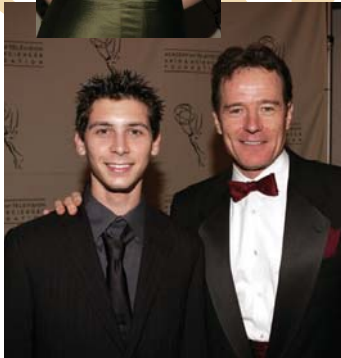




# TV Stars Shine Support on Talented TV Students



**THE BIGGEST AND BRIGHTEST HOLLYWOOD TALENT** turn out every year to honor the College Television Awards winners. A black-tie gala was held in March at the Hollywood Renaissance Hotel, emceed by Emmy®-nominee **Bryan Cranston** (*Malcolm in the Middle*). Joining him as presenters were his co-star, **Justin Berfield**, **Mark Steines** (*Entertainment Tonight*), executive producer **Greg Berlanti** (*Everwood*), **Sara Rue** (*Less Than Perfect*), reporter **Sibila Vargas** (CNN), **Kelli Williams** (*Medical Investigation*), Oscar-winner **Mary Steenburgen** (*Joan of Arcadia*), Emmy-winners **LeVar Burton** (*Reading Rainbow*) and **Pamela S. Adlon** (*King of the Hill*), and Emmy-winning animator **Phil Roman**. ■



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# Debut

2005-2006

THE EDUCATIONAL PROGRAMS &amp; SERVICES NEWSLETTER



## FIRST PERSON

## Intern Faces *Fear*

Cockroaches, helicopters and submerged vehicles were certainly not part of my summer plans before I received the life-altering phone call that I was to be the Television Academy Foundation's production management intern. My mentor and host would be producer (and former intern) Kevin Wehrenberg at NBC's *Fear Factor*. The future of an Idaho girl changed in one fell swoop. I was suddenly immersed in a city ten times the size of my entire state. The Foundation and the show's staff and crew took me under their wings and instructed me in the many intricacies of Hollywood production. I learned to survive any condition whether it included bugs, eel guts or a variety of stenches. Without this opportunity it would have taken years for me to break into the industry. The contacts I made, and the friends that I found are the invaluable result of this internship. Who would have thought that my future would be changed by rotten fish and rats? ■



Gwen Miller, Northwest Nazarene U.

## Student Producers Make Hollywood Headlines

Drama winner *The Monster and the Peanut* from AFI.Comedy winner *The Sky is Falling* from Florida State U.

## Meteorologist Misadventures! Physics Teacher Tackles Traffic Jams! Rag Doll Battles Mechanical Beast! Cat Finds Danger Lurking in Kitty Chatroom!

BY CHRISTINE TAKISHITA

**NOT TABLOID FODDER, BUT ALL SUBJECTS OF STUDENT-PRODUCED FILMS** that recently won College Television Awards from the Academy of Television Arts & Sciences Foundation. Last year's winners came from schools as diverse as Indiana University, the University of Florida, Southern Illinois University and Montana State.

The national competition is now in its 27<sup>th</sup> year, and the best student films and television projects in the country compete for \$60,000 in cash and prizes, as well as a trip to Hollywood for the winning producers to attend a black-tie celebrity gala and screening festival of their work for industry powerbrokers.

Students submit their projects in one of nine categories, such as documentary, comedy, animation, newscasts or children's programming. First-place winners receive \$2,000 cash, in addition to a \$2,000 film grant from Eastman Kodak. Second-place winning producers receive \$1,000 in cash and film stock. Those placing third receive \$500. New this year, the Foundation will be giving a \$1,000 prize to an outstanding student director. An additional \$4,000 Bricker Award is presented to the winner whose work best represents a humanitarian concern. The deadline for this year's competition is December 15.

For AFI's Brian Udovich, who won a drama award for *The*

*Monster and the Peanut*, the honor meant he had created something that others appreciated and could relate to. "[Making a film is] a process that takes immense amounts of time, effort, and planning, and if it's done right, you'll touch someone somewhere," he says. "Winning the award was an assuring nod that the film succeeded in touching people."

In addition to the prestige that comes with winning a College Television Award, the prize money can certainly help repair damage done to a student's wallet after making a film. First-place comedy winner Suny Behar says funding was his most difficult challenge in producing *Chaos Theory*. "UCLA

[continued on page 3]

# Cleared For Landing?

Student films may be a labor of love, but to find an audience you'll need to cross the t's and dot the i's.

