laughter and provides amusement. Common example here would be the normal/day-to-day jokes that one might hear from a friend (hence, we say that that person has a sense of humor).

Satire, on the other hand, is a genre of literature in which vices, abuses, or shortcomings are ridiculed, usually through sarcasm.

While both of these usually provoke laughter, their goals, and sometimes means, are different. Humor such as most comedy shows, simply aim to elicit laughter. When someone gets the joke, or someone laughs, humor succeeds. On the other hand, this is merely an extra for satires. The main goal of satire, while ridiculing shortcomings or certain mistakes in a particular society or group, is improvement (and hence, the sarcasm towards particular behavior).

While humor will necessarily fail when it is not funny, satires aren't necessarily funny. Satires make people think (again, by attacking a particular behavior in a particular society). Satire attacks something and has themes usually ranging from religion to politics to collective human behavior, with strong characteristics of irony and sarcasm.

Mr. Bean can mostly be classified as humor. It simply makes fun of the main character, with no particular behavior that is to be corrected (though probably sometimes this is not the case) -- and the main goal is simply to lighten up the room through laughter. On the other hand, South Park, after deeper thinking and analysis, might be considered by some as a social satire.

How to write a sitcom in 10 easy steps

Toby Whithouse

Friday 5 October 2007 12.20 BST

'The finest comic actor in the country': Martin Freeman in Other People.

1. Have a career that's going nowhere

I trained as an actor. The pinnacle of my career was once being a question on Telly Addicts. I knew I couldn't sustain that giddy level of success, so I became a writer.

2. Become friends with finest comic actor in the country at early stage in their career. Stay friends. Stalk, if necessary

I started by writing a play. The plan was to put it on in a little pub theatre with my other unemployed actor mates. But it ended up as the opening production of the new Soho Theatre. Among the cast was the then relatively unknown Martin Freeman. We remained friends and I've been writing him roles ever since. By 'friends' I mean I break into his house at night sometimes and watch him sleeping.

3. Have pathological hatred of "Britain's Favourite Sitcom"

I know as far as most people will be concerned, this is the equivalent of punching a swan, but I've never likedOnly Fools and Horses. John Sullivan is an extraordinary gag writer, but the 'greed is good' mantra and sentimentality of Del Boy's character always left me cold. I resolved to write a better one! Or a whole bunch of average ones!

4. Get idea. (Or steal idea. Whatever)

For my birthday, someone gave me a book about former child stars. The first chapter was about Gary Coleman (Arnold in Diff'rent Strokes) who ended up working as a security guard in WalMart. One day a fan asked for his autograph. Somehow they got into a fight and Coleman was ordered to attend anger management sessions. I thought, "Now *that's* a sit-com..."

5. Completely abandon idea and start again

At first I imagined it like The Smoking Room or Dear John, with a regular cast of characters attending Anger Management classes. I wrote the treatment and showed it to a producer, who said the most interesting character was Greg, the former child star, and I should concentrate on him. So Other People became a situation comedy without the situation. We follow Greg as he struggles with life as an anonymous adult, always thinking: "Am I the only sane person around here?"

6. Learn the golden rule

I was about to embark on a first draft when I met Steven Moffat, who wroteCoupling. At first he was reluctant to give me any advice. So I ... well, it involved a fork. Anyway, eventually he told me the only golden rule of sitcom is: four gags per page.

7. Write only what makes you laugh

Soon after Common People came out, I heard an interview with Jarvis Cocker. For years Pulp had been labouring away in obscurity. The interviewer asked how they had suddenly become successful. Cocker said the secret was to never change what you do. Never alter your work to fit in with the world. Wait for the world to change to fit you.

8. It isn't a gimmick *actually*, it's a Unique Selling Point

We open and close the show with flashbacks to Greg's early years. Martin is spliced, like Zelig, into actual backstage footage from the 1986 Royal Variety Performance, joining Princess

Margaret, Limahl, Russ Abbot, and Nookie Bear. The scenes were filmed using genuine 1980s TV cameras, trivia fans.

9. Leave yourself open to happy accidents

Actress Rebecca Grant came in to read for a small part. At the audition, she told us she could do a bit of magic. We insisted she showed us. She did. We giggled and shrieked like little girls. Anyway, on the day of filming, we had time for her to improvise for one take. And what we ended up with is a jaw-droppingly good comedy moment. Completely unscripted.

10. Kill your babies

My favourite scene in the whole script was a flashback set in the Wogan green room, when Greg is bumped from the show in favour of Fatima Whitbread. I'd even written a part specially for one of my oldest friends. But looking at the assembled scenes we realized it didn't work, and dropped it. So yes, kill your babies. Not literally. I'm not making *that* mistake again ... Really, I can't emphasise that enough. Do not kill your babies.

How to Write Satire About Current Events

Satire is the art of bringing attention to a particular problem, fault or issue by blending criticism with humor. Current events are a prime target of satire because most people who write or perform satire are trying to raise awareness as well as entertain. Modern satire about current events can be found on television shows such as Saturday Night Live and The Daily Show or found in publications such as The Onion and political cartoons in The New Yorker. Write satire about current events by knowing current events and your audience, researching all angles of the current event you are satirizing and making an argument.

1Research current events. In order to write satire about current events, you will need to understand the major issues of the day.

Read newspapers, blogs and websites that chronicle the news of the day and offer commentary. Watch television as well, especially news stations such as CNN, MSNBC, Fox News and CNBC.

2Keep your knowledge current and up to date. Developments in current events change and evolve quickly, and with the instant online access, your audience will know the news as it happens.

1. 

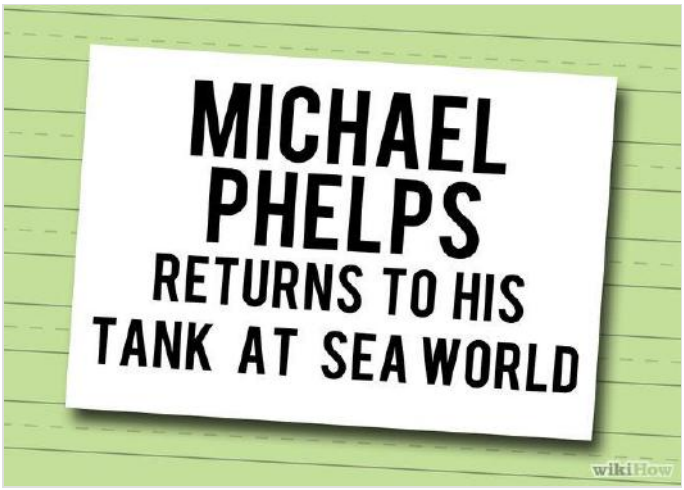
3Choose a subject to satirize. Most current event satires revolve around a political issue, an event or a person.

- Evaluate your competition. Many satirists will write about the latest celebrities, elections and controversies. For example, The Daily Show and The Colbert Report focus much of their satire on presidential elections. Choosing a topic that is relevant but getting less attention may be a wise strategy.
- Choose a topic that interests you. Since you will be researching, thinking and writing about it, your interest is necessary. For example, if you are interested in equality, write satire about gay marriage or affirmative action. If you are passionate about the environment, write satire about climate change.

2. 

4 Write for your audience. You want people to read your satire, so keep it simple and make sure your audience will understand what you are saying.

- Research your demographics. Writing satire that resonates with single professionals is great unless the people reading your work are elderly married couples who are retired.

3. 

5

Create an attention-grabbing title for your satire. Readers are saturated with current event news, so make sure your title reflects something they will want to read.

- Be funny and timely. For example, right after the Olympics, The Onion ran a story with the headline "Michael Phelps Returns to his Tank at Sea World."

4. 

6

Write with your goal in mind. Your goal might be to raise awareness for an issue or improve upon a problem.

- Help the audience to consider problems they might not have been aware of by poking fun at those problems or addressing the terrible solutions that are currently in place.
- Inspire your readers to act. There should not be a specific call to action in your writing, but using your words and humor to encourage people to change the way they think or act is part of well-written satire.

5. 

7

Make people laugh. Your humor does not have to be outrageous, but entertaining your readers with wit will help your writing resonate.

6. 

8

Avoid offending people. While some people might be put off by the satire you write, you never want to exhibit bad taste. Do not purposely inflame religious, racial or social tensions.

7. 

9

Spend time editing your work. Re-read it to make sure it makes sense, is written well and accomplishes the goal you set out to accomplish.

8. 

10

Publish your satire.

- Submit what you have written to blogs such as Check Please! as well as newspapers, magazines and other online and print publications that cover current events.

9. 

11

Study good satire about current events. For example, The Daily Show put together a Rally to Restore Sanity and The Colbert Report responded with a Rally to Keep Fear Alive in 2010 in response to Glenn Beck's Rally to Restore Honor.

12

Read satire daily. The Huffington Post, an online newspaper that posts blogs, videos and stories publishes a daily Comedy page which includes satirical pieces.

Satire Writing Tips

Are you going to try your hand at satirical writing? Satire is the use of irony, sarcasm and humor to critize or show the ignorance of people. To learn about satire, a good method is to find satire examples and gather some satire writing tips.

Examples of Satire

Satire is found in many places; literature, songs, television shows, to name a few. Satire is used to show foolishness or corruption in people, organizations, or governments, by using sarcasm or irony. Satire can be seen in anything from an entire work that uses satire throughout, like a parody, to a single sentence. Satire is often used as an attempt to bring about social or political change or to prevent it.

Satire can be achieved by using irony, sarcasm, juxtaposition, double entendres, and exaggeration. Examples of satire can be found in:

- Songs - like the songs of Weird Al Yankovic
- Television shows - like The Colbert Report or South Park
- Comic strips - like "Doonesbury"
- Movies - like M*A*S*H or Airplane

Irony

In irony, the words are used to show the opposite of the actual meaning. With verbal irony, you say one thing and mean another. Situational irony occurs when what actually happens is not what was expected. When a narrative is used in a drama to give the audience more information, then that can supply dramatic irony.

A great example of irony comes from the plot of the movie *The Wonderful Wizard of Oz*. Dorothy searches for the wizard so she can get home only to find she could have done it herself. The Scarecrow and Tin Woodsman had desires for things and found out they actually had them. The Lion thought he was a coward, but discovered he had courage. Finally, the Wizard was thought to be powerful and magical, turned out to be an average man.

Sarcasm

Sarcasm is a bitter remark, jibe, or taunt. It is like a verbal knife that cuts and drives a point home. Sometimes it is humorous in the way it makes its point; other times it is serious and painful. You will understand sarcasm better after reading the following quotes:

- "We didn't lose the game; we just ran out of time." - Vince Lombardi
- "A modest little person, with much to be modest about."- Winston Churchill
- Oscar Wilde wrote, "I am not young enough to know everything."
- "I never forget a face, but in your case I'll be glad to make an exception." - Grouch Marx

Satire Writing Tips

If you don't know what topic to pick for your satirical writing, here are some tips on picking one.

- You could write about yourself. Pick some funny habits or quirks you have and write away. Readers can often identify with your problems or reactions and that will be entertaining to them.

- You could also write about a person you know or someone famous. It's even better if you know someone famous. Don't act like a tabloid reporter; stick to general things, like the way they dress or things they have said.
- Politicians are great to satirize because they often make blunders in speeches. You might also consider major events that have recently happened.
- Sometimes fact is stranger than fiction. If you decide to write about unusual or weird facts, be sure and do your research and ake sure the fact is true.

Now that you have selected a topic, here are a few more satire writing tips:

- Your satire does not need to be vicious or obscene. It can be driving and sharp, but the best satire is literate.
- Another thing that works well is to appear to be serious while delivering satire, as it can be really funny. It is subtle, but effective, when at first glance it looks like you are actually reporting on a real event.
- Another trick is to take things farther than they have already gone. If there is a trend in a story, you could play it out to suggest what might happen down the line.
- Another funny tactic is to turn things around. This would be like advising someone to do the exact opposite of what they should do. This would be like in the Addams Family movies and TV shows, where the house was dusted by spreading out actual dust and the children were told to play with their food.

comedy

Evolution of Comedy

Dramatic comedy grew out of the boisterous choruses and dialogue of the fertility rites of the feasts of the Greek god Dionysus. What became known to theater historians as Old Comedy in ancient Greece was a series of loosely connected scenes (using a chorus and individual characters) in which a particular situation was thoroughly exploited through farce, fantasy, satire, and parody, the series ending in a lyrical celebration of unity.

Reaching its height in the brilliantly scathing plays of Aristophanes, Old Comedy gradually declined and was replaced by a less vital and imaginative drama. In New Comedy, generally considered to have begun in the mid-4th cent. B.C., the plays were more consciously literary, often romantic in tone, and decidedly less satirical and critical.Menander was the most famous writer of New Comedy.

During the Middle Ages the Church strove to keep the joyous and critical aspects of the drama to a minimum, but comic drama survived in medieval folk plays and festivals, in the Italian commedia dell'arte, in mock liturgical dramas, and in the farcical elements of miracle and morality plays.

With the advent of the Renaissance, a new and vital drama emerged. In England in the 16th cent. the tradition of the interlude, developed by John Heywood and others, blended with that of Latin classic comedy, eventually producing the great Elizabethan comedy, which reached its highest expression in the plays of Shakespeare and Ben Jonson. Shakespeare, whose comedies ranged from the farcical to the tragicomic, was the master of the romantic comedy, while Jonson, whose drama was strongly influenced by classical tenets, wrote caustic, rich satire.

In 17th-century France, the classical influence was combined with that of the commedia dell'arte in the drama of Molière, one of the greatest comic and satiric writers in the history of the theater. This combination is also present in the plays of the Italian Carlo Goldoni. After a period of suppression during the Puritan Revolution, the English comic drama reemerged with the witty, frequently licentious, consciously artificial comedy of manners of Etherege, Wycherley, Congreve, and others. At the close of the 17th cent., however, such stern reaction had set in against the bawdiness and frivolity of the Restoration stage that English comedy descended into what has become known as sentimental comedy. This drama, which

sought more to evoke tears than laughter, had its counterpart in France in the *comédie larmoyante.*

In England during the later 18th cent. a resurgence of the satirical and witty character comedies was found in the plays of Sheridan. After an almost complete lapse in the early to mid-19th cent., good comedy was again brought to the stage in the comedies of manners by Oscar Wilde and in the comedies of ideas by George Bernard Shaw. In the late 1880s the great Russian dramatist Anton Chekhov began writing his subtle and delicate comedies of the dying Russian aristocracy.

The beginning of Greek comedy: 5th century BC

From 486 BC there is an annual competitition for comedies at Athens - held as part of the Lenaea, a three-day festival in January. Only one comic author's work has survived from the 5th century. Like the first three tragedians, he launches the genre with great brilliance. He is Aristophanes, a frequent winner of the first prize in the Lenaea (on the first occasion, in 425 BC, with the *Acharnians*).

Eleven of his plays survive, out of a total of perhaps forty spanning approximately the period 425-390 BC. They rely mainly on a device which becomes central to the tradition of comedy. They satirize contemporary foibles by placing them in an unexpected context, whether by means of a fantastic plot or through the antics of ridiculous characters.

A good example is *The Frogs*, a literary satire at the expense of Euripides. After the death of the great man, Dionysus goes down to Hades to bring back his favourite tragedian. A competition held down there enables Aristophanes to parody the style of Euripides. As a result Dionysus comes back to earth with Aeschylus instead.

In *The Wasps* the Athenian love of litigation is ridiculed in the form of an old man who sets up a law court in his home, to try his dog for stealing cheese. In*Lysistrata* the horrors of war are discussed in a circumstance of extreme social crisis; the women of Greece refuse to make love until their men agree to make peace.

The Greek theatre: 4th century BC

An exclusively Greek contribution to architectural history is the raked auditorium for watching theatrical performances (appropriately, since the Greeks are also the inventors of theatre as a literary form).

The masterpieces of Greek drama date from the 5th century BC. At that time, in Athens, the audience sit on the bare hillside to watch performances on a temporary wooden stage. In the 4th century a stone auditorium is built on the site, and there is still a theatre there today - the theatre of Dionysus. However this is a Roman reconstruction from the time ofNero. By then the shape of the stage is a semi-circle.

 In the first Greek theatres the stage is a full circle, in keeping with the circular dance - the*choros* - from which the theatrical performance has evolved. This stage is called the orchestra (*orchester*, a dancer), because it is the place where the chorus sing and dance.

Epidaurus, built in about 340 BC, provides the best example of a classical Greek theatre. In the centre of the orchestra is the stone base on which an altar stood, reflecting the religious aspect of theatre in Greece. The rising tiers of seats, separated by aisles, provide the pattern for the closest part of the auditorium to the stage in nearly all subsequent theatres - where these seats are still sometimes called the orchestra stalls.

Roman comedy: 3rd - 2nd century BC

In most cultural matters Rome is greatly influenced by Greece, and this is particularly true of theatre. Two Roman writers of comedy, Plautus and Terence, achieve lasting fame in the decades before and after 200 BC - Plautus for a robust form of entertainment close to farce, Terence for a more subtle comedy of manners. But neither writer invents a single plot. All are borrowed from

Greek drama, and every play of Terence's is set in Athens.

The misfortune of Plautus and Terence is that their audience is very much less attentive than in Athens. And the reason is that Roman plays are presented as part of a broader event, theRoman games.

The games, held every September, are originally a harvest festival. Taking place between the Palatine and Aventine hills in Rome, in an area known as the Circus Maximus, the main events are sporting contests - chariot races or boxing matches. Clowns soon become one of the side shows, to be joined from 240 BC by plays - enjoying much the same status. A play of Terence's, in 165, fails to attract much attention because it is going on at the same time as a rope dancer and a boxing match.

Since 264 BC gladiatorial contests have also been part of Rome's entertainments. In popular terms make-believe drama proves no match for the excitement of real death. The Roman circus is more famous than Roman theatre (see theRoman circus and gladiators).

How to start writing satire

Writing satire is a very personal thing and there are certainly a number of different forms and degrees of satirical work. This article is intended as a starter's guide to writing modern satire and is very much based on my own experiences and opinions.

Understanding Satire

Satire is usually intended to highlight a situation by seeing it objectified and criticised, often for comical value (though not always).

Aping or parodying a *style* of writing is sometimes mistaken for satire but in order for the piece to be satirical, the actual subject of the material must be the focus. As always, this is a pretty murky area for debate but for practical purposes this is how I think of satire.

For good examples of satire and humor, check spoof news website Laughsend.com

For me, satire can be split into two separate forms with many varying degrees in between.

1. The first form is the type of satire that has, in the past, been found in newspapers. This form often takes the form of editorial style pieces of very real situations, written in a very real manner. Personally I tend to dislike this style of satirising, mostly since it can be done so cooly as to make the reader unsure of whether the piece is actually meant to be satirical or not. To be fair, I'm also going to suggest that this is the most difficult form of satire to write.

   For more examples, you could do worse than to consider buying something by Jonathan Swift. Gulliver's Travels by Jonathan Swift

2. The second form, and my own preference for both writing and reading, is satire that is diluted with a hefty dose of parody. Since satire need not necessarily be funny by nature, I find that it is usually best to mix satire with other forms of comedy.

Where to begin

In order to begin writing satire I'd suggest that a good all-round knowledge of current affairs is important. After all, the reader needs to have the same basic knowledge of your subject as you do or your satire definitely won't be funny!It's also going to be important to ensure that your knowledge is also up to date. Since work (for example, one could easily imagine having written a

satirical piece a few years ago with a dry headline along the lines of "Musclebound hero Schwarzenegger to enter politics!"), it's always a good idea to stay one step ahead of the quirkiness of real life.

The final thing you should probably do is to ensure that your basis for satire is concrete. It can be embarrassing for yourself and irritating to your audience if your satirical argument is invalid.

Clued up and ready to start writing

I can't offer any magical solutions to your writing, but some of the following guides may help focus your mind on the task of writing satire. Some of these points are painfully obvious upon reading them but they may nonetheless help you:

1. **Choose your subject wisely.**

   No matter who your audience is, they need to have heard of the person you're talking about or the event you are describing. It's tempting when you have a particular interest to focus on that...but does your audience care to the same level? You may find it personally pleasing to write your story but you may also find it far more pleasing to know that you've shared your work with the optimum number of people!

   However, it is also my opinion that too many people fall into the trap of satirising **very popular celebrities**or events, simply for the sake of it. If you do this, not only are you competing with many more people who are writing with the same subject in mind, but you also run the risk of your writing being impaired by a lesser personal interest in your subject matter. It is always tempting to write about a celebrity who's currently in the news, but **please** think about whether your idea really does interests you!

2. **Keep it simple**

   If your intention is to parody something or someone by substituting names (for example) then it must be absolutely clear who or what your intended target actually is! As obvious as this is, you must focus on your intended audience. Are they going to be able to understand what you're attempting to do with your writing? As with all writing, ensure that you're not over-complicating things in order to fulfill a personal agenda - some people like to use long words, I understand that, but please consider whether it actually enhances your material.

3. **Choose a good title**

   A headline or title is the second most important thing for grabbing your audience's attention. Remember, you will also sometimes have to win over a publisher and not just your audience. Spend a good amount of time thinking of your title - more so if it doesn't

immediately spring to mind. Do not compromise your title just because it seems unimportant compared to your 2000 word article.

4. **Do you have a good picture?**

   If a headline is the second most important thing, an interesting picture to accompany your writing is (in my opinion) the most important thing. As depressing as it may seem since all your work goes into writing your article, it is, naturally, all for nought if the audience skips past your work for someone else's, based solely on the fact that they had a small picture of a man stroking a tartan horse.

   However, be aware that since most publishers also understand this, it is likely that a picture will be provided (where necessary) if you cannot find a suitable image.

5. **Take your time & Pace yourself**

   Most satire writers I have come across are very deliberate, steady working people. It can be tempting to write quickly so as to appear prolific but it is almost always a false economy to do so.

   Whenever one writes it is obviously important to ensure that it is to the highest possible standard. So, in order to ensure a good standard, you must **reread your work**. Over and over. Then read it again! If your work doesn't undergo numerous rewrites then you either have the good fortune to be a perfect scribe...or you're going to offer up work that is substandard to **your own potential**.

6. **Be aware that your work may get edited**

   Editors are there to make sure that the content in their magazine, book, newspaper or website, best represents themselves as well as you. By publishing your work they are already saying that you are worthy - by editing it they are not intentionally making any statement about the quality of your work.

   Editors will always have opinions on how to improve someone's work and whilst you may not agree with these opinions (assuming they have not drastically altered the meaning of your work), you must accept that their ultimate motivation is to enhance your work. Publishers will (hopefully!) know their audience best and therefore, for your sanity, you must accept that their intentions are only ever going to be to ensure that your story gets the maximum coverage it deserves.

Fifty Fifty (comedy show)

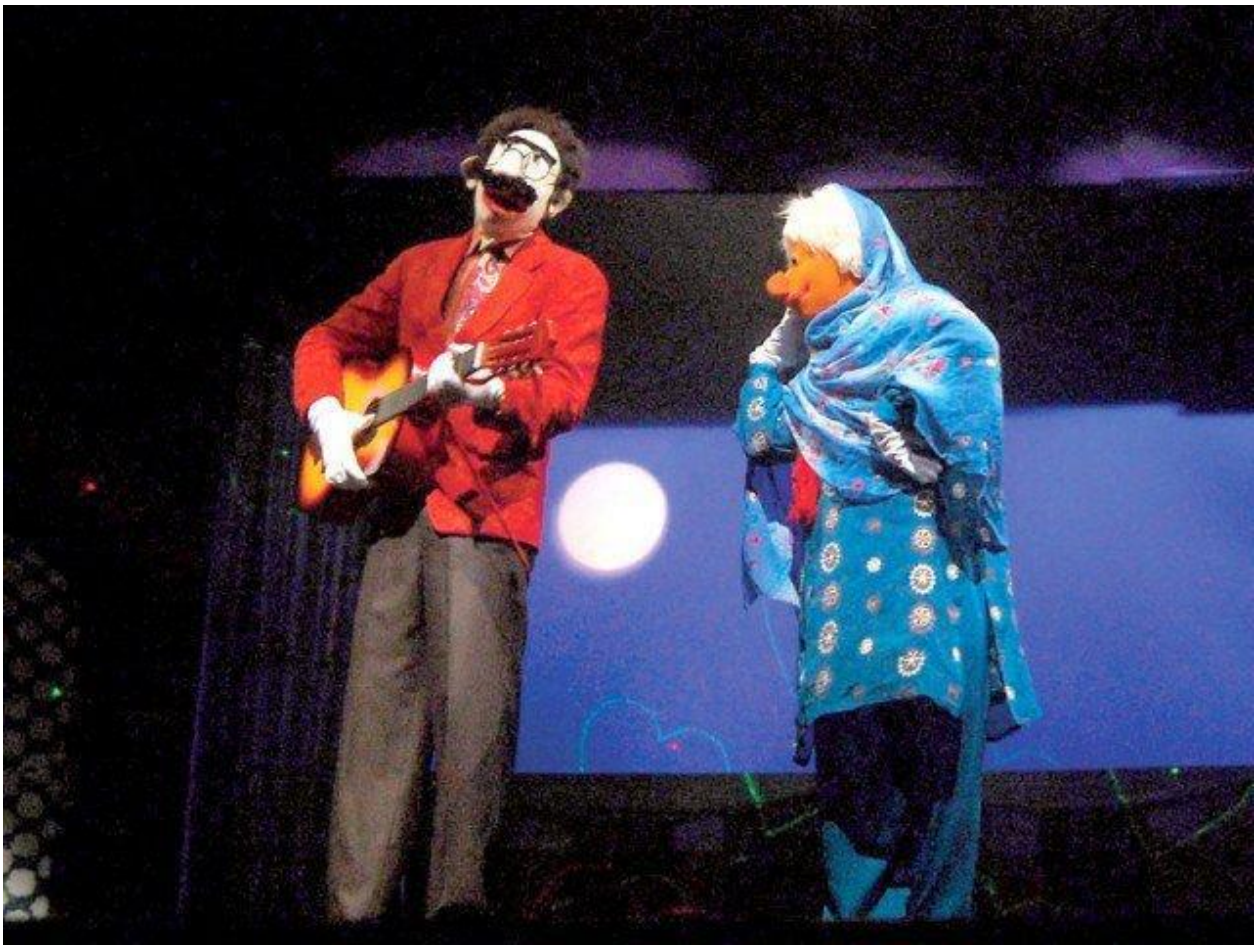
Fifty Fifty (Urdu script: ففٹی ففٹی) is a popular Pakistan television series which was aired on the national television PTV during the early 1980s, based loosely on US comedy show Saturday Night Live.[1] The programme was a sketch comedy considered by many critics as one of the best television shows to be produced in Pakistan. Along with pop singer Nazia Hassan, *Fifty Fifty* was one of the pop-culture phenomena of the 1980s in South Asia.

The content of the show includes satire and parody, with some slapstick comedy. It is widely considered to be a trendsetter in its genre, with its content being ethnically balanced and written to respect all Pakistani communities. Although certain ethnic groups were sometimes mocked, in a similar way to prudes or redneck stereotypes in American comedy, it was presented as empathizing the evils in a community, which could be eradicated.[*clarification needed*]

Regulars on the show included Ismail Tara, Zeba Shehnaz and Majid Jehangir. Some golden-era songs of Naheed Akhtar and Ghulam Ali were also featured on the show. It was produced and directed by acclaimed Pakistani directorShoaib Mansoor.

Fifty Fifty and *Alif Noon* are two prominent comedy series in the history of Pakistan Television. Their writers were regarded as being dedicated to creativity and patriotic values. Many critics agree that it took years for viewers to understand the hidden message behind these serials and that is why they are still the best wanted comedy serials till now.

Paying tribute: After decades, Uncle Sargam remains darling of the crowd
By Sehrish Ali
Published: June 17, 2012



Farooq Qaiser speaks at the event (top), Uncle Sargam and Masi Museebatay act out a skit. PHOTO: MUHAMMAD JAVAID/EXPRESS

ISLAMABAD:

Usually busy with our everyday lives, we tend to forget the ones who have tirelessly contributed with their talent to make our lives happier or even more informed. Most artists are gone forever by the time they are given the recognition they deserved in life, therefore paying a tribute to one in their lifetimes seems a far greater gesture.

The PNCA organised a befitting tribute to a man whose immense talents are only outnumbered by the number of children (and adults) he made smile — Farooq Qaiser, puppeteer, artist and columnist.

For those less familiar with Qaiser, he was the voice, and hand, behind the puppet and beloved children's character Uncle Sargam.

Qaisars work is widely admired by young and old alike because he managed to combine humour with stinging satire that hinted at the political scenario of the country. Uncle Sargam had become a household name in the country for this very reason. Being a pioneer in puppetry here, Qaisar travelled to Romania earlier in life to receive training on puppetry and became an institution, training many professional tv personalities along the way.

The evening began with a short English documentary on Qaiser's career, starting with his "Akar Bakar" show in 1971 before moving on to his partnership with Saleema Hashmi and her husband before moving on to Uncle Sargam in Kaliyan in 1976. He received his first award in 1993 and a life time achievement award in 2010.

Other famous television and radio personalities were also present at the event and showered praise on Qaiser.

Radio personality Kanwal Nasir was the first to speak and called Farooq Qaiser a "powerhouse" and a "university" through which many talented students such as Bushra Ansari, Nadya Khan, Baber Niazi and even Saeed Anwar found their niche.

Agha Nasir lauded his shows and spoke of how he had seen Qaiser evolve as an artist firsthand. "I feel honoured presenting him with this tribute, Qaiser is one of the few personalities that became a big writer and columnist in a very short span of time," he stated.

Short puppet skits were performed in between the speeches by Saeed Anwar, Anjum Habibi and Suleman Sunny. Their quick and witty jibes were reminiscent of Qaiser's own satirical styling.

Mehmooda Ghazia was the last to pay tribute, informing the crowd that Qaiser had quit a stable job as a Lok Virsa director to pursue his calling as a writer and performer, which in itself was proof of his commitment to what he did best.

Finally, the man himself was called on stage to say a few words. As he thanked the crowd, he also went to comment on his joy at finally sitting and enjoying the show instead of being the show. “I have always been the one up there acting, now I finally get a chance to sit and watch and I enjoyed myself thoroughly,” he said.

Published In The Express Tribune, June 17th, 2012.

Reading material II

Uncle Sargam

Uncle Sargam
Daak Time, Kaliyan, Siyasi Kaliyan character
 Farooq Qaiser and his puppet Uncle Sargam

Uncle Sargam (Urdu: انکل سرگم) is a puppet character that first appeared in the Pakistani children's television show *Kaliyan*, aired on PTV in 1976. Uncle Sargam was created and voiced by the award-winning puppeteer and television director Farooq Qaiser. Later appearances were

in the TV show*Daak Time* in 1993. The character appeared and hosted a television talk show*Syasi Kaliyan* at Dawn News in 2010.

The character also appeared in a Pakistan National Council of the Arts-organised show in Islamabad. Uncle Sargam later appeared in a charity show function organised by the NGO Mashal at the National Library of Pakistanin Islamabad in July 2013.

Comedy writing tips for newcomers

Andrea Hubert and Ryan Cull

Write with someone who makes you laugh

It's hard to write a script by yourself, but it's equally hard to find the right person with whom to write. We met after doing a standup comedy gig; we made each other laugh on the train on the way home. If someone genuinely shares your sense of humour and writing ambition, it's a great start. But first make sure you work out who's the "all-powerful head writer" and who's the "lowly co-head writer" – it's the source of 99% of our fights.

Enter writing competitions

When we entered the Bafta Rocliffe New Comedy Showcase we figured that just getting the judges' eyes on our novice pages would be a huge win. We were shortlisted that year and won the year after.

But what if we hadn't won? Our script would still have been read by a lot of UK producers, which meant that we legitimately could email them to discuss working together in the future. Who knows how long it would have taken to get them to meet us if we hadn't entered? Plus, your mum will tell everyone she's ever met that you've won a Bafta and that's really fun for her, if massively untrue.

Have another script in your back pocket

When we were first told that one great script isn't enough, we were horrified – one script was all we had and it felt like all we'd ever have. But we know now that people looking to work with

writers often hear about a project that's already taken, so they'll ask: what else have you got? It's pretty embarrassing if your answer is a sad little "nothing".

Watch TV relentlessly and without guilt

We prefer being in our living room to being sociable, which is why we insist our obsessive viewing of sitcoms to be research or inspiration. We learned so much from episodes of It's Always Sunny, Community or Archer that we have the blueprint of a sitcom script burned into our subconscious.

Don't be a baby about your jokes

When it comes to jokes, it's an exercise in constant vigilance to keep our egos from puffing up past a manageable size. We've worked out an unwritten rule that whoever feels most passionately about a line or a joke or an idea, wins. But it only works if you give up feeling overly proud of whatever joke you're convinced is uncuttable – it definitely isn't.

Stick to the schedule

If, like us, you have an amazing talent for procrastination to the quantifiable detriment of your career, a schedule will help. We write two nights a week and both days of the weekend – if we didn't, we'd miss deadlines, and the people who have shown interest in us and our work would soon move on.

Don't fear the rewrites

Finishing our first pilot felt like such a triumph that when the producer suggested some massive structural and narrative changes, we freaked out. "Well, if there are any gaping holes, just fill them with more jokes," he said. We were terrified, but it turned out that we could make those huge (and necessary) changes – because we had to.

Go everywhere, meet everyone

Neither of us is particularly skilled at networking; we feel like morons doing an impression of a proper professional. But we've forced ourselves to get over it. It doesn't matter if nothing comes from a meeting immediately; you may find yourself grateful, years later, that you had that casual coffee.

It's OK that you have no idea what you're doing

Since starting standup a few years ago, and now with writing, we've come to realise that nobody is confident; nobody thinks they're doing well and nobody believes they can write a good script. We think it's OK to remind yourself that you're new and it's hard. Just completing a script, never mind approaching an agent or TV channel, shows you're doing really well.

Andrea Hubert and Ryan Cull are standup comedians, comedy writers and winners of the Bafta Rocliffe New Comedy Showcase – they're currently developing sitcom scripts with the BBC and an independent producer

The 4 Rules of Comedy Writing For Screenwriters

By D.B. Gilles

Total absence of humor renders life impossible. Colette

As the saying goes, "Funny is money." The person who can write funny has a definite edge over the person who finds it difficult.

So if you're humor challenged when it comes to dialogue, what can you do about it?

In my experience, writing funny, original dialogue comes naturally, just as spontaneously adlibbing funny, clever remarks does. You can either do it or you can't.

I wish I could say "Take a comedy writing class" or "Read a book on how to write funny stuff" or offer you some inspirational words of wisdom on finding your inner stand-up comic.

What I can offer you is something Tim Allen said in a TV Guide interview upon being asked about his sense of humor, specifically his ability to be funny. "Being (italics mine) funny is a gift to me. I don't know where it comes from. It's magic and it's marvelous and I'm terrified it will all go away."

Where does it come from? Who knows? Where does superior natural athletic prowess come from? Why is one 6'8" kid who plays forward on his high school team, better than fifty other 6'8" forwards on other high school teams? For every Lebron James there's 10,000 kids who aren't quite good enough.

