

ABOUT THE *Artwork*

Cover art based on William Blake's "Newton" (1795–c.1805). Critical of reductive scientific thought, Blake portrays Newton as so absorbed by his compass that he is blind to the beauty of nature behind him, and by extension, to the world of creativity and art.

For sponsorship of the 2018 Transforming Hollywood conference, please email Fred Bush at fbush@tft.ucla.edu.
Visit us online at: www.transforminghollywood.tft.ucla.edu

TRANSFORMING
HOLLYWOOD **8**

TRANSFORMING
HOLLYWOOD



PRESENTED BY THE ANDREW J. KUEHN JR. FOUNDATION

The Work of *Art* in the Age of Algorithmic Culture

PRESENTED JOINTLY BY UCLA SCHOOL OF THEATER, FILM AND TELEVISION, USC SCHOOL OF CINEMATIC ARTS AND USC ANNENBERG SCHOOL FOR COMMUNICATION AND JOURNALISM.

MAY 5, 2017

SUSTAINING SPONSOR

AJK

THE ANDREW J. KUEHN JR.
Foundation

EVENT SPONSOR

IVAS
MEDIA GROUP

TRANSFORMING
HOLLYWOOD 8

Schedule of Events *May* 5, 2017

JAMES BRIDGES THEATER | UCLA SCHOOL OF THEATER, FILM AND TELEVISION

REGISTRATION

8:30 a.m.–9:00 a.m.

WELCOME AND INTRODUCTION

9:00 a.m.–9:15 a.m.

DENISE MANN

Professor and Head of the Producers Program
UCLA School of Theater, Film and Television

HENRY JENKINS

Provost Professor of Communication,
Journalism, Cinematic Arts and Education
University of Southern California

KEYNOTE PRESENTATION

WHAT IS AN ALGORITHM?

9:15 a.m.–10:20 a.m.

TED STRIPHAS, Professor
University of Colorado Boulder

PANEL ONE

PLAYING WITH SNACKABLE CONTENT IN VIRTUAL MARKETPLACES

10:30 a.m.–12:00 p.m.

Moderator: DENISE MANN, UCLA TFT

PANEL TWO

FAKE NEWS AND STRUGGLES OVER CIRCULATION

12:15 p.m.–1:45 p.m.

Moderator: HENRY JENKINS, USC

LUNCH

1:45 p.m.–2:45 p.m.

Dining options available on campus

PANEL THREE

MUSIC STREAMING AND THE SPLINTERNETS: THE NEW, COMPETING, CULTURAL CURATORS

2:45 p.m.–4:15 p.m.

Moderator: GIGI JOHNSON, UCLA

PANEL FOUR

CREATING BINGE-WORTHY “STREAMING WEB TV”

4:30 p.m.–6:00 p.m.

Moderator: NEIL LANDAU, UCLA TFT

RECEPTION

6:00 p.m.–8:00 p.m.

James Bridges Lobby, Melnitz Hall

"THE GROWING PREVALENCE OF
RECOMMENDATION FEATURES
SUCH AS THOSE YOU FIND ON
AMAZON.COM SIGNALS THE
DISPLACEMENT OF HUMAN
JUDGMENT INTO ALGORITHMIC
FORM, WHICH RAISES ALL SORTS
OF QUESTIONS ABOUT TASTE
AGGREGATION — QUESTIONS
WITH WHICH SCHOLARS IN THE
HUMANITIES...HAVE ONLY
BEGUN TO GRAPPLE."

—Ted Striphas

A MESSAGE FROM THE *Directors*

TRANSFORMING HOLLYWOOD 8: THE WORK OF ART IN THE AGE OF ALGORITHMIC CULTURE

reframes Walter Benjamin's oft-quoted essay about technology's double-edged sword: Mechanical reproduction fundamentally alters the original artwork's unique auratic properties but makes it accessible to the masses. According to University of Colorado Boulder Professor Ted Striphas, "the growing prevalence of recommendation features such as those you find on Amazon.com signals the displacement of human judgment into algorithmic form, which raises all sorts of questions about taste aggregation — questions with which scholars in the humanities...have only begun to grapple." Streaming on-demand services grant consumers greater choice and democratic access to media content (letting us choose what to watch and when to watch it); however, the price of this exchange is unfettered access to our consumer impulses via sophisticated surveillance tactics that track our online activities 24/7. Ted Hope, the newly appointed head of Amazon Studios' film division, lays out the implicit pact we've forged with the major tech platforms: "Amazon Studios' flood of investment in the movie business is designed to revive a market for independent films," he says. At the same

time, however, he observes wryly: “At Amazon, to quote Jeff Bezos, we make movies to sell shoes. The movies are essentially advertising for the (e-commerce) platform.” Welcome to the future of art (as advertising) in the age of algorithmic culture.

While Netflix has received the lion’s share of press and notoriety for disrupting traditional Hollywood, given its \$6 billion investment in original content and its global expansion to 190 territories, the “big four” tech platforms — Google, Apple, Facebook and Amazon (GAFA)—have infinitely more capital (and data) to spare when it comes to the risky business of growing a media and entertainment industry. Each has its own core business to fall back on: Google has search and advertising; Apple has its hardware-software business; Facebook has social media and advertising; and Amazon has its e-commerce business. Media content, it turns out, is the ideal lure to keep users inside their powerful digital ecosystems as long as consumers accept datavallance as the price of admission.

