



WIFV NEWS

November 2012

President's Message - The World Comes to DC - WIFTI Summit 2012



Of the many things competing for your time this fall, there is only one that was created specifically to help you achieve your media making goals: The WIFTI Summit 2012. If you have not done so, secure your space by registering now. [Register here](#). Payment plans available - call Melissa at the WIFV Office, 202-429-9438.

Summit panelists were hand-picked for their ability to educate, empower, connect, and invigorate WIFV and WIFTI members. They will speak to all experience levels and are eager to foster women's professional development in this unique and intimate forum. Summit delegates represent a range of craft areas and WIFTI Chapters including Portland, New York City, Pittsburgh, Maryland, Houston, New Mexico, India, the UK, Sweden, New England, Minneapolis, Mexico and New Zealand. Join panelists and delegates at the only event in DC that unites dozens of award-winning producers, writers and production executives to help you build your skills, pitch, network, and confidence.

Speakers include **Mary Jane Skalski** (*The Station Agent, The Visitor*), **Peter Hamilton** (documentarytelevision.com), **Krista Liney** (History/A&E), **WIFT Louisiana** (Finding Narrative in Disaster), **Lauren Versel** (*Arbitrage, Vamps*), **WIFT Sweden** (From Story to Storyland: A Pan-European Transmedia Project) and many more. [The schedule is available here](#). [Speaker bios are here](#). [Register here](#).

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Weds One - How to Get Your Videos Online and Get Them Watched

Beth Shanna Carpenter answers your questions about using YouTube and Vimeo as a way to promote your videos. Topics include Channel Branding; Designing Your Content Flow; Thumbnails, Titles and Tags; Call-to-action Overlays; Linking to Social Media Sites; and Promoting your Channel.

Beth Shanna Carpenter manages social media strategy for the Personal Time portfolio within AARP. [More info here](#).

Wednesday, November 7, 2012

6:30 pm networking / 7:00 pm presentation

Location: Henninger Media Services

2601-A Wilson Boulevard, Arlington, VA

\$15 WIFV Members/ \$30 public

[RSVP here](#)

Program Coordinator - Rebecca Bustamante

Venue Sponsor - Henninger Media Services



[Tickets on sale NOW.](#)

Reservations due by November 9, 2012



This WIFTI Summit 2012 is a unique three-day event at which panelists and delegates from the mid-Atlantic and beyond converge to foster each other skills, abilities, networks, and spirits. Join your international peers at the Summit to hone your craft, recharge your batteries and reframe your game!

The WIFTI Summit is being sponsored by [Adobe](#), [Centric TV](#), [Center for Social Media/American University](#), [Center for Environmental Filmmaking/American University](#), [Creative America](#), [Hillmann & Carr](#), [Interface Media Group](#), [Media Central](#), [TeamPeople](#), [Vitec Videocom](#), [PBS](#), [Children's Media Association](#), [Pixeldust Studios](#), [Rock Creek Productions](#), [Sally Hansen](#).

Mary May
2012-13 WIFV President

WIFV Needs Bloggers

Got the writing bug? We need bloggers to contribute content (articles, videos and photos) to our monthly newsletter and blog. We can't compensate you, but your work will reach all WIFV members; it will also be shared on our social media platforms and we'll link to your website.

We're interested in blogs that examine:

- new trends in media
- interviews with media makers (written and video)
- event photos (must be photos taken/owned by you)
- independent film reviews
- event recaps

If your work is well-received we may even assign you special features. Contact Melissa at director@wifv.org for more information.

Celebrate and network with the four trailblazing women being recognized with 2012 Women of Vision Awards:

Shirin Ghareeb, Director, Arabian Sights Film Festival/Deputy Director, Filmfest DC;
Agnieszka Holland, Director, *Europa, Europa*; *The Secret Garden*; *Treme* and more;
Margaret Parsons, Curator, Department of Film Programs, National Gallery of Art; and
Christine Weber, Vice President of Production for Specials at Discovery Channel.
More info at www.wifv.org/wov

These women will receive their awards on November 29, 2012 at the Mayflower Renaissance Hotel in downtown DC. [Tickets available now.](#) [More info here.](#)



Peter Roof records Elizabeth Ventura interviewing Kryss Kornmeier about Chris Weber, 2012 Woman of Vision Award recipient.