The First Rule of Writing Funny:

• Just because you can say funny things doesn't mean you can write funny things

Writing funny is different than saying or doing funny things. Lots of men and women who crack up their friends and co-workers are incapable of writing funny dialogue. Adolescent boys who can't get attention from girls by excelling at sports, their looks or intelligence resort to goofball antics either physical or verbal. But that only goes so far and lasts so long. The kid whose talent is shoving a slice of pizza up his nose will be trumped by the boy who has figured out that girls get bored quickly with silliness and prefer someone who can amuse them with wit.

This funny boy will likely blossom into a funny man and will find that his gift will be a big plus in his social life.

And it will come in especially handy if he sets his sights on being a screenwriter.

In real life most people can't tell a joke or a story, especially a funny one. They lose their focus, deliver the punch line too soon, go off on a tangent, leave out an important detail or sink into a meandering blur. They've lost their audience. As the author of a screenplay that's a comedy, your audience is much tougher and unforgiving: agents, producers, development people, creative executives and managers.

You have to keep that agent laughing from the first page--especially the first page--because if she's enjoying herself by the time she gets to the bottom she'll definitely turn to Page two. And if you keep the laughs coming for the next ten and the rest of the first Act you can feel pretty confident she'll finish the rest of the script--provided you have a compelling story.

Which leads us to The Second Rule of Writing Funny:

• A strong story without a lot of laughs is preferable to a weak story with three jokes per page

Many comedies falter because of a flimsy or dimwitted plot. Ultimately, no matter how many laughs a script has, if the story isn't absorbing enough for somebody to sink his teeth into, it won't get read to the final Fade Out. As we're laughing at things your characters are saying and doing, we must care about them and root for them to get whatever it is they want (no matter how goofy). If that want isn't there we're not going along for that ride no matter how amusing it might be.

There's an old maxim in baseball: "I'd rather be lucky than talented." When it comes to a comedy screenplay, I'd rather have a solid story than plenty of laughs. Laughs can be put in. Maybe not by you, but if it's a great story your chance of getting an agent or a deal has just gotten closer to the goal line. If you have a 103-page script with lots of laughs but a mediocre story, well, it's a lot harder to punch up a plot.

The Third Rule of Writing Funny:

• Two heads can be better than one

Let's say you're a serious, reliable screenwriter with a clear understanding of not only the 3-Act Structure, but 5-Act and 7-Act structures, as well. You know that characters should be three-dimensional, have internal and external conflicts and be properly motivated.

You've immersed yourself in Joseph Campbell and Chrisopher Vogler so you know the 12 Stages of the Hero's Journey inside and out. You've read all the screenwriting books (especially mine The Screenwriter Within), gone to the important seminars, studied, analyzed and deconstructed films, read the key biographies and autobiographies of screenwriters (Adventures In The Screen Trade, The Devil's Guide To Hollywood, Bambi Vs Godzilla to name a few) and subscribed to the best screenwriting magazines.

There's only one problem: you are incapable of writing a funny line of dialogue. Unfortunately, all the ideas you come up with are way too serious and downbeat (like that bio-pic on Damien the Leper you've been mulling over for three years).

You need to get together with a certain kind of person. The off the wall, rapid fire, life of the party, grown up class clown who has the ability to write jokes, great set pieces and funny lines and is hilarious 24/7, but if his or her life depended on it, couldn't come up with a story and write a script.

It's the perfect convergence of talent.

Check the credits on sitcoms. You'll find at least one and often two writing teams on every show. Same with screenplays. It's fair to assume that most of these teams got together because they each brought their strength to the table.

Finding your writing soul mate isn't easy. It's like finding someone to marry. You have to look around, see how you get on and hope that it works.

If it does work you'll both be in a much better place than going it alone.

The Fourth rule of Writing Funny:

• Find your genre

When we go to a Farrely Brothers movie we expect a certain kind of product. Lots of gross out humor in largely unrealistic, high concept plots with a handful of genuinely inspired lines and moments. Woody Allen films, especially his early and mid-career efforts offered a witty, neurotic take on the human condition, especially romance. His fans know that we were going to see a unique, intellectual kind of creativity and wit. If Judd Apatow's name is on a film be it writer, producer or director we know it'll be something high concept with an abundance of sex jokes, but with an undertone of sweetness.

The thing is, depending upon the kind of comedy you're writing, you may not need to be as funny as these guys.

Romantic comedies need laughs, but not tons of them. Take two Reese Witherspoon films. Sweet Home Alabama wasn't a laugh a minute. Neither was Legally Blonde, but it was funnier and had a higher concept. Both had compelling stories.

Guy comedies (or buddy comedies) need more laughs than a romantic comedy. Think I Love You, Man, Wedding Crashers, Talladega Nights, The Pineapple Express or Role Models.

Let's look at television. I used to hear people refer to Sex and The City as a sitcom. It wasn't. It was a drama with occasional laughs. No one watched Sex and The City for the humor (and nobody went to the film version expecting to laugh out loud for two hours), as opposed to Seinfeld, Family Guy or 30 Rock. Same with Entourage. Is it a sitcom? Not really. Parts of every episode are hilarious. But it's really a drama with laughs that come from character.

Sitcom writers have an expression for the parts of a script where there are intentionally no laugh lines: laying pipe. Information crucial to the plot is given. Comedy screenplays are allowed to have some laying pipe sections, but not many. And there shouldn't be one in the first 15 pages. You have to keep the laughs coming.

So if you want to write a big, broad comedy (Tropic Thunder, Dodgeball, Anchorman: The Legend of Ron Burgundy, Dumb and Dumber) your script better be funny as hell from first page to last.

So if you want to write a romantic comedy or something serio/comic (serious topic with laughs) or a comedy/drama (lighthearted story with a serious or sentimental turn) you don't necessarily have to have 3-6 laughs per page. Once again, here is where having a solid story will supersede lots of laughs.

In conclusion, can someone be taught to write comedy? Yes. Just like someone can be taught how to cook. If you take cooking classes, read a bunch of cookbooks, watch Food TV and spend enough time in the kitchen trying out recipes, you'll be able to prepare a meal that you won't be ashamed of.

Learning to write comedy is pretty much the same. You can find a class or program on sitcom writing, improv and stand up. You can read books on comedy writing (Writing The Romantic Comedy is very good, as is What Are You Laughing At?: How to Write Funny Screenplays, Stories, and More). You can study comedies (you'll learn more from the bad ones, than the good).

Lastly, if you don't want to collaborate and if your heart is set on writing comedies, just keep staring at that scene that needs punching up until a funny line pops into your head. Then do it again and again and again. Just don't try to analyze what's funny or figure out where it comes from. E.B. White said it best: "Analyzing humor is like dissecting a frog. Few people are interested and the frog dies of it."

Comedy film

Comedy is a genre of film in which the main emphasis is on humour. These films are designed to entertain the audience through amusement, and most often work by exaggerating characteristics of real life for humorous effect.[1] Films in this style traditionally have a happy ending (the black comedy being an exception). One of the oldest genres in film, some of the very first silent movies were comedies, as slapstick comedy often relies on visual depictions, without requiring sound.[2] During the 1930s, the silent film comedy was replaced by dialogue from film comedians such as the W. C. Fields and the Marx Brothers. In the United Kingdom, film adaptations of stage farces were popular in the early 1930s. By the 1950s, the television industry had become a serious competition for the movie industry. The 1960s saw an increasing number of broad, star-packed comedies. In the 1970s, black comedies were popular. Leading figures in the 1970s were Woody Allen and Mel Brooks. Most British comedy films of the early 1970s were spin-offs of television series. One of the major developments of the 1990s was the re-emergence of the romantic comedy film. Another development was the increasing use of "gross-out humour". Since the late 2000s, the live-action comedy film has entered a period of severe decline, with studios green-lighting far fewer of them each year.

Comedy, unlike other film genres, puts much more focus on individual stars, with many former stand-up comics transitioning to the film industry due to their popularity. While many comic films are lighthearted stories with no intent other than to amuse, others contain political or social commentary (such as *Wag the Dog* and *Man of the Year*). There are a number of hybrid comedy genres, including action comedy, comedy horror, sci-fi comedy and military comedy.

Choosing the Right Name for Your Story

by John Floyd

So what's in a title? Is it really that important?

You bet it is. Would you rather your job resume say "salesperson" or "marketing representative"? "Clerk" or "service specialist"? "Repairman" or "technician"? One sounds commonplace; the other sounds impressive.

Let's go a step further. Imagine *Boys' Life* billed as *Youth Experiences.* Or *Nightline* as *Ted's Late News Roundup.* Loses a little something, right? And it's hard to picture 007 introducing himself as "Dinkins. Arnold Dinkins."

The same thing applies to story titles. An enjoyable short story or novel might never get read by the public (or, more to the point, by an editor or agent) if the title doesn’t do its job. In the publishing world, a good title is like a good opening paragraph: it should be interesting. It should attract the reader's attention. At the very least, it should be appropriate to the rest of the piece.

And remember this, too: the title will be what represents your work to the rest of the world, now and forever. When people see your story in bookstores or in an anthology, take it the beach with them, and talk about it to their friends the next day, the first thing they'll read or speak will be the words in your title. Choose it wisely.

But that's pretty vague advice. The question is, how do you do it? What makes a good title?

A Few Rules of Thumb:

Titles should not be dull. When you browse a shelf full of novels, or a collection of short stories, aren't you drawn first to the more unusual titles? So are editors, when they look over a stack of submissions. Not that "The House" or "The Tree" won't be a good story; but titles with a bit more originality stand a better chance. Examples: *Gone with the Wind, The High and the Mighty,* "The Tin Star," *The Silence of the Lambs, The Maltese Falcon, Watership Down,* "The Snows of Kilimanjaro," *Fahrenheit 451, The Color Purple, Atlas Shrugged.*

Titles should be easy to remember. It's hard to tell a neighbor or a colleague about a story if the title's too long and complicated, or hard to pronounce. It's a good idea to keep things clear and simple. You might consider *Murder on the Wzcyiubjekistan Express* the best writing you've ever done, or *The Tallahatchie Backroad Honky-Tonk Boogie* your literary masterpiece, but I doubt either of them would sell. They probably wouldn't ever make it out of the editor's slush pile.

Titles should be appropriate. Don't name your science fiction story "Trouble at Dodge City" just because that's what the starfleet crew calls your space station. Editors will think you've written a Western. Similarly, Lawrence Block mentions, in one of his books on writing, a Charles McGarry espionage novel called *The Secret Lovers.* Block says its title (which refers to spies, who love secrets) led some readers to believe it would be a romance instead. Examples of

titles that "fit" their subjects: *Raise the Titanic, The Firm,* "A Rose for Emily," *The Caine Mutiny, Presumed Innocent, Love Story, In Cold Blood, Riders of the Purple Sage, The Amityville Horror.*

That should help you narrow the field a bit as you try to decide on the right title for your story. But the question remains: How exactly do you *find* a good title? Where do you begin your search?

A Few Sources to Jog the Imagination:

1. **A title can be a popular expression.** *Gone for Good, Something's Gotta Give, The Horse's Mouth, The Usual Suspects, Good As Gold, The Whole Nine Yards.*

2. **A title can be a play on words.** (Sometimes a "twist" of an existing expression.) *Burglars Can Be Choosers, The Cancelled Czech, You Only Live Twice, Live and Let Die, The War Between the Tates, A Hearse of a Different Color.*

3. **A title can have a hidden meaning,** later revealed in the story. *The Green Mile, Rain Man, Dances with Wolves, Catch-22, Hearts in Atlantis, Cool Hand Luke, The Shipping News.*

4. **A title can come from an existing work.** (The Bible, Shakespeare, etc.) *The Grapes of Wrath, The Sound and the Fury, The Sun Also Rises, Absalom, Absalom, All That Glitters, Something Wicked This Way Comes*.

5. **A title can be a person's name.** *Hannibal, Goldfinger, Carrie, Hondo, Rebecca, Doctor Zhivago, Shane, Forrest Gump.*

6. **A title can be a place name.** *Cold Mountain, Cimarron, Peyton Place, Jurassic Park, Lonesome Dove, Mystic River.*

7. **A title can be a possessive.** *Portnoy's Complaint, Angela's Ashes, The Optimist's Daughter, Charlotte's Web.*

8. **A title can be an association of ideas.** Often these are words that have a "double meaning," and refer to more than one thing in a story. *The Eye of the Needle, The Dead Zone, Misery, Silver Bullet, Lie Down with Lions.*

9. **A title can be an "event" or "activity."** (Use "ing" in the first word.) *Pleading Guilty, Romancing the Stone, Waiting to Exhale,* "Riding the Bullet," *Raising Helen, Finding Nemo.*

10. **A title can be a memorable line from the story itself.** *To Kill a Mockingbird, Tell No One, Sleepless in Seattle, The Eagle Has Landed, They Shoot Horses, Don't They?*

11. **A title (if long) can have a "rhythm."** Another kind of "play on words," this makes a longer title more pleasing to the ear--and easier to remember. *The Spy Who Came In from*

the Cold, The Sins of Rachel Cade, At Play in the Fields of the Lord, Bring Me the Head of Alfredo Garcia.

12. **A title (if it fits the story) can be simple.** *Jaws, Shogun, Cathedral, The Exorcist, Ragtime, Lolita, Deliverance, Airport,* "The Swimmer," *Roots, Centennial, It, The Godfather.*

In fact, it has been said that most titles on bestseller lists are no more than three words long. (But they have to be the right words.)

"Trademark" Titles

A number of famous writers have come up with a way to make their titles do extra work for them. How? They create titles that follow a pattern unique to their particular "series" of stories.

- Janet Evanovich uses numbers: *One for the Money, Two for the Dough, Three to Get Deadly, Four to Score.*
- Sue Grafton uses letters of the alphabet: *A is for Alibi, B is for Burglar, C is for Corpse, D is for Deadbeat.*
- For James Michener, it was one-word titles: *Chesapeake, Space, Hawaii, Caribbean, Alaska.*
- John D. MacDonald chose colors: *The Lonely Silver Rain, The Dreadful Lemon Sky, The Long Lavender Look.*
- John Sandford's trademark is the word "prey": *Silent Prey, Mind Prey, Mortal Prey, Sudden Prey.*
- Martha Grimes used names of English pubs: *The Old Silent, The Dirty Duck, The Old Contemptibles, The Anodyne Necklace.*
- Robert Ludlum's thrillers had three-word titles: *The Bourne Identity, The Matarese Circle, The Rhinemann Exchange.*
- James Patterson chooses nursery rhymes: *Roses are Red, Jack and Jill, Three Blind Mice, Along Came a Spider.*

This kind of approach is of course not required to sell or publish your books and stories. But, especially if you've considered writing a series, it never hurts to have a recognizable "signature" of some kind, a bright flag that your fans can look for in the bookstore. Titles can provide that.

And don't worry too much about giving your stories titles that have already been used. At least on that piece of literary ground, you're on firm footing.

Originality

Titles are not copyrightable. If your title is fairly common, and doesn't deal with the same subject matter as another story with the same name, you shouldn't run into any legal problems. I once wrote and submitted a short mystery called "Nothing but the Truth," and didn't realize until after it was accepted and published that that same title had been used before, by at least one other author.

But that should not be done intentionally. Why run the risk of confusing a reader into thinking your story is someone else's? Besides, you don't want the reading public (or your potential editors) to think you're unoriginal. It's just as easy to come up with a new title as to re-use an existing one--and a lot more satisfying.

Whatever the source for your inspiration and whatever title you choose, remember that it needs to be a perfect fit for your story. If it isn't (and even, sometimes, if it is), it can get changed.

Alternate Titles

Unless you're a well-known author, the title of your accepted novel is likely to be changed prior to publication, and editors sometimes change the titles of short stories as well. Most of my published stories have retained their original titles, but seven of my nineteen short stories in *Woman's World* were renamed by the editors before the issues containing those stories appeared on the stands. Were the new titles better? Who knows. But *Woman's World's* editorial staff are probably familiar with what their readers like, and want. And history will show that changed titles are sometimes a good thing. Case in point: the original title for *The Great Gatsby* was *Trimalchio in West Egg.* Yuk.

Since changes are known to occur, should you submit several alternate titles along with your novel or story? No. Select the best title you can, and leave it at that. Sending in a list of second-string choices makes you appear indecisive, and less confident.

But does the fact that the editor may change your title mean you shouldn't spend a lot of time creating a good one of your own? Absolutely not. According to Pat Kubis and Bob Howland in *The Complete Guide to Writing Fiction and Nonfiction*, "You need a good title to attract an editor's eye. Remember, it's the first thing he or she sees of your work--and the editor who likes your title will begin reading your manuscript in an optimistic frame of mind."

Choosing the Right Name for Your Story

by John Floyd

So what's in a title? Is it really that important?

You bet it is. Would you rather your job resume say "salesperson" or "marketing representative"? "Clerk" or "service specialist"? "Repairman" or "technician"? One sounds commonplace; the other sounds impressive.

Let's go a step further. Imagine *Boys' Life* billed as *Youth Experiences.* Or *Nightline* as *Ted's Late News Roundup.* Loses a little something, right? And it's hard to picture 007 introducing himself as "Dinkins. Arnold Dinkins."

The same thing applies to story titles. An enjoyable short story or novel might never get read by the public (or, more to the point, by an editor or agent) if the title doesn’t do its job. In the publishing world, a good title is like a good opening paragraph: it should be interesting. It should attract the reader's attention. At the very least, it should be appropriate to the rest of the piece.

And remember this, too: the title will be what represents your work to the rest of the world, now and forever. When people see your story in bookstores or in an anthology, take it the beach with them, and talk about it to their friends the next day, the first thing they'll read or speak will be the words in your title. Choose it wisely.

But that's pretty vague advice. The question is, how do you do it? What makes a good title?

A Few Rules of Thumb:

Titles should not be dull. When you browse a shelf full of novels, or a collection of short stories, aren't you drawn first to the more unusual titles? So are editors, when they look over a stack of submissions. Not that "The House" or "The Tree" won't be a good story; but titles with a bit more originality stand a better chance. Examples: *Gone with the Wind, The High and the Mighty,* "The Tin Star," *The Silence of the Lambs, The Maltese Falcon, Watership Down,* "The Snows of Kilimanjaro," *Fahrenheit 451, The Color Purple, Atlas Shrugged.*

Titles should be easy to remember. It's hard to tell a neighbor or a colleague about a story if the title's too long and complicated, or hard to pronounce. It's a good idea to keep things clear and simple. You might consider *Murder on the Wzcyiubjekistan Express* the best writing you've ever done, or *The Tallahatchie Backroad Honky-Tonk Boogie* your literary masterpiece, but I doubt either of them would sell. They probably wouldn't ever make it out of the editor's slush pile.

Titles should be appropriate. Don't name your science fiction story "Trouble at Dodge City" just because that's what the starfleet crew calls your space station. Editors will think you've written a Western. Similarly, Lawrence Block mentions, in one of his books on writing, a Charles McGarry espionage novel called *The Secret Lovers.* Block says its title (which refers to spies, who love secrets) led some readers to believe it would be a romance instead. Examples of

titles that "fit" their subjects: *Raise the Titanic, The Firm,* "A Rose for Emily," *The Caine Mutiny, Presumed Innocent, Love Story, In Cold Blood, Riders of the Purple Sage, The Amityville Horror.*

That should help you narrow the field a bit as you try to decide on the right title for your story. But the question remains: How exactly do you *find* a good title? Where do you begin your search?

A Few Sources to Jog the Imagination:

1. **A title can be a popular expression.** *Gone for Good, Something's Gotta Give, The Horse's Mouth, The Usual Suspects, Good As Gold, The Whole Nine Yards.*

2. **A title can be a play on words.** (Sometimes a "twist" of an existing expression.) *Burglars Can Be Choosers, The Cancelled Czech, You Only Live Twice, Live and Let Die, The War Between the Tates, A Hearse of a Different Color.*

3. **A title can have a hidden meaning,** later revealed in the story. *The Green Mile, Rain Man, Dances with Wolves, Catch-22, Hearts in Atlantis, Cool Hand Luke, The Shipping News.*

4. **A title can come from an existing work.** (The Bible, Shakespeare, etc.) *The Grapes of Wrath, The Sound and the Fury, The Sun Also Rises, Absalom, Absalom, All That Glitters, Something Wicked This Way Comes*.

5. **A title can be a person's name.** *Hannibal, Goldfinger, Carrie, Hondo, Rebecca, Doctor Zhivago, Shane, Forrest Gump.*

6. **A title can be a place name.** *Cold Mountain, Cimarron, Peyton Place, Jurassic Park, Lonesome Dove, Mystic River.*

7. **A title can be a possessive.** *Portnoy's Complaint, Angela's Ashes, The Optimist's Daughter, Charlotte's Web.*

8. **A title can be an association of ideas.** Often these are words that have a "double meaning," and refer to more than one thing in a story. *The Eye of the Needle, The Dead Zone, Misery, Silver Bullet, Lie Down with Lions.*

9. **A title can be an "event" or "activity."** (Use "ing" in the first word.) *Pleading Guilty, Romancing the Stone, Waiting to Exhale,* "Riding the Bullet," *Raising Helen, Finding Nemo.*

10. **A title can be a memorable line from the story itself.** *To Kill a Mockingbird, Tell No One, Sleepless in Seattle, The Eagle Has Landed, They Shoot Horses, Don't They?*

11. **A title (if long) can have a "rhythm."** Another kind of "play on words," this makes a longer title more pleasing to the ear--and easier to remember. *The Spy Who Came In from*

the Cold, The Sins of Rachel Cade, At Play in the Fields of the Lord, Bring Me the Head of Alfredo Garcia.

12. **A title (if it fits the story) can be simple.** *Jaws, Shogun, Cathedral, The Exorcist, Ragtime, Lolita, Deliverance, Airport,* "The Swimmer," *Roots, Centennial, It, The Godfather.*

In fact, it has been said that most titles on bestseller lists are no more than three words long. (But they have to be the right words.)

"Trademark" Titles

A number of famous writers have come up with a way to make their titles do extra work for them. How? They create titles that follow a pattern unique to their particular "series" of stories.

- Janet Evanovich uses numbers: *One for the Money, Two for the Dough, Three to Get Deadly, Four to Score.*
- Sue Grafton uses letters of the alphabet: *A is for Alibi, B is for Burglar, C is for Corpse, D is for Deadbeat.*
- For James Michener, it was one-word titles: *Chesapeake, Space, Hawaii, Caribbean, Alaska.*
- John D. MacDonald chose colors: *The Lonely Silver Rain, The Dreadful Lemon Sky, The Long Lavender Look.*
- John Sandford's trademark is the word "prey": *Silent Prey, Mind Prey, Mortal Prey, Sudden Prey.*
- Martha Grimes used names of English pubs: *The Old Silent, The Dirty Duck, The Old Contemptibles, The Anodyne Necklace.*
- Robert Ludlum's thrillers had three-word titles: *The Bourne Identity, The Matarese Circle, The Rhinemann Exchange.*
- James Patterson chooses nursery rhymes: *Roses are Red, Jack and Jill, Three Blind Mice, Along Came a Spider.*

This kind of approach is of course not required to sell or publish your books and stories. But, especially if you've considered writing a series, it never hurts to have a recognizable "signature" of some kind, a bright flag that your fans can look for in the bookstore. Titles can provide that.

And don't worry too much about giving your stories titles that have already been used. At least on that piece of literary ground, you're on firm footing.

Originality

Titles are not copyrightable. If your title is fairly common, and doesn't deal with the same subject matter as another story with the same name, you shouldn't run into any legal problems. I once wrote and submitted a short mystery called "Nothing but the Truth," and didn't realize until after it was accepted and published that that same title had been used before, by at least one other author.

But that should not be done intentionally. Why run the risk of confusing a reader into thinking your story is someone else's? Besides, you don't want the reading public (or your potential editors) to think you're unoriginal. It's just as easy to come up with a new title as to re-use an existing one--and a lot more satisfying.

Whatever the source for your inspiration and whatever title you choose, remember that it needs to be a perfect fit for your story. If it isn't (and even, sometimes, if it is), it can get changed.

Alternate Titles

Unless you're a well-known author, the title of your accepted novel is likely to be changed prior to publication, and editors sometimes change the titles of short stories as well. Most of my published stories have retained their original titles, but seven of my nineteen short stories in *Woman's World* were renamed by the editors before the issues containing those stories appeared on the stands. Were the new titles better? Who knows. But *Woman's World's* editorial staff are probably familiar with what their readers like, and want. And history will show that changed titles are sometimes a good thing. Case in point: the original title for *The Great Gatsby* was *Trimalchio in West Egg.* Yuk.

Since changes are known to occur, should you submit several alternate titles along with your novel or story? No. Select the best title you can, and leave it at that. Sending in a list of second-string choices makes you appear indecisive, and less confident.

But does the fact that the editor may change your title mean you shouldn't spend a lot of time creating a good one of your own? Absolutely not. According to Pat Kubis and Bob Howland in *The Complete Guide to Writing Fiction and Nonfiction*, "You need a good title to attract an editor's eye. Remember, it's the first thing he or she sees of your work--and the editor who likes your title will begin reading your manuscript in an optimistic frame of mind."

The Play's the Thing

The stage is a magical place. Live actors and a live audience make for an immediacy no other art of the written word can duplicate. The ancient Greeks and Romans believed that the dramatic "poet" (that's us) had the power and the duty to "teach and to please," and it's a tradition that lives on to this day. Sounds great. But how do you do it?

Before your play can teach and please anyone, you have to write it, rewrite it (probably over and over again), submit it to theaters and hope that one of them will want to produce it. It can be a long road, particularly because now more than ever, plays tend to get plenty of development (i.e. readings and workshops) before getting fully produced. Good playwrights typically have patience and perseverance to spare.

Types of Plays

Plays come in all shapes and sizes. Here are the most common ones:

Ten-Minute Plays

Ten-minute plays have become very popular in recent years with the advent of The Actors Theatre of Louisville contest. A good ten-minute play is not a sketch or an extended gag, but rather a complete, compact play, with a beginning, middle and end. It typically takes place in one scene and runs no more than ten pages. In fact, because many contests disqualify entries with more than ten pages, it's a good idea to adhere to that page limit religiously.

One-Act Plays

One-acts can run anywhere from fifteen minutes to an hour or more. While technically, the one-act gets its name from having only one act (however long that might be), it's more commonly thought of as a play that isn't long enough to constitute a full evening. Arguably the most popular length for one-acts is around a half-hour. At this length, a play can fit on a bill with a pair of other one-acts, and if your play is suitable for high school production, thirty minutes is a good length for a competition play.

A good one-act focuses on one main action or problem; there's not time to get into complicated layers of plot. And for practical reasons, it's a good idea to keep your play to one set and as few scenes as possible. Why? Let's say that your one-act is on a bill with two other one-acts, a common scenario. Let's further say that your one-act has two distinct settings, requiring two different sets and a set change in the middle of an already short play. Not a good thing. Each of the other one-acts already has its own set requirements, so suddenly the theater is faced with building four different sets for one evening. Not likely to happen.

Another common situation is that a one-act precedes a play that's not quite long enough to be an evening unto itself. My play *The White Pages* opened for Steve Martin's*Picasso at the Lapin Agile* and had to make use of largely the same set, with canvases painted like bookcases and a

desk brought on to make it look more like a bookstore. So the moral of the story is to write your one-act with the most minimal set and technical demands possible.

Full-Length Plays

Full-length plays are also called evening-length plays, because they're long enough to be their own evening. How long is that? Anywhere from around seventy or eighty minutes and up. How up is up? These days, with TV shrinking our attention spans, you'd better have a very good reason to keep an audience in the theater for much longer than two hours. And it's *always* a good idea to write your play so that it can be produced, if necessary, with minimal set and technical requirements. This doesn't mean that an ambitious designer can't go to town on your script if that possibility exists, but if producing your play requires eight set changes or filling the stage with water, most theaters will not be able to afford you.

Musicals

Musicals can run the gamut in length from ten minutes (though these are rare, because it's not very cost effective to assemble a band to play for only ten minutes) to three hours. Again, the middle ground - somewhere between ninety minutes and two hours, is probably the one to shoot for.

MARKETING SCIENCE
Vol 3, No. 2, Spring 1984
Printed in U.S.A.

AN AUDIENCE FLOW MODEL OF TELEVISION VIEWING CHOICE

ROLAND T. RUST AND MARK I. ALPERT
University of Texas

A model for the prediction and explanation of individual television viewing choice is presented, incorporating considerations of utility, audience flow, and audience segmentation. The proposed model provides a quantifiably explicit theoretical explanation of television viewing choice, and its validation on large-sample network viewing data provides a baseline degree of accuracy against which the performance of future television viewing models may be compared. Of direct relevance to advertising agencies and the television networks is the suitability of the model for estimating the comparative impact of alternative programs on the audience size and composition of competing programs in the immediate and subsequent time slots.

(Television Viewing; Audience Exposure; Advertising; Television Program Scheduling)

1. Introduction

In 1981 an estimated 10 billion dollars were spent by television advertisers (*Advertising Age* 1982). With advertising production costs and other costs figured in, the total investment in television advertising was even larger than that. Since viewing choice has a substantial impact on the ability to attract and effectively allocate these dollars, it is very important to both the advertisers and the television industry that television viewing choice be better understood. In addition, the many new choices made possible by the proliferation of cable and other new video technology make such an understanding of viewing choice especially timely.

Viewing choice may be described at either the aggregate level or the individual level. Recent advances in aggregate ratings estimation have been proposed by Horen (1980) and Gensch and Shaman (1980a, b). Horen's model uses past ratings data and other program attributes to predict future program ratings. The ratings model is then used as a basis for choosing optimal program scheduling from the network's perspective.

The Gensch and Shaman model uses a trigonometric time series approach to estimate the aggregate television audience at different days, hours, and seasons. An important conclusion from the accuracy of their model is that the aggregate television audience is highly predictable, and does not appear to be much affected by which programs are being shown.

One may infer from this empirical generalization that the viewing choice process may be usefully considered as a two-stage process. In stage one, the individual chooses whether or not to watch, and in stage two determines which program to view. The Gensch and Shaman results imply that the first stage can be effectively predicted, and

0732-2399/84/0302/0113$01.25

that the two stages may be modelled independently. This paper proposes a method of modelling the second stage of the viewing choice process.

To model this choice stage of television viewing, however, it is necessary to describe behavior at the individual level. Many aggregate audience exposure models have been proposed which acknowledge different exposure probabilities for each individual (e.g., Greene and Stock 1967; Chandon 1976; Rust and Klompmaker 1981). Evidence that these exposure probabilities are nonstationary (Schreiber 1974) has led to nonstationary exposure models (Sabavala and Morrison 1981). All of these models clearly reflect the fact that individual differences occur in viewing choice. Much less is known, however, about why these differences occur.

Consideration of past research in viewing choice suggests a useful conceptual framework for building an individual viewing choice model. The proposed model integrates the concepts of utility, audience flow, and audience segmentation.

Lehmann (1971) developed a utility model which used variables related to program type and quality of production to predict the preference of television shows. The model did not predict viewing behavior as such, but suggested profitable directions for the development of viewing choice utility models.

Viewing choice involves more than just preference, because the channel to which a television set is currently tuned will tend to remain on, unless effort is expended to change the channel. For purposes of consistency, this paper will refer to these effects of channel inertia and lead-in as "audience flow" effects.

Horen (1980) made a partial allowance for these effects by including a lead-in variable in his aggregate model. Other current research explores the use of Markov chains to model audience flow phenomena (Zackon 1981). It is possible to integrate conceptually audience flow effects into a utility framework, if it is assumed that the effort expenditure required to change channels involves some disutility.

The viewing behavior of audience segments has been another fertile area of research (Bower 1973; Gensch and Ranganathan 1974; Villani 1975; Goodhardt *et al.* 1975; Frank and Greenberg 1979, 1980). Consistent with the spirit of this past research, the proposed model assumes that individuals within a viewing segment possess similar viewing option utilities, given that audience flow effects are held constant.

The purpose of this paper is to develop and test a model of individual viewing choice. The model incorporates utility, audience flow, and audience segmentation, and is tested on large-sample network television data.

§2 presents the assumptions and formulation of the model, and §3 discusses the model's estimation. §4 describes the data, the results of estimating the model, and the results of a large sample cross-validated predictive test. §5 includes conclusions, an illustration of the model's use, and a discussion of the managerial implications and limitations of the model.

2. Model Description

2.1. *Assumptions*

Let us denote the utility of viewing half-hour program segment (viewing option) v to individual i as $u(i,v)$, with corresponding probability of choice $c(i,v)$. Consistent with the Luce axiom (Luce 1959, 1977) we assume that the probability of individual i viewing half-hour program segment v^*, given that he or she has chosen to watch television that half hour, is:

$$c(i,v^*) = u(i,v^*) \Big/ \sum_{v \in S} u(i,v) \tag{1}$$

where S is the time slot corresponding to v^*.

The model segments the population by age, education, and sex. With these divisions, there are eight ($2 \times 2 \times 2$) demographic segments (Table 1)—although other splits and segments could be explored if desired. For reasons of parsimony and ease of estimation, the viewing segments are assumed to be homogeneous in the construction of utilities. Thus, two individuals from the same segment, other factors being equal, would be assumed to have the same choice probabilities.[1]

Programs are assumed to be classifiable into one of nine program types: serial drama, action drama, psychological drama, game show, talk, variety, movie, news, sports or comedy. These program types are similar to ones found by factor analysis[2] (Gensch and Ranganathan 1974) and have previously been used to significantly improve the estimation of television audience duplication (Headen, Klompmaker, and Rust 1979). Utilities derived from the particular program types are allowed to vary across the segments. The model assumes that different program types may have different utility to different segments. Hence a distinct set of program type utilities is estimated for each segment.

There are assumed to be six "flow states" which may affect the utility of a viewing option (see Table 2). A separate flow state exists for each combination of individual and viewing option in a particular half-hour period. The flow state incorporates information as to whether the television was off or on already; if the set was on, whether it was tuned to the same channel on which the viewing option is appearing; and whether or not the viewing option is the continuation of a program already in progress. To reduce computational requirements, the utilities derived from these flow states are assumed for this demonstration to be constant across the segments.

As an example of how a flow state may be expected to affect utility, consider the fourth flow state (see Table 2). The set is already on, and it is tuned to a channel different from that on which the viewing option represents the continuation of a program. It would seem reasonable to expect the utility of this flow state to be low.

Summarizing, the model assumes that the probability of choice corresponding to an

TABLE 1

Description of Segments

Segment	Description		Count	Sum of Weights	Abbreviation
1 older ($\geq$ 35)	uneducated ($<$ 11 yrs)	women	170	564.4	(OUW)
2 older	educated	women	938	2,420.0	(OEW)
3 younger	uneducated	women	574	1,968.8	(YUW)
4 younger	educated	women	1,357	2,727.6	(YEW)
5 older	uneducated	men	81	426.1	(OUM)
6 older	educated	men	780	2,410.2	(OEM)
7 younger	uneducated	men	371	1,691.8	(YUM)
8 younger	educated	men	1,163	2,256.2	(YEM)

[1]Some confidence in the validity of the assumption of demographic segment homogeneity in choice probabilities may be drawn from the results of variations in program choices between vs. within segments. Multivariate analysis of variance found significant variations among segments in terms of the relative probabilities of individuals within segments viewing the nine program types (Wilks' Lambda = 0.71, significant at beyond 0.001). Hence, the variation between segments was significantly greater than the variation within segments in choice behavior. Inspection of relative frequencies of program viewing across segments shows a generally expected pattern of viewing behavior (e.g., "sports programs far more likely to be viewed by males than by females of all education levels," and so forth).

