Welcome to the Spring 2015 CMS Newsletter!

In this issue you’ll find our usual blend of features about CMS classes, profiles of alumni, and news about CMS events. We have also continued to ask students to write articles, which gives them additional journalism experience and often helps them to make some interesting and useful contacts.

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George Stephanopoulos, seated in Ed Murrow’s chair in the “Murrow Room” at the Tufts Fletcher School. Stephanopoulos toured the archival holdings before joining Jonathan Tisch, A76, on stage for this year’s Edward R. Murrow Forum on Issues in Journalism (see page 4) (photo by Hadley Green, A15).

Send us your news!

Changed jobs? Gone back to school? Moved?
We want to hear from you. Email us at cms@tufts.edu

Do you know someone who might be interested in receiving this newsletter?
Feel free to pass it along.
Notes from the CMS Director

We thought it might never happen, but the snow has melted. Flowers are blooming, spring has come to Medford at long last. And we’ve recently graduated another crop of wonderful CMS seniors.

This issue of the CMS Newsletter is actually going to be the last one, and that’s because a few weeks ago the faculty of the School of Arts and Sciences voted unanimously to approve our proposal to create a new major in Film and Media Studies!

You can read more about this on page 3.

The next edition of this newsletter you’ll receive will be our newly re-named FMS Newsletter.

As ever, in this issue you will read about some of the extraordinary work our students have done in their courses and internships and with their senior projects. You’ll hear about some of the terrific on-campus events we had this past semester, and learn about some of the fascinating work our alums are doing in different media fields.

From all of us on the hill to all of you, very best wishes for a happy and healthy summer.

Julie Dobrow
CMS Director
It was, literally, years in the making. It took over twenty-four months of planning, the collaboration of almost two dozen faculty from many departments and programs and more than eighteen documents submitted to the Curriculum Committee. But on May 6, the faculty of the School of Arts and Sciences voted unanimously to approve a proposal to create a new major in Film and Media Studies.

Dean Nancy Bauer, a tireless cheerleader and strong supporter for FMS says, “This new program is the result of an amazing collaboration among faculty members from almost a dozen departments, who for more than two years worked together in good faith toward a common goal. The result is a core group of FMS faculty who are deeply committed to and invested in the program.”

Jennifer Burton, professor of the practice in Film and Drama adds, “What an exciting time to be in film and media studies at Tufts. So many elements aligned to produce this major. It feels as if we’re at the cusp of a new period of creativity and innovation for all committed to the making and studying of film and media at Tufts.”

The new major and newly reconfigured minor reflect the collective belief of the faculty that due to the increasing convergence of media— and its global reach— the program needed to take an integrated approach. We combine film with media studies and include courses on media from around the world. The curriculum encompasses narrative, documentary, and avant-garde modes in live action and animated images as well as sound and text-based media. In keeping with Tufts’ rich liberal arts tradition, core courses in film and media analysis, history, and theory will be supplemented by electives in a variety of departments that examine film and other media in an interdisciplinary context.

By learning about media on a global scale through both critical studies courses and courses that combine analysis with an element of practice — in the belief that creative work must be done within the context of analysis and study — students become more discerning and active users and producers of media, able to understand and employ them as powerful art forms that can change society for the better.

Amahl Bishara, assistant professor of anthropology and member of the working group that crafted the major proposal, states, “I am delighted that students will have the opportunity to be recognized for their study of media, and I’m so happy that we as faculty will be able to continue our conversations about film and media in a more focused setting.”

Charles Inouye, professor of Japanese and co-director of the ILVS program, notes, “This all started out with a few professors sitting around a table talking about a good idea. It’s been very gratifying to see it become a reality. From the perspective of the ILVS program, a strong FMS can only help. We’ll continue to be more broad (film, plus literature, plus the other visual arts) and more international (with a two-language requirement), but more strength in the film area will be a good thing for ILVS students.”

“The new Film and Media Studies major has been a long time coming,” says Experimental College Associate Director Howard Woolf, “but now that it’s here, I believe we’re well positioned to provide our students with what they need — a systematic and immersive consideration of the moving image.” Incoming faculty member Malcolm Turvey adds “I am tremendously excited and honored to have participated in designing the new Film and Media Studies program at Tufts. I think we have created a rigorous and rich program that will help students become more critical and effective users of media, and I very much look forward to teaching in it.”

Downing Cless, former chair of Drama and Dance, concludes that the new FMS major will build on the successes of CMS, continue to grow and evolve into one of the largest and most vibrant programs at Tufts. “As a long-time member of the CMS Advisory Board and also the Drama and Dance chair who worked with several faculty from other departments in 1999 to create the interdisciplinary Film Studies Minor, I am exceedingly thrilled that FMS is in full-bloom as I settle into retirement.”
Murrow at 10

By Julie Dobrow (photos by Hadley Green, A15)

This year marked our 10th annual Murrow Forum on Issues in Journalism. We enjoyed a fabulous and thought-provoking conversation between Chief ABC chief anchor, co-host of Good Morning America, and host of ABC Sunday Morning’s This Week George Stephanopoulos, along with Jonathan Tisch, A76. The standing-room only crowd in ASEAN Auditorium heard the two discuss topics ranging from how Stephanopoulos’ background as the son of a Greek Orthodox priest and a former political whiz kid in the Clinton administration informs his reporting, to some of the challenges of providing serious news in a forum like GMA.

