

FELICIA D. HENDERSON

EDUCATION

University of California at Los Angeles, Los Angeles, CA

School of Theater, Film and Television
Department of Film, Television and Digital Media
Cinema and Media Studies

Dissertation: *Cultural Micro-Politics in the TV Writers' Room: How Narratives Are Collectively Produced and Evolve Over Time in a Dynamic Process*

Committee Chairperson: John T. Caldwell

Fields of Study: TV History & Criticism; Race, Gender & Media Studies; American Film History

Ph.D.
Expected 2018

University of California at Los Angeles, Los Angeles, CA

School of Theater, Film and Television
Department of Film, Television and Digital Media
Program: Screenwriting

M.F.A.
June 2004

University of Georgia, Athens, GA

Terry College of Business

Areas of Concentration: Corporate Finance; Non-Profit Management; Entrepreneurship

M.B.A.
May 1990

University of California, Los Angeles, CA

College of Letters and Science, Life Science Division
Psychology Department

Major: Psycho-Biology; *Minor:* African American Literature

B.A.
June 1984

AWARDS, FELLOWSHIPS, AND RECOGNITION

New York Times 15 New Shows to Watch, *THE QUAD*, BET Network, 2017

Writers Guild of America Showrunner Intensive Study Recognition, 2015

UCLA School of Theater, Film and Television Alumni Achievement Award, 2010

NAACP Theatre Awards Nominee, Best Musical Director, *What Would Jimi Do?* 2010

Writers Guild of America Nominee, Best New Drama, *Fringe*, 2009

UCLA Graduate Summer Research Mentorship Award, 2008

Zakin/Hunter Chairholder in Screenwriting (UCLA), 2007

Tom Bradley Alumni of the Year Award (UCLA), 2006

UCLA Diversity Fellowship, 2005-2006

Zaki Gordon Screenwriting Award (UCLA), 2003

NAACP Image Awards Winner, Best Dramatic Television Series, *Soul Food*, 2002, 2003, 2004

UCLA Screenwriters Showcase Award, 1998

Warner Bros. Writers Program/TV Comedy Writer Training Program, 1994

TEACHING EXPERIENCE

Warner Bros. Television Writers' Workshop, Burbank, CA

Workshop Instructor

2010 - Present

Structure of the One Hour Drama

The Warner Bros Writers' Workshop is conducted annually for a three-month period that includes lectures, simulated writers' rooms, and staffing placement. The Lecture portion of the workshop consists of ten weekly lectures. The *Structure of the One Hour Drama* seminar is the center of the lecture series and is taught before workshop participants begin writing their own scripts. The seminar includes instruction on formatting, story structure, determining act breaks for network versus cable television, defining plot driven storytelling and character driven storytelling, and an education in drama subgenres in television drama.

Hedgebrook Women Writers Retreat, Whidbey Island, WA

Master Class Instructor

2015

The Deep End: Writing the One-Hour Drama

Designed and taught a one-week immersive exploration of creating characters that can sustain a TV series; developing series *worlds* that characters and ideas can live in for 50+ episodes; and utilizing story structure that supports and sustains a pilot script through weekly episodic storytelling. The course included four to six hours of daily lectures and discussions and nightly writing assignments. By course end, writers completed detailed outlines for one-hour drama pilot script ideas. (Hedgebrook is a non-profit women writers' retreat whose goal is to support the marginalized voices of women, from all over the world, to place them at the center of the human narrative).

CBS Writers Mentoring Program, Los Angeles, CA

Workshop Facilitator

2015, 2016

How to Get and Keep Your First Staff Writing Position

Designed this seminar for the CBS Writers Mentoring Program. The program focusing on training emerging diverse writers for careers in film and television. The *How to Get and Keep Your First Staff Writing Position* was designed to the creative writing aspects of the program and to fill a practical void. Many talented new writers are not equipped to navigate the socio-political aspects of employment as part of a five to ten person writing staff, nor is this taught anywhere. Instruction in this seminar focused on mock staff encounters and discussion to demonstrate how the hierarchal framework is established in a writers' room and how to successfully negotiate this unique workplace.