As Hollywood and Silicon Valley battle for supremacy, the current crisis in media stems from an unmanageable sea of online content made available by competing subscription-based (SVOD) and advertising-supported (AVOD) streaming services, including Netflix, Amazon Prime, Hulu, YouTube Red, Vimeo, Seeso, Crackle, CBS Everywhere, HBO Go, CW Seed, Verizon Go90, and so forth. Streaming music services, such as Spotify, Pandora, Apple Music and Tidal, have also joined the original content derby, with Apple’s repurposing of James Cordon’s *Carpool Karaoke* and Tidal’s exclusive streaming of Beyonce’s *Lemonade* being prime examples. Compounding the existing churn of data-driven content is what’s being generated by millennial-facing online news formats such as Vice, BuzzFeed and Mic; each is disrupting legacy news organizations — *The New York Times*, *The Washington Post* and *The Wall Street Journal* among them — once revered for their veteran editors who curate the news and seasoned reporters who research all sides of complex issues. >>>

“THERE IS A VERY DARK *Mood*

IN SILICON VALLEY RIGHT NOW...GOOGLE AND FACEBOOK ALSO SEEM TO BE FEELING
A NEED TO GRAPPLE WITH THE ROLE THEY HAVE PLAYED [IN THE BACKLASH THAT
FOLLOWED THE LAST ELECTION.]” —*Wired*

The backlash that followed the recent election cycle prompted *Wired* to report: “There’s a very dark mood in Silicon Valley right now...Google and Facebook also seem to be feeling a need to grapple with the role they have played. Both have undertaken highly visible initiatives to curb fake news...” While the platforms were able to scale rapidly by giving unfettered access to all forms of third-party-generated content, in their new role as original content producers, the tech founders are starting to reflect on their social responsibility to *curate* culture. This year’s conference examines the legacy of Netflix and YouTube — as influencers, creator-entrepreneurs and engineers contribute to the seemingly endless flood of scripted series and short-form, snackable content that vies for our attention. One question looms large: Will flesh and blood experts or data-driven algorithms ultimately control the production, delivery and reception of our shared cultural knowledge going forward?

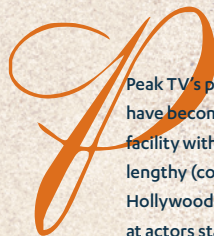
— Co-directors Denise Mann and Henry Jenkins

ONE *Question* LOOMS LARGE:

**WILL FLESH AND BLOOD EXPERTS OR DATA-DRIVEN ALGORITHMS
ULTIMATELY CONTROL THE PRODUCTION, DELIVERY AND RECEPTION OF
OUR SHARED CULTURAL KNOWLEDGE GOING FORWARD?**

PANEL ONE

PLAYING WITH SNACKABLE CONTENT IN VIRTUAL MARKETPLACES



Peak TV's premium-quality TV series may be grabbing headlines, but new, addictive forms of "snackable" content have become one of the preferred ways for brands to access millennials and Gen-Z'ers — digital natives whose facility with multitasking across mobile screens means they prefer images, short videos and emojis rather than lengthy (con)textual exchanges. Charles Eckert's essay, "The Carole Lombard in Macy's Window," reminds us that Hollywood has always been inextricably linked to consumer culture since the first cameraman pointed his camera at actors standing in front of a shop window in the 1910s; however, it is important to recognize the massive shift underway as the new "social media logic" associated with the 21st century effaces the "mass media logic" that dominated in the 20th century. The corporate gatekeepers of the tech economy are engineering innovative user experiences (UX) and user interface (UI) features, such as touch, liveness and VR/AR, to keep this new generation of consumers happily engaged on their platforms for extended periods of time. Hence, we are encouraged to click, like, share and comment on an arsenal of new, addictive forms of online entertainment, including Pokemon Go, Snapchat filters, Amazon Twitch, Facebook Live, Instagram Shop Now buttons and Pinterest Pins. Today's panelists represent key stakeholders whose in-depth understanding of UX/UI design elements is facilitating new forms of algorithmic culture designed to enhance our sense of play inside 24/7 digital ecosystems.

MODERATOR

DENISE MANN

*Co-director, Transforming Hollywood;
Professor and Head of the Producers
Program, UCLA School of Theater, Film
and Television*

PANELISTS

LARRY FITZGIBBON

CEO and Co-founder, Tastemade

THOMAS JORION

Head of Strategy and Innovation, Havas 18

ROB KRAMER

CEO and Founder, Purpose Labs

KYM NELSON

Senior VP of Sales, Twitch

TED STRIPHAS

Professor, University of Colorado Boulder

DENISE MANN (Moderator)



Denise Mann is a professor at the UCLA School of Theater, Film and Television (UCLA TFT) and has been head of the School's Producers Program since 1996. Mann also serves as the principal investigator of the UCLA TFT Digital Incubator and Think Tank (DIT) funded by the Paris-based global media company

Havas Media Group (2014–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 serves on the editorial board of *Media Industries Journal* (2014–present) and was previously an associate editor for *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. She is routinely invited to deliver scholarly talks at academic conferences and industry talks at international film festivals and conferences, including the Tokyo International Film Festival and Shanghai International Film Festival; and before major universities in Asia and Europe such as Communications University of China, Beijing Broadcasting Institute, Shanghai University, Paris 1 Pantheon Sorbonne and Institut National de L'Audiovisuel (INA).

