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Can an old format find new life through rebranding?

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PREFACE

Podcast: From Waves to Bytes is the final thesis in the Bachelor program of Multimedia Technology at Nord University. This thesis is written by Karen Gunnarsdóttir, a student at Nord University, with assistance from mentors.

I would like to thank Greg Curda, Håvard Sørli, J. Lind and Knut Ekker for their assistance and help during the Bachelor Production.

SUMMARY/ABSTRACT

This thesis looks into the current listening trends, how things have changed over the past decades with the arrival of computer technology, and finally the podcast. The main sources of literary for this thesis was *The Radio Drama Handbook*, by R. J. Traynor, as well as numerous news article on the internet. The data presented was gathered through a specific questionnaire, which was designed especially for this thesis. The most significant results provided by the questionnaire, is that the majority of the population would prefer a podcast over a radio drama, though there seems to be a confusion among the younger generation as to what a radio drama is. Another surprising factor in the recent decrease in radio drama listening was uncovered through this questionnaire, was the lack of availability, in addition to a lack of entertaining and engaging radio drama material.

MMT3300 Bachelor thesis

2015/2016

Index

Preface.....	3
Summary/Abstract.....	3
1 Introduction.....	6
2 Thesis Statement.....	6
3 Theory.....	7
3.1 Change over Time: Old to New Format.....	7
3.2 Digital Platforms.....	9
3.3 Podcast.....	11
3.4 Alternative Productions.....	12
3.5 Consumer Habits.....	13
4 Research Model and Hypotheses.....	15
4.1 Preference of Podcast over Radio Drama is based on Age.....	16
4.2 The Digital Platform has an effect on Consumer Consumption.....	17
5 Methodology and Analysis of data.....	18
5.1 Operationalizing Variables.....	18
5.2 Sample and Data Collection.....	18
6 Production.....	19
6.1 Initial Process.....	19
6.2 Pre Production.....	19
6.3 Production.....	24
6.4 Post Production.....	29
6.5 Learning Outcome.....	30
7 Analysis and discussion.....	32
7.1 Background Variables.....	32

MMT3300 Bachelor thesis

2015/2016

7.2	Podcast and Radio Drama Consumption	34
7.3	Familiarity and accessibility	37
8	Conclusion and implication	42
9	Referance List	43
10	Attachments.....	45
10.1	Character Profile, Location And Synopsis.....	45
10.2	SFX List	47
10.3	Script – 9 Lives	53
10.4	Questionnaire	72

1 INTRODUCTION

For my Bachelor project, I wanted to focus on working with sound and will therefore create a Radio Drama. The script for the Radio Drama will be written by me, with co-author J. Lind. The eventual voice and Foley recording, as well as Foley mixing, will be made by me.

The Radio Drama will be branded and marketed as a podcast, even though it will follow the traditional old radio drama format. The reason for this is that there seems to have been a shift in contemporary listening trends, where various radio dramas, programs and other are all branded under the name podcast, simply because the name itself, podcast, seem to appeal to a much broader audience. In addition to being branded under a new name, the majority of radio drama, programs and talk shows seem to have moved to an online platform, instead of being broadcasted via FM/AM waves, even though broadcasting waves are still widely used.

As shown in the Collins Dictionary, rebranding is defined as “*the process of giving a product or an organization a new image, in order to make it more attractive or successful*” (Collins, 2016).

2 THESIS STATEMENT

Due to the aforementioned changes in radio listening trends, the thesis statement of this essay is as follows: *Podcast: From Waves to Bytes, can an old format find new life through rebranding.* The thesis statement regards only changes in radio and audio formats, excluding video or any visual content of that nature. The question of what a podcast is will be explored, in addition to how the arrival of the concept “podcast” has changed the market.

These questions, and more, will be answered in the theory chapters “*Change over Time: Old to New Format*”, “*Digital Platforms*”, “*Alternative Productions*”, “*Podcast*” and “*Consumer Habits*”. Thereof, the elements most central to the thesis will be *Digital Platforms*, *Podcast* and *Consumer Habits*.

3 THEORY

In the following theory chapters, there are four main elements that will be looked into. The first is *Change over Time: Old to New Format*, in which the history of radio will briefly be reviewed, as well as the adaptations the format of radio itself has changed in modern times. In the second chapter, *Digital Platforms*, further insight into these particular changes will be provided. The third chapter, *Alternative Products*, discusses and gives an overview of current products, how they are distributed and created. The fourth chapter is *Podcast*, where the origin of the podcast is looked at, as well as its function in modern society. The fifth and final chapter is *Consumer habits*, in which current consumer habits will be looked into, how modern technology effects public consumption and what the future might possibly bring.

3.1 Change over Time: Old to New Format

Ever since the first radio wave was transmitted in 1896, by Guglielmo Marconi, there have been immense changes, both positive and negative. At the dawn of the radio, which was initially referred to as “wireless telegraphy” (Traynor, 2011) it was a medium that was mostly used for scientific and safety purposes, due in fact to the limitations the first radio transceivers had. It wasn't until a few years after the first voice transmission was made on 23rd December 1900, by Reginald Fessenden that the notion of the radio as a new medium of entertainment came around. Following several years of hard work and improvements made to the radio technology, the first ever radio broadcast was made by Fessender himself on Christmas Eve 1906. (Fry, 1973)

Naturally, the first radio equipment were mostly costly luxury items, which is why the so-called “crystal sets”, a sort of home crafted radio transceivers, gained much popularity during the first years of radio broadcasting. The material broadcasted for the first decade or so consisted mainly of various primitive talk shows and news, though programs with a more entertainment-gearred focus started to emerge as well.

Straight reading from theatre plays, such as Shakespears, was one of the formats that acquired much appraisal, and was the predecessor of modern-day “Audiobooks”. In addition, one of the most popular programs that started during the 1920’s was the BBCs *Children’s Hour*, a program aimed for the younger audience that ran for approximately 40 years. That program was similar in its format to the reading of theatrical plays, in that it wasn’t specifically written for radio broadcasting and didn’t include any SFX or soundscapes.

The first ever radio play, specifically written for radio, including SFX and soundscape, is generally considered to be *A Comedy of Danger*, written by Richard Hughes (Traynor, 2011) and broadcasted by the BBC on 15th January 1924. Over the course of the following years, the public interest in radio theatre, as it was called back then, started to rapidly increase. Consequently, radio stations started to tune into the peoples demand, providing them with more material and subsequently produced “The Golden Age of Radio”.

The golden age of radio lasted from about 1920 until 1950s, when the television came to the market and took over public consumption. It was during that time that countless of radio dramas and other programs were created all across the globe, one of which was *The Mercury Theatre on the Air*, led by Orson Welles, which broadcasted the famous dramatization *The War of the Worlds*, by H. G. Wells. The broadcast was aired on the 30th October 1938 and caused mass hysteria, even though there were frequent commentation within the dramatization reminding that this was only a dramatization.

As stated during the time of the frenzy, the broadcasting of *The War of the Worlds* clearly demonstrated the power this previously underrated medium could have on the public. As Orson Welles himself said “*Radio is new and we are learning about the effect it has on people*”. (Traynor, 2011)

During the period between 1950s up until 1994, when the first personalized computer came to the public market, there weren't many changes made to the radio itself.

Indubitably, there were massive improvements made in the availability, cost and sound quality, e.g. the arrival of the small portable radio. Regarding changes to the radio programs themselves, there were some interactive radio drama programs in which an individual could call and impact the storyline in any way imaginable. But overall, the radio programs mostly followed a format very similar to its predecessors. As computers became an increasingly more common household item in the 90s, the demand for audio streaming started to increase and opened a whole new door to audio experiences.

3.2 Digital Platforms

“While AM/FM Radio listening leads by a significant margin among all other age groups, much of teens’ listening time has shifted to pureplay Internet audio services like Pandora and Spotify and others” (Rosin, 2015)

Even though the majority of the current population grew up listening to the radio, times seem to be rapidly changing. An example of this, is that although the traditional radio broadcasting with AM/FM waves are still widely popular, there has been a significant rise in online streaming, especially among the younger generation.

As a reaction to this new demand of audio streaming, a large number of web based radio stations arrived, providing listeners with audio via specially embedded players.

In addition to internet-based radio stations, sites with online jukeboxes with a wide variety of music and torrent programs popped up, where people could listen to and download music whenever they wished. Though this was of course highly illegal, it was clear that the fight against illegal music downloading would be difficult to win.

Despite the fact that a large number of people are acquiring their audio through illegal methods, there are also some legal ones available, with iTunes being one of them.

Initially marketed as a jukebox program by the company Apple, iTunes is today a platform where you can not only store your own music and audio files, but explore and buy new material. (Apple Inc., 2001) This specific software is free to download from Apple's official website, www.apple.com and is the default software for the gadgets created by Apple, such as the iPhone, iPad and others. Though iTunes may be the most recognized platform for audio material, there are many other websites that provide a similar function, e.g. Audible, Spotify and Tidal, to name a few.

The years 2004 and 2005 proved to be significant years for the future of online audio streaming. On the 14th February 2005, the video-sharing website YouTube was founded. (Dickey, 2013). Even though the function of YouTube is primarily for uploading and sharing video content, both private and professional, it is also frequently used for audio-only material, which is posted with a still image or a title as visual content in the video itself.

The reason many have turned to YouTube is due to its availability. Access and membership to the site is free, so the only thing needed to reach the material on YouTube is an electrical gadget that can access the internet. As of today, YouTube is one of the most commonly used online distributor of video and audio content used by artists and record labels, alongside iTunes and Spotify. As for the year 2004, that was the year when the word Podcast was first used and the concept of Podcasting entered the mainstream media.

3.3 Podcast

Podcast

/'pɒdkɑːst/

Noun

“1. An audio file similar to a radio broadcast, which can be downloaded and listened to on a computer, mp3 player, mobile phone, etc”

Verb

“2. (Intransitive) To create such files and make them available for downloading.

3. (Transitive) To make (music, interviews, etc) available using this format” (Collins English Dictionary - Complete & Unabridged 10th Edition, 2016)

The word “Podcast” or “Podcasting” first came into use in massmedia in The Guardian in an article called “*Audible revolution*”, written by Ben Hammersley. (Hammersley, 2004)

Derived from the iPod by Apple, a podcast was initially used as another word for audio blogging, with the first ones being broadcasted on the iPods from Apple, hence the name.

Generally speaking, a podcast is an umbrella over all kinds of audio-shows, from simple discussions to detailed stories told through sound, such as the old radio dramas formats. One significant aspect of podcasts however, is the fact that they are mostly all episodic in nature. The individual credited for the idea of releasing audio content online episodically is Adam Curry, who developed the concept of audio blogging further with David Winer, the creator of the software RSS Feed 2.0. (Farivar, 2014). The software RSS Feed (abbreviation for Rich Site Summary, though often called Really Simple Syndication), works in such a way that if a podcaster publishes his/her material through the software, the audience can subscribe to the podcaster in question and get the newest podcast episodes automatically downloaded to the electronic gadget of their choice as soon as they are released.

In addition to using the software RSS Feed, many podcasters stream their material online or have files, e.g. mp3, available to download at any time. One of the main reason podcasting has gained so much popularity is due to the fact that they can be downloaded and listened to anytime anywhere. The listener himself decides when to start playing and is not bound to a specific time and place, such as is commonplace with the radio broadcasting. Another reason is that podcasting can in fact be a very cheap method to release audio material on the internet. Only a mic is needed and the use of the software RSS Feed is free, which means that anybody can be a podcaster.

For this simple reason, podcasting has slowly been taking over the market, as the Edison Research "*The Podcast Consumer 2016*" clearly shows, there has been a 25% increase in Podcast consumption since 2006 (Webster, 2016). Due to this, many productions have started branding themselves as podcasts instead of radio dramas, solely because of the attraction the name gets.

3.4 Alternative Productions

As previously stated, there seems to have been a shift in what online radio programs have started to brand themselves as. An example of this is Welcome to Night Vale, an episodic show that follows the radio drama format, yet markets itself under the name podcast. Currently, Welcome to Night Vale is one of the top 100 most popular podcasts on the internet, based on live iTunes rankings. (Podbay.fm, 2016). Another widely recognized podcast, ranking at nr. 6 on Podbay and even won the Peabody Award in April 2014 (BBC, 2015) is Serial, by This American Life. However, Serial differs to Welcome to Night Vale in that it is an episodic investigative radio program.

