

WIFV NEWS

June 2019

If you want to be a screenwriter, take an acting class to get a sense of what you're asking actors to do. Learning other skills will help you communicate with people and respect what they do.

- Tina Fey

President's Message



Dear WIFV Community, June is here and for me, time is flying by these days. It's been one year since I was elected president of WIFV's board of directors. It has been an interesting year full of growth for me. I now know that I don't need to call a vote in order to approve our monthly minutes. Thank-you,

Roberts Rules of Order and EVP Paige Gold, for keeping me on track!

Although I had served on the WIFV board prior to becoming president, I didn't realize all the intricacies. Here's a sneak peek of the behind the scenes progress we've made this year: We had a financial audit conducted and passed with flying colors. We hired a new Membership Coordinator (hooray for Linnan Lin). We held a very successful Open House hosted with Pigmental Animation at Gallaudet University. ScriptDC went off without a hitch at American University. We held numerous Roundtables and Wednesday Ones, plus a Locavore film screening series. We created two new grant/professional development opportunities for our members: Jane Cusumano/ WIFV Short Narrative Film Finishing Fund and the WIFV Fellowship to the Stowe Story Lab. We hosted dinners at various members' homes in March, in tribute to our humble beginnings as an organization. We've held member coffees to understand your needs and to recruit new members. We held a very successful Job Fair in April, which directly impacts our members and sponsors. And, we are going to have a great 40th Anniversary celebration in the fall.

All these accomplishments are the direct result of the wonderful board that I've had the privilege to work with this year. Thank you to the board members who are rolling off the board or resigned due to work constraints - Katherine Wilkins De Francis, Giovanna Chesler, Shari Garmise, Shawna Prince, Shane Yeager. I look forward to continuing to serve with Paige Gold, Hillary Shea,

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Roundtable Roundup

Narrative Directors, Screenwriters, Documentary Roundtables: *The Craft of Producing*

June 3, 2019, 6:30 to 8:30 pm

Interface Media Group

[RSVP here](#)

Hair & Makeup Roundtable: *Wedding Styles*

June 17, 2019, 6:30 to 8:30 pm

Interface Media Group

[RSVP here](#)

Screenwriters Roundtable: *First Five Pages*

June 24, 2019, 6:30 to 8:30 pm

Interface Media Group

[RSVP here](#)

Roundtables are free for WIFV Members. There is a \$10 fee for non-members. Online registration for walk-in's will be available onsite for credit or debit only.

Coffee & Conversation

Julie Allen, John Benedetto, Woryeneh Benson, Ericka Boston, Dylan Comstock, Emma Mankey-Hidem, Lauren Menkes, Kimberly Skyrme, and Richard Volin. Along with the WIFV staff, Linnan and Melissa, the Board is critical to the success of what WIFV undertakes to benefit its members. It's been an honor serving as your president.

WIFV Board Elections are in June, so make your vote count!

Sincerely,
Robin Noonan-Price



Tuesday, June 18
8:30 to 10:00 am
Takoma Bev Co
6917 Laurel Ave
Takoma Park, MD
[RSVP here](#)

Members in the News?

The deadline to submit your information for the monthly Members in the News publication is the 10th of the month. Send your article (100 words or so) and a jpg-format photograph or link to your video project to director@wifv.org [You can see past issues here.](#)

The Craft of Producing

June 3, 6:30 pm - 8:30 pm

Interface Media Group, 1233 20th Street NW (Dupont South Metro; on-street parking)

[RSVP here](#)

Join WIFV for a wide ranging conversation, moderated by producer and new Johns Hopkins MA in Film and Media director, **Tim Perell**. Tim will be joined by **Kyle David Crosby**, **Catherine Hand**, and **Andrea Meditch** to discuss the varied roles of a producer, the relationship between a producer and director, the process of financing, and the basics of what drives them each to get involved with a project. The discussion will cover both scripted and non-fiction films with an emphasis on feature-length projects.

Sponsored by:



Film and Media
MASTER OF ARTS



InterfaceMediaGroup

June Weds One: Advanced Media Content Strategies: Discovering Untapped Value

June 5, 6:30 pm - 8:30 pm [RSVP here](#)

\$15 WIFV Members / \$30 public

Interface Media Group, 1233 20th Street NW (Dupont South Metro)

For the June Weds One, **Advanced Media Content Strategies: Discovering Untapped Value**, we will identify and discuss mid-to-advanced level strategies media content producers (TV, film, digital, online, influencers, podcasters, etc.) might wish to consider and employ in order to increase revenue generation. WIFV member **Kurt R. Klaus, Esq.** will lead the discussion.

Thanks to the program sponsors [Media Central](#), [OCTFME](#), and [Interface Media Group](#), the venue sponsor!

