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**TRANSFORMING
HOLLYWOOD**

THE FUTURE OF TELEVISION

CONFERENCE PRESENTED JOINTLY BY UCLA SCHOOL OF THEATER, FILM AND TELEVISION,
USC SCHOOL OF CINEMATIC ARTS AND USC ANNEBERG SCHOOL FOR COMMUNICATION & JOURNALISM



PRESENTED BY THE ANDREW J. KUEHN, JR. FOUNDATION | **APRIL 4, 2014**



THE ANDREW J. KUEHN JR.
F o u n d a t i o n

CONFERENCE PRESENTED BY THE ANDREW J. KUEHN, JR. FOUNDATION

TRANSFORMING HOLLYWOOD

THE FUTURE OF TELEVISION

FRIDAY, APRIL 4, 2014
JAMES BRIDGES THEATER, UCLA SCHOOL OF THEATER, FILM AND TELEVISION
www.transmedia.tft.ucla.edu

SCHEDULE OF EVENTS

FRIDAY, APRIL 4, 2014

TRANSFORMING
HOLLYWOOD

9:00–9:10 a.m.

WELCOME AND OPENING REMARKS

Denise Mann and Henry Jenkins, co-directors

PANEL 1

9:10–11:00 a.m.

VIRTUAL ENTREPRENEURS: CREATORS WHO ARE REINVENTING TV FOR THE DIGITAL FUTURE

Moderator: Denise Mann, co-director, Transforming Hollywood; associate professor, head of the Producers Program, UCLA School of Theater, Film and Television

PANEL 2

11:10 a.m.–1:00 p.m.

THE PROGRAMMERS OF THE FUTURE IN AN ERA OF CORD-CUTTERS AND CORD-NEVERS

Moderator: Andrew Wallenstein, editor-in-chief, Digital, Variety

1:00–2:00 p.m.

LUNCH

Dining options available on campus.

PANEL 3

2:00–3:50 p.m.

SECOND SCREENS, CONNECTED VIEWING, CROWDFUNDING AND SOCIAL MEDIA: REIMAGINING TELEVISION CONSUMPTION

Moderator: Henry Jenkins, co-director, Transforming Hollywood; provost's professor of Communication, Journalism, Cinematic Arts and Education, University of Southern California

PANEL 4

4:00–6:15 p.m.

INDIE TV: WHERE CREATORS AND FANS PILOT NEW SHOWS

Moderator: Aymar Jean Christian, assistant professor, School of Communication, Northwestern University

6:30–7:15 p.m.

A CONVERSATION ABOUT FANDOM AND THE FUTURE

Orlando Jones, star of Fox's hit series "Sleepy Hollow"

7:15–8:00 p.m.

RECEPTION

Lobby, James Bridges Theater

A MESSAGE FROM THE CO-DIRECTORS

DENISE MANN is an associate professor and head of the Producers Program at the UCLA School of Theater, Film and Television. **HENRY JENKINS** is provost's professor of Communication, Journalism, Cinematic Arts and Education, University of Southern California.

T

he future of television is already here: It's being streamed online by a new generation of cord-cutters and cord-nevers who are eager to binge and engage with entertainment on their own terms, according to their own schedules. This year, the fifth installment of Transmedia, Hollywood has been given a new name, Transforming Hollywood: The Future of Television, to reflect our desire to engage more fully with the radical changes taking place for creators, distributors and audiences.

When future generations of historians write their accounts of the American television industry's evolution, they will almost certainly point to the 2010s as a moment of dramatic change: We've seen the entry of Netflix, Hulu, Amazon and YouTube as major players shaping the production of original programming — gaining critical praise, courting industry awards, and starting to compete, in terms of subscription numbers, with the top cable networks; we've seen Kickstarter emerge as an alternative means for funding television content, allowing fans to exert a greater role in shaping the future of their favorite series; and we've seen a continued growth in the number of independent producers creating and distributing web content.

But we're also seeing a disturbing trend: A decade after Vimeo, YouTube and other online video platforms first provided amateurs with democratic access to the means of production, the ongoing commercialization and conglomeration of the Web may limit access for producers and consumers going forward. Are Netflix, Hulu, Microsoft Xbox and other streaming platforms creating a digital revolution by allowing creators to bypass Hollywood gatekeepers? Are the multichannel networks (MCNs) helping their thousands of talent partners "go pro," or are they simply providing marketers with a new means of accessing the wide swath of online users that engage with these channels? These and other thorny questions will be considered as industry leaders, creators and scholars debate what it means to produce and consume television content in this connected and yet dispersed marketplace.

This conference brings together key creative and corporate decision-makers who are shaping these changes, and academics who are placing these shifts in their larger historical and cultural contexts. What does all this mean for those of us who are making or watching television? Stay tuned.

