



CHASING

ICE

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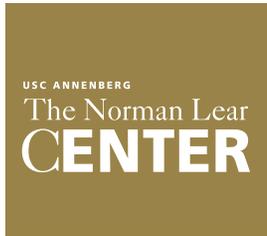
Transcript of a panel
following a special
screening of ***Chasing Ice***

Presented by **Hollywood,
Health & Society**

May 23, 2013

Writers Guild Theater,
Beverly Hills

HOLLYWOOD, HEALTH & SOCIETY
USC ANNEBERG NORMAN LEAR CENTER



The Norman Lear Center

The Norman Lear Center is a nonpartisan research and public policy center that studies the social, political, economic and cultural impact of entertainment on the world. The Lear Center translates its findings into action through testimony, journalism, strategic research and innovative public outreach campaigns. On campus, from its base in the USC Annenberg School for Communication & Journalism, the Lear Center builds bridges between schools and disciplines whose faculty study aspects of entertainment, media and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. Through scholarship and research; through its conferences, public events and publications; and in its attempts to illuminate and repair the world, the Lear Center works to be at the forefront of discussion and practice in the field.

For more information, visit www.learcenter.org



Hollywood, Health & Society

Hollywood, Health & Society (HH&S), a program of the Norman Lear Center, provides entertainment industry professionals with accurate and timely information for storylines on health and climate change. Funded by the Centers for Disease Control and Prevention, the Bill & Melinda Gates Foundation, The California Endowment, the Grantham Foundation, ClimateWorks, Skoll Global Threats Fund, among others, HH&S recognizes the profound impact that entertainment media have on individual knowledge and behavior. HH&S supplies writers and producers with accurate health information through individual consultations, tip sheets, group briefings, a technical assistance hotline, panel discussions at the Writers Guild of America, West, a quarterly newsletter and web links to health information and public service announcements. The program also conducts extensive evaluations on the content and impact of TV health storylines.

For more information, visit www.usc.edu/hhs

➡ To watch a video of the full panel discussion, part of the HH&S outreach to writers, [click or tap here](#).



Participants



PAULA DUPRÉ PESMEN worked for more than 16 years as an associate producer for filmmaker Chris Columbus and 1492 Pictures. During that time she was part of many successful feature film projects, including *Mrs. Doubtfire*; *Home Alone 2: Lost in New York*; *Rent*; *Harry Potter and the Prisoner of Azkaban*; *Harry Potter and the Chamber of Secrets*; *Harry Potter and the Sorcerer's Stone*; *Stepmom* and *Jingle All The Way*. She began working in 2005 as a documentary producer with the Oceanic Preservation Society in her hometown of Boulder with director Louie Psihoyos on the Academy Award-winning film *The Cove*, which premiered at Sundance and later went on to win awards at dozens of film festivals worldwide. For *The Cove*, she was also honored with the Producer of the Year award in 2010 by the Producers Guild of America. Beginning in 2009, she became a producer for the award-winning documentary *Chasing Ice* with director Jeff Orlowski, bringing the beautiful and haunting images to the screen through the work of National Geographic photographer James Balog. In 2005 DuPré Pesmen founded the nonprofit organization There With Care, which has provided fundamental support services to families facing the critical illness of their children.



MARK MONROE A journalism graduate from the University of Oklahoma, Mark Monroe worked in television in Atlanta as a CNN news writer for *Headline News* and *Newsnight*. Since then, he has become an award-winning documentary filmmaker whose writing credits include the multi-award-winning *Chasing Ice*, the Academy Award-winning *The Cove* (for which Mark won a 2010 Best Documentary Script award from the WGA), *Last Play at Shea*, *The Pat Tillman Story* and *Morning Light*, which he also directed. In addition, he has produced biography-style television programs that include *Fearless*; *Beyond the Glory*; *Project Greenlight*; *Titanic: Secrets Revealed* and *The Greatest: Muhammad Ali*. In addition to *Chasing Ice* and *The Cove*, he has been working on numerous documentary feature films on such wide-ranging subjects as Formula 1 racing, Somali pirates, mountain climbing and ocean explorer Sylvia Earle. Another of his projects, *The Singing Planet*, is director Louis Psihoyos' follow-up film to *The Cove*.



Participants



DR. JOSH WILLIS is the lead NASA scientist on the Jason satellite missions, which measure the rising oceans from space. He's one of the world's leading experts on global sea level rise and the ocean's role in global warming and climate change, having contributed to both national and international climate assessments such as the Intergovernmental Panel on Climate Change reports. In 2004, he earned a Ph.D. in oceanography from the Scripps Institution of Oceanography in San Diego. From there, he moved to NASA's Jet Propulsion Lab, where he continues to study changes in the world's oceans, ice sheets and global climate.



DR. PAUL BUNJE is a senior director for prize development in ocean health at the XPRIZE Foundation, with more than 12 years of experience in science, policy, education and environmental leadership. Before joining the foundation, he served as the founding executive director of the UCLA Center for Climate Change Solutions and as the managing director of the Los Angeles Regional Collaborative for Climate Action and Sustainability. In these roles, he facilitated innovative research and communication among scientists, decision-makers and the public, and spearheaded the creation of regional climate change programs for Los Angeles County. Dr. Bunje has lived and conducted scientific research in Europe, the Middle East and the Pacific—providing first-hand insight into the diverse challenges we face in protecting critical habitats and communities. He is trained in biology, with a bachelor of science from the University of Southern California and a Ph.D. from UC Berkeley. Lastly, he is an associate researcher at the UCLA Institute of the Environment and Sustainability, and continues to serve in a number of leadership roles in environment, energy and sustainability.



