

Comparing Television Formats

Using Digital Tools for Cross- Cultural Analysis

Göttingen Dialog in Digital Humanities
7 July 2015

Edward Larkey
Professor of German Studies and Intercultural Communication
University of Maryland, Baltimore County
Baltimore, Maryland USA 21250
larkey@umbc.edu

Using time parameters for quantitative analysis

- Television Format Adaptations
 - “Original” Series reproduced with new cast, script, and location in a different country
 - Contractually determined guidelines for reproduction: the so-called “Bible”.
 - Basic know-how supplied from original version of series: co-productions
 - Different Degrees of Adapting Narrative Idea and Structure

Computer Software

- Final Cut Pro
- Adobe Premiere
- Microsoft Excel
- Mpeg Streamclip + Image J
- Atlas.ti
- Cinemetrics website

Objectives

- Quantitative data gathering
- Compiling quantitative data
- Correlating temporal data on narrative structure and sequencing with other aspects
- Visualization strategies for quantitative data and definitions of televisual/filmic “language”
- Comparison of different televisual languages

Adaptation Strategies

1. Retention of original narrative structure and sequence of the original version

1. Change in cultural references to culturally more proxemic/specific references (The Nanny)
2. Modification of interpersonal and intercultural relationships to culturally more appropriate ones (Galip Derviş)

Adaptation Strategies

2. Expansion and extension of components of narrative structure and sequencing to fit temporal and content constraints of episodes.

1. Extension of dialog and camera shots as filler (Galip Derviş)
2. Addition of scenic elements to extend the length of scenes (Galip Derviş)

Adaptation Strategies

3. Re-sequencing and re-distribution of narrative structure and sequencing.

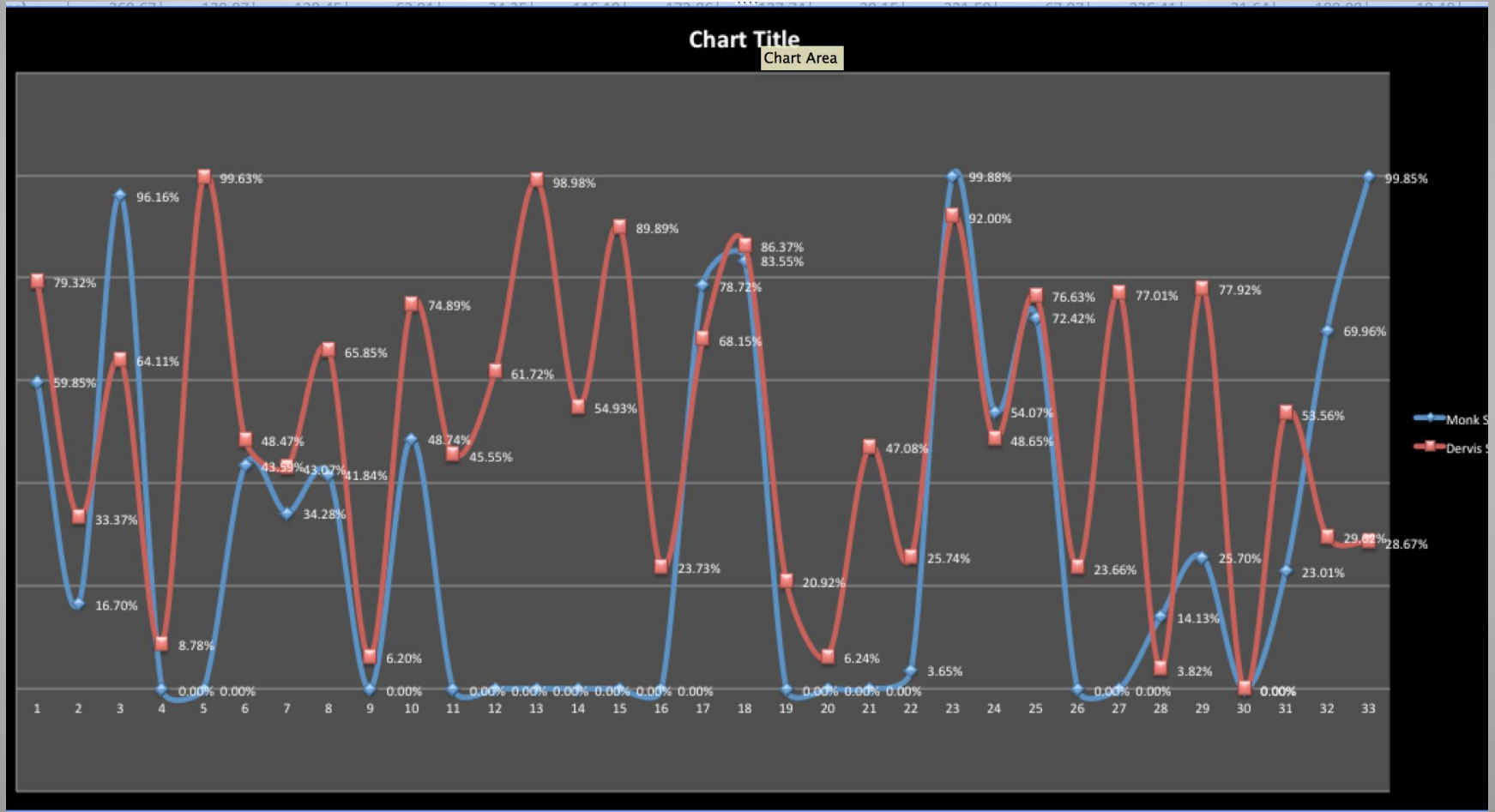
1. Creation of a new narrative structure by re-combining components of other episodes into one (*Les Bougon*)
2. Addition of narrative components to create greater narrative cohesion after re-combination (*Les Bougon*)