[2]The factor analysis approach to defining program types has not been without controversy. While Kirsch and Banks (1962), Wells (1969), and Frank, Becknell and Clokey (1971) arrived at results similar to those of Gensch and Ranganathan, Ehrenberg (1968) was unable to discover the meaningful program types using factor analysis.

TABLE 2

Description of Flow States

Flow State	Description			F_1	F_2	F_3	F_4	F_5
1	set on	right channel	start	1	0	0	0	0
2	set on	right channel	continuation	0	1	0	0	0
3	set on	wrong channel	start	0	0	1	0	0
4	set on	wrong channel	continuation	0	0	0	1	0
5	set off		start	0	0	0	0	1
6	set off		continuation	−1	−1	−1	−1	−1

individual and viewing option is predictable using the individual's demographic segment, the program type of the viewing option, and the flow state corresponding to the individual and viewing option.

2.2. *Formulation*

The utility of viewing option v to individual i may be viewed as a mean utility plus a deviation from the mean. In other words, variables relating to the viewing option and the individual may be used to explain why a particular program has more utility than average or less utility than average to an individual at a particular time. The model specifies explanatory variables to explain these deviations. The model is formulated as a regression model with effect coded variables (Kerlinger and Pedhazur 1973). Effect coding is a variation of dummy variable coding which allows interpretations similar to that of analysis of variance.

The flow state variable **F** (see Table 2) is a vector corresponding to viewing option v and individual i, which reflects whether the television was previously on or off; if it was on, whether it was tuned to the same channel as v; and whether v is the start or continuation of a program. For example, if the set has just been turned on, and viewing option v is the start of a program, then flow state 5 applies. The fifth element of **F** would be 1 and the other elements would be 0. Since the vector is used to determine utility deviations from the mean, the sixth and last flow state would be coded as −1 for each of the five elements of **F**.

The program type variable **T** is a vector corresponding to viewing option v and individual i, which reflects the segment of individual i and the program type of viewing option v. If there are n_s segments and n_t program types, then **T** is of length $(n_s \cdot n_t) - 1$. The vector **T**, like **F**, is effect coded. Thus, the intersection of segment n_s and program type n_t would result in −1 for all of the elements of **T**. Otherwise, the intersection of segment s and program type t would result in elements $n_s(t-1)+s$ of **T** being equal to 1, while the rest would be 0.

Using the variables defined above, it is possible to express concisely the utility of viewing option v to individual i:

$$u(i,v) = \bar{u} + \mathbf{B}_1\mathbf{F} + \mathbf{B}_2\mathbf{T} + \epsilon_{iv} \tag{2}$$

where $\bar{u}$ is the overall mean utility across the groups defined by variables **F** and **T**, where **F** and **T** are defined as above, ϵ_{iv} represents the unexplained deviation (assumed to be normally distributed), and $\mathbf{B}_1$ and $\mathbf{B}_2$ are coefficient vectors.

3. Estimation

Each individual in the television sample used here (Simmons 1978a) has a sampling weight, which is inversely proportional to that individual's probability of selection. To produce estimates for the population using the above model, it is necessary to incorporate these weights into the analysis. The resulting appropriate statistical meth-

odology is weighted least squares regression with effect vectors, where the weights are the sampling weights.

This effect coded regression is formally identically to analysis of variance. The regression formulation is used to handle more easily the computational complications caused by the weighted observations and the fact that the analysis of variance would involve a difficult unbalanced incomplete block design.

Also, regression using effect coded variables has several desirable properties (summarized from Kerlinger and Pedhazur 1973):

1. Each element of the coefficient vector represents a deviation from the overall mean.

2. Similar to analysis of variance, a predicted score is the sum of the overall mean and the appropriate coefficient vector elements.

3. The analysis of data with unequal cell sizes (such as appear in this paper) proceeds in the same manner as that for equal cell sizes.

The coefficient vector elements may be usefully interpreted as utility deviations. For example, the first element of $\mathbf{B}_2$ reflects the deviation from mean utility attributable to program type 1 for segment 1. If the first program type is relatively unappealing to segment 1, for example, the respective element of $\mathbf{B}_2$ would be negative.

In order to use the model predictively, it is first necessary to estimate the coefficients of the model. The dependent variable, $u(i, v^*)$, is not observable. Thus, it is necessary to approximate $u(i, v^*)$, using (1), which may be reexpressed as:

$$\hat{u}(i, v^*) = c(i, v^*) \sum_{v \in S} u(i, v). \tag{3}$$

The quantity $\sum_{v \in S} u(i, v)$ may be considered a measure of the relative attractiveness or strength of v's time slot. If the quantity is large, then the implication may be that two or three high-utility programs are being shown then. A viewing option may have high utility, but still have a mediocre probability of being viewed if it is competing against other high-utility options. Conversely, even a low-utility program might fare reasonably well in a weak time slot.

Thus, if information were known on the strength of the time slots, the viewing choices could be more reliably used to estimate utility. If the (temporary) assumption is made that the time slots are of equal strength, and the arbitrary value of 1 is chosen as the sum of the utilities in each time slot, then we have:

$$\hat{u}(i, v^*) = c(i, v) \cdot 1 = c(i, v). \tag{4}$$

Since large-sample estimates of $c(i, v)$ may be obtained directly from panel data, the assumption of equal strengths for the time slots implies that regression may be employed to estimate the coefficients of the model.

However, once the coefficients are estimated, they may be used to reestimate the utility of each viewing option:

$$\hat{\hat{u}}(i, v^*) = \bar{u} + \mathbf{B}_1\mathbf{F} + \mathbf{B}_2\mathbf{T}. \tag{5}$$

Then, using the above reestimated utilities, the relative strength $k(S)$ of each time slot S may be reestimated:

$$\hat{k}(S) = \sum_{v \in S} \hat{\hat{u}}(i, v). \tag{6}$$

The relative strengths of the time slots enable the reestimation of each viewing option's utility:

$$\hat{u}(i, v^*) = \hat{k}(S) \cdot c(i, v^*). \tag{7}$$

The new estimates may then be used as the dependent variable values for a new regression. The new coefficient estimates then obtained should be better, since the revised dependent variable takes into consideration improved estimates of the relative strengths of the time slots. This procedure is repeated until the coefficient values converge. A flow chart of the iterative procedure is presented in Figure 1.

In the first iteration the dependent variable is the audience share (in proportions) for the viewing options in a particular time slot for a particular combination of segment and prior program (or none). The prior program (or none), combined with a current viewing option, defines the flow state variable **F** (Table 2). The segment, combined with the program type of a viewing option, defines the program type variable **T**. The

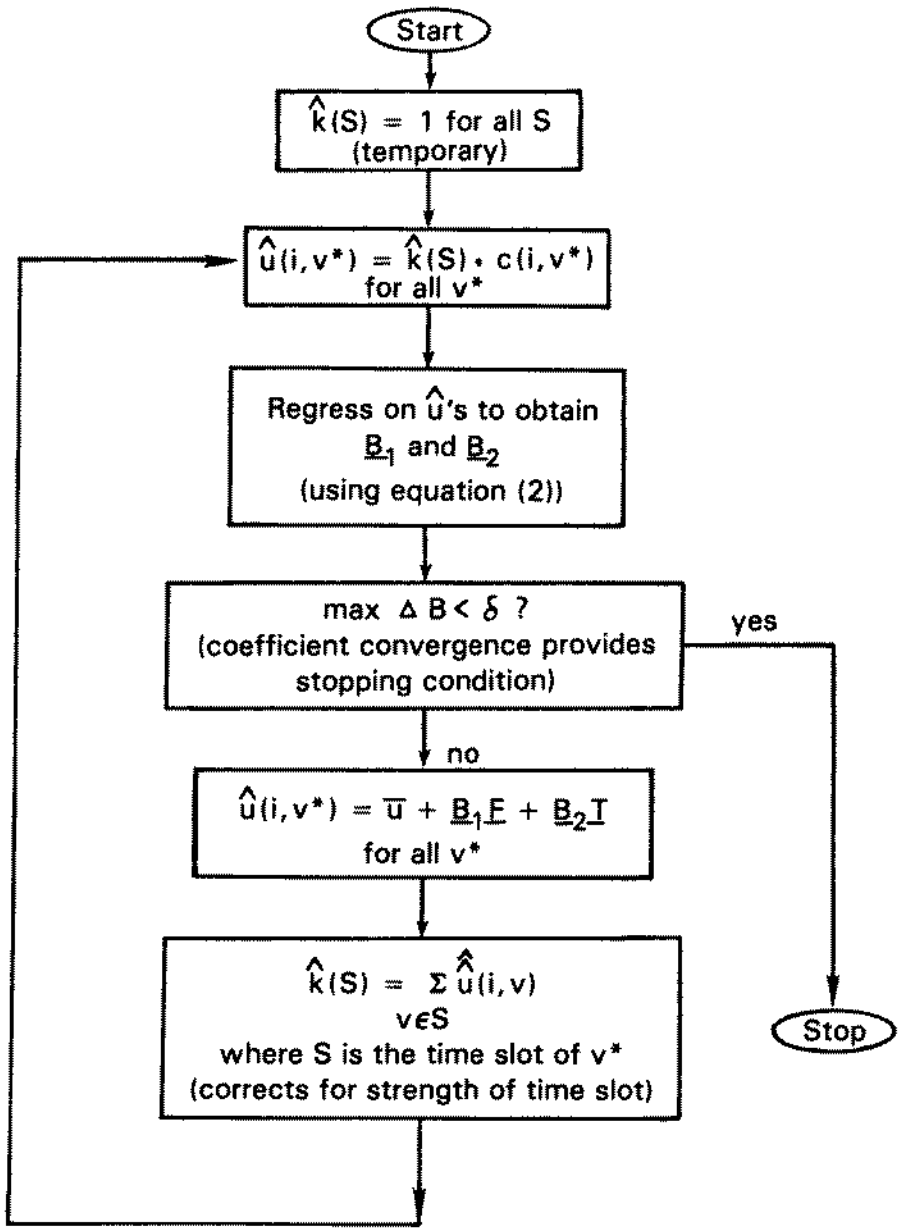


FIGURE 1. Iterative Estimation Procedure.

unit of analysis is the intersection of segment and prior program (or none). For each unit, there is a separate data point corresponding to each viewing option. In this estimation, 895 data points result from the combinations of time slot, prior program, and viewing option, with each data point comprised of many individuals who share the same independent variable values.

The estimation performed at each step of the iterative procedure is mathematically equivalent to using the individual as the unit of analysis. It is for computational convenience that individuals are aggregated by segment and prior program (or none) viewed. A weighted least squares regression is performed, in which the weight for a particular segment and prior program combination is the sum of the sampling weights for the individuals in that segment who viewed that particular prior program.

The coefficients obtained using this method of aggregation are identical to those which would be obtained without aggregating, but the R^2 is necessarily higher (Kmenta 1971, pp. 325–328). The R^2 from the aggregated analysis may provide a truer picture of the accuracy of the model (Morrison 1972; 1973). In any event the choice of reported R^2 does not affect the major findings of this paper.

4. Empirical Analysis

4.1. *Data*

The data used to estimate and test the model were collected by Simmons (1978a, b). Their respondents were selected using a national multi-stage area cluster sample. Television viewing data were collected from 5,652 respondents in the Fall of 1977, of which 5,434 were usable respondents for this study.

4.2. *Estimation Results*

The model coefficients were estimated using the prime time program data for Monday and Thursday. There were 12 half-hour time slots, involving 34 viewing options[3] and 18,522 individual viewing choices.

The iterative procedure converged after eight iterations, yielding the final coefficient values reported in Table 3. The first iteration, in which viewing share was the dependent variable, an adjusted R^2 of 0.85 was obtained. Thus the model provides good explanation of viewing choice, even without iteratively adjusting for the relative strength of the time periods.

Subsequent iterations progressively refined the dependent variable to more closely correspond to utility, using equation (3). By the eighth iteration the adjusted R^2 had risen to 0.93. Because an iterative procedure is employed, and the dependent variable is not directly observable, many of the usual interpretations of R^2 may not be made. Nevertheless, the high R^2, coupled with the trend of the fit accuracy increasing over the iterations, is a reassuring check of the internal consistency of the model.

Because the iterative nature of the analysis may produce dependencies, the usual hypothesis tests on the variables may not strictly be performed. The model's accuracy must be assessed on the basis of its accuracy of prediction in a large sample cross-validation (see §4.3).

However, some insight may be gained if one assumes that the dependent variable in the final iteration is an independent and valid measure of utility. This assumption may

[3]The programs in the estimation sample included 6 action dramas, 10 psychological dramas, 5 movies, 8 comedies, and 5 sports programs. Since the programs were chosen from prime time, it is not surprising that no serial dramas or game shows (normally shown in the morning), variety/talk shows (normally shown in the late evening), or news shows (normally shown in the early or late evening) were encountered in the estimation sample.

TABLE 3

Regression Coefficients from Final Iteration

Flow State	Coefficient B_1
1	−0.094
2	0.814
3	−0.275
4	−0.310
5	0.036
6	−0.171 ($= -\Sigma B_1$)

	Program Type Coefficients B_2				
Segment	Action Drama	Psychological Drama	Comedy	Sports	Movie
1 (OUW)	−0.139	0.109	−0.019	−0.070	0.020
2 (OEW)	−0.130	0.080	−0.030	−0.018	0.046
3 (YUW)	−0.098	0.012	−0.018	−0.092	−0.070
4 (YEW)	−0.102	0.009	0.026	−0.029	0.011
5 (OUM)	−0.115	0.045	−0.043	0.157	−0.001
6 (OEM)	−0.074	−0.020	−0.073	0.148	−0.034
7 (YUM)	0.029	0.075	0.001	0.157	0.025
8 (YEM)	−0.075	−0.040	−0.041	0.244	0.137 ($= -\Sigma B_2$)

not be too bad, considering the rise in R^2 over the iterations, and the intuitive justification for the dependent variable adjustment in the iterative procedure.

Given this assumption, the significance of the variables may be tested using nested F tests of the incremental gains in explained variance (Namboodiri *et al.* 1975). Using degrees of freedom adjusted to reflect the weighted nature of the analysis, both the flow state variable **F** and the program type variable **T** are found to be significant at the 0.01 level.

Further (face) validity checks are provided by an examination of the signs and magnitudes of the flow state coefficients. All are as would be anticipated. For example, the second flow state has a large positive coefficient. This flow state corresponds to a situation in which the set is already on, tuned to the right channel, and the viewing option represents the continuation of a program; e.g., someone is in the middle of watching a program. It seems reasonable to associate a relatively high utility with the program's continuation.

Examination of the program type coefficients provides a further validity check. Once again, they appear to be quite reasonable. For example, the highest utility increment is associated with the intersection of the eighth segment (young educated men) and sports programming. The advertising profession has long known that sports programming is attractive to this economically important market segment. The weekend time slots when large numbers of young educated men are watching have long been used by networks for sports programming. It is also interesting, and entirely expected, that all of the women segments have a negative utility deviation associated with sports.

4.3. *Prediction Results*

The model's ability to predict individual viewing choice was tested using prime time programs on Wednesday and Friday. These days were chosen in an attempt to pick typical days of the week while minimizing overlap with the programs used to estimate the model. Different weeks were used, to further maximize the difference between the estimation programs and the validation programs. There were 12 half-hour time slots

used in the validation, involving 30 viewing options[4] and 19,050 individual viewing choices.

At every time slot, the viewing choice made by each individual was compared to the choice predicted by the model, based on the individual's segment and flow states (taking into account the individual's viewing choice the previous half hour), and the program types of the program alternatives.

Three simple models were also tested. The first model assumes random program choice. The second model assumes that an individual will choose randomly except that when he or she starts a program, he or she will watch it to the end. The third model assumes that an individual will first choose randomly, but then will stick with that program type, if possible. The predictive results of these four models are shown in Table 4. Z tests of the differences between the prediction proportions show that the proposed model predicted significantly better than each of the three simpler models at beyond the 0.01 level. The proposed model predicted viewing choice correctly 76% of the time (corresponding to a mean prediction error of 2 rating points), whereas the accuracy of the simpler models ranged from 41% to 65% (Table 4).

5. Conclusions, Implications, and Limitations

The proposed model is a successful predictor of individual viewing choice. Its 76% prediction accuracy represents a promising step in the effort to better understand this complex subject, an area marked by considerable economic importance and a paucity of previous empirical work. The empirical findings provide a baseline against which future models of individual viewing choice may be compared.

The theoretical framework also provides a foundation upon which other researchers in this area may build. The "audience flow" effects of lead-in and inertia of channel selection have been shown to improve prediction, as has the differential attraction of program types to the demographic segments of the viewers. While knowledge of these effects is not new, the proposed model provides a way of making these variables quantifiable and explicitly useful for explanation and prediction of individual viewing choice.

To exemplify the potential managerial usefulness of the proposed model to television networks and advertising agencies, let us consider the evaluation of the impact on audience of a proposed schedule change. We assume that the existing program will be (or might be) replaced by an alternate program whose program type is known.

The researcher evaluating this programming shift using the proposed model would perform the following steps:

1. Estimate seasonally-adjusted aggregate audiences for each network and time slot, by segment. Existing models (Gensch and Shaman 1980a, b) have been shown to produce accurate estimates.

2. Estimate the proportions turning the television on or off which produce the incremental changes in aggregate audience. These proportions may be approximated using historical Nielsen or Simmons data.

TABLE 4

Predictive Accuracy of Four Viewing Models

Model	Description	Proportion of Correct Predictions
1	Proposed model	0.762
2	"Random choice"	0.406
3	"Watch until program conclusion"	0.646
4	"Stay with a program type"	0.591

[4]The validation sample consists of 12 action dramas, 2 psychological dramas, 10 movies, and 6 comedies.

TABLE 5

Estimated Audiences for Example Program Substitutions

		Current		Revised	
		("Grizzly Adams")		(Psych. Drama)	(Sports)
	Segment	Predicted	Actual	Predicted	Predicted
NBC Segment Audiences	1 (OUW)	0.09	0.10	0.14	0.10
Proportion of Segment in NBC Viewing Audience	2 (OEW)	0.07	0.10	0.11	0.09
	3 (YUW)	0.09	0.07	0.12	0.10
	4 (YEW)	0.08	0.05	0.09	0.09
	5 (OUM)	0.09	0.11	0.13	0.15
	6 (OEM)	0.08	0.10	0.09	0.11
	7 (YUM)	0.07	0.09	0.08	0.09
	8 (YEM)	0.07	0.05	0.08	0.11
Aggregate Audiences	Network				
Proportion of Total Viewing Audiences	NBC	0.08	0.08	0.10	0.11
	ABC ("Eight is Enough")	0.10	0.12	0.11	0.10
	CBS ("Good Times")	0.10	0.08	0.07	0.07

3. From steps 1 and 2, the number of viewers of the time slot in which the schedule change is planned has been approximated for each combination of segment and prior program (or none) watched. Equation (1) may now be used to estimate, for each combination of segment and prior program, the proportion which will view each of the programs in the revised time slot.

4. Step 3 may be successively repeated for subsequent time periods to provide an idea of the effects of the switch on later time periods. The model implies that the *later* time periods' audiences will be affected by an earlier program change, due to the lead-in aspect of the flow state variable.

5. If the network is evaluating the programming shift, it may examine the results of several different program types, choosing to substitute a program type which will both result in a high rating for that half hour and provide an effective lead-in to the network's subsequent programs.

Table 5 presents an illustration of the results of applying this procedure to predicting audience proportions for a possible change in the program schedule for a given time slot. Applying the model using the estimated proportions of each segment watching television during this time slot, as well as the coefficients from the estimation sample, produced the predicted audience for the NBC show "Grizzly Adams" and its competitors. One may note that the predicted audiences were close to those actually observed.[5]

[5]The aggregate audiences do not sum to one because there are nonviewers in the population. Also the numbers reported here are somewhat lower than those typically encountered in Nielsen audimeter data, due to the fact that they were tabulated from viewing diaries.

Predicted vs. actual audiences broken down by demographic segment are shown for the NBC show (the others are omitted for brevity).

Schedule changes are evaluated for two proposed revisions, both of which result in higher predicted ratings for NBC. Replacing "Grizzly Adams" with a psychological drama would be predicted to increase the audience from 0.08 to 0.10, and replacement by a sports program would result in even more of an increase (to 0.11). Which of these moves might be preferred by NBC would depend not only on costs and expected aggregate ratings, but also the expected appeal of each replacement to the audience segments of interest to NBC's advertisers. One could weight the proportions of each segment by the number estimated as viewing at this time, to determine not only the aggregate audience ratings, but also the audience composition delivered to advertisers. In this case, advertisers seeking male target markets may prefer the sports program, while females may be better reached with the psychological drama. These changes in the segment audiences also affect the lead-in to subsequent time slots.

As an extension to the proposed model, the relative attractiveness of programs might be used to revise the audience estimates. One preliminary method of doing this might be to use the residuals from equation (2). An unusually attractive program within a program type would be expected to have a large positive residual.

Some limitations of the model should be noted. The model is tested on network viewing data. It is conceivable that an empirical test including cable programs and local programs may have been less successful. Nevertheless, the model may easily be applied to these expanded alternative sets, and expanded if necessary to include variables specific to the inclusion of cable and/or local programs.

Very popular programs will tend to have underestimated choice probabilities, since programs within a program type are assumed to have equal utility to a given segment. This problem may be remedied for returning programs by including a program-specific variable based upon historical data.

The model does not explain why individuals turn the television on. This is an important issue for further research. Also, all of the traditional limitations of diary data qualify the validity of the empirical results, as does the fact that the data used may not necessarily be representative of data gathered from other days, seasons, or years.

The proposed model provides an explicit model basis for future research in television viewing choice, and suggests a systematic method for considering the comparative impact on both immediate and subsequent audience size and composition of alternative programs within specified time slots.[6]

Acknowledgement. The authors thank Simmons Market Research Bureau, Inc. for supplying the data used in the study. The helpful comments of Donald G. Morrison, Subrata K. Sen, an anonymous section editor, and two anonymous reviewers are much appreciated.

[6]This paper was received April 1981 and has been with the authors for 3 revisions.

References

Advertising Age (1981), (February 16), S-4.

Bower, Robert (1973), *Television and Public*, New York: Holt, Rinehart, and Winston.

Chandon, J. L. J. (1976), "A Comparative Study of Media Exposure Models," unpublished Ph.D. Dissertation, Northwestern University.

Ehrenberg, A. S. C (1968), "The Factor Analytic Search for Program Types," *Journal of Advertising Research*, 8, 55–63.

Frank, Ronald E., James C. Becknell and James D. Clokey (1971), "Television Program Types," *Journal of Marketing Research*, 8 (May), 204–211.

——— and Marshall G. Greenberg (1979), "Interest Based Segments of TV Audiences," *Journal of Advertising Research*, 19 (October), 43–52.

——— and ——— (1980), *The Public's Use of Television*, Beverly Hills: Sage.
Gensch, Dennis and B. Ranganathan (1974), "Evaluation of Television Program Content for the Purpose of Promotional Segmentation," *Journal of Marketing Research*, 11 (November) 390–398.
——— and Paul Shaman (1980a), "Predicting TV Ratings," *Journal of Advertising Research*, 20 (August), 85–92.
——— and ——— (1980b), "Models of Competitive Television Ratings," *Journal of Marketing Research*, 17 (August), 307–315.
Goodhardt, G. J., A. S. C. Ehrenberg and M. A. Collins (1975), *The Television Viewing Audience: Patterns of Viewing*, Saxon House.
Greene, J. D. and J. S. Stock (1967), *Advertising Reach and Frequency in Magazines*, New York: Marketmath Inc. and Reader's Digest Association.
Headen, Robert S., Jay E. Klompmaker and Roland T. Rust, "The Duplication of Viewing Law and Television Media Schedule Evaluation," *Journal of Marketing Research*, 16 (August), 333–340.
Horen, Jeffrey H. (1980), "Scheduling of Network Television Programs" *Management Science*, 26 (April), 354–370.
Kerlinger, Fred N. and Elazur J. Pedhazur (1973), *Multiple Regression in Behavioral Reserach*, New York: Holt, Rinehart and Winston.
Kirsch, Arthur D. and Seymour Banks (1962), "Program Types Defined by Factor Analysis," *Journal of Advertising Research*, 2, 29–31.
Kmenta, Jan (1971), *Elements of Econometrics*, New York: Macmillan.
Lehmann, Donald R. (1971), "Television Show Preference: Application of a Choice Model," *Journal of Marketing Research*, 8 (February), 47–55.
Luce, R. Duncan (1959), *Individual Choice Behavior: A Theoretical Analysis*, New York: John Wiley & Sons.
——— (1977), "The Choice Axiom After Twenty Years," *Journal of Mathematical Psychology*, 15, 215–233.
Morrison, Donald G. (1972), "Upper Bounds for Correlations Between Binary Outcomes and Probabilistic Predictions," *Journal of the American Statistical Association*, 67 (March), 68–70.
——— (1973), "Evaluating Market Segmentation Studies: The Properties of R^2," *Management Science*, 19 (July), 1213–1221.
Namboodiri, N. K., L. F. Carter and H. M. Blalock, Jr. (1975), *Applied Multivariate Analysis and Experimental Designs*, New York: McGraw-Hill.
Rust, Roland T. and Jay E. Klompmaker (1981), "Improving the Estimation Procedure for the Beta Binomial TV Exposure Model," *Journal of Marketing Research*, 18 (November), 442–448.
Sabavala, Darius J. and Donald G. Morrison (1981), "A Nonstationary Model of Binary Choice Applied to Media Exposure," *Management Science*, 27 (June), 637–657.
Schreiber, Robert J. (1974), "Instability in Media Exposure Habits," *Journal of Advertising Research*, 14 (April), 13–17.
Simmons Media Studies (1978a), *Selective Markets and the Media Reaching Them*, New York: Simmons Media Studies.
——— (1978b), *Technical Guide: 1977/1978 Study of Selective Markets and the Media Reaching Them*, New York: Simmons Media Studies.
Villani, Kathryn E. A. (1975), "Personality/Life Style and Television Viewing Behavior," *Journal of Marketing Research*, 12 (November), 432–439.
Wells, William D. (1969), "The Rise and Fall of Television Program Types," *Journal of Advertising Research*, 9, 21–27.
Zackon, Richard (1981), unpublished personal correspondence.

Drama

What this handout is about

This handout identifies common questions about drama, describes the elements of drama that are most often discussed in theater classes, provides a few strategies for planning and writing an effective drama paper, and identifies various resources for research in theater history and dramatic criticism. We'll give special attention to writing about productions and performances of plays.

What is drama? And how do you write about it?

When we describe a situation or a person's behavior as "dramatic," we usually mean that it is intense, exciting (or excited), striking, or vivid. The works of drama that we study in a classroom share those elements. For example, if you are watching a play in a theatre, feelings of tension and anticipation often arise because you are wondering what will happen between the characters on stage. Will they shoot each other? Will they finally confess their undying love for one another? When you are reading a play, you may have similar questions. Will Oedipus figure out that he was the one who caused the plague by killing his father and sleeping with his mother? Will Hamlet successfully avenge his father's murder?

For instructors in academic departments—whether their classes are about theatrical literature, theater history, performance studies, acting, or the technical aspects of a production—writing about drama often means explaining what makes the plays we watch or read so exciting. Of course, one particular production of a play may not be as exciting as it's supposed to be. In fact, it may not be exciting at all. Writing about drama can also involve figuring out why and how a production went wrong.

What's the difference between plays, productions, and performances?

Talking about plays, productions, and performances can be difficult, especially since there's so much overlap in the uses of these terms. Although there are some exceptions, usually plays are what's on the written page. A production of a play is a series of performances, each of which may have its own idiosyncratic features. For example, one production of Shakespeare's Twelfth Night might set the play in 1940's Manhattan, and another might set the play on an Alpaca farm in New Zealand. Furthermore, in a particular performance (say, Tuesday night) of that production, the actor playing Malvolio might get fed up with playing the role as an Alpaca herder, shout about the indignity of the whole thing, curse Shakespeare for ever writing the

play, and stomp off the stage. See how that works?

Be aware that the above terms are sometimes used interchangeably—but the overlapping elements of each are often the most exciting things to talk about. For example, a series of particularly bad performances might distract from excellent production values: If the actor playing Falstaff repeatedly trips over a lance and falls off the stage, the audience may not notice the spectacular set design behind him. In the same way, a particularly dynamic and inventive script (play) may so bedazzle an audience that they never notice the inept lighting scheme.

A few analyzable elements of plays

Plays have many different elements or aspects, which means that you should have lots of different options for focusing your analysis. Playwrights—writers of plays—are called "wrights" because this word means "builder." Just as shipwrights build ships, playwrights build plays. A playwright's raw materials are words, but to create a successful play, he or she must also think about the performance—about what will be happening on stage with sets, sounds, actors, etc. To put it another way: the words of a play have their meanings within a larger context—the context of the production. When you watch or read a play, think about how all of the parts work (or could work) together.

For the play itself, some important contexts to consider are

- The time period in which the play was written
- The playwright's biography and his/her other writing
- Contemporaneous works of theater (plays written or produced by other artists at roughly the same time)
- The language of the play
- Setting
- Plot
- Themes
- Characters

Depending on your assignment, you may want to focus on one of these elements exclusively or compare and contrast two or more of them. Keep in mind that any one of these elements may be more than enough for a dissertation, let alone a short reaction paper. Also remember that in most cases, your assignment will ask you to provide some kind of analysis, not simply a plot summary—so don't think that you can write a paper about A Doll's House that simply describes the events leading up to Nora's fateful decision.

Since a number of academic assignments ask you to pay attention to the language of the play and since it might be the most complicated thing to work with, it's worth looking at a few of the ways you might be asked to deal with it in more detail.

Language

There are countless ways that you can talk about how language works in a play, a production, or a particular performance. Given a choice, you should probably focus on words, phrases, lines, or scenes that really struck you, things that you still remember weeks after reading the play or seeing the performance. You'll have a much easier time writing about a bit of language that you feel strongly about (love it or hate it).

That said, here are two common ways to talk about how language works in a play:

How characters are constructed by their language

If you have a strong impression of a character, especially if you haven't seen that character depicted on stage, you probably remember one line or bit of dialogue that really captures who that character is. Playwrights often distinguish their characters with idiosyncratic or at least individualized manners of speaking. Take this example from Oscar Wilde's The Importance of Being Earnest:

ALGERNON: Did you hear what I was playing, Lane?
LANE: I didn't think it polite to listen, sir.
ALGERNON: I'm sorry for that, for your sake. I don't play accurately—anyone can play accurately—but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life.
LANE: Yes, sir.
ALGERNON: And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?

This early moment in the play contributes enormously to what the audience thinks about the aristocratic Algernon and his servant, Lane. If you were to talk about language in this scene, you could discuss Lane's reserved replies: Are they funny? Do they indicate familiarity or sarcasm? How do you react to a servant who replies in that way? Or you could focus on Algernon's witty responses. Does Algernon really care what Lane thinks? Is he talking more to hear himself? What does that say about how the audience is supposed to see Algernon? Algernon's manner of speech is part of who his character is. If you are analyzing a particular performance, you might want to comment on the actor's delivery of these lines: Was his vocal inflection appropriate? Did it show something about the character?

How language contributes to scene and mood

Ancient, medieval, and Renaissance plays often use verbal tricks and nuances to convey the setting and time of the play because performers during these periods didn't have elaborate special-effects technology to create theatrical illusions. For example, most scenes from Shakespeare's Macbeth take place at night. The play was originally performed in an open-air theatre in the bright and sunny afternoon. How did Shakespeare communicate the fact that it was night-time in the play? Mainly by starting scenes like this:

BANQUO: How goes the night, boy?

FLEANCE: The moon is down; I have not heard the clock.
BANQUO: And she goes down at twelve.
FLEANCE: I take't, 'tis later, sir.
BANQUO: Hold, take my sword. There's husbandry in heaven; Their candles are all out. Take thee that too. A heavy summons lies like lead upon me, And yet I would not sleep: merciful powers, Restrain in me the cursed thoughts that nature Gives way to in repose!

Enter MACBETH, and a Servant with a torch

Give me my sword.
Who's there?

Characters entering with torches is a pretty big clue, as is having a character say, "It's night." Later in the play, the question, "Who's there?" recurs a number of times, establishing the illusion that the characters can't see each other. The sense of encroaching darkness and the general mysteriousness of night contributes to a number of other themes and motifs in the play.

Productions and performances

Productions

For productions as a whole, some important elements to consider are:

- Venue: How big is the theatre? Is this a professional or amateur acting company? What kind of resources do they have? How does this affect the show?
- Costumes: What is everyone wearing? Is it appropriate to the historical period? Modern? Trendy? Old-fashioned? Does it fit the character? What does his/her costume make you think about each character? How does this affect the show?
- Set design: What does the set look like? Does it try to create a sense of "realism"? Does it set the play in a particular historical period? What impressions does the set create? Does the set change, and if so, when and why? How does this affect the show?
- Lighting design: Are characters ever in the dark? Are there spotlights? Does light come through windows? From above? From below? Is any tinted or colored light projected? How does this affect the show?
- "Idea" or "concept": Do the set and lighting designs seem to work together to produce a certain interpretation? Do costumes and other elements seem coordinated? How does this affect the show?

You've probably noticed that each of these ends with the question, "How does this affect the show?" That's because you should be connecting every detail that you analyze back to this question. If a particularly weird costume (like King Henry in scuba gear) suggests something about the character (King Henry has gone off the deep end, literally and figuratively), then you can ask yourself, "Does this add or detract from the show?" (King Henry having an interest in aquatic mammals may not have been what Shakespeare had in mind.)

Performances

For individual performances, you can analyze all the items considered above in light of how they might have been different the night before. For example, some important elements to consider are:

- Individual acting performances: What did the actor playing the part bring to the performance? Was there anything particularly moving about the performance that night that surprised you, that you didn't imagine from reading the play beforehand (if you did so)?
- Mishaps, flubs, and fire alarms: Did the actors mess up? Did the performance grind to a halt or did it continue?
- Audience reactions: Was there applause? At inappropriate points? Did someone fall asleep and snore loudly in the second act? Did anyone cry? Did anyone walk out in utter outrage?

