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## **#TEACHINGTELEVISION**

SABAN MEDIA CENTER  
5210 LANKERSHIM BLVD.  
NORTH HOLLYWOOD, CA

## THURSDAY, OCTOBER 27, 2022

<p><b>9:00AM - 10:00AM</b></p>	<p><b>Continental Breakfast</b> <b>Location:</b> Outside of the Governors Room</p>
<p><b>10:00AM- 10:15AM</b></p>	<p><b>Opening Remarks</b> <b>Cris Abrego</b>, Chair, Television Academy Foundation and Chairman of the Americas, Banijay, and President and CEO, Endemol Shine Holdings <b>Location:</b> Governors Room</p>
<p><b>10:15AM - 11:15AM</b></p>	<p><b>The California Creative Economy</b> Join us for a presentation by Adam Fowler, the Director of Research behind the <i>Otis Report on the Creative Economy</i> and Founding Partner of CVL Economics. Hear about the latest trends in the economic landscape and its effects on the creative industries. Gain a well-rounded understanding of the structure and growth of the Creative Economy in California and how it will impact students as they enter the industry. <b>Adam J. Fowler</b>, Founding Partner, CVL Economics <b>Location:</b> Governors Room</p>
<p><b>11:15AM - 11:45AM</b></p>	<p><b>Networking Break</b></p>
<p><b>11:45AM- 12:45PM</b></p>	<p><b>A Conversation with Casting Directors</b> Learn from some of the leading directors in the casting world; everything you need to know about the powerful art form that's at the very center of getting representation on screen right. <b>Kim Coleman</b>, Casting Director, Casting Director, Kim Coleman Casting <b>David Rubin</b>, Casting Director, Firefly Casting <b>Location:</b> Governors Room</p>
<p><b>12:45PM - 2:15PM</b></p>	<p><b>Lunch</b> Grab your lunch and network with media educators from across the nation.</p>

Speaker information available at: [TelevisionAcademy.com/Speakers](https://www.televisionacademy.com/speakers)

\*speakers subject to change

## THURSDAY, OCTOBER 27, 2022

<p><b>2:15PM - 3:15PM</b></p>	<p><b>Directing for Television</b> Join us for a conversation with director and producer Dr. Rachel Raimist (<i>Queen Sugar, The Sex Lives of College Girls, Queens, The Big Leap</i>). Gain insight into the landscape of television and the process of directing an episode for a television series, from the first draft to prep, production, and editing. She'll define the role of a TV director and share tips and tricks to help inform your curriculum and guide you on how your students can find success in episodic direction. <b>Dr. Rachel Raimist</b>, Director <b>Location:</b> Governors Room</p>
<p><b>3:15PM - 3:45PM</b></p>	<p><b>Networking Break</b></p>
<p><b>3:45PM - 5:00PM</b></p>	<p><b>Alumni Spotlight: Journeys to Success</b> Foundation program alumni will share how they landed their first job and how they navigated the workplace as a newcomer. Discover how they persevered and successfully reached their career aspirations. <b>Sev Ohanian</b>, Producer/Screenwriter, Co-Founder Proximity Media <b>Jason Enslar</b>, Executive Producer, <i>Monarch, Love Victor</i> <b>Pamela Soper</b>, Sr. VP Programming, CBS Television <b>Natasha Chen</b>, National Correspondent, CNN <b>Moderator: Albert Lawrence</b>, Media Personality/Producer <b>Location:</b> Governors Room</p>
<p><b>5:00PM - 6:00PM</b></p>	<p><b>Welcome Reception</b> Join us in the Netflix Lobby of the Saban Media Center to mix and mingle over appetizers and drinks with the Television Academy leadership as well as media educators nationwide. <b>Location:</b> Netflix Lobby</p>

