



WIFV NEWS

June 2014

President's Message



Dear WIFV,

Happy June! This is one of my favorite months for a whole host of different reasons. I know many people see January 1st or the first day of spring as symbols of new beginnings, but for me, June is just as powerful. As the halfway point in the year, it makes for a good time to check in, reflect on what we have achieved over the past five months, and think about all that we want to create in the second half of the year. It's also a time for new beginnings on the WIFV Board of Directors. Elections for the WIFV Board for the coming year are underway, and we have great candidates--both new and returning--on this year's slate. I urge you to take the time to read all of the bios and cast your vote before June 11.

June is also the time of [AFI Docs](#) (formerly Silverdocs) - one of my favorite film festivals in the US. I have attended nearly every year since its inception, wearing many hats--as press, as a screener who helps wade through the thousands of entries submitted from around the globe, and as part of a filmmaking team lucky enough to have our film chosen from those thousands of entries.

AFI Docs brings together some of the best of the film community here in DC from the volunteers who screen the films, to those who help run the festival, to all of the great talent showcased on screen. It shows that we not only know how to support and nurture each other's work at a local level but that we can also provide a prominent national and international stage for talented filmmakers everywhere.

As WIFV President, I'm especially excited that this year nearly half the films that will screen are either produced or directed by women. It's a great example of women's creative and technical achievements in media and a facet of the festival

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WIFV Board Election Underway

WIFV Professional, Executive and Corporate Members are eligible to vote annually for the WIFV Board of Directors. Those members will have received a ballot in their inboxes and are encouraged to vote before the deadline of June 11, 2014. There are eight candidates this year seeking to represent you on the WIFV Board.



Spotlight on Screenwriters June/July Deadlines

By Monica Lee Bellais, WIFV Vice President, Strategic Partnerships

To draw attention to the talent of this region's screenwriters and help get their work in front of major producers, Women in Film & Video (WIFV) is creating the Spotlight on Screenwriters Spec-Catalog. The catalog will feature synopses of production-ready screenplays written by WIFV members.



WIFV is launching this unprecedented project as part of its Annual ScriptDC filmmakers conference and in honor of its 35th Anniversary. This initiative is made possible in part with the generous support

that I hope gets more attention in the coming weeks.

The screening venues are split between downtown DC and downtown Silver Spring. If you are in town June 18 - 22, I encourage you to check out the schedule, find a film that looks interesting, and buy a ticket. One of the best ways to grow an independent film community-- and to support women filmmakers in particular-- is with your wallet, and the festival provides a great opportunity to do just that.

I will also have the honor and pleasure of moderating some of the filmmaker Q&A's following selected screenings. Please stay tuned to the WIFV listserv for more details on those and on all of the great documentary films being showcased.

As you think ahead to the second half of 2014, please let us know how WIFV can better provide content and support relevant to you and how we can help you achieve your goals as media professionals. I am excited to see what the next six months bring and honored that you have chosen WIFV to be a partner on your journeys.

Best,
Erin

of the Washington, DC Office of Motion Picture and Television Development, Interface Media Group, Script Magazine, and The Writers Store.

Submission guidelines are available on the calendar under the remaining deadlines (June 30 or July 30). To submit a screenplay, please provide the \$20.00 submission fee via the website or send a check to the WIFV office. Email questions or your screenplays in PDF format to Melissa Houghton - director@wifv.org.

Workshops will be offered on June 19 (Format Tips); July 17 (Subplots); August 14 (Loglines, One-Sheets & Bios); September 11 (Writing/Publishing Journey); October 16 (Getting the Most from ScriptDC). There is a \$20 flat fee for each workshop. You can register through the WIFV calendar!

LAUNCHING A
YouTube
CHANNEL

Wednesday, June 4
@ 6:30 pm
New Location: RHED Pixel
Speakers:
RHED Pixel President &
CEO Richard Harrington
RHED Pixel Editor/Producer
Kelley Slagle
\$15 members
\$30 non-members
Register at WIFV.org

@WIFV_DC
WIFVDC

WIFV
WED
ONE

See you at RHED Pixel, 180 South Washington Street, Suite 210, Falls Church, VA on June 4.
[You can register here.](#)

Personal Finance Series Continues

The workshops are free of charge and will feature a variety of financial planning experts. All programs will be held at Ameriprise Financial Services, Inc., 7500 Old Georgetown Road, Bethesda, MD. Advance registration encouraged via the WIFV website.



