



WIFV NEWS

February 2014



President's Message

February is a month for celebrating love and here at WIFV we love our Advisory Committee (AC). For those who aren't already familiar with our Advisory Committee, here is some background: the AC is an experienced, revered group of WIFV members who provide advice and counsel to the WIFV Board. The 18 women that make up the AC provide a wealth of wisdom, expertise and perspective that inform all we do. [You can see the full list of our Advisory Council members on the WIFV website.](#)

In honor of our 35th anniversary and in recognition of all that these women have done for WIFV, we are launching a brand new recognition program. The Legacy Circle is our new "hall of fame" for the stalwarts of WIFV who have been members of for 25 years or more, served on the Advisory Committee, and served as President and/or have been honored as a Woman of Vision

Please join me in congratulating the inaugural class of inductees into WIFV's Legacy Circle: Ginny Durrin; Phylis Geller; Judy Hallet; Jennifer Lawson; Ruth Pollak; and Bonnie Nelson Schwartz.

Next month marks the 35th anniversary of the first gathering of women in Ginny Durrin's living room for what would become Women in Film and Video! While the organization wouldn't be formally incorporated until September of 1979, that March gathering marked the formation a "women's network" that would provide support and help to advance the careers of women in the media business. Many in our Legacy Circle and Advisory Committee were there for that first meeting and instrumental in helping shape WIFV from the ground up. The fact that so many of the

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Documentary and Journalism: What's the Difference?

Ask someone to define "journalism," and you'll probably get a pretty straight answer. In contrast, the definition of "documentary" is more nebulous. What's the difference and where do you draw the line? Find out on February 5 at the Weds One!

Panelists include:

Patricia Aufderheide, director of American University's Center for Media and Social Impact; **Chuck Lewis**, MacArthur Foundation Grant recipient and former investigative producer for *ABC News* and *60 Minutes*; **Judith Dwan Hallet**, documentary producer; **Alicia Shepard**, former NPR ombudsman; **Rick Young**, producer for *PBS Frontline*. This discussion will be moderated by Paige Gold.

Wednesday, February 5, 2014

6:30 networking; 7:00 pm presentation
Interface Media Group, 1233 20th Street, NW
(Dupont South Metro)
\$15 WIFV Members / \$30 Public
[RSVP here](#)

Meet Science Producers

founding members of our group are still involved with and supporting the organization 35 years later, speaks volumes about the amazing community that was developed and still exists.

And speaking of community, [please join us on March 12](#) for one of more than ten small dinners across the Washington, DC metro area hosted by WIFV Advisory Committee and Board Members to celebrate WIFV and commemorate that first gathering 35 years ago. These dinners will serve as the kick-off for the WIFV 35th anniversary and the things that make us so strong -- all of you, our amazing members. Stay tuned for details including opportunities to showcase your work, share your experience, get mentored and yes, celebrate.

With Gratitude,
Erin Essenmacher

Join WIFV and several panelists who produce science-based content for the worlds of government, commercial, non-profit, independent, professional society, and journalism media. Though we could never fit all the science producers into one evening, this whirlwind tour by panelists provides an opportunity to view the vast array of science media produced in the DC region and identify a network of science communicators and producers in the area. Panel moderated by Katrina Jackson

Panelists to be announced shortly!

Wednesday, March 5, 2014

6:30 to 8:30 pm

Interface Media Group, 1233 20th St. NW, DC (Dupont Circle South)

\$15 WIFV Members/ \$30 Public

[RSVP here](#)

Photos from Holiday Party!

[See them here.](#)

WIFV Executive Breakfast with EFF Filmmakers



Estrella of *Gringo Trails*, **Marcy Cravat**, director and co-producer of *Angel Azul*, and **Suzan Beraza**, director of *Uranium Drive-In*. The panel will be moderated by Environmental Film Festival Founder and WIFV Member, Flo Stone and feature clips of the films.

On March 20, WIFV will again feature some of the women-made work being screened at the [Environmental Film Festival in the Nation's Capital](#), March 18-30. We are delighted to be returning to Restaurant Nora for this special event. The panel will include **Pegi Vail**, director and co-producer with her husband Melvin

Thursday, March 20, 2014

8:30 to 10:00 am

Restaurant Nora, 2132 Florida Avenue, NW, DC (Dupont Circle North Metro)

\$15 WIFV Executive and Corporate Members / \$25 WIFV Professional and Student Members

\$35 Public and includes continental breakfast

RSVP REQUIRED

Jennifer Steinman Offered Tips on Winning the Funding Marathon at Jan Weds One

By Kathy Dismukes



At the January Wednesday One, filmmaker Jennifer Steinman shared her experiences getting funding for her two feature-length documentaries, *Motherland* and *Desert Runners*. WIFV President Erin Essenmacher, who has known Jennifer for many years, served as interviewer, and the two took questions from an enthusiastic crowd of 45.

