

The poster features a dark red background with a pattern of small, glowing pink and white dots. A collage of diverse faces is arranged in a circular pattern. The title 'THROUGH THE EYES OF OTHERS' is written in large, bold, red letters that appear to be cut out from white paper and pinned to the collage. The text is arranged in two lines: 'THROUGH THE EYES' on the top line and 'OF OTHERS' on the bottom line.

**THROUGH THE EYES**

**OF OTHERS**

*a film by  
Meagan Adele Lopez*

A DOCUMENTARY SUPPORTED BY:

**SAUL ZAENTZ**  
**INNOVATION FUND**



*Star*

# CLOSE YOUR EYES...

Imagine you're 18 again.

What were your dreams?

Are you living your dream?

Or, did you fall into a life others wanted you to have?

# they were destined to become stars

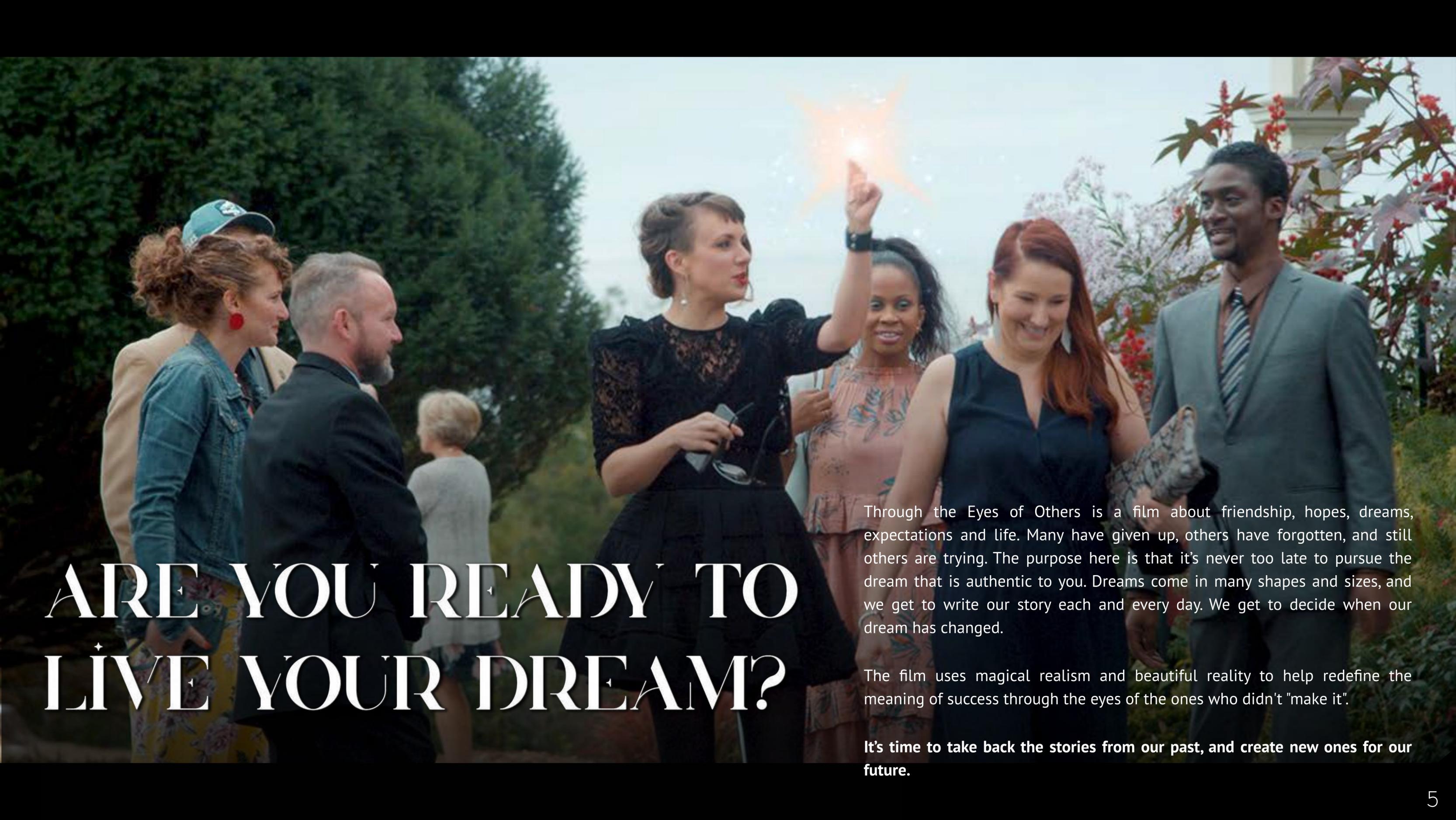
"FAME" MEETS "THE BIG CHILL" IN MODERN DAY...

It's the year 2000 and they are on fire. At 18 years old, these teen actors had already starred in major motion pictures, hit TV shows, and off-Broadway. They'd just graduated from one of the world's most prestigious acting schools- -and THEY WERE GOING TO BE STARS!

Twenty years later, no one has made it. As they gear up for their 20 year high school reunion, one classmate investigates how their dreams died; and can they be resuscitated?

WHAT HAPPENED TO THEIR DREAMS? CAN THEY BE RESUSCITATED?





# ARE YOU READY TO LIVE YOUR DREAM?

Through the Eyes of Others is a film about friendship, hopes, dreams, expectations and life. Many have given up, others have forgotten, and still others are trying. The purpose here is that it's never too late to pursue the dream that is authentic to you. Dreams come in many shapes and sizes, and we get to write our story each and every day. We get to decide when our dream has changed.

The film uses magical realism and beautiful reality to help redefine the meaning of success through the eyes of the ones who didn't "make it".

**It's time to take back the stories from our past, and create new ones for our future.**

**THROUGH THE EYES OF OTHERS** is a documentary that follows one of the graduates, Meagan's journey through the rabbit hole of the lives of ten graduates of the Baltimore School for the Arts' theatre department as they reflect on the meaning of success, the power of purpose, and what happened to their dreams during their high school reunion and four years later. We witness how their dreams shift once the question is posed...

**TWENTY YEARS LATER** why has no one "made it"? And what is the meaning of this life if not to live our dreams?

We witness how Meagan's assumption of what success and living one's dream means begins to morph and change as she goes through their lives one by one - like a detective in a cold case, she needs to find the answers.

Through the eyes of this diverse cast, we dig deep into addiction, trauma, mental illness, family relationships, racism, privilege, motherhood, and infertility while taking a critical look at the notions of success, purpose, and meaning in our lives, and how it's defined in current-day America....all while laughing a LOT along the way.



IS IT TOO LATE TO  
LIVE OUR DREAMS?



# the 90's life

With hours of exclusive archival footage and hundreds of photographs shot during their high school years from 1996 to 2000 at the filmmaker's disposal, we see the world through the eyes of a group of teenagers living at the turn of the century juxtaposed with their present day, older-selves over the course of another four year period, 2019 to 2023.

While the ensemble is reflecting on their own dreams, the film asks viewers to reflect about their own paths.