Both of these productions have their own website, providing all the content released, in addition to being available on platforms such as iTunes, SoundCloud and through various apps which can be downloaded on a smartphone or a tablet(e.g. Podkicker).

3.5 Consumer Habits

A crucial point in reaching potential consumers is availability, which is why podcasting has gained so much popularity. In current western society, the majority of people own either a smartphone, smart-tablet or a computer. In some instances, people own all of the previously mentioned products. Being able to download/stream a podcast of your choice, wherever you are and whenever you want gives the audience a sense of control they haven't had before, which is why there has been such an increase in audio-streaming and subsequent decrease in the amount of people who listen to FM/AM Radio.

An example of how companies are dealing with these new demands are the changes car manufacturers have implemented into their most recent car designs, which includes smartphone integration for a more connected car.

However, this development had a gradual process, as HIS iSuppli automotive analyst Boyadji said back in 2011 “...*Application integration is growing vastly as OEMs put their daily relevance in the pocket of their buyers. OEMs are making apps for owners manuals, telematics remote controls, new location-based information, plus integrating those existing entertainment apps like iheartradio, radiotime, Slacker, and Pandora.*” (Elliot, 2011)

Choosing the correct digital platform is a vital step in reaching to the audience, which is something productions have to bear in mind when releasing their content. As previously stated, among the most used platforms for consumer distribution are YouTube, iTunes, Pandora, Audible and Spotify, which most often are free to use by the consumer.

However, providing the material free online can be rather problematic, as Philip Proctor, voice actor and member of The Firesign Theatre commented when asked whether he thinks the internet as a medium has had a positive or negative effect on the radio industry “*I feel that the internet has offered a great opportunity to promote and support audio theatre, but I'm not sure how financially successful it can be.*” (Proctor, 2016)

MMT3300 Bachelor thesis

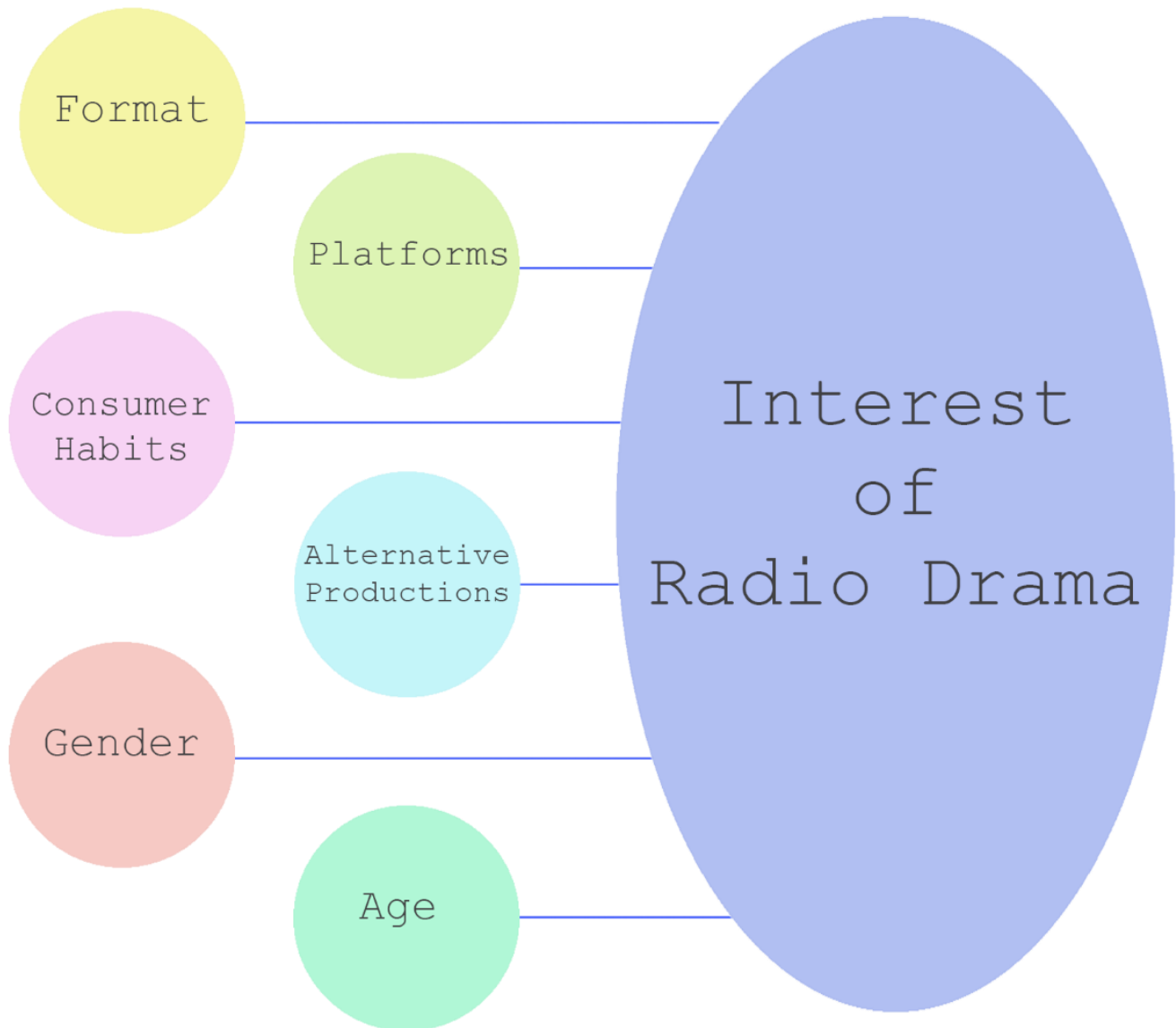
2015/2016

As a way to combat this problem, many productions offer consumers the opportunity to buy merchandise related to the productions, a possibility of membership including exclusive content and even to send donations. Another possibility for productions to profit is to sell their content using the same method as in the audiobook industry, though that comes at the price of reaching fewer potential consumers, since the audience would have to pay prior to listening.

Profiting from productions is paramount in order to be able to continuously create high quality content, which might be easier said than done by streaming material for free online, as is done with most podcasts. When asked what the future of radio theatre might be, Philip Proctor commented "*I think the Audiobook Industry is doing well right now and offers the best platforms for the dissemination of Audio theatre in general.*" (Proctor, 2016)

Therefore, one might say that the future of audio entertainment is somewhat unclear, though the possibilities are numerous and can even be lucrative, as successful podcasts have shown.

4 RESEARCH MODEL AND HYPOTHESES



The following hypotheses will be highlighted in this thesis:

1. Preference of Podcast over Radio Drama is based on age.
2. The Digital Platform has an effect on Consumer Consumption.

4.1 Preference of Podcast over Radio Drama is based on Age

The origin of the term “Radio Drama” predates “Podcast” by several decades, which is why many individuals of the older generation do not have a clear understanding of what a podcast is. The same goes for the younger generation, since they have grown up hearing podcasts being mentioned but rarely hear about the old radio dramas, which in turn leads the younger generation to be prone to misunderstanding what a radio drama is.

This misunderstanding of terminology is something that has started to affect the Radio Drama Industry, which can be seen in BBC Radio 4 decision to no longer broadcast The Friday Play (Frost, 2010). Radio listening is not as common as it was earlier due to advances in modern technology which have made it possible to get audio material from the internet whenever and wherever. Therefore, the listeners tuning in to hear radio dramas being broadcasted continues to decrease as the younger generation gets more used to finding all their material on the internet, while the older generation gets more distant from modern technologies and concepts such as podcasts and podcasting.

A solution to this problem, is to rebrand radio dramas as podcasts, and publish them as such. The BBC did this with their show The Archers and had positive results, as written in the article Don't touch that dial: the threat to radio drama: *“The BBC has only recently begun to podcast The Archers, where it is thriving. And the rumour is that other dramas will follow soon. “Lots of writers and practitioners want to know, ‘Why can't I have my play podcast? I know my friends would listen to it,’” says Hindell...”* (Benedictus, 2010)

4.2 The Digital Platform has an effect on Consumer Consumption

Productions use different digital platforms in order to distribute their material to their current audience, as well as to reach new prospective consumers. but it is evident that some platforms seem to be more successful than others. Needless to say, the nature of the content being distributed has to be taken into account when deciding what digital platforms might be best suited in order to reach the target audience.

The most prominent digital platforms to use for audio distribution, apart from creating a specific website for the production in question, include YouTube, iTunes, Spotify and Audible, as well as various downloadable apps. In addition to audio-sharing platforms, many productions create their own accounts on social networks such as Facebook, Twitter and Instagram, in order to be more visible on the public market, which subsequently increases their chances of reaching new prospective consumers. An example of two productions that have taken different approaches to the digital platforms are Welcome to Night Vale and Wormwood.

Both of these productions market themselves as podcast yet have taken different approaches in order to reach their audience. While both these productions have their own Facebook accounts and websites (www.welcometonightvale.com and www.wormwoodshow.com) as well as share their content on iTunes, Welcome to Night Vale is considerably more recognized. Data supporting this claim can be seen in the Analysis and Discussion chapter *Familiarity and Accessibility*.

In addition to having its own website and being available on iTunes, Welcome to Night Vale has also made their content available on YouTube and have an active Twitter account. Even though the quality of the content released and the appeal to the general public also plays a vital part, being active and “out there” on popular digital platforms increases the likelihood of attracting new consumers.

5 METHODOLOGY AND ANALYSIS OF DATA

In this essay, a descriptive approach through a quantitative method will be taken. The research will be explanatory and include a questionnaire, with its source being primary data.

5.1 Operationalizing Variables

The questionnaire designed for this essay includes 15 variables and was created via Google Format. The measurement levels of the variables are a mix of nominal and ordinal levels. Due to the fact that the questionnaire includes discrete variables with nominal and ordinal levels, the statistical analysis tool which will be used is the Crosstabulation with Phi and Cramer's V. Among the questions included in the questionnaire are two background variables, gender and age group. The topics of the questions regard things such as where people acquire their audio entertainment material, what kind of entertainment they prefer and where they prefer listening to the different types of audio entertainment, among other things. The complete questionnaire is available for further inspection under Attachments.

5.2 Sample and Data Collection

The data gathered through the questionnaire is a non-probability sampling. The questionnaire was posted in 6 groups on the social network Facebook, where it was additionally shared 11 times by other members of the social network in question. The idea was that the questionnaire would be presented to individuals in various age groups with different interests and professions, in order for the results to provide an overview of what the general prospective market preferred in terms of audio entertainment. The data presented in this essay is the result from 837 participants.

6 PRODUCTION

The BA production that I chose to do was to create my own radio drama. The reason for this is that from a young age, radio dramas have always fascinated me. The idea itself, to choose this as my BA project, came to me in the autumn of 2015 while listening to a radio drama adaptation of the video game Bioshock. From there on came the idea to create a radio drama marketed as a podcast, since from my own experience the word radio drama is generally associated to elderly individuals by the younger population. However, podcasts have gained a significant increase in popularity during these last years, especially among young people. The concept of a podcast itself has no clear boundaries, which is what many current productions have taken into their advantage. An example of that would be the productions *Welcome to Night Vale*, which would traditionally fall under the radio drama category, yet brand themselves as a podcast.

6.1 Initial Process

The first task at hand was to figure out what kind of a radio drama I wanted to create and what type of genre it should be. As I have always been a fan of horror, that proved to be an easy decision. Even though the fact that the horror genre is a personal favorite of mine, another reason that I wanted to create a horror radio drama was in order to stir strong emotions within the audience. From my previous work within art, I have always gravitated towards topics that contain an air of macabre and shock value and therefore wanted to do the same this time.

6.2 Pre Production

Initially, I thought of creating a radio drama adaptation from a previously written short story by either Edgar Allan Poe or H.P. Lovecraft. Upon further consultation with my mentor, it was decided that writing a new story myself would be more efficient. Among the many benefits of writing your own story for a radio drama, apart from having to consider any possible copyright issues, is the control over what happens within the story.

Many short stories contain visual elements that can't be portrayed in an audio format, and would therefore need to be changed in one way or another. Writing your own story would enable you to limit these visual elements and thus make the story more adaptable to an audio format.

Once it had been decided that the radio drama would be a horror story written specifically for this project, my mentor, Greg Curda, put me in contact with horror scriptwriter J. Lind. At first, the idea was that J. Lind would be available to provide advice, as well as his opinion on the events of the story, what could be improved and how. Eventually, I was allowed to credit J. Lind as the co-author for my script, which was named *9 Lives*.