Monk/Galip Derviş (US/Turkey)

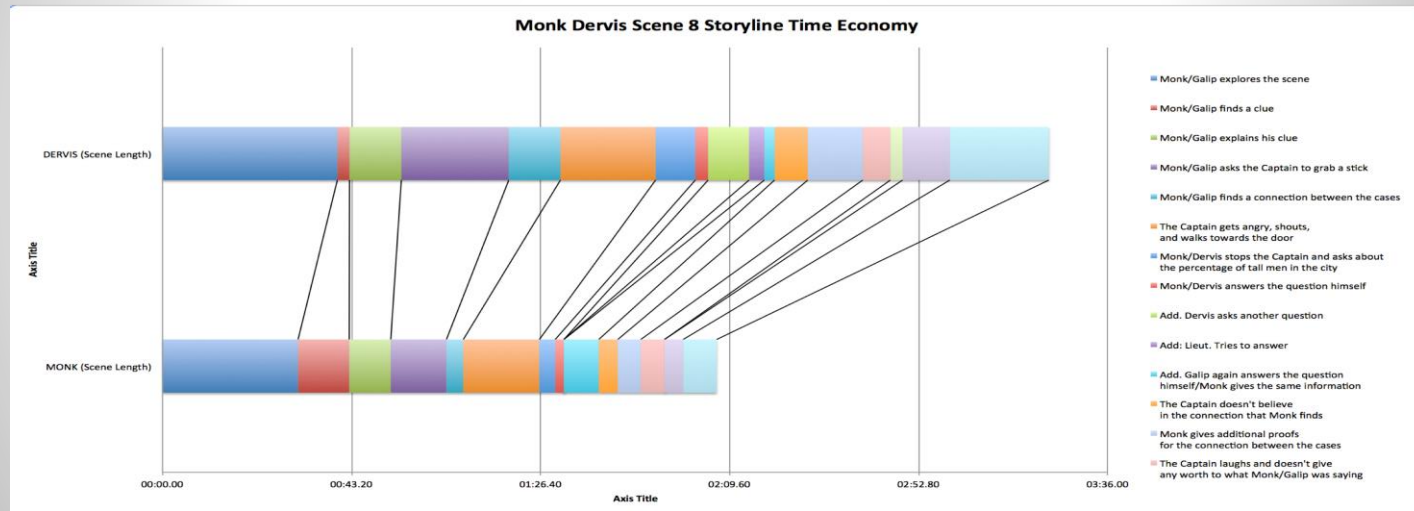
- ✧ 44-minute original vs. 1-hour and 30 minutes adaptation
- ✧ Narrative Structure and Sequence Follows Original Most Closely
- ✧ Linear Narrative with Cultural Proximity Components Added
 - New characters
 - Modified scenes to adapt to cultural sensitivities
 - Music and scoring differences