Response papers

Instructors in drama classes often want to know what you really think. Sometimes they'll give you very open-ended assignments, allowing you to choose your own topic; this freedom can have its advantages and disadvantages. On the one hand, you may find it easier to express yourself without the pressure of specific guidelines or restrictions. On the other hand, it can be challenging to decide what to write about. The elements and topics listed above may provide you with a jumping-off point for more open-ended assignments. Once you've identified a possible area of interest, you can ask yourself questions to further devleop your ideas about it and decide whether it might make for a good paper topic. For example, if you were especially interested in the lighting, how did the lighting make you feel? Nervous? Bored? Distracted? It's usually a good idea to be as specific as possible. You'll have a much more difficult time if you start out writing about "imagery" or "language" in a play than if you start by writing about that ridiculous face Helena made when she found out Lysander didn't love her anymore.

If you're really having trouble getting started, here's a three point plan for responding to a piece of theater—say, a performance you recently observed.

1. Make a list of five or six specific words, images, or moments that caught your attention while you were sitting in your seat.
2. Answer one of the following questions: Did any of the words, images, or moments you listed contribute to your enjoyment or loathing of the play? Did any of them seem to add to or detract from any overall theme that the play may have had? Did any of them make you think of something completely different and wholly irrelevant to the play? If so, what connection might there be?
3. Write a few sentences about how each of the items you picked out for the second question affected you and/or the play.

This list of ideas can help you begin to develop an analysis of the performance and your own reactions to it.

Two of our other handouts might be useful if you need to do research in the specialized field of performance studies (a branch of communication studies) or want to focus especially closely on poetic or powerful language in a play: these handouts are about communication studies and poetry explications. For additional tips on writing about plays as a form of literature, see our handout on writing about fiction.

Works consulted

We consulted these works while writing the original version of this handout. This is not a comprehensive list of resources on the handout's topic, and we encourage you to do your own research to find the latest publications on this topic. Please do not use this list as a model for the format of your own reference list, as it may not match the citation style you are using. For guidance on formatting citations, please see the UNC Libraries citation tutorial.

Worthen, W.B. The Wadsworth Anthology of Drama. New York: Heinle & Heinle, 1999.

Carter, Paul. The Backstage Handbook: An Illustrated Almanac of Technical Information, 3rd Ed. Shelter Island, New York: Broadway Press, 1994.

UNC Libraries Comprehensive Guide to Resources for the Study of Drama and Theater.

The Writing Center · Campus Box #5137 · SASB North Suite 0127 · UNC-CH · Chapel Hill, NC 27599 · **CSSAC Home** · http://cssac.unc.edu/

phone: (919) 962-7710 · **email:** writing_center@unc.edu

Viewer Preference Segmentation and Viewing Choice Models for Network Television

Roland T. Rust, Wagner A. Kamakura and Mark I. Alpert

Individual viewing decisions have a direct impact on the media planning of television advertisers and, consequently, on the revenues of the major television networks. This paper represents an attempt to better understand these decisions. We use Nielsen people meter data to build a perceptual space for programs. That space is then used to develop models explaining viewers' decision to watch television and their choice of programming. The program-choice model is a clusterwise logit model which searches for segments with similar viewing preferences. A segment-level logit model is then used to model the on-off decision. These models can be used by advertisers and advertising agencies to understand the viewing audience better, and thus to help guide their advertising media placement decisions. The models can also help television networks design programs and program schedules that are more attractive to viewers (and thus advertisers).

Roland T. Rust (PhD, University of North Carolina at Chapel Hill) is Professor and area head for Marketing at Owen Graduate School of Management, Vanderbilt University.

Wagner A. Kamakura (PhD, University of Texas at Austin) is Associate Professor of Marketing, Owen Graduate School of Management, Vanderbilt University.

Mark I. Alpert (PhD, University of Southern California) is the Foley's-Federated Professor, Department of Marketing, University of Texas at Austin.

Thanks especially to NBC and Statistical Research, Inc. for their help in obtaining the data for the study, and to John Streete for his systems programming and assistance with data analysis.

Journal of Advertising, Volume XXI, Number 1 March 1992

Introduction

Broadcast TV advertising revenue is approximately $25.5 billion per year (Battaglio 1990), which explains why advertisers care so much about TV viewing. The four largest networks themselves receive $9.383 billion per year in advertising revenue, and the largest network advertisers spend well over $200 million per year (up to $598.4 million in 1990 by General Motors) for network ad time (Walley 1990). The cost of a 30 second advertising spot on a popular network program such as "Roseanne" or the "Cosby Show" costs in the hundreds of thousands of dollars (Cosco 1990), depending on the audience size (rating) attained by the program and the advertising desirability of the viewers attracted.

The industry figures presented above clearly show how intertwined are the interests of the major television networks with those of the large advertisers. Both groups are affected significantly by the choice processes used by viewers in deciding whether or not to watch television, and if so, which program to choose. If there are viewer segments which make these decisions based on different preferences or tastes, it should be important to both networks and advertisers to know the composition of each segment and their particular decision processes.

The networks must care about viewer segments and viewing choice because they can use this knowledge to design more effective program schedules, and make beneficial program and schedule changes. Better programming and scheduling lead to higher ratings, and thus to more advertising revenues and higher profits.

Advertisers should also care about viewer segments and viewing choice to ensure that their advertising dollars are well-spent. Although "make-goods" (free advertising time on other programs when the scheduled advertising has been on programs which have not achieved the projected rating) are typically made available to advertisers if a program fails to attain the expected ratings, these are not always consistent with the advertisers' timing and targeting objectives. Thus, advertisers would rather "get it right the first time," to better predict viewing choice and ratings and consequently develop a more effective media schedule. This is especially a concern during the "upfront" buying period in which advertisers must guess how the networks' new Fall schedules will fare.

The practical concerns of the networks and advertisers translate to three main research problems:

1) What is the "market structure" of viewing choice, i.e., are there distinct and identifiable viewing segments?
2) How do viewers (or viewing segments) decide whether to turn the TV on or off?
3) How do viewers (or viewing segments) choose which program to watch?

The purpose of this paper is to propose a modelling approach which begins to address these questions in a unified way. First, we build a preference map which displays the inter-relationships among television programs in terms of viewership. We use this map to identify viewer segments with distinctive preferences and to understand the preference structure within each segment. We then model each segment's decision to watch or not to watch television at any given time, an aspect that has not been considered in previous models of television viewership. These three models, used together, provide a coherent method for analyzing the viewing audience.

The remainder of the paper is organized as follows. The second section discusses previous research in structuring viewing alternatives, segmenting viewers, and modelling viewing choice. Section 3 builds a viewing space to structure the TV program alternatives. Section 4 develops and tests models for viewer segmentation and program choice; Section 5 develops and estimates a model of the on-off decision. Implications of the research are given in Section 6.

Previous Research

Previous research in this area tends to take one of three forms. Research on structuring viewing alternatives attempts to explore the relationships between television programs, and to determine which programs are similar to one another. Research on viewer segmentation attempts to find groups of viewers who make similar viewing decisions. Research on viewing choice models attempts to construct models which explain and predict viewing decisions, such as which program to watch.

Structuring Viewing Alternatives

There have been three main research approaches to structuring viewing alternatives. The easiest approach is to simply establish a program categorization scheme *a priori*, assuming that programs within a program type are similar, while program pairs across different program types are dissimilar. In this approach, one must also assume that the program types are obvious enough to be judgementaly assigned, without reliance upon data. This is the general approach used by Nielsen, which categorizes programs into one of thirty-nine program types, including such narrow categories as "conversations, colloquies," "children's news," "instructions, advice," "official police," and "sports academy." A more concise and less unwieldy categorization is used by Headen, Klompmaker and Rust (1979) and Rust and Alpert (1984). Their categorization scheme includes ten program types: serial drama, action drama, psychological drama, game show, talk or variety, movie, news, comedy, sports, and other. This streamlined categorization scheme has been shown to improve the predictive power of television viewing models (Headen, et.al. 1979; Rust and Alpert 1984). Nevertheless, a drawback of *a priori* categorization is that it is not directly supported empirically.

The second approach to program structuring is empirically based, and relies on factor analyzing viewing choice data. Gensch and Ranganathan (1974) found program types which were similar to the *a priori* categorizations described above. Other researchers also obtained face valid programs using factor analysis (Kirsch and Banks 1962; Wells 1969; and Frank, Becknell and Clokey 1971). However, Ehrenberg (1968) failed to uncover meaningful program types using this method. As in assignment of *a priori* program types, the underlying assumption is that homogeneous program categories exist, in which similarity is defined largely by membership in the same category.

The third approach is the viewing space approach, in which a continuous segmentation scheme is employed (Rust and Donthu 1988). Multidimensional scaling (or unfolding) is used to assign programs to locations in an n-dimensional space, usually of low dimensionality to facilitate interpretation. Rust and Donthu (1988) used this approach to map cable television networks and viewers in the same space with network television viewers. This approach does away with the discrete typology of program types. Rather, distance between programs in the space reflect program similarity. A variant of this latter approach is used in Section 3.

Segmenting Television Viewers

As with the segmentation of television programs, the approaches used to segment viewers also rely on

a priori segmentation to empirically derived segmentation. Advertisers have traditionally used demographics to form (*a priori*) segments of the viewing audience. This is also the approach used by Rust and Alpert (1984) in their viewing choice model. Goodhardt, Ehrenberg and Collins (1975) have done considerable exploratory empirical work using demographic segments. Psychographics have also been used to segment the viewing audience (Villani 1975). Again, the disadvantage is that *a priori* segmentation schemes may not produce homogeneous viewing behavior within segment.

Empirically derived segmentation schemes for television viewers implicitly assume a benefit segmentation (Haley 1968) framework. It is assumed that program content results in a benefit to the viewer, and that similar programs would supply similar benefit. Gensch and Ranganathan (1974) and Frank and Greenberg (1979) constructed viewing segments on this basis, as did Wicks (1989) for the content of network news programs and Rust and Donthu (1988) for cable television networks. The advantage of a benefit segmentation approach is that homogeneity of viewing behavior is more likely when viewing preferences are held constant. Section 4 applies a recently proposed benefit segmentation methodology (Kamakura and Russell 1989) to the problem of discovering viewer benefit segments. This approach will lead to segments that are homogeneous in terms of viewing behavior, rather than in terms of some *a priori* criterion such as demographic, life-style, as in previous studies.

Viewing Choice Models

Because viewing data are difficult to obtain and work with, relatively few viewing choice models have been proposed. A thorough review is given in Rust (1986). Aggregate viewing choice models (ratings prediction models) have been proposed by Gensch and Shaman (1980), Horen (1980), and Henry and Rinne (1984). In addition, several proprietary ratings prediction models exist. Rather than focusing on aggregate ratings prediction, we instead focus on building ratings from individual or segment viewing behavior.

Individual-level viewing choice models have been proposed by Lehmann (1971), Darmon (1976), and Zufryden (1973). Darmon's model is interesting in that it incorporates channel loyalty as a predictor of choice, thus foreshadowing the development of audience flow models. Zufryden also captures dynamics through use of a linear learning model formulation.

A more comprehensive viewing choice model was recently proposed by Rust and Alpert (1984). Their model assumes a Luce (1959) choice rule, with utilities for programs dependent upon (*a priori*) segment preference for (*a priori*) program type, and audience flow. "Audience flow" refers to whether the TV set was previously on or off, whether it was tuned to the same channel as the program option, and whether the program is starting or continuing. They found that audience flow was very important to viewing choice, and, thus, that a straightforward approach to viewing choice is incomplete. The viewing choice model proposed in Section 4 also incorporates audience flow.

In summary, many approaches can be found in the literature for structuring viewing alternatives, segmenting the TV viewing market, and modeling viewing choice. Our approach offers several advantages over these previous attempts. First, it combines all three stages (defining the viewing space, segmenting the market and modeling choice) into an integrated model. Second, it simultaneously identifies preference segments and estimates their preference function. Third, it acknowledges the possibility of heterogeneity in preferences that go beyond simple sociodemographic differences. Finally, our approach considers the decision to watch or not watch television along with the choice of program.

The Viewing Space

To build effective models of viewing choice, we first need to supply a basis for defining TV program alternatives along determinant dimensions of viewers' choice. As discussed in the previous section, the commonly used *a priori* categorizations are often limited to a few typologies, based on somewhat arbitrary judgements. In this section, we build a model for the definition of the viewing space, and estimate it using Nielsen people meter viewing choice data.

The Model

Similar to Rust and Donthu (1988), we assume that the network programs can be positioned along a continuous underlying characteristic-space which can provide a parsimonious characterization of each program in terms of its relationship to all other programming options. The location of these programs is determined empirically, so that programs that are viewed by the same audience are located closer to each other than programs that do not share a common audience. Therefore, programs that appeal to the same "tastes" or preferences will be shown to-

gether in the final map. Thus, we are basing our map on similarity of choices, and (by extension) preferences. Our approach is to map programs in space, according to similarity of choice patterns, using multidimensional scaling. It is important to note that a preference space may be fundamentally different from a perceptual space, even though the methodology producing them may be substantially the same. For example, due partly to variety seeking or complementarity, individuals may "prefer together" dissimilar programs. (Consider, for example, coffee and cream which are quite dissimilar but "preferred together" and thus mapped as "similar"). Constructing an appropriate measure of similarity between programs requires some care, because some programs have high ratings while others have low ratings. Thus, simple similarity measures, such as the size of the joint audience, may be contaminated by size effects. We use a measure of similarity which adjusts for size effects. Adapting Goodhardt and Ehrenberg (1969), we let

(1) $S_{ij} = r_{ij}/r_i r_j$

where S_{ij} is a measure of similarity, r_{ij} is the joint audience (in proportional terms) of programs i and j, and r_i and r_j are the proportional ratings of programs i and j respectively. Note that if exposure to i and exposure to j are statistically independent (in the aggregate), then S_{ij} will be one, within sampling error. The numerator can be viewed as a joint probability of choosing both programs, with the denominator being the product of the marginal probabilities. Thus, S_{ij} is a measure of how much bigger or smaller than expected by chance the joint audience is, adjusting for the audience sizes of the two programs.

To avoid bias from audience flow (e.g., Program A directly follows Program B in time), we consider only pairs of programs from different days. This does not eliminate *all* audience flow effects, because "second-order" effects may still exist. For example, if Program A directly follows Program B (on the same channel) on Tuesday, and Program C is on Friday, then Programs A and B will have high similarity S_{AB}, because their duplication with Program C will be similar. However, the first-order effects (A being similar to B because one follows the other in the same channel) *will* be eliminated.

Data

We used people meter individual-level television viewing data collected by the A.C. Nielsen Company. Our data consisted of 11,501 individual viewing histories, from 4,177 households from one week in January, 1988 (this narrow sampling interval may create potential seasonal bias in the results, easily eliminated with a longer sampling period, not available to us at the moment). These data included each individual's viewing (ABC, CBS, NBC, Fox, cable/other, or don't view) for each quarter hour. We analyzed data from all seven days of the week for all time slots in prime time (8 PM to 11 PM). The data were obtained from a national probability sample.

Programs on the TV were automatically recorded by a meter. Individual viewers punched in and out whenever they left the room, resulting in individual viewing records. Although there have been concerns expressed in the television industry concerning measurement of "out of home" viewers (Walley 1990) and inexplicable rating declines (Graham 1989), the Nielsen people meter data remain the industry standard for setting television advertising rates.

Our empirical analyses were performed on three sub-samples of 600 individuals, drawn randomly from the 11,501. The first sub-sample was used to estimate the viewing choice model. The second sub-sample was used to perform a test-retest reliability check of the viewing choice model, and the third sub-sample was used to perform predictive validity checks of the viewing choice model.

Results

We produced multidimensional scaling maps using S_{ij} as a similarity measure for seventy prime time programs (see Table 1), using the ALSCAL non-metric MDS procedure in SPSS-X. A considerable improvement in fit was attained moving from a two-dimensional to a three-dimensional space (improvement in stress from .262 to .174 and R^2 from .662 to .764). Since the improvement obtained with a 4-dimensional solution was substantially smaller, and because of the obvious difficulty in visualization, we selected the three-dimensional solution, shown in Figures 1 and 2, with a key for the program abbreviations given in Table 1. The first two dimensions (Figure 1) show much about how the programs group together. It is clear from the map that two influences strongly affect the clustering of programs. First, programs of similar content tend to group together. For example, the upper left quadrant seems to be predominantly comedies ("Bill Cosby," "Roseanne," "Cheers"), while the upper right quadrant appears to be dominated by serials and mysteries ("Falcon Crest," "Murder She Wrote," "Dallas"). By contrast, action

Table 1
Key to Program Abbreviations on Viewing Space Map

Abbreviation	Program	Network
A DIFF	A Different World	NBC
ABCMON	ABC Monday Night Movie	ABC
ABCSAT	ABC Saturday Night Movie	ABC
ABCSUN	ABC Sunday Night Movie	ABC
ALF	Alf	NBC
ALMOST	Almost Grown	CBS
AMEN	Amen	NBC
AMERIC	America's Most Wanted	FOX
BEAUTY	Beauty & the Beast	CBS
BILLCO	Bill Cosby Show	NBC
CBSSUN	CBS Sunday Night Movie	CBS
CBSTUE	CBS Tuesday Movie	CBS
CHEERS	Cheers	NBC
CHINAB	China Beach	ABC
DALLAS	Dallas	CBS
DAVIDH	David Hartman - Early Warning	Fox
DAYBYD	Day by Day	NBC
DEARJO	Dear John	NBC
DESIGN	Designing Women	CBS
DIRTYD	Dirty Dancing	CBS
DUET	Duet	Fox
DYNAST	Dynasty	ABC
EMPTYN	Empty Nest	NBC
FALCON	Falcon Crest	CBS
FAMLY	Family Ties	NBC
FORTYE	48 Hours	CBS
FULLHO	Full House	ABC
GARRYS	Garry Shandling Show	Fox
GOLDEN	Golden Girls	NBC
GROWI	Growing Pains	ABC
HEARTB	Heartbeat	ABC
HOGANF	Hogan Family	NBC
HOOPER	Hooperman	ABC
HUNTER	Hunter	NBC
INTHEH	In the Heat of the Night	NBC
JUSTTH	Just the Ten of Us	ABC
KATEAN	Kate & Allie	CBS
KNIGHT	Knightwatch	ABC
KNOTSL	Knot's Landing	CBS
LALAW	LA Law	NBC
MACGYU	MacGyver	ABC
MAGICB	Magical World - Disney Special	NBC
MARRI	Married... With Children	Fox
MATLOC	Matlock	NBC
MIAMI	Miami Vice	NBC
MIAMI2	Miami Vice Special	NBC
MIDNIGHT	Midnight Caller	NBC
MISSIO	Mission: Impossible	ABC

continued...

Table 1, Continued

Abbreviation	Program	Network
MISTER	Mr. Belvedere	ABC
MOONLI	Moonlighting	ABC
MURDER	Murder, She Wrote	CBS
MURPHY	Murphy's Law	ABC
MURPHY	Murphy Brown	CBS
NBCMON	NBC Monday Night Movie	NBC
NBCSUN	NBC Sunday Night Movie	NBC
NEWHART	Newhart	CBS
PARADI	Paradise	CBS
PERFEC	Perfect Strangers	ABC
REPORT	Reporters	FOX
ROSEAN	Roseanne	ABC
TELEVI	TV 101	CBS
THIRTY	Thirtysomething	ABC
TOUROF	Tour of Duty	CBS
TRACEY	Tracy Ullman Show	Fox
TWENTY	20/20	ABC
TWOTWO	227	NBC
UNSOLV	Unsolved Mysteries	NBC
WESTFI	West 57th	CBS
WHOST	Who's the Boss	ABC
WONDER	Wonder Years	ABC

programs cluster in the middle right ("Miami Vice," "MacGyver," "Tour of Duty").

The other main influence which seems to be operating is a network effect. For example, the comedy programs seem to split into two clusters, one mostly ABC ("Perfect Strangers," "Full House," "Moonlighting") and the other mostly CBS and NBC ("Murphy Brown," "Bill Cosby," "Designing Women"). Also notable is that the program type concept does not seem to be perfectly borne out by these data. For example, the Yuppie slice of life dramatic series, "Thirty Something," positions with the comedies, as does "LA Law," and the "Magical World" Disney special positions with the serials and mysteries.

The coordinates for each programming option in this three-dimensional space define the relative position of the programs in terms of their direct competition for common audiences. These coordinates are continuous descriptors to be used as one of the determinants of choice in our preference-segmentation model (to be described next).

Segmentation and Program Choice

The viewing space constructed in the previous section provides a basis for segmenting viewers and explaining viewing choice. From prior research, we also know that audience flow, e.g., whether a program is on the same channel which was viewed in the previous time period, must also be included in any sensible viewing choice model. We first build a model of program choice, given that the television is on.

The Model

Our model assumes that homogeneous viewing segments exist, or at least that aggregating individuals into homogeneous segments is a reasonable simplifying approximation. We also assume that programming preferences by each segment can be represented as ideal points located in the viewing space (described in the previous section), and that viewers in a segment will tend to choose programs which are near the segment's ideal point, all other things being equal. We allow the possibility of anti-ideal points, in which viewers in a segment will tend to choose programs which are as far away as possible from these locations. In other words, if an ideal point is found, then the individual will tend to choose programs as close to the ideal point as possible, while if an anti-ideal point is found, the individual will tend to avoid programs close to the anti-ideal point. Ideal points would provide information about the most prefered combination of characteristics in TV programs, while anti-

Figure 1
3-Dimensional Viewing Space - Dimensions 1 and 2

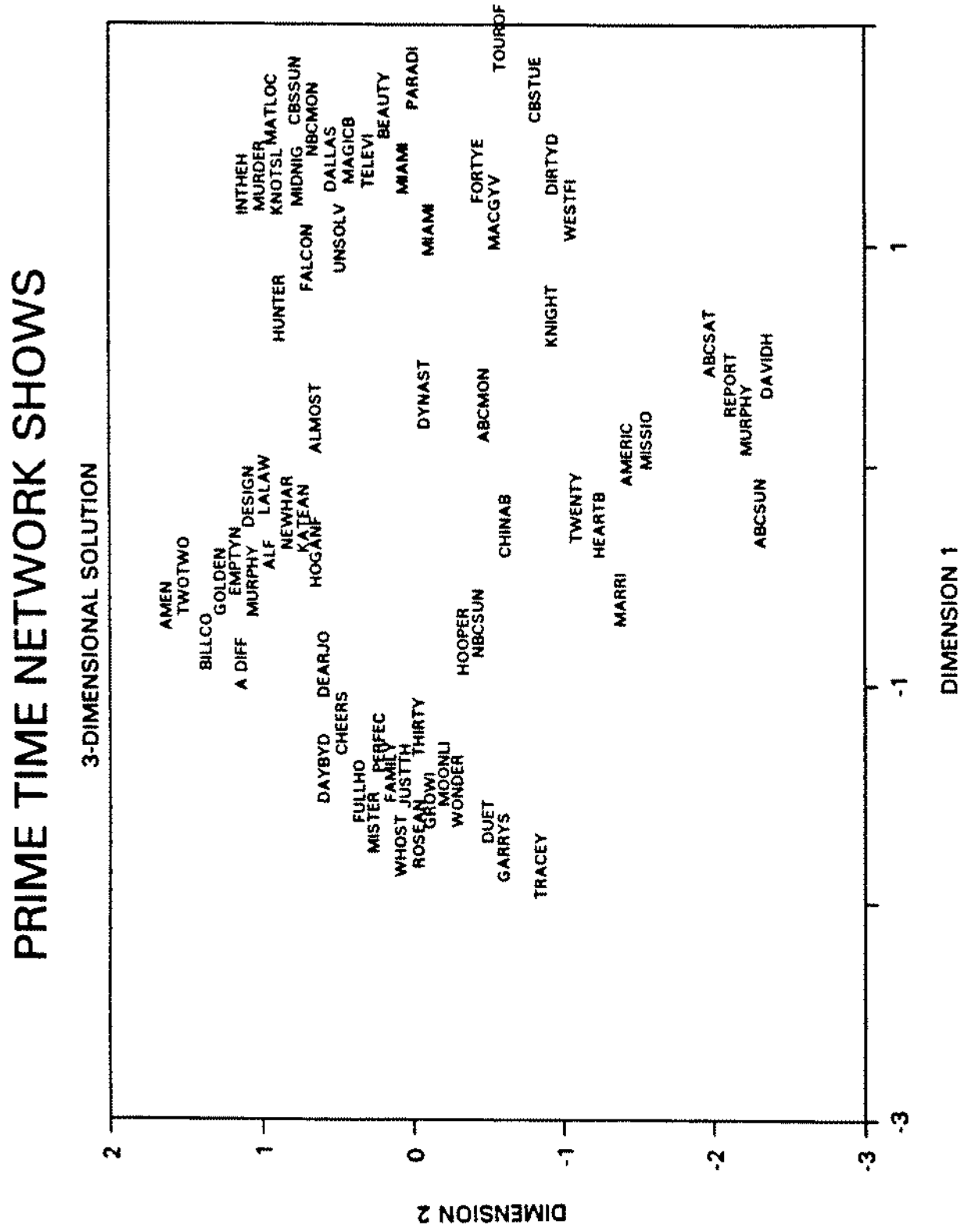
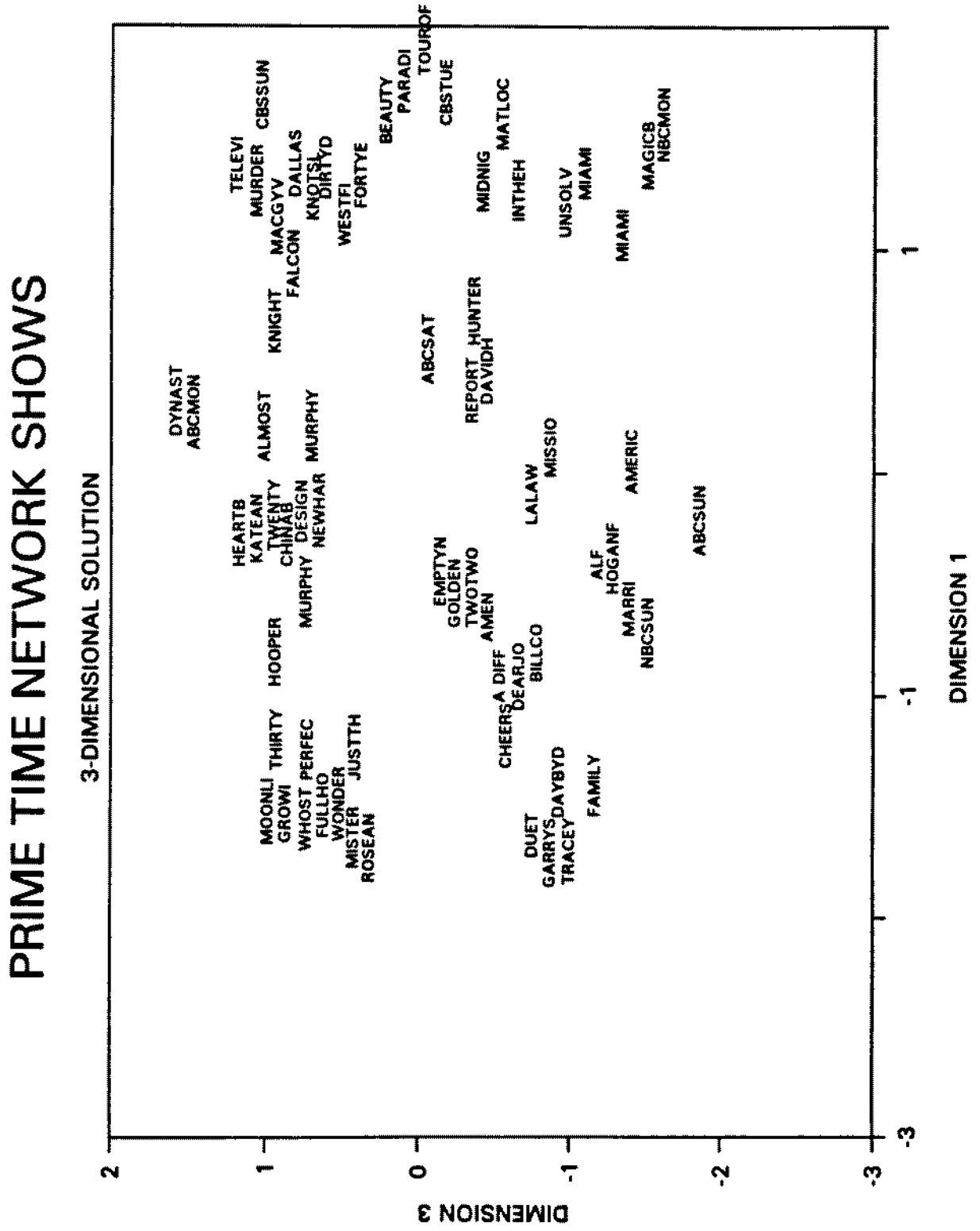


Figure 2
3-Dimensional Viewing Space - Dimensions 1 and 3



ideal points would only provide information about what should be avoided in designing a new program. Put in mathematical terms, the inherent utility (disutility) of a program to a particular segment is represented by the distance between the program's location in the viewing space and the segment's (anti-ideal) point.

To incorporate audience flow (Rust and Alpert 1984), we assume that whether the program is on the channel which was previously viewed also has an effect on utility. In other words, we allow for the possibility of viewership inertia; a program in the same channel viewed previously could have an advantage over programs in competing channels, due to this inertia. In addition, because cable TV and other non-network viewing options have proliferated in recent years (Krugman and Rust 1987), and non-network choice is included in the data set, we also include in the model the attractiveness of non-network viewing for each segment, which would account for the segment's propensity to watch non-network programming.

In accordance to classic random utility theory, we assume that at any time, viewers choose the program with the highest utility. The utility of a program option to an individual belonging to a particular segment s is as follows:

$$(2)\quad U_{js} = \sum_k \Theta_{ks}(X_{jk} - \mu_{ks})^2 + C_{1S}(LAST_j) + C_{2S}(CABLE_j) + \varepsilon$$

where

U_{js}	=	utility of program j to members of segment s (suppressing time subscripts throughout)
Θ_{ks}	=	logit coefficient corresponding to dimension k for segment s
X_{jk}	=	location of program j in dimension k in the viewing space
μ_{ks}	=	segment s ideal point (or anti-ideal point) location in dimension k
C_{1S}, C_{2S}	=	logit coefficients for segment s
$LAST_j$	=	1 if program j is on the network channel previously seen by the viewer, or 0 otherwise.
$CABLE_j$	=	1 if option j is non-network or 0 otherwise.
ε	=	an error term, assumed distributed extreme value, which accounts for the stochastic nature of choice behavior and other random sources of error.

The first utility component in Eq.2 ($\sum_k \Theta_{ks}(X_{jk} - \mu_{ks})^2$) contains the weighted (by Θ_{ks}) distance between the program j (represented by the location X_{jk}) and the segment's ideal point (μ_{ks}). Note that if Θ_{ks} is positive, the utility for a particular program j decreases as it moves closer to the segment's ideal point (μ_{ks}), and thus, μ_{ks} is an anti-ideal point. If Θ_{ks} is negative, then utility decreases with distance, and thus, μ_{ks} is an ideal point.

Unfortunately, the data available to us collapse all non-network viewing into one category, making it impossible to pinpoint non-network program locations (i.e., the X_{jk}'s are known only for network programs). Thus, the $CABLE_j$ coefficient, C_{1S}, is in some sense, a proxy for the average viewing space utility which would be anticipated from the best non-network option. Consequently, only the two last components of utility ($C_{1S}(LAST_j)$ and $C_{2S}(CABLE_j)$) are defined for non-network programs.

The utility formulation in Eq.2 permits estimation of a clusterwise logit model (Kamakura and Russell 1989; Kamakura and Mazzon 1991). In this model, the conditional probability of choosing program j, *given that the viewer belongs to segment s* is:

$$(3)\quad P_{js} = \exp(U_{js}) / \sum_j \exp(U_{js}).$$

Equation 3 shows the probability that a viewer chooses program j, *conditional on the information that she belongs to segment s*. The *unconditional* choice probability for a viewer randomly drawn from the population of TV viewers will be given by,

$$(4)\quad P_j = \Sigma_s f_s P_{js},$$

where f_S is the relative size of segment s (i.e., the probability that a viewer randomly drawn from the population will be a member of segment s).

The clusterwise logit model briefly described in the previous equations (and in more detail by Kamakura and Russell 1989) allows us to identify viewer segments that contain relatively homogeneous groups of viewers in terms of programming preferences and viewership patterns, to estimate the utility function for each segment, and to estimate the relative size of these segments in the TV viewing population. In essence, our model permits each viewing segment to have different viewing preferences and to have different tendencies to continue watching the same channel or to prefer cable and non-network programming.

Estimation

We estimated the model on a sub-sample of 600 viewers, using 9,785 total viewing choice occasions (details about the maximum-likelihood estimation of the clusterwise logit model can be found in Kamakura and Russell 1989). Estimation of the clusterwise logit model resulted in three segments of approximately equal size. Estimated parameters and standard errors are shown in Table 2.

Table 2
Estimation Sample: Clusterwise Logit Results for Viewing Choice Model

Variable	Coefficient (Standard Error) Segment A (Easterners)	Segment B (Westerners)	Segment C (Southerners)
Θ_x	.244 (.042)	.450 (.050)	.232 (.051)
Θ_y	.478 (.040)	.467 (.044)	.261 (.039)
Θ_z	.221 (.053)	.456 (.065)	.155 (.053)
μ_x	.515 (.084)	.955 (.069)	-.010 (.114)
μ_y	-.773 (.052)	-.844 (.088)	-.841 (.084)
μ_z	-.030 (.101)	-.364 (.048)	-.097 (.149)
LAST	2.396 (.078)	1.937 (.089)	1.724 (.069)
CABLE	2.276 (.114)	1.393 (.172)	.296 (.135)
Est.Segment Size	.343 (.055)	.329 (.055)	.329 (.055)

Chi-Square= 19,728.5 (26 d.f.)

For all segments, our results indicate anti-ideal points in the viewing space; all estimated weights for the three dimensions in the viewing space are positive and statistically significant (at 0.01 level), indicating that the farther a program is from the ideal-point for a given segment, the highest its utility will be for that segment (note that this result was determined by the data, rather than pre-specified in our model).

The results in Table 2 also indicate that segment A has the greatest inertia (largest coefficient for $LAST_j$); all other factors being equal, members of segment A are more likely to continue watching the same network channel, suggesting the now common strategy of "anchor" shows at the very beginning of the prime-time period. Members of segment A also have the greatest propensity to view non-network programming (largest coefficient for $CABLE_j$). Segment C has the least tendency to stay with the same network channel, and also the least tendency to view non-network programming.

Figures 3, 4, and 5 show the anti-ideal point locations for segments A, B and C respectively, superimposed on the viewing space and program locations. Isoutility contours are also shown. An isoutility contour shows a line on which preference is the same. In other words, if two different programs were at different points on the line, then they would be preferred equally. We see, for example, that all segments seem to avoid action programs, although the tendency is less pronounced for segment C. Segments A and B are positioned fairly similarly in the viewing space, which implies that other variables, such as segment A's tendency to prefer non-network programming, may provide the major differences between those segments.