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## FRIDAY, OCTOBER 28, 2022

<p><b>8:00AM - 9:00AM</b></p>	<p><b>Continental Breakfast</b> <b>Location:</b> Outside of the Governors Room</p>
<p><b>9:00AM - 10:00AM</b></p>	<p><b>The Power of TV: <i>Producing with Purpose</i></b> In this conversation, we will focus on women who are actively changing the industry. We will how high-profile producers create space for historically excluded groups on screen, and behind the camera, and successfully advocate for storytelling that builds broader awareness and inclusion. <b>Anya Adams</b>, Director, Producer, Creator <b>Lisa Hamilton Daly</b>, Executive Vice President, Programming, Hallmark Media <b>Carmen Marrón</b>, Director, Producer, Writer <b>Moderator: Madeline Di Nonno</b>, President and CEO of the Geena Davis Institute on Gender in Media <b>Location:</b> Wolf Theater</p>
<p><b>10:00AM - 10:30AM</b></p>	<p><b>Networking Break</b></p>
<p><b>10:30AM - 11:30AM</b></p>	<p><b>Pathways from College to Career</b> This session will bring industry experts together to talk about what hiring managers are looking for in emerging new talent and how educators can effectively set students up to transition into careers in the entertainment media space. <b>Val Cheung</b>, VP, Production, Shondaland <b>Phillip Kobylanski</b>, President, Valhalla Motion Pictures <b>Neil Truglio</b>, Education Director, SeriesFest <b>Moderator: Dan Birman</b>, President, Daniel H. Birman Productions, Inc. &amp; Professor of Professional Practice, USC Annenberg School of Journalism <b>Location:</b> Governors Room</p>
<p><b>11:30AM - 12:30PM</b></p>	<p><b>Lunch</b> Grab your lunch and network with media educators from across the nation.</p>

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## FRIDAY, OCTOBER 28, 2022

<p><b>12:30PM - 1:45PM</b></p>	<p><b>Industry Insights</b> Meet an agent. Meet a Development Executive. Meet a production designer and casting director. These two informal, 30-minute networking sessions are designed to connect professors with top producers, creatives, and industry executives in a small-group setting. Talk curriculum, gain industry insights, and get advice from leading industry professionals that you can bring back to your classroom. <b>Daniel Barnes</b>, Development Executive <b>James Pearse Connelly</b>, Production Designer <b>Jo DiSante</b>, Vice President, Current Programming &amp; Synergy, ABC <b>Harry Friedman</b>, Executive Producer <b>Tyler Kahl</b>, Talent Agent, Allegory Creative Talent <b>Michelle McNulty</b>, Casting Director <b>Portia Scott</b>, Director of Voiceover, Coast to Coast Talent Group <b>Location:</b> Netflix Lobby</p>
<p><b>1:45PM - 2:00PM</b></p>	<p><b>Break</b></p>
<p><b>2:00PM - 3:00PM</b></p>	<p><b>Showrunner Superpanel</b> While you might not see the title when credits roll, showrunners are critical in television production. Showrunners are important to the industry, managing the writers room while getting final say on individual episodes. As the entertainment business shifts in response to streaming, the conventional avenues for training new showrunners are changing too—and that could make them harder to find. In this session, learn what skills and abilities the industry needs so you can guide your students into this rewarding and in-demand career path. <b>Shaz Bennett</b>, Showrunner, Executive Producer and Director <b>Rebecca Cutter</b>, Showrunner, Producer, Writer <b>Krister Johnson</b>, Showrunner <b>Diallo Riddle</b>, Director, Showrunner, Writer, Actor, Producer <b>Jason Rothenberg</b>, Showrunner, Writer, and Producer <b>Moderator: Jamila Hunter</b>, EVP of Programing, Freeform + TVAF Board Director, Education Committee Co-Chair <b>Location:</b> Netflix Lobby</p>
<p><b>3:00PM - 3:30PM</b></p>	<p><b>Networking Break</b></p>

Speaker information available at: [TelevisionAcademy.com/Speakers](https://www.televisionacademy.com/speakers)

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## FRIDAY, OCTOBER 28, 2022

3:30PM -  
4:30PM

### **In Conversation with Tony Vinciguerra**

Tony Vinciguerra, Chairman and Chief Executive Officer of Sony Pictures Entertainment (SPE), one of the entertainment industry's top power brokers and decision makers, sits for a moderated discussion on his journey in the entertainment business, the changing landscape of media, and his vision for the future of entertainment.