University of California, Los Angeles, CA

School of Theater, Film and Television

2003 - 2013

Department of Film, Television and Digital Media

LECTURER

Writing the One Hour Drama

2008 - 2013

Designed the curriculum for and taught graduate seminar. The course goal was to teach students to develop creative, well-written, one-hour television drama scripts. The focus was on the writing process: structuring, writing and rewriting pilot and speculative scripts. Community building, collaboration, and the leadership needed to successfully function in the writers' room were also taught through group role play assignments.

Film Editing: The Master Class

2010

Designed, organized, administered, and team-taught master course in film editing with Academy Award winning editor Anne V. Coates (*Lawrence of Arabia*, *The Elephant Man*, *Out*

of Sight, In the Line of Fire). The course was created in conjunction with the Women in Film Foundation to complete the film editing process of the Foundation's Legacy Series library of interviews with women who have had ground-breaking careers in film, television, and radio.

Screenwriting for Directors 2010

Developed and taught advanced screenwriting course specifically for MFA Directing students. Ushered filmmaking student, who had only written short films, through the process of writing their first full-length feature films. This course was designed to teach film structure and detailed story outlining. The creative focus of the course included developing unique and specific protagonists, placing them in compelling arenas, and writing act one of the screenplay.

VISITING ASSISTANT PROFESSOR

Advanced Screenwriting 2002 - 2008

Core Seminar for MFA in Screenwriting. Writing a feature-length screenplay, from concept to story outline to completed screenplay. Course often included screenplay rewrites. Topics included: the hero's journey, story structure, character development, plotting, marketing polished screenplays, obtaining agent and management representation.

Developing a Television Series 2004

Co-designed and team-taught course with Howard Suber, Professor Emeritus, UCLA School of Theater, Film and Television. Developed curriculum to explore the creative process behind developing television comedy and drama ideas and how to pitch and sell those ideas. Pursued and obtained a \$10,000 fellowship with Fox Broadcasting Company that was awarded to three students with the most promising creative ideas.

TEACHING ASSISTANT

History of the American Motion Picture 2005

Prepared syllabus for multiple discussions sections, planned lectures and led discussion sections, assisted students with course material, written assignments, and exam preparation, proctored exams, graded coursework.

GUEST LECTURER

Business Realities of the Industry 2016

Strategy, Howard Suber and Ken Suddleson -- Lecture focused on techniques for analyzing behavior, making strategic decisions, and overcoming obstacles to achieving results as a Hollywood producer, writer and/or director, with extensive use of case study material.

One Hour Drama: The Showrunner 2016

UCLA Professional Program in Producing -- An in-depth discussion of the creative and managerial responsibilities associated with being the head writer and showrunner/executive producer of network and cable, prime-time one-hour dramas. Topics included balancing the expectations of the studio and the network, prep, production, and post-production of episodic television, the micro-politics of the writers' room as work space, and a discussion of who authors scripts,

The Story Structure of Television Dramas: The Same Story Told Differently 2011

Film Structure, Howard Suber -- Two-part lecture series on the difference between feature film story structure and television drama story structure. Additional topics included defining

character and character building, common series themes, and story-telling conventions in ensemble-based one-hour dramas

More Equal Among Equals: The Onscreen Narrative Challenges with an Ensemble Cast 2009
2009 Television Criticism, Vincent Brook -- Critical dissection of how onscreen narratives are developed in consideration of production constraints formed when executive producers/showrunners attempt to convince every member in an ensemble cast that she or he is the star of a show with multiple lead actors.

Verizon Invades the Gossip Girl Writers' Room 2008
Television History, Denise Mann -- A discussion of prime-time success in a post-network digital age. My experience as the co-executive producer on *Gossip Girl* was used to explicate the trend from "product placement" to "product integration" in television series, the use of television network websites to reinforce series narratives, and how iPod downloads changed Nielsen Ratings.

ADDITIONAL LECTURE AND SPEAKING ENGAGEMENTS

Sony Television Diverse Directors Program, Culver City, CA 2016
How Be Creative When the Vision Isn't Yours: The TV Director/Showrunner Relationship
Sony Television Diverse Directors Program -- For feature film directors, the transition from the big screen to television is almost never an easy one. This lecture focused on the relationship between Showrunners/Executive Producers and episodic directors for hire.

California State University, Dominguez Hills, Carson, CA 2014
Performing and Digital Media Arts Department
Keynote Speaker, Graduation Luncheon

University of California at Riverside, Riverside, CA 2012
Salt of the Earth: Economic Injustice at the Intersection of Race, Class, and Gender
Liberal Hollywood and Social Problems, Mirasol Riojas -- Lecture included a discussion of the way interlocking systems of oppression (in this case race, class, and gender) function and maintain the status quo in a New Mexico mining community.

