28 May 2020

RE: Internship/Externship

Hi Sean and GameChanger,

Mount Saint Mary's University is the home for the Geena Davis Institute on Gender in Media, and Center for Intersectional Media and Entertainment. It's the horizon line for analysis and action, where data allows us to clearly see that the stories we have been making lack diversity of representation. But understanding the problem and creating an industry solution are two different tasks.

By aligning academics with industry needed market innovation is possible, turning data into new kinds of story opportunity. But to directly impact criteria like hiring metrics, gender stereotypes, and even create new genres, we need to confront existing industry problems using platform level thinking.

The *Kaleidoscope* project, my practicum study at MSMU, is a women's platform design with original show formats and media technologies that could impact how stories get told and who gets to make them. With GameChanger 2.0 my goal is to develop the business model, create a proof-of-concept, and launch original story technologies like "content codes."

I am excited about the expanded GameChanger mission, as viewing trends continue to be cross-platform and cross-channel. In particular, the intersection of streaming technology and broadcast, reality formats and social, and content discovery and audience aggregation, can be organized forces for industry change.

I would love the opportunity to share more with GameChanger about the *Kaleidoscope* content equity project, and how I might be able to contribute to the mission of improving diversity in our media culture.

Please find enclosed: a mission and vision statement, a CV/resume, and project overview with links. (FYI, our MSMU learning experiences for this term have been adapted to online formats using Zoom.)

Sincerely,

Jared Suarez, MSMU MFA/Post-Grad

PDF Enclosure

CONTENT EQUITY

demands a dual market tactic: 1) diversity at the level of participation; and 2) variety at the level of the content mix.

CONTENT CODES

Unlike Hays' Production Code (1930-66), or MPAA Ratings (1968), "content codes" do not not issue moral estimates, or age limit labels, but establish goals for deficits in the content universe. They are by design a social interface for story equity, impacting novelty and utility.[1]

AUDIENCE

Using research from Catalyst, "Workplaces that Work for Women," statistics about Latin American, Black/African American and Asian American women reveal how each sub-group is faring in the workplace. Asian women, for instance, though the smallest demo by numbers represents the highest number of C-Levels. Using data, story can be built to impact these numbers.[2]

PROGRAMMING DESIGN

The mini-block TV design, like the classic programming block, is intended to anchor an audience, using theme or genre, into a window of time. In network TV, this is the traditional media precursor to binge watching. If we add new media to traditional media, we get cross-platform viewing experiences. One step further, with Content 360 and Web 2.0, we can invent Peak and Prime.[3]

BUSINESS MODEL

The B Corp emerged out of a movement to create a more equitable economy. It functions as a Good House Keeping Seal, certified by B Lab, for business entities reaching higher operational standards. The Benefit Corporation, born out of the B Corp, has legal rights added that protect the company mission in the articles of incorporation. Shareholder responsibility is split equally with social responsibility.[4]

PLATFORM ECOLOGY

For a moment, when you think of feminism, think of a giving tree, and understand the feminine principle as the original state we are born into. That state, where life is a gift, is often hard to know as we grow up due to imbalances in the culture and economy. If the new culture we want to build is an ecology where there is enough for everyone to grow, the culture becomes more feminine. This is the highest mission for building a platform ecology, which can showcase how that new culture looks and feels. **Giving can touch a life for a moment, but sharing can be forever.**

Our current content and ratings system – the MPAA for movies and TV Parental Guidelines (1996/7) for network and cable television broadcasters (modeled on the MPAA system) – both assign labels that help parents identify levels of language, sexuality, violence,… that are generally considered to be inappropriate for specific age groups, from children to teenagers to adults. Both the MPAA and TV ratings systems evolved as reactions to continuously escalating moral and social depravity in the content of movies and TV series. Content codes, however, unlike ratings, enable audiences to influence content before it gets made, impacting the storytelling that makes it to our screens.

