

WIFV NEWS

June 2016

President's Message



Rebecca Bustamante, pictured outside the Museum of Shenandoah Valley, where over 70 original works by Alphonse Mucha are currently on exhibit.

A young artist moved to Paris in the late 1800s to continue his artistic studies, and like many of us, had to work on the side to help support himself while pursuing his dream. He made money doing commercial illustrations for magazines and advertisements, and around Christmas, happened upon a print shop that was furiously

looking for a new advertising poster for Sarah Bernhardt's latest play. The most famous actress in Paris was starring in GISMONDA at the Theatre de la Renaissance on the Boulevard Saint-Martin at the beginning of January. The young man was Alphonse Mucha, and the poster he produced in two weeks for Bernhardt created an overnight sensation, and established him as the "pre-eminent exponent of French Art Nouveau", according to the Mucha Foundation's website. It also began a six-year contract between the two artists, one renowned for his visual skill and the other, for her theatrical flair.

From 1895 to 1910, Mucha was one of the most popular and influential artists in all of Europe. Although he frequently worked in Vienna and Paris, he also taught at Chicago's Art Institute from 1904-10. It was in Chicago that Americans were first introduced to his women with flowing hair breaking the constraints of the picture frame, and the geometric symbolism that typically created a "halo" around the subject. His work, or "le style Mucha", as it was known in Paris, influenced everything from theatrical performances, paintings, book illustrations, and calendars, to architectural and furniture design. The desire to move away from 19th century ornamental style, and incorporate organic lines and geometric forms into art is an important predecessor to modernism, and later found new

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Roundtable Round-Up

Narrative Directors Roundtable

June 6, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Makeup/Hair Roundtable - *Beauty, Haircare, Finance, and Future*

June 13, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Talent Roundtable

June 23, 2016, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Screenwriters Roundtable - *Creating Memorable Characters with Marilyn Atlas*

June 27, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Weds One: The Future of Political Media

Wednesday, June 1, 2016, 6:30-8:30 pm

Interface Media Group

1233 20th Street NW (Dupont South Metro)

life in a 60s revival of Mucha's popularity.

This artistic desire to break away from the old, and create something new, is a pattern that has repeated itself in art throughout the ages. One of the signs of the decline of a civilization is the recycling of previous art forms, and the lack of new, original work. In its 35th Anniversary year, Women in Film & Video began two strategic initiatives dedicated to fostering original works by WIFV members: the **Seed Fund for Documentary Filmmakers** and **Spotlight on Screenwriters**, founded and created by Monica Lee Bellais. This month, the inaugural WIFV Seed Fund Grant Selection Committee has begun the process of reviewing applications for the Seed Fund, and winners will be announced this summer. Along with the \$2500 grant to help with development and research of an original documentary film, each winner will also be eligible to apply for the WIFV Fiscal Sponsorship program.

In the narrative realm, WIFV is now accepting submissions for the third edition of the acclaimed Spotlight on Screenwriters spec catalogue. Original screenplays by WIFV members are visualized with the help of graphic designers, not unlike Mucha's theatrical posters for Bernhardt. Spotlight on Screenwriters complements both the Screenwriters Roundtable and the annual ScriptDC conference, organized by Jane Barbara. "ScriptDC, Spotlight, and the Screenwriters Roundtable exist to help enable our growing community of storytellers to discover the best way to tell their stories. Whether you are a writer, director, producer, editor, actor, we provide educational and networking opportunities to help you realize your goal," says Barbara. Participation in the Screenwriters Roundtable and ScriptDC doesn't impact your submission status to Spotlight on Screenwriters. It is the best way to network with other writers, and learn about the professional writing industry.

MARK YOUR CALENDAR:

Spotlight on Screenwriters is possible in part with the generous support of the DC Office of Cable Television, Film, Music & Entertainment (OCTFME) and Interface Media Group.