University of California at Riverside, Riverside, CA 2012
A Historical Perspective of Cable Television
Television and American Culture, Mirasol Riojas -- An investigative look at the ways in which American culture has both shaped and been shaped by television in the United States, using HBO and *Dream On* as examples of cable's beginnings and related geographic access to technology.

CONFERENCE PRESENTATIONS

You Can Choose Your Family: Socio-Cultural Rituals and Hiring Series TV Writers/Writing Staffs, Society for Cinema and Media Studies Annual Conference, New Orleans, LA, 2011.

Let Me Tell You a Story: Theory, Practice, Pedagogy and the Legacy of Teshome Gabriel, (workshop participant), Society for Cinema and Media Studies Annual Conference, New Orleans, LA, 2011.

Wave the Red Scarf: Historical Significance of Remembering Your Show of Shows' Lone Woman Writer, Console-ing Passions, University of Oregon, 2010.

Mis-Remembering Lucille Kallen: The Erased Career of Your Show of Shows' Lone Woman Writer, Plenary Session: Changing the (his)Story: Women in Film and Television, Thinking Gender Graduate Student Research Conference, University of California, Los Angeles, 2009.

Everybody Hates UPN: How Everybody Hates Chris Became the Season's Biggest Comedy Hit on the Least Watched Network, Society for Cinema and Media Studies Annual Conference, Chicago, IL, 2007.

Production Studies: Exploring Film, Television, and New Media Work Worlds, (workshop participant), Society for Cinema and Media Studies Annual Conference, Chicago, IL, 2007.

Selling To and Through Racial Identities in Contemporary Television, (round table participant), Flow Conference, University of Texas, Austin, 2006.

Developing South Central: Balancing Community Conscience and Creative Responsibility in Situation Comedies, Console-ing Passions Conference, University of Notre Dame, 2000.

PUBLICATIONS

Options and Exclusivity: Economic Pressures on TV Writers' Compensation and the Effects on Writers' Room Culture, The SAGE Handbook of Television Studies, M. Alvarado, M. Buonanno, H. Gray, T. Miller, Sage: London, 2015.

The Culture Behind Closed Doors: Issues of Gender and Race in the Writers' Room, *Cinema Journal: The Journal of the Society for Cinema and Media Studies*, Vol. 50 (2), 2011, 145-152.

It's Your Own Fault: How Post-Strike Hollywood Continues to Punish Writers for Striking. *Popular Communication: The International Journal of Media and Culture*, Vol. 8 (3), 2010, 232-239.

Successful, Single, and Othered: The Media and the Plight of Single Black Women, Media/Cultural Studies: Critical Approaches, eds. Rhonda Hammer and Douglas Kellner, Peter Lang Publishing, 2009, 374-391.

South Central: Black Writers and the Responsibility and Burden of Creating Black Characters for a Black Audience, *Emergences: Journal for the Study of Media & Composite Cultures*, Vol. (11), 2001, 237-248.

INTERVIEWS

Eric Deggans for NPR, African American Women Creating African American Women for Television, Los Angeles, 2017. (Interview conducted by Eric Deggans, NPR's first full-time TV critic).

Carsey-Wolf Center, Media Industries Project, *Interview with Felicia D. Henderson* <http://www.carseywolf.ucsb.edu/mip/article/interview-felicia-d-henderson>, University of California, Santa Barbara, 2012. (Interview conducted by Michael Curtin, Jennifer Holt, and Kevin Sanson).

John T. Caldwell, Production Studies: Cultural Studies of Media Industries, *Both Sides of the Fence: Blurred Distinctions in Scholarship and Production*, Routledge, New York, 2009, 214-229. (Interview conducted by John T. Caldwell).

PRESENTATIONS

INVITED PANELIST

Rise Up: The Evolving Portrayal of Black Womanhood on Screen, Hosted by BET Networks, Blackhouse Panels, Sundance Film Festival, 2017.

The Space and Process in Which Scripted TV Narratives are Collectively Produced and Evolve Over Time, Media Industries Research: Challenges and Opportunities, University of Southern California, 2013.