LARRY FITZGIBBON (Panelist)



As the CEO and co-founder of Tastemade, Larry Fitzgibbon has led the effort to connect people around the world through award-winning content and technology, building Tastemade to a monthly audience of more than 100 million viewers globally. He was instrumental in raising more than \$80 million

in venture capital from Tastemade's partners: Redpoint Ventures, Raine Ventures, Goldman Sachs, Comcast Ventures, Scripps Network Interactive and Liberty Media. Prior to Tastemade, Fitzgibbon was executive vice president of media and operations and a member of the founding team of Demand Media. During his tenure at Demand, Fitzgibbon oversaw the media division and was a key member of the executive team that led the company through its IPO in 2011. Under his management, Demand Media's portfolio of media properties grew to a worldwide audience of more than 140 million unique visitors and annual revenue grew from \$5 million to \$150 million. Previously, Fitzgibbon served as vice president of business development at Citysearch, an operating business of IAC/InterActiveCorp. At Citysearch, he developed and executed the company's business and partnership strategy to drive its leadership position within the local search marketplace. Earlier in his career, Fitzgibbon was vice president of distribution at Intertainer, a pioneer in the burgeoning video-on-demand business. In this role, he designed and executed distribution strategy while managing relationships with its film, television, internet and cable partners.

THOMAS JORION (Panelist)



Previously an investment banker covering the media industry for several European banks, Thomas Jorion joined Havas in 2013 to manage the Los Angeles office's development. He is a founding member of "18" (18 months ahead), the global innovation network of Havas Group, the sixth largest global advertising agency holding. Based on his industry knowledge and past work on the convergence of the content/software/media/marketing industries, Jorion scouts new solutions and develops academic research programs to engage Havas and its clients. It currently includes areas such as VR, AR, UX design, smart cities, e-commerce, influencer marketing, gaming and e-sports, among others. As part of his function, Jorion meets startups regularly in these specific business areas, through connections with entrepreneurs, venture capitalists and academic partners. He is also responsible for the collaboration with universities including the Producers Program at the UCLA School of Theater, Film and Television, as well as USC's Annenberg Innovation Lab and School of Cinematic Arts. Havas has 20k employees spread all over the world working for brands in every industry, from retailers to airlines. 18 intends to provide new tools for these brands to innovate in their communication, as much as change industry mindsets and business models, via strategic notes, events and client workshops.

ROB KRAMER (Panelist)



Rob Kramer is a successful entrepreneur in the media, technology, environmental and non-profit sectors. He is the CEO and chief product officer at PurposeLab, a product and software development company that ideates and builds mobile apps and web services platforms for Global 100 brands, major publishers, global celebrities, healthcare companies and tech startups. Kramer was also CEO and co-founder of HipSwap and PopRule. Previously, he was CEO and co-founder of Uprizer, a leading peer-to-peer software company funded by Intel, which sold in 2005. Kramer was also president of Moving Pixels, one of the most successful independent visual effects studios in Los Angeles. Kramer's passion for water led him to founding Global Water Trust, a 501c3 that focused on funding and delivering clean safe water to villages and school children in Bangladesh, Kenya, Nepal and Haiti.

Addictive FORMS

OF "SNACKABLE" CONTENT HAVE BECOME
ONE OF THE PREFERRED WAYS FOR BRANDS TO
ACCESS MILLENNIALS AND GEN-Z'ERS.

KYM NELSON (Panelist)



Kym Nelson has been the senior vice president of client strategy, West at Twitch since May 2013 and has played an integral part in creating Twitch Media Group, launching an inside, direct-sales media group. She is responsible for creating and leading a world-class sales organization that delivers completely new and innovative digital solutions on a platform that is spearheading digital media as we know it today.

TED STRIPHAS (Panelist)



Ted Striphas is associate professor in the College of Media, Communication and Information at the University of Colorado Boulder. He is author of *The Late Age of Print: Everyday Book Culture from Consumerism to Control* (Columbia University Press, 2009) and is at work on his next book, *Algorithmic Culture: A Vocabulary of Technology and Society*. Striphas is co-editor of the journal *Cultural Studies* and has been interviewed by *The New York Times*, *The Washington Post*, *National Public Radio*, *Los Angeles Times* and other leading national and international media outlets. Twitter: @striphas

PANEL TWO

FAKE NEWS AND STRUGGLES OVER CIRCULATION



Sensationalism is scarcely new in the history of American journalism, and the circulation wars of the early 20th century contributed to the rise of “yellow journalism,” as William Randolph Hearst, Joseph Pulitzer and the other media tycoons of the era fought for the eyeballs of an expanding American readership. Today’s “fake news” also has its roots in new struggles about circulation, though in this case, the circulation of news is through social networking sites. The role of “fake news” in the past presidential campaign has been hotly contested, with the current administration accusing CNN and *The New York Times* as publishers of “fake news,” while others point to the role that Twitter, Facebook and other social media platforms played in blurring the line between reliable and questionable media sources. Fake news thrives because it is often more emotionally targeted and has been manufactured to spread like wildfire without regard to its accuracy or its consequences. What do we know about fake news and the people who produce and consume it? What does it tell us about the place of journalism in the era of algorithmic culture and social media? What efforts are being made by social media companies to take responsibility for their role in the spread of misinformation? What alternatives for journalism are emerging within the same environment to insure more trusted curatorship over news and information? How are the struggles over what constitutes “fake news” shaping our current political realities?