Participants



DEBBIE LEVIN is regarded as a true thought-leader in the “green movement,” merging environmental awareness with entertainment platforms and people. As president of the Environmental Media Association (EMA), Levin works to garner attention for pressing environmental issues by leveraging the power and visibility of entertainment media and celebrity. The organization has grown into a diverse group of industry professionals from film, television and music, and under Levin it has been transformed into a marketer of eco-healthy messages and a magnet for young Hollywood. She has recruited various celebrities for EMA’s board of directors and created a Young Hollywood Board comprised of notables such as Amy Smart, Rosario Dawson and Olivia Wilde. Since 1991, the EMA Awards have been the premier awards event solely devoted to the entertainment industry’s environmental efforts, and Levin pioneered the concept of the “green carpet” at awards shows, where celebrities forgo limos in favor of arriving in hybrid or alternative fuel vehicles. In 2004 Levin brought together leaders in the film and television businesses (network execs, producers, talent) to create the EMA Green Seal program, which simultaneously promotes sustainable production methods and highlights those in the industry who’ve made strides incorporating such practices into both film and TV productions.



SANDRA DE CASTRO BUFFINGTON is director of Hollywood, Health & Society, a program of the USC Annenberg Norman Lear Center. For her work with the entertainment industry, Sandra was named one of the “100 Most Influential Hispanics” in America by Poder Magazine, and has received numerous other honors, including the USAID MAQ Outstanding Achievement Award. Her vasectomy campaign in Brazil won seven international advertising awards, including a Bronze Lion at Cannes and a Gold Medal at the London International Advertising Awards. She led Hollywood writers and producers on trips to South Africa and India in 2011, and helped create the Storybus Tour series and Climate Change Initiative. In 2013, Sandra designed and launched a global network of centers for entertainment education in India and Nigeria, with the hub in L.A., to mainstream socially provocative cinema and television. She is a former associate faculty member at the Johns Hopkins University Bloomberg School of Public Health, and currently serves on the boards of the Harvard Medical School Personal Genetics Education Project, Women@The Frontier and Primary Purpose Productions.



Participants



MARTIN KAPLAN holds the Norman Lear Chair in Entertainment, Media and Society at the USC Annenberg School, where he was associate dean for 10 years. He is the founding director of the school's Norman Lear Center, whose mission is to study and shape the impact of media and entertainment on society. He was Vice President Walter Mondale's chief speechwriter and deputy campaign manager of Mondale's presidential bid. He worked at Walt Disney Studios for 12 years, where he was first a feature films vice president and then a screenwriter/producer. His movie credits include *The Distinguished Gentleman*, starring Eddie Murphy, and the film adaptation of Michael Frayn's *Noises Off*. A summa cum laude in molecular biology from Harvard College, where he was president of The Harvard Lampoon, he won a First in English as a Marshall Scholar at Cambridge University, and he holds a Ph.D. from Stanford in modern thought and literature.



Marty Kaplan: Good evening. You look good. You look really good, it's a hot crowd. We're going to have a terrific evening. Thank you so much for coming.

My name is Marty Kaplan. I'm the director of the Norman Lear Center, which is at USC, at the Annenberg School for Communication and Journalism. And we're really, really thrilled that this evening is happening. The Lear Center's mission is to study and shape the impact of media and entertainment on society. We've been doing it since 2000, and we couldn't be doing it without the generosity of Norman and Lyn Lear, who are amazing philanthropists, and in the area of environment not least.

We have lots of different projects. I invite you to learn about them at learcenter.org. Our newest project you might've read about in the New York Times the other week. It's funded by the Bill & Melinda Gates Foundation and the Knight Foundation, who decided it was about time to figure out and to innovate in the area of — how do you know if media makes a difference? Does it change things? What are the best ways that can be developed in this age of big data to do that? And we're launching an exciting new program to do that — the Media Impact Project.

And we have other projects. And the oldest and best-funded and best-articulated project is Hollywood, Health & Society, which is an effort to inspire and inform the creative community, so that when they talk about issues, when you talk about issues like the environment, that

you have access to the kind of information and stories that you need.

So tonight is a collaboration between Hollywood, Health & Society and the Environmental Media Association, EMA. EMA has been up to this since the year — gosh — 24 years now? Twenty-four years. So EMA has been working this terrain for that long, and we are thrilled to be able to partner with a leader in this area tonight.

What we're going to do is we're going to see an amazing movie, *Chasing Ice*, which I've seen a number of times on a small screen; I'm really excited to see it on a big screen. We're then going to have a panel discussion, including part of the creative team who made it

“The need for something to say never ends. And you, our creative community, have been so generous with your access and understanding of the power of words and images. Popular entertainment in all its incarnations is how people learn and how people form their opinions.”

— **DEBBIE LEVIN, PRESIDENT, ENVIRONMENTAL MEDIA ASSN.**

and a couple of scientists who will tell us why we should not just slit our wrists and despair about all the stuff that's going on. We'll have questions and answers. And there will be food, more food, dessert, in the lobby later on.

If you are live tweeting tonight — and I know who you are — the hashtag for the evening is #chasingice. What I'd like to do now is introduce to you the director of our Hollywood, Health & Society program. Please welcome Sandra de Castro Buffington.

Sandra de Castro Buffington: Hello, everybody, and welcome. We're so glad to have you with us tonight. I'd like to start by thanking five of our wonderful funding partners — [Barr], Grantham, Skoll, Climate



Works and anonymous—for making this screening possible. And I'd also like to thank the staff of Hollywood, Health & Society, the Norman Lear Center and the Environmental Media Association for organizing this evening for us. So thank you all.

So Hollywood, Health & Society, which is a program of the Norman Lear Center, recognizes the profound impact of entertainment media on knowledge and behavior. Like it or not, people are learning from television and movies. And that's why Hollywood, Health & Society serves as a free resource to writers and producers to connect you all with experts on climate change and health for your scripts. We help writers make their stories more compelling by making them more realistic and more accurate.

So why does that matter? To give you a sense of how it impacts viewers — 10 percent of viewers signed up to become organ donors after seeing a single episode on organ transplantation on the show *Numbers*. Over 8 million viewers learned for the first time how to prevent the spread of HIV from mother to child from a single episode of *Grey's Anatomy*. And over 11 percent of viewers of a storyline on *90210* about breast cancer and the BRCA gene called their doctors to schedule screenings. And of course, you've heard a lot about this from Angelina Jolie recently. Their stories reach viewers at disproportionate risk — the viewers who might never ask the questions otherwise.

