



April 2015

President's Message



Dear WIFV,

I wanted to say something encouraging about the advent of spring and new beginnings, but as I write this, it's 40 degrees in DC and I've had my optimism dashed already this month (most notably

when my flight to Miami was delayed because of snow...on the first day of spring) so I think I'll just stick with "happy April!"

As you know, so much of our mission and work at WIFV is geared toward helping you be your best professional self - and that includes keeping your skills fresh and staying up on the latest trends and technology. To that end, I had the privilege of attending the **South By Southwest** film and interactive film and interactive conferences in Austin last month and wanted to share a little bit of what I learned on the latest thinking in our field. The event, which has morphed into a film and technology conference on steroids, featured everything from premieres of the some the best and brightest new independent films to a robot "petting zoo." For more on some of the notable trends and insights from that trip, [check out my blog post here](#).

Speaking of getting new insights and keeping skills fresh, we are hoping some of you will consider joining the WIFV Board of Directors. Not only are we looking to refresh and expand the skill sets around the board table, but for those who serve, it's a great way to expand your network, make new friends, have a guiding hand in shaping WIFV's strategy and programming, and to give back to and strengthen the DC media community.

WIFV members of all ages, backgrounds and experience levels are encouraged to apply. We will also hold a "run for the board" information session for those who are interested but want to

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Production Design Master Class

This seminar will cover the fundamentals of Production Design, the role of the art department, how Production Designers work with Producers and Directors, and how to become a Production Designer. We will explore some of the unique and exciting departments that comprise the art department, and how they contribute to the film.

Thursday, **April 9, 2015**, 6:30-8:00 p.m.
Interface Media Group, 1233 20th St NW
\$15 Members/Students / \$30 Public

[RSVP here](#)



Trystin Kier Francis, Allied ASID, Principal and Chief Creative Officer of The Trystin Kier Company has worked with WIFV Members as the

learn more about board service before throwing a hat in the ring. The next session will be held April 10th at 8:30am at Interface Media Group. [RSVP here](#) For questions or more information on board service don't hesitate to email me at wifvpresident@gmail.com or to Melissa at director@wifv.org.

Thanks, as always, for all you do to support WIFV and to support a larger culture of arts, innovation and creativity here in the Nation's Capital.

Best,
Erin

35 Women in 31 Days

March is always a delightful month - no matter the weather as we celebrate our members during Women's History Month.



This year we saluted Shoshana Rosenbaum, Cintia Cabib, Sonya Dunn, Sheila Smith, Katy Garrity, Jane Ingalls, Cathy Kades, Sharon Sobel, Hillary Shea, Michal Carr, Fran Murphy, Geena Vontress, Katie LeDain, Birgit Buhleier, Harriet

Getzels, Irene A. Magafan, Kathryn Pasternak, E. Samantha Cheng, Catie O'Keefe, Susan Fertig-Dykes, Nicole Haddock, Vicki McGill, Jennifer Schwed, Piper Hendricks, Nell Minow, Lisa Senyk, Beth Hoppe, Malia Murray, Ashley Blue, Ufuoma Out, Barbara Valentino, Rachel Kennedy, Sandrine Silverman, Maggie Burnette Stogner, and Amy DeLouise. [You can see their entries here.](#)

We also conduct a fundraising campaign as we honor our colleagues and this year raised more than \$2,000 towards our \$35,000 goal for the WIFV Seed Fund for Documentary Filmmakers. [There's still time to make your tax deductible donation here.](#)

Build Your Brand on Instagram and Facebook - April 22

Production Designer for "Lunatic Fringe." His work can be seen in *The Washington Post*, on local television shows and in model homes.

Thanks to Interface Media Group for providing the venue for this event!

The Inside Story Seminar presented by Dara Marks

Dara will offer our students a 3-hour master class in the construction of compelling and meaningful stories. Beginning writers will gain fundamental insights into the basic elements of story. Advanced writers will refresh their understanding with a more purposeful approach to writing and revision.