MODERATOR

HENRY JENKINS

*Co-director, Transforming Hollywood;
Provost Professor of Communication,
Journalism, Cinematic Arts and
Education, University of Southern
California*

PANELISTS

MARK ANDREJEVIC

Associate Professor of Media Studies, Pomona College

BROOKE BOREL

Journalist and Author of The Chicago Guide to Fact-Checking

HANNAH CRANSTON

*Guest Host and Producer, The Young Turks; Host, FoxTV’s
Top30TV; Host and Executive Producer, ThinktankFeed*

JON PASSANTINO

Deputy News Director, BuzzFeed News

RAMESH SRINIVASAN

*Associate Professor, Information Studies and
Design/Media Arts, UCLA*

LAURA SYDELL

Correspondent, Arts Desk, NPR

HENRY JENKINS (Moderator)



Henry Jenkins is provost 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. 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 *Participatory Culture in a Networked Society* (with danah boyd and Mimi Ito) and *By Any Media Necessary: The New Youth Activism* (with Sangita Shresthova, Liana Gamber-Thompson, Neta Kligler-Vilenchik and Arley Zimmerman). He is currently finishing a book on contemporary graphic novels and launching a new research initiative on the "Civic Imagination." He blogs twice a week at henryjenkins.org.

MARK ANDREJEVIC (Panelist)



Professor Mark Andrejevic is department chair of Media Studies at Pomona College. He is also the co-director of the Intercollegiate Media Studies Program at the Claremont Colleges. He is the author, most recently, of *Infoglut: How Too Much Information Is Changing the Way We Think and*

Know. He is the author and co-editor of several books and numerous articles on popular culture, surveillance and digital media. He is currently working on a book called *Drone Media* about the cultural and political consequences of automated media.

FAKE News THRIVES

**BECAUSE IT IS OFTEN MORE EMOTIONALLY TARGETED
AND HAS BEEN MANUFACTURED TO SPREAD LIKE
WILDFIRE WITHOUT REGARD TO ITS ACCURACY OR ITS
CONSEQUENCES.**

BROOKE BOREL (Panelist)



Brooke Borel is an independent journalist and author. She's written about everything from particle physics to the seedy world of cannabis pesticides to the rise of the bed bug for publications including *Popular Science*, *The Guardian*, *The Atlantic*, *BuzzFeed News*, *FiveThirtyEight*, PBS' *Nova Next* and *Undark*, among others. Her work has received grants from the Alicia Patterson Foundation and the Alfred P. Sloan Foundation. She teaches writing workshops at New York University and the Brooklyn Brainery. She has authored the critically acclaimed books *Infested: How the Bed Bug Infiltrated Our Bedrooms and Took Over the World* and *The Chicago Guide to Fact-Checking*, which *Library Journal* named one of the best reference books of 2016. Find her online at www.brookeborel.com or on Twitter at @brookeborel.

HANNAH CRANSTON (Panelist)



Hannah Cranston is the host and executive producer of YouTube's *ThinkTank*, a millennial news and talk show with more than one million subscribers and over half a billion minutes watched. Cranston is also a regular guest host on *The Young Turks*, the largest online news network in the world, and has made appearances on the network's other shows, such as *The Point*, *Pop Trigger* and *TYT Sports*. She was most recently the host of *Top 30*, a nationally syndicated daily show, during its four-week market test on Fox TV stations, and she is a regular contributor for *The Huffington Post* and *Pop Sugar News*. Cranston graduated from Duke University and currently resides in Los Angeles.

JON PASSANTINO (Panelist)



Jonathan Passantino is the deputy news director at *BuzzFeed*. Since joining the company in 2013, Passantino has managed a growing team of reporters and editors at the company's Los Angeles headquarters. He began his career in journalism at the *Ventura County Star* in 2006, and quickly advanced into key editorial positions at major digital publications including Fox News and AOL. At *BuzzFeed*, Passantino has covered breaking news and politics, as well as the proliferation of fake news and misinformation.

RAMESH SRINIVASAN (Panelist)



Ramesh Srinivasan studies the relationship between technology, politics and societies across the world. He has been a faculty member at UCLA since 2005 in the Information Studies and Design/Media Arts departments. He is the founder of the UC-wide Digital Cultures Lab, exploring the meaning of technology

worldwide as it spreads to the far reaches of our world. He is also the author of the book *Whose Global Village? Rethinking How Technology Impacts Our World* (NYU Press). Srinivasan earned his Ph.D. in design studies at Harvard University; his master's degree in media arts and science at the Massachusetts Institute of Technology; and his bachelor's degree in industrial engineering at Stanford University. He has served on fellowships in MIT's Media Laboratory in Cambridge and the MIT Media Lab Asia. He has also been a teaching fellow at the Graduate School of Design and Department of Visual and Environmental Design at Harvard. Srinivasan is a regular speaker for TEDx Talks, and makes regular media appearances on NPR, MSNBC, Al Jazeera, *The Young Turks* and Public Radio International. His writings have been widely published by CNN, *Al Jazeera English*, *The Washington Post*, *Thrive Global* and *The Huffington Post*.

