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TRANSFORMING
HOLLYWOOD **10**

***Streaming
to Global
Markets***

APRIL 8, 2022



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SCHEDULE OF *Events* **APRIL 8, 2022**

(All times shown are Pacific Daylight Time.)

Opening Remarks

9:00 a.m.–9:15 a.m.

WILLOW BAY

Dean, USC Annenberg School for Communication and Journalism

HECTOR AMAYA

Professor of Communication, Director of the School of Communication, USC Annenberg School for Communication and Journalism

HENRY JENKINS, Co-Director

Provost Professor of Communication, Journalism, Cinematic Arts and Education, USC Annenberg School for Communication and Journalism

DENISE MANN, Co-Director

Professor, Cinema & Media Studies, UCLA School of Theater, Film and Television

Panel One

'CARNIVAL ROW': PRODUCING WORLD-BUILDING ORIGINAL SERIES TO ACCESS GLOBAL MARKETS

9:15 a.m.–10:35 a.m.

Moderator: DENISE MANN

BREAK 10:35 a.m.–10:45 a.m.

Panel Two

TOWARDS DATA DRIVEN ENTERTAINMENT?

10:45 a.m.–12:05 p.m.

Moderator: VIOLAINE ROUSSEL

Professor, University of Paris VIII;
Affiliated Scholar, UCLA School of Theater,
Film and Television

Lunch and Networking

12:05 p.m.–1:00 p.m.

INFORMAL NETWORKING EVENT

Panel Three

STREAMING THE GLOBAL MAJORITY

1:00 p.m.–2:20 p.m.

Moderator: AYMAR JEAN CHRISTIAN

Associate Professor, Communication Studies,
Northwestern University

BREAK 2:20 p.m.–2:30 p.m.

Closing Discussion

U.S. SVODS GOING GLOBAL: A CONVERSATION WITH AMANDA LOTZ

2:30 p.m.–3:30 p.m.

Moderator: DAVID CRAIG

Clinical Professor of Communication;
co-director, Global Communication, London
School of Economics; visiting professor,
Shanghai Jiao Tong University Institute of
Cultural and Creative Industry

Moderator: HENRY JENKINS

Speaker: AMANDA LOTZ

Professor and Transforming Media Industries
program leader, Digital Media Research Centre,
Queensland University of Technology

**TRANSFORMING
HOLLYWOOD 10**

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Opening Remarks

TRANSFORMING HOLLYWOOD 10: STREAMING TO GLOBAL MARKETS

Welcome to “Streaming to Global Markets,” the 10th edition of the Transforming Hollywood conference, an annual summit in which communication and media studies scholars join media industry professionals, creators, producers, talent, and executives to engage in panel discussions regarding the future of online entertainment. Comprising a partnership between USC Annenberg School for Communication and Journalism and the UCLA School of Theater, Film and Television, this year’s Transforming Hollywood conference focuses on the massive, cultural-industrial shift underway as digital distribution platforms harness algorithmic technologies to greenlight projects, manage production workflows, engage in targeted marketing, and foreground their own streaming originals — both short-form videos and premium-quality film and series — using automated curation. Panel One examines Amazon Studios’ *Carnival Row* to discover how U.S. streaming platforms such as Netflix, Amazon, Disney+, and HBO Max are maintaining long-distance control over production and post-production workflows associated with their high-profile, world-building narratives, by partnering with L.A.-based

production companies, such as Legendary Television; VFX supervisors; Central European service producers; and European localization teams. Panel Two examines the massive uptick in data management companies whose expertise in algorithmic technologies makes them essential partners not only to the Hollywood studios, but to a growing number of online businesses that rely on the cloud-based, automated ecosystems of the streamers and social media platforms. Panel Three examines whether 21st century global streaming has had a demonstrable impact on representations of diverse populations from across the world. The conference will conclude with an hour-long conversation between conference organizers and media scholar Amanda Lotz, who will discuss her current research on streaming services seeking access to global markets. In addition, we will hold a networking lunch so attendees can engage one-on-one with several panelists (scholars and practitioners) to discuss academic-industry collaboration and to identify demands for student skills, pedagogy, curriculum, and training around diversity, equity, inclusion, and access.

