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**UNITED STATES DISTRICT COURT  
CENTRAL DISTRICT OF CALIFORNIA**

19 WILLIAM MORRIS ENDEAVOR  
20 ENTERTAINMENT, LLC, *et al.*,  
21 Plaintiffs and Counterclaim Defendants,  
22 v.  
23 WRITERS GUILD OF AMERICA,  
WEST, INC., *et al.*,  
24 Defendants and Counterclaimants,  
25 and PATRICIA CARR, *et al.*  
26 Counterclaimants.

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Case No. 2:19-cv-05465-AB-AFM  
**DECLARATION OF ALISA  
PERREN IN OPPOSITION TO  
PRELIMINARY INJUNCTION  
MOTIONS**

Hearing Date: Dec. 18, 2020  
Hearing Time: 10:00am  
Location: Courtroom 7B  
Judge: Hon. André Birotte, Jr.

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**TABLE OF CONTENTS**

A. Qualifications and Professional Experience .....1

B. Assignment .....2

    1. Overview of the Showrunner Role .....2

    2. Historical Evolution of the Showrunner Role and Label.....3

    3. Showrunner as Celebrity.....4

    4. Scope of Showrunner’s Roles and Responsibilites .....5

    5. Allocation of Credits.....6

    6. Response to Dr. Edward A. Snyder’s Declaration.....7

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## A. Qualifications and Professional Experience

1. I am an Associate Professor in the Department of Radio-Television-Film (RTF) at The University of Texas at Austin, as well as Co-Director for the Center for Entertainment and Media Industries in the Moody College of Communication and Graduate Director for Media Studies.<sup>1</sup> I earned both my MA and PhD in Radio-Television-Film at The University of Texas at Austin.
2. My areas of specialization include U.S. film and television history, media industry studies, and television studies. My research incorporates a variety of qualitative methods, including interviews with industry professionals, participant observation, and archival research, and my work is historical, organizational, and cultural in its orientation. In several projects, including my forthcoming co-authored book to be published by the British Film Institute (BFI), *The American Comic Book Industry and Hollywood*, I have examined the development and evolution of professional identities and work roles in Hollywood.<sup>2</sup> I also co-founded and previously served as the co-managing editor for the international peer-reviewed journal, *Media Industries*.<sup>3</sup>
3. Relevant to this case specifically, I have engaged with dozens of television writers, including showrunners, in multiple capacities. I have conducted extensive interviews with writers, writer-producers, and a wide range of other industry professionals through the ongoing Media Industry Conversations speaker series that I host at UT-Austin. Over the past several years, I also have moderated more than a dozen panels at the Austin Film Festival, a prominent festival centered on the craft of screenwriting.<sup>4</sup> My research on writers and writer-producers has appeared in multiple venues, including the peer-reviewed journal, *Television & New Media*, in which I co-authored an article tracing the historical evolution of the showrunner figure.<sup>5</sup> I also have gained consistent exposure to the role of the writer-producer through interactions with the professional screenwriters working in my department at UT-Austin. Among the courses offered by my department is a “Writer’s Room Workshop.”<sup>6</sup> This course, which is co-taught by an experienced showrunner (Scott Shepherd) and successful

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<sup>1</sup> Alisa Perren and Gregory Steirer, *American Comic Book Industry* (London: British Film Institute, 2021).

<sup>2</sup> *Ibid.*

<sup>3</sup> <https://www.mediaindustriesjournal.org/>

<sup>4</sup> <https://austinfilmfestival.com/>

<sup>5</sup> Alisa Perren and Thomas Schatz, “Theorizing Television’s Writer–Producer: Re-viewing *The Producer’s Medium*,” *Television and New Media*, 16, no. 1 (2015): 86-93. Also see Perren, “In Conversation: Creativity in the Contemporary Cable Industry,” *Cinema Journal*, 50, no. 2 (Winter 2011): 132-138.

<sup>6</sup> <https://rtf.utexas.edu/news/writers-room>

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writer (RTF Associate Professor Cindy McCreery), involves these instructors structuring the course in a manner similar to how a writers' room run would be structured.

4. Prior to beginning my appointment at UT-Austin as an Associate Professor in 2013, I was employed first as a Visiting Assistant Professor in the Department of Communication Studies at Northeastern University in Boston, and then as an Assistant Professor (from 2005-2011) and Associate Professor (from 2011-2013) in the Department of Communication at Georgia State University in Atlanta. Prior appointments also include a term as Associate Chair and Director of Media Studies in the Radio-Television-Film Department at UT-Austin from 2015-2018.
5. This is the first time that I have been retained for legal proceedings. I am being compensated at an hourly rate of \$400. No compensation is contingent on the nature of my findings or the outcome of the litigation.

## **B. Assignment**

### **1. Overview of the Showrunner Role**

6. I have been asked to opine on the roles and responsibilities of a showrunner in making television. It is important to emphasize that "showrunner" is the colloquial term for the *writer*-producer figure for a television series. No one receives a screen credit as a "showrunner." Rather, a showrunner is credited as an "executive producer" ("EP").
7. According to Paramount Television Business Affairs executive Ken Basin, the showrunner is the "lead creative force" behind a series.<sup>7</sup> In most cases, the showrunner functions as the show's head writer.<sup>8</sup> Similarly, TV writer, producer, and executive Chad Gervich describes the showrunner as "the head of the ship who makes most of the creative decisions."<sup>9</sup> The crucial point here is that the primary identity of the showrunner is as a writer, rather than as a producer. The showrunner typically is responsible for making sure that a story coheres, whether at the level of the beat (scene), episode, season, or multi-season arcs. This individual

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<sup>7</sup> The exact quote from Ken Basin is worth citing in full: "In television, in the vast majority of cases, the lead creative force behind a series ('the showrunner') is a writer. This is in contrast to feature films, where the director is typically the 'auteur' creative force behind production" (2). See Basin, *The Business of Television* (New York: Routledge, 2019).

<sup>8</sup> Neil Landau, *The TV Showrunner's Roadmap* (New York: Focal, 2014), xvii. The full quote reads: "In the television series business, the showrunner calls the shots. A showrunner is almost always the head writer and executive producer (EP) of a TV series."

<sup>9</sup> Chad Gervich, *Small Screen, Big Picture: A Writer's Guide to the TV Business* (New York: Three Rivers, 2008), 42.

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ensures consistency in characterization and continuity in storytelling. Showrunners are, in sum, the primary authorial figures for scripted television series.