Monk/Galip Derviş

Music + Scoring Differences



Monk/Galip Derviş



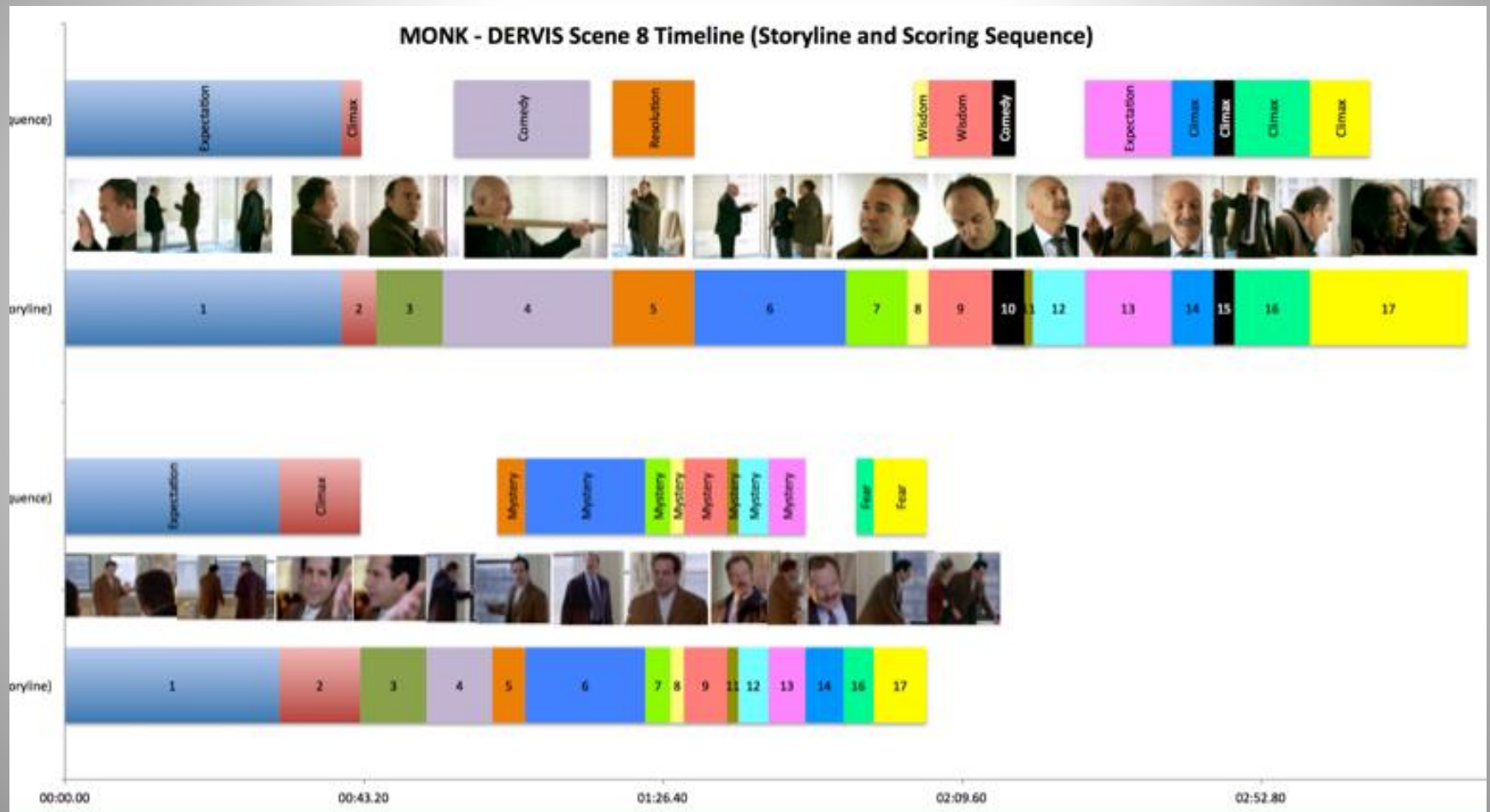
Monk/Galip Derviř

scene comparison



Galip Derviş

Music-Scenic Narrative Structure



Galip Derviş

Episode 1, Scene 8 Dialog-Music-Visual



1 **Male Police Officer:** What's he doing?

2 **Hülya:** Just watch!

3 **Male Police Officer:** OK, but, what's he doing?

4 **Hülya:** I love this part. He does this Zen and Sherlock Holmes thing.

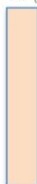
5 *(After walking around the room for a minute, Monk finds a clue near the window and turns his face to Chief Merdan.)*

6 **Chief Merdan:** What?

7 **Galip Derviş:** He used a drawstring to steady his shot. I've seen it before in the field manual for the Maroon Berets, Special Forces.

9 **Chief Merdan:** It's possible.

10 *(The lieutenant immediately notes it down.)*



11 **Galip Derviş:** (Pointing at a stick lying on the floor) Just a second, Chief. Could you grab this?

12 *(Chief Merdan orders the lieutenant, with a quick hand move, to grab the stick from the floor for him.)*

13 *(The lieutenant immediately takes the stick from the floor and gives it to his Chief.)*

14 **Galip Derviş:** Could you hold it? As if shooting.

15 *(The Chief walks near the window, and holds the stick like a rifle.)*

16 **Galip Derviş:** How tall are you, Chief?

