

IN THE UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF WISCONSIN
MILWAUKEE DIVISION

ANDREW L. COLBORN,
Plaintiff

NETFLIX, INC.,
CHROME MEDIA, LLC, f/k/a
SYNTHESIS FILMS, LLC,
LAURA RICCIARDI, and
MOIRA DEMOS,

Case No. 19-CV-484

Defendants.

DECLARATION OF GEORGE BURNETT

I, George Burnett, declare under penalty of perjury as follows:

1. Attached as exhibit 1 is a true and correct copy of the IMDb list of credits on Lisa Nishimura as a producer. The URL can be found at:

<https://www.imdb.com/name/nm2591941/>

2. Attached as exhibit 2 is a true and correct copy of an article from the New York Times by Mekado Murphy titled Making ‘Making a Murderer’ Again published October 17, 2018. The URL can be found at:

<https://www.nytimes.com/2018/10/17/arts/television/making-a-murderer-behind-the-scenes.html>

3. Attached as exhibit 3 is a true and correct copy of an article from Vanity Fair by Joy Press titled This is the Netflix Exec to Thank for Your *Wild Wild Country* Binge published as a special issue 2018. The URL can be found at:

<https://www.vanityfair.com/hollywood/2018/06/lisa-nishamura-netflix-documentary-wild-wild-country>

4. Attached as exhibit 4 is a true and correct copy of the IMDb list of awards for Making a Murderer. The URL can be found at:

<https://www.imdb.com/title/tt5189670/awards>

5. Attached as exhibit 5 is a true and correct copy of an article by Jethro Nededog titled The 'Making a Murderer' creators detail the intense 10-year path to getting the show on Netflix published on January 20, 2016. The URL can be found at:

<https://www.businessinsider.com/making-a-murderer-filming-process-netflix-2016-1>

6. Attached as exhibit 6 is a true and correct copy of the home page of the website <https://jobs.netflix.com> where open jobs can be searched at Netflix. The URL can be found at: <https://jobs.netflix.com/>

7. Attached as exhibit 7 is a true and correct copy of a job opening at Netflix titled Script Clearance Analyst, Content & Brand Intellectual Property. The URL can be found at: <https://jobs.netflix.com/jobs/868145>

8. Attached as exhibit 8 is a true and correct copy of the Netflix Technology Blog by Ritwik Kumar, Vinith Misra, Jen Walraven, Lavanya Sharan, Bahareh Azarnoush, Boris Cen, and Nirmal Govind titled Data Science and the Art of Producing Entertainment at Netflix published on March 26, 2018. The URL can be found at:

<https://medium.com/netflix-techblog/studio-production-data-science-646ee2cc21a1>

Dated this 13th day of June, 2019

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Lisa Nishimura (I)

Producer | Miscellaneous Crew | Executive

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6 photos »

3 wins & 7 nominations. See more awards »

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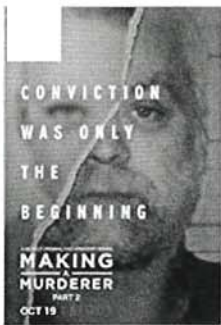
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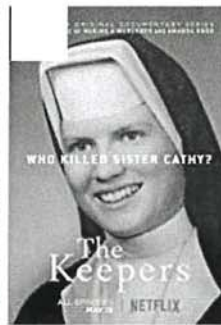
Known For



Making a Murderer
Producer
(2015-2018)



The Square
Producer
(2013)



The Keepers
Producer
(2017)



E-Team
Producer
(2014)

Filmography

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Jump to: Producer | Miscellaneous Crew

Producer (129 credits)

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Medal of Honor (TV Series documentary) (executive producer - 1 episode) 2018
- Clinton Romesha (2018) ... (executive producer)

Follow This (TV Series documentary) (executive producer - 20 episodes) 2018
- Gangster Rap (2018) ... (executive producer)
- India's Utopia (2018) ... (executive producer)
- Superbug Snipers (2018) ... (executive producer)
- Sexbots (2018) ... (executive producer)
- Scooter Wars (2018) ... (executive producer)
Show all 20 episodes

Making a Murderer (TV Series documentary) (executive producer - 11 episodes) 2015-2018
- Number 18 (2018) ... (executive producer)
- Fighting for Their Lives (2015) ... (executive producer)
- Lack of Humility (2015) ... (executive producer)
- The Great Burden (2015) ... (executive producer)
- Framing Defense (2015) ... (executive producer)
Show all 11 episodes

Salt Fat Acid Heat (TV Series documentary) (executive producer - 4 episodes) 2018
- Heat (2018) ... (executive producer)

- Acid (2018) ... (executive producer)
- Salt (2018) ... (executive producer)
- Fat (2018) ... (executive producer)
- Explained** (TV Series documentary) (executive producer - 20 episodes) 2018
 - Music (2018) ... (executive producer)
 - The World's Water Crisis (2018) ... (executive producer)
 - Why Women Are Paid Less (2018) ... (executive producer)
 - Political Correctness (2018) ... (executive producer)
 - The Female Orgasm (2018) ... (executive producer)
 Show all 20 episodes
- Daniel Sloss: Live Shows** (TV Series) (executive producer - 2 episodes) 2018
 - Jigsaw (2018) ... (executive producer)
 - Dark (2018) ... (executive producer)
- The Comedy Lineup** (TV Series) (executive producer - 16 episodes) 2018
 - Kate Willett (2018) ... (executive producer)
 - JR De Guzman (2018) ... (executive producer)
 - Max Silvestri (2018) ... (executive producer)
 - Emma Willmann (2018) ... (executive producer)
 - Josh Johnson (2018) ... (executive producer)
 Show all 16 episodes
- Demetri Martin: The Overthinker** (TV Special) (executive producer) 2018
- Somebody Feed Phil** (TV Series documentary) (executive producer - 12 episodes) 2018
 - New York City (2018) ... (executive producer)
 - Cape Town (2018) ... (executive producer)
 - Copenhagen (2018) ... (executive producer)
 - Buenos Aires (2018) ... (executive producer)
 - Dublin (2018) ... (executive producer)
 Show all 12 episodes
- Hannah Gadsby: Nanette** (TV Special) (executive producer) 2018
- Tig Notaro: Happy To Be Here** (TV Special) (executive producer) 2018
- Ali Wong: Hard Knock Wife** (TV Special) (executive producer) 2018
- Evil Genius: The True Story of America's Most Diabolical Bank Heist** (TV 2018 Mini-Series documentary) (executive producer) 2018
- John Mulaney: Kid Gorgeous at Radio City** (TV Special) (executive producer) 2018
- Recovery Boys** (Documentary) (executive producer) 2018
- Bobby Kennedy for President** (TV Mini-Series documentary) (executive producer - 4 episodes) 2018
 - Justice for Bobby (2018) ... (executive producer)
 - You Only Get One Time Around (2018) ... (executive producer)
 - I'd Like to Serve (2018) ... (executive producer)
 - A New Generation (2018) ... (executive producer)
- The Bleeding Edge** (Documentary) (executive producer) 2018
- The Honeymoon Stand-up Special** (TV Series) (executive producer) 2018
- Greg Davies: You Magnificent Beast** (TV Special) (executive producer) 2018
- Seth Rogen's Hilarity for Charity** (TV Special documentary) (executive producer) 2018
- Rapture** (TV Mini-Series documentary) (executive producer) 2018
- James Acaster: Repertoire** (TV Mini-Series) (executive producer - 4 episodes) 2018
 - Recap (2018) ... (executive producer)
 - Reset (2018) ... (executive producer)
 - Represent (2018) ... (executive producer)
 - Recognise (2018) ... (executive producer)
- The Standups** (TV Series) (executive producer - 12 episodes) 2017-2018
 - Aparna Nancherla (2018) ... (executive producer)
 - Brent Morin (2018) ... (executive producer)
 - Rachel Feinstein (2018) ... (executive producer)
 - Kyle Kinane (2018) ... (executive producer)
 - Gina Yashere (2018) ... (executive producer)
 Show all 12 episodes
- Take Your Pills** (Documentary) (executive producer) 2018
- Marlon Wayans: Woke-ish** (TV Special documentary) (executive producer) 2018
- Ugly Delicious** (TV Series documentary) (executive producer - 8 episodes) 2018
 - Stuffed (2018) ... (executive producer)
 - Fried Rice (2018) ... (executive producer)



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How Much Have You Seen?

How much of Lisa Nishimura's work have you seen?


User Polls




Best Documentary, Features, 86th Academy Awards 2014




Primetime Emmy Awards 2016: Favorite Winner



My name starts with...