Baltimore School for the Arts

# Oasis in a dark city



Moses Ingram

## ALUMNI

Tupac



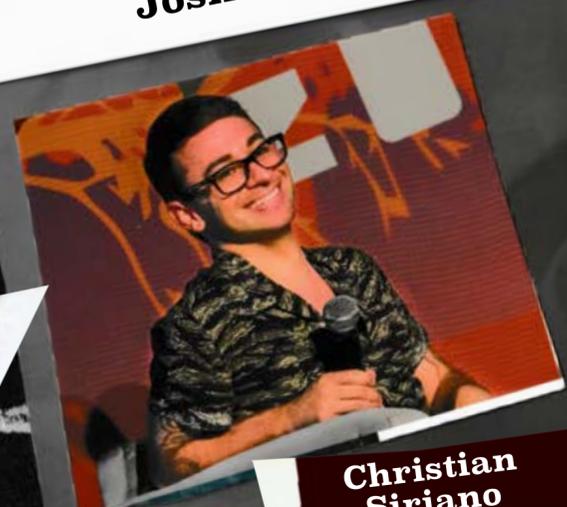
Josh Charles



Jada Pinkett-Smith



Christian Siriano



For forty years, the Baltimore School for the Arts has remained a place where students have thrived, not only as one of the leading pre-professional art schools in the country, but also as a second home to the students of Baltimore City.

The school remains one of the top 5 arts high schools in America.

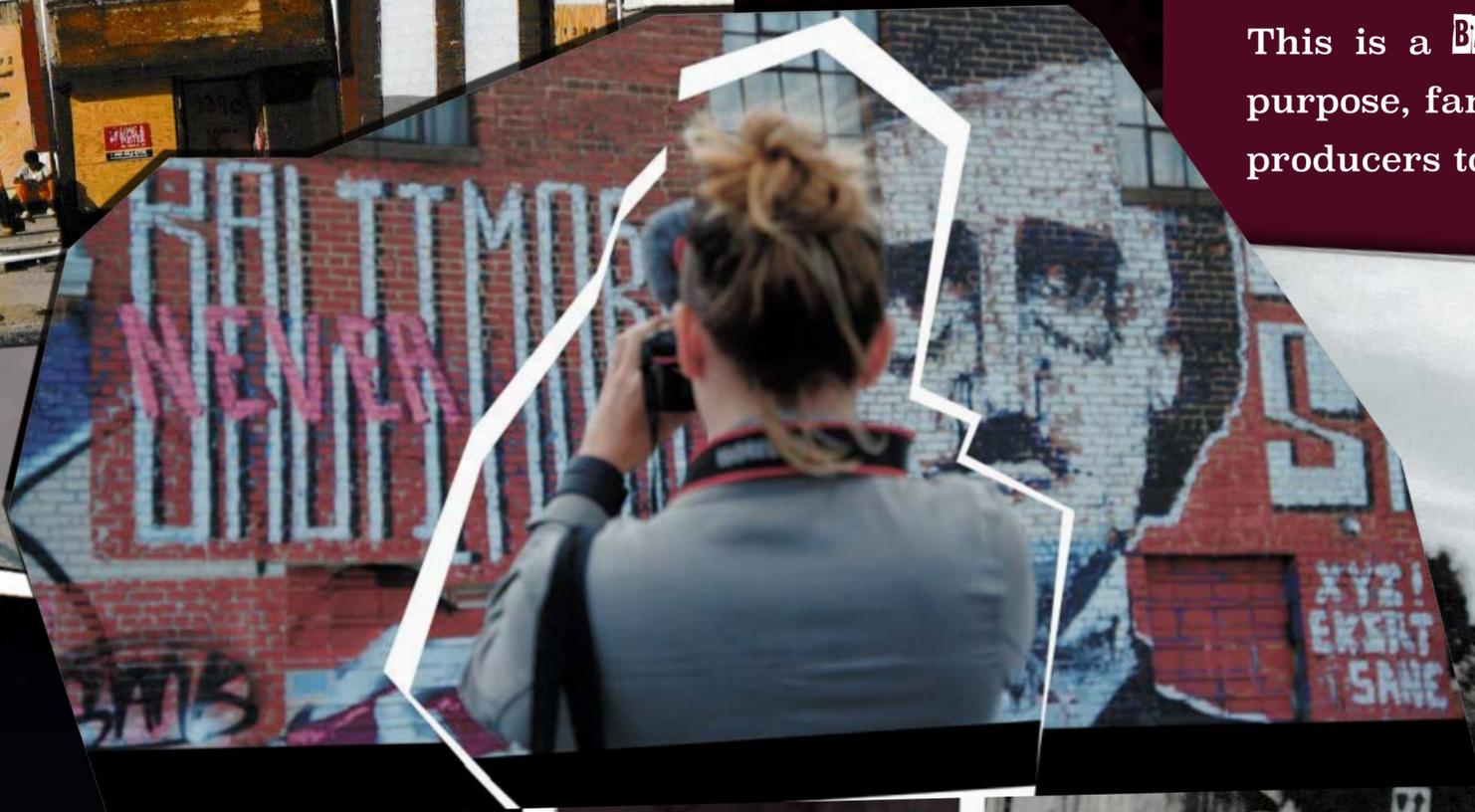


We all know the Baltimore of *The Wire*, *Homicide: Life on the Street* and Freddie Gray - realities that show a city of violence, injustice, and inequality.

## **BUT THERE'S ANOTHER SIDE OF BALTIMORE.**

This film reveals a side of Charm City where dreams can come true; families are made; artists collaborate; companies take action; everyone belongs; and people come before profit.

This is a **BALTIMORE FILM** with a **UNIVERSAL STORY** about belonging, purpose, family, and success. 99% of the crew from the director and producers to the production assistants are from the Baltimore area.



a  
baltimore  
dream

# THE FAMILY WE CHOOSE



The cast calls themselves “the ensemble” - a throwback to their group name from high school where they learned how to walk, talk, and breathe like actors.

But since then, for the past twenty years, they are more than that. They have gotten together for every wedding, every Christmas, every birth.

**This chosen family is the cast of the film; the characters through which Meagan (and the audience) will examine life.**

# MEET THE PROTAGONIST

We meet the protagonist of the film, Meagan Adele Lopez, in her living room in Baltimore in 1994. She's trying to decide if she should go to this arts high school in Baltimore...the friends behind the camera urge her to go. It will change her life. She's not sure...they will make her learn French at this arts school, and she hates French.

**FAST FORWARD TWENTY YEARS LATER**, and Meagan Adele Lopez is a globally successful, yet disillusioned digital marketing director living in Paris, France. She's miserable. If she became successful but still isn't happy, maybe it's because she never lived up to her childhood version of what it meant to "make it". What happened to the magic she felt as a child at an arts school?

She returns to her hometown of Baltimore to her twenty year high school reunion motivated to uncover what became of the dreams shared by her high school acting ensemble...perhaps, in part, to uncover what happened to her own.

The film begins





# THE STORY



# THE OPENING SCENES

A prayer with their children, a mother doing her children's hair, a discussion with a partner, a needle being inserted into a stomach, a phone call...

These aren't just random people. These are all members of a theatre ensemble having attended a prestigious arts high school preparing for the reunion of a lifetime, and needing to face the reality of what they have become or have not become....