Segment Descriptions

Now that viewers have been grouped into segments of distinct preferences and viewership patterns, it would be useful to find out whether there are any other differences among these segments aside from TV viewership. We investigated the composition of the viewing segments, using a variety of socio-demographic variables. We were especially interested in whether the segments corresponded in any simple way to the demographic classifications commonly used in the industry. We tested for significant differences in composition, using chi-square tests, based on geographical region, city size, household income, age, household size, education, presence of small children, and cable subscription. All descriptor variables resulted in significant differences at the .05 level.

Table 3 summarizes the descriptions of the three segments. We see that segment A, the segment with the highest inertia and preference for non-network programming, tended to concentrate in the Eastern states, were older, from small households, and heavy cable subscribers. Segment B tended to be more Western, urban, wealthy, younger, from large households, well-educated, and to have more small children. Segment C tended to be more Southern, rural, less wealthy, less educated, have few small children, and not watch much cable. We will refer to the segments as "Eastern," "Western," and Southern," although it is clear that these variables (and other variables) reflect only statistical tendencies. None of the descriptor variables (including geography) in isola-

Figure 3
Isoutility Contours for Segment A ("Easterners")

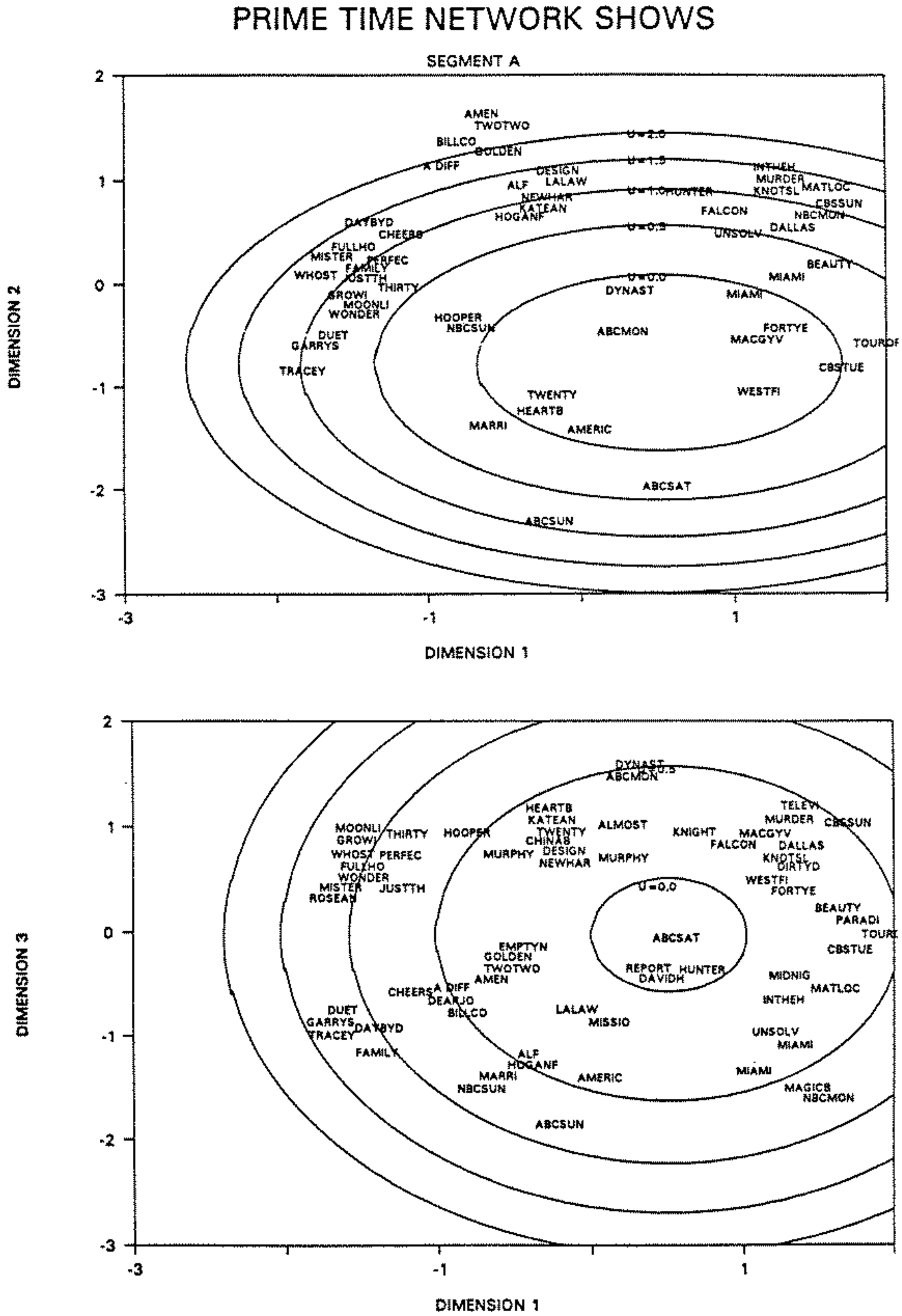


Figure 4
Isoutility Contours for Segment B ("Westerners")

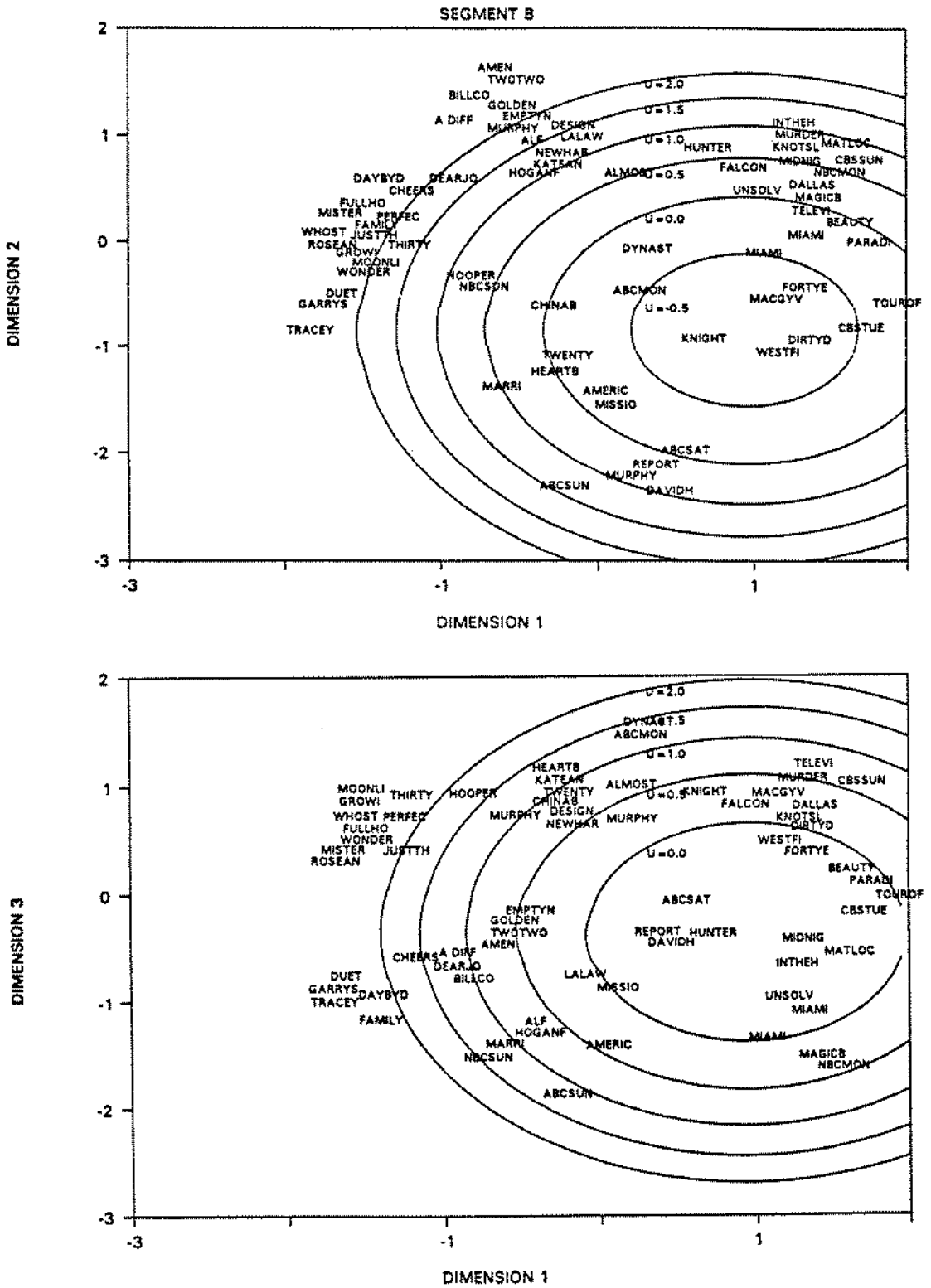


Figure 5
Isoutility Contours for Segment C ("Southerners")

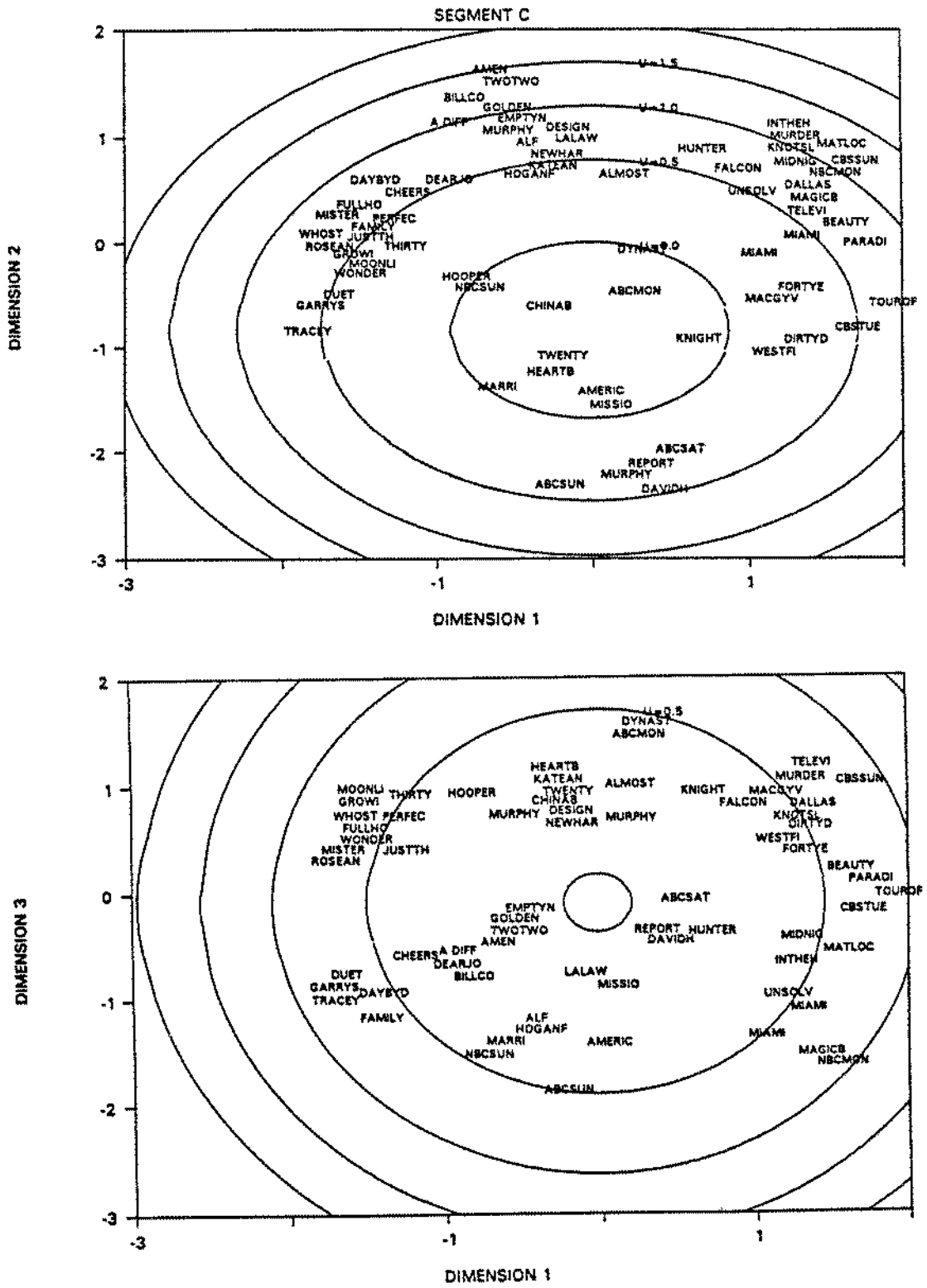


Table 3
Characteristics of Viewing Segments (Index)

Variable	Segment A (Easterners)		Segment B (Westerners)		Segment C (Southerners)	
Geography	Eastern	(1.26)*	Western	(1.19)	Southern	(1.23)
County Size	—		Large	(1.28)	Small	(1.30)
Income	—		>40K	(1.29)	<15K	(1.20)
Age	55+yrs	(1.16)	18-34	(1.31)	—	
Household Size	2	(1.30)	4+	(1.39)	—	
Education	—		College	(1.22)	0-8 yrs	(1.47)
Children >3yrs	—		Kids	(1.37)	Kids	(.69)
Cable TV	Pay+Basic	(1.51)	—		Pay+Basic	(.42)

*Proportion of segment in group, divided by proportion of population in group.

Table 4
Retest Sample: Clusterwise Logit Results for Viewing Choice Model

Variable	Coefficient (Standard Error) Segment A (Easterners)		Segment B (Westerners)		Segment C (Southerners)	
Θ_x	.304	(.044)	.433	(.046)	.223	(.051)
Θ_y	.512	(.042)	.427	(.042)	.247	(.044)
Θ_z	.243	(.053)	.321	(.052)	.219	(.056)
μ_x	.372	(.065)	.811	(.049)	-.181	(.128)
μ_y	-.630	(.050)	-.781	(.055)	-.998	(.092)
μ_z	-.093	(.097)	-.349	(.068)	-.035	(.101)
LAST	2.265	(.085)	1.906	(.075)	1.571	(.082)
CABLE	2.459	(.112)	1.190	(.134)	.456	(.153)
Est.Segment Size	.302	(.078)	.420	(.078)	.456	(.153)

Chi-Square 20,162 (26 d.f.)

tion are really strong indicators of segment membership.

Reliability and Validity

In order to ascertain that our results were not mere random "accidents," we investigated the test-retest reliability of the clusterwise logit estimation by re-estimating the model on a new random sample. The results are given in Table 4. Again, three segments were obtained, and, again, anti-ideal points were found for all segments. The segment anti-ideal points and coefficients match up well with the original segments (almost always within sampling error), but the estimated related segment sizes are somewhat different, but again are within sampling error. We thus conclude that the estimation appears to be relatively stable across the two cases.

We also conducted a test of the predictive validity of the model. We used a holdout sample of 600 individuals, and predicted their program choice histories, one at a time, using the model estimated on the original estimation sample (Table 2). To avoid giving our model an unfair advantage, we simply used the relative segment sizes as prior probabilities of segment membership, and did not update those probabilities. This resulted in a extremely conservative test for the model, because each individual's choices are predicted based on what the model would predict for the modal response across the population.

Nevertheless, the model performed quite well. Based on 9,852 choice occasions, a naive model which assumes continuing to view the same channel, or choosing randomly otherwise, chose correctly 4,628 times, for an average of 46.4%. Simple inertial models have been shown to predict almost as well as more sophisticated models (Rust and Alpert 1984), so the clusterwise logit aggregate model's predictive improvement to 5,266 correct (53.5%) is notable. Given enough history to update confidently the segment

priors, one would anticipate that further predictive improvement might occur.

Modelling the On-Off Decision

Some television network executives have long maintained that viewing is a two-stage process. First, the viewer decides to watch TV, and only then does he/she choose what to watch. In fact, there is indirect evidence that this two-stage model may be correct. Gensch and Shaman (1980) found that network TV viewing was highly predictable using a seasonal time series model, thus implying that network programming has little ability to persuade households to turn-on their TV sets.

The opposite point of view holds that individuals turn on the TV specifically to watch a particular program, implying that network programming would have a direct impact on the number of households watching television at any given time.

Therefore, there is some disagreement over what comes first: the decision to watch or not watch TV, or the choice of programming. Our model formulation permits the investigation of questions such as this, at any point in time.

The Model

We develop a binary logit model to predict the on/off decision. We assume that the attractiveness or utility of TV viewing depends on the attractiveness of the best available program, and other inertia and time-related factors. Time dummy variables are included to reflect the fact that people are more likely to go to bed as it gets late. These dummy variables permit the utility of a program for members of a given segment to be lower if it is shown at a later hour. In other words, a program has to be "really good" to keep a viewer up late. We also include a weekend dummy variable, to reflect the fact that some segments may be more or less inclined to watch TV on the weekend. We include the utility (based on the segments' ideal points) for the best available program, to test whether programming affects the decision to turn the TV on or off. We capture viewing inertia with variables which reflect whether the TV was previously on and whether the viewer was watching a show still in progress.

The utility function for TV viewing at a particular prime-time period t is described by:

$$(5)\quad U_t=\alpha+\sum_{h=1}^{5}\beta_h D_h+\gamma_1 IWEEK_t+\gamma_2 UMAX_t+\gamma_3 ILAST_t+\gamma_4 ICONT_t+\varepsilon$$

where

U_t	=	utility of having the television on (utility of "off" is arbitrarily set to zero with no loss of generality)
α	=	intercept
D_h	=	1 if viewing decision is at prime-time slot h or 0 otherwise
$IWEEK_t$	=	1 if time period t is in a weekend or 0 if during the week
$UMAX_t$	=	maximum program utility at time t, of all program options. This is computed by applying the utility function from the program choice model (Eq.2), using only the program locations and segment ideal point.
$ILAST_t$	=	1 if TV was on in the previous time period, or 0 if previously off
$ICONT_t$	=	1 if the show watched in previous time period (if any) is continuing, or 0 otherwise β's, γs are coefficients ε is random error (assumed i.i.d. extreme value)

A separate binary logit model was estimated for each of the three segments (with 208, 198 and 194 viewers, respectively) in our validation sample. For each viewer, we used the 42 "tune in/out" decisions made in half-hour intervals during the sampling week.

Results

Results from the on-off logit models for each viewing segment are given in Table 5. Some interesting conclusions can be drawn from these results. For example, the coefficients (β's) for the time dummies are highly significant, and show the expected decline in propensity to watch TV as it gets later in the night. These propensities (which no longer include the effects of the other variables in the model) are calculated as $\exp(\beta_3)$, and are shown (relative to 8:30 viewership) in Figure 6. One can also see that, all else being constant, the "tuning out" pattern of the "Westerners" is different from the other two segments.

The weekend variable, $IWEEK_t$, is significant only for the "Westerners," who tend to watch TV less on the weekend. As expected, the inertia variables, $ILAST_t$ and $ICONT_t$, are highly significant, indicating that all three segments are more likely to watch television at a given time t if they have been doing so in the previous time period ($ILAST_t$), and if they were watching a program to be continued in the current period ($ICONT_t$). A direct comparison of the coefficients for these two inertia variables (γ_3 and γ_4) leads to another interesting conclusion: the decision to watch television at any time t is more affected by the fact that the viewer was watching any channel in the previous period (γ_3), than by the fact that the program watched in the previous period is in progress at

Table 5
Logit Coefficients for On-Off Model

Variable	Coefficient (Standard Error) Segment A (Easterners)		Segment B (Westerners)		Segment C (Southerners)	
Intercept	-2.44	(.13)	-2.45	(.11)	-2.38	(.14)
D1(8:30)	3.14	(.14)	2.80	(.12)	2.84	(.15)
D2(9:00)	1.05	(.13)	.82	(.13)	.94	(.15)
D3(9:30)	1.03	(.13)	.55	(.13)	.91	(.15)
D4(10:00)	.76	(.13)	.41	(.13)	.61	(.15)
D5(10:30)	.26	(.13)	.17	(.13)	.24	(.15)
IWEEK	-.02*	(.07)	-.19	(.06)	-.02*	(.07)
UMAX**	.06*	(.11)	.16	(.07)	.02*	(.14)
ILAST	3.96	(.08)	3.61	(.07)	3.84	(.08)
ICONT	.88	(.16)	78	(.14)	1.05	(.17)
Chi-Square (10 df)	174.73		4460.96		4332.36	

* Not significant at .05 level.
**x 10^{-2}.

time t (γ_4)! This result lends support to the idea that most people watch *television*, rather than the actual *programs*.

The coefficient for $UMAX_t$ (i.e., the influence of the programming options in the decision to watch TV) is significant only for the "Westerners" segment. They are the only segment for which we have evidence of tuning in because of program content. For the other two segments, program content does not seem to have any bearing on their decision to watch television, once again supporting the hypothesis that these viewers first decide to turn on their TV sets, and then choose among the available alternatives.

Discussion

We have presented a new modelling approach for investigating the viewing audience. This approach is based on a three-stage modelling procedure. In the first stage, the programs are mapped in a multidimensional viewer preference space. In this space, programs which are viewed by the same people tend to be placed together. In other words, if Program A and Program B are close together, this implies that a viewer who watches Program A is also likely to watch Program B. Consequently, closeness in this preference space may indicate that two programs are competing (if they are offered at the same time by different networks), complementary (if they are offered by the same network at different time periods), or unrelated (if located far apart in the preference space).

The second stage of our approach uses a recently-developed technique called clusterwise logit analysis to obtain viewing segments. While all viewers are different, characterizing the viewing audience as being comprised of a small number of segments facilitates understanding of the viewing audience and thus provides a useful approximation of the true nature of the viewing audience. This stage enables us to describe each segment in terms of its program preferences, tendency to watch cable and non-network programming, and other characteristics.

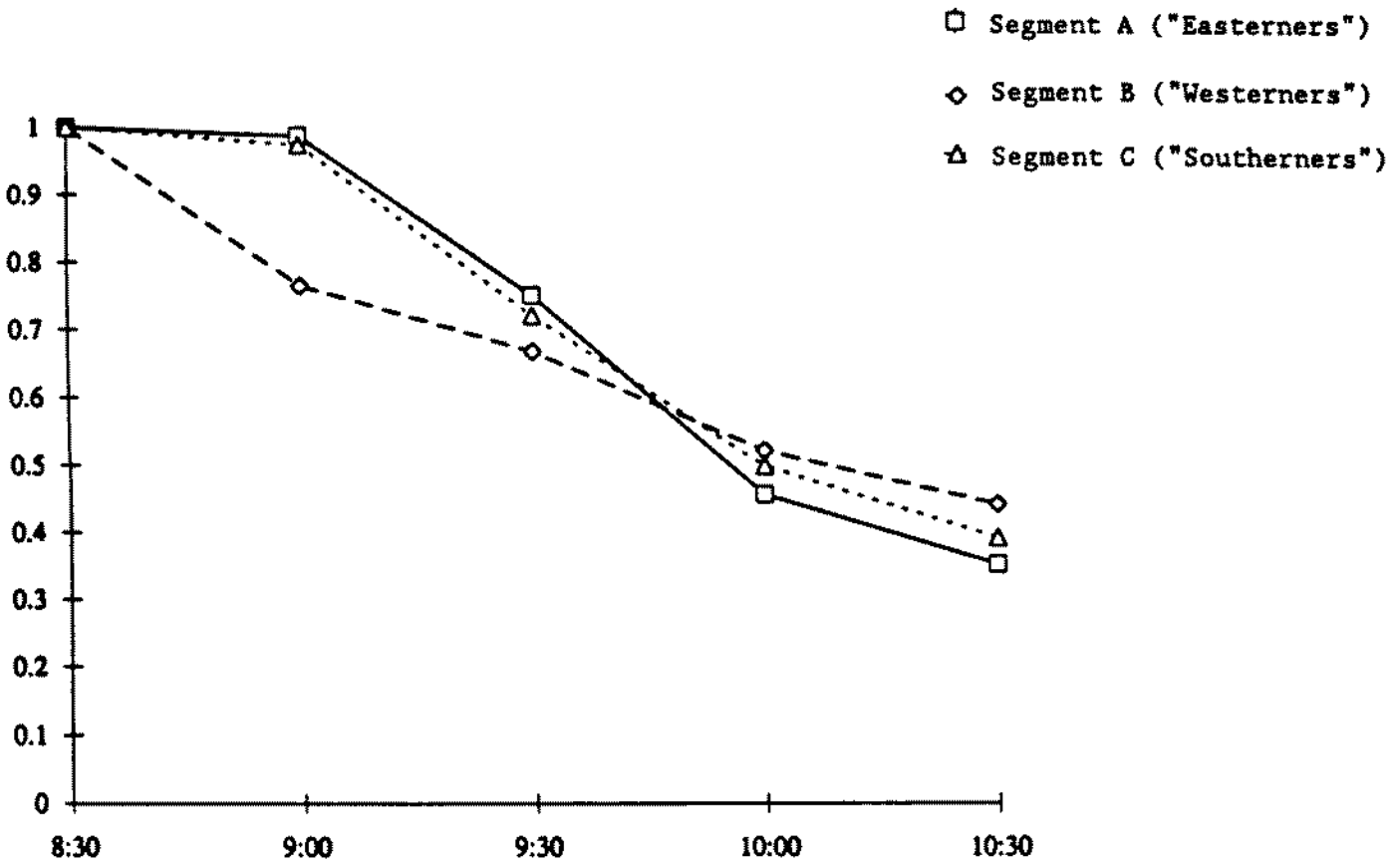
The third stage models the on-off decision—the factors which make it more or less likely that a viewer from a particular segment will turn the television on or off. We use a standard logit model to model this stage.

While the main focus of this work was the development and illustration of a new approach for the analysis of television viewership, our empirical application on 1988 viewing data did reveal some interesting substantive findings. First, we found three distinct viewing segments, and reliability tests showed these segments to be quite stable.

One segment, the "Easterners," tends to be older, from smaller households, and cable subscriber. Another segment, the "Southerners," tends to be rural, less wealthy, less educated, and more prone to watch action shows. The most distinct segment in terms of viewing behavior, the "Westerners," tends to be younger, urban, wealthy, well-educated, and watches less TV on weekends. This is the only segment which shows any evidence of program content affecting whether or not to watch TV.

Another surprising result from our analysis was that preferences by each of the three segments were

Figure 6
Relative Viewing Decline by Time and Segment



best represented by anti-ideal points, which provide a better understanding of what is avoided, rather than what appeals to these viewers. This finding suggests that viewers may in fact choose the "least objectionable alternative," as has been snidely asserted by some network executives.

Also, viewing segments varied considerably with respect to their tendency to prefer non-network programming (including cable) and their level of inertia. For example, "Easterners" are more likely to tune-in to a non-network channel, and more likely to stay tuned to the same channel at the end of a program.

The results from the on/off portion of our integrated model also lead to some interesting substantive conclusions. Not surprisingly, viewership by all three segments is highly affected by the particular prime-time period, decaying as it gets later in the night. Most importantly, viewership at any given prime-time period is highly affected by whether the TV was on or off in the previous period, and to a much less extent, on whether the viewer was watching a show to be continued in the current period. Also, with the exception of the "Westerners" segment, the particular shows being offered at any time did not have any significant impact on the viewers' decision to watch or not watch TV! These viewers seem more likely to watch *television* than particular *programs*.

These substantive findings, based on a limited sampling period, are suggestive of the sort of results which can be obtained from this modelling approach. We would expect that the nature of the viewing audience and its preferences change over time, and thus that repeated application of these methods would provide a dynamic picture of how the viewing audience is changing over time. We hope that these models will be helpful as prototypes for future models which networks and advertisers can use to model viewing choice.

References

Battaglio, Stephen (1990), "Media Outlook 1991: Broadcast TV," *Adweek's Marketing Week*, (October 1), m.o. 15-16.

Cosco, Joseph (1990), "Media Outlook 1991: Feeding Frenzy: TV Swallows All," *Adweek's Marketing Week*, (October 1), m.o. 12-14.

Darmon, René Y. (1976), "Determinants of TV Viewing," *Journal of Advertising Research*, 16 (December), 17-24.

Ehrenberg, A.S.C. (1968), "The Factor Analytic Search for Program Types," *Journal of Advertising Research*, 8, 55-63.

Frank, Ronald E., James C. Becknell, and James D. Clokey (1971), "Television Program Types," *Journal of Marketing Research*, 8 (May), 204-211.

———— and Marshall G. Greenberg (1979), "Interest Based Segments of TV Audiences," *Journal of Advertising Research*, 19 (October), 43-52.

Gensch, Dennis H. and B. Ranganthan (1974), "Evaluation of Television Program Content for the Purpose of Promotional Segmentation," *Journal of Marketing Research*, 11 (November), 390-398.

———— and Paul Shaman (1980), "Predicting TV Ratings," *Journal of Advertising Research*, 20 (August), 85-92.

Goodhardt, Gerald J. and A.S.C. Ehrenberg (1969), "Duplication of Viewing Between and Within Channels," *Journal of Marketing Research*, 6 (May) 169-178.

————, ———— and M.A. Collins (1975), *The Television Viewing Audience: Patterns of Viewing*, Saxon House.

Graham, Judith (1989), "Net TV Declines to Affect Upfront," *Advertising Age*, (April 24), 2-77.

Haley, Russell I. (1968), "Benefit Segmentation: A Decision-Oriented Research Tool," *Journal of Marketing*, 32 (July), 30-35.

Headen, Robert S., Jay E. Klompmaker, and Roland T. Rust (1979), "The Duplication of Viewing Law and Television Media Schedule Evaluation," *Journal of Marketing Research*, 16 (August) 333-340.

Henry, Michael D. and Heikki J. Rinne (1984), "Predicting Program Shares in New Time Slots," *Journal of Advertising Research*, 24 (April/May), 9-17.

Horen, Jeffrey H. (1980), "Scheduling of Network Television Programs," *Management Science*, 26 (April), 354-370.

Kamakura, Wagner A. and Gary J. Russell (1989), "A Probabilistic Choice Model for Market Segmentation and Elasticity Structure," *Journal of Marketing Research*, 26 (November) 379-390.

———— and Jose A. Mazzon (1991), "Value Segmentation: A Model for the Measurement of Values and Value Segments," *Journal of Consumer Research*, 18 (September) 208-218.

Kirsch, Arthur D. and Seymour Banks (1962), "Program Types Defined by Factor Analysis," *Journal of Advertising Research*, 2, 29-31.

Krugman, Dean M, and Roland T. Rust (1987), "The Impact of Cable TV Penetration on Network Viewing," *Journal of Advertising Research*, 27 (October/November), 9-13.

Lehmann, Donald R. (1971), "Television Show Preference: Application of a Choice Model," *Journal of Marketing Research*, 8 (February) 47-55.

Luce, R. Duncan (1959), *Individual Choice Behavior: A Theoretical Analysis*, New York: John Wiley & Sons.

Rust, Roland T. (1986), *Advertising Media Models: A Practical Guide*, Lexington, Mass.: Lexington Books.

———— and Mark I. Alpert (1984), "An Audience Flow Model of Television Viewing Choice," *Marketing Science*, 3 (Spring), 113-124.

———— and Naveen Donthu (1988), "A Programming and Positioning Strategy for Cable Television Networks," *Journal of Advertising*, 17 (4), 6-13.

Villani, Kathryn E.A. (1975), "Personality/Life Style and Television Viewing Behavior," *Journal of Marketing Research*, 12 (November), 432-439.

Walley, Wayne (1990), "TV Ratings Windfall: Nielsen Find Millions of 'Out of Home' Viewers," *Advertising Age*, (November 19), 56.

———— (1990) "NBC, McDonald's to Link Up Again," *Advertising Age*, (November 12), p. 80.

Wells, William D. (1969), "The Rise and Fall of Television Program Types," *Journal of Advertising Research*, 9, 21-27.

Zufryden, Fred S. (1973), "Media Scheduling: A Stochastic Dynamic Model Approach," *Management Science*, 23 (August), 1395-1406.

Competition is improving the Quality of Dramas

With the onset of the new millennium came a relaxation in the PEMRA laws, as well as a more 'enlightened' government. All these new changes resulted in a lot of channels and a variety of Pakistani dramas for the viewers. Over the years, viewers had to ignore many shows because unfortunately a lot of Pakistani directors had taken to producing overly glamorous and unrealistic dramas. Recently however the tables have turned and now most viewers have to choose between two or more most-watch drama serials, which air at the same time on competing channels. Every Saturday for instance, I keep switching between GEO and HUM TV to find out the story of both 'Meri Zaat Zare Benishan' and 'Vasl'. Both dramas have an extremely realistic storyline and a very moving performance by the casts.

With such strong competition directors are making a lot of effort to come up with new stories and good casts for a good production. Instead of making glamorous sets and spending a lot of budget on appearances, most directors are producing dramas closer to home and trying to depict details, dialogues and circumstances that the viewers can relate to.

Interestingly the two earlier mentioned dramas "Meri Zaat Zara Benishan' and 'Vasl' both show a mix of lifestyles. In 'Meri Zaat' the drama shows the mindset of a conservative family, and then shows the resulting poor lifestyle of the heroine Saba. At the same time we observe the hero Arfeens', who works in France, lifestyle. In Vasl the drama also shifts between New York and Karachi, showing an average middle class families outlook. Therefore, these dramas have come up with a nice mix of ideas, so that the resulting drama can cater to Pakistanis abroad as well as lower and middle class Pakistanis.

Other channels such as ARY and TV One are making a great effort to keep up with the strong competition of GEO and especially HUM TV. ARY has recently started a new drama serial 'Diya Jale' which has raised quite a bit of interest amongst viewers. It basically focuses on how a woman when reaches an age above 25 doesn't get marriage proposals and later on she ends up marrying a heartless aged man- so father of two young children. It's a theme that gives a woman the strength to fight back for her rights. The lesson that it gives is that there is a certain limit that a woman can bear a torture, beyond that she gives up. This drama is very well watched and appreciated among all the viewers, esp. women. It gives them hope that a woman should not be taken for granted. All she demands is for a little care and affection. Even if there are marriage problems that a woman goes through, that certainly doesn't mean that she keeps on compromising to save her marriage. It's totally unfair to let her keep bearing the torture just for the sake of saving her marriage. She is a human being after all. She has a right to opt for a life which makes her happy, not the one that requires compromises and only compromises!..

Similarly TV One has aired a dram serial 'Kharashai' with a good cast including Fahad Mustafa. He is one of the most dashing good looking TV stars who is appreciated for his multi talented acting skills.

Revival of Pakistani Dramaz

Pakistani media in the past history has played a major role in producing many unforgettable Pakistani dramas that inspired generations. Pakistan television started the trend of making classic dramas with the help of intellectual writers, powerful direction, and multitalented actors.

In the very early days of 90's, there was only one tv channel known as Pakistan television(ptv) that telecasted many popular dramas like 'dhoop kinaray', 'ankahi', 'tanhayan', 'dhuan', . The whole idea was to show a well prepared family drama with a strong script and a clean environment. All the credit undoubtedly goes to the brilliant story writers like Haseena Moen, Seema Ghazal, Ashfak Ahmad etc. Their stories focused on many societal issues that touched the hearts of many people. This was the glorious period of Pakistani dramas which led them to accomplish many awards not only at national but also at international level.