Best True Crime Documentary



TCA Awards 2016: Best Documentary

- Fried Chicken (2018) ... (executive producer)
 - BBQ (2018) ... (executive producer)
 - Shrimp and Crawfish (2018) ... (executive producer)
 Show all 8 episodes

Dirty Money (TV Series documentary) (executive producer - 6 episodes) 2018
 - The Maple Syrup Heist (2018) ... (executive producer)
 - Cartel Bank (2018) ... (executive producer)
 - Drug Short (2018) ... (executive producer)
 - Payday (2018) ... (executive producer)
 - The Confidence Man (2018) ... (executive producer)
 Show all 6 episodes

Todd Glass: Act Happy (TV Special) (executive producer) 2018

End Game (Documentary short) (executive producer) 2018

Shirkers (Documentary) (executive producer) 2018

Tom Segura: Disgraceful (TV Special documentary) (executive producer) 2018

Rotten (TV Series documentary) (executive producer - 3 episodes) 2018
 - Garlic Breath (2018) ... (executive producer)
 - The Peanut Problem (2018) ... (executive producer)
 - Lawyers, Guns & Honey (2018) ... (executive producer)

Dave Chappelle: Equanimity (TV Special documentary) (executive producer) 2017

Todd Barry: Spicy Honey (TV Special) (executive producer) 2017

Craig Ferguson: Tickle Fight (TV Special) (executive producer) 2017

Voyeur (Documentary) (executive producer) 2017/II

Brian Regan: Nunchucks and Flamethrowers (TV Special documentary) (executive producer) 2017

DeRay Davis: How to Act Black (TV Special) (producer) 2017

Judah Friedlander: America is the Greatest Country in the United States (TV Special documentary) (executive producer) 2017

Patton Oswalt: Annihilation (TV Special documentary) (executive producer) 2017

Joan Didion: The Center Will Not Hold (Documentary) (executive producer) 2017

Christina P: Mother Inferior (TV Special) (executive producer) 2017

Kingdom of Us (Documentary) (executive producer) 2017

Jerry Before Seinfeld (TV Special documentary) (executive producer) 2017

Gaga: Five Foot Two (Documentary) (executive producer) 2017

Heroin(e) (Documentary short) (executive producer) 2017/II

Long Shot (TV Movie documentary) (executive producer) 2017

Resurface (Documentary short) (executive producer) 2017

Wormwood (TV Mini-Series documentary) (executive producer - 6 episodes) 2017
 - Chapter 6: Remember Me (2017) ... (executive producer)
 - Chapter 4: Opening the Lid (2017) ... (executive producer)
 - Chapter 5: Honorable Men (2017) ... (executive producer)
 - Chapter 3: The Forbidden Threshold (2017) ... (executive producer)
 - Chapter 2: A Terrible Mistake (2017) ... (executive producer)
 Show all 6 episodes

Ryan Hamilton: Happy Face (TV Special documentary) (executive producer) 2017

Lynne Koplitz: Hormonal Beast (TV Special) (executive producer) 2017

Brad Paisley's Comedy Rodeo (TV Special) (executive producer) 2017

Daughters of Destiny (TV Mini-Series documentary) (executive producer) 2017

Joe Mande's Award-Winning Comedy Special (TV Special documentary) (executive producer) 2017

Rory Scovel Tries Stand-Up for the First Time (TV Special documentary) (executive producer) 2017

CounterPunch (Documentary) (executive producer) 2017

Oh, Hello on Broadway (TV Movie) (executive producer) 2017

Sarah Silverman: A Speck of Dust (TV Special documentary) (executive producer) 2017

**Favorite 2018 Season
 from the IMDb Top 250
 TV**

[See more polls »](#)

The Keepers (TV Mini-Series documentary) (executive producer - 7 episodes) 2017
 - The Conclusion (2017) ... (executive producer)
 - The Web (2017) ... (executive producer)
 - The Suspects (2017) ... (executive producer)
 - The Burial (2017) ... (executive producer)
 - The Revelation (2017) ... (executive producer)
 Show all 7 episodes

Maria Bamford: Old Baby (TV Special documentary) (executive producer) 2017

Vir Das: Abroad Understanding (TV Special) (executive producer) 2017

Get Me Roger Stone (Documentary) (executive producer) 2017

Bill Nye Saves the World (TV Series) (executive producer - 1 episode) 2017
 - Earth Is a Hot Mess (2017) ... (executive producer)

Hot Girls Wanted: Turned On (TV Series documentary) (executive producer - 6 episodes) 2017
 - Women on Top (2017) ... (executive producer)
 - Love Me Tinder (2017) ... (executive producer)
 - Owning It (2017) ... (executive producer)
 - Money Shot (2017) ... (executive producer)
 - Take Me Private (2017) ... (executive producer)
 Show all 6 episodes

The Death and Life of Marsha P. Johnson (Documentary) (executive producer) 2017

Lucas Brothers: On Drugs (TV Special) (executive producer) 2017

Louis C.K. 2017 (TV Special documentary) (executive producer) 2017

Five Came Back (TV Mini-Series documentary) (executive producer - 3 episodes) 2017
 - The Price of Victory (2017) ... (executive producer)
 - Combat Zones (2017) ... (executive producer)
 - The Mission Begins (2017) ... (executive producer)

Deep in the Heart of Texas: Dave Chappelle Live at Austin City Limits (TV Special documentary) (executive producer) 2017

The Age of Spin: Dave Chappelle Live at the Hollywood Palladium (TV Special documentary) (executive producer) 2017

Amy Schumer: The Leather Special (TV Special) (executive producer) 2017

Mike Birbiglia: Thank God for Jokes (TV Special) (executive producer) 2017

Katherine Ryan: In Trouble (Video) (executive producer) 2017

Abstract: The Art of Design (TV Series documentary) (executive producer - 8 episodes) 2017
 - Ralph Gilles: Automotive Design (2017) ... (executive producer)
 - Paula Scher: Graphic Design (2017) ... (executive producer)
 - Ilse Crawford: Interior Design (2017) ... (executive producer)
 - Platon: Photography (2017) ... (executive producer)
 - Es Devlin: Stage Design (2017) ... (executive producer)
 Show all 8 episodes

Bill Burr: Walk Your Way Out (TV Special documentary) (executive producer) 2017

Nobody Speak: Trials of the Free Press (Documentary) (executive producer) 2017

Strong Island (Documentary) (executive producer) 2017

Chasing Coral (Documentary) (executive producer) 2017

Icarus (Documentary) (executive producer) 2017/I

The Mars Generation (Documentary) (executive producer) 2017

Jim Gaffigan: Cinco (TV Special) (executive producer) 2017

Ari Shaffir: Double Negative (TV Special) (executive producer) 2016

Michael Che Matters (TV Special) (executive producer) 2016

City of Joy (Documentary) (executive producer) 2016

Joe Rogan: Triggered (TV Special documentary) (executive producer) 2016

Russell Peters: Almost Famous (TV Special) (executive producer) 2016

13th (Documentary) (executive producer) 2016

Cedric the Entertainer: Live from the Ville (TV Special) (executive producer) 2016

The White Helmets (Documentary) (executive producer) 2016

Amanda Knox (Documentary) (executive producer) 2016

Into the Inferno (Documentary) (executive producer) 2016

The Ivory Game (Documentary) (executive producer) 2016

Jeff Foxworthy & Larry the Cable Guy: We've Been Thinking (TV Special) (executive producer) 2016

David Cross: Making America Great Again (TV Special) (executive producer) 2016

Last Chance U (TV Series documentary) (executive producer - 6 episodes) 2016

- It Is What It Is (2016) ... (executive producer)
- Blood Makes the Grass Grow (2016) ... (executive producer)
- Homecoming (2016) ... (executive producer)
- Plan B (2016) ... (executive producer)
- Most Dangerous Game (2016) ... (executive producer)

Show all 6 episodes

Ali Wong: Baby Cobra (Video documentary) (executive producer) 2016

Patton Oswalt: Talking for Clapping (TV Special documentary) (executive producer - as Lisa Nishamura) 2016

Extremis (Documentary short) (executive producer) 2016

The Characters (TV Series) (executive producer - 8 episodes) 2016

- Dr. Brown (2016) ... (executive producer)
- Tim Robinson (2016) ... (executive producer)
- Paul W. Downs (2016) ... (executive producer)
- Natasha Rothwell (2016) ... (executive producer)
- Kate Berlant (2016) ... (executive producer)

Show all 8 episodes

Theo Von: No Offense (TV Special documentary) (executive producer) 2016

Cooked (TV Mini-Series documentary) (executive producer - 4 episodes) 2016

- Water (2016) ... (executive producer)
- Fire (2016) ... (executive producer)
- Air (2016) ... (executive producer)
- Earth (2016) ... (executive producer)

Hannibal Buress: Comedy Camisado (TV Special) (executive producer) 2016

Audrie & Daisy (Documentary) (executive producer) 2016

Chelsea Does (TV Series documentary) (executive producer - 4 episodes) 2016

- Chelsea Does Drugs (2016) ... (executive producer)
- Chelsea Does Racism (2016) ... (executive producer)
- Chelsea Does Silicon Valley (2016) ... (executive producer)
- Chelsea Does Marriage (2016) ... (executive producer)

Sky Ladder: The Art of Cai Guo-Qiang (Documentary) (executive producer) 2016

Romka (Documentary short) (executive producer) 2015

Mike Epps: Don't Take It Personal (executive producer) 2015

John Mulaney: The Comeback Kid (TV Special documentary) (executive producer) 2015

Anthony Jeselnik: Thoughts and Prayers (Video documentary) (executive producer) 2015

