



WIFV NEWS

May 2012



WIFV Advisory Committee hosts, Phylis Geller, Ginny Durrin and Catherine Wyler (center back l-r) at the Executive Salon April 20 with guests Liwayway Adkins, Sarah Katz (back l and r), Wilma Davis, Board Member Paige Gold, President Sandy Cannon-Brown, and Jennifer Partin (seated l-r). Not pictured: Diane Williams (behind the camera).

President's Message

It's difficult for those of us who grew up with three networks to define television, with hundreds of channels today, as a scarce resource. But with the deluge of an infinite number of channels flooding the Internet, the number of television channels does pale in comparison.

This changing paradigm in program delivery, from an age of scarcity on TV to one of abundance via the Internet, was the subject of a recent series of Executive Salons hosted by members of WIFV's prestigious Advisory Committee. I had the privilege of attending the salon hosted by Ginny Durrin, Catherine Wyler and Phylis Geller. The dinner was at Ginny's house, the very place where WIFV met for the first time 34 years ago.

A 2012 *New Yorker* article, "Streaming Dreams" by John Seabrook inspired the discussions at the salons. In it, Seabrook pondered the future of airtime in the wake of Google's decision to launch 100 new video channels on YouTube.

Our group chewed the topic between bites of sumptuous salmon, but came to few conclusions. We agreed, however, that there will be greater opportunities for targeting niche audiences and increasing the connections, the human contact as Ginny described it, between story teller and listener. Great minds do think alike, and the next day the *Washington Post*, ran a front page article under the headline: "On YouTube, minorities find a voice and audience."

There are exciting new opportunities for WIFV members to connect with an audience. But how do you monetize narrow, niche programming? How do

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Help us Identify...

WIFV Members have been adding to our archives and we'll start featuring photos here that need some identification help. We're starting this initiative with a photo from the first Media Job Fair. Please send your caption to director@wifv.org



Essakane Film Receives NEA Grant

National Endowment for the Arts (NEA) Chairman Rocco Landesman announced today that Women in Film & Video is one of 78 not-for-profit national, regional, state, and local organizations nationwide to receive an NEA Arts in Media grant. Women in Film & Video is recommended for a grant to support post production and outreach for the documentary, *Essakane Film*. The 78 Arts in Media grant awards total \$3.55 million, and support the development, production, and national distribution of innovative media projects about the arts and media projects that can be considered works of art.

"It is incredibly reaffirming to see the National Endowment for the Arts support our efforts to tell this story about music, culture and West Africa," said Kiley Kraskouskas, Director/Producer of *Essakane Film*.

The NEA received 329 eligible applications under the Arts in Media category, requesting more than \$36 million in funding. Grant amounts range from \$10,000 to \$100,000. Women in Film & Video is among the 25 percent recommended for funding, a sign of organizational strength and creativity.

Essakane Film is the story of the most remote music festival in the world - the Festival in the Desert - and

seasoned producers with hefty bills to pay and a commitment to quality compete for eyeballs (and advertisers) with creative kids with iphones? What content will rule?

For WIFV to thrive, for all of us to survive, we MUST lead the way into the new age of Internet dominance. Lag behind and we're bye-bye.

WIFV's first major foray into this uncharted territory is an original web series. We've selected the scripts through a competitive process and are assembling production teams with both seasoned "mentors" and eager "mentees" who want to learn how to develop, produce and distribute web-based programming. We don't expect anyone to make money off of our first series, but we are determined that the lessons learned from our experiment can lead to new sources of income and new career paths for our members.

The web series, conceived and managed by Executive Director Melissa Houghton, is WIFV at its best. It serves our entire membership, from film students to Oscar-winning professionals, as we fulfill our mission to "advance the professional development and achievement for women (and men) working in all areas of film, television, video, multimedia and related disciplines."

I thank Melissa for her vision and leadership with the web series as these areas converge on the Internet, and the members of our Advisory Committee for bringing the topic, literally, to the table.

An important sidebar: The lessons learned from our web adventure and the remaining questions about programming in a boundless universe will be included in the 2012 Women in Film & Television International (WIFTI) Summit, which WIFV DC is hosting Nov. 29-Dec. 2. Save those dates!

