

## **SMFA Summit Interview with Bernie Su, premiering 19 May 2021, 4pm PDT**

### **Bonnie Gillespie**

Everyone, I'm so excited to bring to you one of my very favorite people. It's showrunner and innovator extraordinary Bernie Su. Hi Bernie.

### **Bernie Su**

Hi Bonnie. Hi everybody, thanks for coming today... or listening.

### **Bonnie Gillespie**

Yes. So appreciate just having you in my world because you're always someone that I can count on to bring the more creative solution, the more creative outlook on all things. So, I kind of want to start from there. Have you always been, like pre-showbiz, pre-Emmys, have you always been an innovator?

### **Bernie Su**

I will say, I've always been someone who's tried, who tries to find the other, other way of doing things. Like I looked... I'm an outside the box person. I've always gone the path less traveled; I've done... I've gone against a crowd. "Oh, everybody's doing this, I'll try that." So, it's always been that. I think the innovation side of things came once I started getting into the industry. So, here I am.

### **Bonnie Gillespie**

And was it more of... "Cause I don't want to go in the door" that you found the window or was it "I can't always get in the door so I will find a window or dig a tunnel"?

### **Bernie Su**

I think it's because, because I've always been like this, I mean this is again, pre-industry pre... you know pre- as in even as a child. I think it's just always been like, wanting to be different, like wanting to have that... me being known for doing it the other way and just seeing what worked or didn't work. I don't think it always worked, you know, so I've always liked that and and it's it's almost a... I'll just give you the you know the history of this in the sense that, with the industry, right? So, I, I moved to LA, to Hollywood, to become a television showrunner. A traditional TV showrunner. I never I've never done that I've never written on traditional television technically, though I have three Emmys. So, go figure on that scenario, and I'm I'm fine with that. I'm totally fine with being this innovator on the side, I like that better. I mean I have nothing against people who want to be on TV shows, that's great. I have a lot of friends who write for them or are in them. I'm very happy for them. I'm championing them on while I happily watch the shows. No problem. But, but for me, I've just always wanted... just felt like, I want to try something different I want to feel like I want to leave a different mark on the on the industry, rather than be part of the status quo.

**Bonnie Gillespie**

Right on. Right on. Do you feel there are certain stories that are better suited for nontraditional approaches?

**Bernie Su**

Well, I definitely think you got to go for a younger audience. Because those are the ones who are more accustomed to things like these new formats like the TikToks, the Twitches, the YouTubes of the world. So, I have been doing, you know, a kind of prestige HBO piece but trying to make it big and interactive and innovative and so forth. I just, it just doesn't really work because the prestige kind of crowd is just used to watching their really high-end television shows, and the award-winning movies and so forth and that's fine. Nothing wrong with that content. That's great content, but, but just for my, for, for design, and, like... you know, people who are older generally don't play games. Video Games. Or less of them do. The younger people who grew up on games are now still playing games but you know what I mean.

**Bonnie Gillespie**

Take a different form now... yeah, yeah.

**Bernie Su**

Yeah, exactly so. So, yes, I think there there is that a that there's a best practices in that scenario. Absolutely.

**Bonnie Gillespie**

So, what happens when what you've created becomes popular enough that it is exactly the kind of thing that you would have avoided as a creator?

**Bernie Su**

Um, gimme an example of...? I'm trying to think what that would be.

**Bonnie Gillespie**

Let's say, with, with some of your your more popular creations, there are now people who emulate your style in creating their things. Let's say we reach some kind of critical mass with that where it is the new HBO you know like "Bernie style" is the.... then do you go well I'm still going to do something different?

**Bernie Su**

Yeah, yes, accurate. "Lizzie Bennet Diaries", you know it's...

**Bonnie Gillespie**

A perfect example. Yeah.

### **Bernie Su**

For example. It's coming up. It turned nine years old, like, like this week, you know, nine years ago, you know. Won YouTube's first Emmy eight years ago and, and that style is a style I love doing. I think it's, you know, I'm very proud of that series. I think it still holds up. I still get people messaging me about how much they loved the show. And so very proud of the work. I, I know that after the show came out and became this hit it became kind of this... it became a format, if you will. People adapting classic novels into YouTube shows... became a format and and they were coming out the woodwork and some of them, most of them, you know, were kind of forgotten, some broke out, you know, and they were good. But that's, that's kind of all content right, a lot of contents are made and some breaks out and most of it doesn't so that's fine. And, and so you're saying today like, "Hey, Bernie. Do you want to go do another 'Lizzie Bennet Diaries'?" and no, not really.