Keith Richards: Under the Influence (Documentary) (executive producer) 2015

Winter on Fire: Ukraine's Fight for Freedom (Documentary) (executive producer) 2015

Jen Kirkman: I'm Gonna Die Alone (And I Feel Fine) (TV Special) (executive producer) 2015

Chef's Table (TV Series documentary) (executive producer - 6 episodes) 2015

- Magnus Nilsson (2015) ... (executive producer)
- Francis Mallmann (2015) ... (executive producer)
- Niki Nakayama (2015) ... (executive producer)
- Ben Shewry (2015) ... (executive producer)
- Massimo Bottura (2015) ... (executive producer)


Show all 6 episodes

Chris D'Elia: Incurrible (TV Special documentary) (executive producer) 2015

Aziz Ansari Live in Madison Square Garden (TV Special) (executive producer) 2015

Iliza Shlesinger: Freezing Hot (TV Special documentary) (executive producer) 2015

What Happened Miss Simone? (Documentary) (executive producer) 2015

Bill Burr: I'm Sorry You Feel That Way (TV Special documentary) (executive producer)	2014
Uganda Be Kidding Me Live (TV Movie) (executive producer)	2014
Jim Jefferies: BARE (TV Special) (executive producer)	2014
Chelsea Peretti: One of the Greats (TV Special) (executive producer: Netflix)	2014
My Own Man (Documentary) (executive producer)	2014
Virunga (Documentary) (executive producer)	2014
Print the Legend (Documentary) (executive producer)	2014
Mission Blue (Documentary) (executive producer)	2014
The Battered Bastards of Baseball (Documentary) (executive producer)	2014
E-Team (Documentary) (executive producer)	2014
Mitt (Documentary) (executive producer)	2014
The Square (Documentary) (executive producer)	2013
Miscellaneous Crew (1 credit)	Show 

Personal Details

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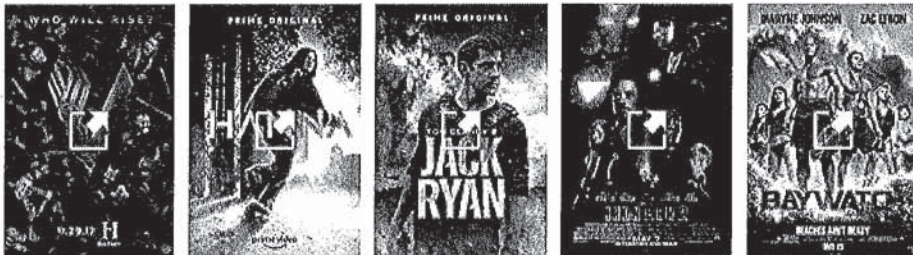
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The New York Times

Making 'Making a Murderer,' Again

By **Mekado Murphy**

Oct. 17, 2018

Three years ago, few had heard of Steven Avery.

But the Netflix true crime docu-series “Making a Murderer,” a surprise sensation when it was released in December 2015, turned Avery, a Wisconsin man who was cleared of a sexual assault charge only to be imprisoned on a murder charge, into something like a household name. His case was debated and dissected in various media outlets, turning many viewers into amateur sleuths. Part of a wave of true-crime hits including the podcast Serial and the HBO limited series “The Jinx,” “Murderer” established Netflix as a home for breakout docu-series (“Wild Wild Country,” “The Keepers”) and helped inspire its own satirical take on the genre, “American Vandal.”

Now it’s back, returning Friday with 10 new episodes that continue the story of Avery and his nephew Brendan Dassey, both of whom were convicted of the 2005 murder of Teresa Halbach in Manitowoc County, Wis. Both are still in prison.

With “Making a Murderer Part 2,” new players are introduced, like Avery’s new star lawyer, Kathleen Zellner, who joined the case after Avery became famous, bringing an arsenal of creative tactics. Laura Nirider and Steven Drizin, Dassey’s post-conviction lawyers, are also prominent.

Because of the success of “Murderer,” the show’s creators, Moira Demos and Laura Ricciardi, had more resources at their disposal for Part 2. In an interview, they talked about how they refined their filmmaking approach and why they’ve stayed with this story. These are edited excerpts from that conversation.

Why did you decide to continue with the story of Steven Avery for new episodes, rather than look at a new case?





Kathleen Zellner, Avery's new attorney, is prominent in the new season. Netflix

MOIRA DEMOS When we were making Part 1, we were certainly not thinking there might be a Part 2. But once we finished, it was clear that the story wasn't over. Steven Avery is a fighter and he's saying right at the end of Part 1, "I'm going to keep on fighting." So then the questions became to us, as filmmakers, What exactly is happening next? Is there something to cover? Is there something to point a camera at? And if so, can we gain access to that?

What convinced you that there was indeed something more to point a camera at?

LAURA RICCIARDI By the spring of 2016, we came to learn that Kathleen Zellner had decided to represent Steven and we thought that we would reach out to her and see if she would give us access to her process. We also spoke with Brendan Dassey's attorneys Laura Nirider and Steve Drizin, whom we introduced in Episode 10 of Part 1 when they filed a federal habeas petition on Brendan's behalf. So we thought that both cases would be very active.

DEMOS Part 2 is taking you into a new phase of the criminal justice process, the post-conviction phase, which for most people is a big black hole, not a part we have a very good understanding of. With Part 1, there were so many twists and turns, and nobody's really there helping you understand what's happening as you go through it. There's a lot of ambiguity, and we were trying to get people to embrace that. At the same time, we really understood that people want to move out of ambiguity into answers.

With Kathleen Zellner, we had this character that we recognized could really be the engine of the story moving forward. She does not work her case from behind the desk. She goes to the crime scene; she gets the evidence; she gets experts involved. And she, herself, is doing nothing but

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asking questions and trying to find answers. We thought that would be an incredible journey for our viewers to go along with her.

When you started making Part 1, you moved to Wisconsin and began shooting this on your own as unknowns. How did you do it this time?

DEMOS We had incredible opportunities and creative choices open to us now, with having a partner like Netflix from Day 1. So we hired a crew. But we were living halfway across the country, so we had to learn how to keep tabs on a story that we weren't right next door to. We had spreadsheets with our crew availability for every day of the year. So we knew who could fly out and get there if something was happening. But so much as a filmmaker, particularly if you're making a documentary project, is about your relationship with your subjects and building trust. So we had to gradually introduce our subjects to new crew members and to a different person behind the camera so that they could learn to be just as comfortable with them and maintain the sort of intimacy we worked so hard to foster for Part 1.

Steven Avery, right, with his parents Allan and Dolores in "Making a Murderer Part 2."
Netflix

Did the shoots get more elaborate?

RICCIARDI Yes, there are some scenes that play out at the federal courthouse, where we had a six-camera crew. And that was really exciting for us because we could be inside the courthouse, outside the courthouse and up on a rooftop. We did aerials this season in a very different way. In Part 1, it was flying sideways in a helicopter that had its door removed. This time was much more professional.

The reaction to the first series was gigantic. How did you think about incorporating that reaction into Part 2?

DEMOS We recognized very quickly that the world that we were documenting was a new one because of Part 1. So it was very meta in that sense. We enter Part 2 with the announcement that Part 1 is coming out, and then the launch. That leads to this cacophony of responses to the series, all these different voices, all these different events that culminate back in Manitowoc. Things have changed, and it is very important for us to acknowledge that. But then we want to enter back into the world to look at what hasn't changed.

When you did go back to Wisconsin, how were you received?

RICCIARDI When we were in Wisconsin, we were for the most part filming on private property, at the Avery salvage yard or at the home of Brendan's mom and stepfather. So we didn't have a very public profile.

In the credits this time is a full screen showing the names of the many people who didn't respond to you or declined interviews. Were there comparatively more people this time who wouldn't talk to you?

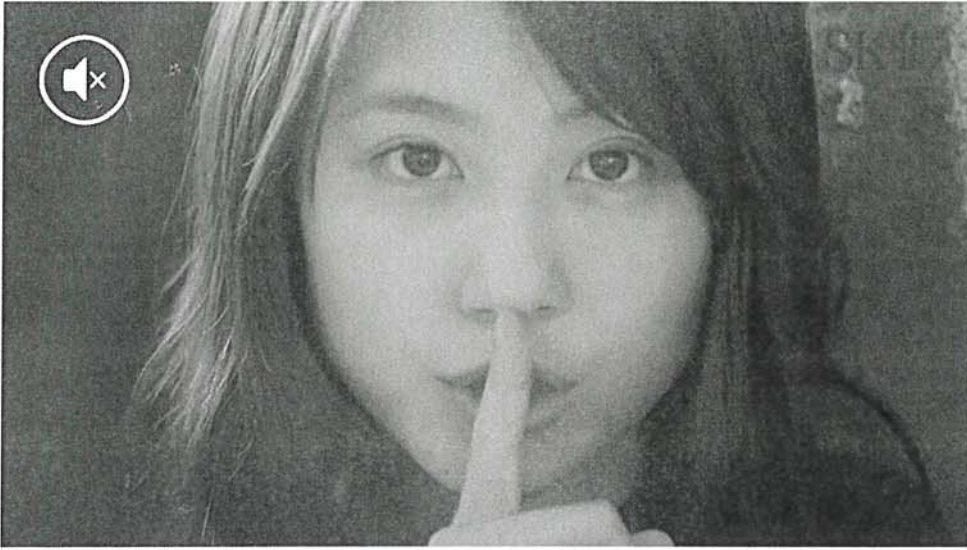
DEMOS The list would have been more or less the same if we had put a card up in Part 1. It just never occurred to us that people would have thought we hadn't reached out to people. And there was a lot of time wasted in press with people saying we hadn't reached out. So we thought, let's just put it out there, and then we can get over it and talk about the work.