Dara has a unique emphasis on theme and character and her *Inside Story Seminar* will provide a step-by-step approach to building a solid and compelling story structure using what she calls "the transformational arc of character." Click here for an outline of what she will cover <http://daramarks.com/seminars.php>

Tuesday, April 21, 2015 - 5:00pm-8:00pm
McKinley Building, American University
Doyle-Forman Theater (2nd Floor)
\$25 members; \$50 public
Free for AU Students

[RSVP here](#)



Dara Marks

is a leading international script consultant who has specialized in the analysis of the modern screenplay for the past two decades. *Creative Screenwriting*

Magazine has consistently rated her one of the top script consultants in the film industry. Her advice has been sought on a wide variety of films and television programs, and her clients range from beginning and apprentice screenwriters to top studio writers and executives.

Personal Finance Series

Health, Wealth and a Confident Retirement

This workshop will be presented by Jason J. Crabb, CFP / Regional Director, Mid-Atlantic Region, Ameriprise Financial

What makes for a "Confident Retirement?" Come learn some key ideas, tips & facts toward building a more secure retirement.



How can you use social media platforms like Instagram and Facebook to build your brand and showcase your work? We're

continuing our social media series by taking a closer look at how you can make Instagram and Facebook work for you. Our experts will cover best practices, ways to promote your work, if you should pay to boost posts, and how much of your posts should be promotional vs. personal.



Wednesday, April 22, 2015, 6:30 - 8:30 pm
Interface Media Group, 1233 20th Street, NW
\$15 WIFV Members / \$30 Public

[RSVP here](#)

Presenters

As digital director of The Internet Association, **Nika Nour** represents Internet companies and seeks to protect users. Nour brings 5 years of new media / Internet tech experience, 3 of which were on Capitol Hill working with politics and various offices in integrating digital into their campaign and official strategies. She also led outreach to various constituencies affected by technical legislation.

Mercy Chikowore creates communications strategies for nonprofit, entertainment and private sector clients. She has secured local and national media placements for her clients and has a network of reporters who consistently reach out to her for potential stories. After years of being a self-starter, Mercy has created her own methods for improving and increasing each client's visibility and authenticity.

A huge thank-you to Interface Media Group for hosting this event!

Wednesday, April 8, 2015 , 6:30 - 8:00 pm
Ameriprise Financial Services, Inc.
7500 Old Georgetown Road, Bethesda
[RSVP here](#)



Roundtable Round-Up

Narrative Directors Roundtable

Festival Strategies

April 6, 2015, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Documentary Roundtable

Federal Funding for Docs: NEH and NEA

April 13, 2015, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Editors Roundtable

Long Story Short

April 21, 2015, 7:00 to 8:30 pm

2830 Georgia Avenue, NW

[RSVP here](#)

Talent Roundtable

Government Contractors

April 23, 2015, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

Screenwriters Roundtable

Members are encouraged to attend "The Inside Story Seminar" with Dara Marks

Spotlight on Screenwriters 2015 Workshops and Submission Dates

Screenwriters may submit up to three screenplays. Producers will contact writers through WIFV. WIFV will email the producers a copy of the screenplay. If the producer/financier is interested, then WIFV will facilitate the introduction.

SUBMISSION REQUIREMENTS

- *Current WIFV Member
- *Signed WIFV Spotlight Agreement
- *Completed feature length screenplay (90---125 pages)
- *Proof of copyright
- *Proof of WGA registration
- *Personal bio (300 words)
- *Logline (1 sentence)
- *Short Synopsis (300 words)

WORKSHOP SCHEDULE

Workshops at Interface Media
WIFV Members \$20.00;
Non-Members \$25.00

[Register via calendar wifv.org](http://www.wifv.org)

April 9 - Loglines & Onesheets

May 7 - Bios & Headshots

June 4 - Graphic Designer Mixer

July 2 - Dialogue & Subplots

August 6 - Story Development with Production Companies

Sept 3 - Marketing a Screenplay

Oct 1 - Lights, Camera, Action!

IMPORTANT DATES:

Submission & Notification Results

June 1 - 1st Submission

Deadline \$25.00

July 1 - Notification of Results for 1st Round

July 1 - 2nd Submission

Deadline \$30.00

August 1 - Notification of Results for 2nd Round

August 1 - 3rd Submission

Deadline \$40.00

Sept 1 - Notification of Results for 3rd Round

Oct 1 - Spotlight Catalogue goes to printer

Nov 13-15 - ScriptDC

All submissions through www.wifv.org

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WIFV Media Job Fair



Once again this year, people have been hired from the WIFV Media Job Fair! We are so grateful to the [companies that participated](#) and to the many attendees who brought their expertise to the exhibiting companies.

