



# WIFV NEWS

May 2013

## President's Message



WIFV could not produce the quantity and quality of programs we produce without our dedicated volunteers. Our volunteers serve WIFV members by providing programming and securing funding. They serve our community by

educating young-people through **Image Makers** and the **Kids World Film Festival**. They elevate the visibility of our profession and the women working in it through the **Women of Vision Awards** and the **WIFTI Summit 2012**.

WIFV volunteers conceive of and produce events such as **ScriptDC**, **Roundtables** and the **Monthly Wednesday One Events**. They provide a venue for job seekers and employers to meet at the annual **Media Job Fair**. They work with corporate members, sponsors, and other media-organizations to leverage their strengths in support of the regional media community. WIFV panelists also volunteer their time to educate our members.

As president, I have a unique vantage point into the results of the work of our volunteers. I am humbled and amazed by the dedication and resourcefulness of our volunteers. I am especially in awe of WIFV's ever-supportive **Advisory Committee** lead by Deborah Redmond and our tireless volunteer **Board of Directors**. The members of the AC and the Board, like the preceding members, quietly and diligently support WIFV's members and missions. They have great ideas and find ways, often against the odds, to make them come to fruition. I am ever-grateful to them for devoting their time and resources to WIFV and our members.

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## Upcoming Weds Ones: Bridge DC and LA in May / Budgeting Your Project in June

**Connect Your Career between LA and DC** on May 1 features Oscar-winning sound mixer **Russell Williams**; award-winning producer **Catherine Wyler**, and **Wilma Davis**, former development executive for Lawrence Kasdan. Writer/producer **Monica Lee Bellais** and entertainment lawyer **Paige Gold** will lead a panel discussion explaining the do's and don'ts of how the L.A. industry works and topics such as transitioning and navigating your career from one city to the other.



**Wednesday, May 1, 2013**

6:30 to 8:30 pm

Interface Media Group, 1233 20th Street, NW

WIFV volunteers make the organization what it is and there are too many volunteers to single out in this column. All volunteers, whether they help at one event or who organize a huge event like the WIFTI Summit 2012, are critical to meeting the mission of WIFV. While you are out and about and enjoying the fruits of the volunteers efforts, remember to thank them. Meanwhile, here is a big shout out to each and every one of you!

Respectfully,  
Mary May

\$15 WIFV Members; \$30 Public  
RSVP encouraged to [membership@wifv.org](mailto:membership@wifv.org)

June 5 brings **Building a Budget**. We've assembled a range of experts on how you put together the numbers for potential supporters and colleagues. They'll also share how you manage a budget to match your resources. Speakers include **Claudia Myers** (feature), **Karen Thomas** (documentary) and **Sharon Sobel** (freelance).

[Register online for any of them via the WIFV calendar.](#)

## Meet the Funders Breakfast Features NEH - May 7

The next Meet the Funders Breakfast focuses on the **National Endowment for the Humanities (NEH)**, an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States. Because democracy demands wisdom, NEH serves and strengthens our republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. The Endowment accomplishes this mission by awarding grants for top-rated proposals examined by panels of independent, external reviewers.

The panelists are **Karen Kenton** and **Danielle Shapiro**. Ms. Kenton is a Senior Program Officer in the Division of Public Programs. She has 25 years of experience working in film and television. Prior to joining NEH, Kenton worked for 15 years in National Programming at WETA. Ms. Shapiro is a Senior Program Officer in the Division of Public Programs where she advises applicants and oversees grants for film, radio and digital projects as well as museum and library programs. At the Endowment since 2008, Shapiro has participated in numerous media, museum, and academic conferences nationally to share funding strategies with applicants seeking to receive support for humanities projects.

**Tuesday, May 7, 2013** - 8:30 to 10:00 am (includes continental breakfast)

DLA Piper, 500 8th Street, NW (Gallery Place Metro)

\$15 WIFV Executive Members / \$25 WIFV Professional & Student Members / \$35 Public

RSVP Required via the WIFV Calendar or to [membership@wifv.org](mailto:membership@wifv.org)



## WIFV Needs YOU on the Board - Candidate Statements Due 5/6

Professional and Executive 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 in May, candidates must submit a statement, biography (maximum of 400 words combined) and jpg photo to the WIFV Office by May 6, 2013 at 4:00 pm. Email [director@wifv.org](mailto:director@wifv.org) for statement guidelines.

## Fiscal Sponsored Projects Screened and Receive Grants!

WIFV is honored to serve as a fiscal sponsor for members developing independent media projects. In the last month we have also been able to celebrate the first festival screening of *The Last Song Before the War* by Kiley Kraskouskas, Leola Calzolari-Stewart and Andrea Papitto at Chicago International Movies & Music Festival on April 21. This project is supported in part by an award from the National Endowment for the Arts.