There was a time starting from 2001, when Indian dramas showed on the channel 'star plus' became immensely popular. Not only the females but even kids started getting addicted to them. But now Pakistani dramas once again have reached the peaks of fame. Talking about Indian dramas, the only reason they became so popular was because all they showed was glamour, family politics, and endless episodes. These affected their lives so much that their living styles became Indian. Moreover, they had corrupted our society. Their stories and direction was totally unrealistic. These dramas were only about industrialists, elite class and landlords that made young girls materialistic. They were far from reality with funny cosmetic faces of the stars. After 2003, our dramas started copying the star plus culture that led to a downfall in Pakistani dramas. They badly lost their originality.

Soon, these drama makers realized that these only corrupted our culture and should be free form all kinds of Indian elements and started making old way of drama making with limited

episodes and powerful story line. Now, many writers have started writing many powerful stories for different tv channels like geo, hum tv, ptv, ary digital. Every channel is now struggling hard to provide the audience with the best dramas ever. This competition has provoked them to make good serials which include our own culture. Because of this sudden revival of Pakistani dramas, the audience is our dramas very much. The best thing is that they are well appreciated by the Pakistani people living abroad as well.

These days the dramas that have gained popularity are 'meri zaat zarraye be-nishan' on geo and , 'nur pur ki rani' 'malaal' 'wasal' 'nur bano' on hum tv. These are realistic with powerful direction and script. They focus on societal issues that actually take place in the society. Moreover, dramas like 'wasal', 'ishk junoon deewangi' 'doraha' and 'malaal' focus on the problems that are faced in a marriage like misunderstandings, extra maritial affairs, lack of trust. These problems do prevail these days. The reason why number of growing divorces has increased is well portrayed in these dramas. People should be well aware of the bitter realities that exist in our society. For example drama 'ishk junoon diwangi' is a story about passion and revolves around a happily married couple that finds their entire life changed with the entry of another woman. The husband is a famous director who casts this woman in his film and gets immensely attracted by her considering the fact that he is already married. He gets so obsessed with her that things reach a point when he fails to save his marriage. The point of this story is to show the audience how an obsession makes a man lose his grip and can change his entire life in a second.

Another very popular drama that was highly appreciated was ' doraha' directed by the very versatile director Mehreen jabber who showed that the difference in income class levels between the married couple led to a failure in marriage despite the fact that it was a love marriage. It showed marriage is a very sensitive issue and needs to be dealt carefully where a lot of adjustments, compromises, and understanding is needed by both the parties even in a loved marriage.

The emergence of intelligent writers and powerful directors has managed to revive the Pakistani dramas. In short Pakistani media has changed by providing the audience with the dramas they want to see. Gone are the days when star plus was a huge hit. Paki dramas are now well produced and give a good message. The increasing competition among different tv channels has improved the quality of Pakistani dramas due to which the audience gets entertained and gets to watch the best dramas ever!. We should stop watching Indian channels and try promoting our own dramas. Watch Pakistani, listen Pakistani, and speak Pakistan

Author :Anum Saulat

Advice for aspiring writers by Jesse Kellerman

People ask me all the time for advice on how to get published. There isn't one good answer to that question. Writing professionally requires a combination of skill, luck, and diligence, and every writer has his own system.

That said, I have learned one or two things over the years.

1. Be organized.

I am a big proponent of outlines, having learned the hard way that failure to use them results in a meandering, spineless book. The middle of the story is what suffers most. This is because I often have a great premise and a great ending but no clear way to connect them. As excited as I am to jump straight in and write that opening scene, I've found that doing more work in advance saves me a lot of trouble down the line.

My outlines are therefore very detailed, usually running 60-90 pages. Sometimes I'll even include bits of dialogue or phrases that feel important. It's basically a proto-book, and it gives me something to refer to when I feel like I'm out of gas or can't remember what's supposed to come next. Having that there to rely on is a great comfort.

Of course, it's important to be flexible in execution. There's no guarantee that the 4-6 weeks I spend outlining are the most creative and precise weeks of the year. I frequently restructure the entire book about midway through in order to incorporate new ideas or to accommodate characters who have grown in unanticipated ways.

2. Rewrite.

For me, at least, the majority of the work is not done on the first draft but on the second through thirtieth. I begin each day by rewriting the previous day's material, which gives me an extra rewrite in addition to getting me in the groove to continue. In days of yore, agents and editors would work with authors to refine manuscripts they felt had promise. Not so anymore. These days they want a completely finished, highly polished product—something they can sell quickly. What I usually tell people is to rewrite until you think that the book absolutely cannot be improved any further. That's the time to send it in, and not before.

3. When in doubt, cut.

Writers by nature love the sound of their own words, and the hardest part of becoming a professional is learning to accept that what you find incredibly droll is oftentimes uninteresting to others. It's a bitter pill to swallow but a necessary one. Most of what we write is going to be bad. (Hemingway said that he wrote one page of masterpiece to ninety-one pieces of shit. The trick was to put the shit in the wastebasket.) The key here is learning to evaluate your own work with the same critical eye you bring to a stranger's work. You need to love to analyze text, need to love picking it apart to see how it works and doesn't work. In college I used to edit my friends' papers because I felt that it worked as a "reset" on my brain, enabling me to come to my text with a greater sense of objectivity. Do whatever it takes to give yourself distance from the work. Set it aside for a month. Give it to someone you love and trust and ask them to be brutally honest (and be prepared to bite your tongue). Read other books. Read old work of yours and note what mistakes you made. Think about how you would fix them now. Then look at the current manuscript and ask yourself if those same problems are still plaguing your writing.

4. Trust yourself.

You have to learn when to ignore people.

One particular point here: I would advise against deliberately setting out to make a book "more commercial." In my opinion, that's a losing game. The reading market is highly unpredictable, and it's extremely tough to anticipate what will sell. You could try to match the structure and tone of a successful book (say, The DaVinci Code) but odds are you won't be able to do it. Only Dan Brown can write The DaVinci Code, and attempting to mold one's writing to an abstraction such as "commercial appeal" often results in a lifeless text. You should write about what you know and love. This is not just a matter of principle but solid writing advice. Editors and readers have good BS detectors. I can tell when a writer isn't working from the gut, and I will usually put the book down. You have a story to tell that cannot be told by anyone else, in any other way, and if you're talented and lucky and work hard, you will find the right way to tell it. In other words, to thine own self be true. This is not to say that you can't make things up, but rather that your voice, your true voice, is what will draw people in.

And, along those lines…

5. Never give up.

This sounds elementary, but a lot of times it's easy to forget just how many agents there are out there. It's quite possible that one will reject your book for a number of reasons while another

loves it for those very same reasons. The trick is to find somebody whose interests align with yours. To that end, I would begin by making a list of writers you admire and/or whose style is comparable to yours. Find out who their agents are (Google can usually help you there, or else write to the publishing house), and start by querying them. It's by no means a surefire way to make a match, but at least you won't be firing completely into the ether.

6 [although really it should be 1-A, because this is a different type of advice])

Recently a young woman e-mailed me to ask how I knew I had "the stuff" to write. Since the previous five points have dwelt primarily upon questions of craft, I thought I would reprint part of my reply to her, as it addresses more nebulous questions of motivation, inspiration, and confidence. It's long but these q's are biggies. Here goes:

I never decided to become a writer, in that there was no single moment of realization. I've written habitually from a very young age—two or three, when I would dictate stories to my father. I can't say where the compulsion comes from, only that it's there, and that I'm happiest when obeying it. Which is to say: it's the act of writing itself that fulfills me, not the state of being a writer.

That's a crucial distinction, because there is no standard for what makes someone a writer other than the act of writing. There's no licensing exam; no certificate of merit. To be sure, there are academic programs—more on that in a moment—but in my opinion they're basically worthless. Even publication isn't a good standard to measure by, because plenty of magnificent writers never publish, and plenty of terrible hacks rule the bestseller lists. So the real question to ask yourself is: do I enjoy doing this? Does it fill a void that would otherwise be unfillable? If you love to write and you are willing to write and you actually write, then you're a writer. End of story.

Getting paid for writing is a separate issue. I wrote for about twenty years without earning any money, but I don't consider myself any more or less of a writer because I do now. Getting paid is wonderful but it doesn't make you a writer. Writing does.

To that end, worrying about whether you have "it" or "the stuff" won't get you very far. What is talent, anyway? I'm not sure there is any one such quality, and even if it exists, you can't control how much you were born with. My philosophy—and this applies to all areas of my life, not just

writing—is to worry only about those things I can control. Talent is not one of them, so I try not to dwell on it.

Now, you can and should practice your craft. That's something you can control. You have to write a lot, read a lot, and be extremely self-critical. Even really "talented" writers spend years figuring out how to harness their energies. Story structure, for example, can be learned: you study how great books are put together. You take those lessons and try to apply them to your own work. You practice. You fail. You self-scrutinize. You try again. You may be good; you may be terrible. Who knows? But that question cannot and should not prevent you from trying.

We all have fears that hold us back from writing. Fear of failure, of embarrassing ourselves or looking stupid. That's okay. It's reasonable to feel afraid of exposing your heart to strangers. But if you love to write, if it makes you happy, if you have something inside you fighting to get out, then you won't let that fear stand in your way. You'll kick it to the curb and put some words on the page. Go for it. Just go for it.

I realize that pushing fear aside is easier said than done, and that it might sound as though I never suffer doubts. So let me cop to being plagued by doubt. I spend a lot of my time in a state of high anxiety. I worry about my work and obsess over it. I guess what I try to do is take that nervous energy and use it as motivation to work harder. Because the other option would be to quit. There are times—many, many times—when I want to quit. Thankfully, my wife is around to calm me down, reassure me that I've gone through this before and that I'll get through it again. Without her I'd probably be working in a cubicle right now. Writing is so difficult, so frustrating, so inherently overwhelming, that it helps to surround yourself with people who love you and believe in you. (Again, easier said than done.)

And that same advice goes for yourself, as well: strive to be kind to yourself. If you're like most writers, you're a perfectionist. Often I have to remind myself that novels don't get written in a day, and that it's okay to stop work before every sentence is 100% pristine. You don't have to sit down every day confident that you're going to spin gold. In fact, if you believe that, you're probably not being self-critical enough. You can't be afraid to write, but you also can't be afraid to criticize yourself, and it's keeping these two ideas in balance that makes the business of writing so emotionally taxing.

The anatomy of a successful television drama

The commonalities of a successful show

Linear time problems aside, all a show needs to succeed is two things: character development and a compelling plot (and audience relatability/believability as to both). You can apply this theory to every successful television show, movie, or book, and they all have it (even Harry Potter, whose reader/watcher audience can relate to in their probable hopes that they are born to do something great, and the whole good v. evil theme most people can understand as well). I also think that online media presents a third unique way of drawing a broader audience in and fostering success, and I allude to this possibility toward the end of my commentary.

A. Character Development

First, the success of any drama, science fiction or otherwise, depends in large part to character development and the audience's ability to relate to them. Thus, primary to a show succeeding in today's society, it must be able to capture its intended audience through its characters, and it must do so quickly. The characters are the ones telling the story in any number of ways. Like most bands who have only five members, the optimal range for a show has only four to six characters; with many more than that, it becomes difficult for the audience to follow and start rooting for any one character. Obviously, there are exceptions (case in point, Lost, which succeeds because it made the Island, a non-speaking or actual character, central to the plot).

The large cast of Heroes, in contrast to Lost, may work to its detriment. I just feel that the seemingly large cast, given the way the pilot developed, makes it difficult to believe the series will be able to develop adequately any one character such that the general 18-49 demographic (or elder demographic) will relate. In other words, they just tried to do too much in a very short amount of time, and I think that in such cases, there are other, more effective methods. Maybe the jumping around and multiple character storylines will change over the next five episodes. If it does not, I don't see its share increasing for its time slot or really surviving past more than one season.

B. Theme

The second key to a drama's ultimate success and at least as important as character development is that the audience must be hooked into a believable theme almost instantly, and this theme must pervade the pilot episode. Granted, for any television show, science fiction or otherwise, you're going to have to suspend belief a bit (and sometimes more than a bit). For Grey's Anatomy, you knew the friction between the central characters instantly (general theme: love and work; target market = 18-49 women and their husbands). For Lost, you knew the plane crashed and something else was on the island (general theme: mystery, survival – examination of humanity in

a Lord of the Flies type manner; target 18-49 men and women). For 24, you knew some bad shit was about to go down (general theme: good v. evil; target 18-49 men). And so forth.

For science fiction shows, you not only have to capture initially an audience beyond those who like the genre, you have to convince them to suspend an incredible amount of disbelief. The possibilities for success are certainly there (e.g., the Spiderman movies, or any other comic book type movie that grossed better than $100 million). For a weekly television show, however, asking the audience to suspend disbelief requires almost a leap of faith, which can be accomplished effectively and completely only through trust (hence, the importance of character development).

Take a show like Medium, for example. While talking to ghosts seems far-fetched to the casual viewer, the idea of police departments using psychics can be squared in the realm of possibility if it were true, and this show simply elaborates on that initial presumption. If the characters in the show believe it (after some convincing sometimes), the audience will tend to believe it. It's the same way people can watch Jack Bauer evade every attempt at his life through various criminal ineptitudes (see Austin Powers for their take on this when Scott asks Dr. Evil why he just doesn't shoot him). How Medium tries to capture the larger audience, however, and how it does an admirable job of doing so (despite the crutch of its time slot) is through its development of the Alison's character beyond her "gift": Medium is really about the struggle of a mother and wife trying to balance her work and talents that go with it along with her family. I submit that more people can relate with that in the 18-49 demographic than those who can relate with the ability to talk with ghosts, and it could probably carry a 9 PM Tuesday slot rather than Monday at 10 (or whenever it will be airing if and when it does come back).

Unlike Medium, however, Heroes faces an uphill battle because the pilot failed to engage the audience into developing any sort of meaningful relationship with any of the characters. This isn't fatal, but maybe it would have been worthwhile to develop it online a bit and then air the show – think lonelygirl. NBC blew their initial attempt at doing this, but I am cautiously optimistic they can recover.

1. The importance of storyboarding

Furthermore, for a well-themed story (and Heroes certainly has this potential) to develop itself fully, the writers essentially have to have the entire storyboard for the series written in order to a) provide consistency for the individual plots, and b) to convey to the audience (through various connections) where they are going. It helps develop trust of the characters and encourages a deeper suspension of disbelief and desire to find out "what happens next." This obviously was done with Lost, and it may have been done with Heroes; it just remains to be seen. What I mean by this element may be better described as "believability-B" – meaning every episode serves a purpose to advance the overall storyline.

Too many shows on television do not plan ahead for this. Case in point, Alias. Alias had a great storyline that ran through the entire first season and despite some Felicity-esque deviations,

concluded with the takedown of SD-6. I suspect that the Rambaldi plot (which reappeared toward the end of the fifth season) had meant to conclude around this time as well, but when ABC signed onto another two years, they had to figure out a way to drag it along. If I had to speculate, I would say that JJ Abrams must have thought, "well, I'm ready to move onto another project and yet I've been roped into this one for another couple of seasons. I know, I will create another double agent and another shadow organization and largely duplicate the storyline from the first season." Genius! (read: sarcasm, but good for him for making a ton of money either way off it). The end result to this point is that the storyline had to be stretched out much longer than it probably should have been and the latter seasons simply fell off the scale of the already generously suspended disbelief the show called for.

For Heroes, you saw a guy jumping off a building and then all of a sudden he's waking up, and then you're in India. While this jumping around does have its merits in the movies, it does not translate as well to the small screen. Obviously, you know what the show is about from the previews; the jumping around in the pilot of Heroes, however, simply didn't advance the plot significantly or appropriately develop the theme of the series or its characters to capture the general audience. Further, the theme did not even materialize until the end of the episode, and even then, if you weren't paying attention, you would have missed it. I can suspend disbelief to a lot of things, and assuming my views represent the average 18-49 viewer, the limits of disbelief suspension weren't even reached in this episode. As I mentioned in the subsequent pilot review, the Heroes generally are pretty reluctant, and I feel this reluctant hero theme, while okay, has been beaten down as of late. Other than the teleporter and the guys who fly (or will fly), the heroes don't really want this power that has (to my understanding) come out of nowhere. It's just tough to relate to, even if you can suspend the disbelief of such evolutionary jumps.

Even though the exact theme of Heroes came out in the end, the idea that they were coming together was hinted at throughout the episode, and this is what led me to give it a six episode run. My disagreement with the writer's theory of plot development is just an opinion; there are many ways it could have been done, and this was simply one of several. Obviously the central plot/theme is that these "Heroes" have developed power, largely concurrently, and by hook or by crook they will be brought together for the common good. A good old American heroes theme. Nothing wrong with that; people can relate because many have superman/superwoman type complexes. But too many cooks can spoil the pot, and too many storylines can spoil the plot. As such, and not to keep beating on the point, but I found the pilot both difficult to relate to any individual character, and I'm just not sure if the plot of "saving NYC" by banding together can carry through an entire season. Again, maybe I will be proven wrong, which is why I think the show at least merits a few more watches.

2. The maximum stretch of any storyline

This being said, a single storyline of a show today can probably be advanced to its logical completion within three seasons. Even the most successful dramas ratings peaks last only three to five seasons at best, and usually by the fifth (if it makes it that far), its general audience's interest level has already begun to decline (I would point to the inconsistencies of 24's various seasons as one example, and Alias's final two seasons from the cloning plot on as another

example). Supposedly Lost is following this premise, as JJ Abrams has apparently not signed on for a fourth season. I tend to hope this is the case as I am not sure they can keep dragging this story much longer.

Given the assumption that most storylines can't be extended past one or two seasons (e.g., Desperate Housewives), I believe that for a successful show to carry ratings past that and still be able to compete with popular "variety" shows such as American Idol, the storyline must be compelling, and also one which draws the audience in. Mysteries seem to have done well these past few years, other stories, while so-called critically acclaimed ones (e.g., Jack and Bobby, Dead Like Me) tend to falter. I would go as far to say these so-called failures may simply have been cursed from the start by the network or time slot. The pilots on the major three networks with initial success tend to instantly receive an increase in publicity to develop further the audience base and increase ratings, and those shows that receive lower ratings initially are effectively left to die in a sort of "I told you so" manner. I'm not sure what the need to cut loose is, but nevertheless, it's a president's prerogative.

I don't mean to imply by these latter comments that only mysteries succeed in television dramas; I am only stating that the audience must be captivated to the storyline such that they must see how it continues from week to week and mysteries have a greater likelihood of doing so. Action shows like 24 (Season 1 toward the end, Season 2, and Season 4) and Alias (season 1) also do a good job of engaging the audience; the drawback is that missing an episode in such serial shows acts as a deterrence to continue watching the series. Online media has effectively resolved this problem.

Whether Heroes can succeed with its storyline remains to be seen. They have five episodes to capture my attention with their potentially compelling storyline and potentially relatable characters, and if they do not, I will simply engage my free time with a (hopefully) more productive outlet. I can't imagine I am the only one who watches tv this way; whether my remarks are representative of the 18-49 demographic generally or just an unmarketable segment of it does not matter to me in the least. I'm just using it to give me something to do when I need a break.

Conclusion

In conclusion, for a show like Heroes to succeed with such a massive character base and loose plot, it will have to develop the characters and focus the plot in such a fashion that encourages a broader audience to be compelled to continue watching the series. I suggest that an easy means for this to be accomplished would be to air an exclusive online scene (five to ten minutes) that supplements/advances the plot, but not so much that you *have* to watch it online.

As far as I know, no television show has adapted this type of strategy; Lost comes closest with its online game. I suspect that the time is near when all shows will eventually engage in this particular marketing scheme; perhaps NBC will use Heroes to bring itself to the forefront in this

realm in order to captivate further a wider audience, supplement its storyline, and survive past its initial six episode run. We shall see.

Actors, Producers and Directors

Actors, producers, and directors express ideas and create images in theater, film, radio, television, and other performing arts media. They interpret a writer's script to entertain, inform, or instruct an audience. Although many actors, producers, and directors work in New York or Los Angeles, far more work in other places. They perform, direct, and produce in local or regional television studios, theaters, or film production companies, often creating advertising or training films or small-scale independent movies.

Actors perform in stage, radio, television, video, or motion picture productions. They also work in cabarets, nightclubs, and theme parks. Actors portray characters, and, for more complex roles, they research their character's traits and circumstances so that they can better understand a script.

Most actors struggle to find steady work and only a few achieve recognition as stars. Some well-known, experienced performers may be cast in supporting roles or make brief, cameo appearances, speaking only one or two lines. Others work as "extras," with no lines to deliver. Some actors do voiceover and narration work for advertisements, animated features, books on tape, and other electronic media. They also teach in high school or university drama departments, acting conservatories, or public programs.

Producers are entrepreneurs who make the business and financial decisions involving a motion picture, made-for-television feature, or stage production. They select scripts, approve the development of ideas, arrange financing, and determine the size and cost of the endeavor. Producers hire or approve directors, principal cast members, and key production staff members. They also negotiate contracts with artistic and design personnel in accordance with collective bargaining agreements. They guarantee payment of salaries, rent, and other expenses.

Television and radio producers determine which programs, episodes, or news segments get aired. They may research material, write scripts, and oversee the production of individual pieces. Producers in any medium coordinate the activities of writers, directors, managers, and agents to ensure that each project stays on schedule and within budget.

Directors are responsible for the creative decisions of a production. They interpret scripts, audition and select cast members, conduct rehearsals, and direct the work of cast and crew. They approve the design elements of a production, including the sets, costumes, choreography, and music. Assistant directors cue the performers and technicians, telling them when to make entrances or light, sound, or set changes.

Work environment. Actors, producers, and directors work under constant pressure. Many face

stress from the continual need to find their next job. To succeed, actors, producers, and directors need patience and commitment to their craft. Actors strive to deliver flawless performances, often while working under undesirable and unpleasant conditions. Producers and directors organize rehearsals and meet with writers, designers, financial backers, and production technicians. They experience stress not only from these activities, but also from the need to adhere to budgets, union work rules, and production schedules.

Acting assignments typically are short term—ranging from 1 day to a few months—which means that actors frequently experience long periods of unemployment between jobs. The uncertain nature of the work results in unpredictable earnings and intense competition for jobs. Often, actors, producers, and directors must hold other jobs in order to sustain a living.

When performing, actors typically work long, irregular hours. For example, stage actors may perform one show at night while rehearsing another during the day. They also might travel with a show when it tours the country. Movie actors may work on location, sometimes under adverse weather conditions, and may spend considerable time waiting to perform their scenes. Actors who perform in a television series often appear on camera with little preparation time, because scripts tend to be revised frequently or even written moments before taping. Those who appear live or before a studio audience must be able to handle impromptu situations and calmly ad lib, or substitute, lines when necessary.

Evening and weekend work is a regular part of a stage actor's life. On weekends, more than one performance may be held per day. Actors and directors working on movies or television programs, especially those who shoot on location, may work in the early morning or late evening hours to film night scenes or tape scenes inside public facilities outside of normal business hours.

Actors should be in good physical condition and have the necessary stamina and coordination to move about theater stages and large movie and television studio lots. They also need to maneuver about complex technical sets while staying in character and projecting their voices audibly. Actors must be fit to endure heat from stage or studio lights and the weight of heavy costumes. Producers and directors ensure the safety of actors by conducting extra rehearsals on the set so that the actors can learn the layout of set pieces and props, by allowing time for warmups and stretching exercises to guard against physical and vocal injuries, and by providing an adequate number of breaks to prevent heat exhaustion and dehydration.

Training, Other Qualifications, and Advancement

People who become actors, producers, and directors follow many paths to employment. The most important qualities employers look for are creative instincts, innate talent, and the intellectual capacity to perform. The best way to prepare for a career as an actor, especially in the theater, is through formal dramatic training, preferably obtained as part of a bachelor's degree program. Producers and especially directors need experience in the field, either as actors or in other related jobs.

Education and training. Formal dramatic training, either through an acting conservatory or a university program, generally is necessary for these jobs, but some people successfully enter the field without it. Most people studying for a bachelor's degree take courses in radio and television broadcasting, communications, film, theater, drama, or dramatic literature. Many stage actors continue their academic training and receive a Master of Fine Arts (MFA) degree. Advanced curricula may include courses in stage speech and movement, directing, playwriting, and design, as well as intensive acting workshops. The National Association of Schools of Theatre accredits 150 programs in theater arts.

Most aspiring actors participate in high school and college plays, work in college radio or television stations, or perform with local community theater groups. Local and regional theater experience and work in summer stock, on cruise lines, or in theme parks helps many young actors hone their skills. Membership in one of the actors' unions and work experience in smaller communities may lead to work in larger cities, notably New York, Chicago, or Los Angeles. In television and film, actors and directors typically start in smaller television markets or with independent movie production companies and then work their way up to larger media markets and major studio productions. A few people go into acting after successful careers in other fields, such as broadcasting or announcing.

Actors, regardless of experience level, may pursue workshop training through acting conservatories or mentoring by a drama coach. Sometimes actors learn a foreign language or train with a dialect coach to develop an accent to make their characters more realistic.

There are no specific training requirements for producers. They come from many different backgrounds. Actors, writers, film editors, and business managers commonly enter the field. Producers often start in a theatrical management office, working for a press agent, managing director, or business manager. Some start in a performing arts union or service organization. Others work behind the scenes with successful directors, serve on the boards of art companies, or promote their own projects. Although there are no formal training programs for producers, a number of colleges and universities offer degree programs in arts management and in managing nonprofit organizations.

Directors often start out as actors. Many also have formal training in directing. The Directors Guild of America and the Alliance of Motion Picture and Television Producers jointly sponsor the Assistant Directors Training Program. To be accepted to this highly competitive program, an individual must have either a bachelor's or associate degree or 2 years of experience and must complete a written exam and other assessments. Program graduates are eligible to become a member of the Directors Guild and typically find employment as a second assistant director.

Other qualifications. Actors need talent and creativity that will enable them to portray different characters. Because competition for parts is fierce, versatility and a wide range of related performance skills, such as singing, dancing, skating, juggling, acrobatics, or miming are especially useful. Experience in horseback riding, fencing, linguistics, or stage combat also can lift some actors above the average and get them noticed by producers and directors. Actors must have poise, stage presence, the ability to affect an audience, and the ability to follow direction. Modeling experience also may be helpful. Physical appearance, such as having certain features

and being the specified size and weight, often is a deciding factor in who gets a particular role.

Many professional actors rely on agents or managers to find work, negotiate contracts, and plan their careers. Agents generally earn a percentage of the pay specified in an actor's contract. Other actors rely solely on attending open auditions for parts. Trade publications list the times, dates, and locations of these auditions.

Some actors begin as movie extras. To become an extra, one usually must be listed by casting agencies that supply extras to the major movie studios in Hollywood. Applicants are accepted only when the numbers of people of a particular type on the list, for example, athletic young women, old men, or small children, falls below what is needed. In recent years, only a very small proportion of applicants have succeeded in being listed.

Like actors, directors and producers need talent and creativity. They also need business acumen.

Advancement. As the reputations and box-office draw of actors, producers, and directors grow, they might work on bigger budget productions, on network or syndicated broadcasts, or in more prestigious theaters. Actors may advance to lead roles and receive star billing. A few actors move into acting-related jobs, such as drama coaches or directors of stage, television, radio, or motion picture productions. Some teach drama privately or in colleges and universities.

Employment

In May 2006, actors, producers, and directors held about 163,000 jobs, primarily in motion picture and video, performing arts, and broadcast industries. Because many others were between jobs, the total number of actors, producers, and directors available for work was higher. Employment in the theater, and other performing arts companies, is cyclical—higher in the fall and spring seasons—and concentrated in New York and other major cities with large commercial houses for musicals and touring productions. Also, many cities support established professional regional theaters that operate on a seasonal or year-round basis. About 28 percent of actors, producers, and directors were self-employed.

Actors, producers, and directors may find work in summer festivals, on cruise lines, and in theme parks. Many smaller, nonprofit professional companies, such as repertory companies, dinner theaters, and theaters affiliated with drama schools, acting conservatories, and universities, provide employment opportunities for local amateur talent and professional entertainers. Auditions typically are held in New York for many productions across the country and for shows that go on the road.

Employment in motion pictures and in films for television is centered in New York and Los Angeles. However, small studios exist throughout the country. Many films are shot on location and may employ local professional and nonprofessional actors. In television, opportunities are concentrated in the network centers of New York and Los Angeles, but cable television services and local television stations around the country also employ many actors, producers, and

directors.

Job Outlook

Employment of actors, producers, and directors is expected to grow about as fast as the average for all occupations. Competition for jobs will be keen. Although a growing number of people aspire to enter these professions, many will leave the field early because the work—when it is available—is hard, the hours are long, and the pay may be low.

Employment change. Employment in these occupations is expected to grow 11 percent during the 2006-16 decade, about as fast as the average for all occupations. Expanding cable and satellite television operations, increasing production and distribution of major studio and independent films, and rising demand for films in other countries should create more employment opportunities for actors, producers, and directors. Also fueling job growth is the continued development of interactive media, direct-for-Web movies, and mobile content, produced for cell phones or other portable electronic devices. However, greater emphasis on national, rather than local, entertainment productions may restrict employment opportunities in the broadcasting industry.

Job prospects. Competition for jobs will be stiff. The large number of highly trained and talented actors auditioning for roles generally exceeds the number of parts that become available. Only performers with the most stamina and talent will find regular employment.

Venues for live entertainment, such as Broadway and Off-Broadway theaters, touring productions, and repertory theaters in many major metropolitan areas, as well as theme parks and resorts, are expected to offer many job opportunities. However, prospects in these venues are variable because they fluctuate with economic conditions.

Screenplay Format: A Guide To Industry Standard Script Formatting

By Dan Bronzite

What Is Hollywood Screenplay Format?

If you ever want somebody in the film industry to read your story and seriously consider transforming it into a movie then there are a few rules you need to adhere to. Principally format. Producers, agents, readers, actors and development executives - your first audience - need to be able to sit down with your work and imagine your words transformed into pictures and dialogue on the big screen.

To do this, you have to help them. You have to take away as many obstacles as possible and make their reading experience enjoyable, engaging and most of all.. easy. Many people say that the first ten pages of a screenplay are the most important because if you haven't grabbed the reader by then, they may well put your script down and move on to the next in their pile.

That's where the screenplay formatting guidelines come in. Through the years an industry standard has developed for the presentation of scripts. From size of margins, to page numbering, to placement of text on the page. This all has to be taken into consideration when writing your screenplay so that the reader doesn't have to struggle through your words in order to understand their meaning. The whole concept of screenplay formatting is essentially an aesthetic one. To make each page of your script look clear and legible.

What Are The Industry Standard Script Formatting Guidelines?

Read our screenwriting terms section for a full list of the most common terms used in film production and screenwriting. It's a good idea to read through this and familiarize yourself with the language of film - but it's an even better idea to buy or download screenplays from the web and read as many as you can! This will help you familiarize yourself with screenplay layout, story pacing and structure.

Once you understand the terminology you need to understand the script layout. Thankfully, Movie Outline takes the complexity out of formatting your screenplay by automatically doing it for you as you type through the intelligent use of *auto-complete* and *keyboard shortcuts*. It's a good idea to read a published screenplay while reading this section so you can see how these formatting rules apply and understand them in context.

Dissecting Screenplay Format

Hollywood script format is simple once you understand the basics. A screen story is divided into many scenes and each of these scenes is a location. A location when written in a screenplay needs to be described by the screenwriter to the reader in a certain way so that they instantly understand the most important three pieces of information about it:

- Whether it's inside or outside
- Where the scene takes place
- Time of day

These elements form the Scene Heading otherwise know as the Slugline or Slug.

1. THE SLUGLINE

Each introduction of a scene appears on a single line (called the slugline) which contains the location information and time of day. Almost all sluglines begin with INT. (interior) or EXT. (exterior). There are very few exceptions except when either repeatedly cutting back to a scene or moving through locations within the principle location.

For example: INT. BAR - NIGHT

If you have already introduced the BAR as a location you can simply use "BACK TO BAR" as a subsequent slugline. Or if you have introduced a HOUSE as a location and are writing a sequence in which a character moves through each room, you can use BEDROOM or LOUNGE as the slugline in order to maintain the flow of the sequence.

SUPER can also be used to denote superimposed information, such as: SUPER: "Three years later"

INTERCUT BETWEEN can be used as a slugline for a phone conversation after the location of each party is established with prior sluglines. INTERCUT: can also be used to achieve the same effect but as a TRANSITION.

If in doubt, always begin sluglines with INT. or EXT. and end with DAY or NIGHT, unless a special time of day is dramatically essential, i.e. two lovers watching the sun rise: EXT. BEACH - SUNRISE.

2. THE SHOT

A shot must not be confused with a slugline even though it appears in capital letters in a similar format. A shot focuses the reader's attention on something specific within the scene, such as a person or object.

For example:

ANGLE ON JACK, C.U. ON GUN or JACK'S POV. Sometimes screenwriters use a shot to draw attention to something, then follow this with a little description and then write BACK TO SCENE and continue the main scene action.

3. THE ACTION ELEMENT

This appears immediately after your slugline, is preceded by one blank line and runs from left to right margin, spanning the full width of the text on the page. The Action sets the scene, describes the setting, and allows you to introduce your characters and set the stage for your story. Action is written in real time. Write cleanly and crisply what the audience sees on the screen. Only create atmosphere through "flowery" description if that atmosphere is essential to your scene, otherwise it is redundant and slows the script down.

For example: If you're writing a horror and are introducing a haunted house, it is necessary to set the tone and so a few sentences of description adds to the reading experience. It also allows the reader to get a "real time" sensation as if watching the movie on screen. But if two characters are in the middle of a heated debate, keep action description to an absolute minimum in order to maintain the flow of the conversation and scene.

When writing action, the best thing to do is to imagine you are having a conversation with someone over a coffee and recounting an interesting story. This way you only explain the key points that move the story along and do not focus on the irrelevant aspects. Try to write in small paragraphs, no more than four or five lines per paragraph, then double-spacing to the next paragraph. In fact, by isolating action and images in their own paragraphs, the writer suggests visual emphasis in the story; subliminally contributing to the visual direction.

Capitalize a character name on introduction only and give them a specific age and gender. This information is critical for not only comprehension of the story, but casting and budgeting as well. Capitalize all major sound effects, avoid describing clothing or hairstyles, unless it's crucial to the story and do not write action in parentheses after a character name, i.e. GEORGE (lighting a cigarette). Also, try to avoid using the word "camera." Use "we" instead. For example: instead of "The camera follows..." use "We follow..."

4. CHARACTER NAME

This appears in caps, tabbed toward the center of the page and is followed by dialogue. A character name can be an actual name (JACK) or description (FAT MAN) or an occupation (DOCTOR). Sometimes, you might have COP #1 and then COP #2 speaking. It is okay to identify the speaking parts like this, but actors will like you more if you personalize their part with a name. Try to be consistent. Don't call a character JOE here and MR. JONES there.