—DENISE MANN AND HENRY JENKINS

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PANEL 1

VIRTUAL ENTREPRENEURS: CREATORS WHO ARE REINVENTING TV FOR THE DIGITAL FUTURE

In Fall 2011, Google announced plans to invest \$100 million to build original content partnerships with a number of talented YouTube creators in order to enhance the production value of their work and their value to brands. This panel gives voice to two new types of virtual entrepreneur: Individual web creators who are reinventing entertainment for the digital age, and the CEO of a new type of web-based multi-channel network (MCN), which is forging deals with individual web-creators in exchange for providing them with infrastructural support in the form of sound stages, green screens, higher quality cameras and editing equipment, enhanced social media marketing tools and brand alliances. Early entrepreneurs in this newly commercial, digital economy include Felicia Day and Sheri Bryant (Geek & Sundry), Freddie Wong ("Video Game High School") and Dane Boetlinger ("Annoying Orange"), each of whom has catapulted themselves into the top tier of web celebs with huge fan followings. Many of these entrepreneurial web creators have sought out deals with MCNs such as Fullscreen, Maker Studios and Machinima in order to expand their budding entertainment enterprises. However, other creators are chafing inside long-term contracts with MCNs, frustrated by what they see as onerous terms — the split of advertising revenues and intellectual property rights. Today's panel debates the viability of these new creative and business models, asking whether they represent a radical rethinking of entertainment that puts power back into the hands of creators or if they are transitional systems that will eventually be absorbed by Hollywood's big media groups.

MODERATOR

Denise Mann

co-director, Transforming Hollywood;
associate professor, head of the Producers Program,
UCLA School of Theater, Film and Television

PANELISTS

Sheri Bryant producer and co-founder, Geek & Sundry

Allen DeBevoise co-founder, chairman and CEO, Machinima, Inc.

Amanda Lotz associate professor, Communication Studies, University of Michigan

George Strompolos founder and CEO, Fullscreen, Inc.



DENISE MANN (Moderator) is an associate professor at the UCLA School of Theater, Film, and Television and head of the School's Producers Program (1996-present). Mann is the editor of "Wired TV: Laboring Over an Interactive Future" (2014); the author of "Hollywood Independents:

The Postwar Talent Takeover" (2008); and co-editor of "Private Screenings: Television and the Female Consumer" (1992). She served as an associate editor on "Camera Obscura: A Journal of Feminism and Film Theory" (1986-1992). With Professor Henry Jenkins, Mann co-chairs the annual Transforming Hollywood conference (2010-present), which brings together scholars, industry professionals and creators to debate the future of entertainment.

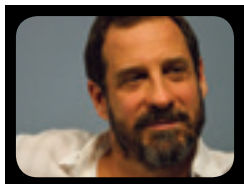
Mann has contributed to several book-length anthologies and several academic journals (*Camera Obscura*, *Quarterly Review of Film and Video*, *Journal of Popular Film and Television* and *Flow*). She serves as a consultant to UNIJAPAN (a non-profit trade organization commissioned by Japanese government), Creek and River Co., a media management firm in Tokyo, and serves on the board of the Association Internationale des Medias (AIM) in Paris. Mann is routinely invited to deliver talks at scholarly conferences and delivers industry talks at international film festivals and conferences such as the Tokyo International Film Festival and Shanghai International Film Festival and at major universities in Asia and Europe: Beijing Broadcasting Institute, Shanghai University, Paris 1 Pantheon Sorbonne and Institut National de L'Audiovisuel (INA). In addition, Mann serves as a "Futures of Entertainment" fellow at MIT (2010-present).



SHERI BRYANT (Panelist) is an award-winning producer and is the co-founder of the popular entertainment network Geek & Sundry, recognized for bringing the Internet's best in geek culture to audiences across the globe. In this capacity, Bryant has been responsible for over-

seeing the company's financial growth, strategic brand partnerships, distribution channels, talent acquisition and programming.

Prior to Geek & Sundry, Bryant founded Intelligent Life Media (ILM), a full-service motion picture and digital production company that develops, finances and produces programming across the full range of distribution channels. ILM recently produced "Rock Jocks" starring Felicia Day, and previously produced "How to Make Love to a Woman" starring Krysten Ritter and Ian Somerhalder, as well as the award-winning "Labou," distributed by MGM. Bryant began her career working for The Walt Disney Company as a financial analyst of investments and funding, before joining Hollywood Pictures' film division as an entertainment executive. She also served as director of development and production for the distribution company Image Organization, where she helped shepherd multiple films for CBS, HBO, Lifetime and Artisan. Currently, Bryant serves on the board of directors for the non-profit organization CAPE promoting diversity in entertainment, is a member of Stanford in Entertainment, and also serves as a Trustee for the charitable Feigenbaum-Nii Foundation.



ALLEN DEBEVOISE (Panelist) is the co-founder, chairman and CEO of Machinima, Inc. Under his guidance, Machinima has become the dominant global video entertainment network for young males. Prior to Machinima, DeBevoise served on the board of directors of LowerMyBills.

com and True/Slant through their respective acquisitions, and currently serves on the board of Dealer.com. He is also an active angel investor in several early stage technology and consumer Internet companies. Before Machinima, DeBevoise was president and CEO of TCI Interactive and co-founded Creative Planet, an online resource for film and television production professionals. Allen was featured in *The Hollywood Reporter's* "Digital Power List" and was recognized as one of Digital Media Wire's "25 Executives to Watch." DeBevoise graduated from the University of Pennsylvania with a bachelor of arts degree in Mathematics and a master's degree in computer science.



