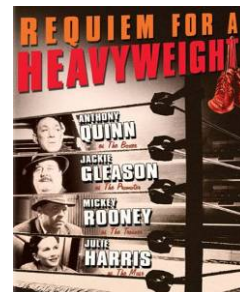


Symposium on Film, Television, Digital Media, and Popular Culture

May 23-24, 2006, Los Angeles, CA



Summary Report



President's Committee
on the Arts & Humanities

Symposium Participants

Moderator

Adair Margo, Chairman, President's Committee on the Arts and the Humanities

Panelists and Presenters

Bruce Cole, Chairman, National Endowment for the Humanities and Member, President's Committee

Lionel Chetwynd, Writer/Director and Emmy Award winner (*Hanoi Hilton; Ike: Countdown to D Day; Miracle on Ice*) and Member, President's Committee

Elizabeth Daley, Dean, University of Southern California School of Cinema-Television

Nicholas DeMartino, Senior Vice President, American Film Institute

Suzanne de Passe, Executive/Writer/ Producer and Emmy and Peabody Award winner (*Motown, Lady Sings the Blues, Lonesome Dove*)

Jean Picker Firstenberg, Director & CEO, American Film Institute

Christian Gaines, Director of Festivals, American Film Institute

Andy Garcia, Director/Actor (*The Lost City, Godfather Part III, Untouchables*)

Dana Gioia, Chairman, National Endowment for the Arts (NEA) and Member, President's Committee

Karen Herman, Director Production & Research, Television Academy Archive

Frank Hodsoll, Chairman, National Endowment for the Arts (Reagan Administration)

Bill Ivey, Chairman, National Endowment for the Arts (Clinton Administration)

David Jensen, Television Academy Board of Governors (2-time Emmy Winner)

Marsha Kinder, Professor and Associate Vice Provost, University of Southern California

Steven Lavine, President, California Institute of the Arts

Janet Murray, Professor, Georgia Institute of Technology

Louise Oliver, Ambassador and U.S. Representative to UNESCO

Anthony Radich, Executive Director, Western States Arts Federation (WESTAF)

Michael Renov, Associate Dean and Chief Academic Officer, USC School of Cinema-Television

Phil Roman, Member, President's Committee and multiple Emmy Award winner (*Garfield, Charlie Brown Specials, The Simpsons*) and Member, President's Committee

Alina Romanowski, Deputy Assistant Secretary, U.S. Department of State

Michael Rosen, Executive Producer, Television Academy Archive

Gary Sinise, Actor/Director (*CSI: New York; Forest Gump; Truman*; Co-founder Steppenwolf Theatre)

Penelope Spheeris, Filmographer/ Director (*Crooked E: Truth about Enron; Decline of Western Civilization, Parts One and Two; Wayne's World*)

Joel Surnow, Writer/Producer/Director and Emmy Award winner (*24, Miami Vice*)

Symposium Participants

Debbie Allen, actor, dancer, choreographer, director, producer, author, and President's Committee Member

Jan Naylor Cope, President of the J. Naylor Cope Company and President's Committee Member

Elizabeth Dubin, Director of the Dubin Companies and President of Pasadena Utility Corporations and President's Committee Member

James Farmer, President, of James E. Farmer Consulting, Inc., and President's Committee Member

Alice Carrington Fultz, owner of Carrington Gallery, Ltd., and President's Committee Member

Frank Fowler, artist representative, and President's Committee Member

Laurie Firestone, Director of Development of the Office of Regional Programs, University of Southern California and President's Committee Member

Roxanne Gilmore, Professor of Classics Randolph-Macon College, and President's Committee Member

John Mason is founder and President of the Law Offices of John E. Mason, and President's Committee Member

Burt McMurtry, Venture Capitalist, and President's Committee Member

Raymond Nasher, Chairman, Nasher Company, and President's Committee Vice Chairman

Marc Pachter, Director of the National Portrait Gallery and President's Committee Member