Thanks to Co-Chairs Lydia Ash and Carletta Hurt for all their hard work. Event volunteers included Sandra Abrams, Monica Lee Bellais, Dana Beyer, Daniela Delgado, Kathy Dismukes, Amy Johanson, Mikayla Kelley, Monique Lyons, Liliane

Mavridara, Rhonda McDaniel, and Judy Meschel.

2015 Media Job Fair Exhibitors

Atmosphere Lighting
C-SPAN
Green Buzz Agency
Interface Media Group
Maslow Media Group, Inc.
PBS (Public Broadcasting Service)
RHED Pixel
Sapling Pictures
Sirius XM Radio
Team Jabberwocky
Team People
The Towne Group
Ventana Productions
WHUT, Howard University Television
Word Wizards
Yoh, A Day and Zimmermann Company



pepco
EDISON PLACE
GALLERY
Thanks to the Pepco
Edison Place Gallery for
donating the venue for
the 2015 Media Job Fair

Monthly Dinner & Movie!

WIFV is delighted to continue its new partnership with the Woman's National Democratic Club to present a dinner/movie night once a month. On April 24 we present ***SPAT! Bringing Oysters Back to the Chesapeake Bay*** by Sandy Cannon-Brown.



After centuries of over-harvesting and devastating diseases, the Chesapeake Bay oyster populations plummeted, along with industry profits and the Bay's health. Now, native oysters are more abundant and fewer are dying from disease. More than a billion hatchery-raised baby oysters were added. New disease-resistant, meatier, faster-growing oysters are thriving in commercial aquaculture.

SANDY CANNON-BROWN is passionate about ecosystems and their inhabitants. After working for *U.S. News & World Report*, *Associated Press*, *McGraw-Hill*, *WJLA-TV7* and *KTBC-TV7*, she founded VideoTakes, a video production small business. Her career has taken her to the rainforests of Central and South America, the Northern Great Plains and the Everglades. As associate director of AU's Center for Environmental Filmmaking, she taught filmmaking for ten years. Both she and her students have received top awards.

Friday, April 24, 2015, 6:00 pm - 8:30 pm
Woman's National Democratic Club
1526 New Hampshire Ave, NW (Dupont North Metro)
\$25 (Light Supper & program); \$10 Movie Alone; Cash Bar
[RSVP here](#)

Dinner & Movie will happen the 4th Friday of the month and subsequent events will feature films

made by regional filmmakers. So save the dates!

Environmental Film Festival, Break-Fest Notes

By Rana Koll-Mandel



Early on March 24, the Break-Fest held at Restaurant Nora's honored three outstanding women filmmakers whose work was screened at the 2015 Environmental Film Festival in the Nation's Capital (EFF). For the third year in a row, this special event was sponsored by WIFV, Video Takes, Inc. and EFF. The panel discussion, moderated by Flo Stone, Founder of the Festival, now in its 23rd year, and WIFV member, featured Cosima Dannoritzer, Director of *E-WASTE TRAGEDY*, Kalaynee Mam, Director of *FIGHT FOR ARENG VALLEY* and Dyanna Taylor, Director, Producer and Writer of *DOROTHEA LANGE: GRAB A HUNK OF LIGHTNING*. Each showed a film clip, discussed their inspiration and highlighted issues they faced, as well as took questions from attendees.

Filmmaker Dannoritzer, who specializes in documentaries on history, ecology and the relationship between technology and society, spoke about the massive global issues caused by the ever-increasing amounts of electronic waste and the broken systems (or no systems at all) supposed to be in place to police this growing crisis of recycling worldwide. Ms. Mam spoke eloquently of the women and families struggling to survive and keep their culture alive in the face of diminishing resources, encroaching industry and potential displacement caused by climate change and rampant development. Several times during her comments, she choked up, fighting back tears when speaking about her Cambodian homeland. And, Ms. Taylor, photographer Dorothea Lange's granddaughter, discussed family memories and the passionate and uncompromising vision she grew up with that daunted and then inspired her to become a documentary filmmaker.