So, I think they just announced for example a "Persuasion" adaptation from Netflix, and it's modernized, you know that's something that very much my my viewer-base, at least in the "Lizzie Bennet Diaries" days would really much would really love for me to take on. And I'm not, you know, upset about it. I'm very happy that they're going for it. I think I think going for something that's not one the traditional Austen pieces is awesome and I wish them the best. I hope they do a really good job. So I know there's a lot of very passionate Austen fans out there that that want this content so I have no problem with that. Am I out at Netflix, kicking and screaming going, "Dude you're making... you're doing a 'Persuasion' adaptation. It should be me to do it?" No, absolutely not. I have no problem with it. It's great. Good for them. They'll rock it. And that's just that's it it's not even a YouTube adaptation it's a conditional adaptation so so rock it. Kick ass. So yeah, I like, do I want... Am I jonesing to get back in to do "The Lizzie Bennet Diaries" format again? No, no I'm not. Now, doesn't mean I'm anti-Austen, it means that if I if I were to go back to Austen, which I have thought about many many times, I would want to find a new way to do it. That's just all.

### **Bonnie Gillespie**

Yep!

### **Bernie Su**

Just, just finding a new way to approach the format. "And what are you doing differently this time to approach the storytelling format?" And if I can answer that question, no problem. Let's rock it, go for it.

### **Bonnie Gillespie**

Now one of the, we've had so many conversations that I reflect on and often blog about and I know you know that. One of my favorites was when we were talking about a project recently, and you said, "Here's what success looks like with this. Here's here's what success looks like with this." And you gave some metrics you gave some things that would indicate this is a success because when you're an innovator, you can't necessarily use standard metrics to

determine what is a success and what isn't. So, there was that, but there was also like "what the feeling of it is." What it engenders in the viewers and in the participants in this case. Where do you start when it comes to setting what what makes something a success and what makes it a, "Okay we tried. Let go of that one and move on"?

### **Bernie Su**

I think for me it's impact. It's... and impact is a very, very, very broad word. Because you say impact by... you can quantify impact by money, right? You can quantify impact by viewership, okay? You can quantify impact by a lot of things, but impact can be... Impact, because it's subjective could have other things, it could mean a big thing for a very few amount of people. It could garner a lot of things, a lot of weight in certain circles and not others. So, I would say, for example, "Lizzie Bennet Diaries" was both a cultural phenomenon its own way, not mass culture but inside its own culture, and it was critically-acclaimed and it had big viewership, okay? "Artificial" has... doesn't have the, say, the cultural claim but it has the viewership on Twitch. And it's very, very well-regarded amongst the circles of tech platform innovation entertainment. So, to me, that is, as much as success if not equally in different ways to "Lizzie Bennet Diaries" and, but doesn't have "The Lizzie Bennet Diaries" mass viewership. It doesn't have that that cultural legacy of that show. That's fine.

I mean do I prefer... would I prefer it have more? Sure. Of course. Why not? I feel like, like, "Yeah, yeah," but for myself in that in that area, I think... I think one of the things I've said to you in the past too, Bonnie, just to kind of bring it round to that was that I would say: Is it analyzed? Is it studied? Is it worthy enough of your... the viewer's attention... to go, "Wait, wait wait wait wait. I want to know more of how they did this." And this comes... this is the same thing when you look at great films, right, people will like study the filmmaking process they want to know the behind the scenes stuff. Great screenplays. People go and read the screenplays. It's the same idea, it's like -- wow, this thing was so impactful to these people, they want to dissect it more. They want to go in and like, "How did you do this?" And I'll say that I was in a, in a platform meeting, a couple weeks, a couple days ago actually, and I'll keep it unnamed but like one person was was like yeah... I'd never had not met this person and she went, "Yeah, I actually I'm familiar with your work." And I'm like, "Really, you saw, what do you... what'd you see?" And she's like, "Actually, I know 'Artificial'." I'm like, "Oh, cool." She doesn't seem like the audience for "Artificial" right?

### **Bonnie Gillespie**

Not a Twitcher right?