— Henry Jenkins and Denise Mann



Panel One

'Carnival Row': Producing World-building Original Series to Access Global Markets

Moderator

DENISE MANN

*Professor, Cinema & Media Studies,
UCLA School of Theater, Film
and Television*

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Panel One engages in a deep-dive exploration of Amazon Studios' *Carnival Row* as one of the high-profile, world-building, effects-laden original series being financed and made by U.S. streaming services to keep global consumers actively engaged with their 24-7 ecosystems. Starting in 2016, Netflix and Amazon shifted from a land grab for global subscribers to a heated competition over access to skilled production personnel to support both small-scale, local language productions and high-profile original series. This panel examines several large-scale productions, such as *Carnival Row* (Legendary Entertainment) and *Wheel of Time* (Sony Pictures Entertainment), that are being filmed in Central Europe and executed by Hollywood studios or production companies. Because both series were shot in Prague, however, the L.A. studios relied heavily on seasoned, overseas service production companies, such as Czech Film Productions and Still King Films, to manage a range of pre-production and production activities, including access to skilled crew and oversight of the new tax rebate processes. In addition, Amazon enlisted a seasoned, L.A.-based visual effects supervisor to oversee the complicated workflow among multiple VFX vendors from different countries, navigating everything from pre-viz processes on big action scenes, and post-visualization creature work. In conversation with practitioners and scholarly experts, we will unravel the interlocking, infrastructural workplace tactics being used by Amazon to execute their globalization strategy.

Panelists

BETSY PATERSON

VFX Supervisor, Carnival Row, Season 1, Amazon

PETR SZCZEPANIK

Associate Professor, Charles University, Prague

KEVAN VAN THOMPSON

Producer, Czech Anglo Productions

DENISE MANN (Moderator)



Denise Mann is a professor in cinema and media studies at the UCLA School of Theater, Film and Television. She is also a principal investigator of the Havas-funded Digital Incubator & Think Tank (DIT), a researcher in the Paris-based Transforming Entertainment in the Digital Era (TREND), and a co-chair of the Transforming Hollywood conference with USC Professor Henry Jenkins. She is the author of *Hollywood Independents: The Postwar Talent Takeover* (2008); and co-editor of *Wired TV: Laboring Over an Interactive Future* (2014). She is currently working on a new book on U.S. streaming services using original series shot overseas to access global markets.

BETSY PATERSON (Panelist)



Betsy Paterson has been a film and television visual effects supervisor for 21 years. Her wealth of experience in CG character creation and the integration of CG effects into live-action settings make her an ideal collaborator with filmmakers throughout the creative process, from look development to post-production. She has overseen technically complex projects and international crews, working on sets and with VFX vendors around the world. Paterson recently completed work on the HBO Max series *Peacemaker*. Prior to that, she was the VFX supervisor for the first season of Amazon's *Carnival Row*.

PETR SZCZEPANIK (Panelist)



Petr Szczepanik is an associate professor at Charles University, in Prague, Czech Republic, and his research focuses on East-Central European screen industries. He co-edited *Behind the Screen: Inside European Production Culture* (Palgrave, 2013) and *Digital Peripheries: The Online Circulation of Audiovisual Content from the Small Market Perspective* (Springer, 2020). His latest book is *Screen Industries in East-Central Europe* (Bloomsbury, 2021). He is currently leading the Screen Industries in Central and Eastern Europe Research Group at Charles University and a joint research project with the Czech public service television, focusing on its online strategy.