AMANDA LOTZ (Panelist) is an associate professor of Communication Studies at the University of Michigan. She earned a Ph.D. in Radio-Television-Film and certificate in women's studies from the University of Texas at Austin in 2000. Lotz is the author of "The

Television Will Be Revolutionized" (2007), in which she examines the institutional adjustments of the U.S. television industry since the 1980s on the medium's role as a cultural institution. A second revised edition of "The Television Will Be Revolutionized" will be published in Fall 2014. She is also author of "Cable Guys: Television and American Masculinity" (2014), "Redesigning Women: Television after the Network Era" (2006), and co-author, with Timothy Havens, of "Understanding Media Industries" (2011) and, with Jonathan Gray, of "Television Studies" (2011). Lotz also has published articles in *Critical Studies in Media Communication*, *Feminist Media Studies*, *Communication Theory*, *Journal of Broadcasting and Electronic Media*, *Television & New Media*, *Screen*, *Journal of Popular Film and Television* and *Women and Language*. She was named the Coltrin Professor of the Year by the International Radio and Television Society in 2004 for her case study exploring the redefinition of television.



GEORGE STROMPOLOS (Panelist) is the founder and CEO of Fullscreen, a media company that powers the creation and sharing of video with the connected gen on. Prior to founding Fullscreen, Strompolos served as strategic partnerships manager at YouTube and was

responsible for establishing distribution channels with new media companies and content producers. In 2007, Strompolos co-created the YouTube Partner Program, which provided new monetization opportunities for a new class of online content producers around the world. He also led YouTube's first multi-million dollar programming fund and spearheaded key initiatives, including Seth MacFarlane's "Cavalcade of Cartoon Comedy." Strompolos began his career in various business development roles at *WIRED Magazine*, CNET Networks and Google. George has been named one of *Advertising Age's* "40 under 40" in 2013 and was a member of *The Hollywood Reporter's* Next Gen Class of 2008, which showcased 35 top executives under the age of 35.

Strompolos received his bachelor of arts in mass communications and bachelor of science in business administration from the University of California, Berkeley. He currently lives in Los Angeles and volunteers at Citizen Schools where he helps junior high students express their creativity through video.

PANEL 2

THE PROGRAMMERS OF THE FUTURE IN AN ERA OF CORD-CUTTERS AND CORD-NEVERS

As consumers spend more of their free time online, viewing and sharing content on social networks such as YouTube, Facebook, Instagram, Vimeo, Tumblr and Vine, what does this mean for the future of television? Cord-cutters and cord-nevers represent a very real threat to the current big dogs of digital distribution — the multichannel video programming distributors (MVPDs), also known as subscription cable systems (Comcast, Time-Warner), satellite carriers (DirecTV, Dish) and telcos (AT&T U-verse, Verizon FiOS). At the same time, the MVPDs have been waging too many public battles with Hollywood broadcasters over their high re-transmission fees, resorting to theatrics by pulling favorite sporting events and sitcoms — behavior that alienates consumers and tests the patience of government policy-makers. These policy-makers are making little effort to curb the reckless deal-making taking place at over-the-top (OTT) premium video services such as Netflix, Amazon Prime, HuluPlus and YouTube, not to mention other players such as Microsoft Xbox, as each makes moves to expand globally while freeing themselves from their dependency on Hollywood licensing deals. By creating their own libraries of critically-acclaimed original programming (Netflix's "House of Cards" and "Orange is the New Black"; Amazon's "Betas") — the OTT services are creating legions of new, loyal consumers, paving the way for a future that may or may not include Hollywood's premium content licensing deals going forward. Furthermore, the OTT services are attracting A-level talent by offering greater creative autonomy than their micromanaging counterparts at the studios and networks. Do these new programming and streaming options foretell the end of an era in Hollywood or the beginning of a revised set of practices for creators and additional viewing options for bingeing viewers? Only time will tell.

MODERATOR

Andrew Wallenstein
editor-in-chief, digital,
Variety and *Variety.com*

PANELISTS

Belisa Balaban senior vice president, alternative and live programming, Pivot
Jamie Byrne director, content strategy, YouTube
David Craig senior lecturer, communications and media, USC; producer/partner, Media Nation
Joe Lewis head of original comedy programming, Amazon Studios



ANDREW WALLENSTEIN (Moderator) is editor-in-chief, digital, of *Variety* and Variety.com. He has been with the publication since 2011, where he oversees daily and weekly coverage of the entertainment industry, with a focus on technology. He was at *The Hollywood*

Reporter from 2002 to 2010, where he held various top posts including editor of THR.com. Wallenstein has been an on-air contributor for NPR's "All Things Considered" for nearly a decade and also hosted the TV Guide Channel's "Square Off," a weekly primetime series about the TV industry, in 2006-07. He has a master's degree in journalism from Columbia University and has taught undergraduate journalism at several universities. His work has also appeared in the New York Times, Boston Globe and Business Week.



BELISA BALABAN (Panelist) is senior vice president, alternative and live programming for Pivot, Participant Media's television network targeting Millennials, which launched August 1, 2013. She oversees the development and production of original unscripted and alterna-

tive series for the network, including "HITRECORD on TV," "Raising McCain" and "Jersey Strong."