The 2015 Environmental Film Festival screened more than 160 films throughout metro Washington, D.C. and included 96 women filmmakers which represented more than one-half of all films shown. Thank you to all who attended the Break-Fest!

Rana Koll-Mandel, consultant for the Environmental Film Festival and WIFV member, is also Founder of We R 1 Communications, which specializes in communications and public relations services for film festivals, filmmakers and their related events planning.

Will Sarah Jones' death make a difference?

By Paige Gold, Esq.

On-set injuries, and even occasional deaths, have been an unfortunate part of filmmaking since the dawn of the industry. They are most often associated with low-budget projects made by inexperienced filmmakers, but even experienced filmmakers working with substantial budgets have been known to take questionable risks in the quest to get a good shot. The tragic death of a young camera assistant last year on the set of *Midnight Rider* has placed a sharp focus on this unsavory aspect of the industry, raising some hope that improvements to industry practices might come out of this tragedy.

Midnight Rider, a biopic about singer Greg Allman, was to have been filmed in Savannah, Georgia, the same town where director Randall Miller's production company made the film *CBGB* the year before. The crew had traveled to a remote rural area and begun setting up a scene in which Allman (William Hurt) lies on a hospital bed set on a narrow train bridge spanning a river. It was later determined that no one from the production had sought any safety permits; nor had they notified CSX, the freight company that owns the tracks, or any government authorities about the shoot.

The crew had just finished setting up and Hurt had laid down on the bed when a freight train appeared in the distance, rolling toward them at top speed. With less than a foot of space on either side of the narrow bridge tracks, everyone scrambled to escape its path - at first trying to pull their equipment with them, ultimately abandoning it. But the train flew through the trestle before all had cleared out - first shattering the metal bed, then hitting several crew members. Sarah Jones, a young camera assistant just beginning her career, was killed; another crew member has

permanently lost the use of one arm.

The *L.A. Times* subsequently published an email Hurt had written to a friend describing what happened that day. Hurt wrote that they'd been told if a train came they would have sixty seconds to get clear of the trestle.

"I said, 'Sixty seconds is not enough time to get us off this bridge.' There was a communal pause. No one backed me up. Then, we just went ahead. I took off my shoes, got on the heavy, metal hospital bed and began preparing . . . We didn't have sixty seconds. We had less than thirty."

One month after the incident, the president of Atlanta's IATSE (International Alliance of Theatrical Stage Employees) local chapter told *The New York Times* that the collision had been "an isolated, very unfortunate incident" without wider implications. However, since that time, dozens of veteran crew members have come forward to sharply dispute his assessment.

The 2013 CBGB shoot had given rise to numerous complaints from local citizens about the crew's sloppy treatment of, and failure to repair, private and public property. The chief of the Georgia Film Office was later fired after Miller and other producers complained about his "overly burdensome" insistence on following health and safety regulations.

The weekend before the fatal incident, producer Jody Savin, Randall Miller's wife, had spoken at the February meeting of Savannah Women in Film and Television. According to several attendees, she told the group that she was glad that the film commissioner had been fired, because he "kept showing up on set telling me we couldn't do this, we couldn't do that. We make movies by our own rules."

In the larger industry, a *New York Times* article quoted industry crew members around the country - all of whom requested anonymity, for fear it would harm their future employment prospects - stating that directors routinely push film crews too far.

In late March of this year the National Transportation Safety Board issued its final report on the incident, determining that that "the probable cause of the accident was the film crew's unauthorized entry" onto the train trestle owned and operated by CSX Transportation. The report stated, "Railroad property is private property. The film crew leadership had enough awareness about railroads to ask for CSX's permission to film. In NTSB interviews, some of the film crew leadership stated that they thought others were handling the permission to be on CSX property; while others believed it was safe to film. This assumption was reckless, and it endangered the entire film crew."

In his remarks at a memorial service for Sarah Jones last year, Mike Miller, vice president of IATSE (the union that represents crew members) said, "It's going to be the actions that we take away from this that is going to make a difference...no one should die making movies or television. Period. No worker should ever be afraid of speaking up or speaking out, reaching out or refusing to participate if they feel they are in an unsafe situation."