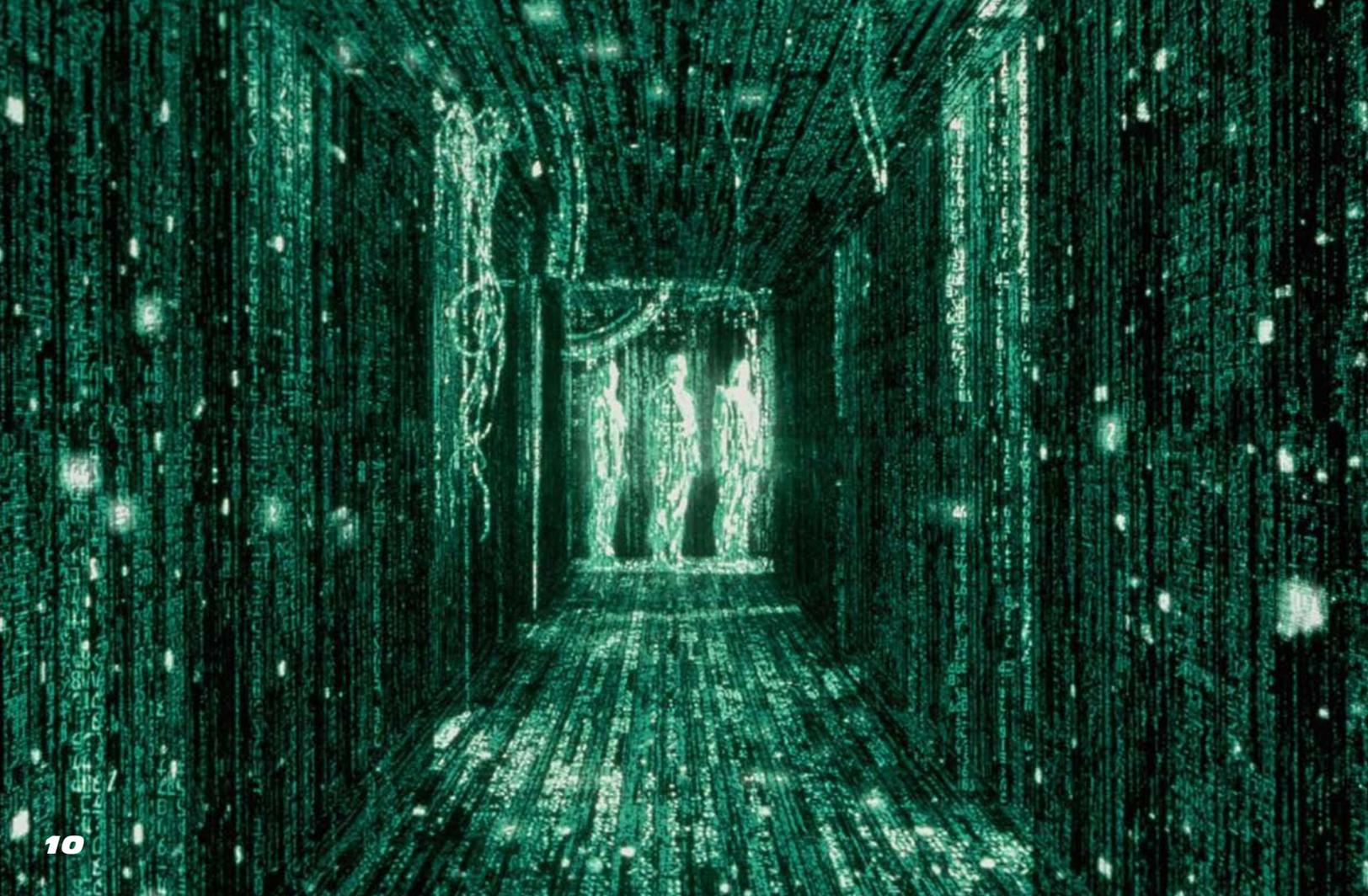
KEVAN VAN THOMPSON (Panelist)



Kevan Van Thompson is a veteran producer who has worked as a line producer, executive producer and producer on 35 films, including the Academy Award-winning *JoJo Rabbit* (2019), and more than 50 hours of television, including the just-completed Lionsgate/Starz series *Dangerous Liaisons* (2022).