But because this was the 10th anniversary event, we also marked it with a series of workshops for our current student journalists led by some of our alums and colleagues in journalism. The workshops, which preceded the large event, focused on issues of how we can attract more diverse people to the world of journalism, what the challenges of “digital first” are, how you deal with feedback in the world of 24/7 journalism, and the question of whether investigative reporting is still alive. Huge thanks to Anthony Everett, A83 from WCVB, Peter Balonon-Rosen, A14 and Ben Swasey, A08 from WBUR, Patrice Taddonio, A06 from WGBH, Simone Press, A08 from Huffington Post, Jesse Littlewood from Echo and Co., Paul McMorrow from the Office of Housing and Economic Development of the Commonwealth of Massachusetts, Rushie Nofsinger from the Tufts Cummings School of Veterinary Medicine’s public relations office, and Professor Sarah Sobieraj from the Tufts Sociology Department for helping to facilitate these workshops.

And now that our Murrow event has been around for a full decade, it’s time to look back, and time to look forward.

The idea for the initial Murrow event at Tufts came from David Burke, A57. A former vice president of news at both ABC and CBS (Murrow’s old network), as well as a former chief of staff to Senator Edward M. Kennedy and other politicians, Burke understood perhaps better than anyone the importance of making journalism, itself, into an event. Burke knew that the majority of Murrow’s papers had been given to Tufts and saw an opportunity for the alma mater he loved.

When Burke suggested to his protégé Neal Shapiro, A80, a former president of NBC News and chair of the Communications and Media Studies Alumni Board and CMS Director Julie Dobrow, that we begin an event in Murrow’s name, we knew that any idea from David Burke was one worth acting upon.
And so began a tradition that has become one of the highest profile events at Tufts University. CMS has worked along with Casey Murrow, Edward and Janet’s son, in concert with the Tisch College of Citizenship and Public Service, and the Murrow Center at the Fletcher School of Law and Diplomacy to bring some of the most prominent names in contemporary journalism to campus, discussing some of the most interesting and vexing issues of the day.

Featured speakers at the Murrow Forum have included television news anchors Ted Koppel, Dan Rather, Tom Brokaw, Katie Couric, Chris Matthews, Brian Williams, and Christiane Amanpour; print journalists Matt Bai, Keith Richburg, and Peggy Noonan; digital editors/publishers Arianna Huffington and Charles Sennott; politicians such as Governor and former Democratic presidential candidate Michael S. Dukakis and Republican strategist Eric Fehrnstrom; Murrow biographer Lynn Olson; Massachusetts ACLU vice-president and screenwriter Arnie Reisman, and many others.

Topics for the Murrow Forum have varied as much as the participants.

We’ve looked at Murrow’s battles with Senator Joseph McCarthy and explored the question of latter-day blacklists in journalism. We’ve tackled issues of how journalists cover 21st century political campaigns and 21st century wars. We’ve investigated what the evolving state of online journalism means for traditional forms of print and broadcast. We’ve looked at the changing role of the foreign correspondent and we’ve discussed the press’ role in encouraging or discouraging people from seeking public office. And all along, we’ve continued to ask the question of what would Edward R. Murrow – arguably one of the most influential voices in journalism history – see now.

As we look forward, we intend to keep bringing some of today’s most influential voices in journalism to Tufts. We’ll keep asking them questions that probe the ever-changing world of journalism.

And most of all, we will continue to listen to the words of Edward R. Murrow, himself: “A reporter is always concerned with tomorrow,” Murrow once said, “There’s nothing tangible of yesterday. All I can say I’ve done is agitate the air 10 or 15 minutes and then boom – it’s gone.”

Far from gone, Murrow’s legacy still sets a high standard for American journalism. 
Wandering spirit

By Gracie McKenzie, A15

Jonathan Rosen, A04, never had a plan.

And yet, through wandering, the freelance journalist found not just one path but rather many, as a traveler, a student of international relations, and a contractor for a political risk consulting company.

“[For] Most journalists, there isn’t really a clearly defined path and I suppose I’ve just tried to take advantage of whatever opportunities have come along,” he explains.

Rosen came to Tufts in 1999 from Amherst, Massachusetts, because the Medford campus was “close to home but not too close,” he said in a Skype interview from Kigali, Rwanda, his current home base. Even by the time he graduated in 2004, he says he “really had no idea what [he] wanted to do.”

In fact, the history major and CMS minor wasn’t interested at all in Africa until he spent two months teaching English in Kenya, following a post-graduation internship through CMS covering the 2004 Democratic National Convention in Boston for NBC News.

Rosen calls the decision to go to Kenya “sort of a consequence of not having a clue what to do.” He had always been a runner, with four years on Tufts’ cross-country and track teams, and he had long been curious about the Kenyan running culture. In his time at the high school, he says he became an “unofficial coach” for many of the school’s talented young runners. It was this experience that inspired his first article, published on a running website after he returned.