June 12, 6:30 to 8:30 pm - Help Protect Your Assets, Your Family and Your Future;

June 18, 8:30 to 10:00 am - Securing Your Retirement: Transforming Social Security into a Winning Retirement Strategy.

Other topics to be covered in the coming months include Strong Women, Powerful Financial Strategies; From Solo-K's to SEPs - Retirement Plan Options for the Freelance Professional; The Financially Confident Woman; Year-End Tax Planning; Are We There Yet?; and Advanced Strategies for (max)Wealth Transfer. Dates and registration info will be available soon!

herFlix Opportunity for WIFV Members



herFlix is an online distributor of movies for women and is launching this Fall with content targeted towards a female audience. Behind their business of reaching out to an under-served audience is a mission to feature and promote women filmmakers and their works. To that purpose, they are inviting members of Women In Film & Video to stream their shorts, documentaries, webisodes and features - non-exclusively - on the new herFlix Internet Channel.

According to founder, Adriana Shaw, there are a myriad of sites to exhibit your movie, so this can be a non-exclusive license but, at present, herFlix is the only destination that will be aggregating & promoting for viewing feature films and shorts as well as documentaries from women filmmakers. Films written and or produced by women are also featured. Foreign languages are valuable to them. If your film is playing on YouTube, iTunes, Netflix, Hulu, etc., herFlix is still interested.

herFlix will have protected DRM (Digital Rights Management) for the movies, a system required by Hollywood Studios, and utilizes the leading Content Distribution Network, Akamai. The herFlix site will be migrated to Roku, Google, Samsung for viewing as well. Monetization will come from ads, sponsorships and VOD (Video On Demand) Revenues. Professionally filmed shorts, documentaries and feature films, whether 15 years old or having just finished the film festival circuit, are requested.

herFlix has a monthly Movie Review cable show on NY cable, sponsors the Women's Brunch at the Hamptons International Film Festival and SWAN Day in New York. herFlix has, under exclusive license, 91 hours of *The Directors Series*, produced in association with the American Film Institute and will be streaming 1 hour interviews with Nora Ephron & Penny Marshall, along with clips from their movies and guest actor appearances from the stars that worked with them, on the site. Adriana Shaw, has 35 years experience as a film distributor, and her bio is available on LinkedIn.

For information please email Adriana@herflix.com. Upon completing a signed license, they will give directions for delivery of the film, including synopsis, filmmaker's picture, and list of any Awards or other movies associated with the film.

WIFTI Summit Notes

By Liliane Mavridara

Melissa Houghton, Executive Director of WIFV and myself recently attended the WIFTI International Summit in Pittsburgh.

It was my first time in Pittsburgh and that in itself set the stage for an interesting 3-day summit. Here are some of the highlights from the sessions I attended:

Day 1: Started with **Kim Moses**, executive producer of over 600 hours of primetime television programming, including the upcoming drama *Reckless*, airing on CBS June 29th. Kim talked about her journey, being born in a little town in Pennsylvania to moving to Los Angeles and her current work. She covered the following points:



- TV offers the highest content currently, especially on Sunday evenings, and the next 10 years is the "golden time" where the unique content will redefine what TV is.
- Internationally, the middle class viewership is growing rapidly with 5 billion viewers by now.
- Amazon and Netflix have influenced distribution, and new platforms are changing traditional models of business.
- Many US producers go overseas to fund their shows and then return to Hollywood. 70% of box office revenue is international and only 30% is domestic. Plus, content can now be produced anywhere in the world.
- Netflix by putting many shows online, including *House Of Cards*, is allowing consumers to have more power in what and how they consume. Thus, we now need to produce year-round even if shorter episodes, i.e. 13 episodes versus 22, with no pilots.
- In this season only, there are 94 dramas on TV.
- The need for more content will make us create new models of distribution, and cultural relevance will be a sweet spot, including content for women.
- Women have not only higher consumer power but they also like to connect and recommend. We want to use our voices to reach more women and at the same time include men as well.