# ACT 1: THE REUNION

At the reunion, as the ensemble enters the old room where they used to do theater warm-ups and rehearse lines, become other characters and become close, twenty years of regrets, lives lived, fears, support and friendship come to the surface.

Meagan wasn't ready for this.

She was hoping to make a happy go lucky documentary about the right to live any life you see fit, but the Pandora's Box she opens when she asks her ensemble to confront what they thought they would turn out to be makes her realize there is a lot more here than she thought.

Is she ready to go down this rabbit hole after all?





# ACT 2: THROUGH THE RABBIT HOLE

Meagan is like Alice in Wonderland, going back through the looking glass, to find the meaning of life. Each character she explores teaches her a lesson that she desperately needs. Four years in present day juxtaposes with the four years they spent in high school.

The path is full of reminiscing, regrets, redemption, and shows the healing power of creating art as they navigate their aspirations and the challenges that come with them.



Through the Eyes of

# BRANDON



“ I’m an example of what can happen to a dream deferred. A Hollywood-bound actor stuck in a crab barrel city. Fighting for a peace of mind. ”



Through Brandon’s eyes, Meagan learns no amount of success will ever bring healing. After studying at Juilliard, having starred on hit TV shows like **THE WIRE** & independent films, Brandon was on his way to fame until his mental health forced him back to Baltimore. Now, he hustles on the street using his early fame to seduce people to give him cash. He isn’t finished dreaming - he uses the street as his own theatre, and his paintings as his salve.

# LAUREN

“ Senior year, they asked me, 'What do you want to be?' I said, 'I want to be an actress. That's my dream, and they said, you're never going to do it.

”



**Through Lauren's eyes, Meagan learns how dangerous it can be to allow someone else's words to become more powerful than our own. Lauren wanted to become an actor until her teacher told her she couldn't. Now, she waits tables at a local restaurant, but has a surprising realization which changes her life forever.**

# JO ANN



“ I struggled with my own validity and my place at the school and, I wasn't quite sold on being an actress. I didn't know what I was going to do. I just knew that I was a part of something, I was a part of a people and that mattered.

”



**Through Jo's eyes, Meagan witnesses a woman emerge from the shadows to claim her own worth. Jo Ann starts the documentary getting married to her long-term partner. We think her story is over, until her dreams change and shift over the course of the years to claim her space as more than "a wife".**

# KRISTIN

“ I don't want to be that person that puts my life on hold. I don't regret having a family but how can I be 40 and still not know what I'm doing with my life? ”



**Through Kristin's eyes, Meagan learns that love does not have to equal sacrifice. Kristin stayed in Baltimore to keep the ensemble together, and opens up at the reunion what this sacrifice has meant for her life. She plays the role of the mother of everyone. Yet, when she turns 40, she has an entirely new opening that inspires the rest of the ensemble.**

Through the Eyes of

# JESSICA

“

Life is completely unpredictable, and you can want something at one age, and it changes and it transforms, and I think it's a really good thing because life keeps moving.

”



Through Jessica's eyes, Meagan sees how dreams change and evolve, and owning our trauma is the only way to become the hero of our own stories.

Jessica is one of the nation's premiere drama therapists, but she has wanted a child for her entire life - perhaps even more than being an actress - but when neither of her dreams work out, she turns them around and takes matters into her own hands. Will the IVF treatments work so she can realize her main dream?



Through the Eyes of

**TYLER**

**& CHANTIA**

“ I was offered a role by Sarah Jessica Parker, and I did not take it because I needed to be home with my daughter. But fifteen years later, it’s my time to shine.”

“ I think the fast answer to why I didn’t go to Broadway is that I had a girlfriend in Maryland, and the real answer is that I was scared. I still do my dream locally, but not professionally.”



Through Tyler and Chantia’s eyes, Meagan learns that dreams can be lived out in a variety of ways, and in a variety of time frames.

Tyler is a radio DJ who plays in a local band, he says he’s got the dream life he’s always wanted - a savings, a wife and two kids...yet, tears come at the least expected moments. Is there something behind the “perfect life” that he’s not saying?

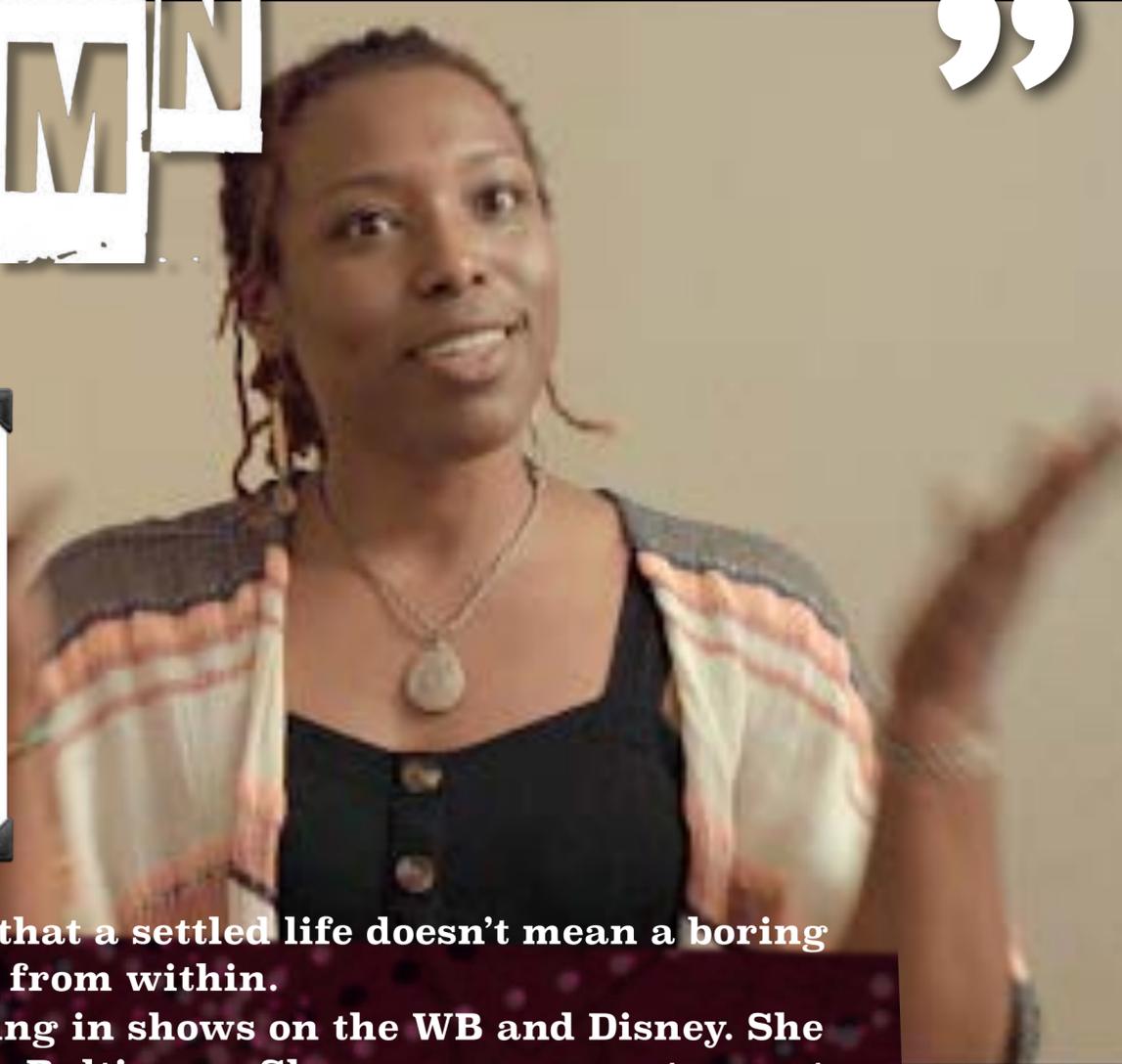
Chantia is moving to Atlanta with her two daughters to prove to them that Mama can live her dreams too...but years pass, and she disappears. The ensemble wonders what really happened to her...