Caren Prothro, Arts Patron and President's Committee Member

Mercedes Paz-Slimp, President of SP Associates and President's Committee Member

Anne-Imelda Radice, Director, Institute of Museum and Library Services, and President's Committee Member

Marjorie Reese, Executive Director, Department of Cultural Affairs of the City of Los Angeles

Margaret Robson, Regent Museums and Monuments of New Mexico and President's Committee Member

William Strickland, Jr., President and CEO of Manchester Bidwell Corporation and President's Committee Member

Laurel Whitcomb, Vice President Marketing, Academy of Television Arts & Sciences

Participating PCAH Staff

Candace Katz, Deputy Director

Henry Moran, Executive Director

Foreword

Under the leadership of its Honorary Chairman, Mrs. Laura Bush, the President's Committee on the Arts and the Humanities plants seeds and nurtures new relationships through its work in advancing the arts and humanities. Over the last few years, it has been my pleasure as Chairman to hold our meetings in several different parts of the United States, drawing on the wisdom, expertise and knowledge of our committee members. The symposium grew out of several of our members' interest—Debbie Allen, Lionel Chetwynd, Laurie Firestone, Mercedes Paz-Slimp, and Phil Roman—to honor the contributions of film and popular culture to our nation. Each of them lives and works in the greater Los Angeles area and many of them actively contribute their talents to this creative and vibrant industry. Films, television, and other popular media have an enormous impact on our own culture and offer millions of people around the world a glimpse of America.

With the help of these members, the President's Committee brought together leading artists, producers and humanists to help us understand the forces that shape popular culture and explore options for future international programming and collaboration. No other media come as close as film in helping share universal stories across cultures and nations. Even the most accomplished artists face challenges in developing new films or works for television, but at the same time, exciting new opportunities are coming online. I never thought I'd be able get such a close look at the creative process that resulted in some of our film classics, but new digital tools are making it possible. Technology is also opening up new channels of distribution to reach untapped audiences. These and many more ideas and issues emerged from our rich discussions over the two-day symposium.

The PCAH congratulates our Symposium host, the University of Southern California (USC) School of Cinema-Television, and our meeting partners, the American Film Institute (AFI), the City of Los Angeles Department of Cultural Affairs, and the Western States Arts Federation for an extraordinary experience where many friendships were born, connections made, and cultural exchanges and initiatives begun. Of course, we rely on our cultural agency partners—the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA) and the Institute of Museum and Library Services (IMLS)—to help us realize these possibilities.

I'm reminded of a comment by Michael Renov, Chief Academic Officer of the USC School of Cinema-Television, who said at the symposium, "We think we are the hub of the entertainment and filmmaking world, but in fact cinema has always been an international medium and an international language." This is a very important lesson for us to take away from the Symposium. Mrs. Bush took this idea to heart when she launched the Administration's Global Cultural Initiative under which one of the symposium's seeds bore fruit in a collaboration to foster international cultural understanding through film. AFI Project: 20/20 brings together many of our Symposium partners—AFI, NEA, NEH, IMLS and the U.S. Department of State—through the PCAH to support this international cultural exchange effort. We are pleased to share more of the Symposium's findings in this brief report.

--Adair Wakefield Margo, Chairman, President's Committee on the Arts & the Humanities

“Los Angeles artists, entrepreneurs, and business leaders through film, television, and digital media affect cultural perceptions and realities everywhere. We seek to honor the achievements of the world’s most dynamic creative sector and recognize the challenges they face here and abroad. The Symposium will nurture new collaborations and connections that will stimulate future international cultural exchanges and initiatives.”

*Adair Wakefield Margo, Chairman,
President’s Committee on the Arts & the Humanities*

Bringing Together the Los Angeles Creative Community



PCA Executive Director Henry Moran (left) and Chairman Adair Margo open the Symposium.