5. DIALOGUE

This appears tabbed between the left margin (where sluglines and action are) and the character name margin. Writing good dialogue is an art in itself and sometimes novices tend to over-write it, making scenes slow, chatty and "play-like." Remember, people don't talk as formally as they write but on the other hand, keep slang and vernacular to a minimum and don't write out accents or regional dialects.

Your dialogue should reflect the personality of each character and give an insight into them. Try

to personalize dialogue from one character to the next (but don't over do it) so that the reader can distinguish between the key players in your story. Make it sound real and conversational, so that the audience feels like a fly on the wall, and try where possible to subtly express inner feelings or conflicts rather than using dialogue that's too "on the nose".

People rarely say exactly what they mean. There is always subtext. Even when people are being candid, there's still subtext. Indicate the truth and let the audience fill in the gaps or read between the lines. This is far more interesting than being told outright what to think. For instance, in the Hollywood movie *Jerry Maguire*, Tom Cruise's character says "You complete me" rather than "I love you" to Dorothy and this was set-up earlier through an encounter with a young couple in love who used sign language. The key is to make the audience think where possible rather than handing everything to them on a plate, and this means being clever with your dialogue which sometimes may not even be necessary if the same sentiment or message can be expressed visually.

6. PARENTHETICAL

Parentheticals (or "wrylies") appear left indented (not centered) within brackets beneath the character name and are used to express an attitude for the actor who is speaking.. i.e. *upset, crying, laughing, irritated, angry* etc. Parentheticals should be short, to the point, descriptive, and only used when absolutely necessary.

7. THE TRANSITION ELEMENT

Scene transitions such as CUT TO: and DISSOLVE TO: are optional and when used should be right-indented (but not flush right) and preceded by one blank line and followed by two blank lines. When breaking pages, the scene transition must remain with the shot just completed. In other words, it is never permissible to start a new page with a CUT TO: or a DISSOLVE TO:. It must be placed at the bottom of the previous page.

Transitions should be omitted if you are rapidly cutting between scenes, since inserting them would disrupt the flow of the sequence; such as in a montage or a chase through each room of a house. Transitions are primarily used to denote a major shift in time or location, and sometimes, like using MATCH CUT TO:, for effect.

Screenplay Format Summary

To instantly grab the reader and keep them page turning, use crisp visual writing in simple sentences, in short paragraphs, with dialogue scenes that are short and snappy and with no mention of the camera (unless absolutely necessary) and without directing the actors or usurping the duties of the costume designer, set designer, cinematographer, etc.

Remember, a screenplay is not a literary document. It is a blueprint for a movie. So make it lean and easy to read. If a brilliant script isn't an easy read, it will never make the first cut. The purpose of these basic screenplay formatting principles is so the reader can freely focus on your

characters and story without being distracted by unnecessary description, improper format and convoluted dialogue. And always remember to spell check your script!

East Midlands Oral History Archive

Information sheet #4
Data protection, copyright and ethics

This sheet will:

- Advise on what copy-right issues you should consider while creating oral history recordings.
- Ask you to think about your moral and ethical duties.
- Detail the way in which the data protection act is likely to affect your project.
- Show you a sample copyright form.

East Midlands Oral History Archive

Centre for Urban History
University of Leicester
Leicester
LE1 7RH

Phone: 0116 252 5065
Fax: 0116 252 5062
Email: emoha@le.ac.uk
www.le.ac.uk/emoha

What do I need to know about data protection, copyright and ethics?

Questions of copyright, data protection and ethics can seem rather daunting to people who simply set out to conduct some oral history interviews. They are not necessarily as complicated as they might seem – but they are very important to the success of any oral history project. The following are an outline of some of the main points that you need to consider, along with sources of further information and guidance.

What is copyright, and how does it apply to oral history recordings?

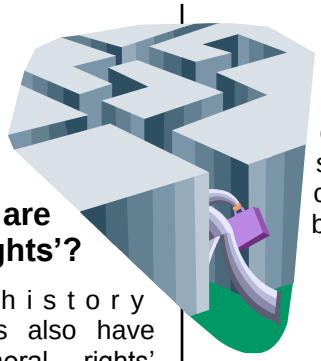
Copyright is a civil law designed to protect the creative interests or 'intellectual property' of those who create a product, and anyone who has invested in enabling its production. Sound recordings of oral history interviews are classed as intellectual property, and are therefore subject to this law.

There are in fact two copyrights in oral history recordings.

1. Copyright in the spoken word of the person being interviewed belongs to that individual, and under the Copyright, Designs & Patents Act 1988, this expires 50 years from the end of the year in which the speaker dies. However from July 1995, copyright duration throughout the European Union was extended to expire 70 years from the end of the year in which the speaker dies.

2. Copyright in the recording itself belongs to the person making the recording, or the organisation on whose behalf it is made. Under the 1988 Act, this expires at the end of 50 years from the end of the year in which the recordings were made, unless the recordings are published or broadcast, in which case copyright expires fifty years from the end of the year of publication or first broadcast.

For a more detailed explanation of these provisions, we recommend that you refer to the Copyright and Ethics guidelines issued by the Oral History Society. See http://www.oralhistory.org.uk, or request a printout from EMOHA if you do not have access to the internet.



What does this mean in practice?

It means that it is important for the person or organisation recording the oral history interview to obtain the **consent** of the interviewee for the spoken material to be used. This is known as **assigning copyright**. If this consent is not obtained, then the uses to which the material can be put will be strictly limited under the law.

How can we obtain copyright?

The simplest way of doing this is to ask the interviewee to sign a form indicating what uses of the recording he or she agrees to, and what restrictions if any they wish to place on these. The Oral History Society recommends that restrictions should last for a maximum of thirty years from the date of recording. The law requires the '**informed consent**' of interviewees, so it is important to explain the range of possible uses before asking them to assign their copyright. These could cover such areas as:

- educational purposes such as use in schools, universities, colleges and other educational establishments
- public performance, lectures or talks
- publications, including print and audio or visual recordings
- public reference purposes in libraries, museums and record offices
- public broadcast, or on the internet

Copyright clearance forms should clearly state that the purpose of the agreement is the permanent retention and use of the recordings. An example of a consent form is included in this Information Sheet, and you might like to adapt this for your own use. All signed consent forms should be kept securely, as they are the proof that copyright has been assigned to you for specific purposes. It may be difficult or impossible to acquire this consent after a number of years have passed.

How does data protection affect oral history projects?

The Data Protection Act of 1998 imposes certain restrictions on the collection and use of personal data. This includes the contents of oral history recordings and any accompanying documentation.

One issue with sound recordings (similar to one with photographs) is that you won't be able to get the consent of everyone 'appearing' in it. The interviewee will sometimes refer to other individuals by name or other identifying features, and you will often not know whether that person is alive or dead. If they are alive, they too are data subjects. However, as with photographs, a 'risk assessment' approach is required. This means asking what is the likelihood of damage or distress occurring to the person mentioned as a result of the particular use of the recording? If in doubt, leave it out!

You also need written permission from individuals to enter personal details onto a database, e.g. a mailing list. If you intend to use them for anything else, it is worth having a sentence at the bottom saying something along the lines of 'the details you provide will be used for administration of the project and for xxx'.

Further information on data protection is available at the official Government website at http://www.dataprotection.gov.uk/principl.htm - but please contact us if you have any queries.

What are 'moral rights'?

Oral history interviewees also have certain 'moral rights' under copyright law, even after assigning their copyright to someone else. These include the right to be named as the 'authors' of their recorded words if they are published or broadcast. However, for a variety of reasons, they may actually wish to remain anonymous, and there should be provision on the copyright consent form for them to indicate this. They are also protected against 'derogatory treatment' of their words by publishers or broadcasters - for instance, editing or alterations which distort what they have actually said.

What happens if an interviewee dies without assigning copyright?

In these circumstances, the consent form needs to be signed by the subsequent owner of the intellectual property. Often this will be the next of kin of the interviewee – but copyright can be willed, so this may not necessarily be the case. We can provide an example of the form that EMOHA uses for this purpose.

NAME OF YOUR PROJECT

COPYRIGHT ASSIGNMENT & CONSENT FORM FOR ORAL HISTORY RECORDINGS

The purpose of this assignment and consent is to enable the …… (project name) to permanently retain and use the recorded recollections of individuals.

In respect of the **content** of a sound recording made by and, or, being deposited with the …… (Name of your project), consisting of the recollections of a contributor and constituting a literary work as defined by the Copyright, Designs & Patents Act 1988:

As present owner of the copyright in the contributor content (i.e. the words spoken by the interviewee), I hereby assign such copyright to the …….. (Name of your project). I understand that this will not affect my moral right to be identified as the 'author' in accordance with the Copyright, Design and Patents Act 1988. I understand that no payment is due to me for this assignment and consent. In assigning my copyright, I understand that I am giving ……. the right to use and make available the content of the recorded interview in the following ways:

- use in schools, universities, colleges and other educational establishments, including use in a thesis, dissertation or similar research
- public performance, lectures or talks
- use in publications, including print, audio or video cassettes or CD ROM
- public reference purposes in libraries, museums & record offices
- use on radio or television
- publication worldwide on the internet

Do you want your name to be disclosed? YES/NO

Brief details of deposited material (if previously recorded by other than **[project name]**, indicate name of recordist):

……

Signed: …… Date: ……..……...

(Print name): ……...……...

Address: ……...……..

……...….

Postcode …….. Telephone: ……..……..

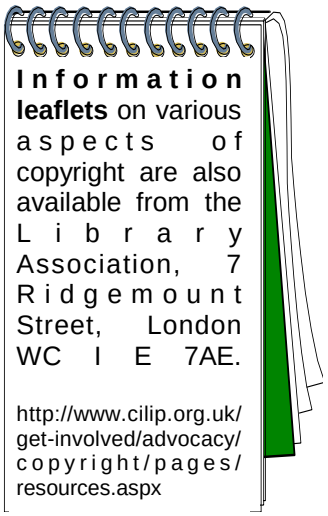
Email: ……..

Project use

Signed on behalf of **[project name]** …… (Print name): ……..….

Subject of deposit: ……..

Accession number: …… © in sound recording also assigned ? YES/NO or N/A



Information leaflets on various aspects of copyright are also available from the Library Association, 7 Ridgemount Street, London WC1E 7AE.

http://www.cilip.org.uk/get-involved/advocacy/copyright/pages/resources.aspx

What sort of ethical issues should I consider?

You also need to be aware of some of the ethical issues involved in oral history interviewing, and preserving it for future use. These go beyond the legal requirements of copyright and data protection. They are basically a question of your relationship with your interviewees – of how you treat them and their testimony, and of building up a degree of trust between you.

We suggest that you follow the ethical guidelines published by the Oral History Society. These include such matters as:

- Acquiring sufficient technical knowledge to conduct an interview to the best possible standard
- Treating interviewees with respect and courtesy
- Offering them a copy of the recording
- Informing interviewees of the arrangements made for the custody and preservation of the recordings
- In the case of organisations sponsoring or accepting deposits of material, ensuring that the interview is documented, indexed, catalogued, and made available as agreed with the interviewee
- Ensuring that the names and personal details of interviewees are not passed on to third parties without their consent

You can find the full version on the internet at http://www.oralhistory.org.uk - or contact us for a printout. For further advice, see also Yow, V.R., *Recording oral history: a practical guide for social scientists* (1994), which has a chapter on ethical issues.

Where can I get further information on copyright?

This is only a brief guide to the main points of copyright as they relate to oral history recordings. If you are in any doubt about any aspect of these, we strongly recommend that you seek further advice. Some useful sources of additional information are:

Books

Alan Bruford et al., "My tongue is my ain", *Phonographic Bulletin*, 57 (1990).

GP Cornish, *Copyright: interpreting the law for libraries, archives and information services* (1997)

Theodore Karamanski, *Ethics and public history: an anthology*, Malabar: Krieger Publishing, 1990. An American collection of articles on ethical issues.

National Oral History Association of New Zealand, *Code of ethical and technical practice*, NOHANZ: nd.

John Neuenschwander, *Oral history and the law*, Albuquerque: Oral History Association, revised edition 1993. This provides a useful comparison by describing the position in the US.

Oral History Association [USA], *Oral history evaluation guidelines*, New York: OHA, 1980 (and amendments).

Daphne Patai, "Ethical problems of personal narratives, or, who should eat the last piece of cake?", *International Journal of Oral History*, 8 (Feb. 1987). A clear discussion of the ethics of oral history in the US.

J.B. Post and M.R. Foster, *Copyright. A handbook for archivists*, Society of Archivists, 1992.

R A Wall, *Copyright Made Easier* (1998).

Alan Ward, *Manual of sound* archive administration, ,Gower, 1990. Includes a chapter on copyright considerations.

Valerie Raleigh Yow, *Recording oral history: a practical guide for social scientists*, Sage, 1994. An excellent guide which includes a useful chapter on ethical issues.

Websites

Oral History Society
http://www.oralhistory.org.uk

Copyright Licensing Agency
http://www.cla.co.uk

UK Copyright Service
http://www.copyrightservice.co.uk

Official site re Intellectual Property
http://www.intellectual-property.gov.uk

The Patent Office
http://www.patent.gov.uk/

Louis E. Catron

Copyright Laws for Theatre People

The discussion below attempts to clarify the copyright law for theatre folk, most especially aspects of copyright that relate to producing playscripts---copyright laws for Playwrights, Directors, and Sound Designers.

COPYRIGHT LAWS—
For Playwrights,
Theatre Managers, Producers,
Artistic Directors,
Theatre Department Chairs,
High School and College Teachers,
Directors, and Sound Designers

CONTENTS

UPDATE, JANUARY 2003.

In January, 2003, the United States Supreme Court ruled that Congress

indeed has the power to extend copyright protections. In 1988, Congress extended copyright by 20 years (the "Sonny Bono Act"). This extension was challenged by Internet publishers and others who wanted to use materials that would fall into copyright-free "public domain." They claimed that the extension violated free speech rights and was unconstitutional.

"No," said the Supremes in effect. It is not unconstitutional, not a violation of free speech.

Congress has repeatedly lengthened the terms of copyright. In 1790 copyright lasted only 14 years. It currently is 70 years after the death of the creator; works owned by corporations are protected for 95 years.

The result is increased protection for the creators and their heirs.

The Supreme Court ruling is a firm re-affirmation of the importance of copyright protection...and of the strength of laws that enforce copyright.

COPYRIGHT

Our consciousness of copyright law was raised when the heavy metal band, Metallica, brought suit against Napster, an online music source, for copyright infringement. As part of its suit, Metallica said it planned to release more than 300,000 names of internet users it claims broke copyright laws by swapping songs online, and the band sued three universities that allowed students to use Napster, charging that they were assisting in copyright piracy. All three institutions quickly blocked or sharply restricted use of the software on their campuses. Metallica and Dr. Dre also included slots in their suits for unnamed students and universities in their lawsuits, saying they would be added later as the musicians obtained more information.

A similar case involved MP3.Com, which allows consumers to create virtual music libraries online. Accused of copyright infringement by Warner Music Group and BMG, two recording industry giants, MP3.Com had to settle by paying more than $20 million to each company.

The Washington Post reported (December 9, 2001, Page GO1) a copyright infringment case involving theatre. Playwright David Grimm saw a production of his play, Kit Marlowe, at Studio Theatre's Secondstage in Washington, D.C. and was so angry he walked out at intermission and then had Dramatists Play Service (the publisher that licensed the play) issue a cease-and-desist order to prohibit Studio Theatre from presenting the planned additional performances. Why? The Studio Theatre director--Mike Chamberlain--had

divided the major role into three different parts and also had given another character Spanish dialogue. Grimm called "foul!" To Chamberlain Grimm said, according to the Post , "What you have done to the text is unforgivable." Grimm wrote an angry letter to the Post, which appeared Nov. 21 and swept through theatre circles. The episode had to have severely injured the reputations of the Studio Theatre, Chamberlain, Alan Baker (artistic director of Secondstage), and others. Of the violation of Grimm's play, Ernie Joselovitz (administrator and dramaturg of Washington's Playwright's Forum) said, "For 70 years, this has been a contract in the theatre that everyone knows. **Let me emphasize: "It's the law."**

More recently, a dinner theatre in Utah had a production of Neil Simon's comedy, Rumors, almost ready to open. But the theatre had Bowderlized Simon's play by cutting some nine uses of what they called "the f-word." Simon said, clearly and loudly, "NO." The dinner theatre had to close their production before they even opened, as reported by a Utah newspaper. **Link. Note that even deleting a few words is a copyright violation and the copyright holder--in this case Simon and Samuel French, Inc.--has every legal right to forbid performance rights.**

Copyright law, like that invoked by Metallica, Warner-BMG, David Grimm, and Neil Simon is the subject of our discussion here. *That law applies directly to theatre*.

Prior to the development of the internet, searching out details of copyright laws required long hours digging through heavy books in dusty libraries. Not any longer. Details are online, including the single most authoritative source: the United States Copyright Office, which is charged with the responsibility of enabling and enforcing laws passed by Congress. Not only is that office now easily available for netters, it has handy quick clicks to basic information, FAQs, and forms. You'll find it and other relevant copyright sites in this chapter.

THE IMPORTANCE OF COPYRIGHT LAW TO THEATRE PARTICIPANTS

Our goal here is to clarify, at least to some extent, complex copyright laws that relate to theatre folk. Those laws are important to us for a number of reasons, directly affecting our process of writing, selecting, preparing, and performing plays, and although copyright is as complicated and hard to master as theatre itself, web sites can give us at least some direction.

One significant reason we must know about copyright is that there are stiff penalties for infringement, which we'll discuss later.

A wide variety of theatre workers need understand copyright, as indicated briefly below:

- For *playwrights*, copyright offers significant legal protection against misuse, misappropriation, or outright theft of their plays.

- For *theatre managers, producers, artistic directors, and directors,* knowledge of copyright laws can prevent violations that may bring major legal problems resulting in tiresome hassles and even hefty fines.

- *College and university theatre department chairs and instructors of theatre courses, especially those focused on play direction, management, and sound design*, need understand—and apply—copyright laws that pertain to their responsibilities and courses. Surely they will want to ensure that they properly instruct their students and set appropriate legal and ethical examples through actions and attitudes.

- Because of penalties for infringement, *high school drama teachers, principals, and even school boards* should carefully understand the legal ramifications of presenting plays, especially who may be sued when copyright laws are violated.

- For *directors*, copyright laws have double significance. First, as mentioned above, to avoid legal hassles a director must know the laws that pertain to producing a play. Secondly, there is an interesting question about whether directors may enjoy copyright protection for their work.

- For *sound designers*, copyright laws can present tricky obstacles.

For *all of us in theatre*, copyright law is important because it both protects the playwrights and outlines our legal responsibilities to plays protected by copyright. The latter point is a matter of great importance to theatre managers, artistic directors, theatre departmental chairs, and directors. We discuss those responsibilities later.

———

We start our discussion with definitions of copyright laws that are related to our job of producing plays. We then look at how playwrights enjoy copyright protection from the moment their plays are finished, and we show how dramatists to register scripts with the U.S. Copyright Office. Information about copyright protection for directors and problems for sound designers follows. The chapter focuses on copyright laws affecting what we in theatre legally can—and cannot—do to the plays we present.

WHAT IS COPYRIGHT?

Copyright is protection provided by the laws of the United States (title 17, U.S. Code), granting authors and other artists the exclusive privilege to control reproduction,

distribution, performance, or displays of their creative works. Part of a larger legal family known as intellectual property that also includes siblings trademark and patent law, copyright safeguards creators of "original works of authorship" such as dramatic, musical, artistic, and certain other intellectual work.

Copyright law also is the legal foundation that protects companies that publish books, develop computer software, and produce movies and music recordings.

Copyright can be thought of as comparable to laws that protect ownership of homes and personal property such as cars and the like because it is exclusive possession, full ownership with no reservations. A significant goal of copyright law is to give financial and moral encouragement to authors to invest time and effort in creating new works. For us in theatre, encouraging playwrights to continue creating new plays should be a primary concern, and even if copyright laws did not exist, wise theatre leaders would follow the principles anyway to ensure a flow of new plays and to extend to playwrights the same respect urged to all colleagues in the production process.

While our copyright is provided by the laws of the United States, it is international in scope. Through agreements such as the Berne Convention, many other countries share the premise that those who create such intellectual works are entitled to the same basic legal protections given inventors, manufacturers, or entrepreneurs. As a result, America has cooperative mutual agreements with over 100 countries to honor citizens' copyrights.

Copyright established in the U. S. Constitution

The basic authority for American copyright laws is expressed in Article I, Section 8, of the Constitution:

To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.

Impressive. Not only is that in our Constitution, it is in the *first* article, which includes major concepts about Congress, taxation, declaring war, providing military forces, and more. Our nation's founders believed so deeply in the rights of creators of "useful arts"—"authors" now means "artists"—that they crafted this language in the Constitution. Isn't that a deeply encouraging indication of their view of the importance of the arts—and the importance of the rights of the creators? That it is in Article I is, surely, something to provoke amazement—and pleasure in knowing the artist ranked so highly in the esteem of those who carved out American independence.

Authoritative websites for copyright information

The primary and official source for information about copyright is the *United States Copyright Office*, which has an efficient and informational website. You'll want to start

your research into copyright here.

UNITED STATES COPYRIGHT OFFICE
http://lcweb.loc.gov/copyright/

This thorough site offers you insights into copyright laws and processes. A good place to begin is to click "Copyright Basics," appropriately the first link you'll see, and scroll down the lengthy table of contents to find areas that interest you. You'll also want to explore the valuable FAQs, Frequently Asked Questions that are carefully constructed to address most concerns we may have.

MSN ENCARTA - Copyright
http://encarta.msn.com/find/Concise.asp?ti=04A06000

Authoritative, too, but couched in less formal legalistic terms, is the *Encarta* research resource. You'll find definitions and examples. Worth opening is the "History of Copyright," which traces the concept back to the development of the printing press. More important is "Copyright in the United States," most especially the subdivisions of "Subject Matter," "Rights of Copyright Owners," and "Infringement."

COPYRIGHT RESOURCES ON THE INTERNET
http://groton.k12.ct.us/mts/pt2a.htm

A well-designed and thorough meta-index of valuable copyright sites, this is part of the *Groton Public Schools Copyright Implementation Manual.* The first part has links to specific parts of the Copyright Office documents, in particular those dealing with "fair use" that are relevant to educators. Section 5 is "Obtaining Permission," which contains "Licensing Organizations" and includes music, theatre, and musicals along with some clues to finding copyright holders. There also are numerous links that focus on new copyright law, significant with the growth of the internet.

THE COPYRIGHT SOCIETY
http://www.law.duke.edu/copyright/index.htm

Duke University School of Law hosts this Society for the study of copyright law and rights in theatre, literature, art, music, motion pictures, and other forms of intellectual property. Clicking "Research" leads to valuable sites such as "Case Law and Courts," "General Copyright and Licensing Information," and more. "Searching Sites" leads to mega-search engines; "Licensing Organizations" helps you find groups like *ASCAP* and *BMI* that you may want to contact to use copyrighted music.

INFORMATION ON COPYRIGHTS
http://www.bpmlegal.com/copyrt.html

The law firm of Brown, Pinnisi & Michaels, PC, discusses copyright and answers your questions. The "Links" page directs you to a number of other sources, including an interesting international list of copyright information. Valuable are the "Copyright Q's and A's."

NOLO.COM LEGAL ENCYCLOPEDIA—PATENT, COPYRIGHT, AND TRADEMARK LAW
http://www.nolo.com/encyclopedia/pctency.html#Subtopic115

If you're interested in knowing the differences between patents, copyrights, and trademarks, this well-known legal encyclopedia makes them clear. Under "Copyright" you'll find seven areas to click for valuable information such as this: *"Copyright is a legal device that gives the creator of a work of art or literature, or a work that conveys information or ideas, the right to control how that work is used"* (emphasis mine to stress playwrights' legal right to object to misuse or misappropriation of their creations).

THE INTELLECTUAL PROPERTY LAW SERVER
http://www.intelproplaw.com/

"Intellectual property" law encompasses patent, trademark and copyright. This site is popular with writers, and a popular writers' magazine lists it as one of the top 100 places for writers. It also is recommended as one of the top 50 sites for legal professionals. The site offers recent news stories about copyright, a forum where you can ask questions, and a "Copyright Page."

The following sites also are worth visiting for more information about copyright and intellectual property. We describe them only briefly here.

COPYRIGHT AND INTELLECTUAL PROPERTY
http://arl.cni.org/info/frn/copy/copytoc.html
The table of contents leads you to an impressive list of information about copyright.

LAWGIRL'S COPYRIGHT BASICS
http://www.lawgirl.com/copyright.shtml
An informational guide provided by a California attorney answers

questions, lists procedures, and defines terms regarding copyright law.

AMERICAN LIBRARY ASSOCIATION—Copyright and Intellectual Property
http://www.ala.org/work/copyright.html

The ALA site provides links to major resources in the area of copyright and intellectual property.

LEGAL INFORMATION INSTITUTE—Berne Convention
http://www.law.cornell.edu/treaties/berne/overview.html

To help us understand the international copyright laws, the Legal Information Institute at Cornell offers the full text of the 1971 Berne Convention for the Protection of Literary and Artistic Works. It is the most important international treaty concerning copyright law.

G. G.'S COPYRIGHT ENTERPRISE—Copyright Kit
http://www.copyrightkit.com/

The site offers information on copyrights, patents, service marks, and trademarks. To emphasize the importance of protecting intellectual property, it offers the following information:
Did you know that David Bowie and Motown songwriting team Holland Dozier Holland sold $55 million of royalty-backed securities in February 1997? He couldn't have done this if he had never copyrighted his songs.

WEBSITES FOR LAWYERS, ATTORNEYS, AND LAW FIRMS
http://attorneysforcopyrights.com/

If you're searching for a lawyer who is a specialist in copyright laws, this site will direct you. The search requires you to use a pull-down menu for your state and fill in the blank for city. Because copyright law is not a common specialization, expect to search a number of cities.

THE UT SYSTEM CRASH COURSE IN COPYRIGHT
http://www.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm

It is our loss that this site doesn't address copyright for theatrical issues because it thoroughly discusses the topics it does choose. This Crash Course, like many sites we find on the net, focuses more on the thorny web questions. Still, it is worth investigating.

TIMELINE: A HISTORY OF COPYRIGHT
http://arl.cni.org/info/frn/copy/timeline.html

Prepared by the Association of Research Libraries, this is an excellent history of copyright from England's 1710 "Statute of Anne" to the present, with references to significant cases such as "Fair Use" and links to important laws like the Berne Convention.

INTELLECTUAL PROPERTY ISSUES
http://www.negativland.com/intprop.html

Enter this site understanding that the sponsors have a distinct bias against aspects of the copyright laws. That said, the site has interesting views and links.

WHAT CAN BE COPYRIGHTED?

A number of creative works are eligible for copyright. Certain prerequisites influence eligibility. The work must be tangible, fixed in some form. Inherent are concepts of creative work. The copyright office divides such works into eight basic categories. Four of the eight are especially relevant to us in theatre:

1. literary works;
2. musical works, including any accompanying words (emphasis mine);
3. dramatic works, including any accompanying music (emphasis mine);
4. pantomimes and choreographic works (emphasis mine);
5. pictorial, graphic, and sculptural works;
6. motion pictures and other audiovisual works;
7. sound recordings (emphasis mine; important to sound designers); and
8. architectural works.

A BRIEF INTRODUCTION TO COPYRIGHT
http://www.netfunny.com/brad/copyright.html

Brad Templeton, a copyright lawyer, informally explains aspects of copyright. Two of the major questions he tackles are "creative work" and "tangible form."

The first big issue involves defining what it is to make a creative work. The law requires that it exist in some tangible form -- it can't just be in your head or sailing through the ether, it has to be on disk, paper, carved in stone (sculpture) or the like. It has to be creative (that's a tough one for lawyers to define) and that means it can't just be factual data.

What cannot be copyrighted

Copyright laws specify what can, and cannot, be protected by copyright. We can better understand copyright by knowing what isn't eligible for protection.

- A title cannot be copyrighted because it is not, in itself, a "work," explaining why you often see duplicated titles of novels, poems, and plays. No law prevents you from calling your play Death of a Salesman. But don't copy Miller's story or plot.
- Facts, such as news or histories, are not creative but are public information, and therefore cannot be copyrighted. A magazine's specific arrangement and interpretation of those facts, however, can be copyrighted. If you use a source like the National Geographic to research facts for a play about, say, life in the Congo, you violate no copyright law to shape them into a play. Don't duplicate the Geographic's story, though.
- Governmental informational materials, such as official publications, are also non-creative (we won't comment about the stories some of our officials tell us). Instead, they are public information.
- Ideas are not eligible for copyright because one requirement is that the material specifically exist.
- Names do not receive copyright protection. While various brand names—like Kleenex and McDonalds—are legally protected from misuse, that's a trademark law, not copyright.
- Characters are not protected by copyright. However, if they have been popularized in comics and movies—Batman, say—there very likely will be a trademark protection. Movie makers like Disney spawn dozens of action figures and toys, and woe to anyone who tries to jump on that business bandwagon .

Copyright protection of playscripts and musical plays

Copyright protection begins at the time the work is finished in a fixed form—**immediately**, emphasizes the Copyright Office in rare boldface type—and it is the property of the author who created it. In the case of authors of a joint work, all are co-owners unless there is an agreement to the contrary. Copyright protection extends not only to published works but also to unpublished creations .

Assignment of the playwright's rights

Quite often artists assign rights to a designated agent. Musicians, for example, rely on *BMI* or *ASCAP* (both discussed later). Playwrights can assign rights to a play publisher-leasing agent, such as *Samuel French* or *Dramatists Play Service*, which will represent the playwright and is empowered to publish and sell copies of the script, handle requests for performances, collect royalties, and actively protect the dramatist's rights, if necessary vigorously through legal recourse.

For the playwright, the company's service represents freedom from paperwork and

requests, a way to circulate their creations to a wide audience, and a system to produce income from royalties, perhaps even enough to support continued playwriting. For us involved in presenting plays, the publisher-leasing agent is a convenient method to obtain scripts and permission to produce them, while following relevant laws.

Regardless of whether the playwright is professional or amateur, experienced or beginner, represented by a publisher-agent or not, the law is absolute in its protection. Says the U.S. Copyright Office (http://www.loc.gov/copyright/circs/circ1.html):

It is illegal for anyone to violate any of the rights provided by the copyright law to the owner of copyright.

"Work for hire"

We've said that authors own copyright of their work. There's an exception, however, for "work for hire." Unless special contractual arrangements are made in advance, the author, if an employee, will not be able to copyright his or her work. The employer will hold the copyright. Typically, for example, television writers will not own copyright of their scripts because they "work for hire." Most likely the network owns all copyrights. (Most TV writers get residuals—payment each subsequent time the show is aired—but that's a contractual agreement that has nothing to do with copyright.)

As we shall discuss later under the category of "Copyright for the Director," the work-for-hire concept often prohibits stage directors from seeking copyright protection. Not always.

Again we quote the U.S. Copyright office "Basics" (http://www.loc.gov/copyright/circs/circ1.html):
In the case of works made for hire, the employer and not the employee is considered to be the author. Section 101 of the copyright law defines a "work made for hire" as:

(1) a work prepared by an employee within the scope of his or her employment; or
(2) a work specially ordered or commissioned for use as a contribution to a collective work, as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire. . . .

How long does a copyright last?

Copyright has a fixed life. How long? That's complicated because the copyright laws have evolved through a number of changes. Here's an explanation from FAQ number 46 of the United States Copyright Office (http://www.loc.gov/copyright/faq.html#q46):
The Sonny Bono Copyright Term Extension Act, signed into law on October 27, 1998,

amends the provisions concerning duration of copyright protection. Effective immediately, the terms of copyright are generally extended for an additional 20 years. Specific provisions are as follows:

** For works created after January 1, 1978, copyright protection will endure for the life of the author plus an additional 70 years. In the case of a joint work, the term lasts for 70 years after the last surviving author's death. For anonymous and pseudonymous works and works made for hire, the term will be 95 years from the year of first publication or 120 years from the year of creation, whichever expires first;*

** For works created but not published or registered before January 1, 1978, the term endures for life of the author plus 70 years, but in no case will expire earlier than December 31, 2002. If the work is published before December 31, 2002, the term will not expire before December 31, 2047;*

** For pre-1978 works still in their original or renewal term of copyright, the total term is extended to 95 years from the date that copyright was originally secured.*

That's complicated. For a neat diagram that shows illustrates the duration of copyright, see this website:

WHEN WORKS PASS INTO THE PUBLIC DOMAIN
http://www.unc.edu/~unclng/public-d.htm

A chart, prepared by Lolly Gasaway, gives the most clear statement of copyright time periods that I've seen. Laid out in chronological outline form, it sums up the various revisions of the American copyright laws.

Copyright and "public domain"

Not all plays are protected by copyright. Some are "in the public domain," which means copyright laws do not pertain to them; they are "owned" by the public. Early plays, such as those by Sophocles, Shakespeare, or Moliere, for instance, are clearly in the public domain because they were created before copyright laws existed. However, a translation of a play by Sophocles or Moliere may be copyrighted. That quite likely will be the case for any translation you'd care to use for production.

For example, Edmund Rostand's glorious Cyrano de Bergerac was written in 1897 and therefore now is in public domain. There are some two dozen translations from French to English, and the majority are in public domain, but only two or three of them are strong enough to interest you—and they are recent and copyrighted.

Equally, a play like Tom Stoppard's Rosencrantz and Guildenstern Are Dead, even though based (very loosely!) on Shakespeare's non-copyrighted Hamlet , is protected by

copyright because that is Stoppard's creation. While you can present Hamlet without permission, you will need contact Samuel French to arrange permission—and pay royalties—before you can produce Stoppard's play.

Also in the public domain are plays for which the copyright has expired due to time limitation. For example, certain early George Bernard Shaw plays fall into that category. However, before assuming that any given play is now in the public domain, check the catalogue of the publishing/leasing agent that handles plays by that author. In the case of George Bernard Shaw scripts, look in the *Samuel French* catalogue and you'll discover that although some of his plays were written long enough ago that they would fall into the public domain, his later revisions put them back under copyright protection.

Searching to find if a play has fallen into public domain

As a broad generalization, any play written more than 75 years ago may now be in public domain. In close calls, we should check. I know of no single, authoritative list of plays for which copyright has expired. Most of us search carefully through catalogues of the various play publishers-leasing agents. The Library of Congress, which is responsible for this country's copyright records, has no such list but will search their records for a fee of $65.00 an hour. Should you wish to search the records yourself, there is no fee.

For more information. A discussion of public domain is in *The Copyright Website* (http://www.benedict.com/contents.htm) filed under "The Basics" category (http://www.benedict.com/basic/public/public.htm).

