



LIVESTREAM TEMPLATE + FILMMAKER QUESTIONS

GENERAL NOTES ABOUT LIVESTREAM:

- The Eventive team will help you produce your livestream for a fee of \$250. This is similar to a “live event” experience with a specific event time, intro, and/or Q&A in real-time and allows the audience to interact with the chat function. VOD films plus a filmmaker Q&A is a great use of this type of event.
- You should receive a link (from Eventive) to share with speakers 48 hours before your event.
- Eventive will set up a 15-minute run-through a few days before your event.
- All speakers should arrive 30 minutes before the start of the livestream
- Speakers are responsible for turning on/off your mic and video. Please make sure it's on before you begin to speak and off when you are done.
- Feel free to use the [Zoom Backgrounds](#) located in the LUNAFEST Host Guide under Additional Tools.

SAMPLE RUN OF SHOW:

[Welcome slide] – Eventive has a standard slide and will manage

[Go live with welcome remarks] – see sample welcome remarks below

Hello, everyone! Thank you for joining us tonight for our 2021 Virtual LUNAFEST. We are delighted to have you with us this evening.

I am [NAME/TITLE]. For those of you who have just experienced LUNAFEST for the first time, we hope you enjoyed it.

LUNAFEST is a traveling film festival created by LUNA BAR and is celebrating its 20th season. Each year, LUNAFEST puts a spotlight on the work of a diverse array of talented women filmmakers. The LUNAFEST team programs short films directed by—and that feature stories about—women. We hope you enjoyed tonight’s amazing short films. Thank you for supporting [NAME OF ORGANIZATION].

[Drop link to organization in chat]

Now, to introduce tonight's filmmaker, [NAME OF FILMMAKER].

[Introduce Filmmaker]

[Discussion/Filmmaker Q&A begins] – see sample questions below for each filmmaker below (feel free to ask your own as well)

DISCUSSION QUESTIONS:

Questions for filmmaker Holly Morris (Overexposed)

Holly Morris has told, and championed, women's stories on the global stage for two decades. She is an internationally known filmmaker, author, and presenter (works include "Adventure Divas" and "Globe Trekker.") Her most recent film, "The Babushkas of Chernobyl" (lauded as "an affectionate and stirring documentary" by The New York Times), premiered at the Los Angeles Film Festival, where it won the Jury Award for Directing, the first of nearly two dozen awards received before being broadcast worldwide. The film's story, which is based on Morris's print journalism and also forms the basis of her popular TED Talk, is about a defiant community of women who live inside Ukraine's radioactive "Exclusion Zone." Her newest feature film, a high stakes Arctic documentary called "Exposure," will be released in 2021.

1. When and how did you become an "Adventure Diva"?
2. In what ways were the challenges of filming the Women's Euro-Arabian North Pole Expedition familiar to you and/or different from your past experiences? Why were you compelled to start on it in 2016 and devote so much time?
3. In the film you say that just as Ginger Rogers did everything Fred Astaire did, but backwards and in high heels, so your all-women camera crew did everything the polar explorers did while lugging around this equipment. How did they prepare or train for that?
4. In the film you talk about 2018 being perhaps the last year when such an expedition would be possible because of the increasing fragility of the ice due to climate change. What kind of an impact on you and the others' understanding of this threat did the expedition make?
5. We see that this was a carbon-neutral production, a growing effort in the film industry. What are some of the differences from a non-carbon neutral production, which is how the industry has been for years? What impact do you want your film work to have?
6. What's the status of this project and getting it out into the world?

Questions for filmmaker Meg Shutzer (Knocking Down the Fences)

Meg Shutzer is a queer, award-winning documentary filmmaker and investigative reporter from Oakland, California. Her first documentary, "New Generation Queens: a Zanzibar Soccer Story,"

premiered at the Manhattan Film Festival in 2015, played on four continents, and won numerous awards at film festivals.

1. We know you are an athlete yourself, as well as an investigative reporter, and are more than a little interested in women and sports. So, when/how did you learn about AJ Andrews, and what motivated you to make the film about her?
2. There are dynamic scenes where we see AJ diving for the ball or running up the stadium stairs that are wonderfully physical and joyous in her movement and strength. These sequences are where you show, rather than just tell, how great she is. Can you talk about these key choices in a short film?
3. The film industry, like the sports industry, has a big problem with equity and equality. What has been your experience with this?
4. Where is AJ now in her career?
5. Do you want to tell us about any of your current projects?

Questions for filmmaker Amy Bench (*A Line Birds Cannot See*)

Amy Bench is a Texas-based filmmaker and visual artist who is drawn to the immediacy of film and photography to tell stories of community and resilience. Trained as a cinematographer, her observational style highlights small details of the human experience that transcend formal explanation. Amy's animated documentary "A Line Birds Cannot See" won Special Jury Recognition at SXSW, Best Animated Short at the Bend Film Festival, and the 2020 Ellie Award in video for excellence in digital magazine journalism. Amy is a member of the 20-person artist collective and gallery ICOSA, based in Austin, Texas. She received her MFA from The University of Texas at Austin in 2010.