*The Last Song Before the War* is a feature-length documentary that captures the inspiring rise and uncertain future of Mali's annual Festival in the Desert. The festival history is told from the perspective of the co-founder and festival director, Manny Ansar, the musicians who perform and the intrepid travelers from around the world who make the long journey to attend the festival. Against the backdrop of stunning musical performances, the film subtly reveals the challenges and triumphs of creating an artistic event in such challenging economic and political circumstances. After 12 years of success and unforgettable musical moments, the Festival in the Desert came to a halt in 2012 when Tuareg rebels and Islamic militants seized control of Northern Mali. *The Last Song Before the War* chronicles the 2011 Festival-arguably the last edition that still captured its original goals-a global display of peace, reconciliation, and the healing power of music-before being forced into exile. [More info here.](#)



Joy Haynes, Joy Ford Austin, Ellie Walton

On April 24, filmmakers Joy Haynes and Ellie Walton were presented with a grant check from The Humanities Council of Washington DC by Council Executive Director, Joy Ford Austin in support of the public outreach for *Voices from Within*. Just days earlier, they received notification from the DC Commission on the Arts and Humanities about receiving a Community Arts Grant!

*Voices from Within* is an intimate look into the lives of five residents of Saint Elizabeth's psychiatric hospital in Washington, DC. All of them have serious mental illness, all have committed violent crimes, and each courageously reveals his story through the intimacy of a video diary. This documentary explores the complicated process of rehabilitation and recovery, following these men as they develop, shoot and produce their own stories. Do you ever wonder what happens to an individual who has been adjudicated "not guilty by reason of insanity" and is committed to a mental institution? And, more important, what happened before? Confronting misconceptions and unfair stereotypes about a controversial and stigmatized population, this film reminds us of our common humanity. [More info here.](#)

## H.265 at NAB

By Tanya Spann Roche, Producer/Editor, [www.facebook.com/thinkspeakact](http://www.facebook.com/thinkspeakact)



The coolest thing I saw at NAB this year was the new H.265 (or HEVC) codec. Unfortunately I can't get it yet and neither can you. Several vendors at NAB (Motorola, NTT, Harmonic, etc.) all previewed hardware "boxes" that would live stream video using this new H.265 or HEVC (High Efficiency Video Coding) codec. But being a non-linear editor, I asked about using it in post-production for client deliverables, hoping I could buy a piece of transcoding software or an edit system plug-in. All but one vendor I talked to said, "no way-maybe by the end of this year or next year."

First of all, let me tell you why this new codec is so exciting. The image quality is spectacular compared to H.264 (or AVC), and the file size/bitrate is much smaller--1/2 the size of an H.264 file while maintaining a far superior resolution. Which means I could e-mail a high quality finished video to a client, without having to upload/download/ftp/worry about slow internet. And the codec can handle up to 8K footage, which means getting a 4K TV might actually make sense one day.

After getting both excited and discouraged walking the NAB show floor and learning about this new codec, I approached Vanguard's booth and asked about their H.265 "product" and asked was it software only. A very nice gentleman named Sam said "of course," which made me very happy. He had a great demo set up and explained that the reason H.265 could look so much better than H.264 but be a smaller size/bitrate was that H.264 compressed the image in 16x16 blocks and couldn't go any smaller or larger. On the other hand, H.265 can analyze and compress the image as small as 4x4 blocks for fine detail and scale up to 64x64 blocks for parts of the image that aren't that detailed (like a sky or dark background).

The only catch is that Vanguard sells their "software" only to developers, not the end user. He referred me to one of their partners, Digital Rapids to ask about an end user option. Ryan, the sales engineer at the Digital Rapids booth, explained that yes, they use the Vanguard "engine" to transcode files with the H.265 codec, but it will only be available as an enterprise solution (Transcode Manager 2.0/Kayak) for high volume transcodes, and they aren't planning to continue their single user version of Transcode Manager with the new codec. Unfortunately, I don't have \$15K-\$20K to be an enterprise level customer, and I explained to him that, as an editor, I wanted to be able to edit a video, export it as a deliverable using this new H.265 codec, and send my client a nice compact file that looks great--this would be especially important to those clients that are planning to project the video at a large venue or even play it on a full size monitor for a meeting. Ryan looked at me and said that sort of thinking was on the "bleeding edge" of technology, but unfortunately the developers are still working on integrating H.265 into file "wrappers" (like how Quicktime or MP4 is a file "wrapper" for the H.264 codec) and decoders for H.265 (like playing a video in Quicktime viewer or VLC on your computer). I told him to keep the single user in mind, and I assured him there would be a big market for this in post-production.