BY PRICE HICKS



As we head into the 27<sup>th</sup> year of celebrating the success of student television and film producers, the matter of rights and clearances is becoming a major concern for both students and teachers. The proliferation of media markets—cable, DVD and Internet, for example—has placed

chore!) since it is an important element in your introduction to the professional world of filmmaking.

The 2005–06 Academy of Television Arts & Sciences Foundation's College Television Awards deadline will be here before you know it. As we

Awards competition. However, if your work wins, in order for all or *any* part of your work to be televised by any form of electronic transmission (other than at the Awards Gala or the Festival the following evening) you must be able to sign the clearance form attached to the application form.

As a student filmmaker you want your work shown to the widest audience available. By clearing rights and by signing the clearance form you may have that kind of exposure if your project is chosen a winner. For more information on clearance rights, use your favorite search engine and search for *student filmmaking and clearance rights*.

We continue to be amazed by the quality of work produced by students at colleges across the country and we look forward to seeing your entries in the upcoming College Television Awards. Good luck! ■

...getting clearances on your work takes time and effort on your part... and any pre-production should include this chore

(and it can be a chore!)

value on outstanding student productions, heretofore almost non-existent. I am aware that getting clearances on your work takes time and effort on your part, but it's the smart and legal thing to do. Part of your education and any pre-production should include this chore (and it can be a

approach December 15, you'll notice a slight change in the entry process – the addition of a clearance form.

The important thing to remember is that you don't have to sign the clearance form to enter the Television Academy Foundation's College Television

## Clearance Cheat Sheet:

To exhibit your work on television or theatrically, you must have permission for everything in your work that belongs to someone else.

**Music:** If you use original music (recommended), always have a signed agreement with the composer. To clear pre-recorded music, you may need a Performance & Synchronization License, Master Use License and permission from the performer(s).

**Logos & Photos:** You cannot use a company's logo, name or sign without written permission. You must also obtain written permission to display artwork (paintings, posters, photos, sculptures, etc.) as well. If your character quotes a passage from a book or another movie, permission must be obtained from the copyright holder.

**Likenesses:** You must have signed releases for almost all the faces you show on screen. There are strict guidelines for how crowd scenes can be shown when obtaining releases is not possible.

**Names & Addresses:** In a work of fiction, a character's name cannot be the same as a real person who is similar in age, ethnicity, location or occupation. Real addresses, phone numbers and license plates cannot be used.

**Locations:** No location is secure until you have two forms of written authorization: A location release saying the property owner gives you permission to show their property and a filming permit from the governing body (like the city) where you are shooting (yes, a permit may even be required to film a scene in your own living room).

Source: Copyrights, Clearances & Student Filmmaking, Loyola Marymount University.

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## Debut

Volume 18 • 2005-2006

Editor-in-Chief Damon Romine  
Art Director Sean Michael  
Contributing Editor Christine Takishita  
Photography Mathew Photographic Imaging

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### ACADEMIC MEMBERSHIP

**Students and teachers, listen up.**

What better way to learn more about the television industry than to become part of it. As members of the Academy of Television Arts & Sciences, you will be invited to attend exciting members-only events and network with the who's who of the industry. You will receive emmy magazine and the quarterly Academic Member newsletter, and you can join the Television Academy's twice-a-month screening group to see the latest blockbuster films. For more information about Academic membership requirements, visit [www.emmys.tv/membership](http://www.emmys.tv/membership).

**Whether you're living in L.A. or not, an Academic membership is a terrific way to immerse yourself in the television industry!**

## Look where our former interns and award winners are today!

### SHANE ACKER

*College TV Award Winner '04* (UCLA), is turning his award-winning animated short, *9*, into a CGI feature backed by executive producer Tim Burton for Focus Features.

### MELISSA ADLOFF

*Episodic Series Intern '05* (U. of Tulsa), is a production associate on the CBS series *Navy NCIS*.

### GREG AHLQUIST

*Directing Intern '87* (Gannon U.), is Director of Operations and Engineering for Fox News Channel in Washington, DC.

### DEVIN ALEXANDER

*Development Intern '93* (Smith College), is a food expert that regularly appears on television and is Contributing Food Editor to *Women's Health*.

### RACHEL AXLER

*Comedy Scriptwriting Intern '04* (Williams College/UC San Diego), is a staff writer on Comedy Central's *The Daily Show with Jon Stewart*.

### KRISTEN BARTLETT

*Development Intern '04* (Wingate U.), is assistant to the VP of Standards and Practices at Turner Entertainment.

### JONATHAN BOURNE

*Scriptwriting Intern '94* (UCLA), is an Emmy-winning writer and producer of VH1's *The Love Lounge* and *Extreme Dodgeball* for GSN.