# Through the Eyes of

# NAOMI



# & AUTUMN



“ Once I truly evolve into my whole self, then I can find a character to play but I'm still putting together my own voice.

”

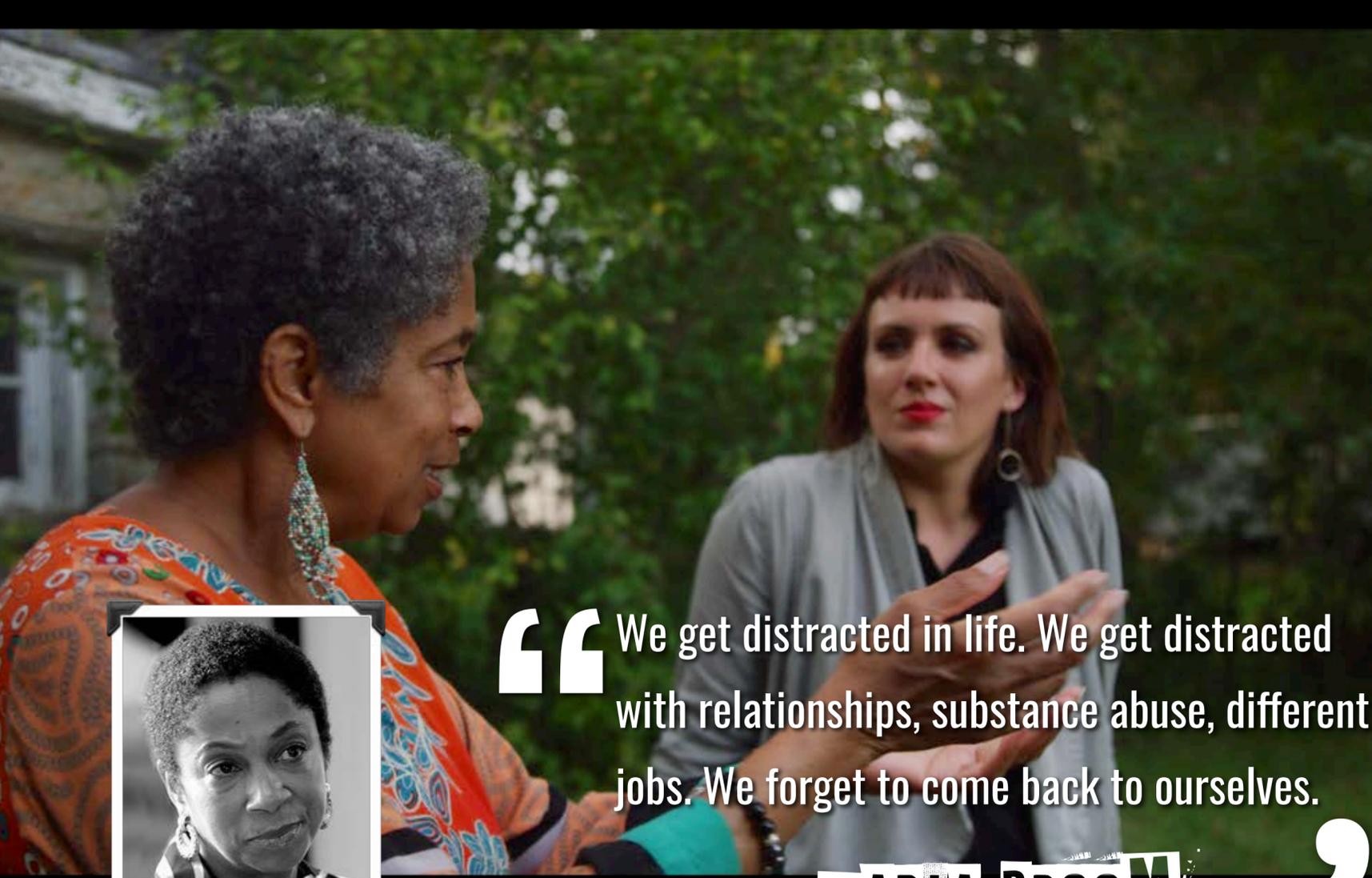
“ I think that a life well-lived can take many forms, and if a dream ends up being destructive in any way then it's no longer worth it and it's time to let go.

”

**Through Naomi and Autumn's eyes, Meagan learns that a settled life doesn't mean a boring life. Excitement can come from the great adventure from within.**

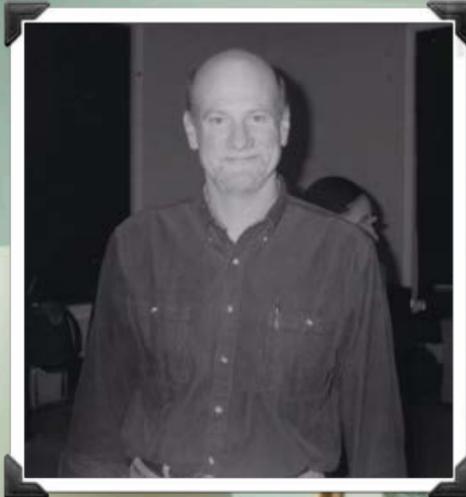
**Naomi was on her way to fame like Brandon - starring in shows on the WB and Disney. She went to New York, then fell in love and came back to Baltimore. She now runs a restaurant until the pandemic happens, & everything falls apart only to be picked back again.**

**Autumn questions Meagan's motives for making this film as she's well on her way to becoming a Shaman.**



“ We get distracted in life. We get distracted with relationships, substance abuse, different jobs. We forget to come back to ourselves. ”