Supporter Spotlight: Virginia Film Office

Supporter Spotlight recognizes the work and contributions to the industry of WIFV's supporters. As a 501(c)3 community benefit organization, WIFV relies on financial support from companies, individuals, foundations, and government entities. To find out how your company can support Women in Film & Video, please contact Melissa Houghton at director@wifv.org.



What do Mary Tyler Moore, Jane Curtin, Geraldine Hughes, Donna Murphy and Sally Field have in common? All of these wonderful actresses played Mary Todd Lincoln in projects about President Lincoln shot on location in Virginia. Mary Tyler Moore starred with Sam Waterston in *Gore Vidal's Lincoln* (mini-series 1984), Jane Curtin and Kris Kristofferson starred in *TAD* (TV movie 1994), Lance Henriksen and Donna Murphy starred in *The Day Lincoln was Shot* (TV movie 1997), Billy Campbell and Geraldine Hughes were in *Killing Lincoln* (TV movie 2012) and Sally Field and Daniel Day Lewis starred in *Lincoln* (Feature 2011). Authentic locations and a wide range of historic resources make Virginia

highly popular for history-based films, TV shows, and documentaries.

Most recently, two exciting history-themed television series have chosen to shoot in Virginia. Currently in pre-production is the new PBS series *Mercy Street*. Inspired by true events occurring at Mansion House, a luxury hotel in Alexandria that was transformed into a Union Army hospital during the Civil War, the series is scheduled for a 2016 premiere.

AMC has just completed filming the second season of *TURN: Washington's Spies*. Also based on true events, the series centers on a group of young colonials who band together to become America's first spy ring, operating for George Washington during the Revolutionary War. Season One introduces the revolutionaries and how they join together to become the Culper Ring. Season Two finds the young spies fighting to keep the cause alive while George Washington turns to his strongest friend and ally for assistance - Benedict Arnold. The series premieres on AMC on Monday April 13 at 9 pm. Season One is available online and on Netflix.

The Virginia Film Office supports all types of filming within the state. Call 800-854-6233 or email vafilm@virginia.org for information or visit FilmVirginia.org.



WIFV Fiscal Sponsorship Application Deadline

The WIFV Board of Directors is pleased to offer a fiscal sponsorship program to support the film and media projects of its members. WIFV believes this initiative to be a tremendous member benefit and that this program furthers our mission to provide resources for women in the film, television and media industry. The WIFV Fiscal Sponsorship Program is a financial and legal system where our 501(c)(3) public charity provides limited financial and legal oversight for a project initiated independently by a filmmaker. That project must be non-commercial in nature, i.e. not produced solely for financial gain. Sponsored Projects are eligible to solicit and receive grants and tax-deductible contributions.

While many fiscal sponsorship programs exist for filmmakers, WIFV presents a known and trusted entity for its members. We further differentiate our program by offering a mentoring component with accomplished WIFV members, by providing access to the WIFV Executive Director and her knowledge of funding resources, and by bringing the power of our programming events and workshops to address key education needs. We look forward to the many successful film and media projects that WIFV will help usher into creation through our fiscal sponsorship program.

There are two calls for Fiscal Sponsorship Applications per calendar year; one in the spring and one in autumn. A non-refundable Application Fee of \$50. is required at the time application.

The 2015 application deadline dates are April 27, 2015 for the spring round and October 19, 2015 for the fall round. [More info and application materials here.](#)

Seed Fund Needs YOU!

WIFV is raising funds for a new **Seed Fund for Documentary Filmmakers!** **Make your donation here.** We hope to give \$10,000 in grants every year for at least the next three years, but that depends on your generosity.

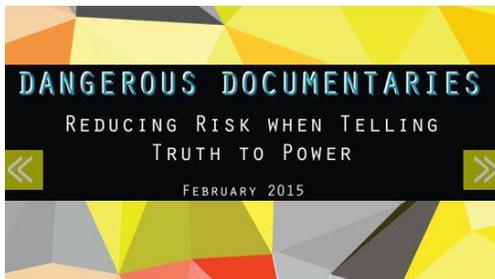
Your donation is tax deductible to the fullest extent of the law. Your contribution is a seed that will help a film grow!



