



# WIFV NEWS

## May 2017

*You may tell a tale that takes up residence in someone's soul, becomes their blood and self and purpose. That tale will move them and drive them and who knows that they might do because of it, because of your words. That is your role, your gift."*

~ Erin Morgenstern

## President's Message



"A chair, a table, a lamp," begins Margaret Atwood's novel about a dystopian society in 1985's *The Handmaid's Tale*. This dark story has been a film, a play, a ballet, an opera, and on April 26th, it debuts as a **Hulu** original series. Elizabeth Moss, of *MAD MEN* and *GIRL, INTERRUPTED*, portrays Offred, the main character, in this latest remake of Atwood's classic story about a world where the United States has become a new theocracy, Gilead.

The Wrap's Power Women Breakfast in DC featured a conversation with Elisabeth Moss and Margaret Atwood, the culmination of a morning that began with a panel titled "Covering Trump: The Women on the Front Lines". Moderated by Sharon Waxman, Editor in Chief and CEO of The Wrap, topics ranged from Moss explaining her definition of feminism to Atwood's cameo appearance in the series, where she "whacks" Moss on the head. Atwood also described the path to Gilead as a "ditch", which we are sometimes closer to, sometimes farther away from. Asked by an audience member whether American women should be worried, she quipped, "You still have your credit card, don't you?"

There were several power WIFV women in attendance, and a few of us were featured in **Bisnow's** wrap up article on the event. WIFV

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## Roundtable Roundup

**Documentary:** *Investigative Documentary with Nina Gilden Seavey and Katie Townsend*  
May 8, 2017, 6:30 to 8:30 pm  
Interface Media Group, 1233 20th St, NW  
[RSVP here](#)

**Screenwriters:** *Final Draft ScriptNotes to SmartType*  
May 22, 2017, 6:30 to 8:30 pm  
Interface Media, 1233 20th St, NW  
[RSVP here](#)

## Talent/Makeup & Hair Joint Program

May 25, 2017, 6:30 to 8:30 pm  
Interface Media, 1233 20th St, NW

advisory committee members Catherine Wyler and Monica Lee Bellais are also part of the [promo](#) for the upcoming San Francisco breakfast. More importantly, it was an opportunity for women of influence in the DC metro area to network, ask questions about covering the new White House administration, discuss the importance of public funding for the arts, and celebrate the timeless draw of Atwood's cautionary tale.

As a young woman, I'd found my mother's copy of *The Handmaid's Tale* in her bedroom, and read it (I thought) on the sly. When I texted photos of Margaret Atwood to my mother that morning, she replied, "Is this one of my books that you read without telling me?" This was followed by a forgiving, "I'm mailing you a copy so you can read it again."

Changing the world one story at a time,  
*Rebecca*

Roundtables are free for WIFV Members. There is a \$10 fee for non-members.



## WIFV Member Coffee

Tuesday, May 23, 2017

8:30 - 10:00 am

Le Pain Quotidien

7140 Bethesda Lane

Bethesda, MD 20814

[RSVP here](#)

## Lessons Learned from Linda

After working in production in NYC, Aspen, CO, and San Francisco, **Linda Maslow** moved to Washington, DC in the late 1970's, hoping to pursue further work in the television industry.

Instead, she revolutionized it.

Founded in 1988, the then woman-owned and -operated Maslow Media Group grew into one of the industry's most respected payroll, staffing, crewing, managed services, and video production companies, not only in DC, but throughout the nation. With a client roster that boasted everyone from international broadcasters to Federal Government agencies to major corporations, Linda and her team did - and continue to do - it all. On May 10, she will take a step off screen, when she retires as CEO.



There are many great business lessons to be learned from Linda's years of experience, including those spent at the helm of Maslow Media Group. Here are four of the most impactful - go with your gut, utilize resources and environment, be ready to adapt, and lead by example.

[Click here to learn more](#)

WIFV is pleased to announce that we are developing a three-part master class with Linda on how to establish and run your business (film project) for success. The series will start in late June.

## TheWrap Power Breakfast Wrap-Up

By Sandra Abrams

Award-winning actress Elizabeth Moss and novelist Margaret Atwood headlined *TheWrap's* Power Women Breakfast series on April 19, 2017. The event at the W Hotel - a stone throws from the White House - featured high-profile women who work from Hollywood to DC.