Thompson's first Czech language film, *Charlatan*, was directed by Agnieszka Holland, shortlisted for an Oscar, and earned the Best Film prize at the Czech Lions. In the mid-1990s, Thompson set up Czech Europe Productions/Czech Europe Pictures, which remains one of the most successful production companies in Central Europe. The company operates as a service production house overseeing a range of pre-production and production activities, including access to skilled crew and oversight of the new tax rebate process in the Czech Republic.





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Streaming companies are known to have unprecedented access to data on the behavior of their subscribers. They collect information that traditional studios could never gather, so they know better than ever what we consume, but also how, when, and on which media we watch our favorite films or shows. The use of data also has a decisive impact on the definition of content strategies today. This importance of data has been noticed and is sometimes debated, but the specialists who are essential to the making of data and algorithms remain mostly invisible, behind the scenes: Their role is not well known and they rarely speak in public. This panel will shed light on their activity and key role. It will bring together various types of data specialists working for the streamers or the studios, as well as expert scholars, who will engage in a conversation about the central impact of data in the age of global streaming.

Panel Two

Towards Data Driven Entertainment?

Moderator

VIOLAINE ROUSSEL

*Professor, University of Paris VIII;
Affiliated Scholar, UCLA School of
Theater, Film and Television*

Panelists

CHLOÉ DELAPORTE

*Associate Professor, Film and Media Studies,
University Montpellier 3, France*

NIRMAL GOVIND

CTO, Fable

ROHIT JOSHI

Senior Director, Data and Analytics, NBCUniversal

MARINA KOSTEN

*Head of Research and Strategy, StoryFit;
Senior Fellow, USC Center for the Digital Future*

ROHITH NANDAGIRI

*Global Head of Data Strategy, Operations and
Governance, HBO Max/WarnerMedia*

VIOLAINE ROUSSEL (Moderator)



Violaine Roussel is professor of sociology at the University of Paris VIII, member of the CRESPPA Research Center in Paris, and affiliated scholar at the UCLA School of Theater, Film and Television. Her recent books

include *Representing Talent: Hollywood Agents and the Making of Movies* (2017, University of Chicago Press), *Brokerage and Production in the American and French Entertainment Industries* (2015, Lexington Books, with D. Bielby), and *Art et Contestation aux États-Unis* (2019, PUF). She is currently working on a new book about data specialists in Hollywood.

CHLOÉ DELAPORTE (Panelist)



Chloé Delaporte is associate professor of film and media studies at the University Paul-Valéry Montpellier 3, France, where she is co-head of the master's program. A sociologist of art and cultural economics who adopts a critical and pragmatic approach, she works on the current transformation of movie industries and the rise of new professional practices in the platform era. Her work focuses, in particular, on the categorization of film genres by streaming platforms in relation to the efficiency of algorithms designed to recommend content to users.

NIRMAL GOVIND (Panelist)



Nirmal Govind is the CTO at Fable, a startup that is on a mission to improve mental wellness via social reading. Fable empowers global communities to read together every day via digital book clubs. Previously, as Netflix's vp of data science and engineering for content and studio, Govind spent eight years leading teams that helped supercharge various aspects of video streaming and data. Prior to Netflix, he worked in health tech and semiconductor manufacturing. Govind has a Ph.D. and master's degree in industrial engineering and operations research from Penn State and UC Berkeley, respectively, and a bachelor's degree from the Indian Institute of Technology — Madras.

ROHIT JOSHI (Panelist)



Rohit Joshi currently heads data and analytics for NBCUniversal's film business unit and oversees the entire analytics life cycle, including data engineering, data analysis, data architectures, business intelligence, and data science. His focus areas are data strategy and marketing analytics.

