

TRANSMEDIA. HOLLYWOOD

4: SPREADING CHANGE

Presented by The Andrew J. Kuehn, Jr., Foundation

Friday, April 12, 2013

James Bridges Theater, UCLA

www.transmedia.tft.ucla.edu



USC School
of Cinematic Arts

Presented by
The Andrew J. Kuehn, Jr., Foundation

TRANSMEDIA, HOLLYWOOD 4:



SPREADING CHANGE

Friday, April 12, 2013

UCLA School of Theater, Film and Television, and USC Annenberg School for Communication and Journalism and USC School of Cinematic Arts

9:00–9:10 a.m.

WELCOME AND OPENING REMARKS

Denise Mann and Henry Jenkins,
Co-Directors

9:10–11:00 a.m.

PANEL 1: REVOLUTIONARY ADVERTISING: CULTIVATING CULTURAL MOVEMENTS

Moderator: Denise Mann
Co-Director, Transmedia, Hollywood;
Associate Professor, Head of
Producers Program, UCLA School
of Theater, Film and Television

11:10 a.m.–1:00 p.m.

PANEL 2: TRANSMEDIA FOR A CHANGE

Moderator: Henry Jenkins
Co-Director, Transmedia, Hollywood;
Provost's Professor of Communication,
Journalism and Cinematic Arts,
USC Annenberg School for
Communication and Journalism

1:00–2:00 p.m.

LUNCH BREAK

Lunch options available on campus.

2:00–3:50 p.m.

PANEL 3: BY ANY MEDIA NECESSARY: ACTIVISM IN A DIY CULTURE

Moderator: Sangita Shresthova
Research Director of Media Activism
& Participatory Politics (MAPP) project,
USC Annenberg School for
Communication and Journalism

4:00–5:50 p.m.

PANEL 4: THE E-ENTREPRENEUR AS THE NEW PHILANTHROPIST

Moderator: Sharon Waxman
CEO, Editor-in-Chief, The Wrap

6:00–7:30 p.m.

RECEPTION

Lobby, James Bridges Theater

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A MESSAGE FROM THE CO-DIRECTORS



Transmedia entertainment has been advanced within the Hollywood system primarily through a logic of promotion, audience building, and engagement, offering the ideal tools for capturing the imagination of networked audiences through the creation of immersive and expansive imaginary worlds. As transmedia has spread around the world, especially to countries with a much stronger tradition of public media, these same practices have been embraced as a means not of building fictional realms but of changing the world.

As advertisers seek to construct their own “brand communities” as a way of forging strong affiliations with their consumers, many are embracing cause-based marketing. In the process, these brand marketers are recognizing young viewers’ capacity for civic engagement and political participation, one of the hallmarks of the millennial generation. While sometimes these brand messages end up advancing cultural movements, in other instances, they simply co-opt these shared generational concerns.

Educational approaches to entertainment, popular across the developing world, are now extending across multiple media platforms to allow fans to develop a deeper understanding of health and social policy issues as they dig deeper into the backstories of their favorite characters. Alternate reality games, which seek to encourage grassroots participation as a marketing tool, have shifted from solving puzzles to mobilizing players to confront real world problems.

Fan networks, organized to support and promote favorite media franchises, are taking on the challenge of training and mobilizing the next generation of young activists, using their capacity as thought leaders to reshape the attention economy by increasing public awareness of mutual concerns.

CONTINUED ON THE FOLLOWING PAGE

DENISE MANN is an Associate Professor and Head of Producers Program at the UCLA School of Theater, Film and Television. **HENRY JENKINS** is Provost’s Professor of Communication, Journalism and Cinematic Arts at the USC Annenberg School for Communication and Journalism.

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Nonprofit organizations are increasingly thinking like entrepreneurial start-ups and vice-versa, as young people are starting organizations which embrace the notion of the “consumer-citizen,” modeling ways that social-change efforts can be embedded within the everyday lifestyles of their supporters.

A MESSAGE FROM THE CO-DIRECTORS

Each of these productive, participatory, community-based activities have been facilitated over the past decade by a widening web of 2.0 social media platforms such as YouTube, Facebook, Twitter, and Pinterest. The millennial generation’s mastery of “play” has now expanded to include a growing number of apps, casual games, short-form digital entertainment experiences, and expansive alternate reality games. Millennials, who have been acclimating themselves with the tools of connectivity in times of play, now have at their disposal the means to harness a global community to solve such pressing issues as global warming, ethnic, racial or religious genocide, labor unrest, the inequities associated with class and countless other modern-day assaults. Many of today’s thought leaders—baby boomers who witnessed an earlier social revolution during the late sixties—marvel over the subtle but pervasive shift that is underway in the web 2.0 era and beyond as social connectedness is becoming reframed as a means for large-scale community action.

Transmedia producers in Hollywood have much to learn from a closer examination of these other forms of entertainment and educational discourse, which we might describe as “transmedia for a change.” When is it appropriate for the big media companies to incorporate such themes and tactics into their pop culture franchises? And when should they tolerate, even embrace, the bottom up activities of their fans which have used their content as vehicles for promoting social justice and political change? What does it mean to produce entertainment for a generation which is demanding its right to meaningfully participate at every level -- from shaping the stories that matter to them to impacting the governance of their society?

