

The State of The Industry



From left, panelist Andrew Wallenstein, President & Chief Media Analyst, Variety Intelligence Platform; with moderator Juan Morales, Vice President, Content and Editor-in- Chief, emmy magazine; Brian Lowry, Media Critic, CNN; Wendy Lee, Company Town Reporter, Los Angeles Times; Mariel Turner, Senior Culture Editor, Shondaland and Joe Flint, Staff Writer, Wall Street Journal

Notable Takeaways:

The future of the entertainment industry: The film *Blackberry*, released earlier this year, will now air as a three-part special event on AMC with 16 additional minutes added. To that, Brian Lowry says, "So, the idea that movies are movies and TV is TV is being dramatically blurred right now."

On streaming services, content creators, and data: "I think that there are some people that do want to see more data, they want to know which shows are working, which ones aren't... I think that, for some people, it's helpful to know what their worth is." – Wendy Lee

Connecting with the digital audience: "At Shondaland the focus is on the storytelling and putting a face to the people in the industry and give voice to the directors, actors and writers who are trying to tell their stories." – Mariel Turner

How can students be prepared to be competitive? "Hone skills that are easily translatable into different areas because you don't know where you're going to end up." – Brian Lowry

Andrew Wallenstein adds, "if you don't have the ability to write, then you don't have the ability to think." Students should come into the industry with core writing skills and the ability to understand numbers.

Resources:

[LA Times Quiz](#)

A Keynote Discussion between David Eilenberg & Jeff Conway



From left, moderator Jeff Conway, Senior Contributor, Forbes Hollywood and Entertainment with David Eilenberg, Head of Content, Roku Media

Notable Takeaways:

What is Roku? Roku is the largest streaming platform in the US, Canada and Mexico reaching 70 million households or 170 million people.

What is the difference between a streaming platform and a streaming app? The difference between a streaming platform and a streaming app is that a streaming platform has its own software that gets users into the streaming experience.

On technology, AI, and the business of Roku: David says, “I think that the tech that we think about a lot is just how to utilize technology to create the best, smoothest, most surprising delightful experience for the viewer.”

What should students know regarding emerging trends in entertainment? How truly globalized production has become. Viewers, especially younger viewers are willing to watch great content from anywhere.

David’s take on remote work and students preparing to enter the industry: “What’s great about Zoom life, is that, hopefully we can encourage geographical diversity in our creative fields... That said, for students entering traditional entertainment fields in L.A., New York... I do think that the in person experience is important... Take a first job working on a set, regardless of what their ultimate aspirations are. If you miss out on being on a production, there is always going to be a gap in the understanding of the industry.”

Resources:

[Array Now](#)

[Nielsen Gauge & Glossary](#)

[The Handy Foundation](#)

[HUSSLUP](#)

A Conversation with Executive Producer, Deborah Pratt



From left, moderator JoAnn Alfano, Executive Vice President, Current Programming, Universal Television with Deborah Pratt, Executive Producer, Quantum Leap

Notable Takeaways:

What was special about Quantum Leap? It was a show that was generational. Someone who lived in the '50s and knew about racism could have a conversation with a younger generation who experienced none of it.

On creating characters: "Don and Dick Wolf both said, 'The character you create for a show is going to be your best friend. And you've got to go see what happens to them each week.' So those characters have to be grounded and real and their wounds have to be so important that you care for them."

On hope in the business at a time where it's harder to find a way in: "Be fearless about being creative. Do something that hasn't been done. Look at the world, look at what it offers. Then find a story in it that touches you."

Resources:

[The Vision Quest](#)

[Warrior One](#)

The Trials of TV Editing: JURY DUTY



Mary DeChambres, ACE, *Jury Duty*; Diana Fishman, Editor, *Jury Duty*; Adam Lichtenstein, Editor, *Jury Duty* with moderator Matt Feury, Senior Director, Artist Relations, Avid

Notable Takeaways:

How many editors are typically on a reality show? Mary DeChambres says that on *American Ninja Warrior* there are 14 editors and 8 assistant editors and every editor works on the same episode at the same time.

On making sure that everyone in the cast has their moment: “Every character has a storyline. So, if a character is introduced in one episode then there will also be a middle beat and an end beat for the character in that episode.” – Diana Fishman

What makes a good editor? Editors are storytellers. While being fluent with the editing software is a must have, so are the soft skills, such as being able to collaborate. Also, resonating with the material when you’re working on a story so that you’re able to provide input and make suggestions.

