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 some of 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

In This Issue

35 Women in 31 Days!
Build Your Brand on Instagram & Facebook - Apr 22
Production Design Master Class - Apr 9
The Inside Story Seminar - Apr 21
Confident Retirement - Apr 8
Roundtable Round-Up
Spotlight on Screenwriters 2015
Media Job Fair Thanks!
Dinner & Movie Program - Apr 24
EFF Break-Fest Notes
Will Sarah Jones death make a difference?
Supporter Spotlight - Virginia Film Office
WIFV Fiscal Sponsorship Spring Deadline
Grow a Film - Make a Donation
Dangerous Documentaries
FilmFest DC - Apr 16-26
Call for Articles / Awards Info - Members in the News
New and Renewing Members

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 Burnett 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!

**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
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

CONTACTS:
Monica Lee Bellais, Founder/Editor
818-415-5950
Hillary Shea, Assistant Editor
703-405-2665
Melissa Houghton, WIFV Office
202-429-9438
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, Mkayla 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

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
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 HUNKOF 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 Henricksen 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 Sends 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!


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 sometimes 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 Frias 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 Plioplyte:
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 Pérez
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

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).

<table>
<thead>
<tr>
<th>Jesse Achtenberg</th>
<th>Sarah Katz</th>
<th>Stephanie Salguero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day Al-Mohamed</td>
<td>Michelle L. Kim</td>
<td>Gary Schonman</td>
</tr>
<tr>
<td>Carla Aronsohn</td>
<td>Kirk Lambert</td>
<td>Hillary Shea</td>
</tr>
<tr>
<td>Jane Barbara</td>
<td>Larry Laws</td>
<td>Nicole Shea</td>
</tr>
<tr>
<td>Meigan Bell</td>
<td>Penny Lee</td>
<td>Kimberly Shorter</td>
</tr>
<tr>
<td>Tanicia Bethea</td>
<td>DiandraLeslie-Pelecky</td>
<td>Lisa Simmons</td>
</tr>
<tr>
<td>Julia Beyer</td>
<td>Delana Listman</td>
<td>Darryl Singletary Sr</td>
</tr>
<tr>
<td>Kelsey Biggs</td>
<td>Emma Mankey Hidem</td>
<td>Keshia Smith</td>
</tr>
<tr>
<td>Ashley Blue</td>
<td>Yvonne McGee</td>
<td>Sheila Smith</td>
</tr>
<tr>
<td>Bonnie Breunen</td>
<td>Andrea Meditch</td>
<td>David Smolar</td>
</tr>
<tr>
<td>Wendy Brown</td>
<td>Regina Meeks</td>
<td>Christie Starley</td>
</tr>
<tr>
<td>Eric Bugash</td>
<td>Rebekah Mejorado</td>
<td>Wagner</td>
</tr>
<tr>
<td>Patricia Carden</td>
<td>Maxine Mendelovici</td>
<td>Charlotte Steinecke</td>
</tr>
<tr>
<td>E. Samantha Cheng</td>
<td>Denise Moak</td>
<td>Pauline Steinhorn</td>
</tr>
<tr>
<td>Marsha Coleman-Adebayo</td>
<td>Betty Montgomery Williams</td>
<td>LaTrice Strong</td>
</tr>
<tr>
<td>Annie Danzi</td>
<td>Bjorn Munson</td>
<td>Cara Sullivan</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Katherine De Francis</td>
<td>Willow Nelson</td>
<td>Heather R. Taylor</td>
</tr>
<tr>
<td>Jim Denison</td>
<td>Flora Nicholas</td>
<td>Renee Tynan</td>
</tr>
<tr>
<td>Jill Doctor</td>
<td>Kathi D. Overton</td>
<td>Tanya Upshur</td>
</tr>
<tr>
<td>Alexis Doty</td>
<td>Dara Padwo-Audick</td>
<td>Isabel Valenzuela</td>
</tr>
<tr>
<td>Catherine Baum</td>
<td>Margaret Parsons</td>
<td>Brian Wagner</td>
</tr>
<tr>
<td>Maxine Mendelovici</td>
<td>Kate Pearson</td>
<td>Vicki Warren</td>
</tr>
<tr>
<td>Donna Fair</td>
<td>Kristian Perry</td>
<td>Monda Webb</td>
</tr>
<tr>
<td>Ann-Marie Fendrick</td>
<td>Julie Pixler</td>
<td>Miriam Weintraub</td>
</tr>
<tr>
<td>Stephanie Flack</td>
<td>Jacqui Porth</td>
<td>John Wetmore</td>
</tr>
<tr>
<td>Paige Gold</td>
<td>Robin Reck</td>
<td>Gillian Willman</td>
</tr>
<tr>
<td>Gina Gribbin</td>
<td>Rosemary Reed</td>
<td>Tolu Yeboah</td>
</tr>
<tr>
<td>Don Hagen</td>
<td>Kym Richardson</td>
<td>Yohannes Yohannes</td>
</tr>
<tr>
<td>Tai Harley</td>
<td>Chantel Romero Hernandez</td>
<td></td>
</tr>
<tr>
<td>Kristin Reiber Harris</td>
<td>Christina Ruppert</td>
<td></td>
</tr>
<tr>
<td>Devon Higby</td>
<td></td>
<td>Corporate Members:</td>
</tr>
</tbody>
</table>

**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.

**Contact Us**

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

**Send Stories to:**

director@wifv.org

[GoodSearch.com]