LAURA SYDELL (Panelist)



Laura Sydell is NPR's digital culture correspondent. For more than a decade she has reported on the impact of technology on culture, society and human behavior for NPR's major newsmagazines *Morning Edition* and *All Things Considered*. Formerly, she was a senior technology reporter for PRI's *Marketplace*

and a reporter at WNYC in New York City where she covered the culture wars in the 1990s. She has also contributed to *This American Life* and NPR's *Planet Money*. Her work has been given numerous honors, among them a Gerald Loeb Award for Business Reporting, and honors from Investigative Reporters and Editors for her *This American Life* piece, "When Patents Attack!" Most recently, she was honored by Syracuse University's Newhouse School with a Mirror Award for media coverage and with a Headliner Award from the National Press Club for her *Planet Money* feature, "Finding the King of Fake News." She was a National Arts Journalism Fellow at Columbia University, a Freedom Forum Teaching Fellow and a lecturer at UC Berkeley's Graduate School of Journalism. She has a J.D. degree from Yeshiva University's Cardozo School of Law and a B.A., magna cum laude, in Russian cultural history and theater from William Smith College.

PANEL THREE

MUSIC STREAMING AND THE SPLINTERNETS: THE NEW, COMPETING CULTURAL CURATORS

Apple Music, Spotify, Pandora and Google Play Music are the current leaders in the subscription-based and advertising supported music-streaming derby — having locked down the majority of artists through massive licensing deals with the major music labels. The current crisis facing the streaming tech giants is the abundance of choice available to consumers, who are drowning in an endless supply of things to watch, read or listen to online. As a result, the streaming giants have enlisted “an elite class of veteran music nerds — fewer than 100 working full-time at either Apple, Google or Spotify — who are responsible for assembling, naming and updating nearly every commute, dinner party or TGIF playlist on your phone,” according to *BuzzFeed*’s “Inside the Playlist Factory.” Apple Music started the trend in 2014 when it acquired Beats Music along with co-heads Jimmy Iovine, Dr. Dre and Trent Reznor, as their ultimate marketing weapon to challenge Spotify’s lead. Iovine insists that the tech corporations use the human music experts to guide tech engineers, and not vice versa, stating: “Fans can smell the difference between a service where much of the product is dictated by algorithms or charts and one that is guided by more knowledgeable but equally passionate versions of themselves.” This panel focuses on the growing industry of cultural curators who organize playlists “by reading endless music blogs, tracking artists before they have been discovered, and by maintaining contact with artists’ managers, producers and label representatives.”

MODERATOR

GIGI JOHNSON

*Executive Director,
Center for Music Innovation,
UCLA Herb Alpert School of Music*

PANELISTS

MATTHEW ADELL

CEO and Founder, Metapop

CARL CHARY

*Head of Hip-Hop/R&B
Programming, Apple*

ROCÍO GUERRERO COLOMO

*Head of Content Programming/Curation
& Editorial, Latin Global, Head of Latin
Culture, Shows & Editorial-Content
Programming, Spotify*

MILANA RABKIN

CEO and Co-founder, Stem

ALEX WHITE

*Head of Next Big Sound
at Pandora*

GIGI JOHNSON (Moderator)



Gigi Johnson, the executive director of the UCLA Center for Music Innovation, explores how tech-driven innovation changes music's social connections and human systems. Johnson joined the UCLA Herb Alpert School of Music in 2010, and previously taught about digital disruption at UCLA Anderson

School of Management, where she had been executive director of what is now its Center for Management of Enterprises in Media, Entertainment and Sports. She also looks at next-generation digital futures as the executive director of the Marmel Institute, creating educational programs and speaking internationally on future impacts of digital disruption on media and cultural systems. On the creative side, Johnson has produced and distributed web series, live events and multimedia educational programs for musicians, creative professionals, technology innovators and other communities. She also has a colorful background of corporate work in marketing and finance, including a decade in media finance at Bank of America. She received her Ed.D. from Fielding Graduate University; her M.B.A. from UCLA Anderson; and her B.A. in cinematic arts (film and television production) from the University of Southern California.

MATT ADELL (Panelist)



Matthew Adell's passion isn't just music; it's connecting people with the music they love. As the co-founder of the music start-up MetaPop, Adell has helped establish a much-needed platform for monetizing remixes that benefits both the remixer and the rights holder. Adell was just 13 years old when he got

his first job in the music business working at a record store in suburban Chicago. Growing up before the dawn of the Internet, he served as vice president of Wax Trax! before setting out on his own and founding two companies, Organico Recordings and Little Green Management. An early adopter of the Internet, Adell was quick to realize its potential, holding senior positions for websites including Radiowave, MusicNow and Amazon. After leaving Amazon, he joined online streaming service Napster as vice president of Music Services, putting him in charge of music programming and product initiatives. From there, he became Chief Operating Officer at Beatport, the world's largest digital music store for DJs, where he helped build the company to a \$50 million valuation upon its sale in 2013. Under Adell's watch, MetaPop has pre-cleared more than 150,000 songs for remixing, making it the largest catalog of its kind. Since its launch in April 2016, more than 20,000 remixers have signed up for the service, resulting in thousands of remixes legally published and monetized on YouTube, Apple Music and Spotify. MetaPop was recently acquired by Native Instruments where Adell has now taken on the role as Chief Digital Officer.