17 **Chief Merdan:** One (meter) seventy-three (centimeters).

18 **Galip Derviş:** Really, how tall are you, Chief?

19 **Chief Merdan:** One (meter) seventy (centimeters).



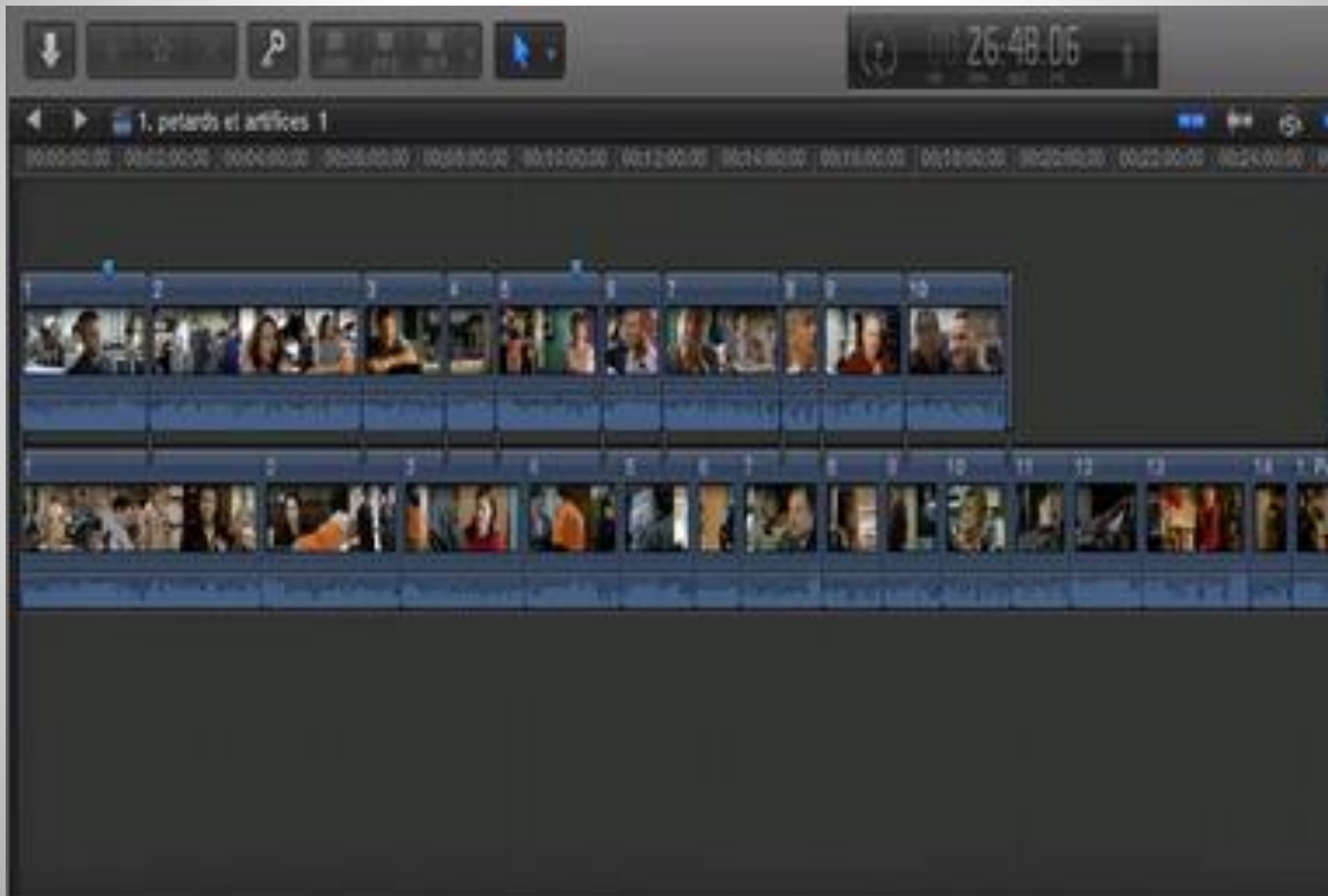
20 **Galip Derviş:** Our guy was taller. One (meter) ninety (centimeters), or even more. Just like the one in Ayse Kavak case.