Call for Locavore Films - DEADLINE June 6

WIFV is partnering with the [Arlington Cinema and Drafthouse](#) to continue the Locavore Film Series on the 2nd Wednesday of the month starting again in September 2019. If you want to know who grows your food, shouldn't you want to know who makes your media? (You get the idea!)

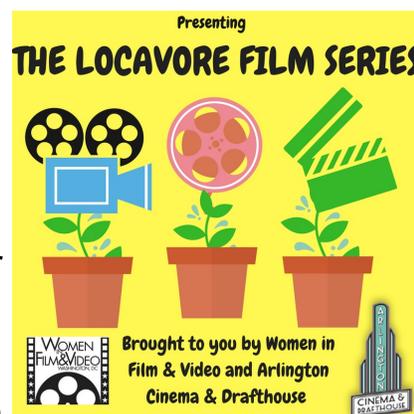
Open to all genres and lengths. Must be locally made. We are open to classic works as well as new work. Our goal is to show the range of talent and stories produced in the DMV. **This call for submissions is limited to WIFV Members!**

Films will be shown on large screen. Above 50 tickets, the profits will be shared with the filmmaker (fill the 150 seats and you could make \$700). Great time to activate your local fans and have them see your film on the big screen! We want the filmmaker to be at the screenings for Q&A.

Submission requirements: Title, Crew Credits, TRT, year made, synopsis, viewing link or dvd. Feel free to include reviews if the film was reviewed and any festival nods. Forward the info to director@wifv.org by Thursday, June 6.

We are delighted to work with Arlington Cinema to regularly bring the work of local filmmakers to audiences. We anticipate announcing the slate in July. Look forward to seeing you at the movies!

What films have we shown so far? WISH YOU WELL, 45: ROCK N ROLL REVIVAL, BEDFORD: THE TOWN THEY LEFT BEHIND, DOEVILLE, FROM THE BACK OF THE ROOM, LAST NIGHT, NOTHING TO DO, PAPER CLIPS and these short films - FINAL NOTICE, THE GOBLIN BABY, I FOR I, M FOR MARITZA, COMMERCIAL FOR THE QUEEN OF MEATLOAF, LOBSTER FRA DIAVOLO, PINEAPPLE, THE GUACHOS OF ARGENTINA, THE AFGHAN PAINTED TRUCK, VOICES/PEACE, and CHINATOWN. Submit your film and add to this list of engaging, informative, and entertaining films and filmmakers!



Update on WHISTLE WORDS - 2018 Seed Fund Grantee

Betsy Cox is the producer for WHISTLE WORDS, an empowering writing project for women transformed by cancer that will result in a one-of-a-kind documentary. Betsy was awarded one of the 2018 Seed Fund for Documentary Filmmaker grants.



With the grant, the project hosted a variety of workshops including *Here for the Girls* and *Living Beyond Breast Cancer* and began collaborations with the University of Virginia Cancer Center and Sentara Martha Jefferson Hospital. The result? More than 20 hours of footage of workshops! In Fall 2018 they published **Truth:**

Voices of Women Changed by Cancer - an anthology of work created and workbook providing writing prompts. **You can buy your copy here.** Sales of the book help support creation of the documentary! In January 2019, Books & Brews at WMRA (NPR/Shenandoah Valley) featured the writers and filmmakers involved with this project. That month also saw a presentation to UVA's School of Medicine's Medical Center Hour, sponsored by the Center for Biomedical Ethics & Humanities. An edited three-minute scene and other video clips are the result. WHISTLE WORDS gained consulting scholars to the project as a result of that event. The materials and relationships created have resulted in additional grants and are helping to fund a six-minute piece that will be used to draw more support to the program.

From seeds, great things grow. [Help the Seed Fund for Documentary Filmmakers to sprout more successes by making your tax-deductible donation here.](#)

OCTFME Receives NATAS-NCCB Emmy Nomination

The DC Office of Cable Television, Film, Music and Entertainment (OCTFME) is proud to announce that the agency has been nominated for an Emmy Award, for the second consecutive year by the National Academy of Television Arts and Sciences, National Capital Chesapeake Bay Chapter (NATAS-NCCB). The nomination for "Black History through Song," is in the Historical/Cultural - Program/Special Category.

"Black History Through Song" is an original OCTFME produced documentary on the history of Black America, and the District's pivotal role, as told through song. The winners will be named

and awards presented at the 61st Emmy Awards Gala on Saturday, June 22, 2019 at the Bethesda North Marriott Hotel & Conference Center in North Bethesda, Maryland.



"Black History through Song" is the story of how African-Americans have persevered and prospered through the strength of family, community and faith. From living on the plantation to present day events, at the center of the struggles and victories, there has always been music. Songs of inspiration have underscored the fight for freedom, civil rights and social justice. The District of Columbia has always had a critical place in that battle; a place where leaders have come and inspired immeasurable contributions to black history both nationally and globally. "Black History through Song" pays homage to the role that the District of Columbia continues to play in the fight for civil and social justice.