MARINA KOSTEN (Panelist)



Marina Kosten is a senior global research and strategy executive responsible for developing market and consumer insights, is head of research and strategy at StoryFit, and a senior fellow at the Center for the Digital Future at USC. She previously served as vice president of research in the international theatrical division at 20th Century Fox where she conducted research related to the release of Fox films in top 20 international markets. Earlier, Kosten oversaw another dimension of the entertainment landscape at Activision-Blizzard, where she focused on the Guitar Hero and Call of Duty franchises, in addition to Activision's portfolio of licensed video games. Kosten began her career as a social researcher. Her interest in understanding human behavior also led her through senior roles at several global research suppliers.

ROHITH NANDAGIRI (Panelist)



Growing up with television and movies in their cable infancy and later in the age of the internet as a global resource, Rohith Nandagiri has had a front-row seat to the intense and incredible opportunities within these two areas. For more than 15 years, he has worked within the media industry as streaming media and on-demand television have evolved into a highly competitive and data-driven experience. Decisions around creative content, marketing, product, and subscription growth are all foundationally using data to model and report. Nandagiri is the global head of data strategy, operations and governance at HBO Max, as part of the WarnerMedia enterprise.



Panel Three
**Streaming
the Global
Majority**

Moderator

AYMAR JEAN CHRISTIAN
Associate Professor,
Communication Studies,
Northwestern University



As film and TV distributors shift to global streaming, how does that shift the conversation around diversity, equity and inclusion? The term “global majority” is as contested as “BIPOC” (Black, Indigenous, People of Color) for the ways both collapse the complexity and intersectionality of communities. Still, corporations are increasingly understanding the economic and cultural importance of racially diverse programming that addresses the diversity within historically marginalized communities (ethnicity, nationality, gender, sexuality, religion, disability and more). Can companies based in the United States effectively program for the world? Join executives from across the industry and the world to discuss how Hollywood is expanding the concept of representation in the 21st century.

Panelists

ERIK BARMACK
Producer, CEO Wild Sheep Content

RAMON LABATO
Associate Professor, School of Media and
Communication, RMIT University

ISHITA TIWARY
Assistant Professor; Canada Research Chair,
Mel Hoppenheim School of Cinema, Concordia
University, Montreal

AYMAR JEAN CHRISTIAN (Moderator)



Aymar Jean “AJ” Christian is an associate professor of communication studies at Northwestern University and author of *Open TV: Innovation Beyond Hollywood and the Rise of Web Television*. He co-founded OTV | Open Television, a platform for intersectional

television. OTV programs have received Emmy, Gotham, Webby and Streamy awards, among others. Building on the success of OTV, Christian co-founded OTV Studio with Stephanie Jeter and Lilly Wachowski. He has juried television and video for the Peabody Awards, Gotham Awards and Tribeca Film Festival. His work has been recognized by the MacArthur and Field foundations, among other organizations devoted to independent filmmaking.

ERIK BARMACK (Panelist)



Erik Barmack has worked in television production, distribution and digital media development for more than 25 years. Most recently, he founded Wild Sheep Content, a production and packaging company that has sold 16 projects to eight global partners during its first year of operation. Previously, he served in a variety of senior executive roles at Netflix focusing on the production and distribution of international content, overseeing multi-billion-dollar budgets and large, international teams. In addition, he helped shape Netflix’s original and first-run strategies for kids’ content, independent film, anime, and other genres. Prior to Netflix, Barmack had several business development roles relating to mobile/digital strategy at ESPN, was the COO of a fantasy sports start-up that was later sold to The Sporting News, authored two books, and worked as a journalist for several years.

RAMON LABATO (Panelist)



Ramon Labato is associate professor in the School of Media and Communication at RMIT University in Melbourne, Australia.