Atwood and Moss were there to promote Hulu's upcoming series, *THE HANDMAID'S TALE*. It is based on Atwood's 1985 book with Moss in the lead. Sales of the book jumped after the last election. Sharon Waxman, founder and Editor-in-Chief of online news site, *TheWrap*, moderated the discussion which touched on the definition of feminism and women's rights - a central theme of Atwood's novel.

This being the Nation's Capital there was also a politic panel entitled, "Covering Trump: The Women on the Front Lines," moderated by *Recode* Executive Editor Kara Swisher. Carrie Budoff Brown, editor of *Politico*; Cecilia Vega, senior White House correspondent for *ABC News*; and Christina Wilkie, White House correspondent for *The Huffington Post* discussed the challenges of covering the current administration.

Another panel featured the hot topic of art funding with SAG-AFTRA President Gabrielle Carteris (yes, of 90210 fame); Robin Bronk, CEO of the Creative Coalition, and Romina Boccia with the Heritage Foundation.



WIFV Members Catherine Wyler, Phylis Geller, Monica Lee Bellais, Ann Zamudio, Rebecca Bustamante

The audience which consisted of people who work in the media, public policy and non-profit art organizations including WIFV members, took exception to Boccia's comments that the Federal government should stay out of funding the arts and that it could lead to the Trump administration influencing what is art. Several attendees shot back about the importance of Federal and NEA funding because it helps promote creativity to even rural towns that lack private investment.

## 60th Golden Eagle Awards for Professional Media

Using criteria emphasizing excellence in storytelling and originality, the CINE Golden Eagle Awards honor media across platforms and genres, including scripted and documentary content, advertising, news, and virtual reality.

"As CINE celebrates its 60th anniversary, we're proud to champion truly unique storytellers," says Betsy Walters, CINE's Executive Director. "The recipients and finalists chosen showcase a remarkable range of talent and vision, and we are thrilled to honor them."

View the complete list of 60th Golden Eagle Award recipients and finalists [here](#).



## Women of Vision Award for Julie Dash



Ms. Dash's many accomplishments is [here](#).

An audience including students from middle school through college, the general public, WIFV members, and other Women of Vision Award recipients was engaged by the conversation between Julie Dash and Lesli Foster, weeknight anchor for WUSA9 held at Howard University on April 12. They also asked great questions and enjoyed the reception sponsored by the Cathy Hughes School of Communication at Howard University. The evening would not have been possible without the involvement of WIFV Board Members Carletta Hurt, Woryeneh Benson, Katherine Wilkins de Frances, Keri Williams, and Erin Essenmacher. More info on

## 27th Washington Jewish Film Festival, May 17-28



CLUELESS Night, May 25

The WJFF returns with a brand new lineup of international films, guest filmmakers, and beyond-the-films events. From heart-tugging romances and sidesplitting comedies, to fast-paced thrillers and insightful documentaries, the Festival has something for everyone.

There are many women-made and women-centric films at this year's festival. Highlights include: A CLASSY BROAD, centered on the life

and work of trailblazing Hollywood executive Marcia Nasatir who broke through the industry's glass ceiling in the 1970s; THE WOMEN'S BALCONY, a gold-hearted Israeli tale about women speaking truth to patriarchal power; and a special screening of CLUELESS featuring a Q&A with legendary filmmaker **Amy Heckerling**. WIFV Members represented at the Festival include **LeeAnn Dance** with a work-in-progress, MY DEAR CHILDREN: The Untold Stories of the Pogroms co-directed by Cliff Hackel; **Harriet Gordon Getzels** and Peter Getzels screening of ZUZANA: Music is Life; and **Lindsey Sitz's** short film COWLICK.

**Agnieszka Holland**, WIFV Women of Vision Award recipient in 2012, will receive a Visionary Award on May 27 at AFI Silver. Barry Levinson will also receive a Visionary Award on May 18.

Browse the WJFF film lineup highlighting women filmmakers and performers [here](#). Tickets for all these screenings and special programs are available [here](#).

## Gals 'n Gear Success at NAB Show



By Amy DeLouise

We had a GREAT event. 200+ attendees on April 25 in Las Vegas. The partnership with *Broadcast Beat* resulted in a livestream to 130 countries. Several million impressions on Twitter. Networking Coffee began at 8:30 am sponsored by Black Magic Design and Snell Advanced Media (SAM) and Vitek Videocom in the

Grand Lobby. Great partnership with NAB!