Okay, so how does this work? If you're a writer, a producer, in the audience tonight, you can call Hollywood, Health & Society, and we'll connect you to science experts and to health experts. We'll give you real stories of real people and case studies for your creative teams. We'll arrange customized story tours to take you to NASA's Jet Propulsion Lab, or into East and South L.A. to learn about environmental justice on the ground. We'll also evaluate the impact of your stories. We can review scripts, your websites, your social media.

And finally, we recognize exemplary TV storylines on climate change and on health at our annual Sentinel for Health Awards Ceremony. And by the way, we're accepting entries right now. And there is a flyer at the table at the door. So if you'd like more information, please take



one on your way out tonight.

So tonight, we bring you one of the most compelling climate change films to date. It's award-winning, and we're very lucky that following the film we'll be able to hear from the producer and writer. We'll also hear from a scientist from the Jet Propulsion Lab at NASA, and we'll also hear from one of the founding members of the UCLA Climate Solutions Program who is now with the XPRIZE Foundation.

We hope you're all entertained, we hope that you're informed, and we hope that you're inspired to write about climate change in your storylines. Thank you.

Marty Kaplan: The cool thing about all those services is that they're free.

It's now my pleasure to introduce to you the President of the Environmental Media Association. She has been president of EMA

Martin Kaplan, director of the USC Annenberg Norman Lear Center, delivers opening remarks at the special screening and panel for "Chasing Ice."



since there has been a Norman Lear Center. Please welcome Debbie Levin.

Debbie Levin: I didn't realize that. That's very cool, actually. Thank you, Marty.

Well, as you've heard a couple times here tonight, EMA has been around for 24 years. We were founded by Lynn and Norman Lear, and Cindy and Alan Horn, with a mission to mobilize the entertainment industry in a global effort to educate people about environmental problems that inspire them into action, which was incredibly unique 24 years ago. And the media was nothing like it is right now. But educating and motivating the public about sustainability through all forms of media is still our core focus, and it's more important than ever.

Through our boards, we have the privilege of a close connection with the entertainment industry. We've been involved with storylines, the creating of two of the major networks' Annual Green Weeks of Environmental Content. We created the EMA Green Seal, the industry standard for productions; and maximized our reach utilizing the incredible voices of our celebrity supporters to role model green behaviors.

Little example — about a week ago, Marty wrote this amazing article that I'm sure most of you read in *The Huffington Post*, a climate change article. And we thought — oh, we're going to ask a couple of our friends to tweet that. In two hours, we had 5 million views, from a couple of tweets. Allie is here tonight, too — one of our amazing tweeters is here, and really, really helped us — Allie Sudol.

Our EMA Young Hollywood Board — we now have passionate opportunities to utilize the media in these ways, ways that we never imagined in 1989. One tweet, as I said, from popular talent can garner millions and millions of views, re-tweets, followers. This is how information is shared at this point. And this is the media.

The need for something to say never ends. And you, our



creative community, have been so generous with your access and understanding of the power of words and images. Popular entertainment in all its incarnations is how people learn and how people form their opinions.

In October, we'll hold the 23rd Annual EMA Awards that honor film, TV, digital productions and individuals that increase public awareness of environmental issues and inspire personal actions on these issues. We're so proud that the EMAs have become the premier green event for the entertainment industry.

We have the opportunity to educate a global audience, and you guys have the opportunity to get a really beautiful Tiffany Award, which I love seeing on series. Because — this is so funny — when you watch television shows, we have so many of you great writers who have won EMA awards in the past for various programs. And I see them as props. I forgot the last thing I saw it on, but it was on a show that was just out, and I saw it on the desk. And it was like, sort of, just a part of

"Chasing Ice" producer Paula DuPré Pesmen discusses how she became involved with the award-winning documentary that features the work of photographer James Balog.



the decoration. And I'm like — oh, my God, there's an EMA Award. It's kind of like sightings that we see.

Some of our past EMA Award recipients include President — Vice President—Al Gore — President, that was like a weird mistake; Ted Turner, Jeff Skoll, Dave Matthews, Justin Timberlake, Elon Musk, Jessica Alba . . . *Veep*, *Real Time with Bill Maher*, *CSI*—all of the *CSIs*, and, of course, *Chasing Ice*.

We're at a crucial time in our earth's history. Climate change is no longer abstract. It's sadly the impetus behind unnatural weather catastrophes that are happening with alarming regularity. Writers and producers of content have the power to enlighten the public to support behaviors and candidates that will work to curtail the carbon that's the engine behind the weather events that have taken over our earth.

With storylines that inform as well as entertain, we can motivate change faster than any government entity. We can motivate through viewers. And that is the most powerful tool.

Thank you all so much for being here tonight, and everything you do to educate through your art. And now, the film. Thank you.

Sandra de Castro Buffington: Do you want to start?

Debbie Levin: Yeah, we can start. I just have to say something. I've seen this film — this is my third time seeing the film. The first time I saw it was actually at the Lears' house, on a big screen, but not this big. Not this big. But pretty big, for a house. Then I watched the film on my computer as I was looking for time codes for the perfect clip for the EMA Awards. Not the best way to see it, but very intense.

This is amazing to see. On this big screen, it was so much more visceral. I have to say that — because I was talking to Paula before, and I was telling her this stuff — but you could literally feel the crunch of the snow, and just the magnitude of all of it. This is just such a beautiful gift to be able to see it like this. So thank you guys, again, for what you do.

Okay. I would like to introduce our panelists. Perfect timing.

Marty Kaplan: Sorry, we don't have running water.

Debbie Levin: I'm so happy to introduce Paula DuPré Pesmen. Paula has worked for more than 16 years as an associate producer for filmmaker Chris Columbus and 1492 Pictures. She's been part of many successful feature film projects including *Mrs. Doubtfire*, *Home Alone 2: Lost in New York*, *Rent*, *Harry Potter and the Prisoner of Azkaban* — how do I say that? I don't have —

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– DEBBIE LEVIN, PRESIDENT, ENVIRONMENTAL MEDIA ASSN.