**MARIA BROOM**  
Theatre teacher at Baltimore School for the Arts

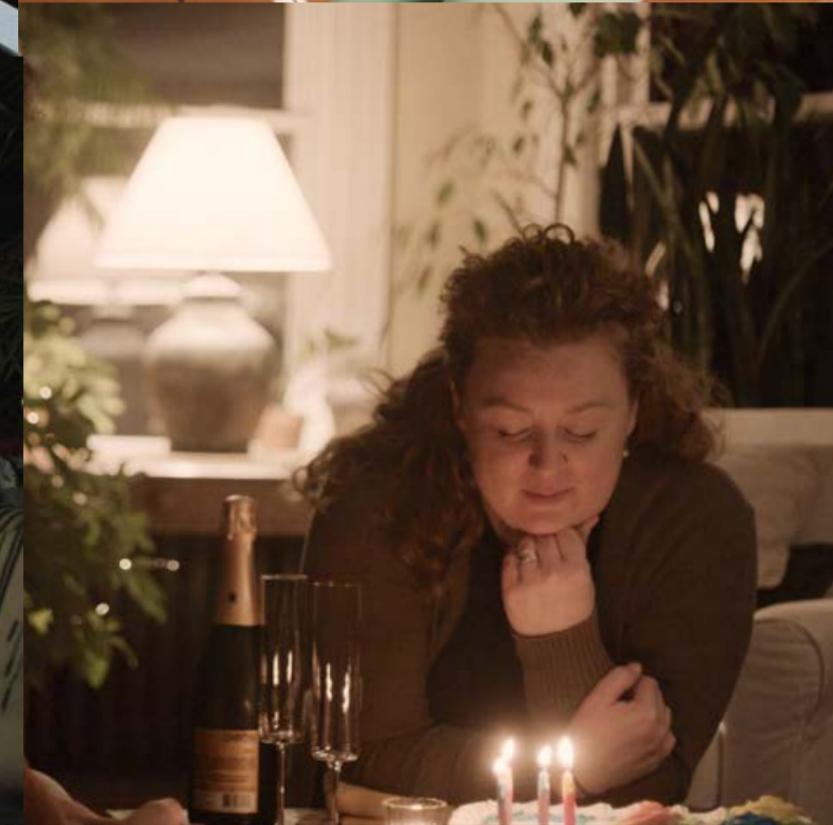


“ I would caution you about being prescriptive about how you judge people’s lives based on what you saw as their potential back then. Can you remain objective with what you see now? ”

**DONALD HICKEN**  
Founding Father at Baltimore School for the Arts

# THE MENTORS WHO SHAPED US

Like every good story, there are mentors. When Meagan is lost by the fact that this documentary has turned out completely differently than she originally thought, she seeks help in the form of her old theatre teachers. Through their eyes, Meagan’s path is steered straight.



# ACT 3: THIS IS 40

**E**veryone in the ensemble is turning 40! And the lives of each of the ensemble members is not the same as it was when we started.

# the visual style: 90s

The film will be split into two distinct styles, focusing on styles related to the years the ensemble went to high school and modern, magical elements for present-day.



Interwoven with archival footage from Baltimore in the 90s, original VHS tapes, animated graphics, old journal entries, yearbooks, photographs of Christmases gone past, the film will play on the 1990's collage-esque style bringing the audience back to those times.



The film will include various magical elements as Meagan goes through the ensemble's lives, literally re-sparking their dreams. The present day is also set up to appear like a narrative film with professional lighting to play on the idea that these were professional actors at one point.

# THE VISUAL STYLE: PRESENT DAY

All present day footage was shot on RED 8K.

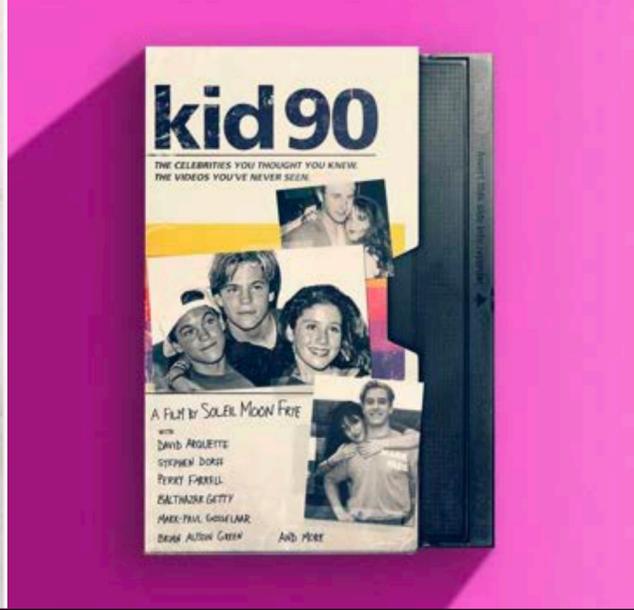
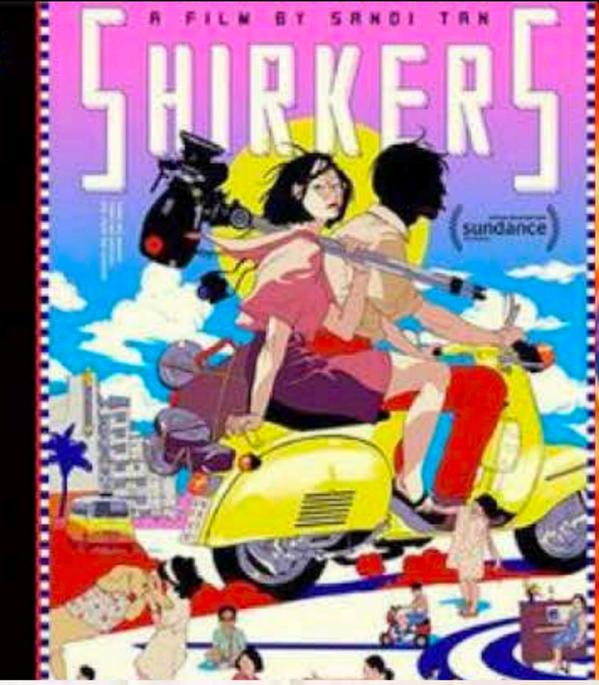
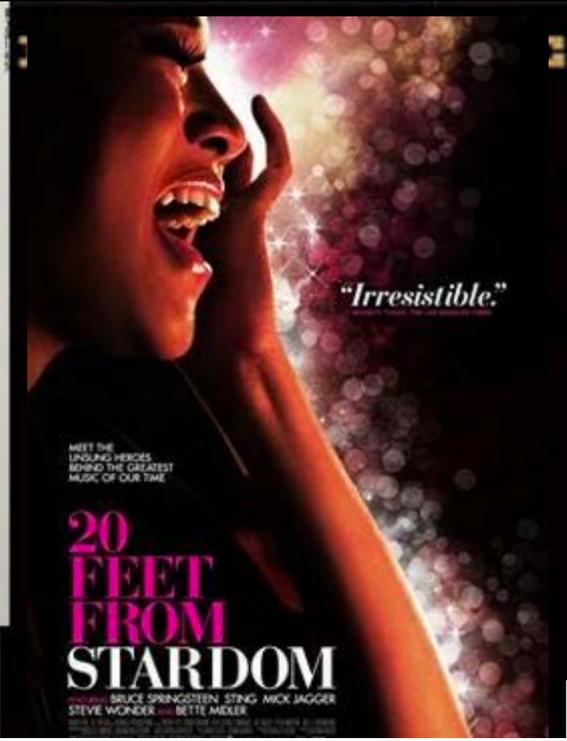
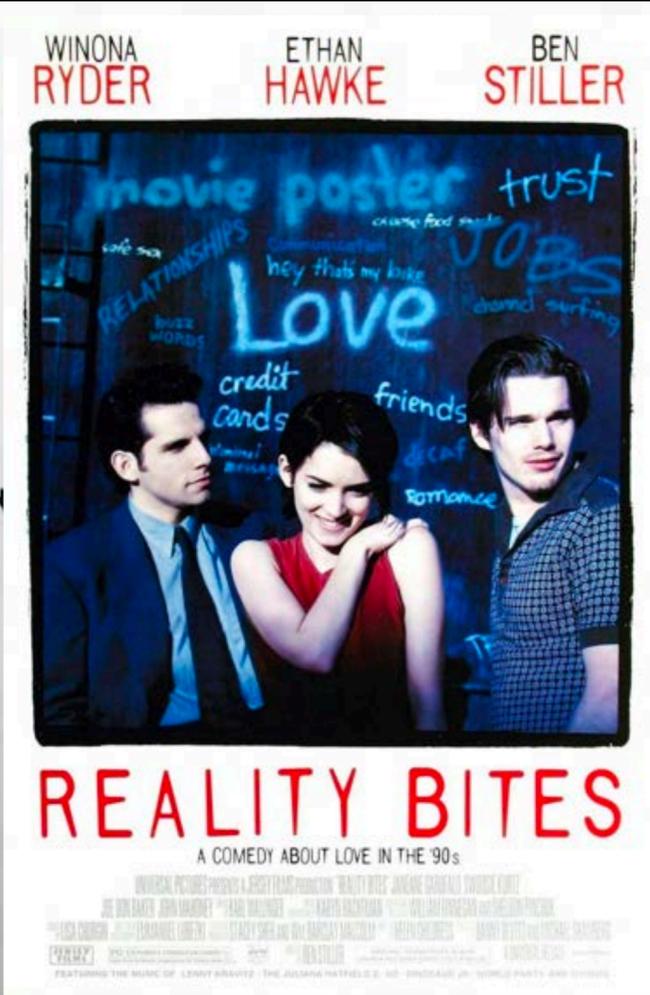
The film will be split into two distinct styles, focusing on styles related to the years the ensemble went to high school and modern, magical elements for present-day.