A screen industries scholar, Labato has a special interest in distribution platforms, and how they structure audience access, discovery, and content diversity. Labato’s books include *Netflix Nations*, *Shadow Economies of Cinema*, and the forthcoming collection *Streaming Stories: Subscription Video and Storytelling Across Borders* (co-edited with Amanda Lotz). Since 2017, Labato and his colleagues at RMIT have been researching local content levels in SVOD services to inform policy and industry debate.

ISHITA TIWARY (Panelist)



Ishita Tiwary is assistant professor and Canada Research Chair at the Mel Hoppenheim School of Cinema, Concordia University, Montreal. Her research interests include video cultures, streaming platforms, media infrastructures, migration, and contraband media practices. She has published essays in *Bioscope: South Asian Screen Studies*; *Post Script: Essays in Film and Humanities*; *Culture Machine*; *MARG: Journal of Indian Art*; and in edited collections on topics of media piracy, video histories, and streaming platforms. She is currently working on two projects. The first is her book monograph that traces the history of analog video cultures in India through an infrastructural lens. The second research project tracks infrastructure of international streaming platforms such as Netflix and Prime Video in India and their impact on the Indian film industry.



Q&A

Closing Discussion

U.S. SVODs Going Global: A Conversation with Amanda Lotz

Guest Speaker

AMANDA LOTZ

Professor and Transforming Media Industries program leader, Digital Media Research Centre, Queensland University of Technology

Amanda Lotz has written extensively about the post-network television era and the impact of the streaming services on the way we view and engage with online entertainment. Drawing on her two decades of research, Lotz will engage in a Q&A with USC Professors Henry Jenkins and David Craig, highlighting the similarities and differences among our newest streaming video services (Netflix, Amazon Prime Video, Apple+, Disney+, HBO Max) and previous video distribution technologies (broadcast, satellite, and the internet). Drawing on her forthcoming book, *Netflix and Streaming Video* (2022), Lotz will talk about the business of subscriber-funded streaming video and its implications for the future of online culture.

Moderators

DAVID CRAIG

Clinical Professor of Communication; co-director, Global Communication, London School of Economics; visiting professor, Shanghai Jiao Tong University Institute of Cultural and Creative Industry

HENRY JENKINS

Provost Professor of Communication, Journalism, Cinematic Art and Education, USC Annenberg School of Communication and Journalism

AMANDA LOTZ (Guest Speaker)



Amanda Lotz is a media scholar, professor, and industry consultant. She leads the Transforming Media Industries research project in the Digital Media Research Centre at Queensland University of Technology. She is the author, co-author, or editor of 10 books that explore television and media industries including *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*; *The Television Will Be Revolutionized*; *Portals: A Treatise on Internet-Distributed Television*; and *Media Disrupted: Surviving Pirates, Cannibals, and Streaming Wars*.

DAVID CRAIG (Moderator)



David Craig is a clinical professor of communication, co-director, global communication at the London School of Economics, and a visiting professor at Shanghai Jiao Tong University's Institute of Cultural and Creative Industry. He has published three books, including *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*, which earned recognition from the 2020 Outstanding Book Award, the International Communication Association, and the Nancy Baym Annual Book Award. Craig was a Hollywood producer and television executive for three decades, responsible for more than 30 films, TV programs, web series, documentaries, and stage productions that garnered more than 70 Emmy, Golden Globe, and Peabody awards and nominations.

HENRY JENKINS (Moderator)



Henry Jenkins, provost professor of communication, journalism, cinematic arts and education at the USC Annenberg School for Communication and Journalism, is the author or editor of 20 books, including *Textual Poachers: Television Fans and Participatory Culture*; *Convergence Culture: Where Old and New Media Collide*; and *By Any Media Necessary: The New Youth Activists*. His most recent books are *Comics and Stuff* and *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change*. He has blogged for more than 15 years at Confessions of an Aca-Fan (henryjenkins.org) and now co-hosts *How Do You Like It So Far?*, a podcast about popular culture in a changing world.



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