**Tony Vinciguerra**, Chairman and Chief Executive Officer of Sony Pictures Entertainment

**Moderator: Jeff Conway**, Senior Contributor, Forbes Hollywood and Entertainment

**Location:** Netflix Lobby

*Speaker information available at: [TelevisionAcademy.com/Speakers](https://www.TelevisionAcademy.com/Speakers)*

*\*speakers subject to change*

## SATURDAY, OCTOBER 29, 2022

8:00AM - 9:00AM	<p><b>Continental Breakfast</b>  <b>Location:</b> Outside of the Governors Room</p>
9:00AM - 10:00AM	<p><b>The Interviews: The Ultimate TV Research Tool</b>  Meet team members who create and manage The Interviews: An Oral History of Television, the Television Academy Foundation's fully searchable, collection of 900+ videotaped oral history interviews. This remarkable resource features in-depth conversations with television luminaries from both in front and behind the camera, which can be searched by person, topic, profession, show or genre. Hear best practices from the team on the latest ways faculty across the nation are using this valuable resource to create curriculum.  <b>Jenni Matz</b>, Director, The Interviews, Television Academy Foundation  <b>Jossel Franco</b>, Digital Archivist, The Interviews, Television Academy Foundation  <b>Location:</b> Governors Room</p>
10:00AM - 10:15AM	<p><b>Break</b></p>
10:15AM - 11:15AM	<p><b>Production: The New Normal</b>  The COVID-19 pandemic turned global TV production on its head and forced the industry to improvise and innovate. Some of the innovations born from necessity will outlast the pandemic and are changing the way TV is made. This session will have you ready to share with your students the most up-to-date practices in navigating production.  <b>Frank Scherma</b>, Chairman and CEO, Television Academy; President at RadicalMedia, LLC  <b>Annie Uzdavinis</b>, Independent Producer/Executive Producer  <b>Carol Trussell</b>, Production Executive, Apple  <b>Moderator: Jay Roewe</b>, Senior Vice President Global Incentives &amp; Production Planning, HBO  <b>Location:</b> Governors Room</p>
11:15AM - 11:30AM	<p><b>Closing Remarks</b>  <b>Location:</b> Governors Room</p>

Speaker information available at: [TelevisionAcademy.com/Speakers](https://www.televisionacademy.com/speakers)

\*speakers subject to change



# INDUSTRY ABBREVIATIONS

<b>AAP</b>	<b>Association of American Publishers</b>
<b>AAR</b>	<b>Association of Authors' Representatives</b>
<b>ABA</b>	<b>American Booksellers Association</b>
<b>ACE</b>	<b>American Cinema Editors</b>
<b>ACM</b>	<b>Academy of Country Music</b>
<b>ACTRA</b>	<b>Alliance of Canadian Cinema, Television and Radio Artists</b>
<b>AEA</b>	<b>Actors' Equity Association</b>
<b>AFCI</b>	<b>Association of Film Commissions International</b>
<b>AFFP</b>	<b>American Federation of Film Producers</b>
<b>AFM</b>	<b>American Federation of Musicians</b>
<b>AFMA</b>	<b>American Film Market</b>
<b>AGMA</b>	<b>American Guild of Musical Artists</b>
<b>AGVA</b>	<b>American Guild of Variety Artists</b>
<b>AICP</b>	<b>Association of Independent Commercial Producers</b>
<b>AIMP</b>	<b>Association of Independent Music Producers</b>
<b>AMPAS</b>	<b>Academy of Motion Picture Arts &amp; Sciences</b>