### BRANNON BRAGA

*Scriptwriting Intern '90* (UC Santa Cruz) is the executive producer of the CBS series *Threshold*.

### MARTIN BRUESTLE

*Episodic Series Intern '87* (U. of Minnesota), is an Emmy-winning producer/director of *The Sopranos*.

### MAGGIE CRANE

*Entertainment News Intern '04* (St. Louis U.), is a reporter and on-air talent for ABC's KQ2 in St. Joseph, MO.

### DEBRA CURTIS

*Broadcast Promotions Intern '91* (Brandeis U.), is VP, Current Programming at Sony Pictures Television.

### ANITRA EVANS

*Directing Intern '03* (Cal Arts), is director of a theatre camp in Brentwood, CA and is assistant editor of a documentary on hip hop.

### MIKE FREEMAN

*Casting Intern '90* (U. of Oregon), is Director of Marketing at Sony Pictures Television, overseeing marketing of *Rescue Me*, *!Huff*, and *The Shield*.

### JESSICA FUNCHES

*College TV Award Winner '04* (USC), is a production manager at multi-media company Herzog Cowen Entertainment.

### ERICK GARCIA

*College TV Award Winner '02* (USC), is a production manager for the National Association of Latino Independent Producers and is producing a feature film in development at Maya Pictures.

### LANA GITTER

*Editing Intern '04* (U. of Wisconsin, Oshkosh), is assistant editor of the SCI FI reality series *Master Blasters*.

### NEIL GOLDMAN

*Episodic Series Intern '93* (Yale), is co-executive producer of NBC's *Scrubs*.

### DAVID S. GOYER

*Development Intern '87* (USC), is the executive producer of the CBS series *Threshold* and screenwriter of the film *Batman Begins* and its sequel.

### STEVE GRANT

*Directing Intern '79* (Cal State Northridge), is the director of the syndicated *Divorce Court*.

### DAVID GREENSPAN

*College TV Award Winner '00* (USC), won the Palm d'Or at the Cannes Film Festival in 2001 for his short *Bean Caba*. In 2005 he premiered his feature film *Mall Cop* at the Slamdance Film Festival.

### BRENT HUFFMAN

*College TV Award Winner '04* (UC Berkeley), is owner of the TV news/documentary production company German Camera Productions.

### JUSTIN INDA

*Editing Intern '00* (Florida State U.), is a freelance editor and owner of Indajestion Productions.

### LIZ JANG

*Casting Intern '00* (Texas A&M U.), is working in commercial real estate property management in Dallas, TX.

### PAUL LEWIS

*Children's Programming/Development Intern '94* (U. of Florida), is Director of Development at Nickelodeon.

### KAREN LOOP

*College TV Award Winner '93* (NYU), is executive producing the epic sci-fi creature pic *Outlander* for Bob and Harvey Weinstein's WeinsteinCo.

### FABRICE LORENCEAU

*College TV Award Winner '02* (USC), is the founder and CEO of 24 Dreams/Second Productions and is developing feature films for international co-productions.

### GEETA MALIK

*College TV Award Winner '04* (UCLA), is editor and segment producer of Showbiz India and Showbiz India Extreme, seen nationally on AZN Television.

### RICO MARTINEZ

*Cinematography Intern '87* (UC San Diego), is executive producer of the MTV series *Damage Control*.

### MIKE MAYFIELD

*Animation Intern '03* (U. of the Arts), is an animator at commercial animation house Moo Studios and has a development deal with Warner Bros., where he produced the animated children's pilot *Boogies*.

### DANA MELTON

*Episodic Series Intern '03* (U. of Alabama), is a writers assistant on ABC's *Desperate Housewives*.

### JOSE MOLINA

*Scriptwriting Intern '93* (Yale), is a writer and co-producer of *Law & Order: SVU*.

### NIKOLE MUZZY

*College TV Award Winner '03* (Northwestern U.), is a HealthBeat/weekend producer at CBS affiliate KELO-TV in Sioux Falls, SD.

### LESLIE POSTON

*Agency Intern '01* (Stanford U.), is a grant writer and development officer for College Bound California.

### SEAN PRESANT

*College TV Winner '97* (USC), is the editor of the award-winning 2005 documentary *Little Man*.

### GINA PRINCE-BYTHEWOOD

*Development Intern '91* (UCLA), is in pre-production as writer/director on the feature film *I Know This Much Is True* for Fox 2000 Pictures.

### TOM REPETTO

*Casting Intern '04* (USC), is a casting assistant at Ulrich/Dawson/Kritzer and works with The WB's *Everwood*.