“Our California committee members—Debbie Allen, Lionel Chetwynd, Burt McMurtry, Phil Roman, Laurie Firestone, and Mercedes Paz-Slimp—suggested that the committee meet in Los Angeles to connect with perhaps the most powerful aspect of the American personality—its popular culture....As I think we’ll see in this Symposium, film, television, digital media, and popular culture can help bring us together—here in this country and around the world.”

*--Adair Margo, Chairman,
President’s Committee on the Arts & the Humanities*

The President’s Committee on the Arts and the Humanities (PCA), a non-partisan advisory council that has worked with each administration since 1982 to incorporate the arts and the humanities into White House objectives, hosted a Symposium on Film, Television, Digital Media, and Popular Culture in Los Angeles, California, May 23-24, 2006. It did so in collaboration with the American Film Institute (AFI), the Academy of Television Arts and Sciences, the City of Los Angeles Department of Cultural Affairs, and the Western States Arts Federation (WESTAF). The Symposium was hosted by the University of Southern California (USC) School of Cinema-Television.

The Symposium was part of the President’s Committee’s multi-pronged effort on behalf of the arts and the humanities. The PCA’s activities include development of international projects aimed at increased understanding; youth learning, including the Coming Up Taller program, which recognizes leading after-school and out of school programs; and preservation/conservation, including coordination of the Save America’s Treasures a national grant program that helps conserve our country’s irreplaceable heritage.

Other President Committee national activities and events include White House commemoration of

the 40th anniversary of the founding of the National Endowments for the Arts and the Humanities; the conferral of National Medals of Arts and Humanities; and the annual Jefferson Lecture in the Humanities. The PCA’s programs and activities are often organized in concert with its three cultural agency partners – the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS).

The Symposium, in conjunction with the President’s Committee’s semi-annual meeting, and drawing on the knowledge and associations of the PCA’s Los Angeles members, had four main goals:

- to honor Hollywood’s creative community, which has contributed so many universal stories and images to the world;
- to explore the creation and dissemination of film, television, digital media, and popular culture in light of the rapid technological changes;
- to address the appropriate role of government in culture; and
- to explore ways to enlist these media to increase international understanding and seek out common themes and values that unite us around the world.

Honoring Hollywood's Creative Community

To honor the creative achievements of Hollywood's hub of artists and business people, the Symposium presented clips from some of the greatest films and television series of all time (from AFI's *March of Time* and the Television Academy's Archives) and trailers from current films recognized with 2006 Academy Awards and Nominations.

Elizabeth Daley, Dean, University of Southern California (USC) School of Film and Television, and **Jean Picker Firstenberg**, Director and CEO of the American Film Institute, spoke of Hollywood's great contributions in America and around the world and the importance of its many stories, as matters of both art and history.

The Symposium presented a retrospective of President's Committee member **Phil Roman's** work in animation over five decades. The PCAH honored Roman for his contributions nationally and internationally, which have earned him six Emmy Awards, and for having helped create such beloved universal characters as Garfield, Charlie Brown, and the Simpsons.



Jean Picker Firstenberg (above), Director and CEO, AFI pointed out that American films tell stories--stories about human beings that reach us emotionally, singling out "To Kill a Mockingbird" as storytelling most embedded in the consciousness of Americans.



"Because we are a nation of immigrants, people from all over the world contribute to story telling that combines things. So, when you play it for an American audience, you're playing it for a world audience."

--Phil Roman (above), PCAH Member and multiple Emmy Award winner

The Symposium also honored actor **Gary Sinise**, not only for the significant roles he created for film and television, but also for using his stature and accomplishment to contribute to the lives of American troops and veterans through the U.S.O. and veterans' organizations, and through his creation, with *Seabiscuit* author Laura Hillenbrand, of Operation Iraqi Children. Sinise started a website, Operation Iraqi Children.org, a little over two years ago. It is part of the America Supports You project.

Sinise has made more than 19 trips over the last three years to visit troops in the U.S., Iraq, and Afghanistan. He takes his band out, and they play for the troops. He said he had just gotten back from Afghanistan, and was going on a domestic USO trip to five or six bases the following week.