Sandra de Castro Buffington: “Azkaban.”

Debbie Levin: “Azkaban.” See, my kids aren't the right age, so I don't know how to say that — and *The Chamber of Secrets*, *Harry Potter and the Sorcerer's Stone*, *Stepmom* and *Jingle All the Way*.

She was a producer for the Academy Award-winning film *The Cove*—also an EMA Award winner, by the way — and in 2009 became a producer for the award-winning documentary, *Chasing Ice*. Paula was also honored with the Producer of the Year Award in 2010 by the Producers Guild of America for her work on *The Cove*.

Next, I would like to introduce Mark Monroe. Mark is an award-winning documentary filmmaker whose writing credits include the multi-award-winning *Chasing Ice*, the Academy Award-winning *The Cove*, *Last Play at Shea*, *The Pat Tillman Story* and *Morning Light*,



which he also directed.

He's produced biography-style television programs that include *Fearless*, *Beyond the Glory*, *Project Greenlight*, *Titanic: Secrets Revealed*, and *The Greatest: Muhammad Ali*. Mark has also been working on numerous documentary features on such wide-ranging subjects as Formula One racing, Somali pirates, mountain climbing, and the ocean explorer Sylvia Earle. He's also working on *The Singing Planet* with director Louie Psihoyos — how did I do with that? Louie should change his name, because you absolutely cannot pronounce it — [to] film *The Cove*. Mark won the 2010 Best Documentary Script Award from the Writers Guild of America for his work on *The Cove*.

Sandra de Castro Buffington: Okay. And now, to me — I would like to introduce Dr. Josh Willis — down there, yes. And Josh is the lead NASA scientist on the Jason satellite missions, which measure the rising oceans from space. He's one of the world's leading experts on global sea level rise and the ocean's role in global warming and climate change. He has a PhD in oceanography from Scripps in San Diego and currently works at NASA's Jet Propulsion Laboratory. So welcome, Josh.

Josh Willis: Thank you.

Sandra de Castro Buffington: And last, but definitely not least, I would like to introduce Dr. Paul Bunje. Paul is a senior director for prize development at the XPRIZE Foundation. Before joining the Foundation, he served as the founding executive director of the UCLA Center for Climate Change Solutions.

He is also a researcher at the UCLA Institute of the Environment and Sustainability. And Paul was trained in biology at the University of Southern California and earned a PhD from UC Berkeley. So, welcome.

Paul Bunje: Thank you.

Debbie Levin: We're going to start with our first questions. Mark, as a documentary filmmaker, you've worked on lots of different issues.



Which issue is the one that you are really passionate about? Not that we're pushing you to say the environment or anything, but —

Mark Monroe: The one that I would be currently working on, I guess. Whenever you take on one of these projects, you become completely invested in it. I've been fortunate, very fortunate, to have a career to be able to kind of like be a mini-expert on a few things for a little while and get to hear kind of the cutting edge, the leading voices in these issues, from time to time. So it's been very fulfilling.

Sandra de Castro Buffington: Okay. And Mark, how did this film come about?

Mark Monroe: That's a more entertaining question, probably. Paula and I were fortunate enough — I was fortunate enough to work with Paula on *The Cove*. And she called me after *The Cove* and said — you know, there's this other movie, and it involves a photographer — [Louie Psihoyos] was a photographer. Involves a very, you know,

Dr. Paul Bunje talks about his work as senior director for the XPRIZE Foundation, which works to spur breakthroughs in technology to benefit humanity.



critically acclaimed photographer, he lives in Boulder. And I was just like — it can't be another one. It's like, really? And she said — yeah, but it's these kids that are working with him — just talk to him once, and we'll go from there.

And I talked to Jeff, who you saw in the film. And he sounded like he was about 12 at the time I talked to him on the phone. But he was unbelievably passionate. And I knew if Paula was recommending him to me and this story to me that there was something there. And I just — I'll never forget the first time meeting Jeff.

You know, when you watch this film, James Balog comes off as, you know, a very motivated guy, guy with a lot of perseverance. Jeff probably matches him in determination. Because he lived with this thing for three or four or five years before we ever had a prayer of getting it done. But he would not let it die. And it was fascinating, it was great.

So that's how I came onboard and got hooked up with Paula again, and the whole thing started all over.

Debbie Levin: Going to Paula — okay, this was what I want to know — how did you get from *Harry Potter* to *Chasing Ice*?

Paula DuPré Pesmen: Little bit of a side curve, I guess. When I was on *Harry Potter*, on the first one, my husband, Curt, was diagnosed with advanced colon cancer. And so we went through the journey of saving Curt's life. And the day I returned back to London, I got a call to my desk, and it was for a wish organization for a child's wish. And I realized nobody was doing that for the films, so I started doing that. And it became one of my main reasons to go to work. I just loved spending the day with these kids. They were from organizations all around the world.

And so during *Rent*, I decided to leave film and start a nonprofit to help families with critically ill children. And the first day that I started there with Care, I launched it in Louie Psihoyos's photography studio. And he says, you know — I'm going to be doing a film and nonprofit; maybe you can help me, and we can pay you, and you can have a side

job. And I was like — okay. That sounds good. So I literally retired like 12 hours and discovered documentary filmmaking.

So I would do — there was Care during the day, and *The Cove* in the afternoons and evenings. And it's just every weekend, and it's just evolved. And I love it. It's amazing. It's a nice —

Debbie Levin: That's amazing. That is a great story.

Paula DuPré Pesmen: It's not financially the advice I would recommend to anyone, but —

“For most of the audiences we've been screening the film for over the last year, there is a big sense of urgency — wanting to know what they can do, how they can get involved. And it's been very humbling to see people's reactions.”

– PAULA DUPRÉ PESMEN, PRODUCER FOR “CHASING ICE”

Mark Monroe: Documentaries in general?

Debbie Levin: Spiritually.

Paula DuPré Pesmen: Our karma account is heaping, overflowing.

Sandra de Castro Buffington: That counts for a lot. That's an amazing story.

I'm wondering, how has the film impacted people's perception, their attitudes and their sense of urgency about climate change?