## 2. Historical Evolution of the Showrunner Role and Label

8. There are a couple of reasons for the confusion regarding the status and role of the writer-producer (showrunner) figure. First, the term is relatively new. The first time that I have identified its usage is in 1990 in the industry trade publication, *Variety*.<sup>10</sup> The first journalistic usage I have identified is in the *New York Times* in 1995, in reference to *ER* executive producer John Wells.<sup>11</sup> Because the term developed organically and was mainly used colloquially – as opposed to appearing in credits or contracts – it has been and continues to be applied inconsistently by journalists and industry professionals.
9. Although the label is of relatively recent vintage, the *position* of showrunner is far from new. In fact, the showrunner position dates back to the earliest years of television. For instance, media historian Miranda Banks illustrates how *I Love Lucy* writer-producer and head writer, Jess Oppenheimer, served as an early example of what is now (but was not then) called the showrunner.<sup>12</sup> From television's earliest years, writers' rooms were especially common for comedy and variety shows.<sup>13</sup> There was a widely held belief that writers needed to be in "the room" to bounce ideas off of each other and generate humorous sketches or storylines.<sup>14</sup>
10. In contrast, writers' rooms were uncommon for hourlong dramas prior to the 1980s. Instead, typically a head writer/executive producer would hire writers (often independent contractors) to write individual episodes. The head writer would subsequently take the returned scripts and ensure consistency in voice, theme, and characterization across all episodes. This workflow was possible because most scripted series were episodic, meaning that they were relatively self-contained in terms of their storylines. Character development was also minimal.
11. Only as television became more serialized with programs such as NBC's *Hill Street Blues* and the syndicated *Star Trek: Deep Space Nine* in the 1980s and 1990s did writers' rooms

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<sup>10</sup> *Variety*, September 20, 1990, 3.

<sup>11</sup> Andy Meisler, "The Man Who Keeps *E.R.*'s Heart Beating," *New York Times*, February 26, 1995.

<sup>12</sup> Miranda J. Banks, "I Love Lucy: The Writer-Producer," *How to Watch TV*, 2nd ed., edited by Ethan Thompson and Jason Mittell (New York: New York University Press, 2020), 260-268.

<sup>13</sup> Christina Kallas, *Inside The Writers' Room: Conversations with American TV Writers* (New York: Palgrave Macmillan, 2013).

<sup>14</sup> Felicia D. Henderson, "The Culture Behind Closed Doors: Issues of Gender and Race in the Writers' Room," *Cinema Journal*, 50, no. 2 (Winter 2011): 145-152.

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become more common for hourlong dramas.<sup>15</sup> As television became more serialized, the figure of the showrunner began to appear more frequently in industry and trade publications. As one example of the term's diffusion, roughly a hundred references to "showrunner" (or "show runner") appeared in *Variety* during the 1990s. For comparison, more than 500 references appeared in that publication in the 2010s.<sup>16</sup>

12. It is worth underscoring that despite the proliferation of the showrunner label in the press, it remains largely absent from WGA contractual materials. A search of the 2017 Minimum Basic Agreement for the WGA used the term showrunner in only two instances: First, in reference to the conditions under which a company must consult with a showrunner regarding product integration, and second, in reference to the WGA's showrunner training program. Otherwise, either "executive producer," or in some instances, "writer-producer," is used in reference to the showrunner figure.

### 3. Showrunner as Celebrity

13. The increased appearance of the term showrunner accompanied not only the growing serialization of television but also the increase in prestige for certain types of shows. It is not surprising that *ER* executive producer John Wells is singled out early on as a showrunner by the *New York Times*, as that was one of the most acclaimed serialized prestige dramas on the air in the 1990s. Writer-producers such as Wells, along with David Simon (*Homicide*), David Chase (*The Sopranos*), and Damon Lindelof (*Lost*) were among those featured regularly in articles about showrunners during the 1990s and 2000s.<sup>17</sup> Individuals like these ensured a consistent creative voice across the run of the series or during their length of time on a program. Their role as managers involved first and foremost managing the execution of their creative vision across the series. In other words, multiple ongoing storylines increased the need for strong writer-producers (showrunners) to ensure continuity and consistency in character, theme, and plotting.
14. As shows by individuals such as Simon, Chase, and Lindelof emerged as critical and/or popular successes, the showrunner label became more widely diffused and inaccurately applied. Studios and networks increasingly used them as brand names to help market shows,

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<sup>15</sup> Todd Gitlin, *Inside Prime Time* (Berkeley and Los Angeles, CA: University of California Press, 2000) and Edward Gross and Mark A. Altman, *The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History of Star Trek: The First 25 Years* (New York: Thomas Dunne, 2016).

<sup>16</sup> See Perren and Schatz (cited above).

<sup>17</sup> Brett Martin, *Difficult Men: Behind the Scenes of a Creative Revolution: From The Sopranos and The Wire to Mad Men and Breaking Bad* (New York: Penguin, 2014), 8.

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helping to make them directly into celebrity figures in some instances.<sup>18</sup> With this development, along with the aforementioned organic emergence and uneven application of the use of the term by the press, came growing confusion about the scope of their roles and responsibilities.

#### 4. Scope of Showrunner's Roles and Responsibilities

15. As the declarations of Barbara Hall and Alex Gansa reinforce, showrunners are first and foremost writers. This perspective echoes what I have heard in my interviews of dozens of writers over the years. Writers' role as producers stems primarily from their need to manage story and character. As Barbara Hall states, "my producing role is simply an extension of my writing role, because the purpose of my producing duties are to make sure that the production team is able to film the script that I and my writing team have written." Similarly, Alex Gansa notes:

A showrunner's responsibility for and authority over the production side of a project derive from the showrunner's familiarity with and control over the script. . . . The production team is there to execute the showrunner's vision for the script, which is why the production side of a project ultimately reports to the *writer-producer* and not to the director or someone else.<sup>19</sup>

16. Through their efforts to stay on budget and on schedule, to manage their writing team and other personnel, to hire and fire staff, and to oversee the development, preproduction, production, and postproduction processes, writer-producers are ensuring that their creative vision is being realized. Showrunners, in effect, function as intermediary figures who translate their creative goals and desires to various other stakeholders, including their writing staff, networks, studios, financiers, non-writing producers, and marketers.

17. The particular scope of what an individual showrunner may do in terms of writing can vary. But the creative services that showrunners provide tend to include some or all of the following: 1) Developing the program concept, writing the pilot, show bible, and other initial materials to help sell the show; 2) Working with the writers to determine the story structure at the level of the scene, episode, and season; 3) Reviewing other writers' work from the

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<sup>18</sup> Denise Mann, "It's Not TV, It's Brand Management TV: The Collective Author(s) of the *Lost* Franchise," in *Production Studies: Cultural Studies of Media Industries*, edited by Vicki Mayer, Miranda J. Banks, and John Thornton Caldwell (New York: Routledge, 2009), 99-114.

<sup>19</sup> Declaration of Alex Gansa in Opposition to Preliminary Injunction Motion, William Morris Endeavor Entertainment, LLC, Creative Artists Agency, LLC and United Talent Agency, LLC v. Writers Guild of America, West, Inc. and Writers Guild of America, East, Inc., United States District Court, Central District of California, Western Division, Case No. 2:19-cv-05465-AB-AFM, December 2, 2020, p. 4. Emphasis in original.

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outline stage to the final draft. In addition, showrunners oftentimes will be responsible for writing important episodes, including season openers and finales.