“That is one of the most moving things I’ve ever done – to just go out there and pat these folks on the back and let them know that we have not forgotten them, that we care about them and appreciate the sacrifices that they and their families make so that we can do what we do here.”

--Gary Sinise, Actor & Director

Preserving the past

Michael Rosen, Executive Producer, and **Karen Herman**, Director Production & Research, of the Television Academy Archive described how the archive’s taped interviews which will preserve for future generations the stories, visions, and insights of the men and women who shaped and continue to shape television. These will provide an important key to understanding the political, social, economic, and cultural history of the United States. **Bruce Cole**, Chairman, National Endowment for the Humanities (NEH), spoke of the agency’s support for film preservation, and introduced Professor **Janet Murray’s** critical digital edition of the classic film *Casablanca* which the NEH had supported. **Dana Gioia**, Chairman, National Endowment for the Arts (NEA), suggested that from the popular culture of today and yesterday will emerge the great classics of tomorrow.



“The power of cinema, the television in our living rooms, and the media at the center of our desk tops is undeniable. So much of the way we see ourselves, the world around us, our past and our future, is defined by what we see on the screen.”

*--Bruce Cole, Chairman
National Endowment for the Humanities*

Just as digital media have revolutionized the professional tools used to create movies, television and popular culture, they have also revolutionized how we can preserve the past.

In this on-demand world, the Casablanca project is creating a new medium for people to experience and appreciate the film. Using digital tools, the project is segmenting the film shot by shot and weaving in commentaries and documents associated with the making of the film.



Casablanca (1942)
Warner Brothers

“The question we're trying to answer in the Casablanca Project is: how can you access the film legacy with the same precision that you access a body of literature in print?”

--Janet Murray, Professor, Georgia Institute of Technology

Understanding the Present



“The marketplace is the best judge of what should be in the popular culture. If you play around with that, you move into areas populated by people with names like Goebels, Lenin, and Stalin. If you don't like our popular culture, concentrate on our schools and universities, examine our society, but don't try to limit our popular culture.”

*--Lionel Chetwynd, PCAH Member,
Writer/Director; Emmy Award Winner*

A panel of distinguished Hollywood writers, directors, and producers—President’s Committee member **Lionel Chetwynd**; producer/director **Suzanne de Passe**; director, **Penelope Spheeris**; and writer/producer **Joel Surnow**—outlined the challenges and opportunities facing Hollywood’s creative community. All of the panelists noted the frequent tension and conflict between what they considered to be important, high-quality projects



Lonesome Dove
(1989) produced by
Suzanne de Passe

and what the business thought would be commercially attractive. Some panelists lamented this; others thought that the discipline of reaching broad audiences demanded both excellence and perseverance. One panelist suggested a bias in the business against African-Americans as managers. Another suggested a bias against women, and another a bias against certain political viewpoints.

De Passe recalled that, when she was doing *Lonesome Dove*, people looked at her “as if she had just landed from Pluto.” They wanted to know what a black woman from Harlem was doing with an epic western.



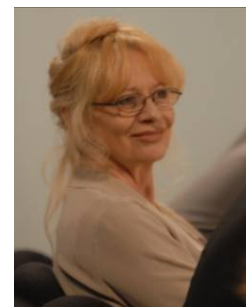
“All the way up to the Steven Spielberg level, there's frustration. But tough. You suck it up and keep moving forward. We don't feel sorry for people like you and me because we're working. And, at the end of the day, it is the joy of what we do. The way the end product's received is up to the gods. But the fact that you go to work every day and people are paying you to do the job is remarkable and that's what I like best about the business and about America.”

--Joel Surnow, Writer/Producer/Director and Emmy Award Winner for the very popular TV series 24, which he co-created and also produces with Robert Cochran.