Paula DuPré Pesmen: I don't know how you all feel. But for most of the audiences we've been screening the film for over the last year,



there is a big sense of urgency — wanting to know what they can do, how they can get involved. And it's been very humbling to see people's reactions.

We had a screening in Utah with students. And we asked them — you know, one girl said — do you hope this film will change people's perception on climate change? And we said — well, how many of you did this film change your perception? And three quarters of the hands went up. And then we said — well, how many of you would like to share it? And pretty much every hand came up. So we started seeing that more and more over the year.

There's been some pretty extreme cases. There was a woman who came out in Los Angeles from the theater, and our volunteer started filming her with his phone. And you know, she was saying — I love Bill O'Reilly, I love Fox. And I came in here to snicker and sneer, and I couldn't move when the film ended. And I'm going home, and I'm going to spend the rest of my life trying to undo everything I've done. So, you know, there are cases like that. And it went kind of viral. And there are some extremes like that.

But overall, I think for most of us, even for me — I had heard so much about climate change, but to see it was really powerful. And James's work really does that for us.

Debbie Levin: Josh — okay, as a climate scientist — we're seeing all of this, and we understand that the reality is that this is what's going on. And it seems huge. It seems so big. What could an individual do, what could we do, so that we could feel like we have some form of power over what our future is?

Josh Willis: Yes. Before I answer that question, I just want to thank the filmmakers. This was my first time seeing the movie, and I was really struck. I think you've really captured something here quite amazing. I've spent a lot of time talking to the public about climate change and global warming. And a little bit — I've always known that a lot of the most compelling stories are, as James himself said, in the ice. But I think this movie captured it in a way that I've never quite



seen before. It's really moving and very — I was really impressed and amazed, and kind of dumbfounded, myself.

So I applaud you for capturing a message, that I've been struggling to convey so clearly for so long, so well. So thank you.

Mark Monroe: Thanks, James Balog.

Josh Willis: I struggle with this question all the time myself. Of course, the climate is changing. These are, as you said, massive changes. We're raising the levels of CO₂ above where they've been for millions of years. You may have heard in the news just a couple of weeks ago, in the last week or two, we passed the 400 parts per million mark in the atmosphere.

So this is a little bit of a wakeup call, a reminder, that it's really time to do something. And I think, you know, we've had the planet on a sort of high-carb diet for the last hundred years. And it's time to go

The film's writer, Mark Monroe, answers a question from the audience during panel at the Writers Guild Theater.



lean and get green.

And I think that — I think, though, that what can you do about it is a hard question. Of course, everyone can play a role in reducing their carbon footprint. You can buy a more fuel-efficient car, you can live close to where you work. You can turn off the lights when you leave, turn off the faucet when you're not brushing your teeth. But these are small things.

And I think the thing that's important to remember is that this is a global problem. It is a — every time we put a ton of carbon into the atmosphere, most of it is going to stay there for a thousand years. And our planet is going to continue to react to it for a thousand years. We do not yet have any technology to remove carbon from the atmosphere.

So what we do today is going to be with us for generations. And I think that to really effect change, we have to do it at the highest levels. So I like to tell people that how you vote is as important as planting a tree or buying a Prius. We really have to ask our policymakers for policies that have an impact on how we use energy, and what kind of pollution and how much we put into the atmosphere.

Debbie Levin: Thank you.

Sandra de Castro Buffington: And Josh, as a climate scientist, do you also see yourself as a climate advocate? And I wouldn't say the word "activist," but I kind of wonder where you see yourself on that scale. And are those roles in conflict?

Josh Willis: don't think they're in conflict. And yes, I would consider myself an advocate for the climate. I'm not quitting my day job, though; I'm still going to be a climate scientist. And I think that scientists have a responsibility to talk about climate change. And I try and do that quite regularly. You know, I feel similarly responsible, as James does, I think, in that conveying the message of what's happening is a huge part of my job, and something I think that climate scientists have not done well so far.

I actually have a story about a small run-in I had with Rush Limbaugh, where he talked about one of our papers on the radio. And he said — I have this quote, he said — to overturn the world economy based on the musings of a few idiot leftist scientists is just stupid, and that's what global warming is actually all about.

So subsequent to that, my wife had me some business cards made, where my job title is idiot leftist scientist.

So I don't know if that answers your question. But I think we do have a responsibility as scientists to speak up, and I try and do that at every opportunity.

"I think that scientists have a responsibility to talk about climate change. ... Conveying the message of what's happening is a huge part of my job, and something I think that climate scientists have not done well so far."

– DR. JOSH WILLIS, CLIMATE SCIENTIST WITH NASA-JPL

Debbie Levin: Terrific. Paul — you're one of the special scientists that address the connection between research and practicality. For the writers in the room, can you talk to the urgency on how to express this connection in stories, and again to sort of allow people to feel some power in their own lives to effect any kind of change?

Paul Bunje: I honestly — and I was thinking the same thing Josh was, in terms of thanking the filmmakers, for this. And to be honest, I think that, in large part, answers your question. One of the things that I was struck by in this film is just how remarkably it connects you not just to the issue at hand but to the person behind the issue, right?

This was really a story about James and his quest, right? And we got to learn about his passion, and how it damaged his knee, and its



effect on his family, and everything that he and his entire team went through in order to get this. The story of science, and how it gets done — everything that Josh does in the lab every day of the week — is at least as compelling as the facts that get published in the paper that Rush Limbaugh takes issue with.

In fact, the stories behind there are the sorts of things that give rise to scientists that are like Josh, and say — and myself — I have a reason to do this. There's something in my gut that makes me not only get up in the morning to study this more, but to be a part of giving that to people who can communicate it effectively in film, on television, in newspaper articles, on the radio, to their friends, on Facebook — whatever it happens to be. All of those things, all of those stories, are out there, and they're rich. Really, frankly, they're incredibly rich. And they always involve the opportunity that you might crash in a helicopter.

I'll bet I could ask Josh, number of times you might've died in the field. And I could give you fun stories about when I've been in the field, and these sorts of things. The reason that's important is because it connects every person to the human story that's here.