<b>AMPTP</b>	<b>Association of Motion Picture and Television Producers</b>
<b>ASC</b>	<b>American Society of Cinematographers</b>
<b>ASCAP</b>	<b>American Society of Composers, Authors and Publishers</b>
<b>ASJA</b>	<b>American Society of Journalists and Authors</b>
<b>ASMP</b>	<b>American Society of Media Photographers</b>
<b>ATA</b>	<b>Association of Talent Agents</b>
<b>AWM</b>	<b>Alliance for Women in Media</b>
<b>BMI</b>	<b>Broadcast Music, Incorporated</b>
<b>CCDA</b>	<b>Commercial Casting Directors Association</b>
<b>CMA</b>	<b>Country Music Association</b>
<b>CSA</b>	<b>Casting Society of America</b>
<b>DGA</b>	<b>Directors Guild of America</b>
<b>FCC</b>	<b>Federal Communications Commission</b>
<b>GMA</b>	<b>Gospel Music Association</b>
<b>HRTS</b>	<b>Hollywood Radio &amp; Television Society</b>
<b>IATSE</b>	<b>International Alliance of Theatrical Stage Employees</b>
<b>IFTA</b>	<b>Independent Film &amp; Television Alliance</b>
<b>IFP/W</b>	<b>Independent Filmmaker Project/West</b>
<b>ITAA</b>	<b>International Theatrical Agents Association</b>
<b>MMF</b>	<b>Music Managers Forum</b>

<b>MVPA</b>	<b>Music Video Production Association</b>
<b>MWA</b>	<b>Mystery Writers of America</b>
<b>NARAS</b>	<b>National Association of Recording Arts and Sciences</b>
<b>NATD</b>	<b>Nashville Association of Talent Directors</b>
<b>NATPE</b>	<b>National Association of Television Program Executives</b>
<b>NCOPM</b>	<b>National Conference of Personal Managers</b>
<b>NMPA</b>	<b>National Music Publishers Association</b>
<b>PGA</b>	<b>Producers Guild of America</b>
<b>RWA</b>	<b>Romance Writers of America</b>
<b>SAG - AFTRA</b>	<b>Screen Actors Guild - American Federation of Television and Radio Artists</b>
<b>SCBWI</b>	<b>Society of Children's Book Writers and Illustrators</b>
<b>SOI</b>	<b>Society of Illustrators</b>
<b>SPAR</b>	<b>Society of Photographers and Artists Representatives</b>
<b>SDC</b>	<b>Stage Directors and Choreographers Society</b>
<b>TMA</b>	<b>Talent Managers Association</b>
<b>WGA</b>	<b>Writers Guild of America</b>
<b>WIF</b>	<b>Women In Film</b>

# GLOSSARY

**ABOVE THE LINE:** For budgeting purposes, production costs related to story and script, producers, director and actors (cast).

**ANIMATION:** Animated series and characters have the freedom to push the behavior and language envelope in a way that broadcast traditional comedies do not. For years, Fox programmed Sunday night with animation. Cartoon Network has its “*Adult Swim*” line-up with adult animation. ABC plans a primetime launch of the rebooted Star Wars with the hour-long animated movie, *Star Wars Rebels: Spark Of Rebellion*.

**ANTHOLOGY:** Classic television anthology series have a unifying theme — *Twilight Zone* and *The Outer Limits*, sci-fi/fantasy, *Police Story*, lives of police officers, but change stories every episode. Contemporary anthologies play out sequentially over the course of a season, but again with a unifying theme. These shows include *American Horror Story*, *True Detective*, *Fargo* and *Modern Love*.

**ARC:** (STORY ARC): A story or plot line in a series that extends over multiple episodes or an entire season.

(CHARACTER ARC): Generally refers to how a character changes throughout a story or series.

**ATTACH A STAR:** Securing the interest and/or commitment of an actor or actress (can extend to a director, writer, or other talent) in the hopes of enhancing the project as a package. A star may become an executive producer as financial enhancement.

**BACK END:** A financial term used to describe profits taken after a series or film has recouped its production and marketing costs or after it has been sold into syndication. Sometimes talent offered backend compensation to compensate for a lower upfront salary.