18. A few examples from my own interviews with showrunners indicate the degree to which these figures creatively shape the writing of their series at a granular level. *Queer as Folk* showrunners Ron Cowen and Daniel Lipman explained how they were intimately involved in contributing during every step of the writing process, from outlines through multiple revisions and to the final drafts. *Legion* showrunner Noah Hawley described how he had reduced his show's staff size because he found himself doing most of the writing work on his own. Meanwhile, Felicia D. Henderson noted her personal history of moving back and forth from showrunner to member of the writing staff. After serving as a showrunner on the BET series *The Quad*, for example, she pivoted to serving as a co-executive producer on Netflix's *The Punisher*. Similarly, in his declaration, Alex Gansa notes that "*every single member of the writers' room [for Homeland] had previously run another program.*"<sup>20</sup>

## 5. Allocation of Credits

19. Given the collaborative nature of the writing process for television more generally, credits often do not reflect the contributions of any individual writer to an episode. Showrunners also may not always get credit for each individual episode to which they contributed. This is because of the nature of the showrunner's contribution as the central architect for a show. As Barbara Hall states, "Moreover, even after the writer assigned to the script turns in a 'final' draft, I often rewrite some portion of the script as part of my job of guaranteeing the quality of the scripts that I sent out for production."<sup>21</sup>
20. Despite not always receiving credit on an episode-by-episode basis for their contributions as writers and for providing writing services, I reviewed the credits received by showrunners for the most-watched scripted series from 2015 to 2019. My review of this data underscored the extent of showrunners' contributions. My research shows that sitcom showrunners received writing credit for story and/or teleplay on a majority of their supervised episodes. For example, while serving as showrunner, Steve Molaro received a writing credit on over 90% of the episodes of *The Big Bang Theory* and, later, *Young Sheldon*, that he oversaw. Similarly, during his time as showrunner of *The Big Bang Theory* in 2018 and 2019, Steve Holland received a writing credit on every episode broadcast. Showrunners for broadcast

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<sup>20</sup> Declaration of Alex Gansa in Opposition to Preliminary Injunction Motion, William Morris Endeavor Entertainment, LLC, Creative Artists Agency, LLC and United Talent Agency, LLC v. Writers Guild of America, West, Inc. and Writers Guild of America, East, Inc., United States District Court, Central District of California, Western Division, Case No. 2:19-cv-05465-AB-AFM, December 3, 2020, p. 5. Emphasis in original.

<sup>21</sup> Declaration of Barbara Hall, p. 5.



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network drama series, including procedurals, generally had a writing credit on 5% to 30% of the episodes (depending, in part, on the number of episodes produced annually).

Showrunners for cable series sometimes received a writing credit on an overwhelming majority of the year's episodes. This includes Taylor Sheridan (*Yellowstone*), Michael Hirst (*Vikings*), Steven Knight (*Taboo*), and Nic Pizzolatto (*True Detective*). While the percentage of credited episodes varied, it remains clear that the industry norm was for the showrunner to have a presence in the writers' room, taking story credit, co-writing credit, or sole writing credit on a number of episodes each year.<sup>22</sup>

## 6. Response to Dr. Edward A. Snyder's Declaration

21. There are several areas in which I disagree with the opinions that Dr. Snyder provided. My view that showrunners function mainly as writers is informed by my access to different data than the limited data that he considered. Dr. Snyder's opinion is derived primarily from talking to talent agents, referring to contractual information, and referencing a book by development executive Bob Levy titled *Television Development: How Hollywood Creates New TV*. My knowledge comes not only from the survey of credits discussed above, but also from years of engagement with writers, writer-producers, and industry executives via interviews<sup>23</sup> as well as attendance and participation at the Austin Film Festival, ATX Television Festival, and other similar events. My perspective also has been shaped by extensive research into how the major trade and mainstream publications have deployed the term over decades. In addition, I have widely surveyed both the scholarship on television writer-producers and the trade publications by professionals such as Ken Basin, Neil Landau, and Chad Gervich noted above.

22. These different sources for my information lead me to maintain that Dr. Snyder overemphasizes the managerial role relative to the creative role played by showrunners. The managerial role that showrunners play, as discussed above, is in service to their creative role as writer-producers. First and foremost, showrunners tend to provide coherence and consistency to a program over the course of its run. Their position as intermediaries is in support of their objective of realizing their creative vision.

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<sup>22</sup> The data for writing credits that I used for my research is public and available by searching the Internet Movie Database (IMDb), available at <https://www.imdb.com/>.

<sup>23</sup> I estimate that I have interviewed roughly 90-100 such individuals over the last 10 years. My views are shaped in part by my interviews of the following writers, some of whom have served as showrunners: Ron Cowen, Jay Faerber, Christos Gage, Felicia D. Henderson, Noah Hawley, Daniel Lipman, Britta Lundin, Cindy McCreery, Shireen Razack, and John Rogers.

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23. Further, many showrunners do not train to become nor do they have prior experience as managers. Rather, they rise through the ranks as writers and see writing as their chosen career path. The hierarchy for writers begins with the role of writer's assistant and staff writer and ascends to supervising producer and co-producer before ultimately leading to the top position of executive producer.<sup>24</sup> Much of the detail work involving budgeting and scheduling is handled by others, including line producers, non-writing executive producers, and executives at the networks and studios. While Dr. Snyder identifies instances in which showrunners "do not write at all, or do not write on particular television series,"<sup>25</sup> there are no names provided to prove or disprove such a claim. In fact, the number of such (unnamed) individuals totals 12, which is a modest number relative to the numbers of showrunners credited as writers that I have identified in my research. Dr. Snyder provides no evidence that even these 12 individuals are not active writers and do not provide writing services to studios. Indeed, I understand that showrunners (and even some non-writer EPs) often provide writing services or seek to develop scripts they have written on other projects during or after their tenure as a showrunner for a particular series.
24. In short, Dr. Snyder's discussion of showrunners overemphasizes their "bottom-line" orientation and underemphasizes their creative contributions.<sup>26</sup> This is evident, for example, when he states that showrunners "may engage in writing."<sup>27</sup> This implies that writing is a secondary priority for showrunners, which is far from the case. He also claims that writers lean on showrunners for their managerial expertise.<sup>28</sup> In fact, a constant source of frustration that I have heard from industry professionals is the lack of managerial experience that most showrunners possess. Although the WGA showrunner training program was designed in part to help aspiring showrunners better deal with the managerial components of the position, many writer-producers never have received such training. This lack of experience in a managerial role often has contributed to ongoing tensions between showrunners and their writing staffs as well as conflicts with network and studio executives. In many instances, such conflicts have led to showrunners being fired.
25. In addition to overstating their managerial responsibilities and understating their significant creative contributions, Dr. Snyder also appears to let popular perceptions of celebrity showrunners shape his analysis, rather than using actual writing credits.<sup>29</sup> Unlike Dr. Snyder,

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<sup>24</sup> As noted above, executive producers can be showrunners, though there are others credited as executive producers as well, including non-writing producers.) Gervich, *Small Screen, Big Picture*, 190.

<sup>25</sup> See page 27.

<sup>26</sup> See pages 7 and 27.

<sup>27</sup> See page 9.

<sup>28</sup> See page 26.

<sup>29</sup> This is most evident in terms of his discussion of writer-producer Shonda Rhimes. It is the case that Shonda Rhimes has been and continues to serve as a showrunner on certain series. However, casual allusion to her as a

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I have reviewed data for writing credits for 2015-2019 and found that, for the most popular scripted shows on television, showrunners frequently have been awarded primary writing credits (e.g., “Teleplay by” or “Written by”) during each series. I found only three instances in which the showrunner of a Top 10 series during this time frame did not receive at least one primary writing credit during the year; often they received substantially more credits than that.