RICCIARDI What was actually exciting for us was that there were people who hadn't spoken out in Part 1 and decided to speak in Part 2, like a friend of Teresa's, for instance, Chris Nerat. We were really grateful to him because we did want to include as much of Teresa as we could.

Correction: Oct. 17, 2018

A picture caption with an earlier version of this article reversed the identities of the two women in the photo. Laura Ricciardi is on the right. The caption also misspelled the surname of the woman on the left; she is Moira Demos, not Demo.

A version of this article appears in print on Oct. 17, 2018, on Page C6 of the New York edition with the headline: For 2 Filmmakers, A Story Ended. But It's Not Over.



HWD

EMMYS EDITION

This Is the Netflix Exec to Thank for Your *Wild Wild Country* Binge

Lisa Nishimura, the streaming giant's head of documentary and comedy programming, is changing the way filmmakers and viewers approach nonfiction TV.

by JOY PRESS

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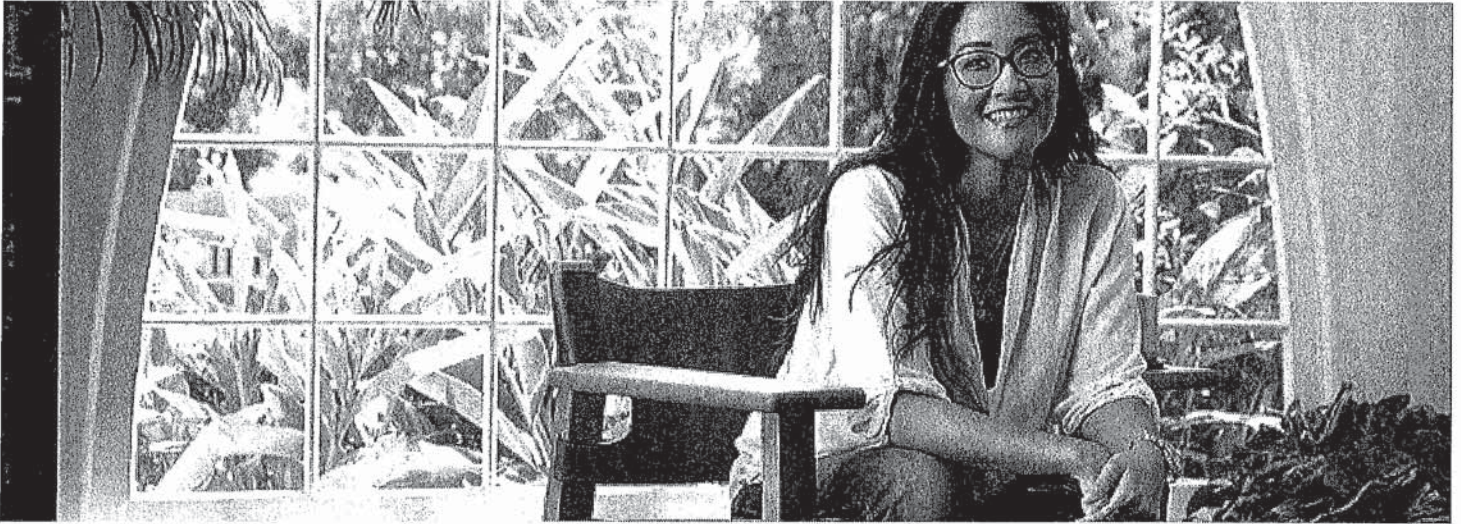
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The brothers' project encompassed nec love, utopianism, attempted murders, arson, and bioterrorism. Still, they worried that what they had in mind fell too far outside the realm of the traditional true-crime documentary to be of wide interest.

"We already know what the crimes were; people already pled guilty to these crimes, so there's not a lot of detective investigation work," Maclain says. Instead, the brothers' aim was more adventurous: "It was really about peeling back the cultural and political layers and re-examining what led this group to commit the largest biochemical terrorist attack in the history of the United States."

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WILD WILD COUNTRY

BY YOHANA DESTA

The duo had already spoken to several potential distributors when they sat down with Nishimura and her team. Maclain says most of them were looking for “a very name-recognizable story or biopic, or a subject that they feel has somewhat of a built-in audience.”

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Nishimura was not discouraged by the lack of bold-faced names in the project, or by the fact that the brothers wanted to tell it across six and a half hours. She saw in *Wild Wild Country* a chance to tell a true story in a style as complicated, vivid, and character-driven as a prestige-TV drama. In fact, she already had something like that in the works: *Making a Murderer*, a series investigating circumstances surrounding a Wisconsin man's conviction, which would become a worldwide sensation.

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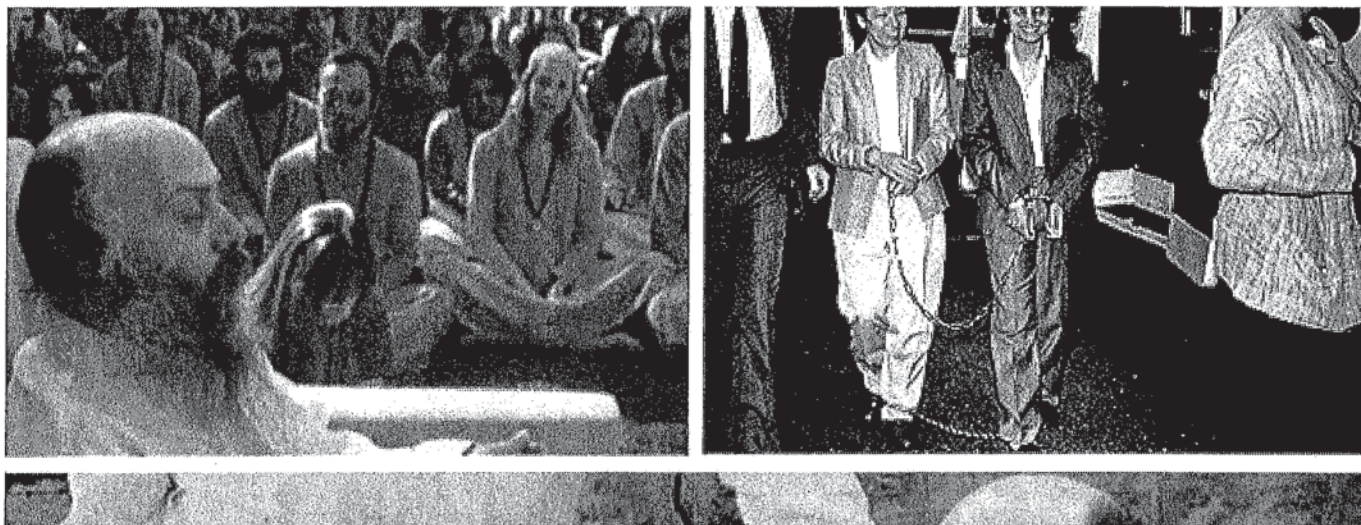
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It Making a Murderer launched Nishimura's reputation as a queen of the docu-series when it premiered in December 2015, *Wild Wild Country* cemented it this spring. After the cult documentary's March release, viewers obsessed over every outrageous detail and delectated in the vintage jewel-colored clothing. Actress Mandy Moore even posted photos from her *Wild Wild Country*-themed party on Instagram. Ma Anand Sheela—secretary to the guru and the charismatic anti-heroine of the series—became a global celebrity in her own right.

Nishimura saw in the brothers a talent for "allowing human beings their full complexity" she

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WILD WILD COUNTRY

BY YOHANA DESTA

in audiences' growing interest in nonfiction programming, which is key to the company's play for total TV dominance.

Most mornings, Nishimura is up at dawn to screen films before her husband and son wake up in their Spanish-style home on the Westside of Los Angeles. It's during this time of morning calm that she privately watches filmmakers probe the darkest corners of the human experience.

"I never lack awe at people," she says with a laugh, curled up on a window seat. "Why people react



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had run out of funds. They hoped to coax Nishimura into taking a chance on an original long-form series. A 30-minute "get to know you" meeting evolved into a two-hour mind meld.