**BEAT SHEET:** An abbreviated outline of a story with a brief description of each scene, usually broken down into acts.

**BELOW THE LINE:** For budget, all production costs other than story and script, producers, director and cast.

**BINGE-WATCHING:** Also called binge-viewing or marathon-viewing, is the practice of watching television for a long time span, usually in reference to watching multiple episodes of a single television show delivered via streamer.

**BLIND COMMITMENT:** Usually refers to a deal made by a network with a writer, actor, or

director to develop projects. If a writer has written several successful projects for a specific broadcast or cable network, that network might give the writer a blind commitment to maintain exclusivity for his/her talent.

**BROADCAST NETWORK/NETWORK TV:** ABC, CBS, The CW, FOX, NBC; “parent” company and major programming supplier that provides programming in all day parts to a group of television stations broadcast locally in markets across the United States that air this programming using broadcast airwaves. Stations can be either owned and operated by the parent company (O&O’s) or owned by another company and financially affiliated (Affiliate). Formerly, networks were considered the most desirable place to develop and produce original programming because they could partially or fully finance production, and the producer, in most cases, owned the product.

**BROADCAST STANDARDS AND PRACTICES:** Network department that reviews scripts and finished product to assure that legal and broadcast (FCC) standards are upheld. Positions about both relaxed in the 1980s and ‘90s, then tightened after Janet Jackson’s “wardrobe malfunction” at Super Bowl 2003. Restrictions on language and sexual images have loosened as broadcast competes with cable standards’ lenient policy.

**BUSINESS AFFAIRS:** In studio or network, the department, usually composed of attorneys, that negotiates deals on behalf of the studio or network for writers, producers, directors, actors, rights, license fees, etc.

**CABLE/CABLE NETWORK:** In television, the distribution system in which stations are delivered by cable to subscribers, who usually pay a monthly fee. Distinguished between BASIC CABLE, multiple channels offered to subscribers at fairly low cost and PREMIUM or PAY CABLE channels that require a fee in addition to basic cable fees.

**CAST CONTINGENT:** A commitment to a production for a project based on specific casting, often at the will of the buyer. Many pilots are given a green light to production based on getting the desired casting.

**CHARACTER-DRIVEN:** A project or story that relies on the strength of the main character or a group of characters driving the plot rather than a “concept” or artificial plotting to sustain the narrative.

**COMEDY:** Situation comedy (half-hour) is a staple of television programming and radio before television; can be character-driven (*The Big Bang Theory*) or situation-driven (home life *Modern Family*, workplace *Superstore*). There is also sketch comedy (*Saturday Night Live*).

**COMIC-CON:** Held in July in San Diego, the annual conference of over 130,000 attendees was originally a mix of Trekkers and comic fanatics, but has transformed into the must-promote/must-attend event for television, film and books in science fiction, fantasy, and their genre cousins. There is also a New York Comic-Con a December event in Los Angeles, and Wonder-Con in Anaheim, CA in March.

**COMMITMENT:** A network makes a financial investment/arrangement with talent (actor, writer) in exchange for his/her work in a project for that network.

**DEFICIT FINANCING:** In television, the difference between the network license fee and what the project (series or movie) actually costs.

**DEMOS/DEMOGRAPHICS:** Categories (male/female; age groups) demonstrated by percentage of audience watching a given show at a given time; the most desirable demographic is 18–34 year-olds.

**DEVELOPMENT:** The process of bringing ideas from inception to the finished script and/or production go-ahead. Sometimes extends into and through the production phase and into post-production.

**DRAFT:** A completed version of a script, usually starting with first, second, third drafts and polish; each writer is entitled to the whole process, although some writers may be paid while not completing all drafts and replaced by another writer. Dated and color pages indicate different drafts (Blue, Pink, Yellow, Green, Goldenrod, Buff).