The process of writing the script was a much more arduous task than I had at first imagined. Seeing that script writing is an old art form, there are a set of rules and guidelines to follow, which I immediately looked up on the internet. Among those rules is the requirement to use the font Courier and a specific way to organize the pages. There are several resources where you can acquire this information, but I opted for starting with the template provided by Google Docs. Additionally, J. Lind was kind enough to share two of his previous scripts with me, so that I could have a closer look at how he structures his scripts.

As it turned out, the website that provided most of the information needed for script writing was the BBC website. In addition to having examples of scripts written for TV and Films, BBC also has a special section with various tips and comments regarding writing a Radio Drama, as well as an example of the structure used at the BBC. Eventually, I decided to stick with the BBC format, which included numbering in front of each of the characters lines and the SFX. Having this numeric system turned out to be very useful, which I will go into further detail about in the production phase.

Given that this was the first time I ever wrote a proper script, it ended up taking most of the time in the pre production phase. Coming up with ideas, revising them, throwing them away and finding new ones took quite a lot of time, as well as trying to maintain a sense of casualty in how the characters lines are phrased, as to not make them sound too unnatural.

Sometimes it even seemed as if the characters of the script had a life of their own and I ended up writing down lines and actions for them that were completely different from what I had originally planned. As I had read on several different resources, among those being the BBC website, the best way to build a radio drama is to limit the amount of characters in the play, and if it is a short play then the location should not change. Prior to writing the script itself, I made a character profiles and an overview of the place and time the play would be set, as well as a short synopsis and a background story for the main character.

The script *9 Lives* includes three characters and takes place in the main characters apartment, the only change in location happens towards the end, when the main character is taken to court and then put in a cell in a mental asylum. Right from the beginning, I had decided that the cat would be named Lucifer, due to the influences he has on the main character, Maxwell. At first, I thought of naming the main character after a demonic figure in the Bible, e.g. Aamon, Leviathan or Orias, but eventually settled for a more normal name. The reason for that decision was as to not give away the plot too soon, having both the main character and the supporting character with demonic names would be too much. The third character in the script, Elizabeth, was named so simply due to the fact that Elizabeth has a good sound to it, though her name is never mentioned in the play.

My main influences for the script came from movies such as *May* (2002) by Lucky McKee, *Black Swan* (2010) by Darren Aronofsky and *Englar Alheimsins* (2000) by Friðrik Þór Friðriksson. Another film that was later suggested to me, by both my mentor and others, is the film *The Voices* (2014) by Marjane Satrapi, which turned out to be eerily similar to my script. In order to prepare for the script and figure out what common errors to avoid. I listened to many different radio dramas online, many of them branded as podcasts. Among those are Welcome to Night Vale and Wormwood, both radio dramas branded as podcasts. Additionally, the website www.radiodramarevival.com offers a great deal of various radio dramas from different productions to choose from.

MMT3300 Bachelor thesis

2015/2016

What I soon decided, while listening to radio dramas, was that I didn't want the character narrating his/her own actions, as is done in many plays. These actions can often be described by sounds instead, and by having the character narrate these actions the audience might feel as if they are spoken down to. This is something that I wanted to avoid in my own play, which meant that many of the characters actions had to be completely dropped, if they did not carry with them some value to the play. If the actions were too valuable to the play, then a great deal of effort went into figuring out how the information that needed to be brought to the audience could be put into the dialogue or even the monologue of the characters.

As previously stated, writing the script proved to be much more difficult to undertake than I had expected, which is why the process took as long as it did. Among the obstacles that I did encounter while writing the script, was figuring out what the MacGuffin of the play should be, a sort of plot enabling device, and if that was even needed. J. Lind suggested that the cat could be used as a sort of MacGuffin until the twist that the cat can talk comes along. Later the cat brings yet another twist, when he informs the main character that he, the cat, is indeed dead. There are a few subtle hints given throughout the play which foreshadow this. The first one being when the cat gets jam all over himself and the main character refers to Jack the Ripper. There, the main character looks at the cat and sees the jam as blood. A second hint is when the TV is put on and *Night of the Living Dead* (1968) is playing and the third hint is what Elizabeth, the main characters girlfriend, says upon arriving to the flat.

Another obstacle was writing the dialogue, and that proved to be the most difficult task for me. One of the main reasons for that, is that English is my 3rd language, and therefore I am not as acquainted to speaking/writing English as I am with other languages. Making sure that the dialogue sounded natural involved reading it aloud to myself, as well as have a few set of fresh eyes, e.g. colleagues from school, to give their opinions.

The first versions of the script had a slightly different storyline and a much more serious tone to them. In the first ones, there are not many comical reliefs and the main character gets rid of the body by submerging it in chemical fluids he brought home from work, similar to what the American serial killer Jeffrey Dahmer did to his victims. Towards the end of the play the main character then stabs the cat, but through some slap back to reality realizes that he has stabbed himself, since the cat never existed. Although being cringeworthy and grotesque, the part of keeping hazardous chemical liquids in an apartment complex provided some challenges. Additionally, having chemicals that dissolve flesh in a bathtub also dissolves the bathtub itself, as seen in a *Breaking Bad* episode, which many people are familiar with. Due to this, the whole idea of getting rid of the body with chemical liquids had to be scratched off. Furthermore, killing the main character already in the first episode would greatly limit what could be done in the second episode. Therefore, a new version was created, containing the storyline that was eventually used in the final script. The comical anecdotes from the cat came naturally while writing the play, almost as if the cat was writing his own dialogue.

Immediately upon finalizing the script and putting it up in the structured form provided by BBC, I started planning how to organize the SFX. At first, I made a simple SFX list in Microsoft Word, then made a new one with numbers in front of each SFX, indicating what scene they belong to. Thereafter, I made folders on my computer for each of the scenes that contain SFX. This way I could organize better and speed up the process of importing the audio files into ProTools, since everything would be organized down into folders. There were some SFX that I knew I would have to record as Foley right off the bat, but the rest I managed to find in SFX library at school, which is provided by Greg Curda. Upon gathering all the SFX and filing them in their assigned folders, I made another list containing an overview of the Foley that would need to be recorded during the production phase.

In regards to voice talents, the main character is in many ways based of a school colleague of mine, Þorri Línal Guðnason, which is why he automaticly became the voice for the character.

Intially, I wanted to play the role of Elizabeth myself, since I have always wanted to try voice acting, but seeing that it would be rather difficult to direct yourself, it was decided that Birta

María Elvarsdóttir would play the part of Elizabeth. The decision to choose Birta for that part, was in part due to her excellent English pronunciation, as well as her previous experience within acting. The role of Lucifer, the cat, was assigned to Richard Hearsey, a multimedia teacher at Nord University. Since the cat is rather sarcastic throughout the entire play, it seemed rather fitting for him to have the stereotypical British accent, that Richard Hearsey happens to have. There is one additional minor character in the play that only delivers two sentences, the judge. It was my mentor, Greg Curda, who took it upon himself to be the voice of the judge. Having finished the script, planning the Foley and finding the voice talents, the only thing left was to start recording.

6.3 Production

Upon entering the production phase, the first thing at hand was to hold a table read in order to time the play, which timed at exactly 15 minutes. There were several table reads with voice talents Birta and Porri held, in furtherance of them getting acquainted to the script, though it was soon evident that Birta didn't need much training. Birta's performance was pretty much spot on right from the beginning, but the same cannot be said about Porri. I realized that he would have to work much harder at learning his part, which is why I held several sessions with only myself and Porri, where we went over the script together. I did not include Richard in the table reads since I didn't want to waste his time, given that he is experienced and has worked for BBC for a long time.

After recording the first table read, I opened up a ProTools Session and imported the table read. Thereafter, I started importing the SFX needed for each scene. That is where the numeric system in the script and the folders came in handy. Instead of having to go through the SFX files again and again to find the right ones, I could just open the folder of the scene I was at and import all the files therein. In addition to the SFX I had decided to use in the final product, I also inserted placeholders where the recorded foley would later be added.

While preparing for the foley recording, it was decided that it would be best to have an assistant. I decided to have Berglind Sigurjónsdóttir as my assistant, since I trust her to do a good job and know that she is easy to work with. For the recording, I used a 302 sound mixer,

MMT3300 Bachelor thesis

2015/2016

H6 Zoom and a shotgun mic, as well as a kms cardioid mic. All the foley needed took place indoors, which is why I decided to record in my own apartment. The foley was split into two separte recording days, with the first day focusing on various kitchen sounds and footsteps, and the second day being devoted to the foley needed for the murder scenes, as well as any possible retake of foley. For each of these days, I made a list with an overview of the foley needed, to ensure that nothing would be forgotten.

During the first day, we tried recording with both a shotgun mic and a kms. There were a few foley that sounded better with the kms, but in general I ended up choosing most of the foley recorded by the shotgun, which is why we decided to just use the shotgun during the second day. We filmed various footsteps the first day, with many shoes in different parts of the apartment I live in. However, I was not very fond of the footstep recording we got that day, which is why I decided to retake them the second day.

The second day of recording took place a week after the first recording. Preparing for the second day took a bit more effort than the first day, since the second day involved having to stab fruits and tore fabrics. My co author, J. Lind, had suggested casaba melons(honey melons) for the stabbing sounds, so the day prior to the second recording I went to the store and bought meat, honey melons and carrots. The reason I added carrots into the mix, was to be able to make bone breaking sounds, as I had read in *The Sound Effects Bible* by Ric Viers that vegetables were ideal for bone snapping and breaking sounds. Among the items needed for the foley that day, was a food blender and several different knives. Since the main character of the scripts makes a “hand smoothie”, I put carrots into a blender and recorded the sound generated from that.

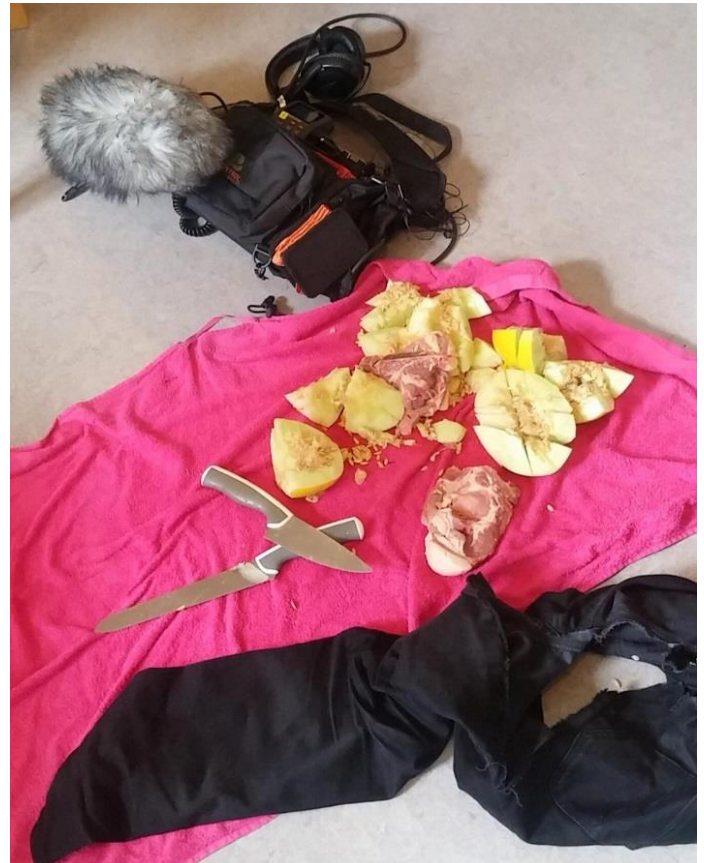
MMT3300 Bachelor thesis

2015/2016

The meat that I bought had bones in them, which I used to make a bone sawing sound. I simply aimed the shotgun mic to the meat and started sawing at the bone with a few different knives. The meat was also used for foley such as the body fall(meat slammed on a table), when the head is put into the fridge(meat put in fridge) and when the dissected hand is put into the blend(meat put into blender).

I also had two honeymelons and a pair of trousers that were going to be thrown away soon, so I put one of the melons inside the trousers, aimed the shotgun mic to the melon and started stabbing. Ripping the melons open proved to be a rather cringeworthy sound, as well as moving around the seeds and insides of the melons. I used a variety of knives for stabbing, so that I would have a variety of sounds to choose from.