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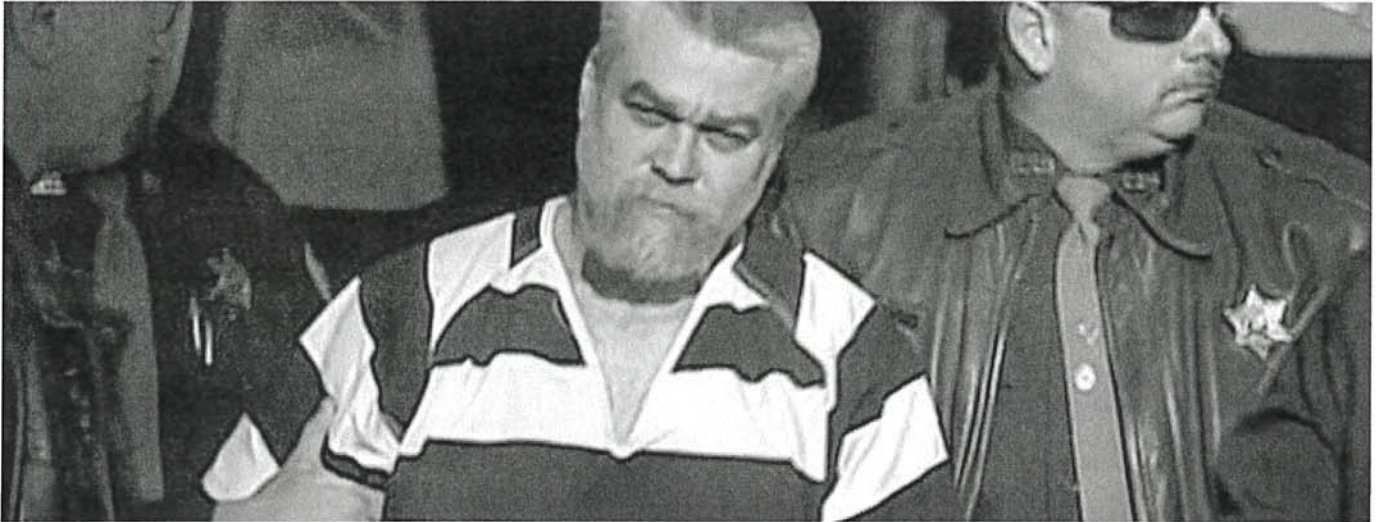
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At the time, Netflix had recently launched a slate of original scripted series—and, along with it, the idea of bingeable TV with *House of Cards* releasing all 13 episodes of its first season at once. Nishimura realized that *Making a Murderer* could do the same for documentary series. Although she occasionally panicked that no one outside of Manitowoc would want to take this harrowing ride through the Wisconsin legal system, Nishimura believed many people would be interested in the plight of Steven Avery. He was sentenced to life in prison for the murder of a female photographer while he was suing the county for a previous, wrongful arrest. His 16-year-old nephew, Brendan Dassey, confessed to helping commit the crime after being interrogated without

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BY YOHANA DESTA

The 10 hour-long episodes began streaming just before the holidays in 2015. Viewers across the globe devoured the true-crime series and stormed across social media wielding opinions and theories about the case. The documentary’s subjects became household names, new legal appeals were filed, and *Making a Murderer* won four Emmys. Nishimura herself became a central node in the documentary eco-system—a veritable doc whisperer. Instead of licensing finished projects to stream on Netflix, she began actively luring some of the best and brightest filmmakers to the service, catalyzing and shaping ambitious new films.

As this newly stoked mass appetite for documentary entertainment (previously considered a



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Nothing,” she says. Her youth was crammed with Suzuki piano lessons and Saturday math classes. Her father, a chemist, encouraged her to watch science-based programming like PBS’s *Nova*. And although her mother was an accomplished violinist, a career in the arts or entertainment industry seemed unthinkable. “What I do today was not even something I knew I could want to be,” she says.

She’d planned to go to medical school after college, but Nishimura ended up extending an internship at an independent record label into a career in the music industry—much of it working

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would entice audiences to come. While at Palm Pictures, in the early 2000s, Nishimura met Netflix chief content officer Ted Sarandos and vice president of original content Cindy Holland, who were buying DVDs for their upstart movie-rental service. Other buyers talked about films as units; Sarandos and Holland “wanted to talk about the filmmakers, the process, the creation,” Nishimura says. “Like Claude Chabrol—they knew his history and his filmography!”

In 2007, the year Netflix introduced its streaming business—starting with about 1,000 movies and TV series, compared with more than 70,000 by-mail titles—Sarandos offered Nishimura a newly created job overseeing the acquisition of independent-studio content. The plan was to drastically expand the company’s existing digital catalogue. “What was exciting was [that] it was



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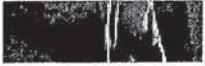
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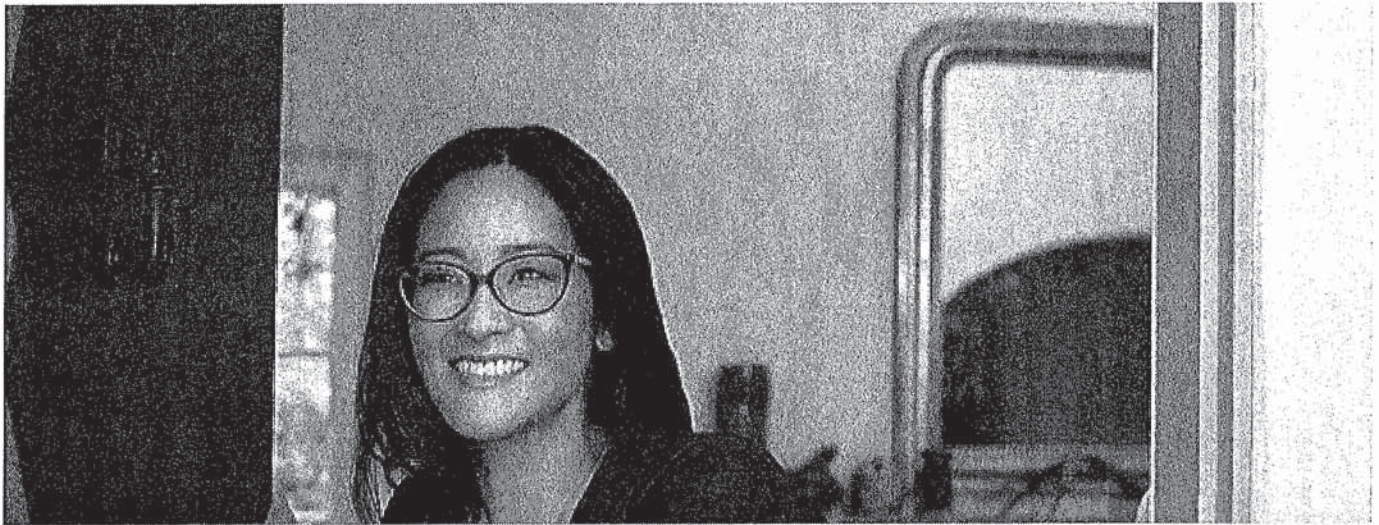
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or its subscribers have watched a documentary on the service.) And the company's algorithms constantly personalize each subscriber's home page, so that if a user loves foreign films or documentaries those types of films might be framed on his or her Netflix home page on equal footing with a superhero blockbuster. Content isn't ghettoized by genre, in other words, but "presented to you based on tone and timbre," Nishimura says. "When you want to watch something, you think about how you want to feel. You think about what experience you want to have. You don't wake up and say you want to watch something from a particular studio or watch that format."

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L. NISHIMURA

BY YOHANA DESTA

Academy Award and could very well be nominated for an Emmy. The same goes for Yance Ford's deeply personal Oscar nominee, *Strong Island*, which is eligible for an Emmy.

“Year over year you’ll see the level of investment and commitment in the documentary space on the global level,” says Nishimura.

“Listen, we absolutely respect the respective [film and TV] academies,” Nishimura says carefully, fingering a delicate gold chain that hangs around her neck. “We understand that we are new and it does present new questions.” But she says that, if the awards bodies’ rules allow Netflix to



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For *The White Helmets*, a short doc about rescue workers in war-torn Syria that won Netflix its first Oscar, it meant getting the film out quickly so the filmmakers could show the world what was happening there. For *13th*, it meant brainstorming with DuVernay about ways to make difficult historical material more relatable via popular music and vivid graphics—and then bankrolling those pricey elements.

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pollinate”; the result was a four-and-a-half-hour boundary-dissolving opus starring Peter Sarsgaard that was shot with 10 cameras by renowned cinematographer Ellen Kuras. Nishimura says she was hooked as soon as Morris mentioned that he didn't think any place else would let him do this crazy thing. “I couldn't fathom not trying!” she says, breaking into a giant smile.

Last month, at the Series Mania Festival, in Lille, France, Netflix C.E.O. Reed Hastings said that the company would be pulling away from the movie business in order to “mostly focus on series and standup. docuseries and great content we can do without disrupting or being perceived to

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L. NISHIMURA

BY YOHANA DESTA

experimental dives into specific niches, like food. (Nishimura’s team is responsible for a raft of foodie series ranging from raucous gastro-travelogue *Ugly Delicious* to *Rotten*, a grim glimpse inside the food industry.)