The **Women in Technology** panel followed, with **Loren Smith**, **Kathy Dziubek** and **Carol Lee Espy**. Loren who worked for many years at the Disney Studios and spearheaded many of the animation projects like *King of the Hill* and *The Simpsons Movie*, emphasized the importance of creating a common language (like a manual) for all departments to be able to use and understand. Especially when you have content created in a different country, or using technology/outsourcing in another country, you have to be able to understand the culture, and how everything needs to be translated and communicated. "Taking a Universal approach to all projects is key to success".

Furthermore, technology is rapidly evolving and there are very few things that cannot be done yet. Frozen was in production for 12 years while they were waiting for technology to catch up and do what they wanted to do.

At the **Creating Unforgettable Scenes** session, **Steve Cuden** who co-created the hit Broadway musical *Jekyll & Hyde* and has written over 90 teleplays for animated TV Shows, such as *X-Men*, *Batman*, *Loonatics Unleashed*, shared the following:

- To have a successful story you don't need to have a happy ending. However your protagonist must grow and learn, following a 7-step structure which must be covered in every scene.
- Conflict = desire + obstacle, or a goal, an obstacle and an unwillingness to compromise. What makes a story engaging is when people are in conflict with other people.
- Characters on their own are not interesting but relationships are what makes them interesting. Even if the relationship is to the environment, like in *Castaway* or *Gravity*, ultimately the protagonist must transcend that environment. And what the character won't do is more important than what s/he will do.
- To create 3-dimensional characters you need to know their physiology, sociology and psychology. Furthermore, when you develop your story, show your protagonist "no-mercy"; the audience loves it because they can go through that journey without actually having to endure all the hardships.
- What makes a great scene? If you can take out something and still tell your story, do so.
- Dialogue: is always a heightened reality. It is better for the protagonist to seek information instead of telling everyone (show, don't tell). Having subtexts and defining lines can sell a star on a role.
- Power is what creates emotion in a scene and we are looking for those power fluctuations; who has it, and who does what to get it. David Mamet has three great questions in that regard: Who wants what from whom/what happens if they don't get it/why now?

At the **Creative Direction** panel with **Rosemary M. Tarquinio** and **Kim Moses**, they both emphasized the need for fresh and unique content. Rosemary is the VP of Current Programming for CBS and has been responsible for the creative direction of drama and comedy series such as *The Mentalist*, *The Good Wife*, *Criminal Minds*, as well as the upcoming show *Reckless*, which is

developed and produced by Kim Moses and her company, Sander-Moses Productions.

Referring to the year-round show production, Kim mentioned that writers get together in June to write the stories, and in July they start production for either 13 episodes which will run through December, or 22 episodes which will run through April. CBS is the thinking person's network and they use the "live + 7 days" model to determine the success of any show.

Day 2: At the **Building Trust and Buzz in the Digital Era** session, **Sarah Mayer** of UpTo Consulting Services, talked about the different kinds and tools for increasing your image and branding in today's media world. Starting from knowing why you do what you do and who cares about what you do, and proceeding with creating content specifically for your audience. Using simple language in your blog and website, as well as simple URL's and site structure, so that Google can understand it and rank you higher. Sharing your content with photos is always picked up easier by search engines, plus the use of the right keywords.

At **How To Negotiate For Anything You Want** session, **Ayana Ledford**, Executive Director of PROGRESS, stressed the importance of women initiating the negotiation and making a plan of action how to proceed. She mentioned the different responses between women and men when it comes to the following questions:

"My worth is determined by what my company pays me," 15% of men agreed to this statement versus 83% of women.

"I determine my own worth and it is up to me to make sure the company pays me," 85% of men agreed versus 15% of women.

Research repeatedly shows that women underestimate their worth and don't ask for what they want. When you make your plan of action it is important to consider 1) who is on the other side (is it an individual or a team), 2) what are your needs and what is realistic (ask your network), 3) what is customary for this employer, 4) what are your emotional triggers and 5) what are you willing to negotiate (what are the alternatives you are ready to accept and when will you walk away).

Day 3: Women In the Director's Chair panel with **Melissa Martin**, producer/writer/director of *The Bread, My Sweet*, and **Catherine Hardwicke**, best known as the director of *Twilight* which launched the worldwide blockbuster franchise, the Twilight Saga. By far one of my favorite panels because Catherine shared her creative process when she conceives an idea of how she wants what, and how she goes about materializing it.