“Trying to generalize and find rules of order and significance in a creative business is like trying to put a tutu on a bull. We have people who believe that the true currency of our business is ideas and the people who have them, and other people who think the true currency of our business is dollars. One must focus on the value of creativity, and protect it at all costs, die for it, if necessary, in a business way. You know: no guts, no glory. Even the worst movie on television show is a miracle. It's a miracle because that's how hard it is to get anything made.”

--Suzanne de Passe, Executive/Writer/Producer and Emmy and Peabody Award Winner

Director/Filmographer **Penelope Spheeris** said that, when she started out, she had had no idea she could become a film director. She had been raised, very poor, in a trailer park. She had started out doing very well with music videos, but her documentary, *The Decline of Western Civilization*, became the most written about film in 1980. It continues to play in museums and schools all over the world. Spheeris said she wouldn't have ended up where she was, however, if it had not been for that “darn movie *Wayne's World*.” *Wayne's World* had catapulted her into being viewed as a legitimate filmmaker with something to say.



There was, however, agreement that everyone on the panel had been successful, despite perceived bias, in a very tough environment, but that past success was no guarantee of future work of choice. This message was reinforced by special guest actor/director Andy Garcia, who screened a clip from his recent release *The Lost City*, which chronicles the Cuban revolution, and which took 16 years to finance and produce.



The Lost City (2006)



“Distributors underestimate audiences. They make movies for a lot of money, and spend a lot of money marketing them. In reality, people have no interest in seeing those movies. The greatest frustration, as an actor or filmmaker, is to see the things they do, as opposed to the things they don't do. We need to continue to fight to make the movies we care about.”

*--Andy Garcia, Director/ Actor. His most recent film is *The Lost City*.*

Looking to the Future

Two presentations focused on the continuing and accelerating pace of technological innovation.

Nicholas DeMartino Senior Vice President of AFI outlined the evolution from mass media, where audience members accepted or rejected a limited range of choices, to the on-demand digital world of the Internet with endless choices and interactivity.

David Jenson of the **Television Academy** similarly reflected on the demise of the television model of the last 50 years and its replacement by the disintermediation of stations, affiliations, and networks as consumers establish “me channels and networks.” Jenson said TV was facing a Category V storm that would require content re-engineering, interface branding, and cross-platform distribution and strategies.

“Audiences want what they want when they want it. Kids are multi-tasking – watching TV, listening to iPods, I/M-ing their friends, checking out MySpace, and doing their homework – all at the same time. Some worry about the impact of this on story telling. Many worry that there will be no common cultural experience. Enormous selections available on sites like NetFlicks and Amazon may allow distribution of work that appeal to smaller audiences. But there are problems of assuring the work is paid for.”

--Nicholas DeMartino, Senior Vice President, AFI

Debating Government's Role in Culture



“The challenge is to provide, especially in our educational system, those things which build, nourish, and develop our cultural identity at its highest level of execution, its broadest sense of public responsibility. The failings right now are the failings of American high culture, of educational culture, of cultural agencies – to catch up with the technology and the marketplace.”

--Dana Gioia, Chairman, National Endowment for the Arts

Surveying the territory of current popular culture, **Dana Gioia** feared that media overload and globally popular escapist entertainment might negatively impact literacy, family time together, and cultural identity. Gioia emphasized the importance of the live performing arts and the irreplaceably important role of the non-profit sector and the National Endowment for the Arts (NEA) in preserving and maintaining them. His focus was on doing a few things in which the private sector had little or no interest, to assure that the nation doesn't lose something important.

Former NEA Chairman, **Bill Ivey**, suggested that too much attention was being paid to the non-profit world of the arts and humanities and not enough to policies that shape the quality of our cultural landscape: for example, concentration of ownership of television and radio and cultural assets generally, and copyright. He warned against the overbuilding of the non-profit sector. Ivey suggested that a vibrant expressive life should, like a clean environment, be a public good that government protects.

Former NEA Chairman, **Frank Hodsoll**, noted that the most important roles of government are to protect freedom of expression, intellectual property rights and the public domain, and contract rights, and prevent monopolies.