### ERIC ROLNICK

*College TV Award Winner '01* (NYU), is a recording engineer and editorial support technician for Walt Disney Feature Animation.

### DAMON ROMINE

*Daytime Programming Intern '87* (U. of Missouri, Columbia), is the Entertainment Media Director of the Gay & Lesbian Alliance Against Defamation (GLAAD).

### MATT ROSLER

*Agency Intern '95* (U. of Pennsylvania), is the web producer for *The Apprentice* and was accepted into Fox's "Naked TV" writers program.

### MILTON SANTIAGO

*Cinematography Intern '05* (U. of Miami), is director of photography on an untitled suspense film by director Aaron Robson.

### DAVID SIBLEY

*Music Intern '88* (Southern Methodist U.), is an Emmy-nominated composer and was the freelance music supervisor for the pilot of *Desperate Housewives*.

### PAMELA SOPER

*Development Intern '92* (USC), is head of development for Perry Simon's Shore View Entertainment.

### VICTORIA STERLING

*TV Programming Management Intern '87* (Trinity U./USC Annenberg), is Director, Standards & Practices, Business and Legal Affairs for Fox Cable Networks.

### KAREN TANG

*College TV Award Winner '03* (NYU), is a video editor for RockMeTV.com and a freelance editor for Atlantic Records.

### DANA TOMSIC

*Casting Intern '00* (CSU Northridge), is a casting associate for *The Amazing Race*.

### SIOBHAN VIVIAN

*Children's Programming/Development Intern '01* (U. of the Arts), is editing young adult novels at Alloy Entertainment, which develops and produces original books, television series and feature films.

### ZOE WHITE

*Cinematography Intern '04* (North Carolina School of the Arts), worked with Tom Sigel, ASC, and the camera team on *Superman Returns* in Sydney, Australia.

### WIRA WINATA

*College TV Award Winner '02* (Art Center College of Art and Design), is Creative Director for the animation and FX production house Shadedbox Animations.

### ALEX WOO

*College TV Award Winner '04* (NYU), is a story artist and character designer at LucasFilm Animation.

**SORRY IF WE MISSED YOU...**

Join the Alumni Mafia and let others know what you're up to. Are you a former Academy Foundation intern or College TV Award winner? Stay in touch by simply joining our listserve. Send an email to [ATASAlumni-Subscribe@topica.com](mailto:ATASAlumni-Subscribe@topica.com).

# Teachers Take Hollywood Hiatus

**TWENTY COMMUNICATIONS TEACHERS** from colleges and universities across the country spend

Foundation's Faculty Seminar is a five-day workshop where industry professionals share their expertise in,

were great. The access we had to people was extraordinary," says Sharon Ross, a participant in 2004 from Columbia College in Chicago. Teachers take this coveted inside look at Hollywood back to their classroom. To hear the war stories of what writers had to do to be creative, for instance, that's what the students need to know."

The Television Academy Foundation covers all or most of the travel and hotel expenses incurred by the faculty members. In addition to sessions on securing rights and script analysis, participants also sit in on a production meeting, go behind the scenes of a television series and tour a post-production facility.

"The Faculty Seminar was a phenomenal experience," says Arnold Ytreeide, of Northwest Nazarene U. in Nampa, Idaho, who attended last year. "It will impact my life and the lives of my students for many years to come." ■

## 2005 FACULTY PARTICIPANTS:

Keith Damron, Eastern Michigan U.; Laurence Etling, Valdosta State U., GA; Joe Hall, U. of Central Florida; Jarice Hanson, U. of Massachusetts; William Hawes, U. of Houston; Sarah Hock, Santa Barbara City College; Fred Jones, Southeast Missouri State U.; Maythee Kantar, Metropolitan State U., MN; Chris Klug, Carnegie Mellon U., PA; Kurt Lancaster, Fort Lewis College, CO; Carolina Loyola-Garcia, Robert Morris U., PA; Charles Merzbacher, Boston U.; Marian Monta, U. of Texas, Pan American; Marilyn Pennell, Mt. Wachusett Community College, MA; Cristina Pieraccini, State U. of New York, Oswego; Kevin Sandler, U. of Arizona; Mark Sisson, Southwestern College, CA; Doug Smart, State U. of New York, Oswego; Otis Thomas, Bowie State U., MD; Weiyang Wang, Southwest Missouri State U.

## TEACHERS: Join us in 2006

The deadline to enter is July 31, 2006. Interested faculty members can find out how to apply at [emmys.tv/foundation](http://emmys.tv/foundation)



Professors became students when they had a rare meeting with network programming execs.

a week in November each year learning from those that make television happen. Now in its 18<sup>th</sup> year, the Television Academy

among other things, writing, producing, finance, development and network programming.