During the recordings of both of the days, Berglind carried the mixer while I performed the foley. However, since we had a jack splitter, we could both connect our headphones to the zoom and hear at the same time. That way, I could be sure that what we were recording sounded like what I had had in mind.



Recording Foley with Berglind

MMT3300 Bachelor thesis

2015/2016

In regards to the dialogues, it was decided that we would first record the cat, then Elizabeth and lastly Maxwell, the main character. In addition, we came to the conclusion that Þorri should be present at each of these recordings in order to see how they are done, since he is the least experienced one of the actors. The recordings took place in the studio in the D-Building of Nord University, Steinkjer Campus, with the assistance of Björn Emil Jónsson, whom I asked to be of aid during the recordings due to his previous work and knowledge with the control surface in the studio. The control surface provided in the studio is a C-24 Digidesign Control Surface and the mic we used was a Sontronics STC-2 cardioid condenser.



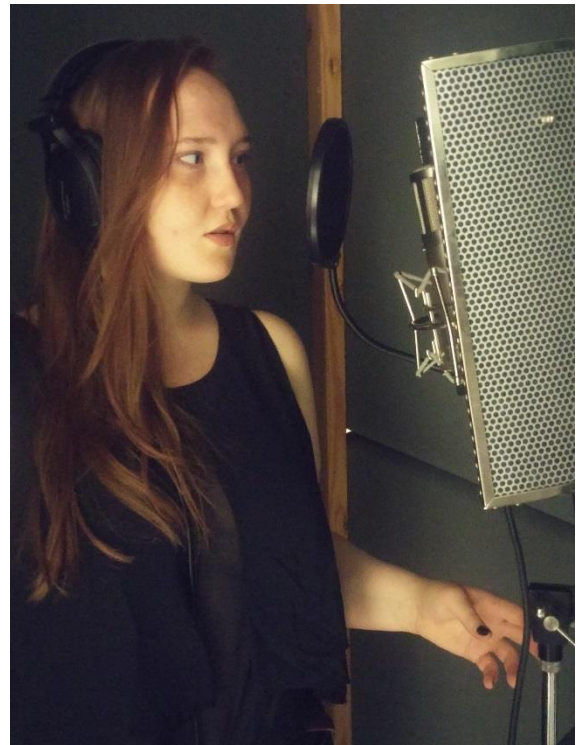
Björn Emil in the Studio

As previously mentioned, the first character we recorded was the cat, voiced by Richard Hearsey. My mentor, Greg Curda, was present in the recording room during the entire session with Richard. There were a few technical issues at the beginning of the session, which we managed to resolve with the help of the schools technician. As I had expected, the session with Richard proved to be smooth sailing for most of them time, given that he is experienced. At the beginning of each line, Richard announced the number of the line he was performing, which I noted down in my notebook in order to mark what lines would eventually have to be retaken once the actor got into character. The session with Richard was over rather quickly and without problems, so next up was having a session with Birta.

2015/2016

Due to a sudden announcement from Birta that she was going on a vacation, her session had to be rushed into action, but here weren't any technical difficulties at the beginning this time and it didn't take long for Birta to get into character.

However, at the beginning of the session we had with Birta, there were 2 extra individuals hanging around in the studio that were not related to the production in any way. I found the presence of these individuals in the studio distracting, which is why I later asked them to leave, since they had nothing to do with the production and were only spectators.



Birta performing

The longest and most arduous session was the last one, which was the one with Porri, who had the role of the main character. I had met with Porri the day before in order to practise the script again with him and give notes on how to make the performance more believable and similar to what I had in mind. During this session Greg left rather early, which at first caused me some slight concern, since I knew handling Porri would prove to be more difficult than the previous voice talents. Nonetheless, I quickly realized that I had to stand on my own two feet and do this by myself, which ended up not being as difficult as I had imagined. However, it did take much longer this time for the actor to get into character, 3 hours to be exact.

In order to make the dialogue lines from the main character flow more naturally, I bounced out the tracks containing the previously recorded lines, so that he could hear their lines and give his response back in way that sounded natural. The entire session itself lasted for about 5 hours, including 3 breaks, but I did eventually get the desired performance from the actor.

Prior to the dialogue recordings, my mentor had given me points on how to approach the actors and what the best ways to keep them motivated were. Throughout the recordings, I kept his guidance in mind and used them when necessary. Having previously not been aware of these points, I saw a clear difference in how the actors responded during the recording session, compared to how it was during the table reads.

6.4 Post Production

Once the production phase was over, it was time to start importing all the dialogue recordings into the ProTools session which I had previously started. Since I had taken the dialogue parts of the characters from the table reads, I simply had to spot the new recordings to their assigned places. During each of the sessions for the characters, the actors were asked to perform their lines multiple times so that there would be a variety of lines to choose from in post production. In order to note down which lines I had decided to eventually use in the ProTools session, I had written down the number for each of the lines and circled the number of the take that sounded the best. By using this method, finding the best takes and cutting the track correctly went very smoothly.

The only problem encountered was with the takes performed by Porri. After having imported them into the session to their correct places, some of the lines still sounded a bit off, which is why I decided to retake some of those lines again. As well as retaking some of the lines, there were a few additional foley sounds that I decided to record and add during post production, including “drinking from glass with ice in”, among others.

Many of the foley that I had previously put into the ProTools session prior to recording the dialogue ended up being replaced. The reason for them being replaced was simply because I found better sounding examples that conveyed what I wanted better. For many of the sounds needed, I used the technique of layering foley ontop of each other and sometimes ProTools Plug-ins were used to enhance certain aspects of the sound in question, or tone it down.

Towards the end of the post production phase, I inserted two bus(aux) tracks and one master fader. One of the bus tracks was for the dialogues, and the other one was for the SFX. By doing so, I could apply a plug in on the dialogue or SFX bus and that would automatically apply that effect to all the tracks to the specific bus in question. These busses would then go to the master fader.

In addition to enhance the audio experience, I got an icelandic composer named Anna Garðarsdóttir to compose a small melody which could be used as an intro and outro music track. Seeing that having no visual content whatsoever might result in making the production less engaging and stimulating for the mind, I contacted the norwegian illustrator Adrian Birkiland and he kindly offered to draw a digital painting of the main characters cat, Lucifer.

Since I had my own vision of how the cat would look like and what the music should sound like, I created a moodboard with pictures for Adrian Birkeland and sent Anna Garðarsdóttir a few examples of piano scores similar to what I had in mind.

The following is a Google Drive link to the bachelor production, 9 Lives.:

<https://drive.google.com/open?id=0BwYZbGwceSY6bFNONVpxaFNIRjQ>

6.5 Learning Outcome

The entire bachelor production proved to be extremely educational. Since I had never produced anything myself and had so much responsibility for getting things done, I had to quickly learn what was expected of me. In addition to never having produced before, I had also never directed nor written my own script. Needless to say, things were hectic and troublesome at first, since coming up with an idea and writing a script proved to be much more challenging than I had previously thought. As mentioned in the Pre Production chapter, the BBC website provided a plethora of information when it comes to script writing of any kind, which I used to my full potential.

MMT3300 Bachelor thesis

2015/2016

The casting for the characters was decided upon soon in the pre production phase, however, I did learn one valuable lesson through my casting.

As it turned out, the individual who I had casted to be the main character, did not have nearly as much acting experience as he had previously assured me, which led to long difficult tablereads and even more difficult recording sessions. Through this experience, I have now learned how to properly deal with actors and the importance of holding my composure even in the eye of the storm.

Having gone through that experience and learned how to handle difficult situations is what I consider to be the most valuable lessons I have learned throughout the entire bachelor production. Granted, my knowledge of the software ProTools exceeded tremendously, in addition to knowledge of how to use of different microphones and how to record and perform a proper foley sound. Though lessons are usually learned through errors, which I did experience a lot of during this production. Having to retake the same foley several times and still not getting the desired result and then suddenly realizing you had been going the wrong way about making the sound the entire time was indeed an eye opener. The fact that foley in movies is more often than not performed by other objects than what they are portraying in the video/and or audio content makes you look at things in a different way.

I am overall very grateful for having gotten the chance to produce, direct and edit my own radio drama/podcast and feel that these past few months have been more educational than I ever could imagine. The end result of this bachelor production is not only a pilot to a possibly serialized podcast, but also a spiked interest into the digital marketing of audio content in modern society and what the best way to reach the preferred target audience is.

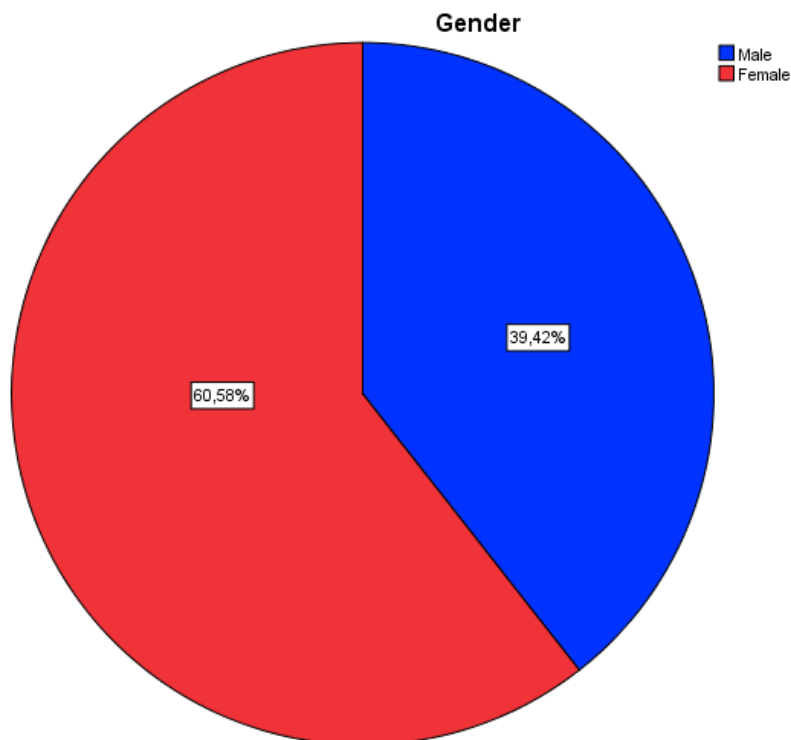
7 ANALYSIS AND DISCUSSION

The following graphs and tables display data gathered from the questionnaire which was specifically designed for this thesis. The questionnaire was open for submissions from 12th to 25th April 2016. As previously mentioned, there were 837 participants from a variety of different countries and professions that took part in the questionnaire, which was widely shared on the social network Facebook.

The graphs and tables were created by using the software IBM SPSS Statistics and highlight the most interesting aspects of what the questionnaire uncovered. However, it should be mentioned that the questionnaire is not absolute since participants had the opportunity to not answer a question, if they so preferred, which may lead to some error margins.

7.1 Background Variables

Of the 837 individuals that took part in the questionnaire, there were in total 827 that answered the question regarding gender. Thereof, there were 501 (60,58%) female and 326 (39,42%) male participants, including 10 individuals that preferred not to specify their gender.