Register NOW for ScriptDC



By Jane Barbara

For those of you who have not checked out who is coming to the WIFTI Summit and ScriptDC yet - I urge you to do so. There are AWESOME industry professionals coming to DC to HELP YOU SUCCEED. ScriptDC

and the WIFTI Summit are happening Nov. 30 - Dec. 2 on a weekend, so you can attend even if you work during the week.

Like Woody Allen said, "Eighty percent of success is showing up."

To help you succeed, WIFV is providing you with an opportunity to meet people who would not otherwise take your phone call. We have reached out to accomplished producers, writers and directors who specialize in making and distributing independent film with interesting characters and stories. Usually they are busy with their own work but they are all eager to work with the creative community here to learn about your work and see what they can do to help you.

You can learn from one of the most respected screenwriting teachers out there. "In the beginning there was Syd Field. Then came McKee and Vogler. Now there is Dara Marks." *Creative Screenwriting Magazine*. If you have a script, this is your chance to get feedback from a Sundance winner, two Oscar-winners and/or nominees and Hollywood's #1 script consultant. All for \$275!

A few years ago I attended the Santa Fe Screenwriters Conference. Know how much that cost? Two grand. \$1000 to attend - \$700 for hotel - \$300 for airfare, \$100+ for car rental, \$200+ for food. PLUS, to get one-on-one pitch meetings with producers, it cost an additional \$35, for each producer. Even if you fly to LA, will anyone you are meeting give you advice on how you should present your work? Will anyone give you 90 minutes of his or her undivided attention? Or a discussion with his or her colleagues to present the full picture of how they work? ScriptDC will provide these opportunities.

Writer or producer--we all need to work on pitch technique. ScriptDC has FOUR workshops that cover all aspects of the Art of the Pitch - ranging from Do's and Don'ts, presented by Laurie Scheer and Marilyn Atlas who have worked in every aspect of the business, to the best uses of Social Media to promote and/or finance your film. **Do Not Miss This Opportunity.** [Check out the ScriptDC schedule](#) and [presenter bios](#). [Show up and succeed.](#)

See more at www.wifv.org/scriptdc and [click here to register today](#). One-day passes and individual workshop registrations available. 2012 Sponsors include [Hollywood Foreign Press Association](#), Sheila Nevins, Sallyann Salsano of 495 Productions, American Airlines, Amtrak, Courtyard Embassy Row by Marriott, and Holiday Inn City Center.

Europa, Europa Opens ScriptDC

WIFV is delighted to present **An Evening with Agnieszka Holland** on November 30 at the DC Jewish Community Center at 7:30 pm. Following a screening of *Europa, Europa*, Ms. Holland will be available for Q&A moderated by Aviva Kempner.

[BUY TICKETS HERE](#) (Advance ticket sales end at 4:00pm on the day of the event. NO tickets will be sold at the door) Attendees of the WIFTI Summit, ScriptDC and/or the Women of Vision Awards will receive a complimentary ticket to this special evening with Ms. Holland as part of their attendance at those events!



Co-Sponsored by DC Jewish Community Center, Women in Film & Video and The Ciesla Foundation. Co-presented by EntryPointDC.

Best recognized for her highly politicized contributions to Polish New Wave cinema, 2012 WIFV Women of Vision Award recipient, Agnieszka Holland ranks as one of Poland's most prominent filmmakers. Her 1985 feature *Bitter Harvest* was nominated for an Academy Award for Best Foreign Language Film. Six years later,

Holland earned even greater acclaim and a score of awards, including a Golden Globe, for *Europa, Europa*. Last year, the critically heralded *In Darkness* was also nominated for the Oscar for Best Foreign Language Film. Select highlights of Holland's impressive catalog include *Washington Square*, *The Secret Garden*, *Three Colors: Blue* (screenplay) and several TV episodes of *The Wire* and *Treme*.

Europa Europa

Writer/Director Agnieszka Holland (113 mins) In Polish with English Subtitles

On the eve of World War II, Solly Perel's family resettles in Poland. When the Nazi invasion occurs, they move eastward again, only to encounter fleeing Soviet Jews. Amidst the confusion, young Solly begins a Candide-like journey, negotiating the dangerous terrain of totalitarian machinations. Self-preservation becomes a strategy of wits at the expense of his Jewish identity.

Questions? Call WIFV at 202-429-9438.