—Denise Mann and Henry Jenkins

In the web 2.0 era, as more and more millennials acquire the tools of participatory culture and new media literacy, some of this cohort are redirecting their one-time leisure-based activities into acts of community-based, grassroots social activism. Recognizing the power of the crowd to create a tipping point in brand affiliation, big media marketers, Silicon Valley start-ups, and members of the Madison Avenue advertising community are jumping on board these crowdsourcing activities to support their respective industries. In other words, many of the social goals of grassroots revolutionaries are being realigned to serve the commercial goals of brand marketers. In the best-case scenarios, the interests of the community and the interests of the market economy align in some mercurial fashion to serve both constituencies. However, in the worst-case scenario, the community-based activism fueling social movements ends up reinforcing the cause of consumer culture over and above the change-based goals of the resistant subculture groups. Brand marketers are intrigued with the power and sway of social media, inaugurating any number of trailblazing forms of interactive advertising and branded entertainment to replace stodgy, lifeless, 30 second ads. These cutting edge madmen are learning how to reinvent entertainment for the participatory generation by marrying brands to pre-existing social movements to create often impressive, well-funded brand movements like Nike Livestrong or Pepsi Refresh. Are big media marketers subsuming the radical intent of certain community-based organizations who are challenging the status quo by redirecting them into unintentional alliance with big business or are they infusing these cash-strapped organizations with much needed funds and marketing outreach? Today's panel of experts will debate these and other issues associated with the future of participatory play as a form of social activism.

REVOLUTIONARY ADVERTISING: CREATING CULTURAL MOVEMENTS

PANEL 1

MODERATOR:

Denise Mann

*Co-Director, Transmedia, Hollywood,
Associate Professor, Head of Producers Program,
UCLA School of Theater, Film and Television*

PANELISTS:

Todd Cunningham *Insights Alchemist*

Rob Schuham *CEO, Action Marketing*

Michael Serazio *Assistant Professor, Department of Communication, Fairfield University*

Alden E. Stoner *Vice President, Social Action Film Campaigns, Participant Media*

Rachel Tipograph *Director, Global Digital and Social Media, Gap Inc.*



DENISE MANN (Moderator) is the Head of the UCLA Producers Program (1996-present) and an Associate Professor in the Department of Film, Television and Digital Media at UCLA. She teaches courses in contemporary media industry practices in the MFA programs and courses in media studies in the MA/PhD programs.

Mann is the editor of “Wired TV: Laboring over an Interactive Future” (2014) and the author of

“Hollywood Independents—the Postwar Talent Takeover” (2008).

Mann co-edited “Private Screenings: Television & the Female Consumer” (1992) and served as an associate editor on “Camera Obscura: a Journal of Feminism and Film Theory” (1986-1992). She has published in several anthologies and scholarly journals (“Camera Obscura,” “Quarterly Review of Film and Video,” “Journal of Popular Film and Television” and “Flow”).

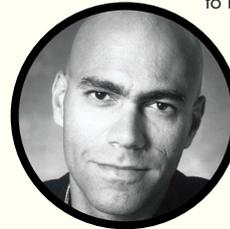
Mann serves as a consultant to UniJapan (a non-profit trade organization commissioned by the Japanese government), Creek and River Co., a media management firm in Tokyo, and serves on the board of the Association Internationale des Medias (AIM) in Paris. Mann is routinely invited to deliver talks at 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). Mann has a BA in English Literature from the University of California, Berkeley. She has a MFA in production/directing and a PhD in cinema and media studies from UCLA.

TODD CUNNINGHAM (Panelist) As the first market researcher named ‘Marketer of the Year’ by “Brandweek Magazine,” Todd Cunningham has spent 25+ years leading the exploration and validation of groundbreaking approaches to uncovering consumer insights in the midst of a rapidly transforming set of new behavioral and attitudinal measures that are emerging as potential media value currency.

Todd established a successful track record uniquely blending data sources and creating cross-platform measurement frameworks for Viacom’s world-class brands and select partners in his leadership of MTV’s Research & Planning teams (domestic and international) and, most recently, as Senior VP of Viacom’s Corporate Strategic Insights & Research.

Todd is nationally recognized for leading the quantification of the value of media engagement, published in the “Journal of Advertising Research.” Advertisers and distribution partners of Viacom embraced the ability to realize measurable ROI for their marketing investments using these findings.

Todd has been a Futures of Entertainment Fellow since 2010 and was recognized with a 2011 ‘Great Mind Award’ from the Advertising Research Foundation. Serving on the board of The National Campaign



to Prevent Teen & Unwanted Pregnancy, a trusted advisor to the Gates Foundation, Ford Foundation and other non-profit and industry organizations, Todd also has testified before Congressional hearing committees.

Prior to Viacom, Todd earned his stripes in Account and Brand Planning at DDB Needham, Sterling Brands and Chiat/Day.



ROB SCHUHAM (Panelist) is Founding Partner of Undercurrent, where he consults with global, complex corporations on far-reaching digital and social strategy, helping to design digital architectures and campaigns for some of the largest brands in the world, including GE, Estee Lauder, American Express, Bill & Melinda Gates Foundation, Millennium Promise and many others.