CARL CHARY (Panelist)



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed enim arcu, facilisis sit amet urna in, tempus porta mi. Donec sed purus tristique, vehicula est eu, placerat libero. Ut sit amet placerat diam. Donec et risus volutpat, tincidunt nulla et, iaculis ipsum.

Donec egestas sodales neque eget auctor. Praesent

fermentum in velit quis efficitur. Integer lobortis pretium viverra.

Aenean lacinia commodo libero nec feugiat. Donec nisl lectus, finibus a condimentum at, pulvinar sit amet nisl. Morbi pretium feugiat metus ultricies aliquam. Phasellus ultricies, sapien eget venenatis dictum, nisi orci accumsan turpis, ac sodales velit lacus eu ante. Curabitur vehicula ante ut ipsum porttitor venenatis. Ut vitae mattis risus. Quisque ultricies diam sed velit ullamcorper, sit amet tristique nibh sollicitudin.

Morbi eu arcu lectus. Aliquam vestibulum augue at velit fermentum, et gravida risus posuere. Morbi sit amet nunc efficitur, convallis libero ut, facilisis nibh. Duis imperdiet, lorem vel dapibus accumsan, quam ex viverra felis, sit amet tincidunt odio velit sed orci. Nullam at ullamcorper justo. Pellentesque dolor lorem, viverra quis diam quis, tempus lobortis nibh. Aliquam pretium vitae tellus eget aliquet. Donec vitae aliquam lacus, in tincidunt mauris. Quisque enim nisi, molestie eget blandit sed, elementum a lorem. Donec nec leo.

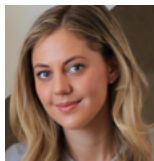
ROCÍO GUERRERO COLOMO (Panelist)



Rocío Guerrero joined Spotify when it was little more than a start-up six years ago, finding early success as a curator whose playlists eventually became some of the world's most influential Latin music channels. Her most popular brands, Viva Latino and Baila Reggaeton, have amassed huge audiences in the

Latin community, and Latin music streams have grown exponentially under her leadership, bringing the genre to the third most streamed on Spotify globally. Baila Reggaeton and Viva Latino are particularly notable as the most streamed Latin playlists in the world, boasting more than 8 million followers together and acting as some of the foremost sources for today's biggest Latin hits. As the head of Latin Culture for Shows & Editorial at Spotify, Guerrero draws on her own experiences — having lived in London, Madrid, Stockholm, Rio de Janeiro and New York — to expand the Spotify Latino brand, which she created from scratch, worldwide. Guerrero, a Spanish native, works in New York and leads a team of talented editors and programmers who curate and manage Spotify's extensive collection of playlists, interviews and original content pieces. Last year, she was honored to be on *Billboard's* "Latin Power Players" and "Women in Music: The 100 Most Powerful Executives" lists.

MILANA RABKIN (Panelist)



Milana Rabkin is the co-founder and CEO of Stem, a financial platform that simplifies payments for musicians and content creators. She started Stem with co-founders Tim Luckow and Jovin Cronin-Wilesmith to give artists the tools needed to make their creative dreams a sustainable reality. Prior to founding Stem,

Rabkin spent five years at premier global talent and literary agency United Talent Agency (UTA) as a digital media agent. She helped build UTA's digital offerings by advising the agency's individual and corporate clients on emerging distribution platforms, digitally driven fundraising and monetization opportunities. Rabkin represented a roster of digital creators, ranging from top YouTube and Vine stars to prominent bloggers and social media personalities, and helped grow their social channels into sustainable and profitable careers. In addition to this work, Rabkin sourced investment opportunities for UTA's then newly formed venture capital division. From her days at UTA to the helm of Stem, Rabkin continues to be a champion for the creative class by pioneering new ways to bring ideas to life and her drive of novelty. Rabkin has been recognized as one of Hollywood's "New Leaders" by *Variety* and was named one of Refinery29's "30 Under 30" most influential rising stars in 2012. Rabkin attended UCLA, earning a B.A. from the Women's Studies College, designing a major in critical new media literacy.

ALEX WHITE (Panelist)




As the head of Next Big Sound at Pandora, Alex White oversees a New York City-based team of two dozen data engineers, designers, product managers and data scientists focused on prediction research and cross-platform performance measurement. The team's mission is to make all available data about

every artist in the world useful to music makers and Pandora's brand clients. White co-founded Next Big Sound with David Hoffman and Samir Rayani in 2008, during his last semester at Northwestern University. Next Big Sound raised \$7.4 million dollars across two venture financing rounds (2009 and 2012) from Foundry Group, IA Ventures, SoftTech VC and other notable angel investors. On July 1, 2015 Pandora Media (NYSE: P) acquired Next Big Sound, Inc. White and his co-founders have been featured in *Fast Company* (#1 most innovative company in the music industry, 2015), *Forbes* ("30 Under 30" three times, music category), *Billboard* ("10 Best Music Companies"), *Bloomberg BusinessWeek* ("25 Under 25"), *Entrepreneur Magazine* ("30 Under 30"), as well as CNN, *Fox Business*, *The New York Times*, *The Washington Post*, *TechCrunch* and many other publications. White is an adjunct professor at New York University and sits on the New York Board of Little Kids Rock.