Nishimura says Netflix measures a documentary’s success in a multitude of ways: awards and critical acclaim figure into the calculus, as does the size of viewership in relation to the cost of the project. Ideally, a film will resonate globally, which is why Nishimura spends a good deal of time traveling. But the best-case scenario is that a project goes viral, à la *Making a Murderer* and *Wild Wild Country*. Whether or not any Netflix documentaries win Emmys this year, Nishimura plans



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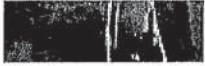
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Joy Press is a T.V. Correspondent for *Vanity Fair*. Her book, *Stealing the Show: How Women Are Revolutionizing Television*, was released in February.

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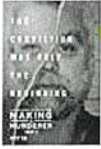
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Making a Murderer (2015-) Awards

Showing all 13 wins and 12 nominations

Primetime Emmy Awards 2016

Winner
Primetime Emmy

Outstanding Directing for Nonfiction Programming
Laura Ricciardi (director)
Moira Demos (director)
Netflix
For episode: "Fighting for Their Lives".

Outstanding Writing for Nonfiction Programming
Laura Ricciardi (written by)
Moira Demos (written by)
Netflix
For episode: "Eighteen Years Lost".

Outstanding Documentary or Nonfiction Series
Moira Demos (executive producer)
Laura Ricciardi (executive producer)
Netflix

Outstanding Picture Editing for a Nonfiction Program
Moira Demos (editor)
Netflix
For episode: "Indefensible".

Outstanding Sound Mixing for Nonfiction Programming
Leslie Shatz (re-recording mixer)

Outstanding Sound Editing for Nonfiction Programming (Single or Multi-Camera)
Daniel Ward

Nominee
Primetime Emmy

Banff Television Festival 2016

Winner
Program of the Year Award

Special Distinction
Moira Demos
Laura Ricciardi
Netflix

Cinema Eye Honors Awards, US 2017

Winner
Cinema Eye Honors Award

Outstanding Achievement in Nonfiction Filmmaking for Television
Moira Demos
Laura Ricciardi
Lisa Nishimura
Adam Del Dio

Cinema Eye Honors Awards, US 2016

Nominee
Cinema Eye Honors Award

Outstanding Achievement in Nonfiction Filmmaking for Television
Moira Demos
Laura Ricciardi
Synthesis Films

Critics' Choice Documentary Awards 2018

Nominee
Critics' Choice Documentary Award

Best Ongoing Documentary Series

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Empire Awards, UK 2016

Nominee
Empire Award Best Documentary

Gay and Lesbian Entertainment Critics Association (GALECA) 2016

Nominee
Dorian Award Documentary of the Year

Golden Trailer Awards 2016

Winner
Golden Trailer

Best Documentary TV Spot
Netflix
Aspect

Best Documentary Poster
Netflix
The Refinery

Nominee
Golden Trailer

Best Trailer/Teaser for a TV Series/Mini-Series
Netflix
Aspect

Best Documentary TV Spot
Netflix
Aspect

International Documentary Association 2016

Winner
IDA Award

Best Limited Series
Moira Demos
Laura Ricciardi

National Television Awards, UK 2017

Nominee
National Television Award Most Popular Factual Entertainment Programme

Online Film & Television Association 2016

Winner
OFTA Television Award

Best Reality or Non-Fiction Program

Best Writing of a Reality or Non-Fiction Program

Nominee
OFTA Television Award

Best Direction of a Reality or Non-Fiction Program

Best Editing in a Non-Series

PGA Awards 2017

Winner
PGA Award

Outstanding Producer of Non-Fiction Television
Laura Ricciardi
Moira Demos
Season 1

Television Critics Association Awards 2016

Winner
TCA Award

Outstanding Achievement in Reality Programming

Nominee
TCA Award

Program of the Year

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Netflix wasn't even looking for a crime documentary series.

In the years that followed, the filmmakers returned to their previous jobs for production money: Ricciardi was an attorney, while Demos worked on film sets doing lighting.

Moira Demos, right, with another film student at Columbia University. Getty Images

"We needed time and some financial support to bring on collaborators to complete the vision," Demos explained.

Prepared to prove they knew where the series would be going, the duo had rough cuts of the first three episodes, sketches of episode four and five, and they had a 20-page outline of the series when they met with Netflix in 2013.

Netflix's chief content officer Ted Sarandos said at the Television Critics Association press tour that the company wasn't in the market for a true-crime series at the time it picked up "Making a Murderer," but he was impressed by the filmmakers.

"This film came to us three years ago, it was already seven years in the making," Sarandos said. "The filmmakers have lived this thing for 10 years. I think that's what played out on-screen. I think that's why people followed."

What they learned from their success.

As for other filmmakers looking to do something similar to "Making a Murderer," the filmmakers have a few pieces of advice.

The filmmakers and Steven Avery's ex-fiancee Jodi Stachowski while shooting "Making a Murderer." Netflix

They wouldn't suggest jumping into a project, as they did, without already having the finances to complete it. Demos suggested filmmakers "fundraise or apply for grants or anything" they can find to help.

"Also, I would encourage filmmakers to just make the most out of the assets you do have. Laura and I didn't have any funding, but what we did have was time," she continued. "We could embed ourselves in this community and capture something that nobody else was capturing for not a lot of money

"I would advise people to be very clear on your priorities when shopping it around. Different distributors can offer you different things. Our priority was format, and that drove our decisions."

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We've all had noisy neighbors at one point in our life. Whether it's at a cafe or through a wall of an apartment, it is always disruptive. The need for good manners in shared spaces turns out to be important not just for people, but for your Docker containers too.

When you're running in the cloud your containers are in a shared space; in particular they share the CPU's memory hierarchy of the host instance.

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NETFLIX JOBS



Here are the highlights from the May data for the Netflix ISP Speed Index, our monthly update on which Internet Service Providers (ISPs) provide the best prime time Netflix streaming experience.

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NETFLIX



Script Clearance Analyst, Content & Brand Intellectual Property

 New York, New York

 Content Legal

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The Opportunity:

Netflix is seeking a seasoned legal Script Clearance Analyst to advise film and television productions on clearance matters related to intellectual property issues, personal rights, and license agreements. The successful candidate will closely collaborate with the company's award-winning television, film, documentary, unscripted, and stand-up comedy productions to manage legal risk. The successful candidate will have a passion for producing filmed entertainment, and working with the producers, writers

and creative crew that make scripts come to life. As part of this exciting team, you will be responsible for reviewing scripts, evaluating art, wardrobe, props and other production materials, and negotiating licenses when necessary. Your expertise in production clearance allows you to make fast decisions about risk with

Case 1:19-cv-00484-BHL Filed 06/13/19 Page 1 of 4 Document 85-7

imperfect information. You are at heart, a practical problem solver.



This is an opportunity to help Netflix shape the future of filmed entertainment. The successful candidate will be flexible in their approach and adaptable to ever-changing creative and business needs.

Requirements:

- 3 to 5 years of legal clearance experience in film and television advising productions on intellectual property, personal rights, and fair use issues;
- Experience managing fast-paced clearance activities with production personnel, clearance firms and licensors of production materials; and organizing a high-volume of scripts, research reports, license agreements and other clearance documents.
- Experience negotiating and drafting license agreements for a wide variety of production materials.
- Excellent interpersonal and communication skills that allow you to collaborate with people having diverse viewpoints and interests.
- Demonstrated ability to drive efficiency and think strategically about production clearance, and risk tolerance.
- Possess a flexible mindset, and a willingness to tackle matters outside area of expertise.

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First Name *

* Required

Sabrina

Last Name *

Spellman

Email *

sabrina.spellman@netflix.com



Phone Number *

555-123-4567

Voluntary Self Identification

If you'd like, please share with us some additional information about yourself (e.g. your gender identity, ethnicity and/or sexual orientation, etc.). It's completely voluntary. This information will be used to help us in our efforts to provide an equal opportunity to everyone who wants to work at Netflix

What is your gender identity?

Please Select



What is your race/ethnicity?

Select All That Apply



What sexual orientation do you most closely identify with?

Please Select



Do you live with a disability (as outlined by the ADA)?

Please Select



Are you a veteran/have you served in the military?

Please Select



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Data Science and the Art of Producing Entertainment at Netflix



Netflix Technology Blog [Follow](#)

Mar 26, 2018 · 10 min read

by [Ritwik Kumar](#), [Vinith Misra](#), [Jen Walraven](#), [Lavanya Sharan](#),
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Netflix has released hundreds of Originals and plans to spend \$8 billion over the next year on content. Creators of these stories pour their hearts and souls into turning ideas into joy for our viewers. The sublime art of doing this well is hard to describe, but it necessitates a careful orchestration of creative, business and technical decisions. Here we will focus on the latter two—business & technical decisions like planning budgets, finding locations, building sets, and scheduling guest actors that enable the creative act of connecting with viewers.



Each production is a mountain of operational and logistical challenges that consumes and produces tremendous amounts of data. At Netflix's scale, this is further amplified to levels seldom encountered before in the history of entertainment. This has created opportunities to organize, analyze and model this data that are equally singular in history. This is where data science can aid the art of producing entertainment.