"The behind-the-scenes stories

## FOUNDATION SPOTLIGHT

### MEDICAL MYSTERIES SOLVED!

Watch an episode of *ER* and you can't tell the animatronic babies and prosthetic body parts from the real thing. The second edition of the Television Academy Foundation's educational DVD series, *Journeys Below the Line*, takes a look at the artistic team that breathes life into all things that look real (but aren't!). Available through [emmys.tv](http://emmys.tv) and [firstlightvideo.com](http://firstlightvideo.com), *ER:*

*The PropMasters* emphasizes to students that entertainment jobs are not limited to writer, director, producer and actor. The first edition of *Journeys* followed the editing process of *24*, and plans are underway to go behind the scenes at *CSI* and *Desperate Housewives* in future installments. —Christine Takishita



### TV PIONEERS FIND ARCHIVE HOME ONLINE

What do Alan Alda, Steven Bochco, Diahann Carroll, Phil Donahue, John Frankenheimer, Larry Hagman (right), Robert MacNeil, Betty White and Dick Wolf have in common? Aside from being some of television's biggest legends, they're just a few of the Television Academy Foundation's Archive of American Television honorees. Coming soon online, everyone will be able to explore — in a searchable format, from anywhere in the world — the lives and careers of hundreds of television pioneers like those above. Stay tuned!



## UPLOAD

### FOR FAME AND FORTUNE!

OK, we can't guarantee fortune... but sending your work in to Google Video will give you exposure — which could lead to that highly desirable special effect called "buzz." It's easy to upload your videos to Google Video. We're accepting digital video files of any length and size. Naturally, you have to own the rights. Just sign up for an account and use our Video Uploader to transfer your film to Google Video where people from all over the world can search, preview and play videos. It's also a great way to save money on distribution, since bandwidth and hosting are on us.

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## STUDENT TV PROJECTS

[continued from page 1]

does not pay for the making of our thesis films. It is up to each individual student to raise the funds," he says. "I was fortunate, however, to have received a rather sizable award from a donor to the UCLA film school, which enabled me to go out and raise the rest of the funds."

For some producers, money isn't the biggest obstacle when you have a crew of students and volunteers. "The most difficult problem was making everyone continuously feel appreciated during long, hard hours of filming," says Jessica Funches from USC, winner of the Children's Programming category with *Hope's Choice*. Drama honoree Christina Piovesan, also from USC, says that enlisting volunteers for *Miracle Mile* posed its own set of challenges. "Working with a student crew is great, but you never really know how many of your volunteer crew will show up the next day," she reveals.

But as we've seen year after year, winning producers are those that value pre-production. "Working on a short film can be a very daunting

task, so don't let problems lower your drive to finish. It is about having a unique vision that hopefully other people relate to," says animation winner David Bokser from Savannah College of Art and Design, who won for *The Old Man and the Fish*. "Get your work finished and seen. Who knows what will happen?"

"In the beginning it was hard to convince other students to help me," admits animation winner J. Chad Erekson from Brigham Young University. The producer eventually utilized a crew of 25 to create the award-winning *Faux Paw: Adventures in the Internet*. "To receive recognition for one's work is great," he says. "It really shows how, in the end, everyone that helped put forth their best efforts."

Winning a College Television Award is undoubtedly a step in the right direction for breaking into a competitive industry. The Television Academy Foundation pairs up winners with mentors and many invaluable contacts are made at the industry screening festival held at the Television Academy's

Goldenson Theatre.

Many past winners are currently working in the industry (see page 7) or developing new projects. "Winning gave me a lot of confidence to continue forward as a producer," says Piovesan. "[The award] is well recognized amongst industry professionals and adds weight to my project proposals."

For over a quarter century, the Television Academy Foundation has been assisting students in jumpstarting their careers. "Winning the award has been great for opening doors to have material I've developed read and considered," adds Udovich. "It definitely helped in gaining support on my first feature I produced this year." ■

### ENTER TO WIN

The deadline for this year's College Television Awards is December 15, 2005. There is no entry fee and all entries must accompany a completed entry form. Instructions and entry forms are available online at [emmys.tv/foundation](http://emmys.tv/foundation).

## The Kodak Connection

BY CHRISTINE TAKISHITA

### CASH REWARDS AND FILM GRANTS

aren't the only prizes the College Television Award winners take home. Eastman Kodak invites first-place winners to participate in their prestigious Kodak Emerging Filmmaker Program. Last spring, the Kodak Emerging Filmmaker Showcase screened the works of their student participants at the Cannes International Film Festival. On the Côte D'Azur, students shared their work with an international audience and networked with producers, buyers and sellers, all of which boosts their careers in tangible and intangible ways.