Sandy Cannon-Brown
2011-12 WIFV President

WIFV Board Election

Electronic Ballots go into circulation to Corporate, Executive and Professional Members this week. Voting will close May 10. Questions? Call Melissa at 202-429-9438.

the battle to make it happen. The film is produced by partners Leola Calzolari-Stewart, Kiley Kraskouskas, and Andrea Papiitto and is a fiscally sponsored project by Women in Film & Video (WIFV). For more information on Essakane Film, visit:

<http://www.essakanefilm.com/>

"Best Movies for Girls"

New Moon Girls is looking for "best movies for girls". We'd love to get lots of recommendations so that girls and their advocates learn about girl-affirming alternatives to the many movies which ... aren't.

If you're an adult, click here for survey.

What do your girls think? Encourage them to take the survey here.

You can also find the surveys in the blue box on New Moon Girls'



online community homepage:

<http://www.newmoon.com/>

Image Makers Update



Emily Hensley, a senior at The Lab School of Washington, participated in the 2012 Image Makers Program and shared this note with her classmates: "I was taking Documentary with Ms. Arnold and she recommended that I apply to this program. There were 10 Saturday sessions, from 9 to 2. In the

first few sessions, people from the industry shared their experiences and taught us technical skills. Then we met with our clients - my group worked with First Tee, a non-profit organization that provides life-skills through golf to young people of all backgrounds. We brainstormed ideas, storyboarded, took footage, and edited. We each got to play different "roles": director, producer, logger, assistant producer, etc. The screening took place during the last session was First Tee was impressed with our results. Getting up early on Saturdays is not the most fun thing to do, but I made new friends, learned a lot, and had a great time. The end result felt like a huge accomplishment."

Please click here to watch the First Tee PSA!

IRS Case Serves as Reminder about Filmmaker Business Practices

By Paige Gold, Attorney at Law

Anyone who's made an independently financed documentary can tell you they are labors of love. As much as one may hope to produce the next *March of the Penguins* (according to IMDb, it grossed 13 times its production costs), savvy filmmakers don't expect to earn substantial profits, but more realistically aim to make back production costs over time.

For those filmmakers who write off their losses on their income tax returns, last week's tax court ruling in the *Up with People* case serves as a useful reminder of the importance of keeping detailed financial records and keeping track of all activities connected with making the project a success.

The IRS challenged Lee Storey, director/producer of *Smile 'Til It Hurts: The Up with People Story*, for claiming losses after her film failed to break even within two years. Two years is the maximum amount of time the IRS considers acceptable to continue a money-losing business activity. Any enterprise that continues longer than that is presumed to be a hobby, for which losses cannot be deducted.

The IRS draws a sharp line between activities that it deems "hobbies," pursued for love of the activity, and those that it considers a "trade," carried out to earn a profit. Documentary makers who wish to deduct losses must be able to show that their films were produced in a businesslike manner, with a profit motive.

The tax judge in the Storey case initially ruled that making a documentary is a hobby and not a business: "By its very nature, a documentary to me means that it's not for profit. You're doing it to educate." Based on this

perplexing rationale, the court ruled that Storey and her husband owed hundreds of thousands of dollars in back taxes and penalties for illegal business deductions.

The decision spread alarm throughout the documentary community, and the court soon received numerous amicus briefs (legal arguments filed by interested parties who were not directly involved in that particular case) from the IDA and others, explaining the realities of documentary-making and urging the judge to reverse her decision.

Their efforts succeeded: In late April the judge reversed her ruling in a decision which, as *The Hollywood Reporter* put it, "will prevent a scene of angry tax-paying documentary filmmakers with pitchforks outside the IRS' headquarters in Washington D.C."

As the new opinion explained, the IRS uses a multi-part test to determine whether a project is operated like a business, with the objective of earning a profit:

"Factors that may indicate a profit objective include whether petitioner had a business plan, made changes in an effort to earn a profit, maintained complete and accurate books and records, and advertised the film."

After comparing these guidelines to Storey's activities, the judge determined that Storey had, in fact, operated the *Up with People* project like a business, and therefore her losses were eligible for tax deductions.