Before joining Participant, Balaban and her husband Ted Skillman formed the production company snackaholic in 2004. Together they executive produced many pilots and series, including "Tabloid Wars" for Bravo, a documentary set behind-the-scenes at the New York Daily News, and "Bollywood Hero," a three-hour musical comedy for IFC following the fictional account of Chris Kattan's pursuit of stardom in India. They also produced "From the Sky Down" for Davis Guggenheim about the making of U2's "Achtung Baby."

Prior to that, Balaban was at Actual Reality Pictures where she developed and oversaw all pilots and series, including "Freshman Diaries" for Showtime, "Military Diaries" for VH1 and "Thin" for HBO Documentary Films.

Balaban got her start in television in her hometown of New York City as a junior casting director, and then a development executive, working at Fox and on Comedy Central's series "Strangers With Candy" and "The Upright Citizens Brigade." In 1999, Balaban headed to Los Angeles to work for the WB in comedy and alternative programming where she was involved with a wide range of projects including "The PJs."



JAMIE BYRNE (Panelist) is director of content strategy at YouTube. He is responsible for prioritizing YouTube's content investments across verticals and driving commercialization and marketing approaches for YouTube partners. Byrne was instrumental in developing YouTube's original programming investment strategy and helped lead the development of the Original Channel portfolio. Byrne joined YouTube in June 2006 prior to the company's acquisition by Google. Byrne oversaw YouTube's early monetization strategies including the development of initial ad formats and sponsorship programs for major brands. Prior to joining YouTube, Byrne worked at Yahoo! and DoubleClick.



DAVID CRAIG (Panelist) is a media professor, producer and activist. As a senior lecturer at USC's Annenberg School for Communication & Journalism, Craig manages the Media and Entertainment track in the Masters in Communications Management Program.

In addition, Craig is a veteran media producer and television programming executive. He has produced and/or programmed more than 30 feature films, television movies and series, web series and stage productions. In 2007, he launched Media Nation with his producer-partner Linda Berman. Media Nation has sold, developed and/or produced scripted and non-scripted programs for Lifetime, HBO, ABC Network, CBS Television Studios and History and Sony Digital/Crackle. Prior to Media Nation, Craig was an executive at A&E Networks and Lifetime Television and has been nominated for two Emmys. Craig is also pursuing his doctorate in education at UCLA where his research considers the cultural history and critical production of LGBT-themed television movies as critical media pedagogy. His research has been published in the *Journal of Popular Film and Television* and the *International Journal of Communication* and presented at the conference for the Society of Media and Cultural Studies. In Spring 2014, Craig organized a conference on media activism, entitled "Producing Truth to Power," at the annual conference for the International Communications Association. Craig earned his master's degree in cinema studies from NYU and his bachelor's degree in media from the University of North Carolina at Chapel Hill.



JOE LEWIS (Panelist) is the head of original comedy programming at Amazon Studios. Since 2012, Lewis has been essential to the launch of Amazon's original television networks. In his current role, Lewis oversees development and production of primetime original series for distribution on Amazon Instant Video and LOVEFiLM. Amazon's first original half-hour comedies, "Alpha House" and "Betas," premiered in 2013.

Lewis joined Amazon Studios from Bark, where he was the CEO of the streaming television startup. Prior to Bark, he was the director of development at 20th Century Fox, focused on developing comedy feature films. Earlier, he was the manager of development at Comedy Central. During his tenure at Comedy Central, he was involved with the development and launch of the hit series "Tosh.0."

Lewis received his bachelor of arts degree in cinema-television from the University of Southern California.

PANEL 3

SECOND SCREENS, CONNECTED VIEWING, CROWDFUNDING AND SOCIAL MEDIA: REIMAGINING TELEVISION CONSUMPTION

As the television industry has been remapping the flow of media content, as new forms of producers and distributors enter the marketplace, there has also been an accompanying effort to rethink their interface with media audiences. Over the past decade, we've seen a renewed emphasis on audience engagement strategies which seek to ensure consumer loyalty and social buzz as a way for individual programs or networks to "break through the clutter" of the multiplying array of media options. New metrics are emerging for measuring the value of engaged viewers and the kinds of social and cultural capital they bring with them when they embrace a program. So, for example, the rise of Black Twitter has been credited with helping to rally support behind new programs with strong black protagonists, such as ABC's "Scandal," Fox's "Sleepy Hollow" and BET's "Being Mary Jane." Second-screen apps are becoming ubiquitous as television producers seek to hold onto the attention of a generation of viewers who are prone to multitasking impulses. The successful "Veronica Mars" Kickstarter campaign opens up the prospect of fans helping to provide funding in support of their favorite stars, creators or series. And the commercial success of "50 Shades of Grey," which was adapted from a piece of "Twilight" fan fiction, has alerted the publishing world to the previously underappreciated value of women's fan fiction writing as a recruiting ground for new talent and as a source for new creative material. Yet, for all this focus on engaged audiences, does the industry value some form of viewers and viewership more than others? Which groups are being underrepresented here and why? Are the new economic arrangements between fans and producers fair to all involved?