The key demo being female, 18-49, acknowledges that 157 million women in the U.S. lack significant representation in storytelling, including 38% of ethnic diversity, or 60 million American women who are Hispanic, African, Asian, Native American, Middle Eastern, or other minority identity. With core verticals including gender, personal development, career, self-care, visual culture, and big story, and fringe horizons determined by content codes, each "core and fringe" mini-bock encourages cross-hatch storytelling (shows that together create a knowledge effect) and cross-media content dives (media arrays that support further engagement). In other words, media consumption and participation occurs within an UI/UX design that foregrounds "affinity and drift," i.e. personalization and discovery. The platform, therefore, functions as a two-way bandwidth, via curation and crowdsourcing, rooting social tools into a new TV design – a hybrid of broadcast, streaming and new media.

Kaleidoscope also programs using "peak and prime," prime referring to a scheduling time and peak referring to a scheduling place. Mini-blocks can therefore be time or place shifted, which allows viewing interactivity. For instance, a peak experience may occur during prime, but would also have added crossmedia, via partner channels. In other words, as a structure for push and pull media, peak is an enhanced viewing design organized for user interaction, where programmed media collabs mirror responsive web attributes, allowing assets to reconfigure for screen, user and media type. Other KTV programming formats include strip, flagship, interstitials, and specials, all supporting an augmented content experience, i.e. rich media with rich context.

BYOB (Bring Your Own Brand) foregrounds celebrities, production companies, and sponsors to launch mini-block media experiences, enriched by native digital viewing habits. However, CLC (Continuous Learning Culture) repurposes the binge watching mode by offering a content mix that supports crossplatform: viewing (video), reading (print), sharing (social), and participation (action). This will allow brands to do more than fill gaps between content (interstitials or ads), but become actors on the women's frontier. Kaleidoscope, built as a Benefit Corporation, can protect its mission at the incorporation level. As such, the platform will be enabled to serve and give back.

There are basic elements at work in fostering a media ecology: viewer/user utility; storyteller and programming equity; intersectional novelty; content code interactivity. By supporting women's collabs, we engage in a learning experience that values the group, allowing input and output beyond passive spectatorship. By understanding that the population of Kaleidoscope is fundamentally diverse, we are creating a forum to open our imagination to what we are inside and out. As a platform design, Kaleidoscope serves as cultural incubator. Using narrative and communication arts, crossmedia and interaction design, social advocacy and action, we can co-create a rich media mix able to impact lives and steer the frontier of women's culture.

[1] **asu.edu/courses/fms200s/total-readings/MotionPictureProductionCode.pdf**

[2] **catalyst.org/research/women-of-color-in-the-united-states/**

[3] **tvtropes.org/pmwiki/pmwiki.php/UsefulNotes/BlockProgramming**

[4] **bcorporation.net/about-b-corps**

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EDUCATION

2019-2020 Mount Saint Mary's University, Los Angeles, CA, MFA
2012-2017 Art Center, Pasadena, CA, Broadcast Cinema, MFA/Post-Grad
2009-2010 Video Symphony, Burbank, CA, Film Editing

WORK EXPERIENCE

2019- APS Cinema, Digital Cinema Projectionist
2009-2019 Deluxe Media Management
Location-based marketing, press junkets, premieres
and on-site installations coordinated to theatrical release
dates for production companies, major and minor studios,
and over 60 theatrical venues in the Southern California area.
Primary clients serviced included majors Warner Brothers,
Sony, and Fox, and minis Summit, Lionsgate, and Focus Features.
2005-2008 ID2 Design
Media design for Marine, Retail, Interior Design, Building Construction, Restaurant and IT/
Consulting. Projects included logos, identity, brochures, in-store signage, tradeshow booths,
storefront exterior signage, window installations, print advertisements, digital photography and web.

RECENT FILM PROJECTS

2017 *PopDrag,* Woman's Programming Block, Writer
2018 *The Cupless King,* Children's Fable, Writer
2019 *Love Thing,* Short Film, Producer/Writer/Director/Cinematographer
2019 *Jeronimo,* Short Film, Producer/Writer/Director/Cinematographer/VFX
2020 *Girl Meets Chance,* Short Film, Writer/Director/Editor
2020 *Post-Nuclear,* Short FIlm, Writer/Director/Editor *(Post-production)*
2020 *Your Brain is Your Other Stomach,* Feature Screenplay *(Writing)*
2020 *Things Go Wrong,* Feature One Sheet/Treatment/Screenplay *(Development)*
2020 *Mirror Canyon,* Short Film, Writer/Director *(Pre-production)*

IP/MODEL DEVELOPMENT

Character Interview
VR Game Show
World Building

ConversationWithSuperman.com
A "hyperstory" campaign that uses a character interview format
– based on DC Universe launch of Superman, Wonder Woman,
Aquaman and The Flash.