Rob also founded and is CEO of Action Marketing, an award-winning experiential agency, conceiving and executing what's never been done before for brands such as adidas, Ford Green Drive, Clif Bar, PepsiCo, Izze, Progressive Insurance, the NBA and many others.

Rob also co-founded FearLess Revolution, a strategic and creative think-tank and consultancy, along with Alex Bogusky, who as leader of Crispin Porter + Bogusky won every conceivable advertising award, including Creative Director of the Decade. FearLess is dedicated to driving transparency and new capitalism among global enterprises.

Rob and Alex also created and launched COMMON, a unique social venture launchpad, which encourages entrepreneurs to develop new enterprises that help address social issues and challenges, all under the aegis of a shared, collaborative brand.

Schuham professionally "grew up" at storied ad agencies, including Chiat/Day in San Francisco and Ayer in New York and Chicago, working on package goods, sports, high-tech and fashion brands. Rob then joined Schwinn Cycling & Fitness to help re-launch and re-position it to the American marketplace. Rob later became a Director at iconic adventure film and television studio, Warren Miller Entertainment where he founded Action Marketing.

April 12, 2013

MICHAEL SERAZIO (Panelist) is an assistant professor in the Department of Communication at Fairfield University. His research, writing and teaching interests include popular culture, advertising, politics and new media. His first book, "Your Ad Here: The Cool Sell of Guerrilla Marketing," will be published by NYU Press this April. The book investigates the integration of brands into pop culture content, social patterns, and digital platforms amidst a major transformation of the advertising and media industries.

Serazio's published scholarship has also examined such diverse topics as the geopolitics of televangelism, sportswriting as collective memory, the social media content of school shooters and the post modern culture of DJ mash-ups. This work has appeared in journals like "Critical Studies in Media Communication" and "The Journal of Popular Culture." He has started a new research project studying how changes in the media environment are changing political campaign strategies.



A native San Diegan, Serazio received his PhD from the University of Pennsylvania's Annenberg School for Communication. He also holds a BA in Communication from the University of San Francisco, an MS in Journalism from Columbia University, and he worked as a staff writer for the "Houston Press," an alt-weekly, where his reporting was recognized as a finalist for the Livingston Awards. He occasionally writes essays on media and culture for "The Atlantic's" website.



ALDEN E. STONER (Panelist) is the Vice President of Social Action Film Campaigns at Participant Media. She believes media can inspire greatness in individuals and the world at large.

At Participant, Alden leads a team responsible for developing social action campaigns associated with each film with the express goal of driving impact through meaningful social change. Campaigns in development address a wide number of issues including families and the criminal justice system, workers' rights and freedom of political expression. She recently headed the development of the first White House forum on food security in America under the Obama Administration, in association with Participant's upcoming hunger documentary, "A Place at the Table."

Previously, Alden worked at the intersection of Madison and Vine, representing Fortune 500 brands at Omnicom's Davie Brown Entertainment, where she ran the promotion and film departments. While there, she was responsible for multi-million dollar award-winning promotional campaigns including Mountain Dew's "Transformers" program.

While earning her Masters, she served as the inaugural graduate fellow at the Annenberg Center for Communication Leadership and Policy. She later collaborated on film, television, e-book and retail projects for such notable authors as Roald Dahl, Elmore Leonard and William Joyce. Her entrepreneurial spirit then led her to co-found Bark, a comedy cloud television network start-up.

Alden earned a BA in Communication, Phi Beta Kappa, magna cum laude from the University of Southern California and a double MA from USC & the London School of Economics in Global Media and Communication. She serves on the board of directors at "Open Spaces, Sacred Places," a foundation committed to funding publicly accessible urban green space in stressed environments, and is a member of the Pacific Council.

RACHEL TIPOGRAPH (Panelist) considered herself amongst the digerati from the moment she became an eBay power user at 13. As Director of Global Digital & Social Media at Gap, she oversees strategy, implementation and measurement. Business Insider recently named Rachel one of "New York Tech's Coolest People," because of her work "making Gap cool again for the first time since Bill Clinton was President."



Previous to Gap, Rachel was a Strategist at Undercurrent, a digital strategy firm based in NYC, working with clients such as PepsiCo, Levi's, GE and Disney. Rachel is a graduate of NYU where she studied Entertainment Business and New Media.

As transmedia has spread to parts of the world which have been dominated by public service media, there has been increased experimentation in ways that transmedia tactics can be deployed to encourage civic engagement and social awareness. These transmedia projects can be understood as part of a larger move to shift from understanding public media as serving publics towards a more active mission in gathering and mobilizing publics. These projects may also be understood as an extension of the entertainment education paradigm into the transmedia realm. In some cases, these producers are creating transmedia as part of larger documentary projects, but in others, transmedia is making links between fictional content and its real world implications.