A handwritten signature in black ink, appearing to read 'Alisa Perren', with a long horizontal line extending to the right.

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Alisa Perren

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showrunner belies the fact that she is not actually currently running many of the shows with which she is affiliated. For example, although Shonda Rhimes initially was the showrunner for *Grey's Anatomy*, she has long since moved on from that role. Currently, Krista Vernoff serves as that program's showrunner and has for the past several seasons. In this capacity, Vernoff, like many other showrunners, has received writing credits for several crucial episodes, such as season premieres and finales. Kate Arthur, “*Grey's Anatomy* Showrunner Krista Vernoff on How Cast Exits Changed TV's Biggest Medical Drama,” *Variety*, November 10, 2020, <https://variety.com/2020/tv/news/greys-anatomy-krista-vernoff-alex-karev-exit-1234827312/>

# Appendix A

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## **ACADEMIC APPOINTMENTS**

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Associate Professor, Radio-TV-Film Department, 2013-  
Co-Director, Center for Entertainment and Media Industries, 2020-

### **Georgia State University, Atlanta, GA**

Associate Professor, Department of Communication, 2011-2013  
Assistant Professor, Department of Communication, 2005-2011

### **Northeastern University, Boston, MA**

Visiting Assistant Professor, Department of Communication Studies, 2004-2005

## **EDUCATION**

### **University of Texas at Austin**

Ph.D., Radio-TV-Film, 2004  
M.A., Radio-TV-Film, 1998

### **University of California, Los Angeles**

B.A., English with American Studies specialization, 1995

## **PUBLICATIONS**

### ***Books***

**Perren, Alisa.** *Indie, Inc.: Miramax and the Transformation of Hollywood in the 1990s.* Austin, TX: University of Texas Press, 2012.

- Winner of the Southwest/Texas Popular Culture and American Culture Association's Peter C. Rollins Book Award for Film/Television Studies.

Holt, Jennifer and **Alisa Perren** (editors). *Media Industries: History, Theory, and Method.* Malden, MA: Wiley-Blackwell, 2009.

### ***Book: Forthcoming***

**Perren, Alisa** and Gregory Steirer. *The American Comic Book Industry and Hollywood.* London: British Film Institute. Part of the *International Screen Industries Series*, edited by Michael Curtin and Paul McDonald. (In press; scheduled for publication in June 2021.)

***Book: In progress***

Kate Cronin, **Alisa Perren**, and Lesley Willard. *Work-in-Progress: Navigating Work in the Contemporary Media Industries*. (Under advance contract; expected delivery date summer 2022.)

***Edited Journal Issues***

Arsenault, Amelia and **Alisa Perren**. [\*Media Industries\*](#) 4, no. 1 (Double Issue; Spring 2017).

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- Volume 1 republished as edited book with new introduction, titled *Media Industries: Perspectives on an Evolving Field*. San Bernardino, CA: CreateSpace Independent Publishing, 2016.

***Journal Articles***

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**Perren, Alisa**. "A Big Fat Indie Success Story? Press Discourses Surrounding the Making and Marketing of a 'Hollywood' Movie," *Journal of Film and Video* 56, no. 2 (Summer 2004), 18-31.

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- Reprinted in *Hollywood: Critical Concepts in Media and Cultural Studies*, ed. Thomas Schatz. London: Routledge, 2003.

***Book Chapters***

Steirer, Greg and **Alisa Perren**. "An Industry of Its Own? Approaching the American Comic Book Industry" in *The Routledge Companion to Media Industries*, ed. Paul McDonald. New York: Routledge, forthcoming.

- Perren, Alisa.** “Reassessing the ‘Space in Between’: Distribution Studies in Transition,” in *Digital Media Distribution: Portals, Platforms, Pipelines*, eds. Paul McDonald, Timothy Havens, and Courtney Brannon Donoghue. New York: New York University Press, forthcoming.
- Holt, Jennifer and **Alisa Perren.** “Media Industries: A Decade in Review,” in *Making Media: Production, Practices, and Professions*, eds. Mark Deuze and Mirjam Prenger. Amsterdam: Amsterdam University Press, 2019, 31-44.
- Perren, Alisa.** “El Rey: Latino Indie Auteur as Channel Identity,” *From Networks to Netflix: A Guide to Changing Channels*, ed. Derek Johnson. New York: Routledge, 2018, 229-241.
- Perren, Alisa** and Laura Felschow. “The Bigger Picture: Drawing Intersections Between Comics, Fan, and Industry Studies,” *The Routledge Companion to Media Fandom*, eds. Melissa Click and Suzanne Scott. New York, Routledge, 2018, 309-318.
- Perren, Alisa.** “Forward: Media Industry Studies in Practice,” *Industrial Approaches to Media: A Methodological Gateway to Industry Studies*, ed. Matthew Freeman. London: Palgrave MacMillan, 2016, v-x.
- Perren, Alisa.** “The Trick of the Trades: Media Industry Studies and the American Comic Book Industry,” *Production Studies, The Sequel!: Cultural Studies of the Global Media Industries*, eds. Miranda Banks, Bridget Conor, and Vicki Mayer. New York: Routledge, 2015, 227-237.
- Perren, Alisa.** “Last Indie Standing: The Special Case of Lionsgate in the New Millennium,” *American Independent Cinema: indie, indiewood, and beyond*, eds. Yannis Tzioumakis, Geoff King, and Claire Malloy. New York: Routledge, 2013, 108-120.
- Perren, Alisa** and Karen Petruska. “Big Hollywood, Small Screens,” *Moving Data: The iPhone and My Media*, eds. Pelle Snickers and Patrick Vonderau. New York: Columbia University Press, 2012, 104-123.
- Perren, Alisa.** “Producing Filmed Entertainment,” *Managing Media Work*, ed. Mark Deuze. Thousand Oaks: SAGE, 2010, 155-164.
- Perren, Alisa.** “What Ever Happened to the Movie of the Week? (The Shocking True Story of How Made-for-TV Movies Disappeared from the Broadcast Networks in the New Millennium),” *Convergence Media History*, eds. Janet Staiger and Sabine Hake. New York: Routledge, 2009, 161-170.
- Holt, Jennifer and **Alisa Perren.** “Introduction: Does the World Really Need One More Field of Study?,” *Media Industries: History, Theory, and Method*. Malden, MA: Wiley-Blackwell, 2009, 1-16. Also co-authored four section introductions.

Schatz, Thomas and **Alisa Perren**. "Hollywood," *SAGE Handbook of Media Studies*, eds. John Downing, Denis McQuail, Philip Schlesinger, and Ellen Wartella. Thousand Oaks: SAGE, 2004, 495-516.

**Perren, Alisa**. "New U.S. Networks in the 1990s," *The Television History Book*, ed. Michele Hilmes. London: BFI, 2003, 107-112. Also wrote special section on *Married...with Children*.

### **Encyclopedia Entries**

**Perren, Alisa**. "Garth Ancier," *Encyclopedia of Television* (2<sup>nd</sup> edition), ed. Horace Newcomb. New York: Fitzroy Dearborn, 2004. Also contributed "Barry Diller" and "Jamie Kellner" entries.

### **Digital Publications (non-refereed)**

Invited contributor to *Antenna: Responses to Media and Culture*.