Soon, he was working stateside as web content editor for Pathfinder, an international health organization based in Watertown, Massachusetts. But Rosen knew he wanted another degree, and deeper study in an academic field. He couldn’t decide, though: did he want a master’s degree in international relations or in journalism?

He applied to both, but eventually chose international relations, “in case I changed my mind and didn’t want to do journalism,” he explains. The next fall, he started at Johns Hopkins. A connection through the Tufts history department led him to Zanzibar the following summer, working as the editor for a travel magazine.

He deferred for a semester to spend more time in Africa, but eventually returned to Maryland to finish the degree. In early 2010, he moved back, this time to Rwanda because, while he had been in Kenya and Tanzania, Rosen often read that Rwanda was different from others nations in the region.

Intrigued by Rwanda’s “story of revival after the 1994 genocide” and its relatively low number of foreign journalists, he planned to freelance from Kigali, the capital, for Global Post, a Boston-based international news outlet. He’d met an editor there through the Tufts CMS program.

Soon, not only was he writing for Global Post, but also for the Boston Globe, the BBC, and even economics book reviews for USA Today.

Rosen’s path has yet to become straightforward. For a while, he tried his hand writing reports for the consulting company the Eurasia Group, which was “not as exciting as reporting from the ground, but still interesting and analytical.” When the company cut his project’s funding, a planned working vacation to India turned into two months of “roaming,” since there was no work to do.
After returning stateside for time to consider his next step, Rosen decided to go back to Rwanda in 2014, just in time for the 20th anniversary of the genocide. “Somehow,” he says, he “just started getting a lot of assignments.” He wrote for *Slate* and *Al Jazeera*, and when the anniversary came around, Rosen met an editor for *National Geographic* in Kigali who encouraged him to pitch some stories.

But before he even got a chance to do that, the editor wrote to him asking if he would travel to the Democratic Republic of the Congo to report on a mysterious shooting at a national park. “This turned out to really be the biggest break I’ve had,” Rosen explains, as the magazine paid for his travel and published his 5000-word investigation online.

“From there, I’ve just started getting more momentum,” he explains, between regular stories for *Al Jazeera America* and more travel for *National Geographic*. Rosen hopes to publish more print articles in the near future — his first big one, a feature for *MIT Technology Review* on an innovative energy generation system, came out in April.

Someday, he hopes to be “sought-after enough” to move back to the United States, or at least the West, but still travel for reporting. He’s not sure how long he’ll stay in Rwanda; the next plan is a trip to the U.S., and after that he may return to Kigali, or move to Uganda.

“I don’t always want to have a fairly transient lifestyle,” Rosen says, “but I think for now it makes sense for me to be in Africa because I just have access to stories that I wouldn’t have elsewhere.”

### Changing the Dialogue: A conversation with Jennifer Gerson Uffalussy, A06

*By Shivani Shendye, A17*

Jennifer Gerson Uffalussy, A06, is not one to shy away from new opportunities.

Few can say that they have had such diverse experiences as working as an editorial assistant at *Elle* magazine, being a founding editor of the feminist blog Jezebel.com, serving as the fashion and style editor for Polo Ralph Lauren, and doing a stint as a freelance writer for media outlets, including *The Guardian*, *Yahoo Health*, and *Fusion*. Before her professional career, however, she was an English major at Tufts with a desire to understand the world of journalism.

Gerson Uffalussy’s work today focuses mainly on women’s issues, particularly within the realm of popular culture and reproductive health. She took some time to answer some of our questions about how to break into the world of media, the rising female voice, and how to learn from every opportunity.

*How did you first enter the world of journalism during your time at Tufts and later in your career?*

I joined the *Daily* immediately my freshman year at Tufts and started writing for the Arts section — mainly theater and fine art reviews. My sophomore year I became editor of the section, which was a great experience in learning the other side of the process.

While I was still at Tufts, I interned for NBC News and for *Paper* magazine over the summers following my sophomore and junior years, respectively. These were both such fantastic experiences for me — I learned how much I loved being in a breaking news environment (which was the department I was in at NBC) and the process of responding quickly and accurately to a news event, and also the process of writing daily, as I was able to do at *Paper*, where I had an online column on what was going on each day in New York.

My first job after graduation was being the assistant to the editor-in-chief at *Elle* — and I’ve basically been in media in some form ever since.
As one of the founding editors of Jezebel.com, how do you see the female voice evolving in media today?

There are so many incredible women's voices in journalism right now — and most interesting (and wonderful!) to me are the conversations that are happening between women affiliated with various outlets and online through Twitter. I think without question women are still a very marginalized voice in the media, but Twitter allows us all to join forces together and engage in some incredibly meaningful conversations amongst ourselves about what we see happening...and to promote both our own work and the work of peers we admire. I love the way that social media has given women writers and journalists this forum for saying, ‘Yes — I wrote this and you should read it and Yes — a woman writer I admire wrote this and you should read this.’ Women's voices may still be the minority, but now we have more outlets for promoting them -- and in an intersectional way.

How do you believe your work in fashion and style has influenced your work today?