The Women Who Run Scripted TV, Professional Program in Screenwriting Lecture Series, University of California, Los Angeles, 2011, 2012, 2013.

Life as a Movie: Living on and Off the Set, Panel Moderator, UCLA Alumni Day Power Panels, University of California, Los Angeles, 2012.

Net Worth: Media Distribution in the Digital Era, Roundtable 3: Compensation and Creative Labor Panel, Carsey-Wolf Center, University of California, Santa Barbara, 2011.

The Place of the Dream: U.S. Television 20 Years After Color Adjustment, ASU Project Humanities Symposium, Arizona State University, 2011.

Influential Women in TV, Panel Moderator, Chapman University's Dodge College of Film and Media Arts Annual Women in Focus Conference, 2010.

PRODUCTION/INDUSTRY EXPERIENCE

WRITER/PRODUCER EXPERIENCE

TELEVISION

THE QUAD, Executive Producer, Co-Creator, BET/BET Studios, 2017 -
THE PUNISHER, Co-Executive Producer, Netflix/Marvel Studios, 2017 -
SINGLE LADIES, Executive Producer, BET/BET Studios, 2014 - 2015
REED BETWEEN THE LINES, Executive Producer, BET/BET Studios, 2012 - 2013
FRINGE, Co-Executive Producer, FBC/Warner Bros., 2008 - 2009
GOSSIP GIRL, Co-Executive Producer, The CW/Warner Bros., 2007 - 2008
EVERYBODY HATES CHRIS, Consulting Producer, UPN/Paramount, 2006 - 2007
SOUL FOOD, Series Creator, Executive Producer, Showtime/Paramount, 2000 - 2004
MOVIE STARS, Consulting Producer, The WB/Castle Rock, 1999
SISTER-SISTER, Co-Executive Producer, The WB/Paramount, 1997 - 1999
MOESHA, Co-Producer, UPN/Paramount, 1995 - 1997
THE FRESH PRINCE OF BEL AIR, Executive Story Editor, NBC/NBC Studios, 1995
FAMILY MATTERS, Story Editor, ABC/Warner Bros., 1994 - 1995

FILM

WHO'S THIS BETWEEN? (Screenwriter/Director, Independent), 2018
TANYA'S BUS (Screenwriter, RKO Studios), 2014
CAR SHOW (Screenwriter, MTV Films, rewrite), 2006
DYING FOR DOLLY (Screenwriter, Lionsgate, rewrite), 2005
HOPEVILLE (Screenwriter, 20th Century Fox), 2003
SAMSONITE BLUE (Screenwriter, UCLA Screenwriting Showcase winner), 2000

THEATER

WHAT WOULD JIMI DO? (Playwright/Producer), 2010

COMIC BOOKS

STATIC SHOCK (Writer, DC Comics), 2011
TEEN TITANS (Writer, DC Comics), 2010 - 2011
JUSTICE LEAGUE OF AMERICA (Writer, DC Comics), 2010

DIRECTING EXPERIENCE

TELEVISION

SINGLE LADIES (Multiple episodes, BET/BET Studios), 2014 - 2015
SOUL FOOD (Multiple episodes, Showtime/Paramount), 2000 - 2004

FILM

WHO'S THIS BETWEEN, 2018

THEATER

WHAT WOULD JIMI DO? (The Lex Theater, Stage 52 Theater, Los Angeles), 2009

MUSIC VIDEOS

SOMETIMES (Artist: Grammy winner Angie Stone, Concord Music Group), 2008

YESTERDAY (Artist: Multi-Grammy winners Mary-Mary, Sony Music), 2007

EXECUTIVE EXPERIENCE

PUBLICIST, E! Entertainment *Television*, Los Angeles, CA 1996
Unit publicist for re-broadcast of *The Smothers Brothers Comedy Hour*
The variety show was originally broadcast on CBS and was abruptly canceled due to its controversial content. The re-broadcast on E! marked the first time the series had re-aired since CBS removed it from its schedule in 1969. Public relations responsibilities included traveling with the Smothers Brothers to promote the show, managing print and electronic press opportunities, creating Las Vegas press experience and screening of the show.

PUBLICIST, *Warner Bros. Network Television*, Burbank, CA 1994
Unit publicist for various prime-time and Saturday Morning animated series. Responsibilities included writing press kits, press releases, garnering electronic and print press publicity, managing talent publicity, press appearances, writing project and talent biographies, and developing relationships with press outlets.