To me this seems like a no-brainer. It's in everyone's best interest to have a great high-resolution codec that comes with a really compact file size and low bit rate. Production professionals are shooting in much higher resolutions, and manufacturers are making higher resolution TVs, but bandwidth is at such a premium, especially for mobile devices--and the technology for this codec now exists--someone just needs to create a software-based encoder and decoder for end-user video professionals. I would think if enough of us

asked/begged/demanded the big transcoding and editing platform companies--Telestream, Sorensen, Adobe, Avid, Apple, etc.--eventually they will decide it's worth the investment to develop. Keep an eye out for more news on the H.265/HEVC codec, and hopefully we'll all be able to use it soon.

You can see video showing the quality difference on our Facebook page: [www.facebook.com/thinkspeakact](http://www.facebook.com/thinkspeakact) (taken at the Vanguard booth display)

## AU Launches Online Certificate Digital Media Skills Program

The Digital Media Skills Certificate program is one of the few exclusively online digital media skills programs in the country. The certificate program consists of five, 3-credit courses, which are 8 weeks in length (with at least one week off between courses). These courses have passed the rigorous standards required for graduate level courses at American University. The courses discuss digital media theories and technology within a social media context. The courses are:

- Digital Media Skills and Literacy
- Web Development
- Dynamic Content
- Video for Social Media
- Digital Media Capstone Project

The first course, Digital Media Skills and Literacy, gives an introduction to the various tools used in social media with an overall emphasis on graphics. In Web Development and Dynamic Content, students focus on dynamic web and mobile application development. For instance, in Dynamic Content, students learn how to build a site that can be launched as an iApp and can integrate with various social media tools such as Facebook, Twitter, etc. Video for Social Media students learn how to produce and distribute video using social media networks as well as best practices for making a video go viral. For the capstone course, the final course in the program, students work with professional clients to produce professional digital and social media projects.

We are looking for self-motivated students who want to dive into creating, cutting-edge, innovative digital and social media projects that can be integrated into their current and future jobs. For more information email Jodi Tirengel at [jodi@american.edu](mailto:jodi@american.edu)

## New and Renewing Members

The following joined WIFV or renewed their membership between April 1 and April 30.

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Therese Allen	Allison Hanton	Felicia Pride
Alice Altenburg	Richard Harrington	Kathryn Raaker
Bernardo Alvarez	Yolanda Hawkins-Bautista	Mana Rabiee
Chris Arnold	Joy Haynes	Arjun Rao
Lydia Ash	Meagan Healy	Alikia Reaves
Ada Babino	Devon Higby	Robin Reck
Alison Bauer	Steven Holloway	Adrianna Rivas
Khris Baxter	Patricia Howard	Emily Selsky
Luis Blandon	Rebecca Howland	James Sheridan
Angela Bohon	Tanya Hutchins	Fernanda Silva
Victoria Buksbazen	Christina Huynh	Sandrine Silverman

Radhika Butala  
Traci Campbell-Harris  
Lauren Cardillo  
Rachel Cervarich  
Anne Cocklin  
Katherine Culpepper  
Jolie Darrow  
Stirling Demby  
Celene DiStasio  
Hugh Drescher  
Maisie Dunbar  
Ariel Edem  
Dwayne Eley  
Michelle Farrell  
Lisa Feit  
Brian Frankel  
Kasey-Dee Gardner  
Sali Gelestino  
Craig Gildner  
Scott Gordon  
Renee Green  
Talaya Grimes

Monique Isaac  
Robert Jackson  
Brian Jimenez  
Cathy Kades  
Keith Jodoin  
Margot Starr Kernan  
Yana Kirichkova  
Kelly Carter Knight  
Kirk Lambert  
Nialla LeBouef  
Seena Levy  
Dave Lilling  
Hilary Linder  
Amanda Mack  
Mitch Malasky  
Nancy E. Mantelli  
Terry McConnaughey  
Brian Mosher  
Carola Myers  
Matthew Nagy  
Alexander Nerska  
Stephanie Novacek  
Catie O'Keefe  
Denise Parietti  
Mallory Pente  
Luke Persian

Andrew Silverstein  
Sara Snyder  
Dan Steinmetz  
Janar Stewart  
Susan Stolor  
Brian Streaty  
Cynthia Tan  
Charles Towne  
Jeff Trueman  
Flora Wallace  
Paulette Waltz  
Stephanie Weber  
Angela Williams  
Diane Carper Williams  
Kate Williams  
Kerri D. Williams  
Marcus Williams  
Patricia Wolf

**Corporate Members:**  
O'Keefe Communications  
Sapling Pictures  
Shine Creative LLC  
Towne Group  
Word Wizards

### 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.

### Contact Us

Women in Film & Video  
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### Send Stories to:

[director@wifv.org](mailto:director@wifv.org)



WIFV is grateful for the annual support of these [companies](#) and our [corporate members](#).

You are receiving this email because you have expressed an interest in Women in Film & Video. Don't forget to add [director@wifv.org](mailto:director@wifv.org) to your address book so we'll be sure to land in your inbox!