“The way in which we have engaged our larger culture – that is, the popular culture – is one of the great public policy vacuums in this country. This involves public policy decisions on issues that are crucial when it comes to the ways our stories are preserved for us.”

--Bill Ivey, Former NEA Chairman





“Popular culture’s many ingredients give us something to share. America’s film, television, and digital media draw on the whole world. I’m more worried about Americans understanding others’ cultures than I am about others understanding our culture. There is a need for more international cultural exchange.”

--Frank Hodson, Former NEA Chairman

In addition, government can recognize, celebrate, and support the best of the arts that do not succeed in the marketplace, and help educate youth and adults about the variety of art that is a part of the heritage of yesterday and today.

While favoring providing people with a fair chance to succeed, U.S. Ambassador to UNESCO **Louise Oliver** warned against government intervention deciding winners and losers. Deputy Assistant Secretary of State **Alina Romanowski** underscored the importance of both the non-profit world and a government role that was not overriding. President’s Committee member **Lionel Chetwynd**, while fearing government intervention in the popular culture, agreed with California Institute of the Arts President, **Steven Lavine** that government might help prepare people for work in the popular culture.

“I spend my time surrounded by governments that try to intervene in order to pursue what they describe as worthy goals. Now, that is exactly the issue here: worthy goals. When you start doing that, it is a slippery slope, because you then start having government bureaucrats deciding winners and losers. That’s why the United States has come out strongly against governments dictating culture. We favor freedom of individuals to make their own choice.”

-- Louise Oliver, Ambassador and U.S. Representative to UNESCO



Connecting with Audiences Around the World

Michael Renov, USC's Associate Dean and Chief Academic Officer of the School of Cinema-Television, emphasized that film, television, and digital media are perfect vehicles for international efforts, and urged national support for film and filmmaker exchange, especially through universities and schools.

Christian Gaines, AFI Director of Festivals, stressed the growing popularity of film festivals and their providing an effective avenue for international exchange and understanding.

Ambassador **Louise Oliver** observed that the perception in many countries that globalization threatened their cultural identities might be countered by filmmakers in dialog with others abroad.

Deputy Assistant Secretary **Alina Romanowski** noted that the State Department had tripled its budget for cultural diplomacy. She stated the department's goal was, through culture, to build on broader foreign policy issues and unlock a dialog on common values and beliefs.



Michael Renov, (top left), Christian Gaines (left) and Alina Romanowski (right)



Symposium Outcomes: AFI Project: 20/20

The Symposium concluded with a consensus that greater emphasis was needed on providing for international dialog, exchange, and collaboration in film, television, digital media, and popular culture. President's Committee **Chairman Adair Margo** said that the PCAH would "take steps to see that what has been discussed here is addressed in future activities."

As a result of subsequent discussions, **AFI Project: 20/20** was formulated shortly after the conclusion of the Symposium as a public-private collaboration to address both international dialog and exchange, using film. It was formally announced by **First Lady Laura Bush**, the President's Committee's Honorary Chairman, at the White House on September 25, 2006, as a major component of the State Department's *Global Cultural Initiative*.

A project of the President's Committee on the Arts and the Humanities, with support from AFI, the State Department's Bureau of Educational and Cultural Affairs, NEA, NEH, and IMLS, **AFI Project: 20/20** is a multi-year program, bringing together American and foreign filmmakers and their films at AFI FEST in Los Angeles, as well as, state and local venues across the U.S., and public venues abroad. Launched November 1, 2006, the project supports international cultural exchange and discussion with filmmakers and U.S. and international audiences. By sharing their films with audiences here and abroad, **AFI Project: 20/20** filmmakers engage audiences through their films and further understanding and appreciation of shared experiences and values.

"One of the best ways we can deepen our friendships with the people of all countries is for us to better understand each other's cultures by enjoying each other's literature, music, films, and visual arts."