1. Before going to film school, you were a mechanical engineer. How did you make that transition to film and why?
2. How did your interest in refugees, immigration and women's stories develop?
3. How did you find E.L.? What discussions did the two of you have about telling her story?
4. How did you come to the decision to interview her only with audio? How do you set that up, and what it was like for her to relate her story?
5. In the film, the events seem so present for her. Why did you decide to animate this documentary, and then select this style of animation?
6. What are you working on now?

Questions for filmmaker Sharon Shattuck (*Scientists vs Dartmouth*)

Sharon Shattuck is an Emmy-nominated documentary film/TV director and cohost of the podcast "Conviction: American Panic" from Gimlet/Spotify. She's the cocreator of the New York Times Op-Docs science series, "Animated Life," which was nominated for a 2016 Creative Arts Emmy. Her work has appeared on PBS, National Geographic Channel, Netflix, Slate, Vice, The New York Times

Op-Docs, The Atlantic, ProPublica, Spotify, and Radiolab. She has degrees in forest ecology and journalism.

1. Was your background in science (a degree in Forest Ecology/Environmental Science) part of what drew you to this story?
2. Why did you move from science to filmmaking?
3. How do we help women overcome feelings of shame or insecurity when something happens to them? How do we help them act against the problem?
4. The film is a story of hope: we can really change things if we get together. But should we always expect the people who are oppressed to change the system? Is there interest in the scientific community in changing the culture?
5. The women in the film talk about their experiences on a personal level with discrimination and gender bias and sexual harassment. Are there steps being taken to make science itself more diverse, equitable, and open to all?
6. Why this story and why now?
7. What are you working on now?

Questions for filmmaker Maria Finitzo (Until She is Free)

Maria Finitzo is a two-time Peabody Award-winning social issue documentary filmmaker whose 30 years as a filmmaker have resulted in a body of work that has won every major broadcast award, including most recently the Alfred I. duPont-Columbia Award, and has been screened in festivals and theaters around the world. Her films are novelistic in their structure, providing multiple points of connection for an audience. She allows the narrative arc of her character's story to evolve, colliding with other subjects from the film, creating a complex, nuanced story that serves as a vehicle to deepen our understanding of society through everyday human drama.

1. How did you get the idea to make this film? Is it different from your previous work?
2. How did you connect with Sophia Wallace? What do you think about the blending of art and activism?
3. What did you discover about the differences in attitudes across generations? How can this film function as a bridge across these generations who have different degrees of comfort with the topic?
4. What surprised you most? What did you learn through this project?
5. What are you working on now?

Questions for filmmakers Tracy Nguyen-Chung and/or Ciara Lacy (Connection)

Tracy Nguyen-Chung is a filmmaker, strategist, and founder of After Bruce, a boutique PR agency whose clients have included "The Farewell," "The Great Hack," International Documentary Association, LA Asian Pacific Film Festival, and more. She also coproduced "The Great Hack," an

Emmy and BAFTA-nominated feature documentary that had its world premiere at the 2019 Sundance Film Festival and is now streaming on Netflix. Ciara Lacy is a Native Hawaiian filmmaker and director of “Out of State,” which premiered at the LA Film Festival and was broadcast on “Independent Lens.” Her work has shown at festivals around the world as well as on Netflix, PBS, ABC, and Al Jazeera. In the digital space, she has created content for The Guardian and The Atlantic.

1. What was your connection to fishing and fish leading up to this film?
2. Can you tell us more about Autumn Harry and what she is doing now?
3. Can you speak a bit about the title and the various types of connections in the film?
4. You have a real passion for using digital representation in media as an advocacy and organizing tool. Can you speak to the impact it’s had?
5. Was there anything that surprised you about the reception this film received?
6. What are you/you both working on now?

Questions for filmmaker Christine Turner (Betye Saar: Taking Care of Business)

Christine Turner is a filmmaker based in New York. Her critically acclaimed documentary “Homegoings,” about a funeral director in Harlem, premiered at Documentary Fortnight at MoMA and was broadcast nationally on the PBS series “POV.” With over a decade of experience in television production, Christine also collaborates on nonfiction series and documentaries for broadcast.

1. You make films in both narrative and documentary form. What do you like about each of them? Do you have a preference?
2. To what degree were you familiar with Betye Saar and her work before starting work on the film? Once you met her, how was it working with her?
3. What, to you, was the most unexpected aspect of Betye Saar’s work as an artist? And of her as a person?
4. In this short film you skillfully show and reveal quite a lot about Betye Saar and her work. This is not easy. What were your rules and how did you do it?
5. Do you have any advice for other women filmmakers?
6. What are you working on now? Any new projects you can tell us about?

[Closing remarks]

[Livestream ends] – EVENTIVE WILL MANAGE