Les Bougon (Quebec/France)

- Reshuffled sequencing of narrative components to fit 24-minute Quebec version into 52-minute French
- Modifications to narrative to fit French TV sensibilities: dilution of social conflict in the interest of “entertainment” tradition of French TV

Les Bougon (Quebec/France)

Using Final Cut for Narrative Structure Comparison



Les Bougon (Quebec/France)

Narrative Structure Reorganization

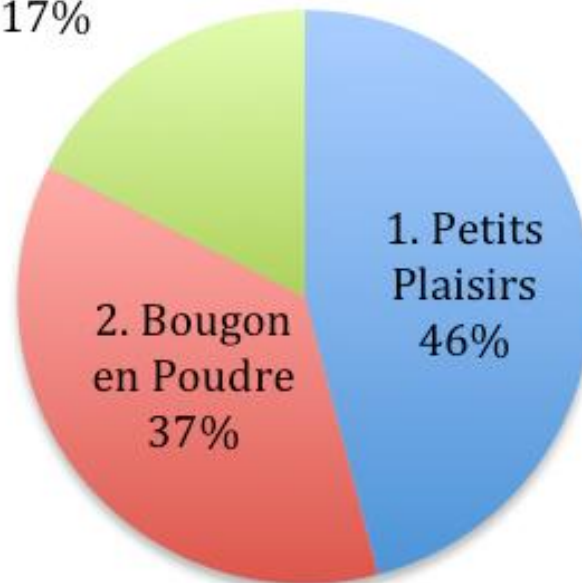


Les Bougons (Quebec/France)

Composition of French Adaptation

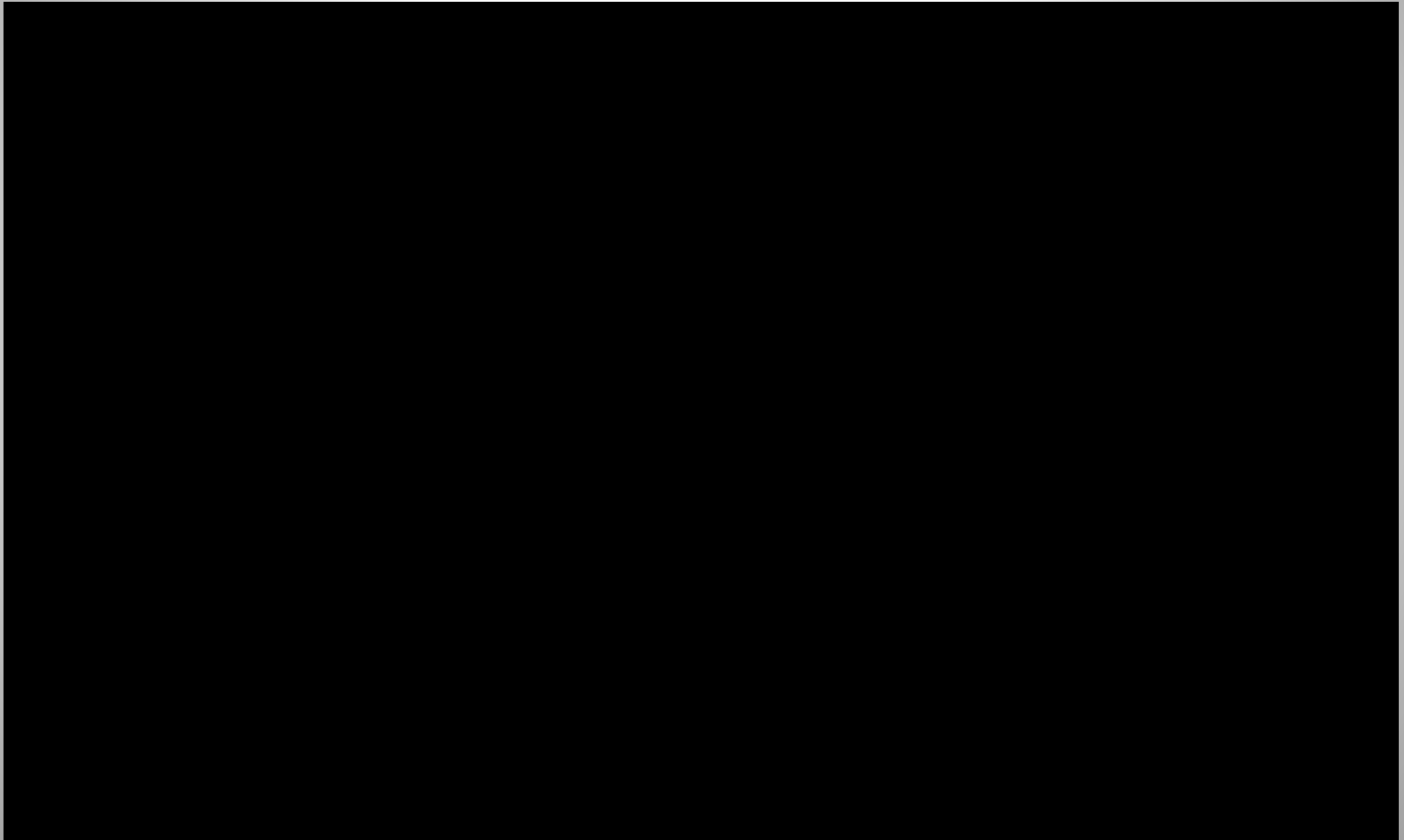
1. Pétards et Artifices

CREATED
17%



Les Bougon (Quebec/France)