**DRAMA:** In television, usually a one-hour series with dramatic content.

**DRAMATIC HOOK:** Inciting event that engages the audience and pulls them into the plot.

**DRAMEDY:** Originally, a half-hour comedy with serious elements, usually filmed with one camera such as Showtime's *Shameless* and Netflix's *Orange Is The New Black*.

**ELEMENT:** An essential piece of a project that contributes to getting a development deal or production order from the studio or network for a project or script. An actor, writer, producer, or director, who, once attached, moves the project forward into greenlight territory.

**ENSEMBLE:** A group of characters in a series or movie of equal or almost equal importance (e.g.: *Brooklyn Nine-Nine*, FOX; *Empire*, FOX).

**EPISODIC:** A type of television series whose episodes can generally stand alone, telling a complete self-contained story within each episode. For example, a "procedural" is a type of "episodic" television series. The classic sit-com format is another. (Also see "serialized.")

**EVENT/EVENT PROGRAMMING:** A program that stands out by the nature of its subject matter or casting, wherein a single element or combination of elements makes the programming easily promotable and recognizable to the mass audience; usually used in relation to television movies and miniseries. Also, televised events like the Olympics, Primetime Emmy® Awards, Super Bowl, etc.

**FANTASY/SUPERNATURAL:** Genre often lumped with science fiction, as is horror, as a triumvirate "science fiction, fantasy, horror."

**FINANCIAL INTEREST AND SYNDICATION RULES (FIN-SYN RULES):** In 1970, the FCC

implemented these rules, and they were solidified by the Justice Department in 1977. The “Fin-Syn Rules,” as they came to be called, forbade vertical integration (control of production, distribution, and exhibition) by the broadcast television networks, taking away their long-term monetary rights in programming and restricting the networks’ participation in syndication, thereby eliminating the financial incentives for networks to be program producers, and giving independent producers and production companies a larger slice of the programming back end. These rules were relaxed in 1991, and eliminated in 1995, opening the way for network participation in series ownership. With the consolidation of media companies, fewer independent production companies currently exist.

**FIRST LOOK/FIRST LOOK DEAL:** In motion pictures, when a studio strikes a deal with a producer, director, writer, or talent who may have some status and track record, to provide certain perks, usually an office and overhead, in exchange for a “first look” at any projects developed. Few if any first look deals currently exist in television movies, but for writers and writer/producers, first look deals exist in studios and in-house network studios. First look deals are often given to ex-studio or network executives as part of an exit package.

**FRANCHISE:** A franchise, also known as multimedia franchise, is a collection of related media in which several derivative works have been produced from an original creative work of fiction, such as a film, a work of literature, a television program or a video game. Franchise examples include *NCIS*, *NCIS: Los Angeles*, *NCIS: New Orleans*. Characters from one show can also be spun-off to another, creating a second franchise for a network.

**GENRE:** A type of storytelling or filmmaking which is distinguished by similarities in narrative, characterization, setting, theme, tone, and film technique. Genres include: comedy, mystery, police procedural, sci-fi, horror/fantasy, thriller, variety/competition, reality, children’s, soap opera, and action-adventure.

**HAMMOCK:** In programming strategy, to place a new show or less-popular show between two currently popular shows on the schedule.

**HOOK:** Story element, theme, and approach that make a sales pitch irresistible to a buyer. A hook can also be an element of storytelling that distinguishes a program among others.

**IN-HOUSE PRODUCTION:** As Fin-Syn rules were relaxed and then eliminated in the 1990s, networks were able to develop their own development/production arms. In some cases, as media corporations come together (ABC Network and Disney), the parent company eliminates the in-house production arm because it duplicates activities of the studio.

**IN-SEASON STACKING RIGHTS:** Allows nets to stream all episodes from a series’ current season on its platforms, not just the previously customary “rolling five” most recent ones, during the season and for a short period after it.

**INTERACTIVE MEDIA:** Media which allows for interaction with the viewer.

**IPTV (Internet Protocol Television):** Digital television delivered through an internet protocol. IPTV is served in smaller packets so that it can be streamed more-or-less

immediately through a variety of services rather than being downloaded. IPTV can be divided into three main groups: live television, time-delayed content, and video on demand. Also called Digital TV.