Children's programming winner Jessica Funches (USC) attended the festival to gain more insight into the workings of the industry. "I wanted to see the market, see what films were in competition, how shorts were viewed versus features and how celebrity



Thanks to the Kodak Emerging Filmmaker Program, producers of UCLA's *Chaos Theory* took their film to Cannes.

involvement had to do with what was shown," she says. Funches also found that going to Cannes presented a great opportunity to speak with those who could really give her the answers she was looking for. "It was a perfect situation to talk to distributors, to see how they shape business, what they're looking for, their mindset."

Music winner Ole Brereton (Indiana U.) says he learned a great deal at Cannes, which is a balancing act between art and commerce. "I went to learn about the festival and see how it all worked," he says. "But the best connections I made were with other people in the program. We're all on a similar level, all trying to make it in the industry. Maybe these are people I could work with in the future." For more information, visit [kodak.com/go/student](http://kodak.com/go/student). ■

### SCHOLARSHIP

## Remembering Mr. Rogers

**STUDENTS PURSUING A CAREER** in children's media are eligible for a scholarship in honor of the late Fred Rogers, the creator and long-time host of *Mister Rogers' Neighborhood*.

The Fred Rogers Memorial Scholarship provides for a \$10,000 award, funded by Ernst & Young LLP, to a student who will further the



Scholarship winner Michelle Banta with Joanne Rogers, wife of children's television icon Fred Rogers of *Mister Rogers' Neighborhood*.

values and principles of Fred Rogers' work. A mentor from the Television Academy's children's programming peer group will also be assigned to the winner for the academic year.

In 2005, Michelle Banta, a graduate student in animation, currently in her thesis phase at the UCLA School of Film, Theater and Television was the first recipient of the scholarship. "It's wonderful that the Academy recognized how much of an influence Mr. Rogers has been on an entire generation," Banta says, "and how he continues giving to young audiences. It's an important thing television can do for young people — to help them see their place in the world."

The application deadline for the Fred Rogers Memorial Scholarship is January 31, 2006. For more information visit our website at [www.emmys.tv/foundation](http://www.emmys.tv/foundation). ■

For a complete list of last year's College Television Award winners, check out our website @ [emmys.tv/foundation](http://emmys.tv/foundation)

## WANT A SHOWBIZ CAREER? An internship is the fastest way to get your foot in the door. The Academy of Television Arts & Sciences Foundation offers the best entertainment internships around—and one of the best intern programs in the world!

BY ROSIE LAMBERT

**M**ore than just a paycheck awaits the select students chosen to be Television Academy Foundation interns each summer. For eight weeks, interns get to—in the words of HBO's insider look at Hollywood—hug it out with the professionals who make television come to life.

Ranked by *The Princeton Review* as one of the country's top ten internships, the program promises hands-on work experience and an introduction to a wide array of careers, such as costume design, directing, music and animation. The Foundation successfully places students with hosts who integrate their interns into the workplace.

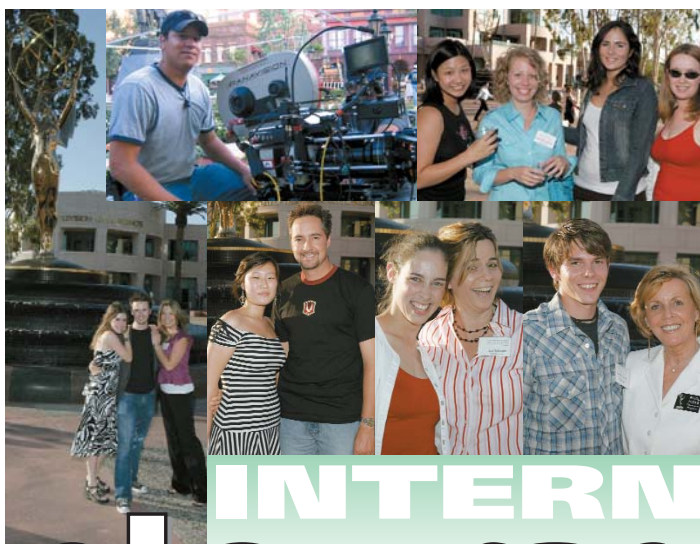
"These internships are not about making coffee and picking up drycleaning," says Nancy Robinson, Manager, EPS Programs. "These internships involve hands-on experience and opportunities for learning."