MMT3300 Bachelor thesis

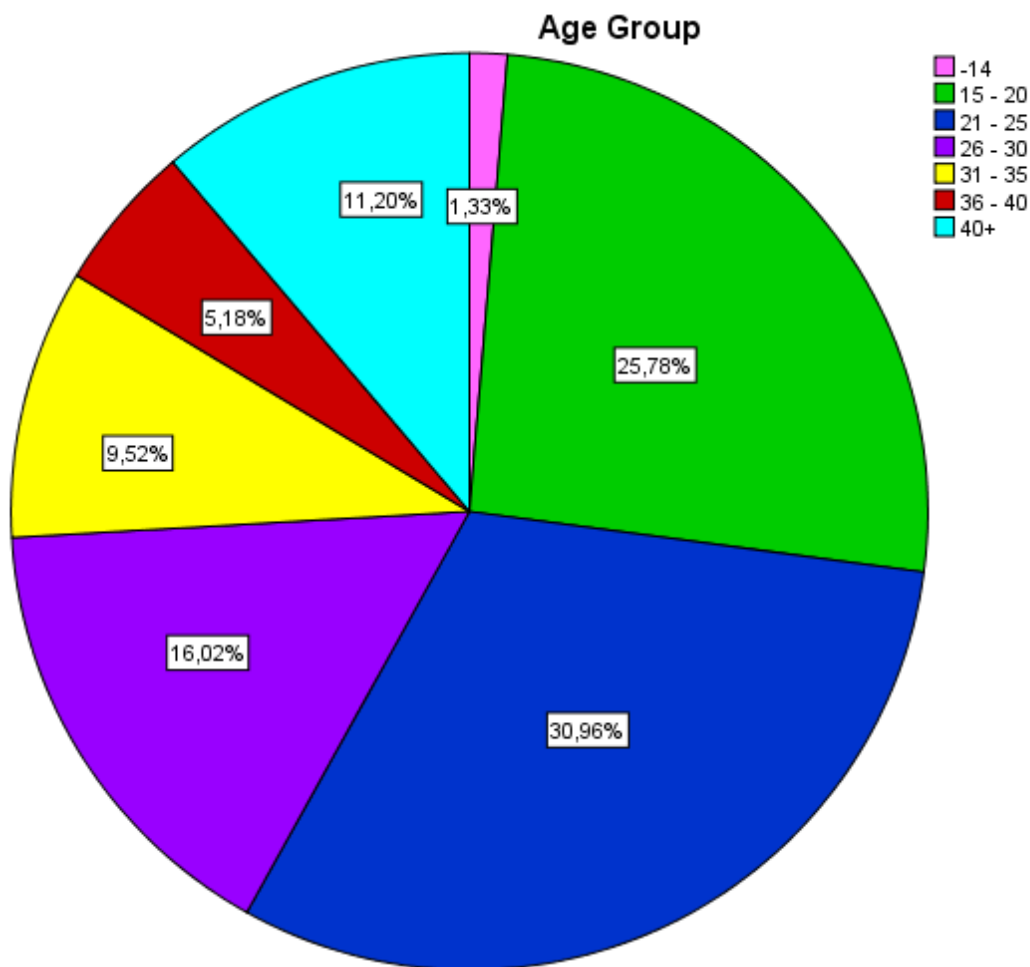
2015/2016

In addition to a gender related question, another background variable was to which of the age groups given in the questionnaire the participants belonged to. The age groups provided in the questionnaire were 7, ranging from – 14 to 40 + and included 830 participants, which means that there were 7 individuals that chose not to answer.

The largest age group was 21-25, which included 258 participants (30,96 %). The second largest age group was 15-20, with 214 participants (25,78 %).

The other age groups went as follows:

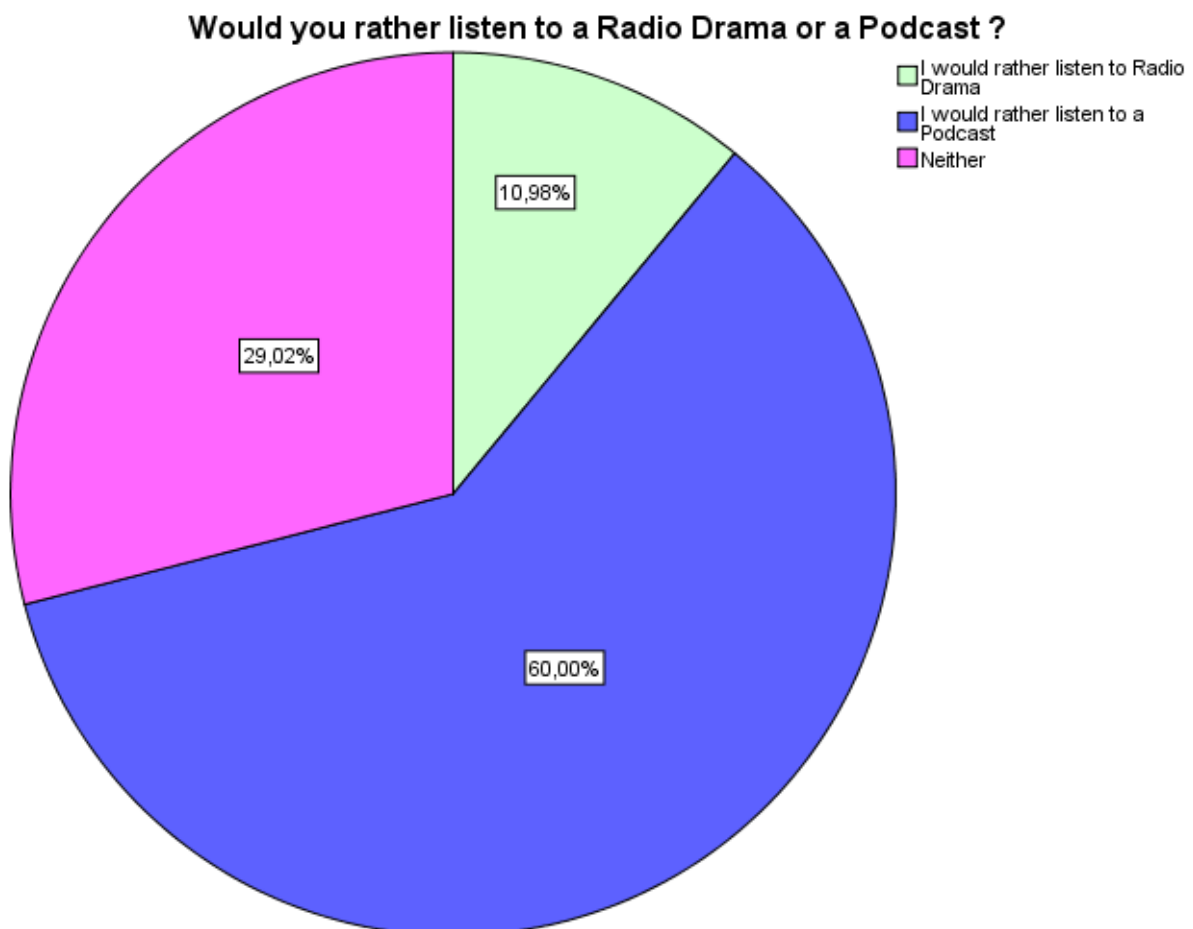
Age group 26-30	133 participants (16,02 %)
Age group 40 +	94 participants (11,20 %)
Age group 31-35	78 participants (9,52 %)
Age group 36-40	43 participants (5,18 %)
Age group – 14	10 participants (1,33 %)



7.2 Podcast and Radio Drama Consumption

The most paramount aspect of the questionnaire were the questions that regarded podcasts and radio drama. In addition to questions looking at what the audience is looking for in terms of audio entertainment and sort of beating around the bush, there was one question that went straight to the core of the questionnaire. That was the question “Would you rather listen to a Radio Drama or a Podcast?”

That question got 820 responses, distributed between 3 possible answers. The data gathered from this question showed that 60 % of the participants would rather listen to a podcast, while only 10,98 % said they would rather listen to a radio drama. The third option, which was neither, got 29,02 %



As mentioned in the theory chapter *Podcast*, the Edison Research “*The Podcast Consumer 2016*” showed a clear gradual increase in podcast consumption over the past 10 years, which is evident in the questionnaire conducted for this thesis, with 60% of the participants preferring podcast over radio drama.

However, as the first hypothesis states, “*Preference of Podcast over Radio Drama is based on Age*”, the reason that this questionnaire showed such a significant difference might be in many parts due to the fact that the biggest age group of participants was 21-25, with individuals who have grown up with modern technology available at hand any time, and therefore a previous knowledge of what a podcast is. The older generations, which did not grow up during the information age, generally have a much harder time understanding modern technology and keeping up with the constant advances, which would explain why individuals aged 40 + might be unfamiliar with the concept of a podcast, yet know what a radio drama is. Likewise, individuals of the younger generation often have a misunderstanding of the word “Radio Drama”.

As seen in the following table, named % Of “*if you do not listen to Radio Drama, why?*”, which had in total 546 participants, there were 22,7 % that marked the option other, which included a possibility for the participant to write their own comment. Upon reading the commentations from the participants, it became obvious that many individuals misunderstood the concept Radio Drama as an actual emotional play, of similar nature as soap operas and not as the theatrical play portrayed through audio content as it in fact is.

This misunderstanding of terminology might not be easy to mend, as it has already started having negative effect on the radio drama industry, seeing that BBC Radio 4 has cut the cords on The Friday play, as previously mentioned in the Research Model and Hypotheses chapter *Preference of Podcast over Radio Drama is based on Age*. (Frost, 2010)

MMT3300 Bachelor thesis

2015/2016

% Of “if you do not listen to Radio Drama, why ?”

		Age Group							Total
		-14	15 - 20	21 - 25	26 - 30	31 - 35	36 - 40	40+	
If you do not listen to Radio drama, why ? ^a	The material is boring	5	86	56	23	14	4	8	196
	% of Total	50,0%	54,8%	30,4%	27,4%	29,8%	18,2%	19,0%	35,9%
	They are not engaging	4	57	57	21	14	6	11	170
	% of Total	40,0%	36,3%	31,0%	25,0%	29,8%	27,3%	26,2%	31,1%
	Lack of availability	4	38	66	25	15	6	13	167
	% of Total	40,0%	24,2%	35,9%	29,8%	31,9%	27,3%	31,0%	30,6%
	They are not in my language	2	8	10	3	2	1	5	31
	% of Total	20,0%	5,1%	5,4%	3,6%	4,3%	4,5%	11,9%	5,7%
	Bad voice - acting	4	37	52	18	5	5	4	125
	% of Total	40,0%	23,6%	28,3%	21,4%	10,6%	22,7%	9,5%	22,9%
	Other	0	24	38	26	18	6	12	124
	% of Total	0,0%	15,3%	20,7%	31,0%	38,3%	27,3%	28,6%	22,7%
Total		10	157	184	84	47	22	42	546
	% of Total	1,8%	28,8%	33,7%	15,4%	8,6%	4,0%	7,7%	100,0%

Percentages and totals are based on respondents.

a. Group

Although a confusion of terminology could play a prominent role in the decreasing popularity of radio drama, another explanation might be lack of availability, as the table above shows. Granted, the answer with the highest total percentage is “The material is boring”, with 35.9% out of 546 participants on this specific question, but in the top three highest answers on this question, “Lack of availability” had a total of 30,6 % out of 546 participants, in addition to many of the 124 commentations in “Other”(22,7%) notioning their confusion as to what a radio drama is and were one should search in order to get introduced to the concept.

7.3 Familiarity and accessibility

The second hypothesis of this thesis regards the use of digital platform by productions and how the choice of what digital platforms to use can have an effect on consumer consumption. One of the most important things to consider when deciding upon what platform to use for your production, is what digital platforms are most trendy at the given time.

As mentioned in the theory chapter *Digital Platforms*, “...much of teens’ listening time has shifted to pureplay Internet audio services like Pandora and Spotify and others” (Rosin, 2015). Therefore, keeping up to date with what digital platforms are popular and have an active online presence is a good way to make sure your production reaches a wide variety of future audience members. A few examples of productions that have been successful in getting recognized among the general public include Serial, This American Life, Freakonomics Radio and of course BBC Radio Drama.

The following table provides data regarding familiarity with different productions. In total, there were 783 responses submitted to this question, thereof 304 (39,1 %) male participants and 474 (60,9 %) female participants. There were additional 5 participants that had previously during the questionnaire chose not to disclose their gender. The top 6 most recognized productions in the question were as follows:

BBC Radio Drama	In total 12,2 %
This American Life	In total 9,8 %
Serial	In total 9,4 %
Freakonomics Radio	In total 8,7 %
Welcome to Night Vale	In total 7,5 %
The Joe Rogan Experience	In total 7,5 %

In general, the table seems to indicate that males are more familiar with various podcast productions than females, which is further strengthened by the second table posted below the one regarding familiarity.

MMT3300 Bachelor thesis

2015/2016

% Of are you familiar with any of the following..