I believe that my background in fashion journalism and working directly in the fashion industry has given me the credibility to critique the industry when needed. I like to think that perhaps my voice around issues like body image and representation, for example, can have greater legitimacy with my coming from the place of a fan. I love fashion and design, and I don't have any problem loving those things and calling out discrimination or behaviors that repress women when it happens.

Working in fashion also only enhanced my sense of storytelling and narrative. Fashion is first and foremost about creating a mythology and telling a story — just through a visual medium. To be a good writer and reporter you need to be able to "read" all sorts of stories and cues. Whether I'm writing about reality TV or talking with experts about the concept of rape culture, it's critical to be able to identify and deconstruct the visual tropes that are a part of those experiences.

What types of projects are you currently focusing on?

I currently am freelancing for a number of places on various issues impacting women. I write about feminism and pop culture for The Guardian; about women’s health, reproductive rights, and the sexual assault epidemic for Yahoo Health; and public policy issues pertaining to women for Fusion. I am so grateful every day to get to learn and write about issues I really care about, working with exceptional editors, and help elevate these kinds of stories through my work.

What do you enjoy most about being a freelance writer?

Like with my internship at NBC News while at Tufts, I love the thrill of getting to see what's happening each day and then pitch and respond to those events. I love getting to write, report, and learn from so many people, from my editors and fellow writers to expert sources.

What advice would you give to an aspiring journalist?

Stay curious and stay humble. The people you meet at the beginning of your career are the people you will continue to cross paths with and work with throughout your career. Take every possible opportunity to learn from others. A good writer can't exist without a good editor — so learn from your edits and help your editors by continuing to stay current and interested in your beats and the world around you. You never know where an idea for a pitch might come from — so always be curious and engaged.
Alumni Profile – Jim Shanahan, A82

By Julie Dobrow

If it’s true that what goes around comes around, Jim Shanahan, A82 might be living proof of this axiom.

Shanahan, recently appointed Dean of the Media School at Indiana University, admits that his real introduction to the world of media started when as a Tufts undergraduate, he worked at WMFO.

“It was a chance to do something for a wider audience (well, not very wide, but anyway) and also to learn a bit about management,” he says.

Hooked, Shanahan knew he wanted to pursue a more academic study of media beyond Tufts (“too bad the new major wasn’t there in 1978!” he quips). He eventually landed in the graduate program at the University of Massachusetts at Amherst, receiving his PhD in 1991.

His first academic job was at Boston University’s College of Communication (where, coincidentally, we were colleagues). After BU, Shanahan worked for several years at Cornell University, followed by a short stint at Fairfield University before returning to BU.

The author of several books, numerous academic articles and book chapters, Shanahan’s research has focused on media effects and public opinion. Much of his work has explored the ways in which television’s images contribute to viewers’ beliefs and attitudes. He has also devoted a significant portion of his scholarly work to examining the impact of media on environmental attitudes, the environmental content of media and the narrative structure of environmental news.

When Indiana University announced that it planned to consolidate its journalism and communications schools into one, the opportunity to help lead this new effort proved irresistible for Shanahan.

“IU has realized that media education needs to converge as are the media themselves. Barriers that we tend to erect as academics need to be taken down,” he says. “Professional versus academic divides need to be turned into collaborations.

Students who study journalism may end up as filmmakers. Social scientists can learn from humanists. There is a very good attitude about looking for new paths together. Also, I think the very strong historical background of IU in these fields will make for strong positive future trajectory.”

Shanahan’s goals for the new school include creating graduate programs that “make sense for today’s students.” He plans to build the school’s programs in film production and film study, enhance opportunities for academic research and create “an on-campus media environment that mimics what students will go into in their professional careers.”

Shanahan is also very excited to see that the new Film and Media Studies major got voted in at his alma mater.

“I feel it’s a long time coming, and I do think it will do a great deal to cement the importance of communication and media study across a wider variety of institutions in the landscape of American higher education. Media sit at the intersection of so many things we care about, and so Tufts' move in this direction is welcomed. I expect it to be very successful and hope it will lead to growth in other directions, such as graduate study.”
A wide-angle lens

By John Ciampa

There’s a scene in Joshua Seftel’s (A90) latest film that brings to mind something Steven Spielberg once said about Martin Scorsese’s work in Raging Bull – you get the feeling that you’re eavesdropping on someone else’s private life, to the point where you almost feel embarrassed for them.

It’s this kind of powerful, yet troubling intrusion that lies at the core of The Many Sad Fates of Mr. Toledano – Seftel’s probing look into a lengthy and exhausting undertaking by Phil Toledano, A91 a brilliant New York City photographer who becomes obsessed by his own mortality and the uncertainty of his life and its outcomes.

Haunted by his father’s passing, Toledano sets out to construct and document an array of self-depictions, ranging from aging representations of himself, at times lost and alone, to grisly death scenes. Seftel follows Toledano through each scene and photo shoot, and as viewers, we bear witness to an array of bizarre facial masks and lengthy makeup sessions. In one shoot, he poses as a fallen stockbroker being led down Wall Street by police – handcuffs and all. In another, he lies submerged and motionless in a blood-filled bathtub, wearing nothing but the look of death on his face.