### EXPERIENCE OF A LIFETIME

In true pay-it-forward fashion, these veteran professionals assure their interns a no-holds-barred work experience. Whether it's segment producing an entertainment news story at E!, helping to block a scene for the directors of *The Young & the Restless*, or working in the production office at Fox Sports, Foundation interns are given tremendous access and exposure to the industry.

USC student Janet Lin garnered a coveted scriptwriting internship on the new CBS series *Threshold*. Lin made such a good impression that she was able to influence the content of an episode. "My host recognized me for being such a champion of Asian people in the writers' room that I was able to

change one episode plot into an Asian storyline," she reports. "The writers on the show were very generous with their time and gave excellent pointers about my career,



# entourage

as well as my writing."

Unlike Lin, most interns come from schools outside of Los Angeles, and it's these students who may see the biggest benefits of the program. "This internship got me out to L.A. and into the industry five years ahead of schedule," realizes Jason Salisbury, from Full Sail in Florida.

### FIERCE COMPETITION

While there are nearly three dozen intern positions available, competition is fierce. Applications can be found online at [emmys.tv/foundation](http://emmys.tv/foundation) and are due March 15. Each applicant submits materials comparable to that of a top-tier graduate program: A resume, essay, transcripts, three letters of reference, and in some instances a sample of the student's work.

"The applicant pool is extremely competitive so do

everything you can to make sure you're satisfied with the materials you submit and that you portray yourself accurately," advises Monica Mitchell, episodic series

student who will come to work with them for eight weeks. The chosen students are responsible for arranging their own housing and transportation while in Los Angeles.

### MAKE IT HAPPEN!

A key to landing a Foundation internship might just be in the presentation. Mitchell says she worked hard to make her application stand out amongst the rest. "I spent a lot of time writing and revising my essay and tried to make my video as professional as possible by shooting it in my school's studio," she recalls. "I sought the advice of a friend and had her review everything I put together, including interviewing me for the video. It was an awkward

thing to do but this opportunity was far too great to let a little embarrassment get in the way."

A *Medium* producer reviewed the tape and said Mitchell was chosen because she showed the most passion. "Another deciding producer chose me because many of my outside interests have nothing to do with television," Mitchell says. "Sometimes there's no rhyme or reason why you're chosen; it's all about finding the perfect fit."

For NYU's Vicky Lee, her perfect fit came when she paired pajama bottoms with "business attire" for her video interview. While she was hoping the camera was only catching her from the waist up, Lee realized too late that her PJs were caught on tape—and there was no way to edit them out. "I ended up sending the video in with that section in there," she says. The producers of *Bad Robot* took notice when choosing their development intern. "I believe that may be part of the reason why I got the internship...they liked my personality." ■

intern on the NBC show *Medium*.

"The interns are not competing against each other as a whole. From an applicant pool of 900, directing applicants compete

**These internships are not about making coffee and picking up drycleaning... These internships involve hands-on experience and opportunities for learning.**

against other directing applicants, art directors against other art directors, etc.," says Robinson.

A panel of judges made up of Television Academy members review each applicant package and select approximately 150 students to move to the next round. Finalists submit a videotaped interview. Based on the application and the video, intern hosts choose the

FROM THE DESK OF ALBERT LAWRENCE

I knew that watching those *Real World* and *Making the Band* reruns would pay off some day. Little did I know they would take me to Hollywood!

When I first discovered a posting for the Academy of Television Arts and Sciences Foundation Internship Program online, I was immediately intrigued by the amount of promise and opportunity that it held. The more details that I unearthed about the program, the more that I realized how competitive the application process would be. But as an entertainment enthusiast, practicing producer, and aspiring actor from Alexandria, Virginia, I knew that I owed it to myself to at least apply to the program.

While trying to figure out which one of the assorted categories I would apply for, I recognized how broad my interests were. The Entertainment News, Children's Programming, and Syndication/Distribution descriptions all caught my eye, but when I stumbled upon the Reality/Competition category, I felt that I had found my calling. I happen to be a reality TV junkie and I believed that attaining an internship in the television industry would allow me to channel my enthusiasm and amateur experience into participating in the creative, technical, and business aspects of the medium.

Thankfully, the Foundation saw fit to put its faith in me by placing me in the programming department of the newly launched Fox Reality Channel. My host informed me that I would be responsible for various projects throughout my eight week internship but that my most important and hefty undertaking would revolve around the creation of a reality encyclopedia. This guide would detail each season of every non-scripted show that has aired on television since *Cops*.