PANEL FOUR

CREATING BINGE-WORTHY “STREAMING WEB TV”



Most credit Netflix with launching the 21st century “web TV” revolution and with it “peak TV” by introducing the phrase “binge-watching” into the lexicon and by fundamentally altering the way we watch and access television online. Everything changed, according to Thomas Schatz, when Netflix “...barged into the high-stakes original series programming derby in 2013 with *House of Cards* and *Orange Is the New Black*.” Never have so many buyers prompted so many creators to pitch original concepts. From 2009 to 2015, the number of scripted series went from 200 to 400+. In 2016, Netflix produced 600 hours of scripted TV and in 2017 promised to spend \$6 billion on both scripted and acquired series. The good news is all this creative opportunity; the bad news is overabundant online content, which means consumers are swimming in series they’ll never see once, let alone watch in their entirety. As in previous eras, writers, actors and showrunners with credits are in high demand and earning large salaries to attach their names to lesser-known creators. At the same time, untried writers, actors and comedians are staking their futures on self-financed webseries using personal funding from part-time jobs, crowdsourcing and by promoting themselves on social media — all in the hopes of catching the lightning in a bottle success associated with *Broad City*, *Insecure* and *High Maintenance*. Streaming TV is grabbing lots of attention (and subscribers), but the question remains: “Will the current boom cycle continue or has ‘peak TV’ peaked?”

MODERATOR

NEIL LANDAU

Associate Director of Screenwriting
for Television, UCLA TFT; author of
TV Outside the Box and *The
Showrunner’s Roadmap*

PANELISTS

JESSIE KAHNWEILER

Creator, *The Skinny* (Hulu)

ZANDER LEHMANN

Creator, *Casual* (Hulu)

DAWN PRESTWICH

Co-executive Producer, *Z: The Beginning of
Everything* (Amazon)

NICOLE YORKIN

Co-executive Producer, *Z: The Beginning of
Everything* (Amazon)

NEIL LANDAU (Moderator)



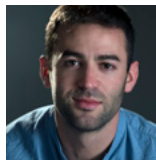
As associate director of screenwriting at the UCLA School of Theater, Film and Television (his alma mater), Neil Landau runs the M.F.A. Writing for Television Program in the school's Department of Film, Television and Digital Media. Landau's credits include the cult comedy *Don't Tell Mom the Babysitter's Dead*; *Melrose Place*; *The Magnificent Seven*; *Doogie Howser, M.D.*; *The Secret World of Alex Mack*; *Twice in a Lifetime*; MTV's *Undressed*; *The Young and the Restless*; *Monarch Cove*, and one-hour drama pilots for CBS, ABC, ABC Family (aka Freeform), Warner Bros., Disney, Lifetime and Freemantle. His animated movie projects include *Tad: The Lost Explorer* (aka *Las Aventuras de Tadeo Jones*) for which he earned a Spanish Academy Goya Award for Best Adapted Screenplay (2013). *Tad2* is currently in production for a 2017 release, also from Paramount. Additionally, Landau co-wrote the animated feature *Capture the Flag* for Paramount and the animated movie *Sheep & Wolves*, for Wizart Animation. Landau is author of the bestselling books *101 Things I Learned in Film School*; *The Screenwriter's Roadmap*; *The TV Showrunner's Roadmap* and *TV Outside the Box: Trailblazing in the Digital Television Revolution*, which was sponsored by NATPE. His new book, *TV Writing on Demand: Creating Great Content in the Digital Era*, will be published in Fall 2017.

JESSIE KAHNWEILER (Panelist)



Jessie Kahnweiler can't afford therapy so she makes films. Her work has been featured on the websites of *The New York Times*, *The Guardian*, *TMZ*, *Cosmo*, *People*, *The Hollywood Reporter*, *New York Magazine*, *Mashable*, *Buzzfeed*, *Elle*, *The Daily Beast*, *Jezebel*, *IndieWIRE*, *LA Weekly*, *The Huffington Post* and *The Independent*. At the University of Redlands, Kahnweiler quickly began ditching class in order to make documentaries. For her thesis film, *Little America*, she hitchhiked across the country to explore the world of America's truck drivers. After getting dumped, she wrote and co-directed the comedic short *Baby Love*, co-starring alongside *Anchorman* actor David Koechner. Kahnweiler was selected for the Six Points Jewish Artist Fellowship, which inspired her comedic web series entitled *Dude, Where's my Chutzpah?* Her short *Meet My Rapist*, a dark comedy about running into her rapist at the farmers market, debuted at the 2014 Slamdance Film Festival and inspired her live show *The Rape Girl*. Kahnweiler confronted her own white privilege in her viral hit *Jessie Gets Arrested*. She writes, directs and stars in her latest project, *The Skinny*, which premiered at the 2016 Sundance Film Festival. *The Skinny* is produced by Refinery29 and Jill Soloway's *Wifey.tv* and won a Webby Award for best dramatic series. The series is currently in development at Hulu as a half hour show.