Climate change isn't just about the ice that's melting in the glaciers of our northern latitudes or in high mountains. Climate change is also the story of how a civilization that was built on 10,000 years of stable climate, since the last ice age, has decided to put itself, as Josh said, on a high-carbon diet that's going to give us a climate we've never seen in the history of not only humankind, but really the majority of any part of our evolutionary history. We don't know what this is going to look like. And that's a story that every single one of us can potentially relate to.

Those stories connect to scientists that might be chasing tornadoes in Tornado Alley, they might be studying the wildfires in Russia, they might be looking at heat waves in the Northeast that are causing blackouts that may result in deaths as a result of hot temperatures and no air conditioning. Every single one of those things is studied by scientists. Every single one of those things connects to actual



individuals on the ground. And once you start seeing those connections, the same way we can connect with James, you start to see how it is — that this not only is something theoretical, but it's a story of what we want in our daily lives, in our community. And frankly, you know, we're talking about civilization in the balance here — what is it that that connection can do for me, and how it is that I can do something for humanity writ large. And there really are solutions, as Josh eloquently said.

Sandra de Castro Buffington: So let me ask you about those. We know that the XPRIZE motto is “making the impossible possible.” So what can you tell us about the science and technology that's emerging that can help us solve these problems?

Paul Bunje: So this is where I think we can actually be a little bit optimistic, frankly. And Josh said this — I say the same thing — there's sort of three realms of solutions that are possible. There's policy. And frankly, we're actually doing a good job there.

Panelists onstage at the Writers Guild Theater following the screening of “Chasing Ice.”



How many voted no on Prop 23 a couple of years ago? How many folks here voted no on the proposition that was trying to repeal AB 32? If you voted no on Proposition 23, you took a real action that resulted in the cap-and-trade program in California — the sixth- or seventh-largest economy today in the world is limiting its carbon emissions. Next year, we're going to link up with Quebec and actually have a larger market for that. It was a real policy action that real individuals had to vote in order to implement. So that's something that actually happened.

Behavior — Josh mentioned, all the behavioral actions we can take. But there's a whole host of other sorts of things that are also part of this. One of my favorite examples is — in California, the majority of carbon emissions are a result of transportation, us driving around. Most of that transportation is not on your commute; it's in daily activities that you do. And in fact, the largest amount of congestion of any time of day — can anybody guess when that is? When the most congestion on the roads happens?

Unidentified Audience Member: (Inaudible — microphone inaccessible)

Paul Bunje: Nope.

Unidentified Audience Member: (Inaudible — microphone inaccessible)

Paul Bunje: Nope. It's close to 7 a.m. — drop-off at schools. How many of you walked to school when you were a kid? How many of you have kids or grandkids who walk to school today? The schools haven't moved. Those are real behavioral changes that we've made as a society, culturally; as well as how we've built our towns and cities. I don't like letting my daughter walk across Ventura Boulevard. That scares the hell out of me, frankly. But those are real behavioral changes that have a serious impact on our actual carbon emissions, and my commute.

The last one, that you're getting at — technology. We really do have to get off of our carbon-based economy. The entire global economy is based on fossil fuels. The reason we're here today, we have lights, the

reason that we can drive around, we have iPhones — all of the great benefits of our wealth in the Western world, and growing wealth in the developing world — particularly China and India — is based on fossil fuels. We're not going to get rid of that good life, nor should we. It's elevated people out of poverty, it's stopped in many places massive amounts of fatality and death. It's improved the lives of billions.

So how can we do it in a way that doesn't also result in the massive death of billions in the future? That's where we need real technology shifts. And that's the place where — I love working at XPRIZE, because we literally are about radical breakthroughs for the benefit of humanity.

“Climate change is also the story of how a civilization that was built on 10,000 years of stable climate ... has decided to put itself ... on a high-carbon diet that's going to give us a climate we've never seen in any part of evolutionary history.”

– DR. PAUL BUNJE, SENIOR DIRECTOR, XPRIZE FOUNDATION

And that means — what are the technology shifts? What are the dreams that you can have that you need to see happening next? That means a carbon capture and recycling prize. That means a breakthrough battery prize that will allow us to store energy on the grid, power electric aircraft, and make sure that all of our energy that comes from solar and wind can actually be stored for the times that the sun isn't shining and wind isn't blowing.

And we're launching these prizes — over the next few years, you'll see these sorts of things. Because frankly, they're possible. The technology isn't that crazy. We just need to get the world's attention and capital, and innovation and innovative capacity focused on it. And that's one of the things that XPRIZE does by launching these massive \$10 million-plus prizes.



Sandra de Castro Buffington: Wow. Okay, thank you.

We'd like to open this up to Q&A with the audience. And what we'd like to do is take three questions at a time. So if you let the runners with the mics know, raise your hand — okay, here's one, two — and do we have three? Three.

Unidentified Audience Member: Thank you. Want me to start? Okay.

You know, I was thinking — if you've ever heard of the humorist Robert Benchley, he once said that there are only two kinds of people in the world — those who believe that there are only two kinds of people in the world and those who don't.

I've come to believe that there are only two kinds of people in this — with this topic. There are those who don't believe in climate change, because they don't want to believe in climate change — taking the path of least resistance — and then there are those, the rest of us, who do believe in climate change in spite of the fact that we don't want to believe in climate change.

And I'm wondering, when is the fight going to be taken to the climate change deniers to — lost my train of thought — to attack their motivations? Because right now, they're on the attack. They have the tactical high ground. And it's about time that the dynamic of the argument is turned around.

Sandra de Castro Buffington: Okay. Thank you. Let's take the second question.

Unidentified Audience Member: Okay. [I wrote] my question, so to be sure that I'm going to be understood. First of all, I'm very, very happy that I wanted to learn more. And I've come here to see this movie. So congratulations to every one of you that collaborates for it. So that's a great thing. And I think that movies are having so big impact and helps you to learn so fast. So my questions is connected to images. So, how do you think that the young generation — younger than me, right — will emotionally be touched by those images, as in our time they



are so used to see visual effects which they create so huge changes? And they are just used to see that. Do you have any knowledge, if it is any program or idea, how visual effects can bring the global warming more present?