["Report from the ATX Television Festival,"](#) June 10, 2012.

["Highs and Lows of Comic-Con 2010,"](#) July 29, 2010.

Invited columnist for *Flow Journal*:

["The Future of Television Is...Comics?,"](#) Special Issue: The Future of Television, January 2014.

["Another Dark Night for DC Comics and Time Warner?,"](#) Vol. 8, no. 8. September 2008.

["Up, Up, and Away? Separating Fact from Fiction in the Comic Book Business,"](#) Vol. 8, no. 6. August 2008.

["I Don't Think We Are in Hollywood Anymore: Television Series Go On Location,"](#) Vol. 8, no. 2. June 2008.

["Deal of a 'Lifetime'? A Brand New Future for Project Runway,"](#) Vol. 7, no. 13, May 2008.

["From Cynicism to Sentimentality: The Rise of the Quirky Indie,"](#) Vol. 7, no. 8, February 2008.

["I Never Promised You a Rose: Exposing the Unreality of the Dating Reality Program,"](#) Vol. 7, no. 4, December 2007.

Invited curator for *In Media Res*:

"Teaching *Orphan Black*," April 13, 2015.

"Back to the Future: This Year's Flow Conference," September 12, 2014.

"Dissecting Distribution: The Potential Role(s) of Media Industry Studies Scholars," May 31, 2013.

"The West (Coast) Wing: How *Studio 60* Moved Off the Sunset Strip," August 10, 2007.

"It's That Time of the Season: The British Invade American Idol," April 9, 2007.



## **INVITED TALKS AND PANELS**

Plenary panelist, "Media Industries Research: The Current Scope of the Field," Media Industries Conference, King's College. London, England. April 19, 2018.

Panelist, "Careers in Media," Bob Schieffer College of Communication, Texas Christian University, April 6, 2018.

"From 'Cinema of Quality' to 'Cinema of Cool': Fine Line and Miramax in the 1990s," Tastemaker International: Ira Deutchman and the Art & Business of Independent Cinema, University of Michigan. Ann Arbor, Michigan. June 5, 2017.

"Resistance and the Media Industries," SCMS Media Industries Interest Group Special Event, Society for Cinema and Media Studies. Chicago, IL. March 23, 2017.

"Indie TV in the 2000s," New Directions in Media Industries Research Speakers Series, Swinburne University of Technology. Melbourne, Australia. June 6, 2016.

"Same Word, Different Medium: The Rise of Indie TV," Department of Media Studies, Stockholm University. Stockholm, Sweden. March 13, 2015.

"From Indie Film to Indie TV," Creative Media Industries Research Unit, University of Copenhagen. Copenhagen, Denmark. March 10, 2015.

"*Flirting with Disaster* and Mid-1990s Miramax," Alamo Drafthouse Cinema Club. Austin, TX. May 7, 2014.

"Peter C. Rollins Book Award and Keynote Speech: From Indie Film to Indie TV," Southwest Popular/American Culture Association. Albuquerque, NM. February 21, 2014.

"From Producer's Medium to Producer's Media: The Showrunner's Shifting Authority in the Convergent Era," Generation(s) of Television Studies, University of Georgia. Athens, GA. April 12, 2013.

"The Rise and Fall of Indie Film: The Case of Miramax in the 1990s," Emory University. Atlanta, GA. April 19, 2012.

Panelist, "Distribution in the Digital Age," Atlanta Film Festival. Atlanta, GA. March 30, 2012.

Panelist, "Comics Across Media," Transmedia Hollywood 2: S(t)elling the Story, UCLA. Los Angeles, CA. April 8, 2011.

Panelist, "Digital Strategies of Media Conglomerates," Conference on Media Distribution in the Digital Era at UCSB's Carsey-Wolf Center. Santa Barbara, CA. February 18, 2011.

"The Rise and Fall of Miramax," Better Films Society, Atlanta, GA, February 2011.

“Media Industry Studies and the Case of Miramax,” Masaryk University. Brno, Czech Republic. December 6-10, 2010. Presented six 75-minute lectures.

Panelist, “The State of Television: Television and the Computer,” University of Georgia’s Loyless Seminar. Athens, GA. April 16-19, 2009.

Panelist, “When Comics Converge: Making *Watchmen*,” MIT Comparative Media Studies: Futures of Entertainment 3 Conference. Cambridge, MA. November 21-22, 2008.

Panelist, “Future Directions: Electronic Publishing,” Association of Moving Image Archivists (AMIA) Conference. Savannah, GA. November 12-15, 2008.

“Producing Short Films,” Women’s Angle organization, Atlanta, GA, January 2008.

### **CONFERENCE PANELS & PRESENTATIONS**

“The Case of the Not-So-Integrated Conglomerate: The Evolving Warner Bros./DC Comics Relationship,” Media Industries Conference, King’s College. London, England. April 16-18, 2020. Paper accepted, conference canceled due to COVID-19.

“More Than Just Superhero Stories: The Rise of the Hybrid Publisher-Studio,” Society for Cinema and Media Studies Conference. Denver, CO. April 1-5, 2020. Paper accepted, conference canceled due to COVID-19.

Moderator for panels including “Selling Your Script” and “The Business of New Media,” Austin Film Festival. Austin, TX. October 24-27, 2019.

Workshop panelist, “The Undergraduate Media Studies Curriculum in the 21<sup>st</sup> Century,” Society for Cinema and Media Studies. Seattle, WA. March 13-17, 2019.

Moderator for panels including “Running the Show” and “Finding Your Platform,” Austin Film Festival. Austin, TX. October 25-28, 2018.

Roundtable moderator, “The Growing Intersection of the Indie Film Business, Streaming Services, and Television,” Flow Conference. Austin, TX. September 27-29, 2018.

Seminar panelist, “The Crisis of Academic Labor and the Future of Film and Media Studies,” Society for Cinema and Media Studies. Toronto, Canada. March 14-18, 2018.

Convener, chair, and workshop panelist, “Researching the Media Industries: The Case of the American Comic Book Industry,” Society for Cinema and Media Studies Conference. Chicago, IL. March 22-26, 2017.

Moderator for panels including “Writing for the Web: Digital Storytelling,” “The Marvel-ous World of Comic Book Adaptations,” and “Culturevision & Niche Storytelling,” Austin Film Festival. Austin, TX. October 14-17, 2016.

Roundtable member, “Teaching Broadcast History,” Flow Conference. Austin, TX. September 15-17, 2016.

Roundtable moderator, “Questions of Scale, Structure, and Agency in Media Industries Research,” Flow Conference. Austin, TX. September 15-17, 2016.

Panel Chair, “Corporate Production Studies in European Cinema and Television,” Society for Cinema and Media Studies Conference. Atlanta, GA. March 30-April 3, 2016.

Workshop panelist, “The Labor and Politics of Industry Research and Publishing,” Society for Cinema and Media Studies Conference. Atlanta, GA. March 30-April 3, 2016.

Moderator for panels including “Hybrid Writers: Diversifying Your Portfolio,” “Finding Representation: The Writer/Rep Relationship,” and “Pros and (Comic) Cons,” Austin Film Festival. Austin, TX. October 29-November 1, 2015.