Participating women:

Jennifer Pidgen, COO, [Sundance Media Group](#); UAV Pilot

Celine Tricart, Cinematographer & VR Filmmaker  
Nina Page, Head of Business Development, Radiant Images  
Amanda Shelby, Head of Production, Radiant Images  
Csilla Kozma, Head of Content, [Nokia Technology](#)  
Cheryl Ottenritter, Senior Mixer/Founder, [Ott House Audio](#)  
[Mae Manning](#), Editor  
[Sue Lawson](#), Editor  
Megan McGough Christian, Production Manager, [Frontline](#), WGBH Boston  
Stefanie Mullen, CEO, [Rampant Design](#), Visual Effects  
[Sophia Kyriacou](#), Broadcast Designer/3D Artist  
E Samantha Cheng, Executive Producer, [Heritage Series, LLC](#)

Co-Hosts:

[Adryenn Ashley](#), CEO, Crowded TV  
[Amy DeLouise](#), Producer/Director, Author of *The Producer's Playbook: Real People on Camera*

Related article: [Women to Watch: Highlighting Powerful Women in the Production Industry](#)



VR discussion, (L-R) Amanda Shelby and Nina Page of Radiant Images, Csilla Kozma of Nokia, Adryenn Ashley, Amy DeLouise, and VR filmmaker/DP Celine Tricart. What a lineup!

## Run for the WIFV Board - Statements Due May 25

WIFV is able to partner with organizations across the region, serve as a voice for media producers and provide more than 90 events per year because of the expertise of its Board of Directors. NOW is the time to bring your expertise and ideas to the service of your colleagues. We appreciate your consideration of this request for enhanced involvement with WIFV!



Members of 2016-17 WIFV Board

Professional, Executive and Corporate Members are eligible to serve on the WIFV Board and will vote for the candidates. The WIFV Board of Directors is responsible for developing programs, governing the organization, ensuring financial stability, and forming partnerships to benefit the membership. Help determine how WIFV will continue to remain the "go to" organization for media professionals in the Mid-Atlantic region by putting your name into consideration.

To enable WIFV members to make an informed decision when casting their votes, candidates must submit a statement, biography (maximum of 400 words combined) and jpg photo to the WIFV Office by May 25, 2017 at 4:00 pm. Guidelines and a sample statement are available for guidance. Request them from [director@wifv.org](mailto:director@wifv.org)

## Seed Fund for Doc Filmmakers - May 19 Deadline



The inaugural [Seed Fund for Documentary Filmmaker](#) grants of \$2,500 were given to **Katie Lannigan** and **Kimberly McFarland**. The application process for the 2017 grants is now open - DEADLINE May 19. More info and the application cover sheet are available [here](#).

This initiative began during the 35th anniversary of Women in Film & Video under the stewardship of Immediate Past President Erin Essenmacher and Executive Director Melissa Houghton, and with your support it can continue for many years and many films. This fund is supported entirely through the donations of WIFV members and the grants are made available only to WIFV Members. At this time, we are the only professional development organization for filmmakers in the US that provides this type of grant funding. [You can make your donation here](#). Thanks to all those who contributed to the 31 Women in 31 Days initiative in March raising \$500 for the Seed Fund!

## Global Perspectives: Notes from Abroad

This is the next installment of a continuing series of articles from women's film organizations from around the globe, coordinated by Judy Meschel and LeeAnn Dance of the WIFV International Committee. Enjoy!

### Short Films - A Brazilian Filmmaker's Perspective

By Andrea Cavalcanti Prado

I am from Rio de Janeiro. I graduated with a degree in cinema, worked in TV advertising, and was part of a writers group for 2 years. I have written and directed three short films, and I wrote a feature which is currently in the fundraising process.

Being a filmmaker in my country is not easy. We do not have a film industry, so we only have government contests to finance projects, or rely on the fiscal incentive laws to raise funds with private companies.

The government procurement process selects only 10 projects per year in all of Brazil, and favors established filmmakers and producers. Imagine how hard it is for a young filmmaker to win these contests! It's an odyssey! My feature film project was written five years ago, and I have been seeking funding ever since. I was a finalist for two years, but lost in the final stage of the competition.



Getting private company financing is even more difficult since they always seek to finance projects that have famous names in the cast, the direction, or in production.

As a result, in Brazil we overwhelmingly have commercial films; our alternative films are made mostly by already-famous filmmakers.