MODERATOR

Henry Jenkins

provost's professor of Communications,
Journalism, Cinematic Arts and Education,
University of Southern California

PANELISTS

Ivan Askwith lead strategist, "Veronica Mars" Kickstarter campaign

Vicky Free executive vice president and chief marketing officer, BET Networks

Stacey Lynn Schulman senior vice president, chief research officer, TVB

Sharon Strover professor and director, Telecommunications and Information Policy Institute,
University of Texas at Austin



HENRY JENKINS (Moderator) is provost's professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California. He joined USC from the Massachusetts Institute of Technology, where he was Peter de Florez Professor in the

Humanities. Jenkins directed MIT's Comparative Media Studies graduate degree program from 1993-2009, setting an innovative research agenda during a time of fundamental change in communication, journalism and entertainment. As one of the first media scholars to chart the changing role of the audience in an environment of increasingly pervasive digital content, Jenkins has been at the forefront of understanding the effects of participatory media on society, politics and culture. His research gives key insights to the success of social networking web sites, networked computer games, online fan communities and other advocacy organizations, and emerging news media outlets. Jenkins has also played a central role in demonstrating the importance of new media technologies in educational settings. He has worked closely with the John D. and Catherine T. MacArthur Foundation to shape a media literacy program designed to explore the effects of participatory media on young people, and reveal potential new pathways for education through emerging digital media. He is principal investigator on the Media Activism Participatory Politics project. Jenkins' most recent books include "Reading in a Participatory Culture: Remixing Moby-Dick in the English Classroom" (with Wyn Kelley, Katie Clinton, Jenna McWilliams, Ricardo Pitts-Wiley and Erin Reilly, 2013) and "Spreadable Media: Creating Value and Meaning and Value in a Networked Culture" (with Sam Ford and Joshua Green, 2013).



IVAN ASKWITH (Panelist) is a producer and consultant specializing in strategic planning and experience design for digital platforms. He recently finished work as associate producer for the feature film "Veronica Mars," and was the strategist behind the record-breaking Kickstarter campaign

that rallied more than 90,000 fans to resurrect a canceled-but-beloved television series, and kept them involved throughout the film's production cycle.

Before that, Askwith led the digital media division of Lucasfilm, providing creative and strategic oversight for a range of online, social and cross-platform initiatives supporting "Star Wars." He also spent several years as the director of strategy at Big Spaceship, an award-winning digital agency in Brooklyn, N.Y., where he led projects for clients including Google, GE, Sony Pictures and NBC Universal.

Askwith was also a founding member and consulting advisor to MIT's Convergence Culture Consortium, and now serves on the Executive Board for the Futures of Entertainment Conference. His interests focus on experience design, fan cultures, online communities and cross-platform narratives. Askwith has written about audience behavior and franchise development, and appears as a frequent speaker at festivals and conferences around the world, including ad:tech, CAT, Digital Hollywood, NAB, SXSW, RioContentMarket and more.



VICKY FREE (Panelist) is the executive vice president and chief marketing officer for BET Networks, the leading provider of entertainment for the African-American audience and consumers of black culture globally. Free directs the consumer insights, brand manage-

ment, consumer marketing, creative strategy and research for all businesses of BET Networks, including BET and CENTRIC, across all platforms. Based in New York, she oversees brand strategy, on-air promotions, 360 degree off-channel marketing and media planning, affiliate and trade marketing and consumer insights and business analytics.

A veteran with nearly two decades of brand marketing and media management experience, Free comes to BET Networks from Turner Broadcasting System where she led the newly created 360 degree consumer marketing department designed to build effective consumer engagement campaigns for both Cartoon Network and Adult Swim entertainment properties. During her tenure at Turner, she led the emerging markets and promotions team for TNT, TBS and TCM. Free also spent more than eight years at McDonald's, where she worked as director of Women's Initiatives in the United States and headed multicultural brand management.

She holds a bachelor's degree in mass communications from University of Southern California, an executive MBA from the Kellogg School of Management at Northwestern University and is a graduate of the Cable & Telecommunications Association for Marketing's (CTAM) Executive Leadership program at Harvard University.



STACEY LYNN SCHULMAN (Panelist) is senior vice president and chief research officer at Television Bureau of Advertising (TVB), the television station marketing association. Schulman joined TVB in July 2012 and is responsible for driving insights and thought-leadership about

the value of local broadcast television across platforms. A recognized expert in fan culture behavior, Schulman was most recently a senior vice president at Turner Broadcasting where she oversaw the sales and marketing research product of Turner's entertainment and sports brands and their digital extensions. Schulman was recruited to join Turner from The Interpublic Group of companies where she was the president of the holding company's fully-dedicated consumer experience practice through January 2007. Schulman is the chair of the Council for Research Excellence's Big Data Committee, a former president of the Radio and Television Research Council (RTRC) and a member of the Media Rating Council (MRC). Widely respected in the industry, she has been routinely quoted in trade and consumer media outlets, and has regularly appeared on CNN, CNBC and FOX News Channel to discuss media trends. Schulman was the 2012 Gold Medal recipient of the ARF's Great Mind Award for Research Innovation.



SHARON STROVER (Panelist) is the Philip G. Warner Regents Professor in Communication and former chair of the Radio-TV-Film Department at the University of Texas at Austin. She teaches communications and telecommunications courses and is the director of the

Telecommunications and Information Policy Institute at the university. Her recent research projects examine the individual and group use of so-called “second screens” including laptop computers, smartphones and other devices — and how the industry is adjusting its content and distribution strategies to those uses; policy responses to the digital divide, internationally as well as domestically; and the economic benefits of broadband, particularly in rural areas.