- June 15 - **First Submission Deadline**
- July 15 - **Second Submission Deadline**

SHARPEN YOUR PENCIL THIS SUMMER:

- June 2 - **Spotlight on Screenwriters: One Sheet**
- June 27 - **Creating Memorable Characters with Marilyn Atlas**

\$15 WIFV Members / \$30 Public

[Register here](#)

Using the 2016 local state and federal elections as a backdrop, seasoned media strategists discuss the future of political and advocacy media, including how new platforms and the need for enhanced social media strategies are shaping the way they reach stakeholders, tell stories, and win hearts and minds.

Panelists

Shana Glickfield, Partner, Beekeeper Group
Mitch Malasky, Media Center Director, Democratic National Committee
Jennifer Pihlaja, Founder, McKenna Pihlaja
More info and registration info [here](#).

Creating Memorable Characters - June 27

Some writers talk about creating connections with their characters so deep that the characters feel like real people. But how do you bring memorable, three-dimensional characters to life enough to make that connection?

You'll receive handouts and a series of questions you can pose for your own work, as well as analysis of scenes and Q&A. Come to class with your most important characters in mind, and leave with a better understanding about how to bring them to life.



Marilyn R. Atlas is a Talent/Literary Manager and Producer. Among her credits as film producer are "Real Women Have Curves" for HBO. Marilyn is a member of NALIP. She has long been committed to projects that celebrate diversity. She is the co-author of a relationship-based, screenwriting guide

"Dating Your Character".

Monday, June 27 at 6:30 pm

Interface Media Group, 1233 20th Street, NW
\$15 WIFV Members / \$30 Public

[Register here](#)

WIFV Intern Update

The nominations to the National Film Registry and much of the background research has been done by **Zeyn Faddoul** (GMU) and **Haley Beasley** (USC)! Support their work by making your nominations known to the Library of

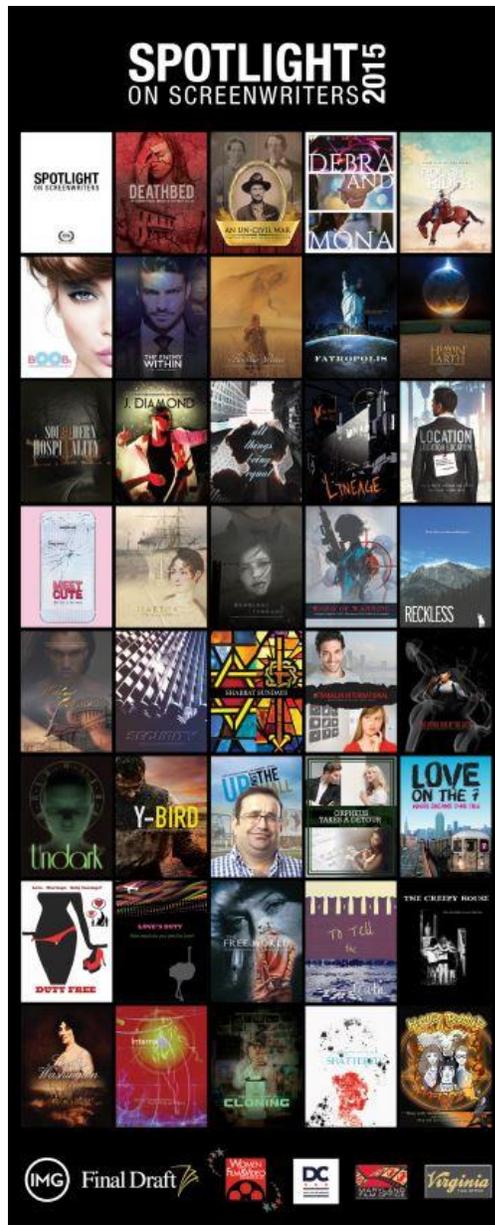
- supported by the Gem Star Foundation
- July 7 - **Spotlight on Screenwriters: Marketing Your Script**
- August 4 - **Spotlight on Screenwriters: Continued Story Development**

Changing media one story at a time,
Rebecca

Congress. Learn how below!