Resources:

[American Cinema Editors](#)

[Women in Film](#)

[Avid Media Composer](#)

The Power of TV: Exploring TV's Role in Shaping Healthy Masculinity



From left, Glen Mazzara, Showrunner; moderator Tarah Malhotra-Feinberg, Senior Vice President and Executive Producer, Man Enough Podcast; Gary Barker, President and CEO, Equimundo; Ted Bunch, Chief Development Officer, A Call to Men and Matt Walsh, actor, writer, producer

Notable Takeaways:

On framing healthy masculinity: “One of the things we really try to do is deconstruct some of the messages around masculinity and keep the wonderful things there are... and add to it. We do that in a way that is an invitation... not calling someone out but calling folks in.” – Ted Bunch

Key challenges in redefining masculinity: Gary Barker says that storytellers have a huge challenge in figuring out how to tell stories in ways where men are not shown as antagonists but equal together with women and girls, where we see them get to be the best of each other.

Shows that promote healthy masculinity on screen: *Swagger, Ted Lasso, Little House on the Prairie, Somebody Somewhere*

What can creators do to promote healthy masculinity on screen? Gary suggests that creators find fresh perspectives in storytelling that challenges the traditional notions of masculinity by continuing to normalize diverse relationships in media to promote inclusivity. “It has to be done in a modern lens. It can’t just be the traditional, old-fashioned, tough guy.”

Resources:

[A Call to Men](#)

[Equimundo](#)

[Man Enough Podcast](#)

[Norman Lear Center](#)

[Geena Davis Institute](#)

Navigating Unscripted Television: Insights from Industry Leaders



From left, moderator Nakia Monet, Entertainment Journalist, On-Air Host; Sean Rankine, Executive Producer; Alisa Sherrod, Executive Producer & Showrunner; Doron Ofir, President & Founder, Doron Ofir Casting and Jill Dickerson, Executive Vice President, Head of Development, 44 Blue

Notable Takeaways:

What's a main difference between scripted and unscripted? In unscripted you're not casting a role. You're looking for real people who have real stories and real stakes that everybody can relate to in some way or another.

Unscripted television as a stepping stone: There is much more opportunity in unscripted to establish a career because you're asked to do everything and that can be used as leverage in scripted where you must know what you want to do.

Advice for storytellers looking to get into unscripted: Doron Ofir says unscripted TV is essentially documentary filmmaking. You have to be a research person, you have to be an investigative journalist, you have to have a producer's head to be able to ask honest questions and also identify talent that can speak to the subject.

Jill Dickerson says, "Learn how to comb through things and tell a story. Learn the difference between news editing and reality story editing. It's a great playground to be at school and have the option to try all these things that somebody might not pay you to do right away out of school."

Resources:

[Crewvie](#)

[StaffMeUp](#)

Creative Jobs of the Future Featuring CVL Economics



Alissa Dubetz, Director, CVL Economics

Notable Takeaways:

Overall outlook on content and the creative industry: “The future of content is global... and the globalization of content is going to keep expanding.”

Creative economy’s impact on job growth and GDP: The creative economy accounts for 6% of US jobs and 9% of US GDP, with each job generating more economic activity than all other industries on average.

Creative occupations growth rate: Creative occupations growth rate is expected to be 19% in the US from 2022 to 2032 with software and web developers seeing significant job growth within the creative digital interface occupation group over the next ten years.

AI impact on job growth: “A job is really made up of a number of tasks and there may be components removed from certain jobs entirely. I think we’ll see a lot of those little tasks being impacted.”

Resources:

[CVL Economics](#)

At the Frontline of Unscripted



From left, Moderator Trevor Smith with Noah Pollack, Vice President, Unscripted Content, Tubi; Adam Desiderio, Director/Producer, Vice Media Group; Craig Thomson, Executive Producer, International News, Vice Media Group and Ben C. Solomon, Director/Correspondent, Vice Media Group

Notable Takeaways:

How is Vice Media different when it comes to reporting? Craig Thomson says VICE isn't like a traditional news organization. They spend longer time with the characters or subjects which helps develop trust and create a bond. In addition, they uniquely allow people to speak in their own language. Thomson adds, "I think that's what helps us really bring this authentic look at importing world events."

Dangers of reporting from the frontlines: Adam says, "Certain moments were so dangerous that we were following soldiers by holding on to their backs. We were following in a straight-line in the pitch black because there's Russian drones overhead that could spot light."

On equipment limitations: "Battery life is a big issue when you're on frontlines because you don't want to be a burden to the people that you're embedded with. That's a big deal for us in the field to make sure that we're not putting anybody in danger that's willing to take us with them." – Adam Desiderio

Creating unscripted narratives with purpose: "With the Vice and Tubi partnership you can be entertained and informed at the same time. Tubi's marketing strategy centers around rabbit holes and super serving that kind of content." – Noah Pollack

Impacts of mental health in conflict reporting: "I think it's about having a good support network overall. And being around people that understand. It's easier to kind of decompress and process things with people around." – Ben Solomon

Resources:

[VICE](#)