A co-Founder of Smush Media, Jennifer has 18+ years of experience in television and film. Her first feature-length documentary, *Motherland*, is the story of six grieving American mothers who lost their children and found healing by volunteering at a South African orphanage. The film premiered at the 2009 South by Southwest Film Festival (SXSW) and won the Emerging Visions Audience

Award.

Her next film, *Desert Runners*, follows a collection of amateur athletes who ran four ultra marathons in one year and not only lived to tell about it but came out emotionally and spiritually victorious. The film had its US premiere at the Mill Valley Film Festival last October, its theatrical premiere and television debut on DirecTV in November, and its iTunes debut in early 2014.

Like many filmmakers, Jennifer has experienced both the joys and sorrows of filmmaking, and she said with a chuckle that doing everything wrong on *Motherland* enabled her to do most things right on *Desert Runners*. With that in mind she shared these tips:

- Always ask yourself, "What's the best move for my film?" Keep in mind who your audience is and where your film could and should be seen.
- When it comes to funding, think creatively and consider these alternatives:
 - Cut a trailer as soon as possible. It's your #1 fundraising tool.
 - With foundation funding shrinking, don't overlook corporate sponsorship. For example, a corporate client could fund a short on your subject matter. The corporate client gets what they want and you get part of your film made. You should even consider product placement if it doesn't detract from your film.
 - Talk to EVERYONE about your film. You never know where the money will be, and who might know someone who knows someone with deep pockets.
 - Definitely pursue finishing funds because it's the lowest risk for funders. Try IFP or other film markets.
 - Crowdfunding is a great option but it takes a lot more time and effort than most people think to be successful. Use it strategically to build your fan base as well as to raise money.
 - Plan on spending 30-50% of your budget to do distribution right:
 - Delivery, whether for a film festival or television broadcast, can be very expensive and time consuming. It can take months of work to finish and deliver a film.
 - You have to travel with your film to get it out there but also to set yourself up for your next project. Festival tours are very expensive; they not only involve travel and hotel but graphic design, promo materials, your website, and more.
 - Good PR and marketing is a huge expense, but having a good PR and marketing plan is ESSENTIAL. You should start this before the film is done, and expect to work on marketing and selling your film for at least another whole year after its premiere.

Jim Arnoff on Pitching and Negotiation

By Liliane Mavridara

On January 28, Jim Arnoff facilitated an interactive workshop on the art of pitching and negotiating. Jim was attending the Reelscreen Conference and he had some specific and great examples to share with the group.

- It's all about passion and how you communicate that to the pitching prospects
- A pitch meeting is like dating; it may take a few dates to see if it is a good fit. Share about your passion, what inspired you to write your piece, what do you envision for it?
- In order to prepare for the pitching process, consider the following:
 - Titles are critical
 - There is no competition
 - It is about your connection both to your project and whom you are meeting with
 - Talk about something other than business first
 - Be succinct and into the point.
- When you describe your project be very specific. It is better to say "I have a 6-part web series and here is the link to it", than just saying "I have an idea..."
- Come up with visuals-what will differentiate you from the clutter of other ideas and projects?
- Think of the pitch as a two-way conversation; express yourself and let go of expectations
- One Sheets are very important and your information should be able to catch the prospect's interest right on the spot
- The best ways to reach a Network Executive (for TV programming) are, 1) to go through a production company, 2) to find the show-runner (or senior producer), and 3) to hire an Agent.
- Negotiating Do's and Don'ts: It is better to go in with one other person (ideally an agent who knows the industry) and remember that 1) your style matches who you are and 2) the people you have around you (your team) represent you. Choose well.

Jim Arnoff is a Television Packaging Agent representing New York production companies (reality, documentary, non-fiction and animation) in developing and selling original programming to the networks and new media. He is an entertainment lawyer and Certified Life/Career Coach to the entertainment industry. Jim worked at the William Morris Agency as both an in-house lawyer and packaging agent. He leads workshops for the Producers Guild of America, National Academy of Television Arts & Sciences, Writers Guild of America, HBO, TimeWarner, New York Women in Film & Television, Time, Inc. and MTV Networks. Jim is a faculty member of the School of Visual Arts, FIT and NYU.