"With the support of Mayor Bowser, OCTFME has made history with our second consecutive Emmy nomination. This nomination certainly speaks to the quality content produced by our talented creative team," said OCTFME Director, Angie M. Gates.

OCTFME won its first Emmy Award in 2018 for its magazine formatted talk show "The 202," Bell Biv DeVoe episode, in the Interview/Discussion category.

Pinder Joins Kartemquin Films as Executive Director



Kartemquin Films, the award-winning Chicago-based documentary nonprofit organization, today named **Jolene Pinder** as Executive Director. Pinder will begin on June 10th, overseeing all aspects of operations, programs, and serving as Executive Producer on all of Kartemquin's documentaries.

Founded in 1966 as a documentary collective, Kartemquin helps develop filmmakers, produces films, and advocates for the field of documentary. The six-time Emmy® Award-winning organization has received three Oscar® nominations in the past two years for MINDING THE GAP, EDITH+EDDIE, and ABACUS: Small Enough to Jail, and on May 18th it became the first independent nonfiction production company to receive a Peabody Institutional

Award "for its commitment to unflinching documentary filmmaking and telling an American history rooted in social justice and the stories of the marginalized."

Pinder joins the organization having served as Executive Director of #CreateLouisiana since 2017, where she spearheaded statewide and regional advocacy efforts and grantmaking initiatives. Pinder previously led the New Orleans Film Society as Executive Director between 2011-2017, where she increased the budget by 400% and grew annual attendance at the New Orleans Film Festival by 250%; launched signature programs to support Southern storytellers and advocate for a more equitable, inclusive landscape; and conceived of and secured funding for the acclaimed Southern Producers Lab. Pinder also has independent production experience as Producer of 2018 DOC NYC selection ALL SKINFOLK AIN'T KINFOLK and the forthcoming Sundance Institute and IDA-funded HOLLOW TREE, and from earlier in her career producing (A)SEXUAL and working in various roles on documentaries such as ARCTIC SON and ELECTION DAY during her period as a staff producer at Arts Engine / Big Mouth Productions.

#GalsNGear Podcasts and Graduates and Prizes

By Amy DeLouise

Hi All, I feel like I've only just fully recovered from NAB Show/Vegas, so here's a quick wrap-up on our efforts to support gender equity across production and post, engage manufacturers, increase visibility for our chapter, and amplify women in tech at this industry event. [See our page on the WIFV site](#) for a full list of participants and links to our videos and podcasts. And look for us at NAB East in New York Oct 16-17.

We had a wonderful group of folks from our DC chapter attend NAB Show this year, and featured

several of them in prominent speaking slots. (In total, we programmed 28 women speaking across three days!) Our production team also mentored a group of talented young women from the film and journalism programs at Palm Beach Atlantic University, who helped shoot interviews on the show floor that aired on *Broadcast Beat's* daily livestream.



Evidence that the students from Palm Beach Atlantic University are excited to be filmmakers!

This year, we also hosted an on-site podcast series featuring some of the top movers and shakers in the industry. Thanks to our lead sponsors **Dolby**, **Blackmagic Design**, **Adobe**, and **FoxFury Lighting**, we also hosted several lively and packed networking events. Our Gear Giveaways were valued at more than \$15,000, and included top tech—from a new Insta360 camera to a DELL workstation. So all in all, a real success!

Shout-out to these WIFV members for helping me make our pop-up event happen!

Samantha Cheng, Heritage Series LLC

Rachel Longman, Rhed Pixel

Hillary Shea, Rhed Pixel

Sharon Sobel, Picture This Productions

Kathy Dismukes, Pintail Productions

Jane Cusumano/WIFV Finishing Fund for Short Narrative Films!

The Jane Cusumano/WIFV Short Narrative Film Finishing Fund supports artists with the completion/post-production of a short narrative film (no longer than 15 minutes including credits). This grant program is made possible with proceeds from the 2001 DC screening of *WHAT MATTERS MOST*, written and directed by Jane Cusumano and limited in-kind services from **Henninger Media Services**, **Interface Media Group**, **Ott House Audio**, and **ReelPlan**. The program is administered by Women in Film & Video. **The application deadline for 2019 is July 31, 2019.**

The grant amount is \$3,000 in cash and limited in-kind services to include:

- * up to 8 hours color correction provided by Henninger Media Services,
- * up to 8 hours Design/Graphics time for the Graphics/Titles provided by Interface Media Group,
- * up to 8 hours audio mix provided by Ott House Audio, and
- * up to 4 hours of festival consulting provided by ReelPlan.

One grant will be awarded in 2019. One grant will be awarded in 2020. The film must be completed within four months of the grant being awarded. The grant will be paid in two parts - \$1,500 when grant awarded and \$1,500 upon completion of film.