**LIMITED SERIES:** A program known to have a specified number of episodes going into production, with limited opportunity to go beyond a prescribed number. Also called a mini-series, a term which the Television Academy stopped using in 2015.

**LOGLINE:** In sales, a sentence that best presents the hook for viewers; description of project that convey the situation, a main character, the tone and sense of where the story will go.

**MID-SEASON/MID-SEASON REPLACEMENT:** In program scheduling, to launch a new program at any time other than in the fall (the start of the traditional television season) or during the summer; usually sometime between January and March. When the fall pilot to series pick-ups are announced each May, a certain number of pilots are likely to be given a mid-season commitment to go to series the following year, as a back-up for new series that may fail to become established in the fall.

**MONETIZE/MONETIZATION:** Term often applied to original and re-packaged content, as to how it will earn money.

**MOW/MOVIE OF THE WEEK:** Original movie made for television (as opposed to feature film aired on television); also known as TV movie, telepic, telefilm, made-for-television movies. Cable networks Lifetime, Hallmark Channel, Syfy, and HBO regularly program original movies made for television.

**MULTI-PLATFORM:** Platform operators such as cable, satellite, IPTV. Programming that is distributed on multiple digital and traditional platforms such as an episode of a television series that can be downloaded or streamed.

**NARRATIVE:** Coherent telling of plot or story. Contemporary dramas and comedies often play with straightforward narratives. After *Fringe* and *Lost*, writers and viewers are more comfortable with telling non-linear stories.

**NEW MEDIA:** All forms of media, usually associated with technology, that are not traditional media such as print, film, radio and television.

**ON THE BUBBLE:** Series or programs that may have adequate ratings but are not consistent winners in their time slot, whose fate could go either way – renewal or cancellation – when networks are making those decisions for their fall schedules. What may or may not determine their future are the demographics to which they appeal, advertiser interest, an obligation to star or writer/producer, and cost of producing the show.

**OTT (Over the Top):** Over the top television refers to the delivery of content without the direct involvement of a service provider. The content uses an established system or network to distribute media directly to the consumer. Over the top services include Hulu, YouTube, Netflix, PRIME, AppleTV+, Disney+, HBOMax, etc. can be delivered via an over the top device,



such as Roku or Apple TV.

**OUTLINE:** The story with some detail, including character, tone, and plot; for television, often broken down into acts with dramatic hook which carries story from one act to the next.

**PACKAGE:** Combination of several desirable elements of production or script deal, usually represented by the same agency, managers, or attorneys.

**PILOT:** In series; prototype episode, which best displays the most effective elements, often describes origin of character relationships and franchise; the execution of a “pilot” script which has been developed. Backdoor pilot: Pilot filmed as two-hour movie or a mini-series; if viewer response is positive, it may become a series. See “put pilot.”

**PITCH:** The presentation of the basic idea, told as persuasively as possible to potential buyer.

**PLOT:** The unfolding of particular events in the story, which propels the action forward.

**PRESENTATION:** Abbreviated pilot created as a result of growing production costs.

**PRIME TIME:** The time of day or day part in which the greatest number of viewers are watching television; EST/PST 8PM – 11PM.

**PROCEDURAL:** In television, “procedural” specifically refers to a genre of programs in which a problem is introduced, investigated and solved all within the same episode. These shows tend to be hour-long dramas, and are often (though not always) police or crime related.

**PROTOTYPE:** An original episode designed to serve as a model for others; a pilot is quite often the introduction to characters, relationships; a prototype is often designed to be the “seventh show” of the season, an episode farther into the series’ life.

**PUT PILOT:** Term for pilot guaranteed a production order because it is created by a successful writer/executive producer or creator of successful project. The buyer pays a hefty penalty if the pilot is not put into production.

**REALITY PROGRAMMING:** Unscripted, non-fiction based programming. Main genres include Reality-documentary, Competition, and Reality-variety.