### **Bernie Su**

Not like a Twitch person, to me, and that's me so who knows, right? And then she went, "Actually, so I actually studied it." She actually studied it. She actually had been breaking down the innovation. She went... this... people because people will talk about innovation to her and people are always mentioning "Bandersnatch." All due respect to "Bandersnatch" on Netflix,

definitely innovative interactive, also an Emmy winner. And then she would counter... she'd counter back like, "The innovation level doesn't compare to what 'Artificial' is doing," and she would actually use me as as a point. I was like very touched by that so... I was moved, I'll just say. I was very moved by that.

And then that to me is like, great, like no, it's just someone high-level in industry, who doesn't see this as a Twitch show. She sees this as a true innovation in storytelling. And of course, I'm biasedly going to say that because I did create the show. So, but I do stand by that, that I do believe "Artificial" is, at least currently, the most innovative scripted series on any... on the internet or in the world if you want to say that.

### **Bonnie Gillespie**

Agree and you had to step it up a year ago when quarantinetimes came along. And I think that's one of the superpowers that you have is the ability to stay nimble, to be responsive, to take what's happening in the world and with the audience and everybody's needs and change direction without losing what the thread of the story is.

### **Bernie Su**

Yeah, thank you. Thank you. I mean I think "Artificial" was actually enhanced by the quarantine.

### **Bonnie Gillespie**

Agree.

### **Bernie Su**

I think the show was actually better because...

### **Bonnie Gillespie**

You allowed me to go get people who didn't live in LA, to be on the show.

### **Bernie Su**

Absolutely, absolutely, and we had people who didn't live in LA in the show, so that was that was... it actually opened up a whole new way of looking at content and you for your audience, I know many, most of them are actors, looking at this. It's like, let me set the timeline right? So we're so we were having this conversation with Twitch basically, you know this point last year basically year ago. The lockdown, the hard lockdown, had just started. Everything was shut down, you know, the 405 freeway was empty. The 101 freeway was empty.

### **Bonnie Gillespie**

I hope everybody got their drone shots in because it was an amazing window of opportunity.

## **Bernie Su**

I mean that was that was that empty, okay? And SAG had not, you know, nothing was shooting because no one knew what to do, right? No know what to do. And so we were when the quarantine started, I thought, "Artificial" is gonna die. I thought it was like Twitch was gonna cancel, we're over, we're screwed... not gonna swear on this, but you know, like all the expletives. And then they, they, to their credit, I have to give them a lot of credit here, Twitch was like, "No, we want to move forward, but you got to figure out how to do the show remotely can you, can you do that?" And I'm like, "Give me, give me a little bit. I'll figure it out." Right, I just think, "I'm not going to tell you right now because I haven't thought about it, but give me a bit." And to be fair, it took me a while. It took me a couple of weeks of just daily research. Pounding through one problem after another, grinding through the solutions like, "All right, how the hell are we going to do this interactive, live, sci-fi show with actors who can't be together and do it remotely, and still do it live and interactive, right? Like, how are we going to do that?" And we had to work through those problems. And, you know, and like at the... when we launched, when we were going and we were casting everything we were getting our SAG okay to go, right? It was... SAG had not created their, you know there's their CC, whatever the CC officer, CCO, right, position. They had not created any of those guidelines yet, that did not exist yet, but the, the push to get people working, and you know SAG actors working that was... everybody wanted to do that, everyone wanted to do that.

And so we had, I was talking to a lot of people on SAG. Was like a 20 person call I don't remember who was on it, but I was I was I was I was talking talking them through and telling them, "Hey. This is what I want to do. This is how I think it's safe. If you have a suggestion for me, please. Love to hear, like, like, I'm open to this but I think I've designed this really well to keep people safe and minimize exposure or have no exposure because everybody's remote right?" So, we did that, and so by, we were out, we were launching and airing by June. Like basically after the first Black Lives Matter protests. The week after that we launched, and, and through the season we had to we had a 12-person cast, all SAG, under SAG, all getting paid, you know, working, working for five months. Basically, all these actors, and it was awesome, it was great. And the show, you know, was was an Emmy finalist last year we just got. We were a nominee for the PGA Innovation award. We actually just got announced just like today, that we're we got two Webby nominations that just came out.