Announcing Carolyn's First Decade Fund

A new scholarship has been established to help advance the careers of WIFV members in their first decade of working as media professionals. **Carolyn's First Decade Fund** was established in memory of long-time WIFV member and documentary filmmaker Carolyn Projansky as a way to honor her passion for visual storytelling, commitment to education and dedication to mentoring young filmmakers. Recipients will receive a scholarship of up to \$500 to use for workshop fees. WIFV will match the grant with a membership dues waiver and admission to WIFV programs.

[To learn more or apply for the 2012 award, click here.](#)

Applications are due by 5:00 pm on November 9, 2012.

Image Makers Call for Nonprofits, Media Volunteers, Students

Image Makers, a WIFV community outreach initiative for metro area high school students, was created in 1997 to teach local youth about film and video production. The program targets students who attend schools without strong media programs and partners them with WIFV-member mentors. Student participants research, write, produce, direct and edit a 30-second public service announcement (PSA) for broadcast distribution for up to three deserving nonprofit organizations each year. [Applications for students, nonprofit organizations and media volunteers are here.](#)



Interface Media Group GROWS

Interface Media Group - IMG - the mid-Atlantic's foremost multi-media production company - is growing both physically: from 27,000 sq. ft to 40,000 sq. ft & personnel-wise - 45 to 54 & still growing!

IMG has called DC, home for 35 years. IMG's perennial strengths: keeping up with the ever evolving technologies of the media world & empowering the best artists in their respective trades to make media magic!

InterfaceMediaGroup "Riding the un-predictable economic wave of the last five years truly stressed our time tested, strategic plan. All the economic moving parts required a different type of creativity on our part. As a result, we are an even stronger company today due to the challenges we, like so many companies, faced," says Jeff Weingarten, President & CEO.

New 'faces' at IMG - but not new to the industry include:

Ron Gregory (Director of Digital Media), Jared Porcenaluk (Digital Media Specialist), Andrea Bloom (Creative Producer), Bannon Preston (Creative Producer), Megan DeLeonardis (Associate Producer), Justin Mushnick (Project Manager), Dustin Schultz (Studio Technician/DP), Don

Lampasone (Senior Final Cut Editor/DP), Abbey Farkas (Production Assistant), Paul Jones (Production Assistant) and Laura Rose (Production Assistant).

Introducing Womin Media

WIFV welcomes our newest corporate member, Womin Media is a woman-owned company; our mission is to share, celebrate and elevate the feminine spirit. Womin Media exists to play a part in shaping a future that showcases women as intelligent, empowered and vibrant... while respecting their value as consumers of media and as the majority group of primary decisionmakers and buyers in the marketplace. Our intent is to serve and satisfy both women and brands by promoting a deeper relationship between the two. We accomplish this by creating media and entertainment products that attract, engage and inspire today's woman while incorporating monetization strategies that target bottom-line returns for both media and the brand.



Our target audience is comprised of savvy, sophisticated, influential, curious and empowered women. We understand and respect the changing nature in how our audience consumes content. Consequently, from each product's inception, our development approach considers TV, web, mobile, tablet, social media, gaming and live events.

Our team rocks! We are blessed to have a killer team of highly talented people who have committed themselves to a work lifestyle that offers them freedom and feeds their creative energies. They are very special people who work tirelessly for our clients and for each other. More info at www.wominmedia.com

Technicalities of Composing Music for Film

By Lucinda M. Dugger, copyrightalliance.org



Brian Wilbur Grundstrom conducting Queer Urban Orchestra

Good music doesn't just happen for a film. It requires patience, persistence, and strong technical expertise. Brian Wilbur Grundstrom, a composer for orchestra, piano, quintet and other ensembles, about the process of writing music for film. He puts it this way, "well-coordinated music to a film is like a good picture frame which enhances and completes the picture without drawing attention to itself."

But, just how does that happen? Brian says that the key is to figure out how the composer and the filmmaker can work best together. "Typically the director conveys the mood and how the music functions to the composer, and it is up to the composer to translate these clues into music," he says. "I have found that creating a shared online document with descriptions about each musical cue is helpful in facilitating this collaboration."

Brian recently composed the score for the film, *Arc of Light: A Portrait of Anna Campbell Bliss*. Before reading the rest of the blog, [I encourage you to watch the short one-minute excerpt](#).