“Same Word, Different Medium: Indie TV in the 2000s,” Society for Cinema and Media Studies Conference. Montreal, Canada. March 25-29, 2015.

Workshop panelist, “ABD, A.N.D.?: Graduate Student Professional Development,” Society for Cinema and Media Studies Conference. Montreal, Canada. March 25-29, 2015.

Moderator for panels including “Writing and Producing a Webseries,” “Screenwriting, MD,” “Transitioning Between Film and TV,” and “A Conversation with Issa Rae,” Austin Film Festival. Austin, TX. October 23-27, 2014.

Roundtable moderator, “Branded Entertainment: Digital Advertising and New TV Business Models” and “Television Labor: Historical Trajectories and Contemporary Concerns in Global Contexts,” Flow Conference, Austin, TX. September 11-13, 2014.

“Drawing Lines: Creative Agency in the Contemporary Comics Industry,” Society for Cinema and Media Studies Conference. Seattle, WA. March 19-23, 2014.

Respondent, “Reconsidering Contemporary Distribution Cultures,” Society for Cinema and Media Studies Conference. Chicago, IL. March 6-10, 2013.

Convener and roundtable member, “Head in the Cloud: Rethinking Distribution in the Digital Age,” Flow Conference, Austin, TX. November 1-3, 2012.

“Last Indie Standing: The Special Case of Lionsgate in the New Millennium,” Society for Cinema and Media Studies Conference. Boston, MA. March 21-25, 2012.

Workshop panelist, "Media Industry Studies: Future Directions," Society for Cinema and Media Studies Conference. Boston, MA. March 21-25, 2012.

"Graphic Novels and Novel Geographics: The Case of the Atlanta Comics Community," Society for Cinema and Media Studies Conference. New Orleans, LA. March 10-13, 2011.

Workshop panelist, "Blogging, Tweeting, and Posting: Online Media Building and Scholarly Promotion," Society for Cinema and Media Studies Conference. New Orleans, LA. March 10-13, 2011.

Moderator, "Interfaces," Rendering the Visible, Atlanta, GA. February 12-13, 2011.

Roundtable member, "The State of American Network Television," Flow Conference. Austin, TX. September 30-October 2, 2010.

"A Brand New Identity: The Revival of the Made-for-TV Movie," Society for Cinema and Media Studies Conference. Los Angeles, CA. March 17-21, 2010.

Chair and workshop panelist, "Television and Comics," Society for Cinema and Media Studies Conference. Los Angeles, CA. March 17-21, 2010.

"Business as Unusual: Conglomerate-Sized Challenges for Film and Television in the Digital Arena," What is Film? Portland, Oregon. November 6-7, 2009.

"Another Dimension to Miramax: Reassessing Art and Genre in the 1990s," American Independent Cinema: Past, Present and Future. Liverpool, United Kingdom. May 8-10, 2009.

Convener and roundtable member, "Media Industries and Media Studies," Flow Conference. Austin, TX. October 9-11, 2008.

"Whatever Happened to the Movie-of-the-Week? The Decline of the Made-for-Television Movie in the Post-Network Era," Media History Conference. Austin, TX. October 11-13, 2007.

Moderator, "Re-imagining History in the Cause for Social Change," Symposium on Latin American Depictions of Colonization through History, Literature and Cinema. Atlanta, GA. March 21-22, 2007.

Chair and workshop panelist, "The Art of Teaching the Business: Media Industries and the Critical Studies Curriculum," Society for Cinema and Media Studies Conference. Chicago, IL. March 8-11, 2007.

Roundtable member, "Programming in an Era of Video Abundance," Flow Conference. Austin, TX. October 26-29, 2006.

“How the Broadcast Networks Reinvented Themselves: The Rise of the Television Franchise in the 1990s,” Society for Cinema and Media Studies Conference. Vancouver, Canada. March 2-5, 2006.

“But What about the Genre Film? Press and Industry Constructions of American Independent Cinema in the 1990s,” MIT 4: The Work of Stories. Cambridge, MA. May 6-8, 2005.

“Fox, Football, and Franchise Television: Redefining the Media Industries in the 1990s,” Popular Culture Association. San Diego, CA. March 23-26, 2005.

“A Big Fat Indie Success Story? Press Discourses Surrounding the Making and Marketing of a ‘Hollywood’ Movie,” International Communication Association. New Orleans, LA. May 27-31, 2004. Presented on “Top Student Papers in Mass Communication” panel.

“Redefining the Media Industries in the ‘90s: The Fox Network and the Case of *The Simpsons*,” Pacific Sociological Association. San Francisco, CA, April 15-18, 2004.

“The Phantom Menace? *George Lucas in Love* and Short Film Distribution on the Internet,” Society for Cinema Studies Conference. Denver, CO, May 23-26, 2002.

“The Buying Game: Miramax’s Transformation from Independent to Studio Subsidiary,” The Color of Money: Conference on Visuality and Economics. Irvine, CA, April 27-28, 2002.

“*sex, lies* and controversy: Miramax and the Creation of the Independent Blockbuster,” Society for Cinema Studies Conference. Chicago, IL, March 9-12, 2000.

Workshop panelist, “Bridging the Theory Gap – Conducting On-Site Research, Interviews and Collaborations,” Society for Cinema Studies Conference. West Palm Beach, FL, April 15-18, 1999.

“Finding the Right Niche: Miramax’s Role in Redefining Independent Filmmaking,” Society for Cinema Studies Conference. San Diego, CA, April 4-7, 1998.

### **GRANTS, FELLOWSHIPS, ASSISTANTSHIPS, AND AWARDS**

Faculty Research Assignment, UT-Austin, Spring 2019. Funding to support a semester leave.

Collaborator, “Comic-Cons: An Emerging Media Industry.” Social Science and Humanities Research Council of Canada. Principal Investigator: Benjamin Woo. Funded from 2016-2019.

Faculty Fellow, International Radio and Television Society (IRTS), Foundation Faculty/Industry Seminar Program, August 2009 (Focus: Disney/ABC).

Faculty Fellow, Conference for National Association of Television Program Executives (NATPE), February 2007.

Research Assistant, University of Texas Film Institute, 2002-03.

Homer Lindsey Bruce Dissertation Fellowship, University of Texas at Austin, 2002-03.

Research Assistant, Taylor & Francis anthology, *Hollywood: Critical Concepts in Media and Cultural Studies*, 2002.

Administrative Assistant, Senior Fellows Program, 1997-98.