		Gender		Total
		Male	Female	
Are you familiar with any of the following ... ^a	Count	23	35	58
	Welcome to Night Vale	7,60 %	7,40 %	
	% of Total	3,00 %	4,50 %	7,50 %
	Count	12	14	26
	CBS Radio Mystery Theater	3,90 %	3,00 %	
	% of Total	1,50 %	1,80 %	3,30 %
	Count	34	39	73
	Serial	11,20 %	8,20 %	
	% of Total	4,40 %	5,00 %	9,40 %
	Count	2	0	2
	Firesign Theater	0,70 %	0,00 %	
	% of Total	0,30 %	0,00 %	0,30 %
	Count	8	18	26
	Myths and Legends	2,60 %	3,80 %	
	% of Total	1,00 %	2,30 %	3,30 %
	Count	6	5	11
	WormWood	2,00 %	1,10 %	
	% of Total	0,80 %	0,60 %	1,40 %
	Count	35	41	76
	This American Life	11,50 %	8,60 %	
% of Total	4,50 %	5,30 %	9,80 %	
Count	2	4	6	
Our Fair City	0,70 %	0,80 %		
% of Total	0,30 %	0,50 %	0,80 %	
Count	32	36	68	
Freakonomics Radio	10,50 %	7,60 %		
% of Total	4,10 %	4,60 %	8,70 %	
Count	53	5	58	
The Joe Rogan Experience	17,40 %	1,10 %		
% of Total	6,80 %	0,60 %	7,50 %	
Count	32	17	49	
Radiolab	10,50 %	3,60 %		
% of Total	4,10 %	2,20 %	6,30 %	
Count	34	61	95	
BBC Radio Drama	11,20 %	12,90 %		
% of Total	4,40 %	7,80 %	12,20 %	
Count	2	3	5	
The Wireless Theatre Company	0,70 %	0,60 %		
% of Total	0,30 %	0,40 %	0,60 %	
Count	2	6	8	
Chatterbox Audio Theater	0,70 %	1,30 %		
% of Total	0,30 %	0,80 %	1,00 %	
Count	184	345	529	
None of the above	60,50 %	72,80 %		
% of Total	23,70 %	44,30 %	68,00 %	

MMT3300 Bachelor thesis

2015/2016

% Of would you rather listen to a Radio Drama or a Podcast - Gender Crosstabulation

		Gender		Total
		Male	Female	
Would you rather listen to a Radio Drama or a Podcast ?	I would rather listen to Radio Drama	20 6,2%	70 14,2%	90 11,0%
	I would rather listen to a Podcast	233 72,4%	256 51,9%	489 60,0%
	Neither	69 21,4%	167 33,9%	236 29,0%
Total		322 100,0%	493 100,0%	815 100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	35,227 ^a	2	,000
Likelihood Ratio	36,309	2	,000
Linear-by-Linear Association	1,051	1	,305
N of Valid Cases	815		

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 35,56.

As previously stated, the digital platforms used are highly important when it comes to availability for the consumer. The following table provides information regarding were individuals acquire their audio material.

As the table clearly indicates, the most common methods are *Free online* (25,8%), *Through online subscription* (14,1 %) and *YouTube* (12,3 %)

MMT3300 Bachelor thesis

2015/2016

% Of where do you acquire Audiobooks/Radio Drama - Crosstabulation

			Gender		Total
			Male	Female	
Where do you acquire Audiobooks/Radio Drama? ^a	The library	Count	23	52	75
		% of Total	7,4%	10,7%	9,4%
	iTunes	Count	15	34	49
		% of Total	4,8%	7,0%	6,2%
	Spotify	Count	19	23	42
		% of Total	6,1%	4,8%	5,3%
	Youtube	Count	29	69	98
		% of Total	9,3%	14,3%	12,3%
	On the radio	Count	20	46	66
		% of Total	6,4%	9,5%	8,3%
	Through online subscription	Count	43	69	112
		% of Total	13,8%	14,3%	14,1%
	Buy in store	Count	17	30	47
		% of Total	5,5%	6,2%	5,9%
	Free online	Count	88	117	205
		% of Total	28,3%	24,2%	25,8%
	I don't listen to it	Count	161	255	416
		% of Total	51,8%	52,7%	52,3%
	Other	Count	13	16	29
		% of Total	4,2%	3,3%	3,6%
Total		Count	311	484	795
		% of Total	39,1%	60,9%	100,0%

Percentages and totals are based on respondents.

a. Group

The final table presented in this thesis looks into how people define a podcast. As the table clearly indicates the top three answers in this question are *Online talk show* (67,7 %), *Radio Program* (39,7 %) and *Comedy* (33,6 %).

MMT3300 Bachelor thesis

2015/2016

% Of how do you define a podcast - Crosstabulation

		Age Group							Total
		-14	15 - 20	21 - 25	26 - 30	31 - 35	36 - 40	40+	
How do you define a podcast? ^a	Online talk show	7	139	185	98	43	21	25	518
	% of Total	70,0%	72,0%	75,2%	77,8%	56,6%	56,8%	32,5%	67,7%
	Audio stories with sound	4	36	45	21	16	9	21	152
	% of Total	40,0%	18,7%	18,3%	16,7%	21,1%	24,3%	27,3%	19,9%
	Radio program	2	62	87	52	39	17	45	304
	% of Total	20,0%	32,1%	35,4%	41,3%	51,3%	45,9%	58,4%	39,7%
	Mystery theatre	1	6	7	2	1	2	1	20
	% of Total	10,0%	3,1%	2,8%	1,6%	1,3%	5,4%	1,3%	2,6%
	Educational	1	37	85	46	32	16	24	241
	% of Total	10,0%	19,2%	34,6%	36,5%	42,1%	43,2%	31,2%	31,5%
	Comedy	4	84	93	35	21	9	11	257
	% of Total	40,0%	43,5%	37,8%	27,8%	27,6%	24,3%	14,3%	33,6%
	Other	0	7	14	4	5	3	7	40
	% of Total	0,0%	3,6%	5,7%	3,2%	6,6%	8,1%	9,1%	5,2%
Total		10	193	246	126	76	37	77	765
	% of Total	1,3%	25,2%	32,2%	16,5%	9,9%	4,8%	10,1%	100,0%

Percentages and totals are based on respondents.

a. Group

8 CONCLUSION AND IMPLICATION

As the data presented in the tables and graphs above depict, the main reason for a decrease in radio drama listening while a subsequent increase in podcast is in many parts availability and in what way the consumer can approach the product. However, at the same time there seems to be a misunderstanding of the terminology, and a lack of a clear description of what a podcast is, other than a downloadable audio file.

Since the concept of a podcast has hitherto not been bound to any certain restrictions, the possibility to rebrand radio dramas as podcasts is fully viable. Even though the format would remain the same as in the old days, being presented in a new package as a podcast would give the younger generations a chance to get introduced to a whole new world of audio entertainment, without the old fashion name of radio drama.

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2015/2016

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10 ATTACHMENTS

10.1 Character Profile, Location And Synopsis

Main Character: An individual in his 20s, male

Time: Contemporary

Season: Autumn

Location: America

The story itself involves the altered perception of reality of a working individual in their 20s that lives alone, with one cat as company, later in the story the cat is killed. The individual appears as a normal functioning member of society to others, but experiences a vortex of emotions within. The story is more of a psychological thriller than supernatural, the character most likely suffers from schizophrenia. Everything happens during the course of one evening in the guy's apartment.

Character Profile

Main Character

Maxwell Schneider

Age: 26

Occupation: Chemistry intern at a research laboratory

Talent: Organizing

Siblings: 0

Spouse: None

Parents: Father passed away, mother with dementia

Race: Caucasian

Eye color: Gray

Hair color: Brown

Teeth: Normal, slightly tinted

Smokes/drinks: Drinks

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2015/2016

Self Esteem: Normal

Hobbies: Video Games, cooking

Educational background: College

Long term life goals: A happy life with a spouse and successful income.

Introvert or extrovert: Introvert

How does the character deal with negative emotions: Anger, loses control

Religion: None, atheist

Favorite musician: A contemporary artist, Die Antwoord

Additional Characters

Lucifer

White Norwegian Forest cat. Male.

Elizabeth

Age: 25

Occupation: Chemistry intern at a research laboratory

Talent: Charm

Siblings: 2

Spouse: None

Parents: Father and mother, divorced

Race: Caucasian

Eye color: Blue

Hair color: Blonde

Glasses: No

Teeth: Good

Smokes/drinks: Drinks

Self Esteem: High

Hobbies: Animals

Educational background: College

Long term life goals: Extensive carrier

introvert or extrovert: Slightly extrovert

How does the character deal with negative emotions: Cries

Religion: Agnostic

10.2 SFX List

SFX List

SCENE	SFX
1.	Street noises. Hallway ambience. Footsteps on cement. Keys taken from pocket. Keys dropped on the floor.
3.	Keys picked up. Placed in keyhole. Keyhole turned. Door opened. Creak. Footsteps on parket. Door closed. Keys hung on hanger. Shoes taken off. Cat steps. Meow_V01.
5.	Meow_V02
7.	Footsteps on parket.

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9. Plastic bag of bread moved. Plastic bag of bread opened. Two slices taken out of bag. Glass jar of jam picked up. Glass jar of jam opened. Drawer opened. Items in drawer shuffled around.
11. Knife picked up. Insect buzzing. Refrigerator humming. Clink and Clank of knife in a glass jar. Cat purrs.
13. Jam scooped up with knife. Cat licking sound. Purring. Jam spread.
15. Knife put in sink. Footsteps. Chewing. Insect buzzing. Clock tick. Sitting down in a leather chair. Remote picked up. Button pushed. Turning on TV. Night of the Living Dead. Sandwich put on table. Standing up from leather chair. Footsteps. Cabinet opened. Glass Flask and glass taken out and placed On table. Glass flask opened. Glass Filled with liquid. Glass flask put down. Glass picked up.
17. Sitting down in leather chair. Taking a sip from glass.

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20. Fly buzzes. Into left ear. Binaural Audio.
Left ear slapped. Sip from glass.
22. Thigh in jeans slapped. Whistle.
Cat jumping in lap. Purring.
24. Sip from glass. Glass put on table.
27. Remote picked up. TV turned off. Cat
turns in lap.
29. Scratching sound. Insect buzzing. Insect
Picked up. Intense insect buzzing. Bug
thrown away.
31. iPhone ringtone. Phone picked up from jean
Pocket.
33. iPhone answering slide sound.
39. Standing up abruptly. Cat Squeal. Cat
jumping away.
46. Phone hangs up. Glass picked up. Drink
finished. Glass flask picked up. Glass
filled. Insect buzzing and crawling.
Neck slapped.
48. Sitting down in leather chair.
50. Turning in leather chair. Put on TV.

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52. Standing up from leather chair.
54. TV and clock ticking in background. Cat Steps. Purring. Knock on the door. TV turned off. Footsteps.
56. Door is unlocked. Door is opened.
59. Clanking of high heels.
66. Maxwell chuckles. Sip from glass.
68. Metal screeching. Footsteps from both.
71. Elizabeth's voice starts to fade.
73. Insect buzzing. Metal screeching increase. Voice fainting more and becomes a blur. Cat squeals and hisses.
- (75). Metal screeching disappears.
86. High heels footsteps. Door opens and Closes. Elizabeth cries in another room. Cat steps. Purr/meow. Metal screeching.
89. Maxwell astonished sounds. Stammering.
93. Elizabeth cries in the background.

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103. Footsteps. Refrigerator humming.
105. Knife picked up from sink. Door is opened.
High heels footsteps.
109. High heel footsteps. Metal screeching and
violin down a chromatic scale.
112. Elizabeth screams. Running footsteps.
Running high heel footsteps. Body slam
To the floor. More Screaming. Cat squeals.
Stabbing sounds. Blood gurgling. Blood
Oozing. Fabric torn by stabbing. Heavy
Breathing. Maniac laughter.
114. Cat footsteps. Purrs.
120. Standing up from floor. Briskly footsteps.
122. Door opened. Saw picked up. Footsteps.
124. Sawing head off. Flesh ripping. Bone/wood
Sawing. Blood oozing. Head falls off.
Giggle. Head picked up. Footsteps. Humming
Of refrigerator. Fridge opened. Head
Placed inside. Giggle.
127. Fridge closed. Footsteps.
133. Saw picked up. Sawing through flesh and
Bones.

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137. Hand falls off. Hand is picked up.
Footsteps.
141. Hand placed in blender. Button is pushed.
Blender starts working. Flesh is ripped.
Blender stops on bones. Crashes.
143. Goo poured from blender into bowl.
Insect noises.
149. Maxwell sighs. Slumps into leather chair.
158. Cat steps. Maxwell stands up from leather
chair.
160. Running footsteps. Running cat steps.
Cat squeals. Slipping and body fall.
Knife picked up from parket.
163. Running footsteps. Grabbing cat. Hissing.
165. Lucifer giggles. Disturbing background
Noises.
167. Maxwell laughing maniacally. Laughter
fades. Murmur of courtroom.
169. Gavel on sounding block. Intense murmur.