The full opinion may be found at <http://tinyurl.com/79ted6o>

The IDA brief may be found at <http://tinyurl.com/7w83rcd>

VEEP and WIFV

Thomas Kaufman played a role in the Behind-the-Scenes filming for VEEP which premiered on HBO April 22. Other WIFV Members involved with the production include Alison C. Rosa and Jessica Baroody. Were you there?



Conscious Media Roundtable Successful Screening of *With One Voice*

The Conscious Media Roundtable's screening of *With One Voice* gathered an enthusiastic and eclectic group of 40 viewers at Interface Media on April 11th. This documentary film presents 14 mystics from diverse cultural and spiritual traditions to discuss compelling perspectives on personal awakening, mysticism, the nature of love and compassion, religious intolerance and the importance of religious diversity, that inner peace leads to outer peace, and that the genesis of all these phenomena is within each of us.

The film's visionary, Matthew Flickstein, shared with the gathering that over 30 years ago he had an experience that changed his life. When he realized that his life was a reflection of his mind, he glimpsed into a reality that was beyond the cognitive grasp of his mind. This sense of a universality of experience that lay beyond all beliefs and cultural constructs propelled Flickstein in search of what this meant. Initially he referred to this as a search for God, which brought him to Priests, Rabbis, Zen Masters, Hindu Gurus, and more. Flickstein himself became a Theravada Buddhist monk for several years and still practices meditation.

Matthew discovered the same thing in discussions with the mystics he met as well as in the teachings of humanity's religions and spiritual paths. "There is only one unifying truth: one Ultimate Reality that unites us all." "There is only one Truth: God, the Tao, Buddha Nature, etc.; there is no path that leads to it - it is right here and right now."

Matthew's insight contributes to the expansive consciousness exuding through the film's interviews. Matt and wife, Carol, joined forces in producing *With One Voice* and in leading a lively discussion about of the film's genesis, production, fund raising, distribution and ever-increasing, worldwide success. Flickstein's full interviews with the mystics are available on the Eastern Mystics DVD. Matt also leads retreats and spiritual teacher training programs. Check out part two of this article in next month's WIFV Newsletter.

<http://withonevoicedocumentary.org/>

<http://www.easternmystics.org/>

Satyani McPherson & Joe McGloin

Contact: SisterSatyani@gmail.com

The Conscious Media Roundtable discusses media that inspires, celebrates humanity and raises consciousness. Your input is valuable! Contact SisterSatyani@gmail.com with suggestions for programs.

Telos Continues to Expand - Looking for Holistic Programming

Telos Digital Television's combination of digital programming and availability of focused programming is continuing their expansion, now airing in six of the top ten major markets in the United States: New York City, Chicago, Atlanta, Dallas-Fort Worth, San Diego, Los Angeles, Sacramento, and Philadelphia, Portland, Maine. Additionally, their signals are under construction in Louisville, Baton Rouge. Coming soon to Tampa-St. Petersburg, San Francisco and Miami. Telos is a venture which has gathered world-renowned, top-notch experts in the fields of nutrition, consciousness, exercise, cooking and medicine to create the first network featuring content centered on healthy mind, body and spirit and alternative medicine.

A relationship with ATV Broadcast has also been secured by Telos. ATV Broadcast, founded in 1983, has assisted hundreds of content providers and stations in their quest to connect with cable and satellite companies. This is just another way that Telos Digital Television Network is expanding their reach to provide the best of the Telos Alternative Health Channel™ and Telos Mind, Body Spirit TV.

One of the greatest benefits of the Telos Digital Television Network is the fact that it is seen on free TV, over-the-air channels and is available on-line via streaming and can be downloaded to mobile devices. As the country switches from analog to digital programming, it opens the doors for networks to expand into multiple channels. Telos is ahead of the times when it comes to the amount of focused and specific content available in one location.

For more information about the Telos Digital Television Network, contact:
Wes Boatman , 818-231-0506 , wboatman@telostv.com

Adobe Bootcamp Comes to DC

The Adobe Bootcamp is an all-inclusive training event taking place July 9th-20th in Washington, DC. It's produced by Future Media Concepts, the nation's premier digital media training center and an authorized Adobe training facility.