## **SERVICE**

### ***External***

- Treasurer, Society for Cinema and Media Studies (SCMS), 2020-2023
- Editorial Board member, *Global Storytelling: Journal of Digital and Moving Image*, 2020-
- Editorial Board member, *Distribution Matters* book series, MIT Press, 2018-
- Advisory Board member, *Screen Serialities* book series, Edinburgh University Press, 2018-
- Advisory Committee member, *Media Industries* conference, 2017-
- Co-Founder and Editorial Collective member, *Media Industries* journal, 2012-
- Co-Managing Editor, *Media Industries* journal, 2012-2017
- Co-chair, SCMS Media Industries Scholarly Interest Group, 2012-2014
- Member, Editorial Board, *Creative Industries*, 2012-2015
- Chair, SCMS Public Policy Committee, 2012-2013
- Member, Editorial Board, MediaCommons, 2010-2016
- Coordinating Editor, *In Media Res*, 2010-2013
- Member, SCMS Public Policy Committee, 2010-2012
- Member, Editorial Advisory Board, *Velvet Light Trap*, 2010-2012
- Consultant, Peabody Awards, Television and Internet forum, April 2009
- Member, Editorial Board, *In Short: The Journal of Small Screen Studies*, 2008-2010
- Script reviewer, Women's Angle/Image Short Film Competition, 2008

### ***University***

- Member, University of Texas Libraries Committee, 2019-
- Proposal Reviewer, Research & Creative Grants, Office of the Vice President for Research, 2018

### ***College***

- Co-Director, Center for Entertainment and Media Industries, 2020-
- Member, Advisory Council, Moody College Diversity, Equity, and Inclusion Symposium, 2020-
- Co-Director, Media and Entertainment Industries Program, 2018-2020
- Member, Faculty Workload Committee, 2018-2019
- Member, Honors Program Working Group, 2016-2017
- Member, UT-Los Angeles Working Group, 2015-2016
- External Reviewer, UT-Los Angeles Program, 2015

- Appeals Committee, 2014-
- Scholarship and Awards Committee, 2013-2014

***Departmental***

Department of Radio-TV-Film, University of Texas at Austin

- Graduate Advisor and Graduate Studies Committee Chair, 2020-
- Member, Graduate Curriculum Committee, 2019-
- Member, Undergraduate Curriculum Committee, 2019-
- Search Committee member, Creative Development and Producing search, 2019-2020
- Member, RTF Department Self Study Committee, 2018
- Member, Budget Council, 2017-
- Associate Chair, 2016-2018
- Search Committee member, RTF Chair search, 2016-2017
- Director, Media Studies, 2015-2018
- Co-Coordinator, Media Industry Conversation Speakers Series, 2015-
- Organizer, Media Studies Colloquium, 2015-2018
- Member, Graduate Admissions Committee (MA and PhD), 2015-2016; 2019-2020
- Equipment Committee, 2014-2015
- Executive Committee, 2014-2017
- Faculty Co-Adviser, Flow Conference on Television and New Media, 2013-2018
- MA Admissions Committee, 2013-2014
- Search Committee member, Media Studies search, 2013-2014

Department of Communication, Georgia State University

- Chair, Media Industries Working Group, 2012-2013
- Co-Organizer of Group's first symposium, "From Butler to Boo Boo: Atlanta's Evolving Role as a Media Capital," November 30, 2012
- Search Committee Chair, New Media and Film/TV hire, 2011-2012
- Search Committee member, Digital Journalism hire, 2010-2011
- Advisory Committee member, New Media hire, 2010-2011
- Graduate Committee member, 2007-2012
- Research and Creative Activities Committee member, 2006-07; 2008-2013
- Search Committee member, Documentary Production hire, 2007-08
- Faculty Advisor, Communication Graduate Student Association (CGSA), 2005-06
- Undergraduate Committee member, 2005-06
- Search Committee member, Postcolonial Cinema/Race and Ethnicity hire, 2005-06

Department of Radio-TV-Film, UT-Austin

- Graduate student representative for Television Studies faculty hire, 2001-02
- Coordinating Editor, *Velvet Light Trap*, 1996-98

## **JOURNAL, MANUSCRIPT, AND GRANT REVIEWER**

### ***Journal Article Referee***

*Canadian Journal of Film Studies; Cinema Journal; Communication, Culture, and Critique; Convergence; Feminist Media Studies; Illuminace; Journal of Media Practice; Nordic Journal of Media Studies, Popular Communication; Southern Journal of Communication; Television and New Media; Scope; Velvet Light Trap*

### ***Book Manuscript/Proposal Reviewer***

Amsterdam University Press, BFI; Bloomsbury; Continuum; University of Michigan; NYU Press; Oxford University Press; Palgrave Macmillan; Polity; Routledge; University of Texas Press; Wiley-Blackwell

### ***Grant Proposal Reviewer***

- Proposal reviewer, Radcliffe Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard University, fall 2016, 2017, 2019, 2020
- Proposal reviewer, National Endowment for the Humanities (NEH), fall 2015
- Proposal reviewer, Social Sciences & Humanities Research Council of Canada (SSHRC), 2013
- Member, Pool of Peer Reviewers, European Science Foundation (ESF), 2010-2011
- Proposal reviewer, Humanities in the European Arena (HERA) Research Programme, fall 2009

### ***Outside Reviewer for Tenure & Promotion Dossier***

- Department of Communication and Theatre Arts, Old Dominion University, 2020
- Department of Communication and Media Studies, Goucher College, 2020
- Department of Communication, Colorado State, 2020
- Department of Communication Studies, Gonzaga University, 2020
- School of Theater, Film, and Television, University of Arizona, 2017
- Department of Television and Radio, Brooklyn College, 2017
- Department of Communication & Media Studies, Fordham University, 2015

## **COURSES TAUGHT**

### ***Graduate Courses***

- Media Industries (UT-Austin, Georgia State)
- Television Studies (UT-Austin, Georgia State)
- TV & New Technologies (UT-Austin)
- Research Methods (UT-Austin)
- Media History (Georgia State)

### ***Undergraduate Courses***

- Contemporary Television Criticism (UT-Austin, Georgia State)
- Business of Hollywood (UT-Austin, Georgia State)
- History of American Television (UT-Austin)
- Authors and Audiences in TV & New Media (Georgia State)
- Critical History of Radio & TV (Georgia State)



***Undergraduate Courses, cont'd***

- Television Authorship (Georgia State)
- US Independent Film History (Georgia State)
- Media, Culture and Society (Northeastern University)
- Foundations of Electronic Media (Northeastern University)
- Methods and Research in Communication Studies (Northeastern University)
- Development of the Motion Picture (UT-Austin)
- Producing Film and Television (UT-Austin)

**STUDENT ADVISING**

*\*At UT-Austin unless otherwise noted\**

***Doctoral Dissertation Committees***

Chair

- Selena Dickey (in progress)
- Eric Forthun (co-chair, in progress)
- Maggie Steinhauer (in progress)
- Charlotte Howell
- Jennifer Kang
- Annie Major
- Darcey West Morris
- Karen Petruska
- Tim Piper
- Danielle Williams

Member

- Kate Cronin (in progress)
- Brett Siegel (in progress)
- Jing Wang (in progress)
- Nick Bestor
- Eric Dewberry (GSU)
- Audrey Doussot (French)
- Laura Felschow
- Jeremy Groskopf (GSU)
- Curt Hersey (GSU)
- Ruann Keith (GSU)
- Peter Kovacs
- Pete Kunze
- Al Martin
- Bryce McNeil (GSU)
- Jackie Pinkowitz
- Swapnil Rai
- Stacy Rusnick (GSU)
- Jae Ryu (GSU)
- Shane Toepfer (GSU)
- Ramna Walia
- Lesley Willard

As Outside Committee Member

- Evan Kropp (University of Georgia)
- Katharine Zakos (GSU)

***MA Thesis Committees***

Advisor

- Natalie Bograd
- David Gardner (GSU)
- Chloe Gilke
- Amanda Halprin
- Lane Mann
- Latina Vidolova
- Lauren Weinzimmer (co-chair)