Contributors as of March 31 include: 20 somethings, Ben Abdul-Haqq, Nikki Webber Allen, Yolanda Arrington, Jane Barbara, Nancy Breslin, Via Buksbazen, Rebecca Bustamante, Cintia Cabib, Sandy Cannon-Brown, Frank Cevarich, Tina Chancey, E. Samantha Cheng, Denene Crabbs, Kathy Dismukes, Erin Essenmacher, Joe Fab, Richelle Fatheree, Mary Frost, Jerry Gietka, Erica Ginsberg, Carmella Gioio, Heather Godwin, Judith Dwan Hallet, Melissa Houghton, Carletta S. Hurt, Jane Ingalls, Cynthia Iris, Cathy Kades, Andrea Kalin, Martha Karl, Aviva Kempner, Rachel Kennedy, Judy Kimel, Lance Kramer, Jennifer Lawson, Mary H. Leahy, Hilary Linder, Scott Lunt, Debbi Mack, Mary May, Pippa McBride, Rhonda McDaniel, Regina Meeks, Beth Mendelson, Jill Merrick, Judy Meschel, Brianna Morgan, Martha Newman, Robin Noonan-Price, Catie O'Keefe, Kathi Overton, Matthew Radcliff, Alikia Reaves, Linda Robbins, Carol Savoie, Hillary Shea, Flo Stone, Sheri Ratick Stroud, Carsten and Ellen Tripler, Vicki Warren, Monda Raquel Webb, Diane Williams, Bart Woodward, and Catherine Wylar.

You can add your name to this list and support the work of this community with your contribution.

Dangerous Documentaries: Reducing Risk when Telling Truth to Power



Executive Summary: Many of the issues most important for our society to recognize and discuss are also those that powerful people or institutions don't want made public. Non-fiction filmmakers who tell truth to power often face aggressive attack from powerful individuals, governmental bodies, businesses and associations. How are independent makers, often working outside of media institutions for long periods of time, and some times untrained in journalistic practices, working with this reality? What are the risks, and can

they be mitigated to encourage more and better expression on the important issues of the day?

This report finds that the risks of doing such work are well established in the investigative journalism community, but not always well known in the documentary film community. It documents attitudes, practices, and problems. It then addresses how makers of such work may best mitigate known risks, and what kinds of support may help them more than they are today. It finally suggests next steps to expand opportunities and share existing knowledge about how to lower risks while telling truth to power.

From the Recommended Practices section: To mitigate the genuine risks that exist, what can makers do? We discuss below some of the most commonly volunteered advice from our interviewees and literature search.

- * Verify facts and document their verification. (Recommendations for exactly how to do this varied widely, from hiring an independent fact checker to keeping a research log and keying it to assertions in the work.)
- * Be consistent in your practices.
- * Analyze your own bias, articulate it, and challenge it yourself in your research. That doesn't mean you need to lay all this out in the final work, but the effort will pay off in production.
- * Don't be afraid to interview subjects on "the other side" of the story, if it fits with the kind of story being told. Reach out at the right time and learn as much as you can; pledge and honor the pledge to represent their view fairly.
- * Make sure your sources are legitimate; for instance, if you quote from a document, make sure you've read or seen the original document.
- * Back up and keep copies, securely.

- * Don't lie to subjects about what you are doing, or misrepresent your project; it can haunt you later.
- * Do as much face-to-face as you can, not only for security but to learn as much as you can. Electronic communication only can communicate so much.
- * Expect attacks and actively research what kinds of attacks are likely; consider them in constructing your work.
- * Watch out for conflicts of interest, including with funders.
- * If it's appropriate for the topic, consider having a board of advisors on the topic. They can be valuable spokespeople if needed.
- * If you're working with organizations invested in the issue you're researching, make sure you can show that they do not control your work. Consider having a memorandum of understanding as a record of the appropriate distance between you.

Full report available here

Research Team from Center for Media & Social Impact, School of Communication, American University: **Prof. Patricia Aufderheide** was principal investigator, and Center for Media & Social Impact Associate Director **Angelica Das** was project manager. Graduate fellows **Stephanie Brown** and **Olga Khrustaleva** assisted with research. Consultant **Deborah Goldman** contributed legal research. Legal fellow **Anuj Gupta** assisted Ms. Goldman with legal research. Graduate fellows **Daniela Pérez Frías** and **Daniel Farber-Ball** contributed to production.