COPYRIGHT FOR PLAYWRIGHTS

Technically, playwrights do not need to register their plays to be protected. Under current copyright law, your work belongs to you regardless of whether you formally copyright it. Some playwrights believe they can prove ownership by mailing their scripts to themselves, never opening the envelope and preserving the postmark until such time they may need to certify a date of creation. Others wait until their play is published by a play publisher/leasing agent such as Samuel French or Dramatists Play Service, which will arrange copyright. Still others register their works with one of the literary organizations such as the Writer's Guild of America, but it provides only proof of authorship and requires you to renew within five years.

Better is a formal copyright. Think of it as insurance. In a worst case scenario when the author needs take legal action, registration with the Copyright Office is *prima facie* evidence of ownership. As the Copyright Office says in its FAQs:

In general, registration is voluntary. Copyright exists from the moment the work is created. You will have to register, however, if you wish to bring a lawsuit for infringement

of a U.S. work.

Given that obtaining a copyright is relatively inexpensive—the fee now is $30.00—the insurance policy makes sense if you intend to submit your play to a number of potential producers or directors. (Some of us enjoy framing our first copyright document and mounting it above our work space. Now we have legal proof we are playwrights!)

How to copyright your play

To have your work legally protected, you need to register it with the *United States Copyright Office*. Go to its site (http://lcweb.loc.gov/copyright/) and click "Application Forms" (or go directly to that page at http://www.loc.gov/copyright/forms/).
You'll see a number of forms. As a dramatist, you want "Form PA" for "Performing Arts," which is used to register works intended for performance before an audience, such as plays, screen plays, radio scripts, and the like. (It also is used for works that require a mechanical device or process, such as lyrics, musical compositions, or multimedia.) A form is needed for each individual work.

You can view and print copyright forms from this site. For that, you'll need the *Adobe Acrobat Portable Document Format*, which lets you fill in and submit PDF forms on line. If you don't have it on your puter, you can download it free from Adobe Systems (http://www.adobe.com/products/acrobat/readstep.html).
Should you prefer to order Form PA by snail mail, the website gives the office address. It also lists the phone number for Public Information Specialists.

Ensuring that others know the play is under copyright

At one time a copyright notice was once required for copyright protection and undoubtedly you've seen plays that have a copyright announcement, often including the symbol ©. That no longer is required. For all works published after March 1, 1989, copyright notice is optional to receive copyright protection because now your work is immediately copyrighted when completed in fixed form.

Still, announcing clearly that your play is copyrighted is sensible. If you don't register your play, you can't bring suit in a Federal Court for infringement. Furthermore, for your protection, make clear that your play is protected to stop anyone from using that tired excuse, "Oh, like, hey, I didn't know it was copyrighted." Place in a prominent place on your script—often on the cover page—a statement of copyright. You can use a the letter "c" inside a circle © or include the word "copyright," or do both. Also list the year and your name as copyright holder. It would look like this:

© Copyright 2003, I. M. Dramatist.

The Copyright Office offers a number of free helpful publications on this and other

matters. You can view them at "Copyright Information Circulars and Form Letters" (http://lcweb.loc.gov/copyright/circs/). Again, you'll need the Adobe Acrobat Reader to view and print PDF versions of the circulars.

FRIENDS OF ACTIVE COPYRIGHT EDUCATION
http://www.csusa.org/face/index.htm

FACE offers information for those who need copyrights. Playwrights will want to click "Words" and then go to "Copyright Basics" and "Words FAQs."

COPYRIGHT FOR STAGE DIRECTORS AND CHOREOGRAPHERS

Copyright protection is available to more than playwrights and other authors. It also includes pantomimes and choreographic works; pictorial, graphic, and sculptural works; and motion pictures and other audiovisual works. Do those categories include theatrical directorial creations? Yes. No. Well, probably—the answers get tricky.

THE COPYRIGHT WEBSITE
http://www.benedict.com/

San Francisco copyright lawyer Benedict O'Mahoney's authoritative site focuses on complex questions of copyright in the e-age. As he says, *"This site seeks to encourage discourse and invite solutions to the myriad of copyright tangles that currently permeate the Web."* A major portion of his site shows "notorious pillagers of copyright" in Visual, Audio, and Digital Arts. You can see and hear the thefts.

His headlines section (http://www.benedict.com/news/headlines/headlines.htm) refers to an article in the American Bar Association Journal (October, 1995).

Stage Directors claim that their individual interpretation of a play is embodied in their stage directions, which concern such things as placement of actors, positioning and intensity of spotlights, and other nuances of stagecraft. However, copyright protection for stage direction generally has not been an issue because traditionally Stage Directors have worked under "work for hire" agreements, which meant that they received credit for their work, but no copyright protection.

Recently, collective bargaining agreements have resulted in the stage directors retaining copyright ownership of their work. As a result, several stage directors have registered their works with the Copyright Office. An[d] earlier this year, director Gerald Gutierrez settled a lawsuit against the producer and director of the 1994 Chicago production of "The Most Happy Fella." Gutierrez alleged that artistic innovations had been appropriated from his

1992 Broadway revival without consent.

THEATER, STAGE DIRECTIONS, AND COPYRIGHT LAW
http://www.kentlaw.edu/student_orgs/lawrev/text71_3/freemal.htm

A different point of view is expressed in this article by Beth Freemal, which appeared in the Chicago-Kent Law Review. This thorough and well-documented discussion of copyright law for the director has careful and detailed organization, as you'd expect considering where it was published. Part I examines copyright law, Parts II, III, and IV conclude that stage directions can't be copyrighted, and Part IV states that directors ought instead use contract law to protect their work.

COPYRIGHT FOR SOUND DESIGNERS

You're designing sound for a dance or theatrical production and want to use recorded music. Should you simply download recordings from the net or borrow CDs from a library? Nope. Not legally. As *SESAC* (a performing rights organization) points out:

In order to comply with the U.S. copyright law, any establishment that plays copyrighted music is legally required to secure permission to use copyrighted music, whether in a live performance or by mechanical means. A music user can do this by securing licenses from the three performing rights organizations recognized by the U.S. Copyright Act of 1976.

"Any establishment"? *BMI* lists some 75 different "businesses" that certainly indicate a wide scope of copyright areas. Telephone music on hold. Theme parks. Casinos. Restaurants. RV parks. Sports. Beauty pageants. Dance studios. Yes, "any establishment" seems the correct description!

If you want to play a copyrighted song for a public theatrical performance, you need to contact the composer's and lyricist's representative and the publisher for permission. The internet is an excellent way to find out who the representatives are. *ASCAP*, *BMI*, and *SESAC* , commonly called "performing rights societies," are the three major performing rights organizations that represent songwriters, composers, and music publishers, and they license the public performing rights for musical compositions. Their website addys are below.

Steps to obtain rights

Getting rights to use copyrighted music isn't easy. Understand that *ASCAP*, *BMI*, and *SESAC* are primarily focused on major organizations that produce high revenue. We're pretty small potatoes in their eyes and getting them to answer our questions will be time-consuming.

OBTAINING RIGHTS TO PRODUCE A PLAY OR MUSICAL OR USE MUSIC IN LIVE PERFORMANCES

http://www.utsystem.edu/ogc/intellectualproperty/perform.htm

This is a fine location for basic information about getting rights. The first half of the site deals with script permissions. The second part is valuable for the sound designer. Rachel Durkin, manager of the performing arts center at the University of Texas, describes legalities and procedures to obtaining rights to use music in live performances.

She stresses the difficulties:

The process of obtaining rights to use music in live performance is never an easy one. Unlike obtaining the rights to produce a play, there is no central clearinghouse for music clearance. Two major pieces of advice I can offer are, one, give yourself plenty of time to go through this process and two, always have a back-up plan if you are not successful in obtaining the rights.

She also discusses college-university processes to get rights:

*One of the biggest misconceptions about music rights is that if you are working at, or are a student at a college or university, the rights are already taken care of by the educational institution. This is true, but only in a limited sense. While most colleges and universities do pay a licensing fee to ASCAP and BMI, the licenses are very narrow in terms of what's covered by that fee. What is never covered by these standard university licenses is "grand rights" which is defined as the use of music in a "dramatic setting".** This means that if you are presenting a play or dance performance, you cannot legally use any copyright protected music without first obtaining permission.*

[**However, BMI appears to have a different view. See its site.]

Sites to help you find who holds copyright for selected music

You've selected the perfect musical pieces for a theatrical production or dance performance. Now you want to get copyright permission. How do you find the appropriate company? Slowly. Expect to have to search. The sites below can help you. Quite likely the pieces will be in *ASCAP*, *BMI*, or *SESAC* . Look in their sites or try one of the general search centers.

COPYRIGHT SEARCH CENTER

http://www.mpa.org/crc.html

If you need to find the copyright holder of music, perhaps this guide can help you. There also are a few informational sites dealing with copyright laws.

SONGFILE
http://songfile.snap.com/

SongFile says it has a database of over two million songs and the most complete CDs and tapes search on the Internet. It offers opportunity to view lyrics of some 62,000 songs and has a comprehensive guide to sheet music resources and artists. It has a search engine, but I found it flaky: after inserting the title, we go to a link that is supposed to give us buttons to click for "Lyrics," "Listen," "CDs," "Sheet Music," and "License." I couldn't get it to work. Underneath the search engine is a click for "Browser Requirements for SongFile." That took me to a "no such page" announcement. I include it here in case it fumigates the bugs out of its system.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
http://www.ascap.com/

ASCAP has over 80,000 composers, songwriters, lyricists, and music publishers. It seeks to "protect the rights of its members by licensing and paying royalties for the public performances of their copyrighted works." Sound designers will want to search this site to find composers or recording artists they wish to use.

BROADCAST MUSIC, INC.
http://www.bmi.com/

BMI says it represents more than 4.5 million songs. It has a strong search engine—"HyperRepertoire Internet Database"—to help you see if BMI represents the artists you need for your sound design. Also check the small menu at the top of the page. Clicking "Businesses Using Music" will lead you to a long list and perhaps one will apply to you. The home page lists a number of activities needing licenses, but nothing for theatre. However, a bit of clicking through the FAQs leads you to "Q and A for Performing Arts Presenters" (artsanswers.asp#3) which contains valuable information.

SESAC
http://www.sesac.com/

A menu on the left takes you to various internal information. If you need to find one or more musical artists, clicking "Repertory Online" leads you to a search of the SESAC data base for titles, composers, and authors.

Music in the "Public Domain" that no longer is copyrighted

You may have some luck finding music you like that now is in the "Public Doman," a

legal term that refers to creative and intellectual works that no longer are copyrighted. For such music you don't need permission, nor do you need pay royalty.

MUSIC IN THE PUBLIC DOMAIN
www.bright.net/~pdinfo/pdnook/

This site lists music for which copyrights have expired, available for your use without seeking rights (or paying royalties). It also can lead you to the "Dover Book Catalogue" where you can find re-publications of interesting old music now in the public domain. You also find sites for Music Publishers.

For further information. Sound designers may wish to explore a forum (http://www.brooklyn.com/theatre-sound/) that addresses their interests. It has some 600 participants from 17 countries who frequently discuss copyright issues and other areas of sound. There are searchable archives.

INFRINGEMENT OF COPYRIGHT— WHAT HAPPENS IF SOMEONE USES COPYRIGHTED MATERIAL INAPPROPRIATELY

Because there is such emphasis on the rights of the copyright holder, you won't be surprised that violating those rights can result in legal punishments that range from injunctions to fines, even to imprisonment. The following sites explain the legal process.

Playwrights have legal recourse if their plays are presented without permission or if the plays are produced in a way the authors believe violate the work. The *Copyright Office* (http://www.loc.gov/copyright/faq.html#q55) spells out some steps:

A party may seek to protect his or her copyrights against unauthorized use by filing a civil lawsuit in Federal district court. If you believe that your copyright has been infringed, consult an attorney. In cases of willful infringement for profit, the U.S. Attorney may initiate a criminal investigation.

Encarta, which we mentioned earlier (http://encarta.msn.com/find/Concise.asp?ti=04A06000&MSID=b963307e395511d498880008c7d9e3db), defines infringement and explains possible legal consequences:
An infringement of a copyright is the reproduction, distribution, performance, or display of any copyrighted work without permission of the copyright owner or without a compulsory license. For example, . . . performing a play without permission would be [an infringement].
Encarta discusses the legal process:

Copyright infringements are usually dealt with in civil lawsuits in federal court. The law provides several remedies to copyright owners who prove infringement against their work. In such a case, the court may order an injunction against future infringement, which requires the infringing party to refrain from committing further violations of the copyright. The court may also order the destruction of infringing copies; reimbursement for any financial loss suffered by the copyright owner; transfer of profits made from the sale of infringing copies; and payment of specific damages, plus court costs and attorneys' fees. If the infringement was intentional, the infringing party can be subject to criminal penalties as well, which include fines and possible imprisonment (emphasis mine) .

What are the legal repercussions of violating copyright?

The dangers of breaking the law are real. Federal copyright law establishes statutory fines for each act of copyright infringement, ranging from a minimum of $500 for "innocent" infringement to a maximum of $100,000 for "willful" infringement. **Note:** Most licensing agreements define any unauthorized changes as "willful" infringements.

Who runs the risk of being fined for violating copyright laws?

An impressively large number of people could be charged for a single violation of copyright. The Federal Copyright Act extends **"joint and several"** liability for each infringement. Each individual involved could be held responsible for the whole amount of the fine—the director, the theatre's artistic director and chair, individual members of the production staff, each member of the student cast and crew (or their legal guardians), the school (acting as producer), the owner of the building in which the performances take place, and in the case of public schools, the school board or district Serious? You bet.

FACING THE FACTS:
COPYRIGHT IS THE LAW OF THE LAND…AND OF THE THEATRE

One thing should be clear from the foregoing discussions. The copyright laws say that a playwright owns his or her play with precisely the same legal certainty as a person owns a car or someone owns an apartment complex. Can you "borrow" that car without the owner's permission for a five-week cross-country trip? Can you arbitrarily decide to "remodel" an apartment which you rent, knocking out a wall here, rearranging this door to be in that other wall, or walling off that window and cutting a new one? Of course not. When you get hauled into court, even a dream team of lawyers won't help much.

Do directors have a right to "borrow" a play by producing it without permission of the legal copyright holder or his/her representative? Can directors "remodel" a play by shifting scenes, changing characters, deleting or adding lines, or excerpting a small scene from a whole play? No. Not legally. If directors are free to take such actions, we're forced to believe that a car hijacker is "liberating" a car or the apartment vandal is showing "free

expression."

Myths about copyright

Urban myths are alive and well in theatre, perhaps nowhere as much as pertaining to permissions and royalty.

"If we don't charge admission, we don't have to get permission or pay royalty." Wrong. Audience = performance. Performance = permission required. Most often, permission = royalty payment. I confess I don't know why directors and producers try to rationalize what actually is stealing from the playwright. After all, in the large scheme of theatrical budgets, royalty expenses for a comedy or drama are relatively inexpensive. Some theatres spend more for cast parties.

"It was part of a class exercise." *Possibly* valid—if no one but the class was present. As soon as an audience is present, it no longer is "a class exercise." Permission from the copyright holder is required.

"No one will know if we do the play without permission." Wrong. "No one will ever know" is, first, a defensive posture based on admitted deliberate violation. Secondly, it is incorrect. Publishers and agents take active steps to protect their property, including subscribing to clipping services that focus on finding every mention of plays in newspapers (both campus and general) and magazines. Think of this, too: Publishers have experienced copyright lawyers on retainer, but because copyright law is an unusual specialty, an infringer may have difficulty finding a local expert to defend a case.

A whimpering defense of **"but I didn't know"** will get a stern lecture about "ignorance of the law is no defense." Besides, what theatre worker can claim not to know? The copyright notification is printed clearly in the playscript.

10 BIG COPYRIGHT MYTHS EXPLAINED
http://www.templetons.com/brad/copymyths.html

Attorney Brad Templeton selects ten "myths" and debunks them. For example, his second myth is often heard by those presenting plays in, say, a Lab Theatre environment: ***"If I don't charge for it, it's not a violation."*** Templeton makes the record clear:

False. Whether you charge can affect the damages awarded in court, but that's essentially the only difference. It's still a violation if you give it away -- and there can still be heavy damages if you hurt the commercial value of the property.

For playwrights considering adapting another's work--and for directors thinking to change a playwright's play---his sixth myth is applicable. ***"If I make up my own stories, but base them on another work, my new work belongs to me."*** His reply is clear:

False. Copyright law is quite explicit that the making of what are called "derivative works" -- works based or derived from another copyrighted work -- is the exclusive province of the owner of the original work. This is true even though the making of these new works is a highly creative process. If you write a story using settings or characters from somebody else's work, you need that author's permission.

For **directors**, the statement also is pertinent. Who can change a playwright's work? Only the playwright. As the owner of that original work, the playwright alone has exclusive rights to make "derivative works."

Two examples of playwrights evoking copyright laws—
Actions by Edward Albee and Samuel Beckett

Several illustrations show the copyright law in action and illustrate the playwright's absolute ownership. We cite two authors to represent all.

Playwright Edward Albee evoked copyright law to control productions of his plays such as Who's Afraid of Virginia Woolf?, The American Dream, The Death of Bessie Smith, and Zoo Story. They each include this notice: "[This play] may be leased only for amateur productions at which the audience is unsegregated." Of course we today quickly agree with that concept, even wonder why it needs to be said. Remember, however, that he wrote during a turbulent civil rights period when it was not unheard of for audiences to be segregated. The point here is an illustration of playwrights' rights. Does Albee have a legal right to make such a demand? Absolutely. It is his play and his rights are absolute. What would happen to a producer or director who violated this stipulation? Legal actions are possible, and the copyright infringer should expect to lose the case.

Directors who claim they have a "right" to change plays ignore the law. For one example, Samuel Beckett took legal actions to prohibit a theatre from producing his Waiting for Godot with an all female cast. "Had I wished those characters to be female, I would have said so," he said icily. The theatre was close to opening its production, but it was forced to cancel the production.

Beckett also objected to JoAnne Akalaitis's intent to stage his Endgame in a New York subway setting in 1984. That violated his stage directions and, thereby, violated copyright law.

Equally, Edward Albee took legal action to stop a production of his Who's Afraid of Virginia Woolf? in drag. "That is not the way I wrote it." Again, although rehearsals were in process, the production never took place.

Copyright and stage directions

Strangely and for at best weird reasons, some directors preach that the director should

cross out all stage directions before beginning to prepare the play for production. That's a violation of copyright. Samuel Beckett was appalled when a production of his Endgame ignored his specific stage directions and instead sought to place it in a railway station. He was going to prevent the production but finally let it continue. Later, however, his estate forced the cancellation of a production of Footfalls for not following the author's stage directions. For more discussion about stage directions, you may want to visit my page on that topic. (**Link.**)

Publishers-leasing agents stipulations about unauthorized productions, changing playscripts, and royalty charges regardless of whether admission is charged

Producing a play without obtaining permission—which in the case of copyrighted works almost always involves paying royalties—is theft. No matter what alibi one presents, the cold fact is clear. Refusing to pay the royalties is stealing, stealing from the playwright, stealing from the agent, stealing from the play publisher/leasing agent.

Before we select a copyrighted play to produce, we necessarily must be aware of the conditions that govern receiving permission. When we select that play, we enter into a contract. Note the following examples of stipulations in contracts of major play publishing companies that supply us scripts and arrange for legal permission to produce the play.

DRAMATISTS PLAY SERVICE
http://www.dramatists.com/

The statement from *Dramatists Play Service* is typical of all play publishers-leasing agents. From its home page, click "Enter," then scroll down to "Information" and click "How to Apply for Performance Rights" (or go there directly at http://www.dramatists.com/text/anp.html). You'll find these warnings.

Any unauthorized performance of these plays constitutes an infringement of the copyright and a violation of the Law, with possible serious consequences for the infringer (emphasis mine). No play listed may be produced unless written application is made to, and written authorization is obtained from, Dramatists Play Service.
Authorization [to produce a play handled by Dramatists Play Service], when granted, is subject to the following conditions: (A) the title of the play may not be altered; (B) there may be no deletions, alterations or changes of any kind made to the text (emphasis mine); (C) proper authorship, and other credits required in contract, must be given in all programs and advertisements; and (D) the program must include the following statement, "Produced by special arrangement with Dramatists Play Service, Inc."

MUSIC THEATRE INTERNATIONAL

http://www.mtishows.com/

To illustrate the conditions publishers-leasing agents place on scripts we lease from them, consider *MTI's* position, typical of other companies. Click "Customer Support" (or go there directly at http://www.mtishows.com/support.htm) and scroll down the nine points. As *MTI* says, "Built into each and every performance license is specific language which governs how the copyrighted work must be presented."

Music Theatre International makes clear that scripts cannot be changed:

Some people think making "minor adjustments" to a show (such as changing the gender of a character or changing the name of a town to give it local significance) is inconsequential to its integrity, or believe they have the right to "experiment" with the authors' intentions as an expression of their artistic vision. This is simply not the case. When you are granted a performance license, by law the show you license must be performed "as is." You have no right to make any changes at all unless you have obtained prior written permission from us to do so (emphasis mine). Otherwise, any changes violate the authors' rights under federal copyright law. Without prior permission from MTI, your actions will subject you to liability—not only to the authors, but also to us—for breaching the terms of your license agreement, which clearly forbid you to make any changes or deletion s.

DRAMATIC PUBLISHING
http://www.dramaticpublishing.com/

Some theatre people profess to believe that they have a "right" to cut a show. One even hears of directing class instructors who tell their students to take a full length play and do a ten-minute scene from it. Bad education. That violates copyright law. *Dramatic Publishing* makes clear the process of obtaining approval, in advance, to make cuts. From its home page click FAQs and you'll see its position:

The process of cutting a show or musical can be very simple or complicated, depending on the play you have chosen, the cuts you wish to make, and the amount of time you provide us for approval. Please remember that not all authors will allow their works to be cut. Some authors feel so strongly about presenting their show in its entirety that they will not approve cuttings of any kind, whereas other authors will approve a cutting for competition only and still others are happy to oblige cutting requests of any kind. As such, all cuttings require our written approval (emphasis mine).

Dramatic Publishing defines a cutting as whole, unedited excerpts of a show, including an act or scene(s) of a play or all of the text from one page through another page. When an approved cutting is performed, the play must be billed as "Scenes from [Play] by [Playwright]" in all promotional material generated by the producing organization. All cuttings must be licensed by Dramatic Publishing and adhere to these guidelines. Any changes made after a cutting has been approved must be approved under a separate

request.

Dramatic Publishing also discusses the old canard that permission isn't required if there is no charge for admission. This statement echoes what other publishers/leasing agents say: *A royalty must be paid every time a play is performed regardless of whether it is presented for profit and whether admission is charged. A play is performed any time it is acted before an audience.*

COPYRIGHT FOR THE HIGH SCHOOL/AMATEUR THEATRE PRODUCER
http://www.angelfire.com/or/Copyright4Producers/

(HIGHLY RECOMMENDED.) This is an excellent site by Kevin N. Scott. The only reservation I have is that the title is too small. These materials are not just for high schools but they also are directly relevant to college and university theatres, community theatres, regional theatres—all theatrical organizations. That aside, what he says is precisely correct, well researched, thoughtfully presented, and on target.

I urge every producer, director, artistic director, teacher, playwright, actor, and would-be director to visit this site.

One possible exception:
"Face-to-Face" Classroom Education

Under very specifically stated specific circumstances—an "educational exception"—performances are permitted without obtaining permission. The copyright code (U. S. Code XX110) allows for:

. . . performance or display of a work by instructors or pupils in the course of face-to-face teaching activities (emphasis mine) of a nonprofit educational institution, in a classroom or similar place devoted to instruction . . . .

Clearly, this exception will not permit an educational institution to avoid obtaining permission for a major, faculty-directed mainstage production; calling it "face-to-face teaching" obviously is incorrect. Nor can this exception permit a student-directed production outside of the actual class environment.

Equally clearly, it does allow certain presentations inside the classroom situation, if limited to the class instructor and members of that particular class. One thinks of examples such as members of an acting class presenting scenes for the instructor and members of that class.

In that limited environment, use of copyrighted materials "in connection with 'teaching activities' of the institution" is protected (Copyright Law Reports a:xx2l25).

But what if others are invited to see the activity? Says the same Law Reports, ***"Performances or displays for entertainment or recreational purposes are not among those protected by the exemption."***

If an "audience" is invited or permitted—once again, whether admission is charged is not a factor—there no longer is "face-to-face teaching." Instead a "entertainment" is in progress. The spectators are not being instructed by the teacher. They are not enrolled in that particular course. Therefore getting permission is mandated.

"Fair Use"

The concept of "fair use" allows certain—not unlimited—use of copyrighted materials without permission. Easy to understand illustrations would include citation of copyrighted materials in a critical or scholarly review. It also allows parodies: a playwright could use bits of a play by, say, Beckett to poke fun. For example, in 1994 the Supreme Court ruled that a rap parody of Roy Orbison's song, "Pretty Woman," was a fair use, noting that the markets for the original and the "transformative" work may be different.

It is my understanding that "fair use" doctrine has little other application to theatrical production, but others may disagree.

COPYRIGHT AND FAIR USE
http://fairuse.stanford.edu/I
Stanford University Libraries provides this list of links dealing with fair use.

SUMMATION

Described above are copyright laws that pertain to theatre. An examination of the various websites helps give details to define what can be murky questions. The core of copyright law, however, is clear: the original creator owns his or her work. We in theatre must honor that basic concept.

The examples cited regarding Edward Albee and Samuel Beckett are clear illustrations. In law, such cases are precedents. They prove the strength of the copyright law. Those precedents would be cited in a copyright infringement case.

The question of copyright law aside, what about moral and ethical responsibility? Is that a matter to be ignored because the playwright isn't physically present? When we set out to make theatre, we work on a premise that all participants—actors, designers, director, crews—are to be treated with respect. Why should we treat the playwright differently?.

Consider, too, directors who think of themselves as "play doctors," out to fix the play.

Likely they've never written a play themselves, but for unfathomable reasons they feel free to repair the script. Play doctors? They have earned no license, and certainly they do not have the patient's permission for the operation. These "doctors" are breaking firm copyright laws, which say there shall be no *"substantial"* modifications of a play.

Equally, directors who feel free to do a small scene from a full play are amputating arms and limbs from what had been a quite healthy body. The remains are unrecognizable. The act of radical cutting is a breach of copyright.

The Five Essential Elements Of A Story

A story has five basic but important elements. These five components are: the **characters**, the **setting**, the **plot**, the **conflict**, and the **resolution**. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

CHARACTERS

The characters are the individuals that the story is about. The author should introduce the characters in the story with enough information that the reader can visualize each person. This is achieved by providing detailed descriptions of a character's physical attributes and personality traits. Every story should have a main character. The main character determines the way the plot will develop and is usually who will solve the problem the story centers upon. However, the other characters are also very important because they supply additional details, explanations, or actions. All characters should stay true to the author's descriptions throughout the story so that the reader can understand and believe the action that is taking place—and perhaps even predict which character may do what next.

SETTING

The setting is the location of the action. An author should describe the environment or surroundings of the story in such detail that the reader feels that he or she can picture the scene. Unusual settings (such as a fantasy world) can be interesting, but everyday settings can help a reader to better visualize the story and feel connected to the plot!

PLOT

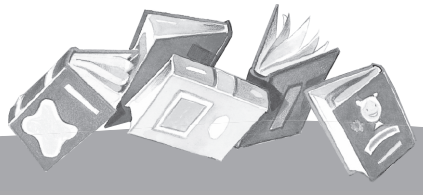
The plot is the actual story around which the entire book is based. A plot should have a very clear beginning, middle, and end—with all the necessary descriptions and suspense, called **exposition**—so that the reader can make sense of the action and follow along from start to finish.

CONFLICT

Every story has a conflict to solve. The plot is centered on this conflict and the ways in which the characters attempt to resolve the problem. When the story's action becomes most exciting, right before the resolution, it is called the **climax**.

RESOLUTION

The solution to the problem is the way the action is resolved. For example, Katie often resolves a conflict by finding a compromise for two fighting characters or helping fix any mistakes she made while switcherooed into someone else. It is important that the resolution fit the rest of the story in tone and creativity and solve all parts of the conflict.



Ethical concerns regarding Pakistani dramas

Wait a minute and think! Is there anything that has made Pakistan famous all over the globe in the world of entertainment and that is so inspirational? That is undoubtedly our Pakistani drama industry. Our drama industry has been appreciated by not only in Pakistan but across the border beyond the boundaries. But there are some issues it is facing and these issues can undermine years of hard work in this field.

Pakistani dramas have always been very popular and appreciated by people all over the globe and the reasons behind their huge fan following and liking are fantastic story plot, catchy dialogues and last but not the least the mind blowing acting by our actors. But if we’ll look back, revisit and have a glance of golden period and classic dramas then we’ll realize that what element is found to be missing these days. We are no more able to compare the past and present dramas. There is huge difference in terms of dialogue delivery, feelings, emotions, style, values, acting, story plot etc.

Now many questions arise in our minds that how this transformation happened? Do the Pakistani dramas have really lost the soul and originality? To answer these questions is not that easy. We need to have a hurried look of different dramas and analyze them deeply to answer.

There are so many ethical and moral issues Pakistani drama industry is going through, because the industry has to suffer a lot because of the shift that happened in the last decade. There are so many issues like sometimes weak stories plot, poor acting and direction and very low budge etc. With the start of last decade the downfall of Pakistani drama industry started and that was a very big shock for the people who used to love them. But with the revival of Pakistani drama industry in the ending years of last decade has made it possible so that it can again stand over its feet and meet the standard of the golden time. This thing has resolved many issues but at the same time also generated many serious concerns regarding ethical and moral values.

Many writers and directors and many other people are working hard for making their efforts fruitful. There was a time when people love to sit in front of television for watching Pakistani drama with family without distraction. That was possibly used to happen genuinely by the creativity of the team, famous actors, directors etc. The dramas were highly anticipated and people were highly impressed by those dramas but today's dramas not have that level of everlasting impression. The weak story plots, Average acting and direction; repetitive actors undermined its standard etc. Everything is being glamourized and last but most importantly it has lost cultural, moral ethical and social values and misguiding the youngsters but the problems are unidentified by the people. Everything has been shifted towards commercialization, sensationalism and has created the problem. In drama script character building has been replaced by actor building. In current scenario Pakistani people are so depressed, dejected in that perplexed state of mind that in that condition they can extract any bad aspect. So drama makers should try not to hurt any social or civic sense.

The downfall was started with the emergence of new century when Pakistani channels start to open the door for foreign content to enter. There were dramas with unlimited episodes, family politics, glamour, style by Indian channels. People started to watch them even the kids used to watch with their mothers on regular basis. In 2003 Pakistan started to copy them and they started to make drama just like them. People got addicted to it .It has played its role to corrupt our values and make our nation expose to such thing. It has made people materialistic and lost the originality for not depicting realism but only unethical things. Thing those are away from our values and reality.

Toward the end of last decade the drama makers realized their mistakes and start to make old way of dramas. Now every channel is in the race to provide best drama and this thing has provoked them to make such dramas based on our culture. But there is still something very noteworthy that as far as story and acting is concerned it's just too good to give good message with the revival of the good dramas but during execution the gestures and body language are not appreciable. They don't pay any heed what is it all about. It is not necessary to broadcast everything it is better sometimes to leave many things to our imagination.

Back in the 80s and 90s, drama serials used to have strong messages minus the need and requirement for the unnecessary intimacy. You would never able to see a scene where a couple in that scene is sitting on the bed let alone lying side by side. Yes, we are all sensible and old enough but there's no real need for the visual. Holding hands, hugging, kissing close proximity whether they are playing the role of father and daughter, hero and heroine can be easily observed. We can notice easily that getting cozy; hands in hands, close proximity are on the rise. We're not far from the days when we won't be able to figure out either it is Pakistani drama or not!

Maybe it feels in such a way just because we live and hail from a society that's rich in tradition, but we can truly hope that we can hold on to our traditions and not transform our values and ourselves and lose sight of who actually we are. There are many things that we can comprehend even without the need for exhibitionism.

Aren't we observed too much of coziness/ awkward scenes lately? It would be better if our writers and directors exercise a little cautious behavior and use some restraint. There's no lack and dearth of good script and stories and certainly not any shortage of talent either. Why can't we just go back to the era of classics and golden dramas that still remain according to our values, close to our hearts and look up to the artists in spite of raising eyebrows on their comfort levels?

But there is another question close proximity and bold scenes do exist but the question is whether these things exist in all dramas of our industry or it is limited to only low budge or poor dramas? Five dramas of 2013 of a top most drama channel HUM TV have been selected to figure out. And those dramas are highly watched and liked by audience .these dramas are KANKAR, KADURAT, DIL E MUZTAR, ASSERZADI, and RISHTY KUCH ADOORY SE.

Talking about all these dramas when they were watched one by one we concluded that drama kankar was aired on HUM TV in 2013 that was written by umera ahmad .It was a very emotional drama serial indeed gave a very strong message and exceptional acting done by sanam baloch and fahad mustafa .

It was based on domestic violence and divorced women. By watching each and every episode of drama kankar it can be said that it is not necessary that all dramas have unethical content some dramas can be written and made just like this drama.

Dil e muztar is heavily watched by so many people last year. It was based on love triangle. It was written by Aliya bukhari and directed by shahzad Kashmiri. In the love triangle of sila, adeel and zoya close proximity can be seen but that was limited to few scenes only.

Kadurat is HUM TV drama produced by Momna duraid and directed by aabis raza. The story revolves around a girl named mina who was very heart broken and eventually turned into aggressive one. By deeply observing each and every episode of drama we can say that it was clear of all sort of bold scenes and any unethical gesture and body language.

The story of Asser zadi revolves around a family their tradition and their “peeri “the male are always blessed with child from their third wife. The family is headed by great peer whose son

was surprisingly blessed from his second wife and thing ultimately change. In this drama a very close proximity can be seen in many places but that was not ignorable.

The last but not the least drama rishtay kuch adhory say was also produced by Momina duraid.It is about girls who have no right to raise their voice. This involves many turn and twist .But a very complex drama story but mostly liked by the people. This was also clear of all sort of unethical content whether in term of hugging, close proximity, body language and dressing.it can be seen clearly by the analysis of the among the top five dramas of HUM TV in 2013 that there are dramas who consider and appreciate their values and do not use any unethical content for the sake of rating and creating sensationalism. Bold and vulgar scenes are not everywhere those are limited to poor and weak dramas.

In a survey that was conducted in university of the Punjab in order to find out whether our educated people especially consider that vulgarity exists in all drama industry like close proximity and bold gestures? They are just demand of their characters or anything else? In this survey about 40% of students like to watch HUM TV, 30% students did not bother to answer which drama they like to watch. About 75 % said they watch Pakistani dramas.90% thinks there is difference between past and present dramas .55% said that dramas give wrong message. Out of 100% almost 60% thinks there is sensationalism and 48 % thinks that gestures and body language are objectionable.50% thinks hugging n kissing is not a big deal whether they playing the role.70% thinks close proximity is on the rise .66% watched above mentioned dramas veryregularly.30% did not notice any bold scenes in these dramas.