The intensity of Toledano’s vision and the dogged pursuit of his fates become all-encompassing. The film ends with the protagonist gaining a quiet acceptance of life despite the unknowability of its imminent conclusion, but not without first exacting an emotional toll on both himself and his family. The effect on the viewer is alternatingly disturbing, uncomfortable, and fascinating.

Having known Toledano since they were students at Tufts (where they took a film class together at the Experimental College), Seftel is afforded a degree of closeness that would be the envy of most filmmakers, and it’s precisely this intimacy that gives the film its depth and power.

“I ran into him shortly after his father died and he explained how he was seeing psychics and numerologists to gather data on himself about what the future might hold, and that he was acting out these scenarios and photographing them,” says Seftel. “I asked if I could follow him; my dad had also just died, so a project about mortality was quite appealing to me in that moment.”

As a filmmaker, Seftel seems to harbor exceptional instincts, with a knack for finding the right story to tell just when it needs to be told, almost like a journalist in waiting. He’s spent more than two decades crafting a wide body of work, and standing alongside his other projects, The Many Sad Fates of Mr. Toledano illustrates just how much breadth he’s acquired over the years.

Though he’s dealt with serious topics before (the award-winning documentaries Lost and Found, about the plight of Romania’s 120,000 orphaned and abandoned children, and Taking on the Kennedys, which PBS called a gritty behind-the-scenes look at neophyte Kevin Vigilante’s campaign against Patrick Kennedy for a seat in the U.S. House of Representatives), he’s also made films that have been poignant and uplifting (The Home Team), energetic and revealing (Annie: It’s the Hard-Knock Life), satirical (the major motion picture War Inc., starring Marisa Tomei, Ben Kingsley, and John Cusack), or just flat-out funny (Breaking the Mold: The Kee Malesky Story).
Humor tends to show up in much of his work, as if to buffer some of the heavier elements of the stories and lives he chooses to chronicle. This lends Seftel’s work a level of emotional complexity that can be alternately refreshing and surprising—especially for documentary.

Even for a disturbing work like Mr. Toledano, Seftel admits “There’s a lot of humor in the project, which was important to me. I wanted people to see the absurdity; we’re all afraid of death, and we all wonder about it, but there’s also something funny in what he was trying to do.”

Curious by nature, Seftel says he’s always been attracted to film, and recalls checking out armfuls of VHS tapes from the Tufts library. He also speaks about his two-year stint working for David Sutherland, A67, the ground-breaking documentarian behind The Farmer’s Wife and Country Boys. Seftel says Sutherland was a mentor to him and remains a “huge influence.”

Seftel also says his work can also be informed by what he calls a “sense of activism.”

Seftel Productions, his small studio located a stone’s throw from the Brooklyn Bridge, employs a staff of about 10, including co-producer and CMS alum Anna Bick, A12. Seftel says the modestly-sized operation stays busy with projects that also consist of commercial work, in addition to feature films and documentaries. “It never gets boring,” he says. “It’s always a mixture of new things; we might have four or five different projects going on at once. I love the range.”

Seftel remains a close ally of CMS and talks excitedly about the dozens of Tufts interns he’s employed over the last 20 years, include recent CMS graduate Sam Zollman, A15.

“Overall, it’s a pretty special group – they’ve been a big part of my success.”

One of Seftel’s more unique side-projects as been the ongoing web series My Mom on Movies. What started out as a sincere attempt to keep in touch with his 78 year-old mother, Pat, has since turned into a delightfully charming set of video conversations between the two about various pop culture tidbits. Pat’s answers are often hilarious for their directness and her unaffected delivery.

A typical conversation goes something like this:

Joshua: Did you hear anything about what happened during the video music awards this year with Mylee Cyrus?

Pat: I think everybody heard about it. She didn’t have much on, like just a bathing suit, and she was doing all these suggestive moves. What was it called? Something with ‘T’? Was it ‘Turkey’ or ‘Twerky’? Is that what it is?

Of course, Seftel can’t help but laugh, and neither can we.

“After my dad died, my sister and I bought her an iPad. She took to it, learned how to use the video chat, and the conversations we had were kind of precious. It’s so universal, everyone has someone like that in their lives. There’s something really nice about having those intergeneration conversations.”

Whether it’s a big movie with Hollywood stars or another interview with his mother, Seftel says he’s keeping an open mind with respect to future projects.

“I love being able to make so many different kinds of things. It’s so easy in this business to say that a project’s hit an impasse. When that happens, just make something else. You might find that you can grow as an artist, and you’ll meet new people along the way, which often lead to the next projects.”

Like dozens of Jumbos, CMS graduating senior Sam Zollman was able to work under Joshua’s tutelage at Seftel Productions.
Alumni Updates

Chrissie Attura, A09, is now the assistant director for major gifts at the Dana-Farber Cancer Institute in Boston.

Carrie Balmages, A03, G05, is a math teacher in Anaheim, CA.

Daniel Black, A05, is the CEO and co-founder of Hencove Marketing in Boston.

Danielle Carbonneau, A12, is now a media planner at Match Drive in Boston.

Sara DeForest, A10, is living in San Francisco and working in public relations for Hewlett Packard.