CREATIVE ASSOCIATE, *National Broadcast Company*, Burbank, CA 1992 - 1994
Management trainee program for MBA graduates. Rotated through all major departments for eighteen months, before choosing two departments for additional, in-depth training. Departments included strategic planning, scheduling, business affairs, on-air promotions, publicity, current programming, and comedy development.

VOLUNTEER, COMMUNITY AND PHILANTHROPIC ACTIVISM

FOUNDING DONOR, *UCLA/Howard Suber Strategy and Structure Scholarship*; UCLA Endowed Scholarship, (Co-Founding Donor: Sacha Gervasi), 2015.

DIRECTOR/EDITOR, SPECIAL PROJECTS, *Coalition for At-Risk Youth*; write, direct, produce, and edit segments for fundraisers, gala, honorees, youth programs, and outreach projects. Proceeds support the non-profits efforts to change the lives of foster children and at-risk

youth suffering from debilitating skin disorders and physical illnesses, Los Angeles, CA, 2008 - Present.

WRITER/PRODUCER, *Jenesse Domestic Abuse Center*; producer of Annual Halle Berry Silver Rose Fundraiser Gala. Proceeds support the Center's many programs for women and children who are survivors of domestic violence, Los Angeles, CA, 2006 - Present.

COMMITTEE CHAIR, *James E. Henry Scholarship & College Care Foundation*; manager of fundraising efforts, college students care package mailings, and scholarship application process, Pasadena, CA, 2011 - Present.

FOUNDER, *So What!* A non-profit organization that serves at-risk high school girls, encourages them to stay in school and graduate, and supports them as they transfer to local junior colleges through mentorship, tutoring, self-esteem workshops, and exposure to the arts, Pasadena, CA, 2010 - Present.

FOUNDING DONOR, *Felicia D. Henderson Screenwriting Scholarship*; UCLA Endowed Scholarship, endowed in 2009.

FOUNDING DONOR, *Four Sisters Scholarship in Screenwriting, Directing and Animation*; UCLA Endowed Scholarship, (Co-Founding Donors: Mara Brock Akil, Gina Prince-Bythewood, Sara Finney Johnson), endowed in 2005.

FESTIVAL JUDGE, *Newport Beach Film Festival*; judge in final round of over 30 long and short form documentary and fiction films in the documentary and dramatic films categories, Newport Beach, CA, 2010.

LEGACY SERIES COMMITTEE, *Women in Film Foundation*; Head of Education subcommittee, the Legacy Committee preserves the historical contributions of women in film, television, and radio history, 2008 - 2012.

PROFESSIONAL ORGANIZATIONS

Academy of Television Arts and Sciences, *TV Writers Caucus*

Directors Guild of America, *Women Directors Committee*

Dramatists Guild of America, Member-at-Large

Humanitas Prize, *Board of Trustees*

Producers Guild of America

Society of Cinema and Media Studies, *Black Caucus*

Sundance Institute, *Feature Film Lab Diversity Committee, Episodic TV Lab Committee*

Writers Guild of America, *Trustee, Pension & Welfare; Credit Negotiating Committee*

REFERENCES

ACADEMIA

JOHN T. CALDWELL

Professor
Department of Film, Television and Digital Media
UCLA School of Theater, Film and Television
1329 Macgowan Hall
Los Angeles, CA 90095-1622
(310) 206-9420; john@tft.ucla.edu

DARNELL M. HUNT

Professor of Sociology
Director, Ralph J. Bunche Center for African American Studies
UCLA
60 Haines Hall
Los Angeles, CA 90095
(310) 825-7462; dhunt@soc.ucla.edu

DENISE MANN

Professor, Head of Producers Program
Department of Film, Television and Digital Media
UCLA School of Theater, Film and Television
203 East Melnitz Hall
Los Angeles, CA 90095-1622
310-825-9218; dmann@tft.ucla.edu

INDUSTRY

JERRY OFFSAY

Former President
Showtime Network
Jerryoffsay@parkchesterpictures.com

ROSE CATHERINE PINKNEY

Original Content Development Consultant
BET Networks
rosecathpinkney@gmail.com

AMY WHEELER

Executive Director
Hedgebrook Women Writers Retreat
amywheeler@hedgebrook.org