Not many of us would consider three weeks enough time to put a massive project together, much less one that requires substantial creativity and technical expertise. But, Brian felt like he had plenty of lead-time for this film when the Director Cid Collins Walker gave him three weeks to complete the score.

Because Brian had established an early working relationship with Cid, he had the ability to develop themes even before the final video was locked into place. When he received the final footage, or

"picture lock" as it is called in the industry, Brian was able to quickly get to work since he had already laid the ground for the music. "I write music directly to picture by loading the film into my sequencer," says Brian. "This allows me to watch the picture as I write, so that I can time the music out perfectly to the picture."

Arc of Light is broken down into chapters, and the music that Brian composes for it reinforces this particular structure. Simple audio cues - such as when the music comes to a close at the end of each section and then starts afresh with the next one - help the viewer understand that a new chapter is starting.

Similarly, while Brian's compositions play off just a few themes throughout the film, each of the film's chapters is different. He uses subtle differences each time a theme returns, such as employing different instruments, to evoke a range of feelings, but each sound echoes the overarching theme. "This way," Brian says, "the music holds the film together without sounding repetitive." The overall effect is one of a well-polished film.

As an independent composer, Brian doesn't often get an entire orchestra together to record his compositions, so he relies on a sample library to provide the recording. He prefers to use Vienna Symphonic Library and LA Scoring String. While these are pre-recorded samples, there is nothing synthetic about the music or notation. "Each note is recorded live, and these samples are re-assembled, as it were, to create music," says Brian. "Furthermore, each note is recorded and played many different ways, which allows me to specify the exact articulation I desire for each note." Through the touch of a button, Brian has available to him a wide variety of musical samples. For the string section alone, for example, he has access to solo, chamber, orchestra, and large orchestra string samples.

Choosing the proper notes, articulations, and instruments is just the first step to producing a well-executed composition. Next, Brian has to master the recording so it sounds authentic. He does this by balancing the volume for each instrument. (Think of a symphonic conductor who is telling the violins to play quieter and encouraging the brass section to play more boldly during a crescendo.) Once the recording is mastered, the sound has to be further fine-tuned in order to portray properly the acoustics and the venue size. To do this, Brian uses technology to simulate placing each instrument on the stage in the exact place where it would be in a traditional orchestra-seating layout. He then provides a reverb, which alters the sound to simulate the exact environment where the symphony would be located if it were a live production. This could be any of a number of specific venues, from a small recording studio to a large concert hall or a church.

Finally, any number of other mastering effects can be applied to the recording. Composers often use a limiter, which prevents the music from clipping or distorting if the volume becomes too loud, or compression, which is used to level out the volume for more consistent listening without continually adjusting the volume control (i.e. the quiet parts are increased in volume while the louder parts are reduced.)

Once these finishing touches are put in place, the score is perfectly composed to not only enhance the visual, but also to take the viewer on a complete artistic experience.

Now that you've read how the score is composed, [I urge you to re-watch the excerpt](#) of *Arc of Light* with a fresh eye and ear to the experience. [You can contact Brian at brian@brianwilbur.com.](mailto:brian@brianwilbur.com)

Solar Mamas Screenings

ITVS and WIFV are presenting FREE community screenings of *Solar Mamas*, a documentary co-directed by Mona Eldaief and Jehane Noujaim. Part of Women and Girls Lead, *Solar Mamas* follows Rafea, a beautiful, strong-willed 32-year-old Jordanian mother of four, traveling outside of her village for the first time ever to attend Barefoot College's solar engineering program. [Link to Trailer](#)

Sunday, November 11 at 3 PM at the Washington DCJCC (1529 16th Street, NW)

[Reservations here](#) or call 202-939-0794

Thursday, November 15 at 7 PM at the Hill Center (921 Pennsylvania Avenue, SE)

[Reservations here](#)

Saturday, November 17 at 5 PM at Busboys and Poets (2021 14th Street, NW)

[Reservations here](#) or call 202-939-0794

Go to www.communitycinema-dc.org or call 202-939-0794 for more information about Community Cinema events.

Reel Affirmations 21



WIFV is delighted to be a community partner for Reel Affirmations 21, November 1-4, 2012 at various locations across DC. Come see the best work by, about and of interest to gay, lesbian, bisexual and transgender people at Reel Affirmations 21. Schedule

at <http://reelaffirmations.org/>

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