The Adobe Bootcamp offers 14 different Adobe authorized courses made up of all of your favorite Adobe applications. There's Photoshop, Illustrator, InDesign, Premiere Pro, After Effects, Flash and Dreamweaver.



Since the Adobe Bootcamp is an all-inclusive event, the cost of registration includes class tuition, exam fees, meals and networking events! You get all this for the same price of an Adobe class at an Adobe authorized training center.

The schedule has been designed with three fields of expertise in mind - Print, Video and Web. Attendees have the opportunity to customize the training to fit their individual needs. Web designers have an opportunity to enroll in Adobe Flash courses and Dreamweaver. Video editors can enroll in Adobe Premier Pro classes as well as After Effects training or Photoshop. Publishers can take Photoshop and Illustrator classes back-to-back. Each attendee can enroll in whatever classes they choose. Attendees can also focus on just one application by taking beginner to advanced training all the way through to certification.

Adobe certification exams will be available onsite immediately following the conclusion of each appropriate class. Becoming an Adobe Certified Expert instantly communicates your expertise and proves your credibility to clients and employers.

Attendees will be joined by FMC's world-renowned team of Adobe Certified instructors, including Katherine Houghton, Jason Paruta, Jeff Greenberg and FMC's Adobe Master Trainer, Luisa Winters. Visit www.adobe-bootcamp.com to get all of the details.

Upcoming Screenings of WIFV Member Films!

Follow Me: The Yoni Netanyahu Story tells two interwoven stories: the dramatic eight days leading up to the miraculous raid on Entebbe on July 4, 1976, during which Israeli commandos freed over 100 hostages - and the life story of the courageous leader of that operation, Harvard-educated, 30-year-old Yoni Netanyahu. The film features never-before-seen footage, Yoni's treasured letters, as well as interviews with his friends, military colleagues and family, including Benjamin Netanyahu, Ehud Barak and Shimon Peres. With heart-stopping action and profound emotion, *Follow Me* tells the inspiring story of a hero with a warrior's heart and a poet's soul; a man who had every reason to live his life for himself, but sacrificed it for his country. The film will screen at the Avalon, May 4-10.

Directors: Jonathan Gruber & Ari Daniel Pinchot

Writer: Jonathan Gruber

Producers: Ari Daniel Pinchot, Jonathan Gruber, Mark Manson, Stuart Avi Savitsky

Associate Producer: Amy Johanson

Director of Photography: Dave Goulding

Assistant Editor: Laura Rose

The Avalon Theatre, 5612 Connecticut Avenue, NW, Washington, DC 20015
For individual tickets please call 202-966-6000 or visit <http://www.theavalon.org/>

Harvest of Empire: The Untold Story of Latinos in America

On Tuesday, May 15, the Governance Studies program at Brookings will host a screening of *Harvest of Empire*, followed by a panel discussion featuring author Juan Gonzalez and filmmaker Eduardo Lopez. After the panel, the participants will take questions from the audience.

Immigration is one of our nation's most controversial issues. But despite countless hours of heated debate, shockingly little is known about the origins of the growing Latino presence in the U.S. The new documentary *Harvest of Empire* examines the direct correlation between long-standing U.S. intervention in Latin America and today's immigration crisis. Adapted from the landmark book written by award-winning journalist Juan González of *Democracy Now!*, the film by Wendy Thompson and Eduardo Lopez in conjunction with director Peter Getzels and editor Catherine Shields of Getzels Gordon Productions details the social conditions and U.S. government actions that led millions of Latino families to flee their homelands, triggering an unprecedented migration that is transforming America's cultural and economic landscape. In addition to rare archival material, the film features interviews with Nobel Peace Prize winner Rigoberta Menchú, the Reverend Jesse Jackson, Pulitzer Prize winning writer Junot Díaz, Mexican historian Lorenzo Meyer, ACLU Executive Director Anthony Romero, journalists Maria Hinojosa and Geraldo Rivera, poet Martín Espada, and author Juan González.

Tuesday, May 15, 2012, 6:00 - 8:30 pm
The Brookings Institution, Falk Auditorium, 1775 Massachusetts Ave, NW, Washington, DC
To RSVP for this event, please call the Office of Communications at 202-797-6105 or [click here](#).

About WIFV

WIFV supports women in the 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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