Adriana Del Castillo (CUA) is finishing her work on a report of women film directors based in Mexico.

Spotlight on Screenwriters - 2016 Schedule



WIFV is delighted to announce the deadlines for **Spotlight on Screenwriters, Volume 3!** In the last two years, 78 screenplays were introduced to highly-respected, award-winning producers, directors, and financiers. Full screenplays have been requested!

SUBMISSION REQUIREMENTS

(Screenwriters may submit up to 3 screenplays.)

- * Current WIFV Member;
- * **Signed WIFV Spotlight Agreement;**
- * Completed feature length screenplay (90-125 pages) OR completed television pilot screenplay with episode outline;
- * Proof of Copyright registration;
- * Proof of WGA registration;
- * Screenwriter's biography (300 words);
- * Logline (1 sentence);
- * Short Synopsis (300 words).

SUBMISSION & NOTIFICATION OF RESULTS

- June 15 - **1st Submission Deadline** (\$40 fee)
- July 15 - Notification of results for 1st round
- July 15 - **2nd Submission Deadline** (\$50 fee)
- August 15 - Notification of results for 2nd round
- October 1 - Catalogue goes to printer
- November 4-6 - ScriptDC and catalogue unveiled!

WORKSHOP SCHEDULE

- June 2 - One-Sheets
 - July 7 - Marketing Scripts
 - August 4 - Continued Story Development
 - September 1 - Production Companies
 - October 6 - Lights * Camera * Action!
- All workshops will be held at Interface Media Group,
1233 20th St, NW (Dupont Circle South Metro)
\$20 WIFV Members / \$25 public
RSVP at www.wifv.org

CONTACTS

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director@wifv.org

Jennifer Lawson Receives Ralph Lowell Award

The Corporation for Public Broadcasting (CPB) has named **Jennifer Lawson**, CPB's senior vice president of television production and digital video content and a groundbreaking public television leader, recipient of the 2016 Ralph Lowell Award. The award, given for outstanding achievements in and contributions to public television, was presented on May 17 in Chicago by CPB Board Chair Elizabeth Sembler.

"Jennifer Lawson has been at the heart of public television for more than 30 years and her leadership has resulted in a stronger, more connected, vibrant public media service - serving every American," Sembler said. "Jennifer brought to public media a passion for making education accessible to all Americans and contributed groundbreaking leadership that yielded some of public television's greatest successes."

An Alabama native and former member of the Student Nonviolent Coordinating Committee, Lawson viewed public television as an extension of her civil rights work as she served as a producer, programmer, station manager, board member and system executive. Her long and distinguished public media career is bookended by work at CPB. She started in 1980 with the Television Program Fund and currently works across the system to develop innovative, diverse, and original television programming and digital video content.

"Jennifer is a true champion for public media - advancing our mission to serve as a valuable resource for teaching and lifelong learning," said CPB President and CEO Pat Harrison. "Her leadership has mattered in significant ways, especially through her commitment to diversity and inclusion at all levels of public media."

In 1989, Lawson was named to an unprecedented position at PBS as executive vice president for national programming and promotion. In this role, she developed children's series including *BARNEY AND FRIENDS* and *WHERE IN THE WORLD IS CARMEN SANDIEGO?* and led the scheduling and promotional strategies underpinning two of PBS' most successful series, Ken Burns' *THE CIVIL WAR* and *BASEBALL*. Lawson went on to produce award-winning films, including the 2001 PBS documentary series *AFRICA*, in partnership with National Geographic and WNET. She was general manager and CEO of WHUT and chair of the APT board of directors. She also served two terms on the PBS board of directors and was the board vice chair before coming back to CPB in 2011. She is retiring from CPB in May.