## **Bonnie Gillespie**

Congratulations.

## **Bernie Su**

Thanks. Thanks, and, and it's this is a, just to kind of give the context again this is a live, it's a sci-fi drama, so scripted actors, serialized so week to week, different, different episodes not a play that resets... it continues... and the actors perform the damn thing live. And has to be... and they have to... they have to react to the audience that's on Twitch all reacting to it. So, this is real difficulty on everybody's fronts: actors, writers, producers. The difficulty is, is through the roof

on this one. And, you know... so props to everyone for doing it, but at the... like you mentioned the top of this was the innovation of the quarantine made... the quarantine made the innovation. It forced the innovation, and I like, thank you for that, that little compliment about the superpower. Like that is some that... exactly. If you give me a problem, you present a problem to me and I'm like I will solve against the problem. I'm not going to fight the problem. I'm like alright, fine, fine. You're gonna, you're gonna force me to quarantine. Great, I'm just going to, you know like go around this quarantine and figure out how to get to my result with the quarantine intact. And, yeah, the entire... so that 12-person cast, of that 12-person cast, 6 cast members were new last year. Of those 6 cast members, I have still not met 4 of them in person.

**Bonnie Gillespie**

Right, right, 'cause, how could you?

**Bernie Su**

I have not met them person. No, yeah, exactly, exactly. I couldn't meet, I can't meet them, you know, and we worked together for 5 months, right? These 4 actor. The 2 that I do know, I'd met previously so those don't count. Firstly, before. So, so of those it's like that's the world we're in and I think it really shows, kind of, you know connects to of course, your work with with with all your work because you work with actors all around the world. And so I can do that too.

**Bonnie Gillespie**

We all can. Look at what's possible. What I love is that what you create then becomes the thing that answers so many stoppers. So many things that other people use as ways to keep people out of opportunities. We can point to Bernie Su and go. "Sure you can; you just have to, you just have to get more creative," because you can work within these limits. And I wonder if part of the high for you is, how much the degree of difficulty jumps up when there are obstacles or if that's just a, "Yeah, I could handle a little less adrenaline, but we'll do it." Like where, where does it land with you? I think I know but you tell me.

**Bernie Su**

I mean, I, there's a bit of an adrenaline high.

**Bonnie Gillespie**

Okay.

**Bernie Su**

I do like the degree of difficulty being being high and and I mean... it was fun. It was like it's a, but I also am not... I'm experienced enough to know that not to go too ridiculously high right away. So, our first episode of last season was very, very muted and controlled and very minimalist. And while our last episode last season, our finale is like crazy shenanigans... all like we just... "All right, we've done this for 5 months now let's just crank this thing up to a 15 and let her rip and see what happens." So, so those of you who are listening to this, if you're going to

watch a single episode of "Artificial," I suggest you watch the season finale of season 3, you'll get it. You don't need to follow everything else, don't worry about it. There's just, it's a weekly show. It's a lot of content so you're going to watch one thing I would highly recommend you watch this finale of "Artificial" season 3. It's called "Lilith Lost" is the title, and it is a 2-hour presented live interactive sci-fi thriller. Yeah. So good, so good, very I'm very proud of this work, obviously.

### **Bonnie Gillespie**

As you should be. As you should be. You, you and I am too... like this is, I'm honored to be a part of it; it's just phenomenal. The, the thing you said about "I'm experienced enough to know." What happened at the beginning for you but also what's the advice for people watching who may be less experienced, who still want that high? Who still like the challenge, but who may not yet know... you make your first version of this a little easier to accomplish, not because you want the easy road but because you don't need to set up too many obstacles because they are already going to be plenty as a producer.

### **Bernie Su**

Absolutely, absolutely. I think it's the best analogy I can give you is a simple like you got to crawl before you can walk situation. So, crawl, walk, run, right? Crawl, walk, run, jump, parkour.

### **Bonnie Gillespie**

YES!!