TRANSMEDIA FOR A CHANGE

PANEL 2

MODERATOR:

Henry Jenkins

Co-Director, Transmedia, Hollywood, Provost's Professor of Communication, Journalism, and Cinematic Arts, USC Annenberg School for Communication and Journalism

PANELISTS:

Katerina Cizek Filmmaker-in-Residence, National Film Board of Canada

Katie Elmore Mota Producer, CEO of Prajna Productions

Sam Haren Creative Director, Sandpit

Mahyad Tausi Founder, BoomGen Studios



HENRY JENKINS (Moderator) is Provost's Professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California. He is co-author, with Sam Ford and Joshua Green, of the 2013 book "Spreadable Media: Creating Value and Meaning in a Networked Culture." His other recent publications include "Reading in a Participatory Culture: Remixing Moby Dick in the English Classroom" and an updated 20th Anniversary edition of "Textual Poachers: Television Fans and Participatory Culture." He is also author of "Convergence Culture" (2006), "Fans, Bloggers, and Gamers" (2006), "The Wow Climax" (2006), "Textual Poachers" (1992) and "What Made Pistachio Nuts?" (1992); co-author of "Confronting the Challenges of Participatory Culture" (2009); editor of "The Children's Culture Reader" (1998) and co-editor of "Rethinking Media Change" (2004), "Democracy and New Media" (2003), "Hop on Pop" (2003), "From Barbie to Mortal Kombai" (2000) and "Classical Hollywood Comedy" (1994). He blogs regularly at henryjenkins.org. He was the MIT Peter de Florez Professor of Humanities and co-directed MIT's Comparative Media Studies graduate degree program. He is the Chief Advisor to the Annenberg Innovation Lab and oversees the Media, Activism and Participatory Politics project at USC. He holds a PhD in communication arts from the University of Wisconsin, Madison, and a Master's degree in communication studies from the University of Iowa.

KATERINA CIZEK (Panelist) is Filmmaker-in-Residence at the National Film Board of Canada. She is an Emmy-award winning documentary director. She works across many media platforms: digital media, broadcasting (radio and television), print and live presentations/installations.

She is the director of an award-winning evolving digital media project at the National Film Board of Canada, called "Highrise." She has won a Webby Award, a Banff Rocky Award and a Canadian New Media Award, among others. Her media projects have instigated criminal investigations, changed UN policies, and have screened as evidence at an International Criminal Tribunal. Cizek's films include the Hampton-Prize winner "Seeing is Believing: Handicams," "Human Rights and the News" (co-directed with Peter Wintonick) and "The Dead are Alive: Eyewitness in Rwanda," the first global television documentary (1995) made about the genocide. Cizek is one of Realscreen's "Trailblazers for 2011" (January 2012). She has travelled the world with her projects, presenting her innovative approaches to the documentary genre and digital media.





KATIE ELMORE MOTA (Panelist) is CEO of Pranja Productions: Stories with Social Relevance, a Los Angeles-based production company that is focused on creating cutting-edge television/transmedia

programming that is socially relevant for the Americas and beyond. Pranja specializes in the development and production of top-rated dramatic series that address a wide array of social and health issues. Pranja creates high impact global partnerships with leading media companies, donor agencies, brands, and NGOs to create engaging programs that will stand out in competitive media markets and affect social change.

Prior to founding Pranja, Katie served as Vice President of Communications and Programs for Population Media Center, an international NGO specializing in entertainment-education, for more than 6 years. At Population Media Center, Katie oversaw the design, development, and management of numerous programs using media for social change around the world. Katie has worked in the US, Mexico, Jamaica, Ethiopia, Egypt, Turkey, Papua New Guinea, Thailand, Vietnam and more. Katie was also Executive Producer for a cutting edge new series that takes place in East Los Angeles, "East Los High," which will go to air in 2013. She also produced a 70-episode telenovela with MTV for all of Latin America called "Ultimo Año," which will premier in the US in February 2013.

Katie received her Master's degree in Media Studies from the New School for Social Research in New York, NY and a BA in History and Sociology from the University of Vermont (UVM).

SAM HAREN (Panelist) is a Creative Director at Sandpit, a company he co-founded in 2012 that designs participatory experiences across platforms that transport audiences into a story, fictional universe or artwork.



In 2012 Sandpit provided experience design for "I, Animal," an immersive interactive experience after hours at the Melbourne Zoo. They are currently working on multi-platform extensions for the feature films "The Boy Castaways," directed by Michael Kantor, and "52 Tuesdays," by Closer Productions. They are also developing a personalized cinematic experience for the 2013 Adelaide Film Festival and a major public installation for Melbourne's

Federation Square due late 2013. Sandpit is also creating an adjunct video artwork to sit alongside "Larissa's McGowan's Skeleton" in the 2013 Adelaide Festival as a large scale outdoor projection, and they are developing an interactive installation for Windmill Theatre's "Girl Asleep" – the installation will invite young adults to interact with a digital space inside a mysterious sculpture placed in unexpected public sites within the cities the show tours to. In 2012, Haren spoke at Arts Participation Incubator's Technologies for Participation Seminar at MONA and was invited to attend Screen Australia's Multi-Platform Clinic and Screen Australia and the Australia Council for the Arts' Hive Lab during the 2012 Melbourne Festival.

From 2002-2012, Haren was Artistic Director of The Border Project and directed/co-directed all of the company's work.

MAHYAD TOUSI (Panelist) is a Brooklyn-based creative producer, cinematographer, and self-proclaimed story junkie. He has worked in 35 countries across five continents in a variety of formats, genres, and traditions. His resume includes Hollywood blockbusters, independent movies, serialized Television programming, fine art videos, interactive comic books and conflict zone documentaries. In 2006, alongside renowned author and scholar Reza Aslan, he founded a next generation media start up called BoomGen Studios, located in Brooklyn.