### Second Reader

- Heath Beck (GSU)
- Brandi Blassengille
- Steven Boyer (GSU)
- Eric Clabaugh (GSU)
- Ashlynn D'Harcourt
- Ann Hamilton (GSU)
- Rusty Hatchell
- Kiwi Lanier
- Will LeMasters
- Josh Locklair (GSU)
- Ceci Moffett
- Tim Piper
- Collins Swords
- Fangjie Xu (GSU)
- Lauren Wilks
- Katherine Zakos (GSU)
- Dan Zhang (GSU)

### *Undergraduate Advising*

- Kirsten Baumann (Bridging Disciplines)
- Nora Bess (Plan II Honors Thesis)
- Avni Kantawala (Polymathic Scholars Thesis)
- Ashley Liu (Plan II Honors Thesis)

### **MEDIA INDUSTRY EXPERIENCE**

- Associate producer, *Glowsticks & Drumsticks* (2003, 4 min., DV music video)  
Featured at the Chicago Asian American Showcase, April 2-11, 2004, the VC Filmfest, April 29-May 6, 2004, the Coachella Independent Film Festival, May 1-2, 2004, and the San Diego Asian Film Festival, October 21-24, 2004
- Producer, *The Route* (2000, 18 min., 35mm short film)  
Featured at Big Bear Lake Film Festival, September 13-16, 2001 and Temecula Valley International Film Festival, September 14-16, 2001
- Acquisitions Intern, Sony Pictures Entertainment, 1998
- Editorial and Media Assistant, UCLA School of Law, 1995-96
- Development Intern, Beacon Pictures, 1994
- Marketing Intern, Metro-Goldwyn-Mayer, 1992

### **SELECTED MEDIA COVERAGE AND INTERVIEWS**

“How Many Streaming Services Are Too Many?,” *NPR Marketplace*, November 30, 2018.  
<https://www.marketplace.org/2018/11/30/how-many-streaming-services-too-many/>

“Why Female Comic Book Fans are Cheering for *Wonder Woman*,” *Christian Science Monitor*, June 1, 2017. <https://www.csmonitor.com/layout/set/amphtml/The-Culture/2017/0601/Why-female-comic-book-fans-are-cheering-for-Wonder-Woman>

“Is A24, the Indie Upstart with the Fresh Best Picture Win, the Next Miramax?,” *Vanity Fair*, February 28, 2017. <https://www.vanityfair.com/hollywood/2017/02/a24-best-picture-miramax>

“Golden Age of TV Fights to Stay Golden,” *Broadcasting & Cable*, January 4, 2016.  
<https://www.broadcastingcable.com/news/golden-age-tv-fights-stay-golden-146647>

“The Katniss Factor: What the *Hunger Games* Movies Say About Feminism, and War,” *Los Angeles Times*, November 20, 2015.  
<https://www.latimes.com/entertainment/movies/moviesnow/la-with-hunger-games-mockingjay-part-2-theaters-katniss-feminism-lawrence-20151119-story.html>

# Appendix B

## APPENDIX B

### MATERIALS RELIED UPON

#### Court Documents

Declaration of Alex Gansa in Opposition to Preliminary Injunction Motion, William Morris Endeavor Entertainment, LLC, Creative Artists Agency, LLC and United Talent Agency, LLC v. Writers Guild of America, West, Inc. and Writers Guild of America, East, Inc., United States District Court, Central District of California, Western Division, Case No. 2:19-cv-05465-AB-AFM, December 2, 2020.

Declaration of Barbara Hall in Opposition to Preliminary Injunction Motion, William Morris Endeavor Entertainment, LLC, Creative Artists Agency, LLC and United Talent Agency, LLC v. Writers Guild of America, West, Inc. and Writers Guild of America, East, Inc., United States District Court, Central District of California, Western Division, Case No. 2:19-cv-05465-AB-AFM, December 3, 2020.

Declaration of Edward A. Snyder, William Morris Endeavor Entertainment, LLC, Creative Artists Agency, LLC and United Talent Agency, LLC v. Writers Guild of America, West, Inc. and Writers Guild of America, East, Inc., United States District Court, Central District of California, Western Division, Case No. 2:19-cv-05465-AB-AFM, November 17, 2020.

#### Academic Literature

Banks, Miranda J. “*I Love Lucy: The Writer-Producer.*” *How to Watch TV*, 2nd ed., edited by Ethan Thompson and Jason Mittell. New York: New York University Press, 2020. 260-268.

Gitlin, Todd. *Inside Prime Time*. Berkeley and Los Angeles, CA: University of California Press, 2000.

Henderson, Felicia D. “The Culture Behind Closed Doors: Issues of Gender and Race in the Writers’ Room.” *Cinema Journal*, 50, no. 2 (Winter 2011): 145-152.

Mann, Denise. “It’s Not TV, It’s Brand Management TV: The Collective Author(s) of the *Lost* Franchise.” In *Production Studies: Cultural Studies of Media Industries*, edited by Vicki Mayer, Miranda J. Banks, and John Thornton Caldwell. New York: Routledge, 2009. 99-114.

Perren, Alisa. “In Conversation: Creativity in the Contemporary Cable Industry.” *Cinema Journal*, 50, no. 2 (Winter 2011): 132-138.

Perren, Alisa, and Thomas Schatz. “Theorizing Television’s Writer–Producer: Re-viewing *The Producer’s Medium.*” *Television and New Media*, 16, no. 1 (2015): 86-93.

## Public Sources

2017 Minimum Basic Agreement, Writers Guild of America West, available at <https://www.wga.org/uploadedfiles/contracts/mba17.pdf>.

Aurthur, Kate. “*Grey’s Anatomy* Showrunner Krista Vernoff on How Cast Exits Changed TV’s Biggest Medical Drama.” *Variety*, November 10, 2020, <https://variety.com/2020/tv/news/greys-anatomy-krista-vernoff-alex-karev-exit-1234827312/>

Goldberg, Lesley. “Dick Wolf Fires Writer Following Threats to ‘Light Up’ Looters,” *Hollywood Reporter*, June 2, 2020, available at <https://www.hollywoodreporter.com/live-feed/dick-wolf-fires-writer-threats-light-up-looters-1296878>.

Meisler, Andy. “The Man Who Keeps *E.R.*’s Heart Beating.” *New York Times*, February 26, 1995, available at <https://www.nytimes.com/1995/02/26/arts/television-the-man-who-keeps-er-s-heart-beating.html>

Riesman, Abraham. “The Secret to Superhero TV,” *Vulture*, September 5, 2016, available at <https://www.vulture.com/2016/09/dc-comics-greg-berlanti-c-v-r.html>.

“Tops of 2015: TV and Social Media.” Nielsen, available at <https://www.nielsen.com/us/en/insights/article/2015/tops-of-2015-tv-and-social-media/>.

“Tops of 2016: TV.” Nielsen, available at <https://www.nielsen.com/us/en/insights/article/2016/tops-of-2016-tv/>.

“Tops of 2017: Television and Social Media.” Nielsen, available at <https://www.nielsen.com/us/en/insights/article/2017/tops-of-2017-television-and-social-media/>.

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