Tucker Delaney-Winn, A12, is currently an account executive at SpotCo in New York City, where he manages the Broadway advertising campaigns for Lincoln Center Theater, including On The Town and Hamilton.

Kelly Douglas, A02, now works in the Office of Annual Giving at Rensselaer Polytechnic Institute.

Austin Hsieh, A14, will be attending Columbia University this fall to pursue an MFA in directing/screenwriting. He also directed a GoPro commercial this past year and worked on a film featuring Adrien Brody.

Karen (Epstein) Israel, J98, is currently in her fifteenth year as a producer for Dateline NBC.

Brionna Jimerson, A13, is working as a production assistant for The Meredith Vieira Show in New York City.

Ian McClellan, A10, is enrolled in the MFA program for film production at USC.

Jacob Passey, A13, is a reporter at American Banker.

Marian Porges, J82, is now vice president at NBC News in New York.

Nancy Rubin Stuart, J66, now lives on Cape Cod, where she continues to publish books, articles, and web stories, while also serving as the director of the Cape Cod Writers Center.

Kathy Tamburri, J83, now lives in the Boston area and works as a freelance writer and Irish step dancing teacher.

CMS on the Web

Please take a moment to visit our website, where you’ll find photos, useful links, and video files from many of our events. If you have a career update, please send it to John Ciampa.

You can also visit our Facebook page by clicking on the icon above.
A student of film

By Benjamin Reyblat, A18

Ever since he was a little boy, living in Camden, New Jersey, Tufts Lecturer Khary Jones knew that he wanted to become a filmmaker.

Enraptured by the science behind film production, or as he describes, “the magic of movies,” Jones was determined to make his mark in the world of film. Influenced by early Coen Brothers films like Raising Arizona, the aspiring director was mesmerized by filmmaking’s collaborative spirit, and yearned to make films that were “coherent, focused, and communicated effectively with audiences.”

Years later, Jones is pursuing his passion, and spreading his love and knowledge of film to eager students at Tufts and CMS.

A graduate of Morehouse College, and later Columbia University, Jones spent three years as an academic journal editor, a year as a film instructor at Clark University, and additional time working on film projects as a writer and director, before coming to Tufts as a lecturer based in the Department of Drama and Dance.

Jones sets out to make films that are rich in story, and convey something meaningful about the human experience. In 2009, he released Hug, a short drama. Written and directed by Jones, Hug tells the story of a talented musician trying to get across town to sign a music contract. Hug became widely successful, and was screened at festivals like Sundance, South by Southwest, Palm Springs International ShortFest, and the AFI-Dallas Film Festival, where it won the Grand Jury Prize for Best Student Film.

Jones recalls that, “the festival circuit was a great opportunity to meet other filmmakers and trade stories and experiences. ”Jones admired the Sundance Film Festival, in particular, as he felt that it provided ample time to meet other filmmakers, and to “find collaborators and mentors due to the festival’s intimate atmosphere.” While Jones found filmmaking isolating at times, he considered the festival circuit a socially rewarding experience.

After the release of Hug, Jones joined Tufts’s faculty, and began teaching courses such as “Introduction to Film Studies” and “Writing the Short Film.” Jones explains that the most rewarding part of being an educator of film and drama is seeing “students’ observations, fragments of ideas, and images transform into stories. “Seeing that process is very satisfying for me,” he says.

Jones focuses his writing and film courses on effective communication with the audience, as well as the importance of the revision process. “Being able to revisit your initial intentions, and learning a commitment to the process, commitment to story, and bringing stories in line with real life—that’s what I hope students most take away from my classes.”

Jones was quick to describe his dream project as whatever the next project he plans to work on is at any given time.

“I am very interested in the lives and travels of writer and authors. On the historical side, I’m interested in the stories of black writers here in the United States and abroad in Europe—in particular, science fiction writer Octavia Butler,” he explains. “I would love to follow the stories of Jean Gray and Storm from the Marvel Universe—that would really be a dream project.”
In their own words: CMS Senior Projects for 2015

We asked a few of our graduating seniors to describe their senior projects

Daniel Bottino — The Withered Arm: A Wessex Tale of Thomas Hardy

My Film Studies senior project involved my adaptation of a Thomas Hardy short story into a screenplay, and then the filming of that screenplay. I chose to adapt “The Withered Arm,” a short story from Hardy’s volume of stories known as Wessex Tales. I am a huge fan of Thomas Hardy, and I believe that this story, although not well known, ranks as one of his best works. Summarized briefly, “The Withered Arm,” which takes place in the 1830s, deals with a seemingly supernatural case of a withered arm. The woman suffering from this injury, after modern medicine has failed her, is forced to delve into sinister and ultimately deadly superstition and magic in search of a cure for her condition.

As with many of Hardy’s short stories, the ending provides an unexpected and shocking plot twist. In order to commit my screenplay of “The Withered Arm” to film, I recruited four actors and rented costumes from the Tufts costume department. Coming into this endeavor with relatively little experience, I had to learn how to write a screenplay, operate a camera, and edit in iMovie as I went along, along with many other smaller but critically important skills. Ultimately, although there are elements that I wish I could have had the time or the opportunity to improve, I am satisfied with my final product. Coming into Tufts as a freshman, I always knew that I wanted to make a movie as my senior project for my Film Studies minor. I am extremely glad that I have indeed had that opportunity, and hopefully I will be able to use the experience I have gained this semester to take on greater and more ambitious cinematic projects in future.