### **Bernie Su**

It's like, you know, and what is parkour in this analogy right? So, so the the dynamicness of the "Artificial" season 4, season 3 finale, it's like, I mean, it's crazy. It's like, I just to give you context season... the beginning of this of the season we had 3 actors live and everybody else was was kind of recorded in advance and it was 20 scenes, 17 scenes, or whatever, etc. By the series finale we had 6 actors live, we had all the entire cast in that episode, except I think sans one or two. And we had 40 scenes. So we did the same the same amount of time. Remember, these are live so we get to scene switch. So this is, it's actually easier to live when you have far less scenes like 1 live scene is way easier than 10 Live scenes in the same amount of time, right? Because you don't do anything, just like we're live okay we're doing a scene, okay. But imagine us we're doing 40 of these over a, you know, an hour and 90 minute, an hour 45 minute span.

Just do the math. With commercial breaks like these scenes are two and a half, three-minute scenes max. They're burning and they are fast. And like that rush, I mean that was definitely just, you know, not just watching that episode but running that episode was so exciting. "Oh my god, okay. All right, we just did this. Okay, coming up is this thing this note, this poll, this interactive thing. Get ready for this, queue this up, like, all these things are ready to rock." And it's, it was a wild ride. And so, to me, that was the parkour, and the episode one was the crawl,



you know? So, if you take that from a filmmaker perspective, like, yeah, and I know a lot of actors. I encourage... I'm sure you do too... encourage a lot of actors to you know to create their own stuff, right? Yeah, but you're not going to go out and go like "Great! You know what I want to be on a 'Game of Thrones' like movie. I want to... let's do 'Game of Thrones' right now." Like no you're not. You don't have the resources nor the experience to be able to pull that off. Even if you have the experience, you don't have the resources to pull it off. So, what is your version of that? What is your version of that to be able to control and you're on your own by yourself? Minimalist as far as people, low resources, low cost... why send all this money into it, especially if we don't have it? These are the things I looked at and so when we look at an "Artificial", when you look at any of these new platforms. We're not trying to go, "Let's take an HBO budget, throw it onto Twitch." No, we're not doing that.

**Bonnie Gillespie**

Doesn't work like that.

**Bernie Su**

Doesn't work like that. We're going the opposite. It's like okay how do you go up, not from from... come from the top down, that just, yeah. I mean, I think Quibi did that and you saw what happened to them.

**Bonnie Gillespie**

I was just thinking there's so many corporate constructs where they do it in that direction and it's like "We're gonna try and be nimble," and it's like you can't come down from it if you do have to, come up at it.

**Bernie Su**

You can go up. And again giving them credit, Twitch actually tells this to their corporate partners. They actually told "The Walking Dead," "Hey, don't do your craziest show right now, just start streaming. Just start streaming and like talk about the show." Okay, that's it. Don't do anything crazy, shenanigans. Crawl before you can walk, get up there, right, versus, say, you know, a Quibi or a Go90 before Quibi, was like, "You know what, we're just gonna throw all this money at things and we are just gonna do it and because we're so awesome and good, people are going to watch." And look, if those of you listening to this, if any of you were in a Quibi show. Yeah, I'm happy for you, I hope you got paid, because they did have the money. Right. Probably got paid more than you got paid if you were on "Artificial" because they did have a lot of money there.

**Bonnie Gillespie**

That's true. That's true.

**Bernie Su**

I hope, I really hope you did. And, and, but did anybody watch it, does it have a legacy, does it stand, you know, does it stand the test of time, do people study it?

**Bonnie Gillespie**

It'll be studied like the New Coke.

**Bernie Su**

Yeah, it's like, it's kind of more it's not a question I want to answer as a person. I say are other people, other people coming up behind you studying your, the work that you did? And hey, paychecks are great; not saying you shouldn't take paychecks. Take your paychecks, please.

**Bonnie Gillespie**

Please get paid. Please get paid.

**Bernie Su**

Please get paid. But, yeah, that's just a different... so it's like I never got to do a Quibi show, and I obviously don't regret it. I mean it'd have been nice to make Quibi money but I guess all good. Life's still fine.

**Bonnie Gillespie**

There will be whatever the next Quibi is. And I know we can't talk a lot about what you've got in the works, just because it's it's actively in the works, but what, when you are so innovation-focused, and "what will they study" focused, what do you set your sights on as the next thing, just personally and professionally?

**Bernie Su**

So obviously there's the question of, you know, am I going to do more... is "Artificial" coming back? That's the obvious one, right. So I'll just, I'll speak to that in the sense that if "Artificial" comes back, it's going to innovate again. That's the point. So, to me I look at it as like, you know I've done the show for three seasons now. Every season has been far more innovative than the season before it, and you go, how the hell are you going to innovate, a live, remotely-produced scripted Sci-Fi series that had AI controlling the music by the way. Another side note, right?