BoomGen is a storytelling factory and incubator that sits firmly at the intersection of interactive media, entertainment and education. Tousi sees the demand for this type of content as a key global trend driven by rapid innovation, the rise of new consumers in the emerging markets and the effect of technology on the future of education.

Tousi is an architect of story worlds and experiences that unfold across multiple media canvases and related audience engagement campaigns, including interactive mobile/tablet graphic novels and games, educational initiatives, as well as traditional print, feature film and TV content. He is a frequent speaker on the shifting paradigm of storytelling and the convergence of entertainment, education and technology.

A recent survey released by the MacArthur Foundation found that a growing number of young people are embracing practices the researchers identified as “participatory politics:” “interactive, peer-based acts through which individuals and groups seek to exert both voice and influence on issues of public concern.” These forms of politics emerge from an increasingly DIY media culture, linked in important ways to the practices of makers, hackers, remix artists and fan activists. This panel will bring together some key “change agents,” people who are helping to shape the production and flow of political media, or who are seeking to better understand the nature of political participation in an era of networked publics. Increasingly, these new forms of activism are both transmedia (in that they construct messages through any and all available media) and spreadable (in that they encourage participation on the level of circulation even if they do not always invite the public to help create media content).

BY ANY MEDIA NECESSARY: ACTIVISM IN A DIY CULTURE

PANEL 3

MODERATOR:

Sangita Shresthova

Research Director of Media Activism & Participatory Politics (MAPP) project, USC Annenberg School for Communication and Journalism

PANELISTS:

Marya Bangee *Community Organizer, One LA*

Megan M. Boler *Professor and Associate Chair, Department of Humanities, Social Sciences, and Social Justice Education OISE/University of Toronto*

Erick Huerta *Immigrant's Rights Activist*

Jonathan McIntosh *Pop Culture Hacker and Transformative Storyteller*

Elisabeth Soep *Research Director and Senior Producer at Youth Radio-Youth Media International*



SANGITA SHRESTHOVA

(Moderator) is the Research Director of Henry Jenkins' Media Activism & Participatory Politics (MAPP) project at the Annenberg School for

Communication and Journalism at University of Southern California. Her work focuses on the intersection between popular culture, performance, new media, politics and globalization.

Sangita holds a PhD from UCLA's Department of World Arts and Cultures and MSc degrees from MIT and LSE. Her book on Bollywood dance and globalization, "Is It All About Hips?," was published by SAGE Publications in 2011. She is also the founder of Bollynatyam's Global Bollywood Dance Project.

MARYA BANGEE

(Panelist) is a Community Organizer with One LA, an affiliate of the Industrial Areas Foundation (IAF). She graduated from UC Irvine in 2009 with dual bachelor's degrees in English and Sociology. During her undergraduate studies, she was actively involved with community organizing both on- and off-campus. Through her organizing, she often represented the Muslim-American voice in national media such as the "Los Angeles Times," PBS and NPR.

For a year after graduation, Marya served as the Programming Director at a community radio station. She then moved to Los Angeles where she worked at UCLA as the Project Director for MAPS, an organization that mentors inner-city students.

Marya has helped lead several national campaigns advocating for freedom of speech and the protection of civil liberties. Most recently, she led the advocacy campaign around the highly-publicized trial of the "Irvine 11," eleven Muslim students who were criminally prosecuted for speaking out peacefully during a speech on campus. The advocacy campaign brought together a diverse coalition that leveraged pressure on the local judicial system through picketing, letter-writing campaigns, townhall meetings, new media, packed court room sessions and press conferences.





MEGAN M. BOLER (Panelist) is Professor and Associate Chair in the Department of Humanities, Social Sciences and Social Justice in Education, OISE/University of Toronto; and Associate Faculty of Knowledge Media Design Institute. Her books include “Digital Media and Democracy: Tactics in Hard Times” (MIT Press, 2008) and “DIY Citizenship: Critical Making and Social Media” with Matt Ratto (forthcoming 2013, MIT Press). She is the recipient of two major research grants from the Social Sciences and Humanities Research Council: the first 3-year project, “Rethinking Media, Citizenship and Democracy: Digital Dissent after 9/11,” used mixed-methods to examine the motivations of producers of “digital dissent.”

Her current funded 3-year project focuses on how young people’s social media practices are redefining what counts as civic engagement, with focus on how Occupy Movement women activists’ digital media practices are redefining participatory democracy. Her web-based productions include a study guide to accompany the documentary “The Corporation” (dirs. Achbar and Abbott 2003) and the multimedia website “Critical Media Literacy in Times of War.”



ERICK HUERTA

(Panelist) is an undocumented immigrant. He’s currently a journalism student, an advocate for immigrant’s rights, cyclist rights, social media and communications consultant.

He has lived in the United States for the past 21 years and has been chronicling his personal experiences as an undocumented immigrant on his personal blog: www.justarandomhero.blogspot.com. As a resident of Boyle Heights, he’s been reporting, blogging and chronicling the changes in his neighborhood. He can be recognized by his trademark bigots.