The Ralph Lowell Award, public television's highest honor, is named for the Boston philanthropist, banker and founder of the WGBH Educational Foundation, licensee of WGBH. Since 1971, CPB has awarded the Ralph Lowell Award on behalf of the Lowell family in recognition of outstanding contributions to and achievements in public media.

WIFV congratulates Jennifer on this well-deserved recognition. We are honored that Jennifer is a member of the WIFV Legacy Circle of advisors.



Mary Nelson Retires from Virginia Film Office



"As I retire from Virginia Film Office after 22 years I find myself thinking about what a remarkable experience this has been. When I started my job, I had a vague idea that film commissioners shut down roads, secured concert tickets for movie stars, and bailed actors out of jail. They do all of these things, of course, but so much more. Working quietly behind the scenes, film commissions are committed to providing valuable services to the film community and financial benefits to their state or locality.

The film commission world in 1994 would be almost unrecognizable today. We didn't have websites, digital photography, email, Google Earth or GPS and we thought the fax machine was one of the best time-saving inventions of all time. The internet was in its infancy, and we took location photographs the old fashioned way - on film. We prepared location packages for clients and rushed to meet the FED EX truck in order to get location photographs to LA or New York in time for an early morning production meeting. We traveled the state using only paper maps as a guide. We did have a primitive version of today's mobile phones but since cellular service was spotty at best, their usefulness was problematic. Like so much else in today's world, the technological revolution of the past 20 years has changed everything. Digital photography, websites, GPS, the internet and cellular phones have made the entire process much more efficient and effective. But it has also taken some of the fun and adventure out of the process.

The past 20 years has also fundamentally changed on-location filming. Originally, expensive, cumbersome film equipment and the large crews needed to use it limited location filming to those who could afford it. Today, the film industry is open to anyone with an idea and the tenacity to make it a reality. It's true that this proliferation of films, shorts, TV shows, videos, podcasts etc. can at times be noisy, chaotic and confusing. However, it has also given the opportunity for many more voices to be heard and important stories to be told. It has been a revolution in communication that has ultimately changed the world and the way we perceive community.

As I leave my position, I find myself thinking fondly of my colleagues at the Maryland and Washington, DC film commissions. Over the years we have been fierce competitors, fighting to prove that each had the better locations, the best crew, and most exceptional services. As fierce as the competition has been, we have also been friends, colleagues and allies, committed to working together to benefit the Mid-Atlantic film community because we know that together our three jurisdictions comprise one of the most important filming locations in the world.

After all this time, I still cannot believe how truly fortunate I have been to work with such a wonderful organization for so long. Words simply cannot express how grateful I am for the opportunities I have had and the experiences I have shared with so many exceptional people. It's been a wonderful ride!"

WIFV congratulates Mary on her retirement. She has been a huge asset and advocate for WIFV Members and will be sorely missed. We are very happy that she will continue to work with the Virginia Film Office, assist the Virginia Production Alliance, and lend her wisdom and generous support to film festivals throughout Virginia.

AFI Docs 2016 Begins June 22

AFI DOCS 2016, running June 22-26 showcases 94 films representing 30 countries, including three world premieres, seven North American premieres, three US premieres, 12 East Coast premieres and one international premiere. AFI DOCS 2016 screenings will take place in Washington, DC, at the Newseum and the Landmark E Street Cinema, and in Silver Spring, MD, at the AFI Silver Theatre and Cultural Center.

"The lineup at AFI DOCS 2016 illustrates that everyone has a story, and that those stories are as entertaining, twisted and provocative as fiction," said Michael Lumpkin, Director of AFI DOCS. "While our artists and policy leaders will engage in the urgent realities presented in these films, audiences will experience the best in documentary cinema today throughout the festival."