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171. Murmur in courtroom fade. Heavy metal door clangs shut and is locked. Water dripping.
173. Faint meow. Maxwell hyperventilates.
175. Scream from Maxwell.

10.3 Script – 9 Lives

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9 Lives

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Cast of Characters

Maxwell Schneider:	26 year old male.
Elizabeth:	25 year old female.
Lucifer:	White Cat.
Judge:	Courtroom Judge.

SCENE

Maxwell's apartment.

TIME

The present.

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SCENE ONE: INT - APARTMENT - EVENING

1. SOUND STREET NOISES AND AMBIENCE OF A HALLWAY IN AN APARTMENT COMPLEX. FOOTSTEPS NEARING A DOOR. KEYS BEING PICKED UP FROM A POCKET AND DROPPED ON THE FLOOR.
2. MAXWELL Oh for god sake.
3. SOUND KEYS ARE PICKED UP, PLACED IN THE KEYHOLE AND TURNED. DOOR IS OPENED WITH A CREAK. HEAVY FOOTSTEPS AND THE DOOR IS CLOSED AGAIN. KEYS ARE HUNG ON A KEY HANGER ON THE WALL. SHOES ARE TAKEN OFF. TINY CAT STEPS IN THE BACKGROUND AND A SMALL "MEOW"
4. MAXWELL Hey, Lucifer ... did you have a nice day? Of Course you did, you're just a cat, you don't have any responsibilities, unlike me.
5. SOUND LUCIFER MEOWS IN REPLY
6. MAXWELL (SIGHING) Sometimes I wish I were a cat ...
7. SOUND FOOTSTEPS TOWARDS THE KITCHEN.
8. then I wouldn't have screwed things up at work as usual. I wouldn't have to work at All!
9. SOUND A BAG OF BREAD IS OPENED AND SLICES TAKEN OUT. A GLASS JAR OF JAM IS PICKED UP AND OPENED. A DRAWER IS OPENED AND ITEMS SHUFFLED AROUND.
10. MAXWELL (SIGHING) ... god, just look at this mess.

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11. SOUND A KNIFE IS PICKED UP. FAINT INSECT BUZZING. THE HUMMING OF A REFRIGERATOR. THE CLINK-AND-CLANK AS MAXWELL TRIES TO FIT THE KNIFE IN THE JAR. LUCIFER PURRS.
12. MAXWELL (CHUCKLES) Want some jam, Lucifer?
13. SOUND MAXWELL SCOOPS JAM WITH THE KNIFE. LUCIFER LICKS IT OFF THE KNIFE. CAT-LICKING SOUNDS AND MORE PURRING. JAM IS SPREAD ON THE BREAD.
14. MAXWELL (LAUGHING) you've got jam all over you ... huh, if Jack the Ripper had a cat..
15. SOUND KNIFE IS PUT IN SINK. FOOTSTEPS TO THE LIVING ROOM. CHEWING SOUNDS. INSECT BUZZING DWINDLES. A BIG LONGCASE CLOCK IN THE LIVING ROOM TICKS. MAXWELL SITS DOWN IN A LEATHER CHAIR, TURNS ON THE TV. NIGHT OF THE LIVING DEAD(1968) IS PLAYING. THE BREAD SLICE IS PUT DOWN ON A TABLE, MAXWELL STANDS UP. A CABINET IS OPENED AND A GLASS FLASK AND GLASS ARE TAKEN OUT. THEY ARE PLACED ON THE TABLE AND THE GLASS IS FILLED WITH WHISKEY.
16. DISTANT VOICE (MENACING LAUGHTER)
17. SOUND MAXWELL SITS DOWN IN THE CHAIR AGAIN, TAKES A SIP.
18. DISTANT VOICE You're a piece of shit.
19. MAXWELL What ... oh, must have been the TV
20. SOUND FLY BUZZES, ALMOST FLIES INTO MAXWELL'S LEFT EAR(BINAURAL AUDIO). MAXWELL SLAPS HIS LEFT EAR, TAKES ANOTHER SIP.

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21. **MAXWELL** Hey Lucifer, come here!
22. **SOUND** MAXWELL GENTLY SLAPS HIS THIGH, CALLING FOR LUCIFER. LUCIFER JUMPS INTO HIS LAP AND STARTS PURRING.
23. **DISTANT VOICE** You're worthless piece of shit.
24. **SOUND** MAXWELL TAKES ANOTHER SIP, THEN PUTS THE GLASS DOWN ON THE TABLE AGAIN.
25. **DISTANT VOICE** I bet you'll lose your job soon.
26. **MAXWELL** What is it with this show...
27. **SOUND** TV IS TURNED OFF. LUCIFER TURNS IN HIS LAP.
28. **MAXWELL** Aww you want a belly rub?
29. **SOUND** SCRATCHING SOUND AND A FAINT BUZZING OF INSECTS. SCRATCHING STOPS AND AN INSECT IS PICKED UP FROM THE FUR THAT BUZZES INTENSELY. INSECT IS THROWN AWAY.
30. **MAXWELL** Ugh... Aren't cats supposed to clean Themselves?
31. **SOUND** PHONE RINGS, TYPICAL IPHONE RINGTONE. MAXWELL TAKES THE PHONE OUT OF A POCKET ON HIS JEANS.
32. **MAXWELL** (FRUSTRATED) What does she want now?
33. **SOUND** A SLIDE/BEEP AS THE PHONE IS ANSWERED.

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34. **MAXWELL** (ANGRILY) Hello
35. **ELIZABETH** (PHONE) Hi ... how are you?
36. **MAXWELL** (SIGHING) ... I'm fine.
37. **ELIZABETH** (PHONE) I'm sorry about today, can we talk ?
38. **MAXWELL** Over the phone? Seriously?
39. **SOUND** MAXWELL STANDS UP ABRUPTLY. LUCIFER SQUEALS AND JUMPS AWAY.
40. **ELIZABETH** (PHONE) Ehm ... how else are we going to talk about it?
41. **MAXWELL** Why not show some guts and talk to me face to face?
42. **ELIZABETH** (PHONE) I don't think that's a good idea.
43. **MAXWELL** I am NOT going to discuss this over the phone! It's not like you live far away so if you can't be bothered to show your face then you can just
44. **ELIZABETH** (TOP, PHONE) Ok ok, I'll come over, just don't.. go anywhere, okey?
45. **MAXWELL** Yeah..
46. **SOUND** PHONE HANGS UP. MAXWELL PICKS UP HIS GLASS AND FINISHES THE DRINK IN ONE BIG GULP. POURS HIMSELF ANOTHER ONE AND TAKES ANOTHER SIP. AN INSECT CRAWLS AND BUZZES ON THE RIGHT SIDE OF HIS NECK. HE SLAPS HIS NECK.

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47. **MAXWELL** (MUTTERING) What is it with these insects...
48. **SOUND** MAXWELL SITS DOWN AGAIN.
49. **DISTANT VOICE** I bet she won't come over, you can't trust her.
50. **SOUND** MAXWELL TURNS IN HIS SEAT UNCOMFORTABLY, PUTS ON THE TV.
51. **DISTANT VOICE** She is going to destroy everything.
52. **SOUND** MAXWELL STANDS UP.
53. **MAXWELL** Who's there? Show yourself ... you, you coward!
54. **SOUND** SILENCE, EXCEPT FROM THE TV, THE CLOCK AND THE INSECTS. LUCIFER ARRIVES, STARTS PURRING AND RUBBING HIMSELF AGAINST MAXWELL'S LEGS. A KNOCK ON THE DOOR IS HEARD. MAXWELL TURNS OFF THE TV AND WALKS TOWARDS THE HALLWAY.
55. **MAXWELL** (MUTTERING) I'll show her .. that bitch.
56. **SOUND** DOOR IS UNLOCKED AND OPENED.
57. **ELIZABETH** Hi, thought you were never going to answer.
58. **MAXWELL** yeah well, I didn't think you'd show up.
59. **SOUND** CLANKING OF HIGH HEELS AS SHE ENTERS.
60. **ELIZABETH** Heard what happened at work today, why didn't you let your boss know?

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61. **MAXWELL** You know I can't risk getting any more safety warnings, I'm already hanging by a thread.
62. **DISTANT VOICE** She's gonna turn you in.
63. **ELIZABETH** At least you didn't bring home any lab equipment and stuff from work like before, remember? Poor Lucifer, you should never have let him play with those chemicals..
64. **MAXWELL** What do you mean "poor Lucifer"? He's fine as a fiddle actually, living the good life, I even gave him some jam earlier.
65. **ELIZABETH** That's not funny!
66. **SOUND** MAXWELL CHUCKLES, TAKES ANOTHER SIP FROM HIS GLASS.
67. **ELIZABETH** I see you've started drinking again ...
68. **SOUND** A FAINT METAL SCREECHING SOUND STARTS (IS IN HIS OWN MIND). THEY WALK TOWARDS THE LIVING ROOM.
69. **MAXWELL** What do you care?
70. **ELIZABETH** Of course I care, why wouldn't I ?
71. **SOUND** ELIZABETH'S VOICE STARTS TO FADE.
72. After all we've been through I had expected you to at least try to sort yourself out, I mean...

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73. **SOUND** INSECT BUZZING AND METAL SCREECHING INCREASE,
THE VOICE OF ELIZABETH STARTS TO FAINT AND
BECOME A BLUR. LUCIFER SOUEALS AND HISSES.
74. **DISTANT VOICE** She doesn't care about you, nobody cares
about you.
75. **ELIZABETH** Hello! Are you even listening to me ? What's
wrong with you Maxwell?
76. **MAXWELL** What?
77. **ELIZABETH** I said, what's wrong with you ? You've been
acting so weird lately ... you are definitely
going to lose your job...
78. **MAXWELL** Why would you say that? I'm fine, I'm fine
79. **ELIZABETH** Fine? Have you looked around you? This place
is a mess, and what was it with that
conversation earlier ? It's like you think
we're in a relationship or something ?
80. **MAXWELL** I just thought that after all this time
we'd be..
81. **ELIZABETH** (TOP) Oh, you thought that I wouldn't accept
the job offer and stay with you? And what do
you have to offer that is so much better? I
mean, you're a total loser with no friends,
can't even keep a real job.
82. **MAXWELL** What has gotten into you? Seriously? Did you
just come over to yell at me?
83. **ELIZABETH** I just can't pretend anymore, ... I ... just ..

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2015/2016

84. **MAXWELL** What just what ? Spit it out! SAY IT!
85. **ELIZABETH** (SOBBING) Say What?! What's wrong with you?!
86. **SOUND** ELIZABETH WALKS INTO ANOTHER ROOM AND CLOSES THE DOOR. WE CAN HEAR HER CRYING. LUCIFER WALKS UP TO MAXWELL, PURRS/MEOWS. METAL SCREECHING SOUND RETURNS.
87. **MAXWELL** What a bitch ...
88. **LUCIFER** I know right.
89. **SOUND** MAXWELL IS DUMBFOUNDED, MAKES ASTONISHED SOUNDS AND STAMMERS "YOU"
90. **LUCIFER** I know what's wrong with you, it's your face, get it together, never heard a cat talk?
91. **MAXWELL** (STAMMERING) you .. it was you ... before ?
92. **LUCIFER** Cat got your tongue ? Don't act so surprised. You know she is going to leave you and tell your boss that you screwed up again. You can't trust her, you're gonna lose everything. You can't let her leave.
93. **SOUND** ELIZABETH CONTINUES TO CRY IN THE BACKGROUND.
94. **MAXWELL** You think so ? You think she would do that?
95. **LUCIFER** Of course! Didn't you hear her? She's gonna get a new and better job, snitch to the boss And leave you in the gutter.