JONATHAN MCINTOSH (Panelist) is a Pop Culture Hacker and Transformative Storyteller. He has been remixing mass media narratives for critical purposes since before the invention of YouTube. Everything he makes is freely available on the Internet to view, share and remix.

His viral remix videos “Buffy vs Edward” and “Donald Duck meets Glenn Beck” have been featured and discussed by major media outlets including “The New York Times,” “The Washington Post,” “The Los Angeles Times” and National Public Radio. His online videos have been recommended by Roger Ebert and celebrated by Lawrence Lessig, while Glenn Beck has said of Jonathan’s work “It is some of the best, well made propaganda I’ve ever seen.”

Jonathan has been invited to give lectures and facilitate workshops internationally on remix video, transformative storytelling, fair use and dynamic HTML5 video tools. His remix and HTML5 video works are often included on course syllabi and screened in classrooms by educational and media literacy organizations. As a member of the Open Video Alliance and the Organization for Transformative Works, Jonathan is an outspoken advocate of the fair use doctrine and open video standards on the web.



ELISABETH (LISSA) SOEP (Panelist) is Senior Producer and Research Director at Youth Radio, the Oakland-based, youth-driven production company that serves as NPR’s official youth desk. The Youth

Radio stories Lissa has produced with teen reporters for public media outlets have been recognized with honors including two Peabody Awards, three Murrow Awards, an Investigative Reporters and Editors Award and the Robert F. Kennedy Journalism Award. With a PhD from Stanford University’s School of Education, Lissa has written about digital media and learning for academic journals (“Harvard Educational Review,” “National Civic Review,” “Comunicar”); popular outlets (“Boing Boing,” NPR, “Edutopia”); and books including “Drop That Knowledge” (Soep and Chávez, UC Press) and “Youthscapes” (Maira and Soep, UPenn Press).

With Asha Richardson, she co-founded Youth Radio’s Mobile Action Lab, among the first projects worldwide to partner youth with professional designers and developers to create mobile apps that engage their communities. She lectures around the country and has taught graduate courses on ethnography, arts, and urban education, most recently at UC Berkeley. In 2011, Lissa became one of six members of the MacArthur Foundation’s Youth and Participatory Politics Research Network, which explores how young people are using digital and social media to express their voices and exert influence in public spheres. For more than ten years, Lissa served on the Board of Directors of the United States’ premier youth poetry organization, “Youth Speaks” (HBO series, 2009 & 2010), where she now serves as an advisor.

Nonprofit organizations are increasingly thinking like entrepreneurial start-ups and vice-versa, as young people are starting organizations which embrace the notion of the “consumer-citizen,” modeling ways that social-change efforts can be embedded within the everyday lifestyles of their supporters. While the boomers treated the cultural movements of the late sixties as a cause, today’s e-citizens are treating their social activism as a brand. They are selling social responsibility as if it were a commodity or product, using the same strategies that traditional businessmen and women used to sell products.

THE E-ENTREPRENEUR AS THE NEW PHILANTHROPIST

PANEL 4

MODERATOR:

Sharon Waxman
CEO and Editor-in-Chief, The Wrap

PANELISTS:

Sarah Banet-Weiser *Professor, USC Annenberg School for Communication and Journalism and Department of American Studies and Ethnicity*

Milana Rabkin *Digital Media Agent, UTA*

Sean Carasso *Founder, Falling Whistles*

Yael Cohen *Founder, President and CEO, Fuck Cancer*



SHARON WAXMAN (Moderator), the CEO and Editor in Chief of The Wrap News, is an award-winning journalist and best-selling author, a former Hollywood correspondent for “The New York Times,” and a leading

authority on the entertainment business and media. Before the Times, she reported for eight years at “The Washington Post.” Waxman began her career as a foreign correspondent, covering Europe and the Middle East for a decade, and was nominated for the Pulitzer Prize by “The Washington Post” in 1999 for her work covering the second Palestinian intifada. In 2000, she won the prestigious feature-writing award for Arts & Entertainment writing from the University of Missouri.

Waxman went on to author two books, including “The Los Angeles Times” bestseller, “Rebels on the Blocklot: Six Maverick Directors and How They Conquered the Hollywood Studio System,” and “Loot,” about the clash between museums and countries home to antiquities. She founded The Wrap News in 2009, the fastest-growing news organization covering the business of entertainment. The Wrap serves as a bold, independent new platform for those trying to navigate the growing global industry and understand the changing culture of entertainment and media.

SARAH BANET-WEISER (Panelist) is a Professor at the USC Annenberg School for Communication and Journalism and Department of American Studies and Ethnicity. Her teaching and research interests include feminist theory, race and the media, youth culture, popular and consumer culture, and citizenship and national identity. She teaches courses in culture and communication, gender and media, youth culture, feminist theory and cultural studies.

She had two books published in 2012, most recently “Authentic™: The Politics of Ambivalence in a Brand Culture” (New York University Press), which examines brand culture, youth and political possibility through an investigation of self-branding, creativity, politics, and religion. Also published in 2012 was “Commodity Activism: Cultural Resistance in Neoliberal Times” (New York University Press), co-edited with Roopali Mukherjee.