Strover also directs a digital media program as part of a broader collaboration effort between the University of Texas at Austin and the government of Portugal, a multi-year project that includes developing doctoral programs in digital media and sponsoring research in immersive technologies.

She has worked with several international, national and regional government agencies and nonprofits on communications policy issues, including the U.S. Department of Agriculture’s Rural Utilities Service, U.S. Federal Communication Commission, the government of Portugal, the Benton Foundation, the Center for Rural Strategies, the European Union, the Appalachian Regional Commission, the Office of Technology Assessment, the Rural Policy Institute, the Ford Foundation and the European Union.

PANEL 4

INDIE TV: WHERE CREATORS AND FANS PILOT NEW SHOWS

The Internet broke the network bottleneck. Through platforms such as YouTube and Vimeo, creators release series directly to fans who follow shows and share them with friends. Web-content creators can write stories in whatever length, style and genre they choose, on their own schedule, and with actors of their choosing. The result is a truly open television ecosystem, where creators, talent and fans work together to realize stories they want to see. Each of the producers on this panel contributes to this new vision of television by producing series for the Internet that are being shaped for traditional TV as well; (several of these web series are being developed for HBO). Issa Rae created "The Misadventures of Awkward Black Girl" with a small team and expanded the show using a successful crowdfunding campaign. Rae went on to produce additional series, including Amy Rubin's "Little Horribles," which Rubin released via her own Barnacle Studios. In the process, "Little Horribles" has become a hit with fans and with critics at *Variety*, *LA Weekly* and *Splitsider*, among others. Dennis Dortch and Numa Perrier launched the Black & Sexy TV network to showcase indie comedy, releasing their own hit series "The Couple," and additional series created by other emerging Hollywood talent. Jay Bushman helped "The Lizzie Bennet Diaries" grow into a deeply engaging transmedia phenomenon, which prompted viewers of the Jane Austen-inspired series to follow characters from YouTube to Twitter and Pinterest. Raising tens of thousands of dollars from fans, Adam Goldman created and wrote two critically acclaimed dramas, "The Outs" and "Whatever this is.," exploring the realities of being insecure in New York City. After showrunner Brad Bell co-created "Husbands" with Jane Espenson, the indie hit caught the eye of CW executives, who used the series to launch their new online network CW Seed. As these examples convey, the Internet has become an incubator for talented, next-generation web creators and web celebs, who, in combination with fan followers, are reinventing television for the digital age.

MODERATOR

Aymar Jean Christian
assistant professor, School of Communication,
Northwestern University

PANELISTS

Brad Bell executive producer, co-creator and star, CW Seed's "Husbands"
Jay Bushman producer and writer, YouTube's "The Lizzie Bennet Diaries"
Adam Goldman writer and director, "Whatever this is." web series
Numa Perrier co-founder, Black & Sexy TV
Issa Rae creator and star, "The Misadventures of Awkward Black Girl" web series
Amy York Rubin creator, writer and star, "Little Horribles"



AYMAR JEAN CHRISTIAN (Moderator) is assistant professor in the School of Communication at Northwestern University. He has written about television and web production in the academic journals *Continuum*, *Journal of Communication Inquiry*, *Transformative Works*

and *Cultures* and *First Monday*; for such websites as indieWIRE, Tubefilter, Slate and his own blog Televisual; and mainstream publications including *The Wall Street Journal* and *Slate*. His manuscript, tentatively titled “Open TV: New Media and the Transformation of Creative Economy,” explores how independent producers and entrepreneurs are creating a more dynamic, sustainable television market via the Internet. He has curated and consulted on video art and web series for the Philadelphia Museum of Art and the Tribeca Film Festival, and judged web television as a member of the Streamy Awards Blue Ribbon Panel, International Academy of Web Television and the International Press Academy.



BRAD BELL (Panelist) is executive producer, co-creator, and star of the newlywed sitcom “Husbands,” for which he has won high praise from *The New Yorker*, *Time* and *The Chicago Tribune*, as well as multiple awards for writing and acting. In 2013, “Husbands” joined The

CW to headline the network’s online destination for new comedy, CW Seed. Bell has been working in digital media since 2008, when he created the online persona of Cheeks — a “multi-platform satirist” — by independently producing content for YouTube and iTunes, and utilizing other emerging social networks to develop an engaged audience. In traditional media, Bell has served as consulting producer for VH1’s “Pop Up Video,” and co-authored “Husbands: The Comic” with Dark Horse Comics, which is nominated for a 2014 GLAAD Media Award. Bell’s work as an essayist can be found on *The Huffington Post*, and in the book “Fic: Why Fanfiction is Taking Over the World,” by University of Utah Professor Anne Jamison (2013).



JAY BUSHMAN (Panelist) is an award-winning producer and writer of transmedia and platform-independent entertainment. An innovator and leader in the transmedia community, he pushes the boundaries of next-generation entertainment. One publication even named

him “The Epic Poet of Twitter.”