Sundance and WIFV Members!



Allison Tucker attended the Festival for a couple of days for the premiere of *Ping-Ping Summer*, a film she was involved in. The premiere sold out at The Library Theater. "People were offering me money to buy my ticket but I wouldn't give in. The producer couldn't even get his wife in." The film stars Leah Thompson, John Hannah, Susan Sarandon, and Amy Sedaris. "It was such a fun experience even just walking around the festival!"

From **Jaia Thomas** - "Sundance 2014 was absolutely amazing! I had the opportunity to speak on a film finance panel, alongside Kevin Monroe, Vice President at Focus Features (*Dallas Buyers Club*, *The Place Beyond the Pines*). We advised filmmakers about the intricacies of securing financing from hedge funds, private investors and crowdfunding platforms. I also had the opportunity to watch a handful of films, including *Dear White People*, which won the Sundance Festival Special Jury Prize for Breakthrough Talent. The weather in Park City was also absolutely perfect! Made a lot of great connections and new friends and look forward to attending next year."



Jaia Thomas and Ashley Blaine-Featherston from *Dear White People*

Human Rights Watch Film Festival

In Washington, DC, the Human Rights Watch Film Festival is now in its fourth year at the West End Cinema, named DC's best movie theater by the *Washington City Paper*. The festival runs as a series on Wednesday evenings, starting February 12. For more information about the festival, the films, and/or to buy tickets, please visit www.westendcinema.com.

Wednesday, February 12, 7:00 pm -- *The New Black*
Wednesday, February 19, 7:00 pm -- *In the Shadow of the Sun*
Wednesday, February 26, 7:00 pm -- *Camp 14: Total Control Zone*
Wednesday, March 5, 7:00 pm -- *deepsouth*
Wednesday, March 12, 7:00 pm -- *Rafea Solar Mama*

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. We work tenaciously to lay the legal and moral groundwork for deep rooted change and fight to bring greater justice and security to people around the world. Through our Human Rights Watch Film Festival we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. The film festival brings to life human rights abuses through storytelling in a way that challenges each individual to empathize and demand justice for all people.

The Inside Scoop on The StudiobricksOne Recording Booth

By Jane Ingalls



is a 3' x4' recording booth designed and produced in Barcelona, Spain. Whether you have recently ordered one (or are just dreaming about it), here are some suggestions about setting up the booth after it arrives in the United States. (One tip about assembly: We used 2 thick Velcro straps with handles to lift and move the heavy door into place.)

Choosing what to put in the booth is like designing the inside of a cockpit. You'll be spending hours and hours in your new booth and a lot has to happen in a given amount of space.

Selecting a work surface

- If you stand to record, you may want to install a wall-to-wall shelf.
- If you prefer to sit, a small table may work best. I attached 4 black legs to a 12" by 30" elfa shelf from the Container Store to make a narrow desk.

- A music stand will work, too.

Cables

A European power strip is provided for the ventilator and lighting. It has a transformer, which can be located inside or outside the booth. I added a U.S. power strip, USB cable, HDMI cable, headset audio cable and mic cable. Plan a path for the cables before installing the acoustic panels. The ventilator and lighting cables can be shortened and tucked out of sight under the edge of the carpet. Externally, cables will go around or under the base of the StudiobricksOne. Consider ordering a larger cable port; this is the box the cables pass through. (I doubled up several cables to fit them in the standard cable port).

Mic stands

- A Rode PSA1 flexible Studio arm adjusts to any height to record sitting or standing. Take the width of the clamp into account when planning your workspace. (Mine is attached to one side of my work surface).
- A compact, desktop mic stand or a floor mic stand would work as well.

Installing monitors: To drill or not to drill

According to Studiobricks owner Guillermo Jungbauer, it is safe to drill holes in the inner wall of the booth as long as the screws don't touch the outer wall. Measure carefully when attaching an iPad or video monitor bracket. I considered a low profile swivel mount, but the best solution for me was to angle my monitor on one side of the desk.

Placing the acoustic panels

Vicoustic products, made in Portugal, are available through Studiobricks or distributors in the US. The panels come with a convenient peel-and-stick adhesive backing and the material is virtually odor free.