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96. **MAXWELL** I don't know, she can be nice sometimes you know.
97. **LUCIFER** Nice? You call that being nice? Abandoning you when you need her the most?
98. **MAXWELL** Yeah... I don't know, I guess you're right, but how do I make her stay?
99. **LUCIFER** Chloroform, bullet to the head, gut her insides out, you choose.
100. **MAXWELL** You mean kill her ?
101. **LUCIFER** Obviously! What else were you thinking ? Wooing her to stay and be nice hasn't exactly worked out for you so far.
102. **MAXWELL** You're right ..
103. **SOUND** MAXWELL WALKS TOWARDS THE KITCHEN, WE HEAR THE HUMMING OF THE REFRIGERATOR.
104. **MAXWELL** (LAUGHING) And when you're right, you're Right.
105. **SOUND** MAXWELL PICKS UP THE KNIFE FROM THE SINK, WE HEAR THE SHARP EDGE OF THE KNIFE SCRAPE AGAINST THE SINK. A DOOR IS OPENED AND ELIZABETH WALKS OUT, STILL WEARING HIGH HEELS.
106. **ELIZABETH** Maxwell ? Where are you ?
107. **MAXWELL** I'm in the kitchen, are you now gonna tell me what you were trying to say?

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2015/2016

108. LUCIFER Now is your chance! Do it! Stop her!
109. SOUND HIGH HEEL FOOTSTEPS TOWARDS THE KITCHEN WHERE MAXWELL STANDS. METAL SCREECHING AND VIOLIN SOUNDS(SIMILAR TO JOURNEY TO THE UNDERWORLD BY SIGUR RÓS) INTENSIFY.
110. ELIZABETH Yeah, about that, I'm sorry, I just can't pretend like everything is fine, you know, I Think it would be best for both of us this way, I mean don't you think so, because..OMG IS THAT A KNIFE?!
111. MAXWELL (EXCITED) You know what I think ?? I think you shouldn't leave!
112. SOUND ELIZABETH SCREAMS. MAXWELL STARTS TO RUN AFTER HER. ELIZABETH MANAGES TO RUN A FEW STEPS BUT MAXWELL CATCHES UP AND SLAMS HER DOWN ON THE FLOOR. ELIZABETH SCREAMS MORE. LUCIFER SOUEALS IN THE BACKGROUND, METALLIC SCREECHING AND DISTURBING NOISES. MAXWELL STABS HER MULTIPLE TIMES IN THE STOMACH. ELIZABETH GURGLES AS HER MOUTH FILLS UP WITH BLOOD. FABRIC IS BEING TORN BY THE KNIFE AS SHE IS STABBED. WE HEAR THE BLOOD OOZE OUT. ELIZABETH STOPS SCREAMING AND MOVING. MAXWELL PANTS HEAVILY AND STARTS TO LAUGH MANIACALLY.
113. MAXWELL (LAUGHING) Good luck with your new job now.
114. SOUND LUCIFER WALKS TO MAXWELL, SITS DOWN BESIDE HIM AND PURRS.
115. LUCIFER (REPULSING) Disgusting, you don't plan on keeping that disfigured corpse do you ?
116. MAXWELL Don't talk about her like that! She is Beautiful!

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2015/2016

117. LUCIFER Maybe her face, the rest is disgusting.
(PAUSE) go on, you might as well save the
only thing that's beautiful about her, saw
her head off!
118. MAXWELL Yeah! Do you remember where I left my saw?
119. LUCIFER (SARCASTICALLY) Oh, I don't know, perhaps in
the storage room, you idiot.
120. SOUND MAXWELL STANDS UP, WALKS BRISKLY TOWARDS THE
STORAGE ROOM.
121. LUCIFER And you wonder why she wanted to leave you.
122. SOUND MAXWELL GETS THE SAW, WALKS BACK TO THE
LIVING ROOM.
123. MAXWELL Shut up, fucking cat...
124. SOUND MAXWELL STARTS SAWING HER HEAD OF. FLESH IS
RIPPING AND MORE BLOOD OOZING, AS HE GETS TO
THE BONE, THERE IS A BONE/WOOD-SAW LIKE
SOUND. THE HEAD FINALLY COMES OF AND MAXWELL
LAUGHS. HE BRINGS THE HEAD INTO THE KITCHEN.
INSECT BUZZING INTENSIFIES AND THE HUMMING OF
THE REFRIGERATOR IS HEARD, THE FRIDGE IS
OPENED AND THE HEAD IS PLACED INSIDE, SLIGHT
GUSHY SOUND AS THE HEAD IS PLACED. MAXWELL
GIGGLES.
125. LUCIFER Classic, head in the fridge, could you be any
more predictable?
126. MAXWELL Shut up or you'll be next!

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2015/2016

127. SOUND FRIDGE IS CLOSED, MAXWELL WALKS INTO THE LIVING ROOM.
128. MAXWELL (LAUGHING) She can't get away now.
129. LUCIFER Don't act so victorious yet, we still have the body to take care of.
130. MAXWELL I don't want to see her body!
131. LUCIFER Then get rid of it, idiot!
132. MAXWELL (MIMICKING LUCIFER)"Then get rid of it, idiot" I know how I'll get rid of it, feeding it to you, you smartass, never eat your cat food anyway. Whiskas not good enough for you.
133. SOUND MAXWELL PICKS UP THE SAW AND STARTS SAWING.
134. MAXWELL How about I cut off her hand for you?
135. LUCIFER I am SO not surprised she wanted to leave you.
136. MAXWELL Do you ever shut up?!
137. SOUND THE HAND COMES OFF, MAXWELL PICKS IT UP AND WALKS TO THE KITCHEN.
138. MAXWELL (LAUGHING) Look! I'll even make a hand-smoothie for you, with this blender she gave me!
139. LUCIFER You know, I'd much rather just have the Whiskas.

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2015/2016

140. MAXWELL Oh wait till you get a taste of her!
141. SOUND HAND IS PLACED IN THE BLENDER, A BUTTON IS PUSHED AND THE BLENDER STARTS WORKING, THE FLESH IS RIPPED OFF IN SOME PLACES BUT THE BONES DON'T BREAK DOWN. BLENDER CRASHES.
142. MAXWELL God dammit, cheap piece of shit, looks like you're going to have some chunks in your dinner.
143. SOUND MAXWELL POURS THE GOO IN A BOWL. INTENSE INSECT NOISE.
144. MAXWELL Well ? Aren't you gonna taste it?
145. LUCIFER Erm ... Nope.
146. MAXWELL Eurgh.. How am I then supposed to get rid of the body? Maybe I could cut her thigh off and put it in the oven, might be nice with some Spices?
147. LUCIFER Didn't you just decide to become vegan a few weeks ago, New Year's resolution and all that.
148. MAXWELL Oh yeah, shit, I forgot.
149. SOUND MAXWELL SIGHS AND SLUMPS BACK INTO HIS CHAIR.
150. MAXWELL How can I get rid of the body... how.. (PAUSE) maybe I could turn her into a fertilizer? The plants have been looking kinda weak lately.

MMT3300 Bachelor thesis

2015/2016

151. LUCIFER You seriously make me sick.
152. MAXWELL Excuse me?
153. LUCIFER I said, you make me sick, butchering your girlfriend like that, and what now? Turn her into a fertilizer?
154. MAXWELL It was your idea!
155. LUCIFER Mine? I'm just a cat, this is all on you, you sick bastard.
156. MAXWELL Don't talk to me like that!
157. LUCIFER Suit yourself, murderer.
158. SOUND LUCIFER STARTS TO WALK AWAY, MAXWELL STANDS UP FROM HIS CHAIR.
159. MAXWELL You said that I should stop her! This was your idea, not mine! Don't walk away from me!
160. SOUND MAXWELL RUNS AFTER THE CAT, LUCIFER SQUEALS, MAXWELL SLIPS IN A POOL OF BLOOD(AUDIBLE) AND FALLS DOWN, PICKS UP THE KNIFE FROM THE FLOOR(AUDIBLE) AND CONTINUES RUNNING AFTER LUCIFER.
161. MAXWELL (RAISED ANGRY) I said, don't walk away from Me!
162. LUCIFER (SNARLING) Watch me!
163. SOUND MAXWELL RUNS AFTER LUCIFER, GRABS HIM, LUCIFER HISSES.

MMT3300 Bachelor thesis

2015/2016

164. MAXWELL (SLIGHTLY EXCITED) I'm going to kill you!
165. SOUND LUCIFER STARTS TO GIGGLE, WEIRD NOISES IN THE BACKGROUND, LIKE NAILS SCRAPING ON A BLACKBOARD.
166. LUCIFER Good luck with that! I've been dead for Weeks! Don't you remember that accident after your last screw up at work?
167. SOUND MAXWELL STARTS TO LAUGH MANIACALLY. THE LAUGHTER FADES OUT AS WE CAN HEAR THE MURMUR OF A COURTROOM AND THE BOOMING VOICE OF A JUDGE.
168. JUDGE Maxwell Schneider, you have been found not guilty by reason of insanity, I hereby commit you to the State Hospital for the Criminally Insane, until such time as you are found to no longer be a threat to yourself or others.
169. SOUND JUDGE HAMMERS WITH THE GAVEL ON THE SOUNDING BLOCK AS PEOPLE START TO MURMUR MORE INTENSELY, DISAGREEING WITH THE JUDGE.
170. JUDGE Order in the courtroom!
171. SOUND THE EVENTS OF THE COURTROOM CROSSFADE TO THE SOUND OF A HEAVY METAL DOOR CLANGING SHUT AND BEING LOCKED. (PAUSE) WATER DRIPPING AND ECHOES SLIGHTLY.
172. MAXWELL (LAUGHING) Free, I'm free from him, hehe, can't reach me now, fucking cat, hehehe.

MMT3300 Bachelor thesis

2015/2016

173. SOUND A FAINT MEOW AND PURRING IS HEARD. MAXWELL STOPS LAUGHING AND SLIGHTLY HYPERVENTILATES IN FEAR.

174. LUCIFER Well, look what the cat's dragged in! Missed Me? Oh don't' look so surprised, you know what they say about cats, 9 lives and all. Still got 8 left in me. Now, how are we going to kill those guards?

175. SOUND MAXWELL GIVES A BLOODCURDLING SCREAM AND FADES OUT.

THE END.

NEXT EPISODE

Maxwell and Lucifer are in the mental asylum. He is chatting away with a therapist/doctor when Lucifer starts to give him insane ideas to escape. Maxwell needs to kill Lucifer 8 more times in order to get rid of him for good.

10.4 Questionnaire

Survey Outline

1. What is your gender?
A) Male B) Female

2. What is your age group?
A) -14 B) 15-20 C) 21-25 D) 26-30 E) 31-35
F) 36-40 G) 40+

3. Do you listen to:

Spotify	A) Often	B) Sometimes	C) Rarely	D) Never
Podcasts	A) Often	B) Sometimes	C) Rarely	D) Never
Radio	A) Often	B) Sometimes	C) Rarely	D) Never
Audiobooks	A) Often	B) Sometimes	C) Rarely	D) Never
Radio Drama	A) Often	B) Sometimes	C) Rarely	D) Never

4. How likely are you to listen to:
Radio Drama:
A) Very likely B) Likely C) Unlikely D) Very unlikely

Audiobooks:
A) Very likely B) Likely C) Unlikely D) Very unlikely

5. If you listen to Audiobooks/Radio Drama, why? *Multiple answers*
A) Engaging B) Passing time C) Entertainment
D) Relaxing E) Background ambience F) Other (Fill in option)

6. If you do not listen to Audiobooks/Radio Drama, why? *Multiple answers*
A) The material is boring B) They are not engaging
C) Lack of availability D) They are not in my language
E) Bad voice-acting F) Other (Fill in option)

7. Where do you prefer listening to Audiobooks/Radio Drama?
A) In the car B) At home
C) While walking D) While working
E) Other (Fill in option)

8. Where do you acquire audiobooks/Radio Drama *Multiple answers*
A) The Library B) iTunes
C) Spotify D) Youtube
E) On the radio F) Through online subscription
G) Buy in a store H) Free online

MMT3300 Bachelor thesis

2015/2016

9. Are you familiar with any of the following? *Multiple answers*
- A) Welcome to Night Vale
 - B) CBS Radio Mystery Theater
 - C) Firesign Theater
 - D) WormWood
 - E) Our Fair City
 - F) Decoder Ring Theatre
 - G) BBC Radio Drama
 - H) None of the above
10. How could Radio Drama be made more appealing? *Multiple answers*
- A) More contemporary material
 - B) More engaging
 - C) Improved availability
 - D) Improved voice-acting
 - E) Other(Fill in option)
11. Would you listen to a new contemporary Radio Drama?
- A) Yes
 - B) Probably
 - C) Unsure
 - D) I don't think so
 - E) No
12. How do you define a podcast?
- A) Online talk show
 - B) Audio stories with sound
 - C) Radio Program
 - D) Mystery Theater
 - E) Other (Fill in option)