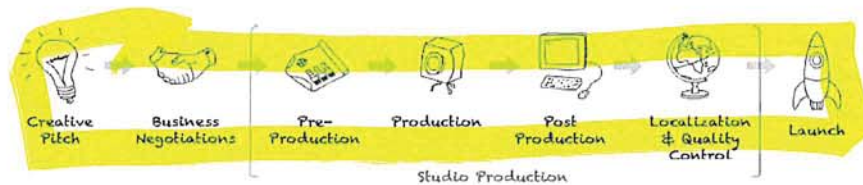


Figure 1. Content Creation Lifecycle

From the moment a show is pitched and before it shows up on our service, it goes through a few broad stages that are depicted in Figure 1. Studio Production refers to Pre-Production (planning, budgeting, etc.), Production (principal photography), Post Production (editing, sound mixing, etc.), Localization & Quality Control (subtitle creation, snuffing out technical glitches, etc.). In the rest of this blog, we will follow a title's journey through these stages and examine some questions that data science can help answer.

Georgia or Gibraltar?

During Pre-Production, producers and executives are tasked with critical decisions such as: do we shoot in Georgia or in Gibraltar? Do we hire a thousand extras or lean on VFX? Do we keep a 10-hour workday or a 12-hour workday? Each of these choices can have massive impact on cost, timeline and creative outcome of the project. Traditionally, these decisions are rooted in human experience and intuition. Let us see how one can supplement these with data derived insights.



Altered Carbon (Photo Credit: Katie Yu / Netflix)

The problem we are describing is one of cost estimation: given various attributes about a production, estimate how much it will cost. These attributes should characterize both the content (genre, similarity to other titles, etc.) as well as the aforementioned production decisions (geographical location, production appetite, schedule, etc.). A production team could use this model as a sandbox to answer the central question of prep: which combination of production decisions stays most true to the creative vision while also staying under budget?

The core challenge with building any such model is data sparsity. A production executive may want to evaluate Atlanta, Georgia as a shooting location for a big budget fantasy epic, but we may not have much historical data about Atlanta. Furthermore, the mechanisms by which location impacts cost may be complex and difficult to infer from data, even in popular shooting locations.

One solution is to lean heavily on domain knowledge and expertise. Rather than attempting to learn thousands of parameters in a black box, we carefully construct networks that reflect our intuition about the problem space, and place strong priors on any parameters we seek to learn.

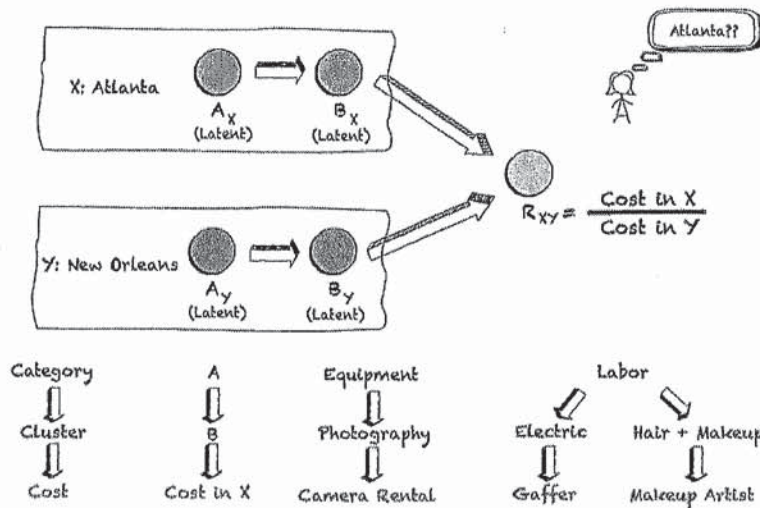


Figure 2. An example hierarchical cost model

For instance, suppose our goal is to model the ratio R_{XY} in certain production costs between geographic locations X (Atlanta) and Y (New Orleans). There are hundreds of such costs for any given production, and some vary more with location than others. Despite the sparsity in

the data, one can efficiently model the fractional change in each of these costs by organizing them hierarchically (illustrated in Figure 2), placing them in a model that reflects this hierarchy, and, finally, putting priors on these ratios that reflect domain expertise. Such a model allows production executives to play around with ‘what-if’ scenarios and make informed decisions about critical aspects of a production.

Once the pre-production minefield of decisions has been navigated, next we get to tackle the challenge of putting a plan into action. This marks the start of the Production stage (Figure 1). This is where it takes sorting through a mountain of logistical and operational challenges to enable the creative act of principal photography. These challenges are perhaps best illustrated by the task of Scheduling, which dictates how various resources are orchestrated for principal photography. We examine Scheduling next.

It’s a wrap for the day, or is it?

A multi-episode show can easily have hundreds of scenes, shot with hundreds of on- and off-screen individuals, over dozens of locations, spanning many months. Efficiently and effectively scheduling this symphony—the task of the first assistant director (1st AD)—is the central logistical challenge in film and TV production, and it is as much an art form as the performances one sees on-screen. When done manually, it is not uncommon for a 1st AD to spend hundreds of hours building a schedule.



Marvel's Jessica Jones (Photo Credit: David Giesbrecht / Netflix)

At its core, a schedule is an ordering of scenes for each day of principal photography. A 1st AD's job is to create such an ordering that respects various constraints and objectives: e.g. "We only have Actor X for one week." Many of these considerations are fundamentally human judgments, but there is also room for automation to provide suggestions, or to assist with the more mechanical side of things. In particular, mathematical optimization can help generate rough schedules to inform early-stage production planning.

Let's describe a simplistic model that attempts to roughly capture the most basic scheduling considerations. Suppose our production consists of N scenes being shot by a single unit, over the course of D days, in L locations, and suppose we are given a rough estimate for the time each scene will take to shoot. To formulate this as an optimization problem, we need to specify variables, constraints, and an objective.

Variables:

- The day and time each scene starts shooting.
- For each location and cast member, the day when the contract starts and the day it ends.

Sample Constraints:

- We can only be shooting one scene at any time.
- All resources (location, cast) needed for a scene must be on contract when that scene is shooting.
- A shooting day can't run too long, and the cast and crew needs a minimum amount of time to rest between workdays.
- It takes time to move from one location to another, depending on the locations.
- A strictly daytime scene must be shot before sunset, and a strictly nighttime scene after sunset.

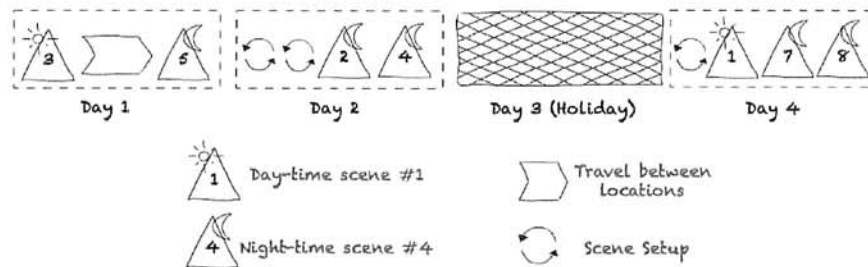


Figure 3: A sample schedule

Objective (very crude approximations!):

- Crew is paid a fixed amount per shoot day.
- Performers and locations are paid a fixed amount (varies between performers and locations) per contractual day.

Even with a simplistic model like this, one can generate reasonable-looking schedules within minutes. Such schedules are also useful for early stage planning (e.g. budgeting) and as starting points for more refined scheduling. For expert users, models of this sort can even be used as interactive tools to selectively adjust portions of a schedule.

After principal photography is complete, for a typical show, there could still be 100 to 200 tasks like editing, sound mixing, color correction etc. that need to be completed before it is ready for the screen.

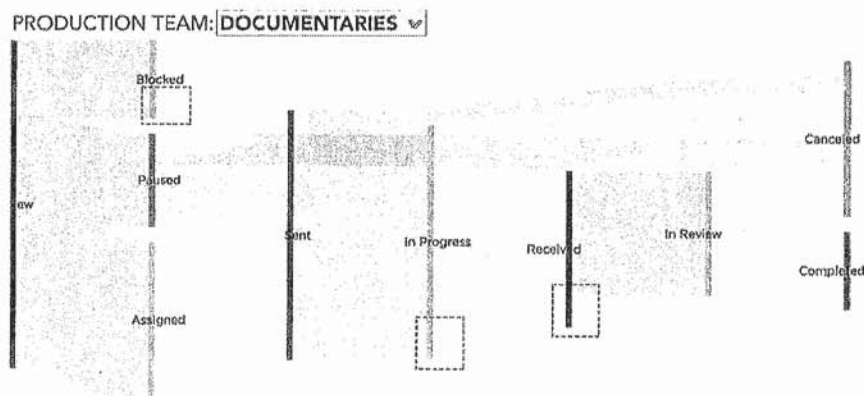
Coordination and tracking of these tasks is tackled in Post Production (Figure 1). For many TV shows and films, Post Production easily ends up consuming far more time than principal photography. For instance,

'Apocalypse Now' famously took over two years of post production before it was ready for the screens. Let us examine how data science can help Post Production next.