**REVISION:** Script change based on notes or production requirements.

**SCRIPT COMMITMENT:** When a producer or writer has an automatic deal with the network which is subject to the buyer’s approval, based on previous successes or other factors; actors may also have commitments to do MOWs, used to keep series actors in the network fold and provide them with additional exposure.

**SCRIPT DEAL:** First stage of development, when the buyer has agreed to develop a project and invests in hiring a writer.

**SEASON:** the broadcast TV season usually starts in the fall (mid-September) through May (although Fox sometimes starts its series in late August to get a jump on ABC, CBS, and NBC); in series, selling seasons (e.g., end of June through November selling season for the following fall; pilot season is the time when networks make decisions on pilots to be greenlit/produced in January, February, March; anything which premieres after fall becomes mid-season). Networks announce their series commitments in May.

**SERIALIZATION:** Stories and characters threaded throughout an entire season of a series.

**SHOWRUNNER:** In television series, a writer-producer who is responsible for writing staff, ongoing bible or guidelines for stories and characters, and episode scripts.

**SPEC SCRIPT:** Script written on speculation; not commissioned by a studio or production company. In television: writers sometimes write a spec script to prove their versatility or to break out of a creative rut.

**SPIN-OFF:** A series that grows out of another series, usually based on a popular character or set of characters.

**STEP OUTLINE:** Scene by scene breakdown of plot/story; sometimes required prior to going to the first draft of the script, or when re-working the script.

**STUNT CASTING:** Usually done during sweeps, network habit of adding specific well-known casting, often feature actors not seen on television, to a regular series.

**SWEEPS:** One of several times during the year when the networks (sometimes cable as well) pull out their “strongest” commercial projects in order to attract maximum amount of viewers and attain highest ratings; times upon which advertising rates are set. Traditionally, there are four sweeps periods – September, November, February, and May.

**SYNDICATION:** 1) Method of selling a television program to local stations on a market-by-market basis. Example: Daytime talk shows. 2) Network programming/series that exists in enough numbers to sell in blocks to station groups. A series often only becomes profitable (usually after four years) for a studio when it can be sold in syndication. Key to studio survival on expensive series is to sell in syndication.

**SYNOPSIS:** For script analysis/coverage, a one-to-three- page document telling story of script or book including main characters, plot, and sometimes, tone.

**TELENOVELA:** Staple of television in Latin American countries, one story whose beautiful main characters’ lives intertwine in melodramatic fashion, ends in one year/one season.

**TENT POLE:** In television programming strategy, the most popular show airing on a given evening. Networks will often schedule a new show with promise either preceding or following a tent pole show, to help establish the show with the audience.

**TREATMENT:** Written material that is a full exploration of a story, including character, plot,

setting, theme, and tone.

**TRUE CRIME:** A dramatic genre, once a staple of MOWs. These movies for television highlight a story based on fact with a crime as the focus of the central plot. Series in the *Law and Order* franchise have mastered the fictionalization of the true crime story.

**TURNAROUND:** In motion pictures, when a studio or large production company finances the development and writing of a screenplay, only to decide not to produce the film, and tries to sell the script elsewhere to recoup the development costs. Screenplays often languish in turnaround. Also occurs in television as a project dropped by one network may be picked up by another broadcast or cable network. The costs incurred by the originating network are the turnaround costs.

**VARIETY SPEAK:** Over the years, trade magazine *Variety* developed its own language or slang, some of which has been adopted by the industry. Classic examples: An executive “ankles” a studio (leaves a studio); a “flop” is a box office failure; a “mogul” is head of major studio or communications company; a “sudser” is a soap opera.

**VERTICAL INTEGRATION:** Following the elimination of the Financial Interest and Syndication Rules in 1995, large media corporations came together to form conglomerates. Some examples include The Walt Disney Company buying Capital Cities/ABC and Comcast acquiring NBCUniversal.

**WEBISODE:** Original content for Internet viewing; web-based episodic video show similar in structure to a television series.