Screenplay
Franchise/IP Dev
Pitch Book
Content Models

JaredSuarez.com
TEDDY RUXPIN, Screenplay based on Teddy Ruxpin toy.
TOONED, Original character design and storyworld
integrating Hannah Barbera and Looney Tunes mashup.
DISHSOAP, IP dev based on DC Blue Beetle character.

New Media Series
TV Game Show
Crossmedia IP
App Design

NightFridge.com
CulinarySnackster.com
StomachMovie.com
All the working parts of a "crossmedia franchise."

MSMU SPRING PRACTICUM / SUMMER PROJECT

COURSE OBJECTIVE: To prototype new parameters for content equity at the platform level.
FACULTY/ADVISORS: Mary Trunk, Sharri Hefner, Dr. Nicole Haggard and Effie Brown (unconfirmed).

PROJECT SUMMARY

Kaleidoscope is a **woman's social platform** design that builds from the power of #MeToo and #TimesUp, to create a business model solution (Bring Your Own Brand) able to launch new kinds of content experiences with celebrity, product and media brands. Kaleidoscope's radical content design initiative, "content codes" linked with social campaigns, can shift the metrics and quality of content needed on screen to empower women storytellers.

STORY AS A DESIGN PROBLEM

The Geena Davis Institute on Gender in Media uses data science to analyze screen time and dialogue for woman, et al. This reveals the bias in screenwriting and greenlighting. And while we are seeing action and conversation about inclusivity, we need clear goals and a **content initiative** at both creative and slate levels.

One of the ways Kaleidoscope approaches this is by installing new "content codes" that help identify the types of content missing from the content horizon. When we breakdown story into fundamental elements we can even invent new genres to serve the female demographic.

Another approach is by installing a **programming initiative** called the "mini-block." One of the concerns in TV is scheduling and audience. By creating branded mini-blocks the audience and advertisers are locked into specific kinds of experiences, where value is foregrounded.

In a prototype mini-block* built as a media collab, Kaleidoscope showcases four TV shows, each organized as a viewing experience thematically. In a sample case, *O-Factor* is the strip show, that would be core programming based on a sponsored mission, anchoring the aspirational to intersectional women's social issues, with *Family Fridge*, *Go-4-Broke* and *Celebrity Stomach* coordinated to create the mini-block.

As a platform design, Kaleidoscope has the potential to be cross-platform (cable, streaming, print, event based and theatrical), creating a rich media experience for women seeking content that reflects the new order values we need to see onscreen, as well as behind the scene.

The totality of this design includes intersectionality, inclusion rider, story and data, and of course slate diversity, the spirit behind institutions like the GameChanger fund.

COURSE COLLAB

How do you take centuries of systemic inequity and underrepresentation, and ultimately transcend and disrupt? It may be that reckless male behavior is the Achilles heel of patriarchy, but #MeToo and #TimesUp are by necessity reactive. Thinking outside the negative space of the social moment, we can imagine a shift from defense to desire. *Who is this emerging woman? What does she need to grow and succeed? What should the culture be like for men and women? Are there story frontiers that require new technology?* Brave thinkers like Kimberlé Crenshaw and Stacy Smith gave us intersectionality and inclusion rider, intellectual and institutional tools to combat endemic forces. At Mount Saint Mary's eyes are on the horizon and boots on ground, with SeeJane.org and CIME.us, two organizations mobilized to bridge social equity. By prototyping BYOB, the mini-block, Peak and Prime programming, and content codes based on Continuous Learning Culture mandates, new standards in entertainment can be reached. In this course, intersecting media advocacy, diversity finance, and Kaleidoscope's platform level thinking, we can prototype new story tools and experiences able to sustain an ecology where women are a majority force.

JaredSuarez.com   Kaleidospheric.com (Project Site)*   SeeJane.org   CIME.US   GameChanger-Films.com