Dangerous Documentaries: Reducing Risk when Telling Truth to Power was funded by the John D. and Catherine T. MacArthur Foundation.

Filmfest DC

Filmfest DC is back for its 29th year with an exciting new program of over 70 features, documentaries, and shorts representing the best in new cinema from around the globe. The following are the films directed by women at this year's festival.

World View

Advanced Style (USA), directed by Lina Pliplyte:
April 18, 9PM, AMC Mazza Gallerie
April 19, 9PM, AMC Mazza Gallerie

The Amina Profile (Canada), directed by Sophie Deraspe
April 17, 8:45PM, Landmark E Street
April 18, 4:30PM, Landmark E Street

Finding Gaston (Peru, USA), directed by Patricia Perez
April 17, 6:30PM, Landmark E Street
April 19, 5PM, Landmark E Street

Margarita, with a Straw (India), directed by Shonali Bose
April 19, 1:00PM, Landmark E Street
April 25, 7:00PM, Landmark E Street

Tales (Iran), directed by Rakhshan Banietemad
April 18, 7:00PM, AMC Mazza Gallerie
April 25, 5:00PM, Landmark E Street

Trust No One - Thrillers

Accused (Netherlands), directed by Paula van der Oest
April 19, 7:15PM, AMC Mazza Gallerie
April 21, 6:30PM, AMC MAzza Gallerie

Justice Matters - Social Justice

Dukhtar (Pakistan, USA, Norway, India), directed by Afia Nathaniel
This film and filmmaker received a WIFTI Grant in 2014!
April 22, 6:30PM, Landmark E Street
April 24, 8:45PM, Landmark E Street



This is My Land (France), directed by Tamara Erde
April 23, 8:30PM, Landmark E Street
April 25, 8:45PM, Landmark E Street

Lunafest: Shorts for, by, and about women
April 25, 5:00PM, Goethe-Institut
April 25, 7:45PM, Goethe-Institut



FILMFEST 2015 Trailer

Call for WIFV Members in the News Articles

What's the best way to brag about your accomplishments? With a Members in the News article, of course. Not only can you include a photo and your website, it is archived at www.wifv.org and adds to your SEO.

Submit your paragraph, jpg photo, and any links to director@wifv.org by the 5th of the month.

Call for Award Info

If you have won an award, screened at a film festival, or received a major grant, please let me know so we can share your success. Send the info to director@wifv.org

New and Renewing Members

The following joined or renewed their WIFV membership (March 1 - March 31).

Jesse Achtenberg
Day Al-Mohamed
Carla Aronsohn
Jane Barbara
Meigan Bell
Tanicia Bethea
Julia Beyer
Kelsey Biggs
Ashley Blue
Bonnie Breuner
Wendy Brown
Eric Bugash
Patricia Carden
E. Samantha Cheng
Marsha Coleman-Adebayo

Sarah Katz
Michelle L. Kim
Kirk Lambert
Larry Laws
Penny Lee
DiandraLeslie-Pelecky
Delana Listman
Emma Mankey Hidem
Yvonne McGee
Andrea Meditch
Regina Meeks
Rebekah Mejorado
Maxine Mendelovici
Denise Moak
Betty Montgomery Williams

Stephanie Salguero
Gary Schonman
Hillary Shea
Nicole Shea
Kimberly Shorter
Lisa Simmons
Darryl Singletary Sr
Keshia Smith
Sheila Smith
David Smolar
Christie Starley
Wagner
Charlotte Steinecke
Pauline Steinhorn
LaTrice Strong

Annie Danzi
Katherine De Francis
Jim Denison
Jill Doctor
Alexis Doty
Catherine Baum
Maxine Mendelovici
Donna Fair
Ann-Marie Fendrick
Stephanie Flack
Paige Gold
Gina Gribbin
Don Hagen
Tai Harley
Kristin Reiber Harris
Devon Higby

Bjorn Munson
Willow Nelson
Flora Nicholas
Kathi D. Overton
Dara Padwo-Audick
Margaret Parsons
Kate Pearson
Kristian Perry
Julie Pixler
Jacqui Porth
Robin Reck
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About WIFV

WIFV supports professionals in the media industry by promoting equal opportunities, encouraging professional development, serving as an information network, and educating the public about women's creative and technical achievements.

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