**Bonnie Gillespie**

That was so next level. Oh my god.

**Bernie Su**

So next level. It's like how do you innovate from that? And I actually didn't have this answer, you know, at the end of the season last year. it's like, "Wait, wait, wait... you want me to innovate off of this? Are you kidding me?" I have the answer now.

## **Bonnie Gillespie**

Oh good. Of course you do! Of course you do!

## **Bernie Su**

So, I have the answer and if we get in an "Artificial" season 4, I'm telling you it is going to be even more innovative than "Artificial" season 3, no question in my mind. No question in my mind. It is definitely going to be more innovative. So, for sure, no question.

And then you look at, then you say okay of- platform off-Twitch right? So, you look at other places. You see me play on TikTok, you've seen me play on YouTube of course in the past. It's like, "All right, how do you use the tool sets that are unique to those platforms for the series." So "Artificial" on Twitch, you know a lot of platforms do live just fine. YouTube does live just fine. Facebook does live just fine. I think you've done Facebook Lives too, Bonnie, right? You could not do "Artificial" on those platforms because the tech tools behind, on Twitch are unique to Twitch, so much that there's no equivalent to those things. There's an equivalent to commenting on Facebook. There's no equivalent of bits or polls or AI-controlled adaptive music, or you know, or the shenanigans that we have planned for a potential season 4 pickup. Who knows, right? So, there's that.

And vice versa, there are things on YouTube that Twitch doesn't do either. Now it's far less, in my opinion, but there are things because YouTube is much better as a VOD platform, you design for YouTube. And going back to it – "The Lizzie Bennet Diaries", at its time, at its time, when it launched, you could not do that show on any other platform at that time. Facebook video did not exist. Twitter video did not exist. Twitch, I don't think existed either but you couldn't do it on Twitch anyway. So, the only place in the world you could do "The Lizzie Bennet Diaries" during this, when "Lizzie Bennet Diaries" launched in 2012, 2013 was YouTube. And so now when I look at another platform like a TikTok, obviously, which is, you know, which I have played with, I go, "Okay, how do I design a new TikTok experience to be unique to TikTok?" Where TikTok has a lot of competitors too, now. YouTube Shorts, Instagram Reels, you know, all these type of things that are coming out the woodwork to compete against TikTok. But TikTok still has a lot of things that are uniquely TikTok, and they're out there, you just got to do the research.

## **Bonnie Gillespie**

Oh, I'm intrigued. I'm intrigued. All right, let's close on this Bernie, 'cause I could talk to you forever and often do, but let's... you... This, this whole SMFA Summit is #CreatingTheHollywoodWeWant. Where do you see us going as an industry?

## **Bernie Su**

Can I get more detail on that? Okay, like what do you mean?

**Bonnie Gillespie**

Just, in terms of storytelling, in terms of representation, in terms of accessibility, democratization, like, where do you see us going as an industry and what's your role in it if you'd like to include that.

**Bernie Su**

Sure. Okay, so one thing that that I don't see the death of is is big tentpole content. Now, people talk about theaters and everything... we'll see, okay I'm not... the, the, like, "The Falcon and The Winter Soldier" was just out, just going out now is big tentpole content and it's out in the theater and people.... it's a cultural thing. People talk about it, they talk about on frickin' CNBC, okay like all right. So it's big, right. So, that will continue to exist so that's not going anywhere so if you wait if you're trying to get on "Falcon and Winter Soldier 2", God bless you, go kick ass. I hope you get it. Right? And you should. Okay so that's fine.

Okay, speaking to diversity, absolutely going to be more diverse just because simply, there's just so much content being made. Of course it's going to be diverse. Okay? And by the way, content featuring straight white guys still gonna do fine too. Just because it's doing that doesn't mean it's bad or not gonna get... and and the quality ranges right? Just because you're diverse doesn't mean you're good and just when you're not diverse doesn't mean you're not good.

**Bonnie Gillespie**

Of course.