Bushman was the transmedia producer and a writer for “The Lizzie Bennet Diaries.” An innovative video and social media modernization of “Pride and Prejudice,” the show compiled an audience of more than 40 million on YouTube, launched a record-breaking Kickstarter campaign and won an Emmy Award for Outstanding Original Interactive Program. Bushman was the co-creator and co-showrunner of the sequel interactive series, “Welcome to Sanditon.”

As a writer and producer with Fourth Wall Studios, Bushman helped to create the Emmy-winning series “Dirty Work,” and created the show “Airship Dracula.” Bushman is the co-founder and a leader of Transmedia Los Angeles, one of the world’s leading professional transmedia organizations.

His next project, a modern multiplatform adaptation of *Hamlet*, was an invited Fellow at the 2013 Sundance New Frontier Story Lab.

Bushman is also the chief creative officer of The Horizon Factory, a new startup company building tools for storytellers in the multi-platform space.



ADAM GOLDMAN (Panelist) is the Brooklyn-based writer and director of “Whatever this is.,” indieWIRE’s Best Drama Web Series of 2013, and “The Outs,” which *Interview* magazine called “the most accurate and essentially human portrayal of gay men today.” He is also

creative director of Rascal Department, an independent production company that produces the cable-quality original programming for the Internet.



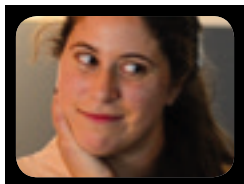
NUMA PERRIER (Panelist) is co-founder of the independent TV network Black & Sexy TV and also serves as director of programming and development, nurturing projects from script to screen. She stars in and writes for the network's popular series "The Couple," which

is being developed as an HBO series with Spike Lee attached as executive producer. Perrier is also the co-creator and writer for Black & Sexy TV's hit series "Roomieloverfriends" (named 2013 Best Web Series by American Black Film Festival) and is the creator and director of the controversial docu-satire "YELLOW: The Pleasures and Problems of the Light Skinned Black Man." She's responsible for developing crowd favorite "Hello Cupid" (a 2014 Tribeca N.O.W. selection) and co-created "Minute Man," the network's first all-male talk show. She is currently co-writing and planning to direct a biopic about writer Lorraine Hansberry. Perrier has also helmed several short films in the dramatic, experimental and fashion genres. Additionally, Perrier is at the forefront of emerging contemporary artists, exploring themes of identity, the feminine landscape, sensuality and unconventional family dynamics, creating primary film, photo and large-scale installation works.



ISSA RAE (Panelist) is the creator and star of the web series "The Misadventures of Awkward Black Girl," for which she won the 2012 Shorty Award for Best Web Show. Rae's content has garnered more than 20 million views and close to 150,000 subscribers on

YouTube. In addition to making Glamour Magazine's 2013 "35 Under 35" list as well as Forbes' "30 Under 30" list in 2013 and 2014, Rae has worked on web content for Pharrell Williams, Tracey Edmonds and numerous others. She developed a TV series with Shonda Rhimes for ABC and is currently developing a half-hour comedy for HBO with Larry Wilmore. Rae is also slated to release a book of essays with Simon & Schuster in 2014. She has received national attention with major media outlets including CNN, MSNBC, *The New York Times*, *ELLE*, *Seventeen*, *Rolling Stone*, *VIBE*, *Fast Company*, *Essence*, *Fader* and more.



AMY YORK RUBIN (Panelist) is the creator, writer and star of the popular web series “Little Horribles,” a dark comedy following the poor decisions of a self-indulgent lesbian. The series has garnered attention from outlets such as *Los Angeles Magazine* and BuzzFeed;

was ranked No. 4 in *Variety*’s Top Ten Web Series in 2013; and was part of SXSW 2014’s Narrative Shorts lineup. The success of Rubin’s first original series has paved the way for a slew of exciting projects in 2014, including a new series she will direct with *Funny or Die*, featuring and created by comedians Maria Bamford and Melinda Hill. In 2009, Rubin founded what is now Barnacle Studios, a boutique production and integrated marketing firm with clients ranging from Planned Parenthood and The Nature Conservancy to Google and *Vanity Fair*.



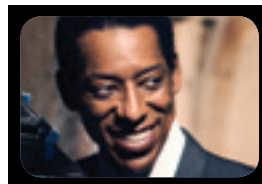
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GUEST SPEAKER: ORLANDO JONES

A CONVERSATION ABOUT FANDOM AND THE FUTURE

Orlando Jones, who plays Captain Frank Irving on the cult Fox series, “Sleepy Hollow,” personifies the new relationship that exists between stars/producers and fans in the era of engagement-based television. He’s taken the trouble to master the practices, values and traditions of his fan community and he reaches out to them via social media every week, helping to forge strong group support around his program. In this wrap-up conversation, we talk with Jones about fandom and the future of television, asking him to reflect on the ways social media is changing the relations between creators and audiences and to share some of his perspectives as a television performer about the ways his medium is changing in response to digital and mobile technologies.



ORLANDO JONES (Guest Speaker) stars in the Fox hit series “Sleepy Hollow,” created by producers Roberto Orci and Alex Kurtzman. He can also be seen in Adult Swim’s new hit series “Black Dynamite.” In 2013, he wrote, produced and starred in the digital series “Tainted Love,” a graphic novel-style action comedy that is a launching pad for a narrative journey across multiple platforms including digital, theatrical, broadcast, publishing, gaming and music.