Deborah Frank and Griffin Quasebarth — PROJECT PORTAL

Cartoons are one of the most prominent forms of media targeted at children and, as Child Study and Human Development majors, we felt that that these shows have the unique opportunity to teach their viewers. However, the current climate does not always reflect positive social and emotional messages, and instead perpetuates negative stereotypes about race, gender, violence, and body image. It was with this in mind that we decided to create our own cartoon, targeted at 9-12 year-olds. Our show stands at the crossroads of television meant specifically for children (Phineas & Ferb, Adventure Time) and shows meant for a more mature audience (Rick and Morty, Family Guy), promoting relevant positive social and emotional lessons while remaining funny and engaging. Our finished product: PROJECT PORTAL, a show that features three kids who stumble upon a device that transports them to other dimensions. From adventures into television shows, worlds where no one can tell a lie, and a reality where everyone has superpowers, our heroes encounter obstacles that mirror challenges in their everyday lives (cheating on tests, getting along with younger siblings, coming to terms with issues of self-esteem, etc.). This project taught us a lot about the staggering amount of work that goes into making a show that is both educational and engaging, but we loved every minute of it!
Emma Turner - *I did not know Time until I dreamed it*

For my film minor project, *I did not know Time until I dreamed it*, I animated a scene from the novel I wrote for my English thesis. In the animation, a young girl, Myfanwy, meets Time, a character, a friend. This physical character is intended to represent the abstract and indistinct idea of time today. Time is an important issue to explore because time rules our society. We've been taught time is money. Time is death. Time is constant; it envelops us, yet it is ungraspable. Being present is a practice. Animating is a meditation in presentness. I hand drew and painted the animation, frame by frame. I wanted to embrace these quiet moments and create something not loud, or special, but something subtle, quiet, and empty.

Rachel Zimmer - *Embrace the Difference: A Marketing Plan*

For my senior project, I marketed an existing line of jewelry called Embrace the Difference to the greater Boston area. Embrace the Difference (ETD) is a line of jewelry with the guiding message: “the symbol of interconnecting circles joined by a square shows we are all connected no matter what differences we may have.” With each purchase, a donation is made to one of the participating charities (of the buyers choice). I attempted to integrate this product into a new location and infiltrate a different market niche, all while expanding the brand. This project not only enabled me to take on a complete marketing project, but also allowed me to help raise more money for a variety of charities. In spreading this line of jewelry, I advocated and spread awareness of a very critical message—the message of acceptance. Growing up with a brother with special needs opened my eyes to how the world can be both accepting, yet also cruel, to individuals with differences. The goal of this project was to market this jewelry line in the hopes of making the world friendlier and more tolerant to those, like my brother, who grapple daily with the challenges of living with special needs. Everyone has something that is unique about them, and in advocating this message, I believe I can push for social acceptance and encirclement.

Samuel Zollman - “*The EcoExplorers!: The Beginning of Climate TV for Kids*”

I developed a television show bible for an environmental children's television show called *The EcoExplorers*. Applying the research from my Interdisciplinary Studies senior honors thesis, which looked at how televisual media can be used to teach children about climate change, I wrote a pilot episode script, created a cast of characters, developed several accompanying hands-on activities, and planned future episodes. Given the dire need to address and mitigate global climate change, I felt this project took a unique approach to begin educating an under-informed (but critical) audience on topics about the environment and climate change. And as my longest creative project to date, I enjoyed all of the challenges that come with developing and conceiving such a unique television program.
Internships

Getting experience, not coffee!

*Interns Learn Career-Building Skills in Media Internships*

*By Leslie Goldberg*

In the media industry, internship experience can make all the difference in finding a job after graduation. This spring, students took advantage of a range of media-related internships to gain hands-on experience and *make connections, not copies*! CMS interns analyzed data, tweeted and blogged, created social media content for nonprofits, set up film equipment, pitched stories, wrote articles and TV scripts — and had lots of fun. Students worked at public relations and advertising agencies, magazine companies, public television studios, even the Metropolitan Museum of Art in New York. One student developed fan communication opportunities for the Boston Celtics; another created and implemented a social media plan for BINA Farm, a therapeutic horseback riding program.

Other companies hosting Tufts interns included *Boston Magazine*, Hill Holliday, WGBH-TV, Mullen, and more. These interns were all enrolled in the media internship course EXP99, through which they received guidance and supervision. One highlight of the course this year was the mid-semester group meeting/pizza party. On a March evening (when it *wasn’t* snowing!), I met with interns to talk about what they were learning and to share internship “war stories.” Students felt the get-together was especially valuable “to learn where other students were working” and to “learn about other students’ achievements and mistakes.” One student said the group meeting was “a highlight of the semester!”