Scene Comparison



Les Bougon (Quebec/France)

Narrative Structure Reorganization



Dragnet/Stahlnetz

Format Adaption Genre-focus

- No direct episode-by-episode or scene/sequence reproduction of narrative content
- Comparison equivalents at the level of genre
- Genre structure as basis of comparison
- Signature music is common property and sign of adaptation
- Adaptation → Transposition (Kilborn/Mikos)

Dragnet/Stahlnetz (US/Germany)

Dragnet Narrative

- Drug Consumption Promotes Juvenile Delinquency
- Diegetic Narration: Radio Aesthetic: with illustrations
- Reefer Madness ad nauseum
- Propaganda for Boggs Act 1951
- Consumer-based Youth Culture as Threat
- Reinforcing pre-war masculinities

Stahlnetz Narrative

- *Halbstarke* are criminal threat to bourgeois normalcy;
- Mimetic Narration: Film Aesthetic
- Induced by US consumer and popular culture: blue cap is from US;
- Rock and Roll music: »Dancing to someone else's tune«;
- Jeans and Leather Jackets are new youth uniforms;

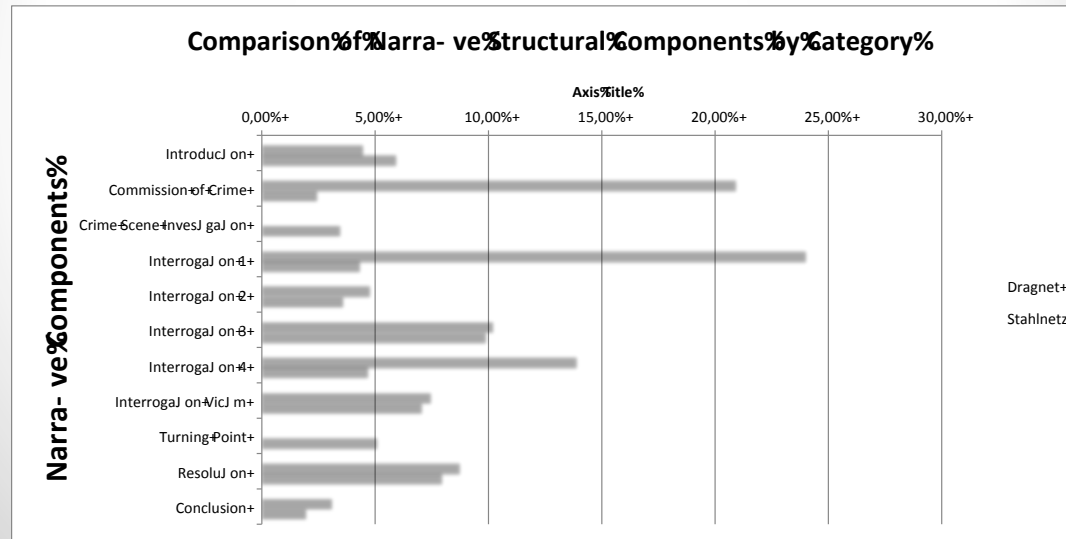
Dragnet/Stahlnetz Similarities

- Signature music
- Characters
 - Main detective (Friday/Wetzlar)
 - Sidekick (Schmidt/Smith)
- Clothing style of characters
- Filming in major cities
 - Los Angeles
 - Different German Cities
- Stories based on “real life cases from the files of the police”
- Both series paradigmatic for separate crime show traditions in each country

Dragnet/Stahlnetz

Narrative Structure Comparison

Comparative Narrative Categories	Introduction of Crime	Commission of Crime	Crime Scene Investigation	Interrogation n=1	Interrogation n=2	Interrogation n=3	Interrogation n=4	Interrogation n=Victim	Turning Point	Resolution
Dragnet	4,44%	20,91%	0,00%	23,99%	4,76%	10,19%	13,87%	7,44%	0,00%	8,71%
Stahlnetz	5,90%	2,40%	3,40%	4,30%	3,53%	9,85%	4,66%	7,05%	5,07%	7,94%