**Bernie Su**

So that that, that is the play to. Democratization, absolutely. So this is the area where I see the most disruption, because you have way too many platforms coming out, just taking away way too many eyeballs. Okay, and this is not just the HBO is streaming now and Paramount is streaming now and Netflix is streaming now. That is one of it. Yes, but you got to know that the audiences that you're making and who are growing up to become your audiences, they're on TikTok. They're on Snapchat. They're on these things that, that, you know, there's... to them, programming is programming. And one of the things that I think our industry gets a little wrong from the side of scripted especially, is you go, "Oh, it's not real content unless it's scripted."

**Bonnie Gillespie**

Yep.

**Bernie Su**

That's totally false. Like there's tons of unscripted content that definitely has cultural impact. Doesn't mean you have to like it or not. You. Doesn't mean you have to like not or I have to like it, it impacts the culture. Okay.

**Bonnie Gillespie**

Absolutely.

**Bernie Su**

And is it designed... like scripted... like people were telling me that "Duck Dynasty" is actually, they have table reads from "Duck Dynasty". It was like, of course they do. Okay? Right?

**Bonnie Gillespie**

Shocks me not at all. Yes.

**Bernie Su**

Yeah, this is not a shock to me, right? And, and, and then so like things like that is going to happen. So I think from from the actor's perspective, you got to find ways to, yes, I mean if you love acting. You love playing these characters, that's, that's, that's it. Play these characters on other platforms. Explore them, you know like, like these influencers for example that you may you may love to hate. They are technically playing a character.

**Bonnie Gillespie**

You bet.

**Bernie Su**

They're just named the same thing as their name is, right? So, so the influencers that I've met in real life they do they do not act like they do on TikTok at all. Like, at all. Like, they're not as loud, they're not as fast-speaking, they're not as emotive to everything, and, and it goes to show one of the things that I mean you I know you've seen Bonnie, using a TikTok I think because it is the hot platform, I think for that for the young gen. It's like we know and I've seen a lot of people who I know are really good actors on TikTok, and their content on TikTok is big emotion, over the top shenanigan stuff, and no one in the traditional interview would go like wow, that's a great performance piece, because it's so overacted in our normal senses, but I know they're good actors. They're just playing a character on this platform and cranking it up to 50 and doing that.

So, democratization absolutely, absolutely happening, happening. And I think one of the things that is important -- and this is a plug to you, Bonnie -- what you push it a lot of you a lot of your talks, is that, you know, not everyone's gonna get on "Falcon and Winter Soldier" not everyone's gonna get on the "Game of Thrones", you know, spinoffs and everything. Not everybody's gonna make it there. You can make your own career and your own content, by being, this, this, your own audience and your own kind of enterprise, whatever you want to call it. You make your own characters and so forth and you've seen successes from there rise up to be traditional. Issa Rae, past classic example, but there are plenty who are doing just fine not being in traditional. And maybe they come in traditional once in a while and get to play in the game, they go on the big studio lot and everything once in a while, that's cool. But then they then they

leave and, and they go back to their normal thing and that's probably what's going to keep them, you know well-fed for their careers and they can control their own destiny that way, and so forth, versus trying to, you know, chase all this. I'm not saying don't chase it, keep chasing, but I think more power is now given to the actors, potentially, than ever before.

**Bonnie Gillespie**

Yes. And then the question is: "Will you step up and take it?" Yeah, we'll find out.

**Bernie Su**

Good question.

**Bonnie Gillespie**

I know you and I always will Bernie, get to disrupt with you. I so enjoy it. Tell everyone where they can follow you, keep up with, you stay plugged in with you all over all the places, please.

**Bernie Su**

Absolutely. @BernieSuBERNIESU on all the platforms, Instagram and Twitter, Facebook, etc., etc. I don't Twitch so you don't need to follow me on Twitch, but you can find "Artificial" next, Artificial-N-E-X-T on Twitch, ArtificialNext.com is also there. Again, I recommend you watch the season finale on that, if you would like to see it. But yeah, that's where I am. I'm generally very, very responsive to any, any type of a specific question. Be specific, please. General questions aren't really helpful because it's really hard to, you know, it's really hard to answer very general questions. But specificity is great, and I try to be as helpful as I can to anybody who wants to play in this innovation space. Yeah, that's where I am. So, hope to see you there.

**Bonnie Gillespie**

Thank you, Bernie. I so appreciate you.

**Bernie Su**

Thank you. Appreciate you too Bonnie, you're the best.