Stylistically, we have shot each one of the ensemble members in a hero shot as well as transitions with close ups of emotions.

Inspired by *Chronique d'un été*, there are moments of theatrical poetry or musings.





# THE FILM REFERENCES

# THE AUDIENCE ARCHETYPES



**HELEN** is a Goddess stuck in middle management. She dreamt of being a singer but, ya know, life happened, and she had to take care of her aging mother and make ends meet to pay off her student loans. She secretly weeps at any talent TV show like American Idol or America's Got Talent. She listens to the Podcast "Quit Your Day Job".



**PAUL** works from home doing digital marketing out of Chicago, but often ends up doodling in his notepad as he's done since he was five. He imagines himself as a painter in Vienna. He loves watching "Before Sunset" or "The Big Chill". He reads comic books secretly, and cracks up whenever anyone brings up nostalgia from the 90s.



**KAMILA & SWAN** are living the life that these kids lived in the 90s, except now. She's studying art, he loves writing poetry & studies film. They both smoke cigarettes because they're still young enough to do so. She is serious about her craft and wants to believe there is something more than Instagram famous. He watches the film and feels hopeful that life can mean more than fame.



They tell their friends, and leave the film excited to create a deeper, more meaningful existence with close friends and fellow artists.

**This film has a large audience which we have proven by the numerous virtual events we have hosted.**

**We will aim to engage anyone who feels like their dreams have been led astray, or are hopeful for their dreams to still come true: waitresses who've given up acting, truck drivers who've lost track of their novels, bankers who dream in song. We want the audience to feel inspired by these stories, not let down.**

# THE POWER OF COMMUNITY & THIS STORY

The production team have now hosted over half a dozen virtual events discussing the themes in the film after showing the sizzle reel (which has thousands of views), and we have seen how deeply these themes touch a large audience grappling with their own struggles of personal fulfillment, personal connections and ambitions.

This film offers a different perspective on the challenges faced by individuals who have experienced setbacks in their artistic careers, and offers realistic hope to what a life can mean, focusing on community and friendship as a core pillar



AT 18



12 likes

**eyesofothersfilm** At 18, I wanted to be a psychiatrist. I went to college and realized I just wanted therapy! I did an internship with developmentally disabled folks and found I had no out spout for the pain that I was taking in. Then, I took an anthropology class and became obsessed with primatology. Anything apes and monkeys fascinated me. My thesis was about olfactory communication in Ring-Tailed Lemurs. I graduated and realized that I had no desire to move to the jungle and chase grants for the rest of my life.

So, I turned to my hobby, film. I grew up with still photography and was developing photos at age 10. I liked the idea of working in a dark room alone and sought to become a film editor. I took on jobs and internships with film makers and film festivals. I found I was cutting everything into beautiful stills and missing the whole point of film: movement. So much for editing.

# THE NUMBERS THAT DRIVE US

**5X**

Low-income students who are highly engaged in the arts are 5X less likely to drop out of school than their peers with low arts involvement.

(Source: The Arts Education Partnership)

**95%**

Schools with high student involvement in the arts reported highest attendance rates.

(Source: Public School Review)

**90%**

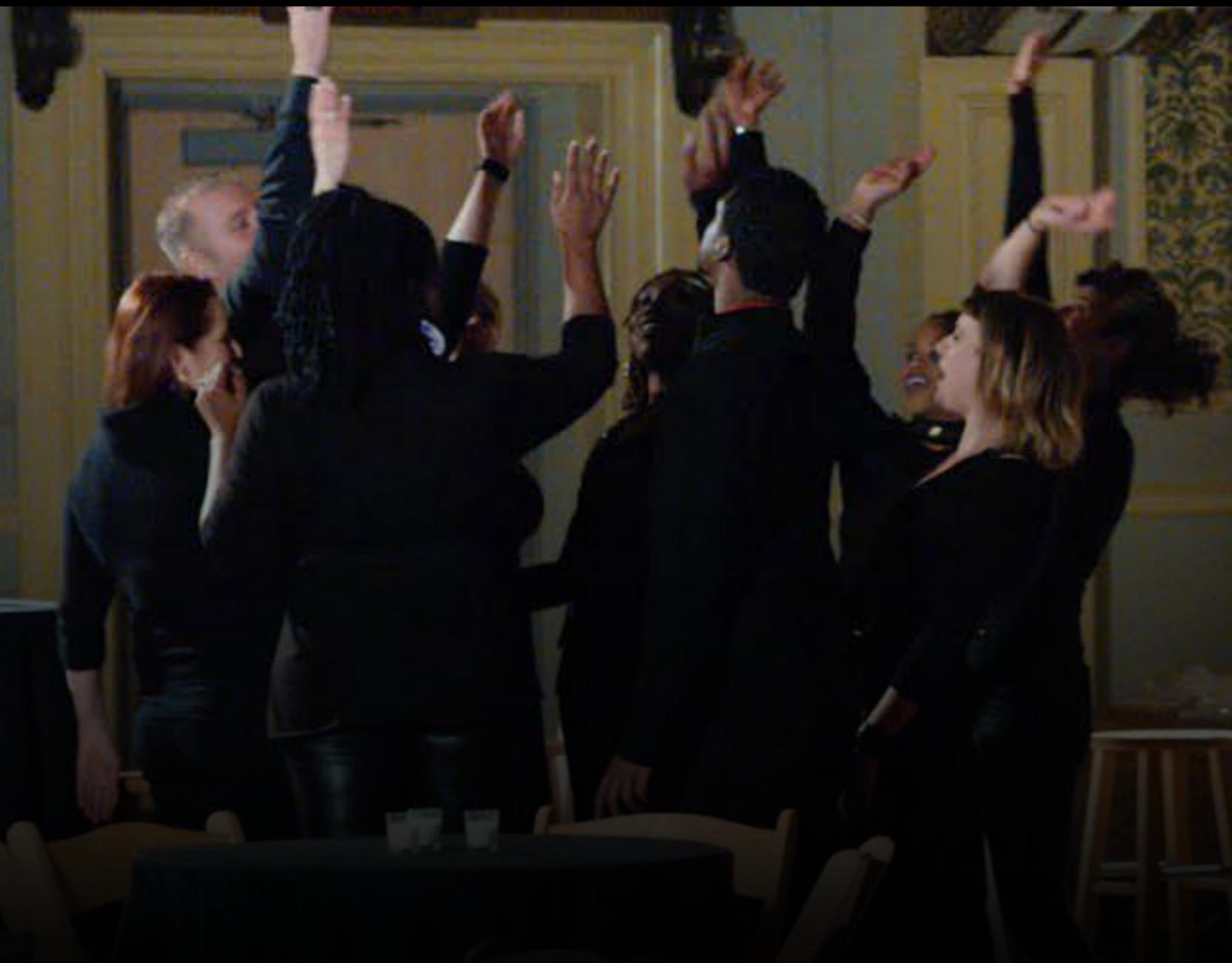
High school students who are involved in the arts have a 90% graduation rate, compared to a 72% graduation rate for students with low arts involvement.