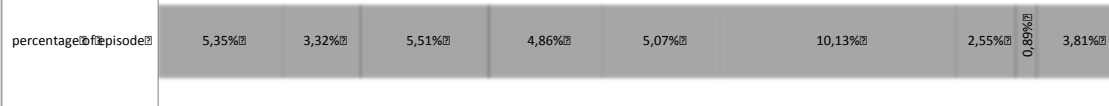


Dragnet/Stahlnetz (US/Germany)

“Extra” scenes in Stahlnetz

Added Segments in Stahlnetz minutes of episode	Walk in Park 02:12	Eating at Imbiss Stand 01:22	Hat Store sequences 02:16	Visit to bars and cafés 02:00	Rock and roll scene and meeting with Café owner 02:05	Interview with Körfer 04:10	Meeting with Café owner 01:03	Ott's first encounter with Wetzlar in Café 00:22	Ott's let go in Polizeipräsidium 01:34	Added scenes in Stahlnetz 17:04	Total minutes of episode 41:07
	5,35%	3,32%	5,51%	4,86%	5,07%	10,13%	2,55%	0,89%	3,81%	41,51%	

Added Narrative Segments in Stahlnetz "Die blaue Mütze" Compared to Dragnet "The Big Seventeen"



	percentage of episode
Walk in Park 02:12	5,35%
Eating at Imbiss Stand 01:22	3,32%
Hat Store sequences 02:16	5,51%
Visit to bars and cafés 02:00	4,86%
Rock and roll scene and meeting with Café owner 02:05	5,07%
Interview with Körfer 04:10	10,13%
Meeting with Café owner 01:03	2,55%
Ott's first encounter with Wetzlar in Café 00:22	0,89%
Ott's let go in Polizeipräsidium 01:34	3,81%

WALK IN PARK 02:12

EATING AT IMBISS STAND 01:22

HAT STORE SEQUENCES 02:16

VISIT TO BARS AND CAFÉS 02:00

ROCK AND ROLL SCENE AND MEETING WITH CAFÉ OWNER 02:05

INTERVIEW WITH KÖRFER 04:10

MEETING WITH CAFÉ OWNER 01:03

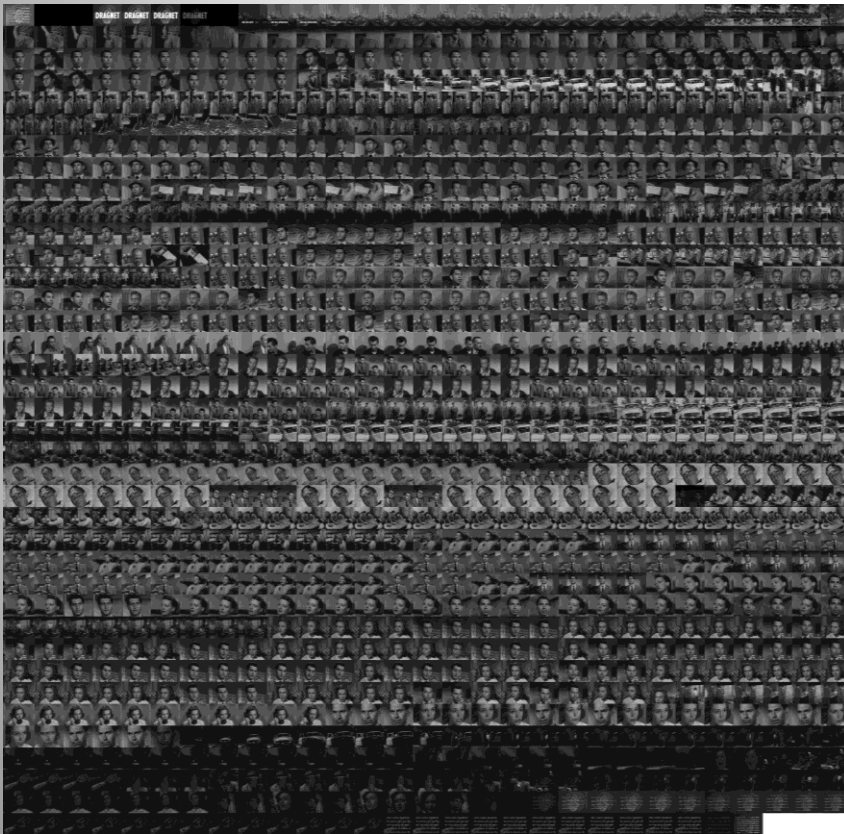
OTT'S FIRST ENCOUNTER WITH WETZLAR IN CAFÉ 00:22