- Plan the location of the panels carefully. Install them last.
- Take into account the width of your work surface, the cable paths, and lighting placement.
- Line up the acoustic panels along the wall joints so they don't overlap the joints. This way, the booth will disassemble correctly.
- If you change your mind about your configuration, reposition the panels before the glue sets completely. I moved a panel after several days without damaging the booth walls or the material.
- Use an electric knife to trim Vicoustic. (If you don't have one, you can find one online or in a consignment shop). Scissors or a utility knife work, too.

Additional acoustic treatment

- Each booth's acoustical signature is unique, and some require extra treatment. My booth needed bass traps.
- I recorded an audio sample in the booth and sent it to George Whittam for analysis. (George is an audio engineer who specializes in tuning recording booths. He also helped me find the right cables and other gear).
- I ordered a half pack of charcoal Auralex LENRD bass traps and two 12" corner cubes, which fit snugly against the booth ceiling. I secured them to each other with 3" pins I found in a hobby shop; no glue was needed.
- I carved the ceiling Vicoustic panel and a bass trap to fit around the ventilation cap.
- A fourth bass trap was installed vertically above the monitor.
- I repurposed scraps of Vicoustic material I found in the delivery crate, attaching them with Auralex Foamtak Spray adhesive.

Lighting

Tilting LED light panels provide excellent general lighting in the Studiobricks booth. (LED bulbs add minimal heat to your recording space). A high quality European LED light strip is included with the booth. However, I replaced mine with 2 American light strips that have longer cords. The light strips sit securely on top of the acoustic panels and the cords are hidden along the edges of the panels. I added an Ikea LED clip light to light my work surface.

Seating

Almost any desk chair will work in the StudiobricksOne. I prefer a full size rolling office chair. Other options include a kneeling chair, a balance or stability ball, or a comfortable stool.

Share your ideas:

As more and more of these special recording booths arrive in the United States, more options for outfitting them will surely follow. If you currently have a Studiobricks booth and you would like to share what you've done, please email me at jane@janeingalls.com.

WIFTI Summit, May 16-18, 2014



Women In Film and Media Pittsburgh (WIFM) will play host to the 2014 Women In Film and Television International (WIFTI) Summit May 16-18, 2014. The Summit will draw hundreds of women from WIFTI's 40 chapters located throughout the world to discuss filmmaking issues and attend panel discussions and screenings, the Opal Awards presentation and other events. [Early Bird Registration available here.](#)

New and Renewing Members

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

Barbara Barlow
Regina Bediako
Christine Booker
Bonnie Breuner
Sheila Brooks
Barbara Burst
Sharon Burtner
Claire Callahan
Frank Cervarich
Nutan Chada
Giovanna Chesler
Lynda Clarke
Tamera Coleman
Jonathan Cooper
LeeAnn Dance
Jenise Davis
Jodi Dawson
Hillary DePuy
KT! Eaton
Mehmet Elbirlik
Carol Federman
Susan Fertig-Dykes
River Finlay
Michael Gabel
Heather Geiger

Frances Anne Hardin
David Hawxhurst
Janna Hearn
Sarah Heldrich
Danielle Helme
Adrienne Imbrigiotta
Rouane Itani
Heather Jones
Sheila Keenan
Aviva Kempner
Rana Koll-Mandel
Zhibo Lai
Kathleen LeDain
Maya Lidell
Karen Lillard
Fabienne Lips-Dumas
Jonna McKone
Cynthia Miller
Laurie Miller
Denise Moak
Patrick Murphy
Alison Nichols
Herbert Niles
Nancy Norman
Meagan Orr

Virginia Quesada
Irelene Ricks
Catherine Rentz
Linda Robbins
Peter Roof
Shoshana Rosenbaum
Emiliano Ruprah
Katherine Ryan
Raisa Scriabine
Joanna Sobieski
Melinda Smith
Flo Stone
Jyothi Sunkari
Carol Swain
Paula Sweeney
Anne Thompson
Mary Tierney
Susana Travieso
Skye Trimble
Heather Ukryn
Vicki Warren
Pamela Wilkins
Jed Winer

Paige Gold
Ashley Gordon
Julie Govert

Kate Patterson
Kathleen Pearce
Mark Platenberg

Corporate Members:
SRB Communications

Dinners Hosted by WIFV Advisory Committee and Board Members - March 12



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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