I read on the Television Academy website that instead of making coffee and copies for the summer, interns have historically gained meaningful experience through their internships. I am proud to say that from my very first day at Fox Reality to my last, I was never given an assignment that anyone could dare classify as menial busy work. I constructed competitive analysis reports, sat in on pitch meetings, and served as a production assistant for two of the network's programs.

I'm back at Yale now, looking forward to seeing the published version of the encyclopedia; I hope that my contribution to it will serve as a token of my appreciation and sincere gratitude to the Television Academy Foundation and Fox Reality for ushering me so kindly into the television industry.

*ALR*  
Albert Lawrence, Yale U.



For Albert Lawrence, one of the perks of being an intern in Hollywood was attending a red carpet premiere.

**BE A FOUNDATION SUMMER INTERN**

Work in the industry full-time for eight fun-filled weeks.

You'll receive in-depth exposure to professional television production, techniques and practices.

**Applications for the 2006 Summer Internship Program are accepted from January 1 to March 15.**

To find out more, go to [www.emmys.tv/foundation](http://www.emmys.tv/foundation).

**TELEVISION ACADEMY FOUNDATION INTERNS 2005**

INTERNSHIP	INTERN	UNIVERSITY	HOST	INTERNSHIP	INTERN	UNIVERSITY	HOST
AGENCY	Jeff Goldberg*	University of Miami	APA/Breakdown Services	ENTERTAINMENT NEWS	Whitney McVey	University of Utah	E! Entertainment
ANIMATION NON-TRADITIONAL	Elliot Grossman	USC	Sony Pictures Imageworks	EPISODIC SERIES	Melissa Adlof*	University of Tulsa	Navy NCIS
ANIMATION TRADITIONAL	Courtland Lomax	Cal Arts	Film Roman		Monica Mitchell	Boston University	Medium
ART DIR./PROD. DESIGN	Sarah Palmrose	UC Irvine	<i>The Bold &amp; the Beautiful</i> , et al	MOVIES-FOR-TV	Jack Swiker	American University	Von Zerneck - Sertner Films
BUSINESS AFFAIRS	Eleanor Sasis	U. of San Francisco Law School	HBO	MUSIC	Gregory Tripi	Berklee College of Music	Snuffy Walden/Alf Clausen
CASTING	Kelly Rebeck	USC	Ulrich, Dawson, Kritzer/Breakdown Services	NETWORK ADVERTISING & PROMOTION	Vanessa Latin	Chapman University	NBC
CHILDREN'S PROG./DEVELOPMENT	Lissette Villanueva	University of the Arts	The Disney Channel	POST PRODUCTION	Joel Griffen	Orange Coast College	Raycom/Digital Filmworks
CINEMATOGRAPHY	Milton Santiago*	University of Miami	James Chressanthis	PRODUCTION MANAGEMENT	Gwendolyn Miller	Northwest Nazarene U.	Fear Factor
COMMERCIALS	Timothy Ziegler	U. of Wisconsin, Oshkosh	Radical Media/TBWA Chiat Day/Outpost Digital	PROGRAMMING	Michelle Passo	Southern Methodist U.	USA Network
			Cinema Fashion Research	PUBLIC RELATIONS/PUBLICITY	Romina Garber	Harvard University	Bender/Helper Impact/Paramount Home Entertainment
COSTUME DESIGN	Jennifer Hawbaker	Theatre School at DePaul U.	UPN	REALITY/COMPETITION SHOWS	Albert Lawrence	Yale University	FOX Reality
DEVELOPMENT	Theresa Chiu	Duke University	<i>Bad Robot</i>	SOUND	Jason Salisbury	Full Sail	Technicolor Sound Services
DEVELOPMENT	Vicky Lee	NYU	Creative Differences	SPORTS PRODUCTION	Arnab Basu	Carnegie Mellon U.	FOX
DOCUMENTARY/NON-FICTION PROD.	Thibault Worth	USC	Mandt Brothers	SYNDICATION/DISTRIBUTION	Lindsay Liles	University of Miami	Warner Bros. Domestic T.V. Distribution
	Cheraine Stanford	Temple University	Discovery Times	TV DIRECTING/MULTI CAMERA	Rosemary Lambert*	Chapman University	<i>The Young &amp; the Restless</i>
	Genevieve Croteau	U. of Florida	FOX TV Studios	TV DIRECTING/SINGLE CAMERA	Dave O'Brien	USC	<i>The O.C.</i>
EDITING	Jason Lansing	Chapman University	MRM Partners	TV SCRIPTWRITING	Janet Lin	USC	Paramount Studios
EMERGING TV TECHNOLOGIES	Jessica Rosenblatt	USC					

\*Intern employed by the industry at press time.