OTT'S LET GO IN POLIZEIPRÄSIDIUM 01:34

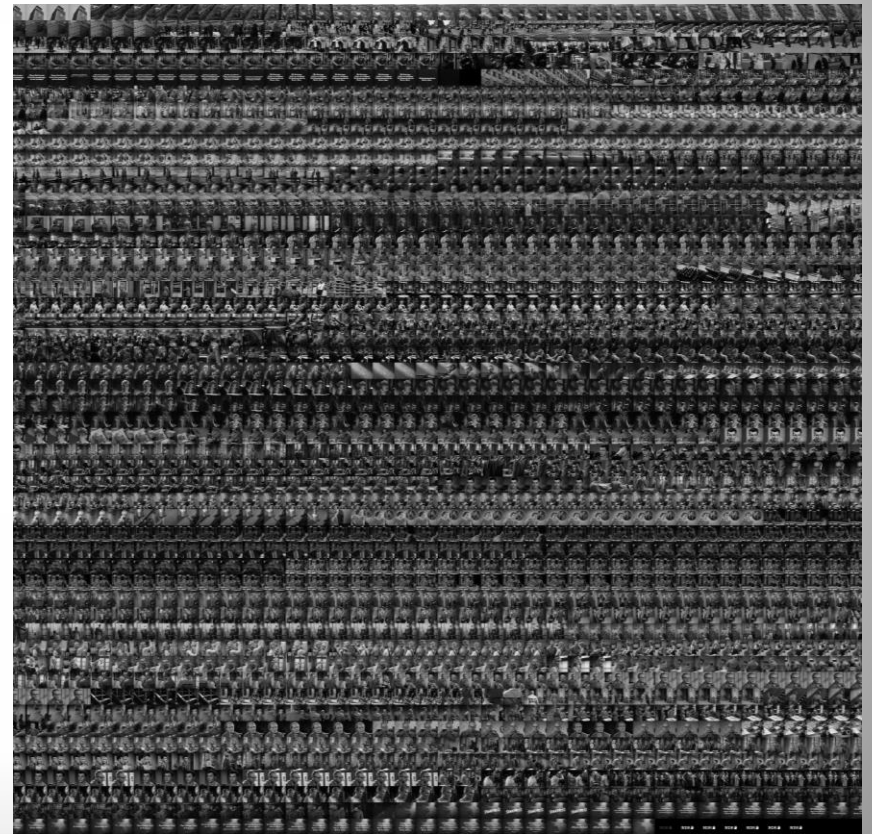
Dragnet/Stahlnetz (US/Germany)

Spatial Frame Configurations

Dragnet



Stahlnetz

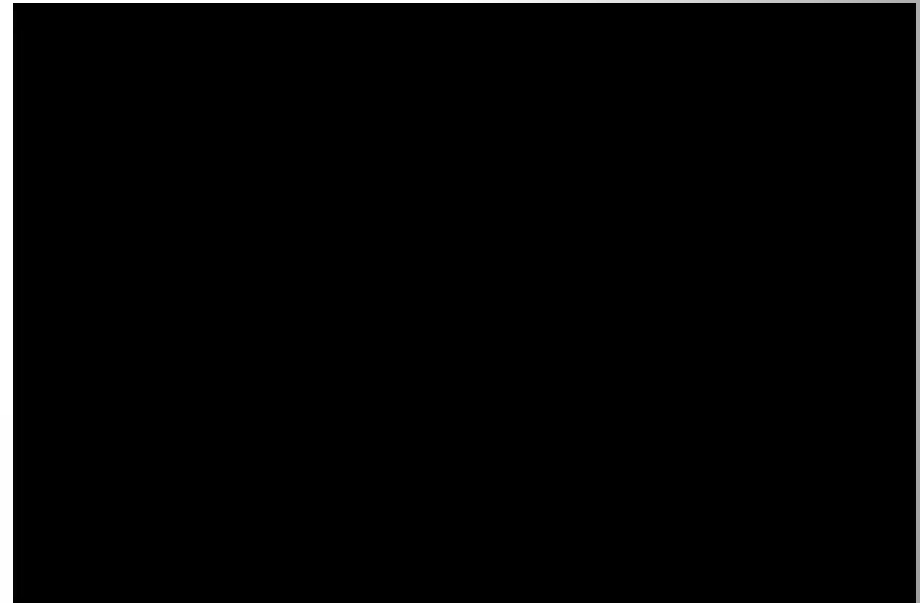


Introduction

Dragnet



Stahlnetz



Commission of Crime

Dragnet
“The Big Seventeen”
Recounted



Stahlnetz
“Die Blaue Mütze”
Re-enacted



Stahlnetz Filmic Antecedents

Berliner Ballade (1948)
“Herr Kostbart und seine Töchter”



Berliner Ballade (1948)
Humorous Introduction