Her first book, “The Most Beautiful Girl in the World: Beauty Pageants and National Identity” (University of California Press, 1999), explores a popular cultural ritual, the beauty pageant, as a space in which national identities, desires, and anxieties about race and gender are played out. She has also authored a book on consumer citizenship and the children’s cable network: “Kids Rule! Nickelodeon and Consumer Citizenship” (Duke University Press, 2007), in addition to her co-edited book, “Cable Visions: Television Beyond Broadcasting,” co-edited with Cynthia Chris and Anthony Freitas (New York University Press, 2007).

She has published articles in the academic journals “Critical Studies in Media Communication,” “Feminist Theory,” the “International Journal of Communication” and “Television and New Media,” among others. She co-edits, with Kent Ono, a book series with New York University Press, “Critical Cultural Communication,” and is the editor of “American Quarterly.”

An avid adventurer, **SEAN CARASSO** (Panelist) left college early to travel the world with entrepreneur John Paul DeJoria and with every step wanted to see more.



In 2008 he went to South Africa on a shoe drop and then traveled north, ultimately ending up in the Democratic Republic of Congo. There he met five boys in a military encampment. One boy told him that the children too small to carry a gun had been sent to the frontlines of war, armed with only a whistle. In response he wrote a small journal called *Falling Whistles* and sent it to about 80 friends and family. They forwarded it around the world and he woke up to thousands of emails asking—what can we do?

Beginning with just \$5, a symbol, and a dream worth everything, Sean and his friends launched a campaign for peace in Congo out of their garage in Los Angeles. Four years later *Falling Whistles* has invested in eight Congolese visionaries rebuilding their communities, and is building a coalition to end our world's deadliest war. He continues to push the boundaries of adventure and dreams of a free world. These topics are inevitably intertwined in his writing, speaking and conversations.

MILANA RABKIN (Panelist) is a Digital Media Agent. She joined United Talent Agency in August 2010 as an agent in UTAOnline, the dedicated online entertainment practice area housed within UTA's Digital Media Department. Rabkin focuses on multi-platform storytelling and innovative models for funding and distributing content. Prior to UTA, Rabkin was a Manager/Coordinator at boutique literary management company Energy Entertainment, where she



oversaw several feature, television and digital projects, and represented a number of artists, including two screenwriters included on the 2009 version of the influential "Black List." Rabkin started her career as an assistant at Energy Entertainment in 2007, and then at the William Morris Agency which later became William Morris Endeavor Entertainment (WME2).

Milana earned her BA from the University of California Los Angeles from the Women's Studies College with a concentration in Critical New Media Literacy.

Yael Cohen (Panelist) is the founder, president and CEO of Fuck Cancer, a cancer education organization aiming to activate Gen-Y to engage with their parents about early detection, preventative lifestyles and communication around cancer. Yael launched FCancer in 2009 after her mother was diagnosed with breast cancer. Determined to marshal strength for her mom, Yael decided to use the “F” word to fight the “C” word.

Yael herself serves as an advocate for a range of health and health care issues and through her work with FCancer, she is changing the way people talk about cancer by creating a human, authentic movement. Now at three years old, FCancer creates unique tools and campaigns that people can relate to, using technology, humor and celebrities to enable their community to engage with cancer on a different level.



Yael is not only versed in health care issues, but has also become a recognized leader in philanthropy and social entrepreneurship. As ELLE reports, Yael is “harnessing her generation’s secret weapon—social media—by building an online community for friends and family... ‘We are the first generation with the technology to change the whole world.’”

In 2011, Yael was named one of the “12 people who are transforming philanthropy” by Canada’s The Globe and Mail. In 2012, Yael was named one of Fast Company’s “100 Most Creative People in Business,” featured as one of ELLE’s “2012 Genius Award” recipients, one of “Canada’s Most Powerful Women” by the Financial Post, and one of Vancouver’s “Forty Under 40” by Business In Vancouver Magazine.

Yael has also been awarded the Queen’s Diamond Jubilee Award and has been a featured participant prominent events including the Summit Series (Washington, D.C. and Miami), the Clinton Global Initiative, Big Omaha, TED Women, TEDx Vancouver, the United Nations Nexus Conference and TEDMED.



CHANGING THE SPEED OF THOUGHT

DENISE MANN

CHANGING THE SPEED OF THOUGHT

Our annual Transmedia, Hollywood conference has always been about providing a public forum for cutting edge creators, industry professionals and media scholars to debate the future of entertainment in an era when connected fans have become powerful influencers based on their shared fascination with media. This year, we have expanded the conversation to include social networking's unexpected uses and pleasures.

The revolutionary potential of these social tools is exhilarating if one considers the way things typically work, even in our so-called democratic society. As several of our panelists can attest, social networking—with its community-building tactics and participatory engines—have granted “regular people”—those without access to traditional forms of power—the ability to accelerate change inside once immutable institutions like education, government, religion, business and the arts.

AFTER ALL, EACH GENERATION HAS THE ABILITY TO GO BEYOND THE ACCEPTED NOTIONS OF THEIR PARENTS, CLERGY, AND GOVERNMENT LEADERS BY BECOMING CRITICAL THINKERS THEMSELVES.