(Source: The Arts Education Partnership)

**72%**

Business leaders say that creativity is the #1 skill that they seek when hiring.

(Source: Chicago Public Schools)



# THE IMPACT STRATEGY

Since its inception, **Through the Eyes of Others** has been a social impact film. Our goal is to make an impact in primarily three areas: the Arts, Community Building, and Wellness.

Now, more than ever, arts schools are in need of funding and awareness. As our political and racial divides in America continue to grow, the arts are consistently the way to express our souls, bring us together and bridge beliefs and minds. A major goal of this film is to show how much an arts education has brought humanity to our lives, friendship, love and acceptance, and to raise awareness of how an arts education can benefit society at large. As an example, we plan on donating 10% of all proceeds (after expenses) to underserved arts communities.

In addition, we are looking to partner with organizations that help adults get back to work after a period of recess or pause and create guidebooks about inspiring them to live their dreams, whatever that may be, and however far away it may seem. Amateur theatres in underfunded communities, professional theatres, and local cinemas will be targets as well. Our guidebooks and curriculums focus on making things happen as opposed to letting things happen to us.

For the details of our impact strategy, we are happy to provide you with a detailed outline.

With the right vision and team, a film can be a powerful and transformative tool. We're using the film and social media to create community, conversation, and connection around the major themes in the film from redefining success and finding purpose in our lives to the importance of arts education and mental wellness.

We are a team of globally successful marketing and advertising executives who know how to promote and engage users and viewers. We have worked with clients such as Coca-Cola, Disney, the Olympics, Amazon Prime, and many more over the course of a decade. The filmmaker was the global digital director for the New York Times.

For example, we have already developed campaigns for user generated content that will engage and encourage users to come together to share who they were at 18 years old, who they thought they would be now and how that has changed in the style of "Humans in New York." We have hosted community building talk-back sessions with other arts school graduates to develop ambassadors for the film, as well as discussions around the importance of an arts education, and the pitfalls.

From a global and social media perspective, there are plans to create a Through The Eyes of Others online dream portal wherein users can upload video confessionals speaking to their "forgotten dreams", and other users can reach out with offers, suggestions, and other advice to help them get back on track. This would be similar in user-experience to Whispr's [www.your-voice.org](http://www.your-voice.org), but with the functionality and interactive features of private Facebook groups, sub-reddits, and Discord servers.

# THE STRATEGY TO ENGAGE



# THROUGH THE MARKETING FUNNEL

Developing the distribution windows is very important in securing revenue, and ensuring we are maximizing profit.

We will submit to film festivals starting at the end of 2022. While we are securing worldwide, national and regional premieres, we will begin to work with partners in arts education and community screenings for local creative alliances, arts centers and educators.

A private theatrical premiere will begin in Baltimore and in France and then nationwide and international. We will also hold virtual theatricals, private screenings and attend and show the film at conferences. We see conferences as being one of the major sources of income. We plan to retain rights for the private sales of DVDs

After ensuring maximum profitability in private screenings, we will have a television broadcast. The final stage will be to sell on a streaming service platform such as Netflix or Amazon Prime.

We are currently in talks with international distribution companies.

# THE TEAM

The women behind the project are a diverse team of credentialed and successful producers and directors. We've created and produced hundreds of hours of television, won awards (including two Emmys) for our TV series and films, and have worked at executive levels with organizations such as Disney, The New York Times, Discovery Networks, and Johns Hopkins University.



We're not only pouring our hearts and souls into this important project, we're putting our decades of industry experience behind it.

# MEET THE FILMMAKER

## Director, Producer and Writer

**Meagan Adele Lopez is a Cuban-American born in Florida, raised in Baltimore, educated in Los Angeles at the University of Southern California as a Dean's Scholar and National Hispanic Scholar.**

She has a diverse background from entrepreneur to social media and digital advertising strategy to her current career as filmmaker and writer.

She co-founded one of the first social media marketing agencies in the United States called SocialKaty, later acquired by Manifest Digital. After that, she was a part of setting up Publicis Agency's fastest growing ad buying arm, VivaKi. The New York Times hired her to oversee their global digital advertising business, where she managed teams in Hong Kong and London out of Paris.

Always a storyteller at heart, she made the leap in 2019 to founding her own company, Lady Who Productions, Inc, which focuses on diverse voices and stories that aim to change the world. It is an international production company with offices in Paris, France and Baltimore, Maryland, USA.

Lopez' directorial debut for her short, dark comedy film about female rage, "RAGING CULT", landed her nine awards in film festivals, including Best First Time Director, Best Dark Comedy, Best Comedy and Best Female-Driven Film. Her other recent projects include executive producing a music video for electric pop artist CLARA-NOVA, and directing a series of short plays in Paris, France. She is in development for a Bumble Female Film Force Short-listed Television Series called "READY TO CONNECT".

Her first book "THREE QUESTIONS: BECAUSE A QUARTER LIFE CRISIS NEEDS ANSWERS" was downloaded on Kindle over 25,000 times and has 4.8 stars on [Amazon.com](https://www.amazon.com). She is currently finishing a young adult Sci-Fi/Fantasy novel called The Flight of the Hailene (currently on pitch by her literary agent, Craig Literary).