Complete information and application instructions are [here](#).

WIFV Members and Fair Use of Intellectual Property

It's been a decade since American University's Center for Media and Social Impact, then ed by WIFV member **Pat Aufderheide**, published its first code of best practices in fair use and helped liberate media creators from the tyranny of excessive corporate bullying. The code's publication disrupted the status quo in the world of intellectual property law, particularly as it pertains to filmmakers.

Media corporations had long insisted that any use of creative works they control, such as excerpts from song lyrics or visual symbols (for example, the Coca-Cola logo or Mickey Mouse), no matter how fleeting, required their explicit permission and often payment of a licensing fee. Creators who failed to license the material risked being sued in federal court. This made it difficult to find distribution for low-budget projects whose producers could not afford licensing fees.

The Center for Media and Social Impact's first guide, **Documentary Filmmakers' Statement of Best Practices in Fair Use**, provided a guide to help filmmakers determine when they didn't need to get permission to incorporate copyrighted and trademarked materials into their projects. The Statement caught on faster than anyone had anticipated and was soon being utilized beyond the documentary community. Before long, even movie studios that had previously disparaged fair use realized it could be useful because it helped them save money.

In years since, The Center for Media and Social Impact has developed additional best practices guides for a wide variety of media uses. **They can be found [here](#).**

Coincidentally, around the time the first guide was being published, WIFV member **Paige Gold**

published a legal paper explaining how fair use in documentary filmmaking falls under the First Amendment and helps advance public policy. The article laid out the legal history behind fair use, and explained its function as a bridge between free-speech rights and media creators' right to control the use of their creative works. Titled "Fair Use and the First Amendment: Corporate Control of Copyright is Stifling Documentary Making and Thwarting the Aims of the First Amendment", nearly 2,000 copies have been downloaded in countries around the world. [Download yours here.](#)

Love Your Job? Someone May Be Taking Advantage of You

If someone is passionate about what they do, we see it as more legitimate to exploit them, according to new research from Duke University's Fuqua School of Business. Professor Aaron Kay found that people see it as more acceptable to make passionate employees do extra, unpaid, and more demeaning work than they did for employees without the same passion.

On one hand, passion for one's work can lead to greater satisfaction. But the researchers' new paper in the Journal of Personality and Social Psychology, "[Understanding Contemporary Forms of Exploitation: Attributions of Passion Serve to Legitimize the Poor Treatment of Workers](#)," lays bare the unique ways passionate workers can be taken advantage of in a culture that encourages us to find our life's calling at work.

Through eight different studies with over 2,400 participants, researchers discovered that people find it more acceptable for managers to ask passionate workers to work extra hours without additional pay, sacrifice sleep and family time, and take on demeaning tasks outside of their job descriptions. [Read full article here.](#)

New and Renewing Members

The following joined or renewed their WIFV membership April 26 - May 29, 2019

Sandra Abrams Jacqueline Baires-Diener Barbara Ballow Aisha Barnes Tanisha Bazemore Laura Bennett Woryeneh Benson Adrienne Black Luis A. Blandon Molly Blank Catherine Bobalek Camille Brayshaw Tatiana R. Breslin Birgit Buhleier Ryan Burdick Kayla Cain Leola Calzolari-Stewart Karen Cantor Anne Chapman E. Samantha Cheng Wendy Coakley-Thompson Anna Connolly Emily Crawford Araceli De Leon Julianne Donofrio Marie Gallo Dyak Gena Ellis	Stephanie Flores Charles Germain Morgan Gilpatrick Daniel Martinez Gonzalez Benjamin Gordon Scott Gordon Jim Grapek Jacqueline Greff Bill Johnson David Joyner Taylor Kambia Katie Kirlin May-Mei Lee Alexandria Lundelius Carola Mamberto Brian Matusz Laura McCann Elizabeth McGraw Austin Bridget Bell McMahan Emory Meek Edie Meyers Tessa Moran Tamara Nall Amy Nestor Beryl Neurman Martha Newman Jessica Nichols	Amy Oden Bukola Oyekan Flavia Polles Jacqui Porth Kathryn Raaker Moriel Randolph Jemma Rea Melanie Riner Shantay Robinson Karen Ruckman Shanaz Sanjana May Santiago Carrie Snyder Abby Sternberg Justin Swain Sarah Teagle James Tierney Charlie Towne Julia Vickers Antonio Villaronga Shannon Vossler Gillian Waldo Marilyn Weiner Edythe Wise Areeb Zuaiter Corporate Members: Digital Anarchy Word Wizards
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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.



Send Stories to:

Women in Film & Video
4000 Albemarle Street, NW
Suite 305
Washington, DC 20016
202-429-9438
director@wifv.org
www.wifv.org

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WIFV is grateful for the annual support of these organizations and our [corporate members](#).



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