Our recent history is replete with ideological wars in which a fixed world view has dominated by suppressing or stamping out alternative views of reality—often in cruel ways—such as the shooting of 15-year-old Malala Yousafzai by members of the Taliban when she dared to suggest that girls in Pakistan should be able to receive an education. Although Gramsci's description of hegemony is sometimes pessimistically viewed as “society's brainwashing,” it contains within it the kernel of an alternative, more optimistic vision of the world. After all, each generation has the ability to go beyond the accepted notions of their parents, clergy, and government leaders by becoming critical thinkers themselves.

Because so many digital natives grew up embracing the power of spreadable ideas as a routine part of their daily lives, they have become adept at using these tools to engage in rapid fire critical thinking and problem solving. They have recognized the powerful sway they can hold by joining a community of like-minded friends, who in turn reach out to their circle of friends, thereby creating an almost instantaneous and exponentially potent means of effectuating change. In the past, the lone social activist engaged in solitary acts of philanthropy, such as writing to one's congressman or volunteering from within vast, impersonal organizations like the Peace Corps or Red Cross. Baby boomers who took to the streets to express their disapproval were positioned as outsiders—radicals, dissidents, and activists—by the press or government leaders they opposed. In contrast, today's millennials see themselves as "insiders"—entrepreneurs who are using the routine tools of business to effectuate change from within their organizations.

Given the powerful nature of these new communication tools, it was inevitable that marketers would also embrace connectivity by creating "fans of brands;" furthermore, many brand managers are aligning with grassroots organizations—funding them as a form of indirect or guerilla marketing. Hence, we are seeing paradoxical alliances between captains of industry and social action groups, prompting cynics to decry this unholy marriage of the selfish concerns of capitalism with the selfless concerns of the community. Whether social networking is being used to facilitate vast social uprisings such as the Arab Spring or Occupy Wall Street's winter of discontent, or to alter the essential nature of capitalism—its oppression of labor by owners—by forging cooperative business models, it is evident that "regular people" have re-imaged their world by becoming critical thinkers. Gramsci would be pleased.

DENISE MANN,

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Editor, "Wired TV: Laboring
Over an Interactive Future"
(forthcoming, 2014)*



BY ANY MEDIA NECESSARY

HENRY JENKINS

Some ask why Transmedia Hollywood 2013 has so little to do with entertainment and so much to do with politics. We still are very excited about what's happened with "The Walking Dead," "The Avengers," "Game of Thrones," "House of Cards," "Veronica Mars" and other franchises over the past year. But we are also paying attention to the ways transmedia practices are transforming the world.

My book, "Convergence Culture: Where Old and New Media Collide," predicted that what people learned playing with new media would teach us skills that we would soon apply to more "serious" practices, such as education, religion, and politics. In a hunting society, youth play with bows and arrows. In an information society, youth play with information. I am not surprised that a generation raised on transmedia branding and storytelling is now deploying transmedia for social change.

FORGET ABOUT TWITTER REVOLUTIONS. SUCH TALK CONFUSES PLATFORMS WITH MOVEMENTS. TODAY'S ACTIVISTS USE ANY AND ALL MEDIA TO RALLY SUPPORTERS.

There's an old Hollywood saying, "If you want to send a message, use Western Union." Well, we don't have Western Union anymore, but we do have Twitter, YouTube, Facebook... And the public is sending plenty of messages. Some are directed at Hollywood and its representations of race, gender and sexuality. Some are directed at governments and their failure to achieve democratic ideals. Some are directed at our fellow citizens who need to change their everyday practices to protect the environment.

Around the world, transmedia logics and practices have been absorbed into public service broadcasting or arts funding mandates, linked less with branding than with education, cultural diversity, artistic experimentation or personal enlightenment.

HENRY JENKINS

*Conference Co-Director,
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USC Annenberg School for
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Co-author of "Spreadable Media:
Creating Meaning and Value in a
Networked Culture" (2013).*

BY ANY MEDIA NECESSARY

In “Public Media 2.0,” Jessica Clarke argues that today’s media should not be servicing the public (a paternalistic logic) but rather mobilizing publics—identifying core issues, staging discussions and scaffolding meaningful participation. You will learn here of ground-breaking Public Media 2.0 projects from Canada, Latin America, Australia and the Arab world.

Forget about Twitter Revolutions. Such talk confuses platforms with movements. Today’s activists use any and all media to rally supporters. Look at the Arab Spring Movements or Occupy Wall Street, and find amazing examples of Transmedia Mobilization and Participatory Politics. Youth who learned how to use new media to record skateboarding videos, to circulate cute cat pictures, and to edit fan videos, are now turning their skills towards political ends. DREAMers are turning the cameras upon themselves to tell their stories to the world. The post-9/11 generation of American Moslems are using memes to challenge dominant representations. The Kony 2012 video, a thirty minute documentary about child soldiers in Uganda, reached more than 77 million viewers in under four days. Their powerful messages, their compelling media content, is moving platform to platform, community to community.

Our speakers come from radically different spaces; they adopt different tactics; they have different relationships to dominant institutions; yet, they are all pushing the boundaries, seeking new approaches for rallying support and mobilizing publics. We anticipate a certain degree of controversy but we think these different groups have much to learn from each other. Play nicely.

This is what democracy looks like. This is also what transmedia looks like.

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