--First Lady Mrs. Laura Bush



Mrs. Laura Bush announcing the Global Cultural Initiative at the White House, September 25, 2006

Appendix

Nineteen films and filmmakers were invited to participate in the AFI Project: 20/20, which premiered at the AFI FEST presented by Audi in Los Angeles in early November 2006. After screenings in Los Angeles, the artists and their films toured the United States visiting San Francisco (University of California Berkeley & San Francisco State University), St. Louis (St. Louis International Film Festival), Tucson (University of Arizona), Salt Lake City (University of Utah), Seattle (Seattle International Film Festival), Chicago (Facets Cinematheque), Washington, DC (AFI Silver Theatre) and Athens, Ohio (Ohio University). Following this domestic tour, AFI Project: 20/20 filmmakers went abroad with programs in Kuwait and South Africa, and more visits are planned for Israel, China, Turkey, Azerbaijan, South Korea, and Malaysia.



FREE SNEAK PREVIEW SCREENINGS

Straight from AFI FEST in Los Angeles!
Seating is limited so RSVP today
to reserve your seat!

AFI Silver Theatre
invites you and a guest to a
Special Screening of the **20/20 Series**

The American Film Institute proudly presents an unprecedented alliance with the President's Committee on the Arts and the Humanities, the U.S. Department of State, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services to enhance inter-national cultural exchange and collaboration among filmmakers around the world. By sharing their films with audiences here and abroad, **AFI Project: 20/20** will encourage understanding and appreciation of values such as freedom of expression, tolerance and intellectual property rights.

Most screenings will include a Q&A with the director.

WHEN: Monday, November 20, 2006
Tuesday, November 21, 2006

WHERE: AFI Silver Theatre

SHOWTIME: 6:30 and 9:00 p.m. (Tickets will be available for pick-up beginning 6:00 p.m.)

RSVP: rspv@silverdocs.com

Tickets for this event are free and will be distributed on a first-come, first-served basis. Please indicate the film or films you wish to screen in your response. Seating is limited to the first 100 members that RSVP. You will receive a confirmation e-mail to verify whether you have secured a seat reservation. Due to the large volume of responses, your patience is appreciated while awaiting your confirmation. Two people allowed per invite. For more information, please visit www.afi.com/silver.



SHAME

Mon, Nov. 20, 6:30 p.m.

IN PERSON:
Dir. Mohammed Naqvi
and the film's subject,
Mukhtaran Mai

During the summer of 2002, in a remote village of Pakistan, Mukhtaran Mai is punished, raped and shunned by her village for a crime allegedly committed by her brother. Against all odds, she finds the courage to fight back.



AFTER...

Mon, Nov. 20, 9:00 p.m.

A thrill ride, not for the weak of heart. A group of adventure-seekers thrives on infiltrating the planet's most dangerous structures, just because they can. Deep into underground Moscow, it becomes clear that things are not exactly as they seem.



BACK HOME

Tues, Nov. 21, 6:30 p.m.

IN PERSON:
Dir. J. B. Rutagarama

Imagine surviving genocide, being rescued, and starting a new life in a new land without knowing what happened to the family you left behind. This is the true inspiring story of J.B. Rutagarama. With devastating footage interspersed with his remembrances, a unique and intimate perspective of this world tragedy unfolds.



STEPHANIE DALEY

Tues, Nov. 21, 9:00 p.m.

IN PERSON:
Dir. Hilary Brougher

Pregnant forensic psychologist Lydie Crane (Tilda Swinton) conducts a series of interviews to learn the truth behind the case of 16-year-old Stephanie Daley (Amber Tamblyn), who is accused of concealing her pregnancy and murdering her infant.

AFI Project: 20/20 Filmmaker **Norman Maake** interviewed by a **South African paper, *Tonight***, on his participation in the Project: 20/20 cultural delegation.

"It's been an amazing experience," says Maake. "I've been learning so much from the other delegates. I was shocked to discover that in the States they have so many tiers of filmmaking. It's really been an eye-opener. But what's been most amazing is that even with such different backgrounds we still have more in common than we have differences."