During the winter break, CMS also sent 34 students to sites around the country as interns through its “Winternship” program. For one intensive week in January, this year’s winterns worked on special projects at public relations and advertising firms in New York, got hands-on experience at film companies in Los Angeles, did fact checking and proofreading for major newspapers and magazines in Boston, and more. Often described as internship “boot camp,” the Tufts Winternship program is popular and competitive; this year CMS received almost 300 applications for 25 sites. Kudos go out to the students selected for these coveted positions!

CMS offers many resources to help students find internships. They can peruse the listings in the CMS internship database or attend one of the many “How to Find an Internship” drop-in sessions that I host. For more information about obtaining a for-credit summer or fall internship, you may contact me at leslie.goldberg@tufts.edu or John Ciampa at john.ciampa@tufts.edu.

Student share internship experiences

I spent fall 2014 interning with the brand strategy/planning department at AMP Agency, an integrated ad agency in Boston. I decided to intern during the semester because I thought brand strategy was something that I would be interested in, given my studies in psychology and economics, and I wanted to gain a better understanding of what the brand strategy world was all about. From the moment I started at AMP, I was treated like an important member of the team and given real projects to work on. I worked on projects such as developing consumer surveys and figuring out how to best analyze and report market research data to clients. I was invited to sit in on numerous meetings. The most memorable was one in which the creative team presented their ideas for an awareness campaign for a major client, but the account managers needed to reel in their enthusiasm for the project to ensure the end product was in line with what the client had requested. Besides an in-depth look at brand strategy and how an agency functions, the biggest lesson I learned was to ask lots of questions—that’s the best way to keep learning, improving, and showing interest in what you are doing!

—*Michelle Zackin, A15*
This spring, I worked at the Government and Foundations Team at the Metropolitan Museum of Art in New York. I learned so much about the work of the executive office at the museum. From technology initiatives and innovative curating to fundraising goals, the museum is using digital media more and more to advance its mission. During my internship, I helped with all aspects of digital media with respect to development, which related directly to my senior creative project on the digitization of art museums! By listening and asking questions, I learned so much about how media relates to the museum/art industry. I also learned that networking is key—but that it doesn’t have to be as stuffy or formal as it sounds! Networking is really just a fancy word for "making friends" and talking about things you love, usually with someone you respect and admire who has much more experience than you. It can be formal—like when I scheduled to meet with a vice president at Sotheby’s who had been there for 20 years and I had to be buzzed up (intimidating!). But it can also be incredibly relaxed—like getting a coffee with someone on your team in the staff cafeteria.
—Grace Hoyt, A15

When I started my internship at BINA Farm Center, I knew neither about horses nor about working at non-profits. BINA, I was told, helps children and adults with and without special needs through a variety of recreational services and programming. I had always wanted to work for such a non-profit—one that helped people with special needs—and they wanted someone to help with their social media, so I signed up. What I found at BINA was a small but mighty crew of workers, fiercely dedicated to what they did. In one of my first meetings with my supervisor, he told me that I should be able to do what I want at this internship—to get experience where I wanted to, and to help them along the way. He allowed me to set goals for myself. Working at a non-profit, I realized, was much more hands-on than what I would’ve gotten at a larger marketing firm or ad agency.

I ended up creating and implementing my own social media campaign, one that allowed me to interview various workers, volunteers, parents, family members, and board members at the organization to hear about their experiences and to convey those experiences to someone who might not know about BINA. This project gave me the opportunity to be independent and to work on a project that meant something to me. It also allowed me to connect with people on a personal level—to hear their stories and write articles that reflected the dynamic voices that support such a phenomenal non-profit organization.
—Nicholas Whitney, A16

**Internship accolades**

Two CMS graduating seniors were recipients of this year’s highly-competitive Dow Jones News Fund Summer Internship Program, having scored highly on a vigorous admissions test. Nina Goldman, A15 will be doing copyediting at the Memphis Commercial Appeal in Memphis, Tennessee, while Gracie McKenzie, A15 will be interning at the Journal News in White Plains, New York. The Dow Jones News Fund internship partners with media companies interested in pursuing journalism careers. Students returning to school after their internships are eligible for $1,000 scholarships. Congratulations to Nina and Gracie!

Hadley Green, A15, is this year’s recipient of the David Burke Internship. Hadley will be working at WBUR’s newsroom and Learning Lab as an editorial assistant and reporter, alongside other Tufts alums, including Peter Balonon-Rosen A14, last year’s Burke internship award winner. She believes it’s a privilege to be the recipient of the Burke internship, which was established in honor of David Burke, A57 as a tribute not only to his impressive career in public service and media, but also to his commitment to mentorship and experiential learning.

Ben Taylor, A17, has become the second recipient of the CJ Saraceno internship. Ben will be working at Bona Fide Productions in Los Angeles with Albert Berger, A79, reading scripts and writing script coverage. Ben hopes to pursue a career in independent filmmaking, focusing on cinematography and directing. “I’m excited to learn how to better read and breakdown scripts with industry veterans who know great stories and storytelling,” he says. The CJ Saraceno Los Angeles Internship Fund was established in memory of CJ Saraceno, A11. The Fund supports creative Tufts students who want to dive into the Los Angeles media world and is funded by the many alumni, friends, and family members who cared about CJ and those inspired by him.