Audience Analytics & Insights



From left, moderator Kseniya Ivnikskaya, Senior Manager, Consumer Insights, Dotdash Meredith; Bryan Mu, Senior Vice President, Head of Research & Insights, Studios, NBCUniversal Media; Michael Mulvihill, President, Analytics and Insights, FOX and Laurel Weir, Executive Vice President / Head of Programming and Strategic Insights & Research, Paramount Media Networks & MTV Entertainment Studios, Paramount Global

Notable Takeaways:

On how to use data and insights to drive TV programming decisions: “It’s been critical to have programming and research work together. Because where we put things, be a day or time or whatever window we choose... the research team plays a big role in that.” – Laurel Weir

Insights and strategic planning in sports: “In sports the goal is to maximize the value of something that already exists,” says Michael Mulvihill. He adds, “We’re doing live sports rights deals, that can run into the billions of dollars annually, and you absolutely have to have a pretty firm grasp of the modeling of how that content is going to work, what kind of audience you’re going to be able to drive and how you’ll be able to monetize it.”

How insights impact a specific show? “There’s title testing. For instance, the show *Suits* was called ‘A Legal Mind’ before it was called *Suits*. There’s also pilot testing to see how a story and characters resonate with the audience. There is recasting if a character is not resonating with the audience. – Bryan Mu

Content creation in a changing industry: Weir suggests that there’s going to be less content but higher expectations. “The insights team will play an even bigger role in greenlighting because we need a stronger ROI on the shows we decide to make.”

Resources:

[Fox Sports University](#)

The Art of the Pitch: Bringing Concepts to Life with Canva



From left, Kate Marsden, Head of Global Partnerships, Canva; Michael Rucker, Executive Producer/Director and moderator Randi Kleiner, Chief Executive Officer, SeriesFest

Notable Takeaways:

Elements make a good pitch: “A deck that really clearly defines the idea, the tone, and the vision. It’s great to have an elevator pitch but the deck shows what the north star of what the idea is. The deck supports the pitch.” – Michael Rucker

Canva as an asset in visual communication: “No matter what industry you’re in, or what job you do, the need for you to be able to visually express your idea is the status quo. Being able to visually express what is your idea and put it in a deck and present it can mean the difference between a project being greenlit or not.” – Kate Marsden

What is Canva for Entertainment? Canva offers a unique landing page for the entertainment industry, with pre-made templates for TV pitch decks, show bibles, treatments and mood boards, with more features consistently added.

Resources:

[Canva for Entertainment](#)

[SeriesFest Collegiate Fellows Program](#)

Preserving TV History: Exploring the TV Academy Foundation's Archive



From left, Moderator: Ivana Kirkbride, Media & Technology Executive, Television Academy Foundation Board Director; Megan Chao, Vice President, Development & Programming, Birman Productions, TVA Governor, USC Annenberg Faculty; Greg Hernandez, Writer/Editor; Jenni Matz, Director, The Interviews, Television Academy Foundation; Susan Moore, Senior Supervising Producer, Access Hollywood

Notable Takeaways:

The importance of the Television Academy Foundation's Archive: Jenni Matz says the goal of the archives is to “preserve the history of television from primary resources, from first person accounts of those who lived it.” Additionally, “They want to tell the whole story. And many of them have never had an opportunity because no one has asked.”

Bringing the archive to a wider audience: For Susan Moore, ratings have shown that audiences want to hear from the icons and see them celebrated. “When we air the Henry Winkler interview, or celebrate Carol Burnett and her 90th birthday, or when we sit down with Sheryl Lee Ralph... those ratings spike.”

Leveraging the archives for student engagement: Megan Chao suggests there is a way to engage younger generations with the archives. She says, “This is a generation of students that really want to get behind causes and movements and are really looking for those pieces to help them get there.” She adds that breaking down an interview into smaller clips can be used as a way to incite a discussion.

Resources:

[Television Academy Foundation Interviews](#)

Masterclass: Directing for TV



From left: Morenike Joela Evans, Episodic Director, Jodi Delaney, Television Academy Foundation, Executive Director, and Dr. Rachel Raimist, Episodic Director

Notable Takeaways:

What is a key difference in directing for TV rather than film? Directors in television shows are essentially “guests” and must understand the show’s vision and execute it within those parameters.

Differences between directing for drama, single camera comedy and multi-camera comedy:

Multi-camera comedies are shot on a sound stage at a studio and you have multiple sets next to each other and the scenes are shot in order. For drama and single camera, there is location scouting and scenes do not have to be shot in order.

How do directors prepare for their episodes? The prep process includes reading the script multiple times, creating scene summaries, walking the set and taking photos, creating the blocking and shot list, location scouting and coordinating with the department heads and crew.

How to get hired as a TV director? Have a strong track record, network and build relationships with industry professionals, and apply to network directing programs.

Resources:

[Scriptation](#)

[MoJo Academy](#)

[The People's Film School](#)