ZANDER LEHMANN (Panelist)



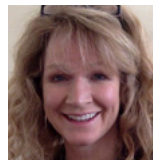
Zander Lehmann is the creator and executive producer of *Casual*, the Golden Globe-nominated TV series on Hulu directed by Jason Reitman. After spending four years as an agency and development assistant, Lehmann sold a spec pilot to HBO, with David Fincher producing, and a spec movie to Focus

Features, with Alexander Payne producing. Then, after serving for a season as a staff writer on the MTV series *The Shanarra Chronicles*, he sold *Casual* on spec to Hulu with a 10-episode, straight-to-series order. Named to *Variety*'s 2015 TV Writers to Watch list, he is currently in production on the third season of *Casual*.

Never

**HAVE SO MANY BUYERS
PROMPTED SO MANY CREATORS
TO PITCH ORIGINAL CONCEPTS.**

DAWN PRESTWICH and NICOLE YORKIN (Panelists)



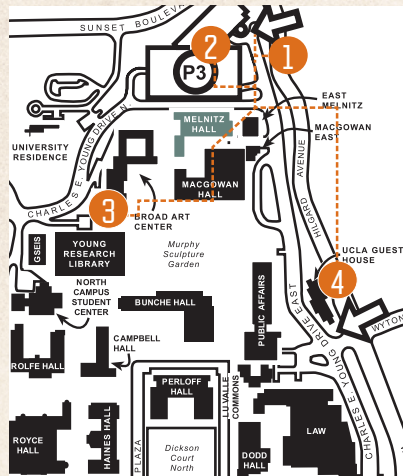
Dawn Prestwich and Nicole Yorkin are the creators and executive producers/show-runners of Amazon's *Z: The Beginning of Everything*.

They were previously writers

and executive producers on all four seasons of AMC/Netflix's *The Killing*. Prior to that, Prestwich and Yorkin were writers and executive producers/showrunners for FX's *The Riches*. They are currently writing a movie about Rachel Carson, author of *Silent Spring*, for HBO. Other credits include stints as writers/co-executive producers on Showtime's *Brotherhood*, (2006 Peabody Award) HBO's *Carnivale* and CBS' *Judging Amy*. In 2003, Prestwich and Yorkin won a Writers Guild Award for their drama pilot, *The Education of Max Bickford*. The duo have worked on various television shows for more than 20 years, including *Picket Fences*, *The Practice* and *Ally McBeal*, and shared an Outstanding Drama Series Emmy nomination along with several producers of *Chicago Hope*. Before going into television, Yorkin, a UC Berkeley graduate, was a reporter for the *Los Angeles Herald Examiner*, where she was nominated for a Pulitzer Prize for a series of articles about a 12-year-old prostitute. Prestwich, who graduated from Stanford University, is a published short fiction writer.

TIME FOR *Lunch*

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

We Are Truly Grateful

THE CONFERENCE WISHES TO THANK THE FOLLOWING FOR THEIR SUPPORT OF TRANSFORMING HOLLYWOOD...

SPONSORS

Sustaining Sponsor:
Andrew J. Kuehn Jr. Foundation

Event Sponsor:
18 Havas

UCLA SCHOOL OF THEATER, FILM AND TELEVISION

Dean Teri Schwartz
FTVDM Chair Kathleen McHugh
Fred Bush
Karl Holmes

USC ANNENBERG SCHOOL OF COMMUNICATION AND JOURNALISM

Dean Ernest Wilson
Communication Chair Sarah Banet-Weiser

CREDITS

Co-Directors: Denise Mann and Henry Jenkins
Producer: Jocelyn Kelvin
Associate Producers: Stasia Fong, Kris Galuska
Director and Production Supervisor, Video Operations: David McKenna
Camera Operator: John Soliman
Digital Imaging Technician: Justin Richards
Video Editors: David McKenna, Joey Kim, Justin Richards
Executive Director, Communications and Marketing: Sandy Hall
Media Relations Manager and Catalog Editor: Noela Hueso
Events and Social Media Manager: Crystal Santana
Web Content Manager: Taylor Demma
Catalog Design: Escott Associates
Theater Operations Manager: Juan Nuñez
Production Services and Facilities Coordinator: Rand Soares
Chief Studio Projectionist: Steve Perlmutter
Studio Projectionists: Jim Rutherford, Amos Rothbaum, Matt Kelly
Theater Operations Assistant Manager: Gilbert Jayassi
Still Photographer: Christina Carrera
Reception Design: Sylvia Terry

SPECIAL THANKS

Mike Ananny, Sasha Anawalt,
Heather Birdsall, Lauren
Boumaroun, James Fleury,
Ze Frank, Alan Friel, Tarleton
Gillespie, Sydney Glide,
Will Gorges, Ben Harris,
Thomas Jorion, Frédéric Josué,
Rogelio Lopez, Katherine Marpe,
Mauricio Mota, Katherine Pieper,
Michael Reinhart, Monica Sandler,
Willia Seidenberg, Hadley Stork,
Matthias Stork, Daniel Zweifach

TRANSFORMING
HOLLYWOOD **8**

MAY 5, 2017