Debbie Levin, president of the Environmental Media Association, delivers remarks before screening.

Sandra de Castro Buffington: Thank you.

Unidentified Audience Member: Thank you.

Sandra de Castro Buffington: Take one more.

Unidentified Audience Member: Mine's very simple. With any of the cameras, did you guys focus on permafrost at all? And do you have any footage of permafrost melting?

Sandra de Castro Buffington: Okay. Want to start?

Mark Monroe: I want to start with the first question. And I know —



and this is — I think we are actually winning, and I think this picture's proof of it.

And the reason I say that is — my job, or our job, first is to entertain folks. When you want to make a film, a feature film, you want to make sure you're entertaining people, or else no one will see it; and whatever message you're giving, no one will get it.

And when we started making this film, you know, Al Gore had made his documentary, and it had become an issue. And then the pendulum swung. And you had things like the email scandal. And suddenly, it was like — oh, it's not real. Climate change is not real.

And when we started making this film, they were winning. Because we actually sat in a room — when I say “we,” Jeff, basically — Jeff and myself, Paula, Jerry. And we thought to ourselves — now, we can't make it too political. We're getting crushed out there. Because right now, we're getting crushed. And if we want anyone to see the film, we want a Republican to see the film. We can't just stand up and say, you know, this is absolutely real, the deniers are absolutely full of, you know, whatever.

And over the course of making the film — particularly, I would say, from Paula and from Jerry — we became emboldened by what we were doing. And we started saying to ourselves — what are we doing? Of course it has to be about James Balog. The first incarnation of the film was all about James Balog, and it was a very much more personal story, particularly about the boys — the kids, I call them — and James, and this adventure. And it wasn't nearly as confrontational. And over the course of making the film, we, you know, realized what we had.

And so I do think that we are winning. And I think that we knew that this version would be more entertaining. And that's why.

Paula DuPré Pesmen: That's actually a very good way to describe the evolution for us. And what we kept saying to ourselves was — we can't do this because this is a political issue, and it's polarizing, and

we don't — we want to come around another way to show people what's happening.

And then, when we sat in the room, we said — why is this a political issue? Why is this issue politicized? It affects every person that needs water, air, food; who has children, who has young people in their lives. And that's when we felt more empowered to say — let's just put it out there, and make it accessible as much as we can for everyone, because this issue affects everyone. And for us to buy into this — it's a political issue — is nonsense, you know. That's truly what the realization for us — and it took us a long time to get there. And once we realized that, we really thought that it was something we had to stand up for.

“My job, or our job, first is to entertain folks. When you want to make a film, a feature film, you want to make sure you're entertaining people, or else no one will see it; and whatever message you're giving, no one will get it..”

– MARK MONROE, WRITER FOR “CHASING ICE”

I don't have the questions, but I can answer that one. I don't remember all the questions.

But I just want to answer your question about the cameras. The other things that James has been shooting, and now — so he was starting this as just a five-year project. And I've been on this for five years; it's been going on for seven. And now he's started a nonprofit, and he's continuing other ways of visual evidence of the effects of climate change through air.

He's been in Colorado, where we all live. We've had this horrible pine beetle just destroying our forests. He's been documenting with the time-lapse photography the pine beetle, the sand storms. He's really — he's now taking cameras in the Southern Hemisphere. So it's a



real passion for him now to figure out other ways to share the visual evidence.

Debbie Levin: I wanted to say just one thing about the first question again. I think that it's interesting — the world that we're in right now, everyone seems to have a voice. And a lot of news organizations or editorially news organizations are supported by big corporations, when, you know, it's sort of the politics and the corporations — there's a lot of input for what they do. However, I think that our community, the entertainment industry, is really unified in being a believer, as you said, but not being happy about it but believing it. And I think that the personal stories, like Mark was saying — whenever you can link something to someone's — you know, in their home, with their family, all of a sudden, the urgency becomes undeniable.

And I think having documentaries out there and having the facts out there, talking about how things truly link — like, you know, if you see — watching this film, you could see that the ice melts, the water rises, a hurricane comes, and the devastation is more. That makes sense. Even for somebody who's denying it, they could say — well, there's always been hurricanes. But there hasn't been this much exposure to the population.

So these are stories that — these are elements, especially in TV — I mean, especially with our shows, you guys need stories every second. And there's a different catastrophe that happens every week. So I think, you know, as we were talking about, and as Paul was talking about, fact is greater than fiction here. And you know, just linking it and making it personal, I think we can overcome whatever the talking heads are doing for whatever their agendas are. I think that the power that the scripted world has is enormous.

Josh Willis: Just want to add, Mark, is that analogy or the metaphor of the pendulum swinging the other way on this issue — I hate that analogy.

Mark Monroe: Sorry.



Josh Willis: No, it's okay.

It gave me an opportunity to make this comment. The reason I hate it is because political issues aren't pendulums. Pendulums swing on their own free will. And these issues are pushed and pulled, and yanked. And what happened during that period was that the other side just kind of beat us up. And there is — you know, I — oftentimes, in talking about climate denial and so forth, people level the finger at scientists and say that scientists are just in a huge conspiracy to soak up all this grant money. And you know, the more controversial they are, the more grant money they get — which is not true, actually — grant money doesn't just run like a faucet out of DC.

Mark Monroe: If you've seen the federal budget, that's not really worth —

Josh Willis: No, it's not —

Dr. Paul Burje of the XPRIZE Foundation answers a question from the audience as "Chasing Ice" panel listens.



Paul Bunje: — high on the hog.

Mark Monroe: That's not a huge amount of money.

Josh Willis: Right, it's not a huge mountain.

But it's ironic, I think, because there is actually a conspiracy — and I don't use that word lightly — to deny that climate change is really happening. There is a small, well-funded group of people who spend their entire time — they are paid full time — to make up false stories to convince people that global warming is not real. I get emails from some of them on a regular basis.

