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