*- "Collaborating to Bring Film to All", *Tonight*, Cape Town, South Africa, 1 June 2007*

The program above is from the screening at the AFI Silver in Washington, DC.

Symposium Collaborating Organizations

The President's Committee on the Arts and the Humanities (PCAH) is a bipartisan council established by Executive Order in 1982 that works with each administration to incorporate the arts and the humanities into White House objectives. The President's Committee has a vital national interest in cultural and scholarly programs that increase our understanding of other cultures and peoples. The President's Committee plays a leadership role in cultural cooperation through the exchange of ideas, information, art, and other aspects of culture among nations and peoples. The PCAH seeks to connect Americans with each other and the rest of the world through its programs focusing on international exchange and cooperation, youth learning, preservation, and honoring of cultural excellence.

The Academy of Television Arts & Sciences was founded in 1946; just one month after network television was born. It is a nonprofit, 14,000-member-strong organization, devoted to the advancement of telecommunications, arts, and sciences, and to fostering creative leadership in the telecommunications industry. In addition to recognizing outstanding programming through its annual Emmy® Awards, the Television Academy presents numerous membership activities, professional development seminars, and publishes *Emmy Magazine*. Established in 1959 as the charitable arm of the Television Academy, the Academy of Television Arts & Sciences Foundation utilizes the resources of the Television Academy and the artistry of television to preserve and celebrate the history of the medium, while educating and guiding those who will shape its future. The Foundation is responsible for the Archive of American Television, as well as Educational Programs & Services, such as the College Television Awards, Faculty Seminar, Fred Rogers Memorial Scholarship, and its renowned student internship program.

The American Film Institute (AFI) was created in 1967 with Gregory Peck as its first Chair (following President Lyndon Johnson's statement of need in 1965). AFI is today chaired by Sir Howard Stringer (Chair and CEO of the Sony Corporation) and led by Jean Picker Firstenberg (its Director and CEO). At the 25th anniversary celebration of the National Endowment for the Arts, President George H. W. Bush noted that AFI had "nurtured and celebrated the art of the moving image" and in so doing "has had an immense impact on the mind and soul of America." AFI's mission is to provide leadership in screen education and the recognition and celebration of the art of film, television, and digital media.

The University of Southern California (USC) School of Cinema-Television was established in 1929 as a collaboration between USC and the Academy of Motion Picture Arts and Sciences, offering the first film degree program in the country. The School is now led by Dean Elizabeth M. Daley and offers programs in animation and digital arts, critical studies, film and TV production, interactive media, and screen and television writing. Since 1965, only two years have passed when a graduate did not receive a nomination for an Academy Award.

The City of Los Angeles Department of Cultural Affairs (DCA) aims to enhance the quality of life for Los Angeles' 3.8 million residents and 24.3 million annual visitors by creating partnerships that leverage public dollars to generate and support high quality arts and cultural experiences. The Department of Cultural Affairs ensures access to those experiences through programming, marketing and development, grant-making, communication, and building relationships with community partners.

Western States Arts Federation is a nonprofit arts service organization dedicated to the creative advancement and preservation of the arts. Based in Denver, Colorado, WESTAF fulfills its mission to strengthen the financial, organizational, and policy infrastructure of the arts by providing innovative programs and services to artists and arts organizations in the West and nationwide.

Credits

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Symposium Summary Editors: Kimber Craine, Candace Katz

Photos

All photos except where noted are the courtesy of Alan Baker, USC School of Cinema-Television

Front Cover: (Top) *Garfield* (2004) Twentieth Century Fox, Photo by Rhythm and Hues, animation by PCAH Committee member Philip Roman; (Top left) *To Kill A Mockingbird* (1962) Universal Photo, winner of three Academy awards; (Top right) *Requiem for a Heavyweight* (1957), Playhouse 90, first teleplay to win a Peabody Award; (Bottom) *Casablanca* (1942), Warner Brothers



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