She mentioned that when she "sees" what she wants to do, she goes ahead and tries it out herself first before she delegates it or asks someone else to do it. In that way she knows that it can be done and won't take a "no" or "this can't be done" for an answer. It is about getting organized and be prepared.

She shared how she developed the scene over the tree tops from *Twilight*, and mentioned that the reason she didn't continue directing the rest of the movies was that they were not as inspiring as the first book adaptation. No one expected over \$40 million profit, they got budget cuts till the end, and that's why many scenes were cut off. But her aim was to emphasize the emotional connection which is missing from the sequel.

Melissa Houghton will be posting her summit notes in the June Members in the News.

Insights into Results from Chesapeake Systems' 2014 Digital Media Workflow eSurvey

By David Ryan

Those who participated in our 2nd Annual Digital Media Workflow eSurvey back in January were provided access to an overview of the results in early February. Since then, we have received numerous requests to make that overview public. We've resisted since we felt it was one of the perks for those who filled out the eSurvey. However, we feel enough time has now passed to yield to the many requests. [So, here is a link to the results overview page.](#)



And here are some "take aways" we at Chesapeake Systems found to be compelling:

chesapeake/systems

- While the percentage of those who participated in our eSurvey and use Final Cut Pro 7 has dropped (from 68% last year to 57% this year), it appears that NLE platform is still alive and kicking.

As an IT-centric media systems integrator with origins in the Mac camp, we get it, and we understand the reluctance to shell out new money when something you have still works.

But there comes a point, (and we think the point is behind us) where the limitations of a system significantly hamstring production. With FCP 7 being only 32-bit, limited by only 2GB of RAM, and not able to take advantage of graphics card and multi-core CPU processing, we'd say producers really ought to be transitioning to current versions of FCP X, Adobe Premiere Pro or Avid Media Composer.

- On the other hand, it was interesting to see how many respondents (32%), despite some vocal industry-wide resistance, have already made the move to Adobe's Creative Cloud subscription-based paradigm.
- The pent-up demand for a new Mac Pro was obvious as 48% of the respondents said they planned to purchase the powerful compact "beast" in 2014. Our sales team at Chesapeake has certainly witnessed the interest first hand.
- We found it telling that while respondents' #1 pain point was in the area of "file organization and search capabilities," planning to buy a Media Asset Management (MAM) solution did not seem to be tops on the TO DO list. This indicates to us that MAM is still in the early stages when it comes to market awareness.

That was further supported by what we saw recently at NAB 2014, where competing MAM application vendors moved away from claiming to be the "answer" for all producers, and instead, focused on the segment of users that their particular application best addressed.

I should point out that we at Chesapeake have had a very successful year implementing MAM solutions and related archive and storage for clients, but admittedly, that has been mainly for those with sizeable budgets. Again, we expect that to change as awareness of MAM increases and clients realize that with more choices coming on to the market, these systems do not have to cost six figures.

- We added a question this year about the use of social media for business. We found it very interesting that respondents said that they maintained a regular presence on LinkedIn (70%), while far back was Facebook (41%) and Twitter (33%). Personally, I was surprised that Google+ garnered only 16%, especially since I have been increasing our activity with that platform, mainly for purported SEO advantages. Needless to say, I'm now "doubling down" on LinkedIn.

We would love to hear your insights about the results. Please email me at dryan@chesa.com

A sincere thank you goes again to those who participated in our eSurvey, many of whom are WIFV members. Be sure to watch for our 3rd Annual Digital Media Workflow eSurvey in January, 2015. I think we'll dispense with keeping the results overview private from now on. Our enticement of conducting a drawing for an iPad mini with Retina display (or other equivalent "new-fangled" Apple product that comes out by then) is probably sufficient enough.



May the rest of your 2014 be prosperous!

David Ryan is the Marketing Director at Chesapeake Systems www.chesa.com, an IT-centric media systems integrator based out of Baltimore. David can be reached at dryan@chesa.com.

AFI Docs Unveils Full Slate of 2014 Films



AFI DOCS announced its full slate of films for the 2014 festival, which runs from June 18 - 22 in Washington, DC and Silver Spring, MD. The festival will showcase 84 films representing 28 countries, including four World, three U.S. and eight East Coast Premieres.