Since his feature film debut in “Liberty Heights,” directed by Oscar-winning filmmaker Barry Levinson, Jones has continued to create memorable characters while working with some of Hollywood’s most successful directors including Paul Weitz (“Cirque du Freak: The Vampire’s Assistant”), Peter Hyams (“Beyond a Reasonable Doubt”), Ivan Reitman (“Evolution”), Mike Judge (“Office Space”), Gary Fleder (“Runaway Jury”) and Harold Ramis (“Bedazzled”), among others.

From his roles in the classic football film “The Replacements” to the hugely successful “Drumline” to singing and dancing in the Broadway revival of “The Wiz,” Jones has been entertaining audiences for years.

He began his Hollywood career as a teenager working behind the scenes as a writer on NBC’s “A Different World” and Fox’s “Martin.” He also wrote and produced Fox’s “Roc Live” starring Charles Dutton. Jones later combined his writing and acting talents when he was handpicked by Quincy Jones to join Fox’s sketch comedy franchise “MADtv.”

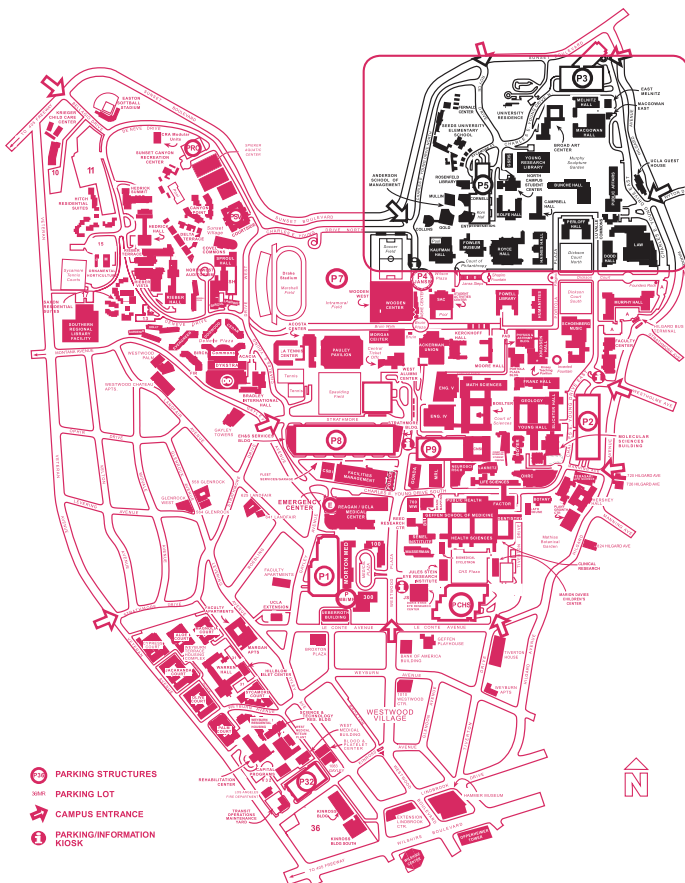
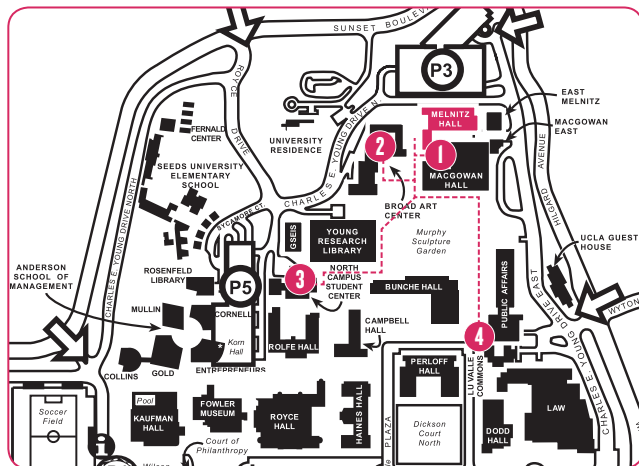
The LA Stage Alliance nominated Jones for an Ovation Award for his performance in August Wilson’s Pulitzer Prize winning play *Fences*, with Laurence Fishburne, Angela Basset and Wendell Pierce.

In 2013, he also starred in the Joel Silver action film “Bad Country.”

DINING OPTIONS ON CAMPUS

Conference guests may find affordable and healthy lunch options at these nearby campus locations:

- 1 Stage Canteen in Melnitz/Macgowan Back Lot
- 2 Untitled Café in Broad Art Center
- 3 Northern Campus Student Center
- 4 LuValle Commons



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Executive Producer: Ben Harris

Associate Producers: Fiorela Canaj, Amanda Ford, Edi Leung

Conference Coordinators: James Fleury, Tim Lewis

Director and Production Supervisor, Video Operations: David McKenna

Camera Operators: Pierre Finn, Manhea Kim, David McKenna,
Matt Russak

Gaffer: Mique Hwang

Video Editors: Jason Almendinger, Manhea Kim, David McKenna,
John Soliman

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Catalog Design: Escott Associates

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WE ARE TRULY GRATEFUL!

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