A young filmmaker just out of university or newly in the labor force should try the low-budget film, which here we call "guerrilla filmmaking", starting with short films. Short films give the filmmaker more freedom to express themselves.

All my short films were made with my own resources, relying on the work of friends without paying them, paying as little as possible for things such as space and equipment rental. We always seek support from companies for staff as well as locations.

MASKED was my first professional short. It may seem polished, but it cost no more than 2000 USD. (The film was included in the WIFTI Shortscase and will be screened during the May Weds One.)

I got support for food, and for all the locations. Wardrobe came from me and my team, and I made the masks myself.

The script idea came from a psychoanalyst with whom I discussed the search for identity in contemporary society. We discussed that we waste our lives if we do not listen to our authentic selves and desires.

The result was an experimental and surrealist film that criticizes a society of people without self-awareness, a society that dictates how humans should be.

This award-winning film has entered 47 festivals around the world.

## **Reminder - the Importance of Arts & Humanities**

As you reach out to your representatives to support funding for the arts and humanities, you might want to remind them why the NEA was established in 1965. The reasoning still resonates.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965,  
§ 951. Declaration of findings and purposes  
The Congress finds and declares the following:

- (1) The arts and the humanities belong to all the people of the United States.
- (2) The encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government.
- (3) An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- (4) Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.
- (5) It is necessary and appropriate for the Federal Government to complement, assist, and add to

programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations. In doing so, the Government must be sensitive to the nature of public sponsorship. Public funding of the arts and humanities is subject to the conditions that traditionally govern the use of public money. Such funding should contribute to public support and confidence in the use of taxpayer funds. Public funds provided by the Federal Government must ultimately serve public purposes the Congress defines.

(6) The arts and the humanities reflect the high place accorded by the American people to the nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.

(7) The practice of art and the study of the humanities require constant dedication and devotion. While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.

(8) The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.

(9) Americans should receive in school, background and preparation in the arts and humanities to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.

(10) It is vital to a democracy to honor and preserve its multicultural artistic heritage as well as support new ideas, and therefore it is essential to provide financial assistance to its artists and the organizations that support their work.

(11) To fulfill its educational mission, achieve an orderly continuation of free society, and provide models of excellence to the American people, the Federal Government must transmit the achievement and values of civilization from the past via the present to the future, and make widely available the greatest achievements of art.

(12) In order to implement these findings and purposes, it is desirable to establish a National Foundation on the Arts and the Humanities.



**WIFV members will be provided free passes** to The American History Film Project National Exhibition 3:00 pm on Saturday, June 3, at the Angelika Theater (Mosaic District), 2911 District Ave, Fairfax, Virginia. The event is a special screening of student films exploring local history throughout the United States. Expect to see documentaries, dramas, and comedies.

Can films help unite Americans? Yes, that's one of the visions of the **American History Film Project**. Students all across America, from kindergarten to 12th grade, produce a short film about something in their local history. They connect with elders and historians in their community. They take it back to that community and share their common stories. Then at our national exhibition, they share their short films and regional cultures with each other. Founder **Martha Barnes** explains, "The American History Film Project isn't a competition. It's simply a chance for young people to learn new skills and share a story from their community heritage." [Email Martha](#) to secure your free tickets.

## New and Renewing Members

The following joined or renewed their WIFV membership (March 27, 2017 - April 30, 2017)

<p>Bianca Alexander Michael Anthony Meagan Arnold Kutura Bailey Ryan Burdick Lauren Cardillo Juan Castellon Cambria Evans Rhonda Fleming April Foreman Travis Francis</p>	<p>Amina Garrett-Scott Kelia Gunter Alex Herder Johnalynn Holland Ben Howard Regina Jenkins Megan King Jennifer Knight Nikki Lowry Elizabeth Lyons Brian Matusz Elizabeth McGraw Austin</p>	<p>Jordan Sarnovsky Terese Schlachter Engey Soliman Bridget Stahovic Deidra Taylor Trent Watts</p> <p><b>Corporate Members:</b> The Duke &amp; the Duck Fusilli Films, LLC</p>
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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:

Women in Film & Video  
4000 Albemarle Street, NW  
Suite 305  
Washington, DC 20016  
202-429-9438  
[director@wifv.org](mailto:director@wifv.org)  
[www.wifv.org](http://www.wifv.org)



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