AFI DOCS opens with *Holbrook/Twain: An American Odyssey* and closes with *Life Itself*. The festival's annual AFI DOCS Charles Guggenheim Symposium will honor Academy Award® -winning documentarian **Alex Gibney** (*Taxi to the Dark Side*). Committed to bringing artists and our nation's leaders together, AFI DOCS will do this through Catalyst Screenings that include in-depth, expanded discussions with filmmakers, issue experts and policymakers.

Launching in this 12th edition of the festival is the Filmmaker Engagement Program - professional development for documentarians.

Catalyst Screenings include *The Homestretch* (DIRS Anne de Mare, Kirsten Kelly) *The Internet's Own Boy* (DIR Brian Knappenberger), *Ivory Tower* (DIR Andrew Rossi) and *The Newburgh Sting* (DIRS Kate Davis, David Heilbroner). The subjects of these films - homeless youth seeking an education, the state of the Internet, skyrocketing college tuition and government overreach - will be examined in panel discussions immediately after the screenings.

The Filmmaker Engagement Program will comprise events for festival artists to connect effectively to our nation's leaders, film industry decision-makers and cultural-thought leaders. Select sessions of this program will be open to the at-large community of documentary filmmakers. Details will be announced in the coming weeks.

As mid-festival films, Spotlight Screenings include *E-Team* (DIRS Katy Chevigny and Ross Kauffman), *Freedom Summer* (DIR Stanley Nelson) and *Glen Campbell...I'll Be Me* (DIR James Keach). Films by notable documentarians include *Happy Valley* (DIR Amir Bar-Lev), *Last Days in Vietnam* (DIR Rory Kennedy) and *Point and Shoot* (DIR Marshall Curry).

This year's program also includes five films with the involvement of seven alumni of the AFI Conservatory in Los Angeles, including *Dinosaur 13* featuring Kristin Donnan Standard (AFI Class of 1988); *Heaven Adores You* by Associate Producer West McDowell (AFI Class of 2010); *The Lion's Mouth Opens* by Co-Producer Sabrina Doyle (AFI Class of 2012) and Co-Producer/Cinematographer Nick Higgins (AFI Class of 2002); *We Are the Giant* by Line Producer Diane Becker (AFI Class of 2006) and Archival Coordinator Erikka Yancy (AFI Class of 2006) and *When the Garden Was Eden* by Executive Producer Doug Ellin (AFI Class of 1992).

"AFI DOCS 2014 is a true celebration of documentaries and storytellers," said Christine O'Malley, Interim Festival Director. "While there are serious thought-provoking issues presented artfully in the films, there are equal amounts of whimsical and entertaining experiences. What they all do, however, is inform and hopefully inspire different types of change - policy, perspective or heart."

Special Event for WIFV Members - Purchase a ticket to the June 19 screening of *E-Team* (7:00

pm at the National Portrait Gallery) and be admitted to the Filmmakers Lounge Happy Hour that evening in a private downstairs section of Penn Social, 801 E Street, NW. You check in upstairs at Penn Social between 4:30 and 6:30 pm by showing your ticket and receive a wristband for admission. Look forward to seeing you there.

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/news and adds to your SEO.

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

New and Renewing Members

The following joined or renewed their WIFV membership (May 1 - May 30).

<p>Sandra Abrams Jaimee Aigret Wendy Anderson Lydia Ash Luis Blandon Joy Cheriell Brown Birgit Buhleier Monya Bundy Leola Calzolari-Stewart Helen Carr Michal Carr Shawn Cartwright Anne Chapman Jane Cook Jeanne Dolan Julianne Donofrio Brian Dragonuk Sonya Dunn Julie Ehrmann Annalea Embree</p>	<p>Elissa E. Ghosh Talaya Grimes Jennifer Harris Jameelah Haynes Steven Holloway Adrena Ifill David Joyner Kanetra King Mahtab Kowsari Kiley Kraskouskas Carrie Lamson Eulonda Lea Cheryl Little Liz Lovern Edwin Mah Natalia Megas Anna Milograno Jenise Morgan Sherry Muolo Steve Muskat</p>	<p>Beryl Neurman Amy Oden Joseph Pattisall Becky Prosky Alikia Reaves Paula Rich Jody Hasset Sanchez Meba Shimelis Jessica Stuart Edeny Tran Keri Williams Patricia Wakely Wolf Suzanne Whang Steve Zeugner</p> <p>Corporate Members: Hillmann & Carr, Inc Thinking Forward Media</p>

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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