There's a guy named Marc Morano, who used to work for Senator Inhofe. He was one of the people, talking heads, at the beginning of the movie. And he a couple times a week sends out emails to a huge list — including a lot of reporters for a lot of the news agencies we're all familiar with — that have talking points, and ways to refute ongoing science issues that are all carefully crafted to sound very believable and sound very convincing, and are, by-and-large, patently false.

So there is this push. It's not our imagination. And while I blame climate scientists to a certain degree for being poor communicators and not talking clearly about the issue, there is this force out there pushing people into disbelief about climate change, which is a convenient position to be in because of, as we said earlier — the economy really depends on it.

Paul Bunje: Can I just real quick also try and answer all three questions? Because the nice thing about each of these — and I agree completely with what everyone said — there's a lot of polling data that actually shows that we're winning this argument. And that's for a few reasons.

This polling data actually goes back quite a ways. And in the mid-1990s, there was no difference between Republicans and Democrats in their perception of climate change. Zero. That includes

congressional Republicans and Democrats.

And that's been polled, basically, since then. And the big change, the big shift, the big division between those two parties happened in the year 2000. Why is that? Al Gore and George Bush. Al Gore became identified — for all the good he's done, he became identified as a politician with the climate issue. I mean, this has been a passion of his for many, many years. And that helped kick off all of the sorts of things that Mark and Josh were describing in terms of this anti-science bias fixated on climate change. Course, anti-science bias has existed in many forms for quite a long time.

“There is a small, well-funded group of people who spend their entire time — they are paid full time — to make up false stories to convince people that global warming is not real. I get emails from some of them on a regular basis.”

– DR. JOSH WILLIS, CLIMATE SCIENTIST WITH NASA-JPL

Now, that said, scientists aren't out there to convince people. It doesn't matter if you're a crazy leftist scientist; the science itself is still objective fact. And that objective fact is going to come home to roost no matter what anyone says about it. And the real shift, just in the last couple of years, in some of this polling data, has started to track — and there's some good evidence for it — started to track some of the real massive disasters we've seen in the United States. This is everything from Irene and Sandy.

In the film, 2011 was the largest insurance payout year ever; 2012 surpassed that, because you had things like Sandy. You had massive drought throughout most of the Southwest and Midwest, that also impacted a number of people in those areas, including conservative red states. And you're starting to see this tracking these things, and



the polling data's starting to show — now a majority of Americans do believe climate change is happening. And not quite a majority think it's due to human activity — so we're close to a point that hasn't existed basically since the 1990s — all as a result of what scientists in large part have been saying forever, and the fact that people are starting to get the fact that not only is this a coming problem, but honestly we can do something about it that isn't going to kill off the global economy.

Wind farms — Texas has the largest number of wind farms in the country. Wind farms aren't killing the economy, the oil economy of Texas. In fact, what they're doing is propping up the energy economy of many of the [core] farmers in West Texas. There's actually lots of solutions in there that are driving this change forward.

And that helps answer the second question. All of these are images you can talk about, that really impact individual lives, that are more than just polar bears and the ice caps. These are sorts of things that are happening here, now, every day, that are directly in line with what it is climate scientists have been predicting for many years would happen if climate change were to come about. In other words, it's because of climate change.

Sandra de Castro Buffington: We have only five minutes left — probably only four at this point. So maybe we could take — how many more? Two more minutes. So let's take one question, and then we'll close.

Unidentified Audience Member: I'll be quick. It's more of a statement, actually. I've been in this movement for 40 years. And thank you so much for doing this.

And I think an important thing is how this is spinning exponentially. A friend of mine at the UN said what we're seeing now in the last couple years is like an hors d'oeuvre to what's coming. So there is a sense of urgency. And a couple years ago, I was in Sweden at the Tällberg Forum, and I had dinner with a chief justice from Amsterdam. And he's put together something where we're literally going to create lawsuits,



crimes against humanity, to these big corporations, who — don't ask me why they have enough money and homes for 10 years — I mean, lifetimes — but actually, where it will affect them and their children and their grandchildren financially. So that's being put together.

Dr. Paul Bunje meets with audience member following panel discussion at the Writers Guild Theater.

And then secondly, we've created a team to do PSAs, where we're doing them like in Times Square and in movie theaters. We're doing them for foster care and everything. But the power of PSAs is something. Imagine Times Square if we showed these glaciers. You know, it's got to be grassroots. And that's just my opinion, and thank you.

Paula DuPré Pesmen: Can I just say one thing?

Sandra de Castro Buffington: Real quick.

Paula DuPré Pesmen: I just wanted to say one thing to all of you, because I think what you are able to do is so powerful. And as a mom with two boys, it's so important for these kids. And when I saw this



footage, I didn't know what to do. I'm not an activist, I didn't know how to get involved. But I knew how to produce. So I was able to give my service for five years on this project, as well as the other producer, and Jeff, the director; and our attorneys. And like two thirds of our budget was donated. And so what — I just want to encourage you because you all have amazing skills as writers and producers to find out how you can plug into the solution. Because you are going to be able to reach so many people with your talents. So thank you for that.

Paul Bunje: Can I second that and talk to the grassroot — because I think we often forget the power that we wield globally here. What can one person do? Well, if you happen to be in the industry, you can influence the entire world. And you can tell the stories of how we can solve this problem in our own daily lives, how we can get kids to walk to school in L.A. And if you can tell that story — does anybody think L.A.'s a green city?

Sandra de Castro Buffington: We're trying.

Paul Bunje: Well, we are trying. And let's tell the story about how L.A. is trying and actually changing things. And if you change the most important city in the most important state in the most important country in the world — which is L.A. —

— you're changing the world. I mean, one individual at a time has exponential impact, from a grassroots level, particularly because we can tell stories from here that the whole world will hear.

Sandra de Castro Buffington: Okay.

Toward that end, please contact EMA and Hollywood, Health & Society. If you're a writer or producer and you want to tell these stories, and you want access to some of these experts, we're here to connect you.

Marty Kaplan: And please join me in thanking the filmmakers, the scientists, the panelists.