Watch Lopez' TEDx Talk. [Is the Hero's Journey Freeing Us or Keeping Us Captive?](#)

She is a member of Women in Film, Film Fatales, Gotham, Brown Girls Doc Mafia and The Film Collaborative.

# MEET THE CO-EXECUTIVE PRODUCER



**JANE BLOOM** is a two-time Emmy Award-winning producer of factual television. She has produced almost 300 hours of television and her 15 year career spans many genres including large, studio competition series, like NBC's America's Got Talent, to natural history series like ABC's Sea Rescue, for which she received an Emmy nomination for her work as Supervising Producer.

In addition to television, her work has been seen in many places from the White House to NPR to national social justice campaigns. She has developed mentorship programs for teens and aspiring filmmakers and currently serves as mentor to Johns Hopkins School of Filmmaking, Towson University School of Film, Baltimore School for the Arts, and the Maryland Public School system.

Jane is an avid traveler who has visited over 30 countries across every inhabited continent searching for incredible stories to transform into social-impact media and programming. Jane also develops impact-driven programs focused in social justice, trauma recovery, and the neuroarts. More info: [www.theozeffect.com](http://www.theozeffect.com)

# MEET THE PRODUCERS



**Maël Le-Hurand (France)**

**Maël Lê-Hurand** is a producer who founded the agency Normal in Paris, France. Normal produces documentaries, music videos and advertising videos. He has also directed two documentaries: one based on the agent orange in Vietnam and the other in Chile on the student movement of 2013.

En Français: Maël Lê-Hurand est producteur vidéo au sein de l'agence Normal qui produit du documentaire, des clips et de la publicité. Il a également réalisé deux documentaires : au Vietnam sur l'agent orange et au Chili sur le mouvement étudiant de 2013.



**Samantha Mitchell (USA)**

**Samantha Mitchell** is a filmmaker, writer, and curator living and working in Baltimore. Co-founder of the female-driven, Baltimore-based production company Boob Sweat, Samantha has worked on projects ranging from music videos to feature docs - such as Through the Eyes of Others! She also currently produces documentary content for Johns Hopkins University. Her writing has been published in Objet d'Art, Rutgers Review, and What Weekly.

Samantha holds a bachelors in English and French from Rutgers University, and a Master of Fine Arts in filmmaking from the Maryland Institute College of Art.

<https://vimeo.com/samanthade5a7>

# MEET THE TEAM



**Ludovica Isidori - Director of Photography**

**Ludovica Isidori** is an Italian cinematographer with a MFA in Cinematography from the American Film Institute. With a background in fashion photography, she has a fierce sense of style and an eye for beautiful imagery that she uses to serve her storytelling.

Ludovica was selected as one of the 30 filmmakers of Project Involve and her films have screened around the world, from Cannes to Shanghai, from SXSW to the HBO short film competition. Between 2017 and 2018, Ludovica received three prizes for Best Cinematography for her shorts Intercept, directed by Jackie Stone, and Peggie, co-created with Rosario Capozzolo. Meagan and Ludovica have worked together on several projects now.

instagram: @ludovicaisidori



**Shea Duncan - Composer**

**Shea Duncan** is an Australian composer based in New York where he is the Music Director/Composer at the bi-coastal music house, Mophonics.

His music has been featured in global advertising campaigns for Adidas, Amazon, Bank of America, Call of Duty, Cartier, Chevrolet, Google, Infiniti, Taco Bell and Target as well as the award winning virtual reality experience Nissan Altima Tech Drive. His score for World of Warcraft, A Toast to 15 Years won Best Original Song at the 2020 AMP Awards. He has received official remix commissions from major labels Capitol Records (I'm Gonna Live Until I Die – Frank Sinatra) and Spirit Music Group (Pink Panther – Henry Mancini).

<https://sheaduncan.com/>

# MEET THE TEAM



**Eze Jackson - Musician**

As Baltimore Magazine put it, “It’s hard to envision the Baltimore music scene without Eze Jackson.”

As a trained actor, Eze was a theater major at the Baltimore School for the Arts and has been involved as “Ezewriter” for a variety of multimedia film, TV and stage projects.

When the youth of Baltimore gathered before City Hall in a recent Black Lives Matter protest march, the song played over the PA was Eze Jackson’s “Be Great,” from his recent sixth album, Fool.

As founder, creator and chief visionary of the burgeoning entertainment and media company EPIC FAM (Every Person Is Coming From A Memory), a collective of local talent, Eze is committed to supporting the Baltimore artistic community with a creative support system.



**Dermell Brunson - Music Producer**

**Dermell Brunson** is a proud native Baltimorean, and Arts & Culture contributor to the City for over 20 years, while also sharing creative consultant experiences for various community organizations in Los Angeles, Las Vegas and Atlanta.

As an esteemed Baltimore School for the Arts Alum, he is a pioneer of 21 Century Arts Education equality in Maryland, D.C., and beyond for underserved youth. Dermell currently serves as Founder/President of Leaders of Tomorrow Youth Center, Inc. (LTYC), Creator/Strategist of Impacting Tomorrow Health Center, Co. (ITHC) and Associate Creator, Chief Creative Officer for EPIC FAM Entertainment & Media Company. people of all backgrounds.

<https://epicfamlife.com/epicfam>

# MEET THE MENTORS



**Patrick Wright**

Patrick Wright is Co-Director of the JHU MICA Film Centre and Director of the MFA in Filmmaking at the Maryland Institute College of Art in Baltimore. He co-produced and was associate editor for **Music By Prudence**, which won the 2010 Academy Award for Best Documentary Short and aired on HBO. Wright cut **Boy Howdy: The Story of CREEM Magazine** which chronicles the messy upheaval of the '70s just as rock was re-inventing itself and the magazine that went from a Detroit underground paper to national powerhouse. **Boy Howdy** premiered at SXSW. Wright edited the feature documentary **See You Soon Again**, about Baltimore-based Holocaust survivor Leo Bretholz and was an Associate Producer on **12 O'Clock Boys**.

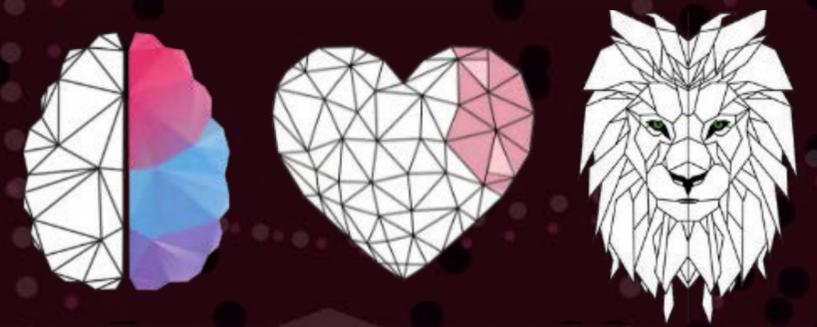


**Richard Hankin**

Richard Hankin is an award-winning documentary filmmaker and editor, and the founder of Looking Glass Films, an independent production company.

Hankin has worked on films for both theatrical distribution and for HBO, NBC, ABC, PBS, Showtime and Netflix. Awards: Primetime Creative Arts Emmy Award for Outstanding Picture Editing for a Nonfiction Program.

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