The Newseum - this year's Official Gala Screening Sponsor - will host the Opening Night Gala and North American premiere of ZERO DAYS (DIR Alex Gibney) and the Closing Night Gala screening of NORMAN LEAR: JUST ANOTHER VERSION OF YOU (DIRS Heidi Ewing, Rachel Grady, 2008 WIFV Women of Vision Award Honorees).

AFI will recognize Academy Award®-nominated filmmaker Werner Herzog at AFI DOCS as the Charles Guggenheim Symposium honoree at the Newseum on June 24. The Symposium will include a conversation, moderated by Ramin Bahrani, followed by the East Coast premiere of Herzog's latest film LO AND BEHOLD, REVERIES OF THE CONNECTED WORLD.

The Newseum will also host this year's Spotlight Screenings - AUDRIE & DAISY (DIRS Bonni Cohen, Jon Shenk), CHECK IT (DIRS Toby Oppenheimer, Dana Flor), LIFE, ANIMATED (DIR Roger Ross Williams) and NEWTOWN (DIR Kim A. Snyder) - with panel discussions or extended Q&As with special guests to follow.

Newly announced films from notable documentarians include COMMAND AND CONTROL (DIR Robert Kenner), the world premiere of DOC & DARRYL (DIRS Judd Apatow, Michael Bonfiglio) and MISS SHARON JONES! (DIR Barbara Kopple, 2007 WIFV Women of Vision Honoree).

AFI DOCS will offer additional programs for festival filmmakers as a way to connect with film industry and policy leaders. The festival will also include a Filmmaker Forum open to the documentary filmmaking community.

Tickets to AFI DOCS, including Galas and Spotlight Screenings, will be available to AFI members exclusively from May 9-17, and to the public on May 18. Passes for AFI DOCS 2016 are now on sale at AFI.com/afidocs.

Supporter Spotlight - Ott House Audio

Supporter Spotlight recognizes the work and contributions to the media community of WIFV 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.



The Team at **Ott House Audio** has been busy, according to Founder and Senior Creative Director, **Cheryl Ottenritter**. Senior Mixer and Sound Designer, Jeremy Guyre recently finished *MANY BEAUTIFUL THINGS*, a feature doc by Director Laura Hinson. To learn more about this extremely popular and moving film, [click here](#). The highly awarded, *PARABLES OF WAR*, a short film directed by fellow WIFV member **Nina Gilden Seavey** and mixed/sound designed by Cheryl has been recently released for digital streaming. [Check out this award winning film here](#).

Also for Laura Hinson, Cheryl recently finished the mix for *MAMA RWANDA*, a short film on the women entrepreneurs of Rwanda, (so fitting!) which will be released soon. To learn more, [click here](#).

Senior Mixer and Sound Designer, Alex Roldan has been busy with a hush hush museum project that we can talk about more in July! Cheryl and the team are currently working on the audio content for the National Museum of African American History and Culture which will open in September. Other projects slated for June are a show for the 100th Anniversary of the National Park Service for Smithsonian Channel and a show for True Blue Films for Discovery's Shark Week called *Sharktopia: Blue Serengeti*.

The Academy of Arts and Sciences recently honored *Mississippi Inferno* a two-hour special by the Smithsonian Channel, narrated by Danny Glover, and sound designed by the Team and Mixed by Cheryl. [Read more about the award here](#).

At NAB in April, Jeremy rounded up the latest in technology for post and VR and Cheryl presented audio techniques to editors. One of Cheryl's favorite events to participate in at NAB was **#GalsnGear**, put together by fellow member Amy DeLouise, and sponsored by WIFV for the advancement of women in technology. Please check out this wonderful initiative that is sparking a revolution - Galsngear.org

In addition to their feature doc and broadcast projects, Ott House Audio continues to work with numerous corporate, non-profit, and independent producers in our pursuit of creative collaboration and stellar sound. Please don't hesitate to reach out to Cheryl at cheryl@otthouseaudio.com about your audio needs.