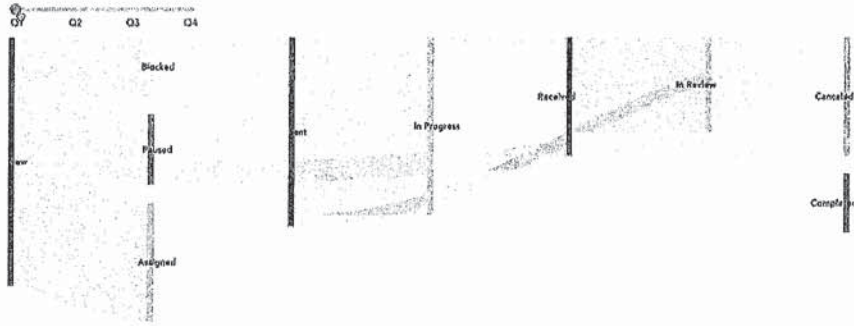
Visuals Behind the Scenes

As Post Production teams track hundreds of tasks per TV show or film, identifying bottlenecks and blockers that span multiple titles becomes an even greater challenge. Leveraging data science to equip teams with the ability to slice, dice and visualize this data at scale can help identify anomalies and opportunities for interventions in their complex, multilayered cross-team workflows.

As an illustration, let us look at the [Sankey diagram](#) below representing a generic post production asset workflow. This captures the progression of assets—like VFX shots, daily film clips, or final cuts—through a review process. In this example things flow pretty nicely, but we see drop-offs (red boxes) at the Blocked, In Progress, and Received stages. With this detail, teams can dive in to understand what is blocked or undelivered, using additional tools to evaluate these gaps on specific productions.

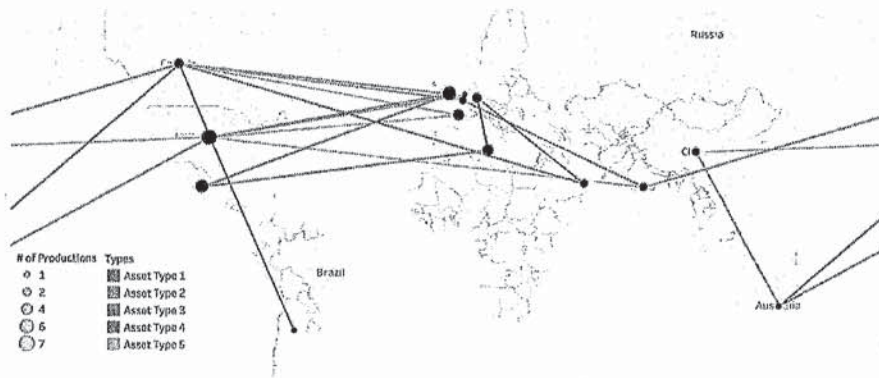


Giving users the ability to choose different filters (production team, geography, facility, etc.) and track trends over time builds an understanding of workflow patterns we might expect in the future, helping us plan more efficiently. Continuing our Sankey example, as we move toward Q4 it looks like the gaps in Blocked, In Progress, and Received even out and we've added more assets to the workflow. However, we might want to review the Q4 gap following the 'In Review' stage. This could lead teams to increase their staff, focus on technical improvements, or rebalance workload toward the end of the year.



As Netflix content production expands globally, geographic visuals are increasingly becoming an important part of analyzing studio data. By overlaying multiple dimensions across geographies, we can surface key insights on resource availability and dependencies, unlocking efficiencies across our production catalog.

A map like the one below might help teams better anticipate expected production delivery patterns for specific types of assets. Circles represent locations involved in production, and lines represent the movement of assets between locations.



Locations with larger circles and a high number of edges will experience a high influx of deliveries and may need extra planning to ensure all supporting resources are in place. For Assets with complex delivery patterns (e.g. Asset Type 4 above), we may have an opportunity to further optimize.

At the end of Post Production, if things go just right, we have a show or a movie ready for the screen. Quite importantly, at Netflix, this metaphorical screen is truly global. Millions of members, across 190 countries consume our content across over 20 languages. Thus

localizing content to make it ‘travel’ across the globe is an important part of Studio Production. We examine it next.

Ich liebe Netflix!

Localizing content originally created in, let’s say, German for the English-speaking US market is a complex creative process. Doing it well so that the content connects emotionally with viewers across the globe requires great effort and time.

Our localization teams craft an in-depth plan to create a seamless localized experience for our content. This includes developing a relationship with the content, assessing localization complexities, and providing specific creative guidance. For example, we try to cast voice actors in each language that sound like the original cast.

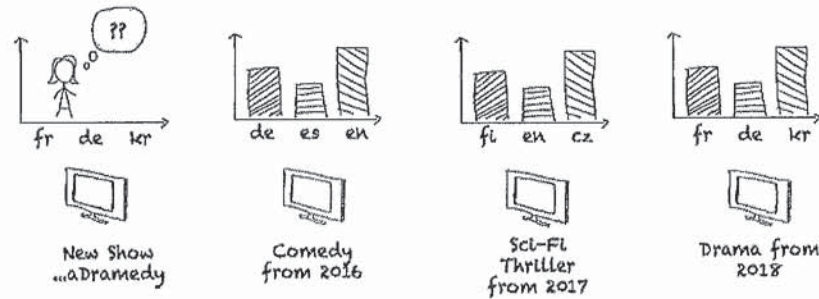


We strive to make all our content accessible to as many viewers as possible. Not surprisingly, time, talent availability, and technical constraints force us to sequence the available localization resources carefully. To make matters more complex, these decisions often need to be made many months before content is released on our service.

We can turn to data to support such decisions. Historical viewing trends inform us how our content is consumed across a range of languages and markets. If a piece of content is more popular in a language A than language B, we may sequence our efforts for A before B. For upcoming shows, this turns into the following data science problem: predict the per-language consumption for each show k months before it is released.

How do we solve this prediction problem? If we can define a notion of distance between shows, we can leverage historical data to make predictions about a new show’s per-language consumption based on

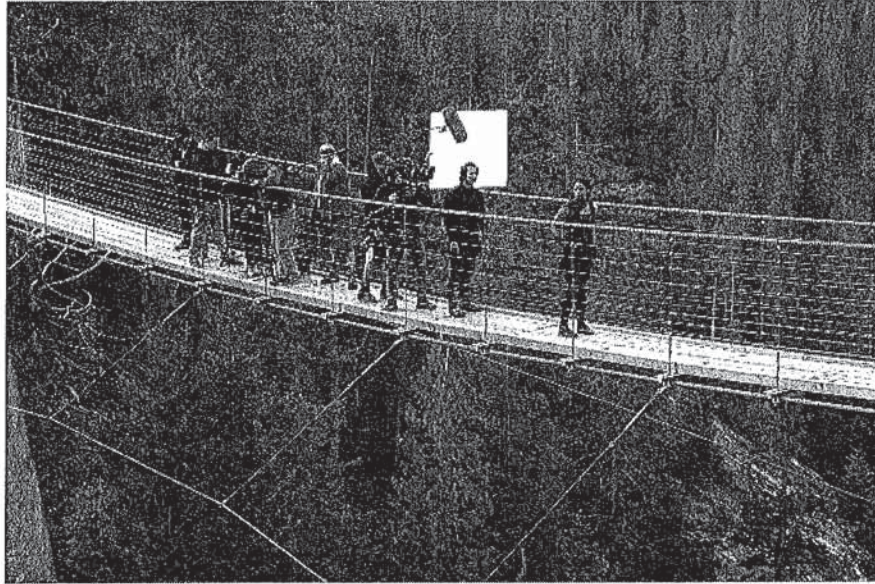
the per-language consumption of “similar” shows. Some features we might consider when constructing such a distance metric include genre, language (both the original language of the content as well as the localized language), and whether the localized content was consumed as dubbed audio or as subtitles.



Even a simple predictive model, as outlined here, can be helpful for guiding and scaling our content localization efforts as we expand our slate of localized content.

The typical next step in a show’s journey towards launch (Figure 1) is Quality Control (QC). Managing QC workflows for multimodal (audio, video & text) creative products like scripted or unscripted shows, films, documentaries, etc. is a challenging task. Data Science plays an important role here by optimizing QC workflows using predictive modeling. You may read more about the specifics in our [previous blog post](#) on this subject.

Finally, we have a movie or TV show that’s ready to launch on Netflix! We’ve looked at only a few specific examples of problems where data science can help during the Studio Production stages, but the possibilities are limitless as Netflix ramps up original content creation.



Altered Carbon (Photo Credit: Katie Yu / Netflix)

Epilogue

It is not often that one gets to witness transformation of an entire industry. Opportunity to be an agent for that change is even rarer. Netflix has been that agent on a few different occasions over its short history. We believe we are at the cusp of another such transformation in the world of content creation. Working with Netflix Studio's business, technical and creative partners to transform a century-old industry with data science is challenging, but truly invigorating. If you are interested in being part of this refreshingly new endeavor with data, please contact [Ritwik Kumar](#) or check out the [Studio Production Science & Analytics positions](#) on the Netflix jobs site.