Woman in Film & Video continues its multi-year initiative to have more women-made films included in the National Film Registry housed at the Library of Congress. Although women have been involved with films since the movie camera was invented, their work is severely under-represented in this national collection. The Library of Congress maintains the National Film Registry to honor "culturally, historically or aesthetically significant films" that are at least 10 years old at the time of their inclusion in the Registry. The selected films are "works of enduring significance to American Culture." [More information about the National Film Registry can be found here](#).

The Library of Congress has changed how they are accepting nominations this year. [Click here to submit your nomination\(s\)](#). You may nominate each film once and may nominate more than one film.

WIFV encourages you to nominate the following films for consideration by the National Film Registry in 2016:

1. THE BIG HOUSE (1930) - written by Frances Marion, edited by Blanche Sewell

2. HE'S ONLY MISSING (1978) - written/directed by Robin Smith
3. PARIS IS BURNING (1990) - written/directed by Jennie Livingston
4. FAST FOOD WOMEN (1992) - written/directed by Anne Lewis
5. SLEEPLESS IN SEATTLE (1993) - screenplay/directed by Nora Ephron
6. BOYS DON'T CRY (1999) - written/directed by Kimberly Peirce
7. WHAT WOMEN WANT (2000) - directed by Nancy Meyers
8. LOST IN TRANSLATION (2003) - written/directed by Sofia Coppola
9. MEAN GIRLS (2004) - screenplay by Tina Fey
10. THE DEVIL WEARS PRADA (2006) - screenplay by Aline Brosh McKenna

Read more about this year's suggested nominations here. They represent a mix of narrative and documentary works and are all women not currently represented in the registry for their work. We've nominated several from the latter part of the 20th century to capture some of the leading lights and well-remembered lines still in use today ("On Wednesdays we wear pink."). Be creative as you make your nominations (you can nominate more than one film but can only nominate any film once) to reflect your favorite films and filmmakers.

Make your nomination(s) by September 2, 2016 and let them know what you believe are the most important examples of American-made moving images! **Click here to submit your nomination(s).** Enter "WIFV" when they ask how you learned about the Registry. If you have questions or want to know more about the Registry, email filmregistry@loc.gov. Questions about this year's WIFV nominations? Email director@wifv.org. Thank you for taking the time to nominate films.

Favorite Graduate?



Want to make a difference in their post-school prospects? **Give them a WIFV membership** and you give them access to the resources, connections, and advocacy of this dynamic organization. It's easier to wrap than you might think! Any gift memberships ordered between now and June 30 will include a free ticket to an upcoming Weds One and special graduation wishes from the WIFV staff. Call 202-429-9438 or [order online](#).

New and Renewing Members

The following joined or renewed their WIFV membership (April 25 - May 30).

Sandra Abrams Wendy Anderson Elizabeth Andrade Barbara Ballow Adrienne Black Caroline Bock Joy Cheriell Brown Birgit Bugleier Rebecca Bustamante E. Samantha Cheng Giovanna Chesler Anne Cocklin Sheena Davis Irem Dogancali Julianne Donofrio Joe Duquette Annalea Embree Lisa Feit Tom Felii	Rachel Gordon Jacqueline Greff Jennifer Harris Meagan Healy Judith M. Heimann Robert Jackson Todd Johnson Kiley Kraskouskas Adam Krell Carrie Lamson Katie Lannigan Graham Lawyer Eulonda Kay Lea Miguel Luna Edwin Mah Kimberly McFarland Pilar McKay Jennifer Murphy Carola Myers	Beryl Neurman Martha Newman Amy Oden Penelope Poole Alisa Posey Brian Streaty Asia Taylor Heather A. Taylor Thomas Tibor Barclay Todd Charlie Towne Grace Wilber Tammi Wilson Edythe Wise Brigitte Yuille Corporate Members: Hopeful Headlines Pixeldust Studios Rocket Media
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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:

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Blackmagicdesign



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