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A report on an Arts Administration with the New Orleans Film Festival

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A Report on an Arts Administration with the
New Orleans Film Festival

A Report

Submitted to the Graduate Faculty of the
University of New Orleans
In partial fulfillment of the
Requirements for the degree of

Masters of Arts
In
Arts Administration

By

Johanna Ikard

B.M.T., Loyola University, 1993

December 2002

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INTRODUCTION

This report follows an internship, of 480 hours in length, completed at The New Orleans Film Festival, located in The Downtown Development District in New Orleans, Louisiana. The New Orleans Film Festival is a non-profit (501 c-3) cultural organization serving the New Orleans area, the southeast region, and the film industry. The New Orleans Film Festival strives to provide quality alternative local, national, and international films to the New Orleans community.

While interning at the New Orleans Film Festival, my duties varied, ranging from daily activities, to aiding with the organization of the competitive division, to the position of Volunteer Coordinator. Due to the amount of preparation required in order to present the 2002 Film Festival, the unswerving daily activities, and the minimal number of staff, job descriptions intermingle and are not clear-cut. While there are many strong characteristics, the New Orleans Film Festival is in its fourteenth year, yet it functions more like an early work in progress.

This report provides an overview of my experience working for The New Orleans Film Festival before and during the 2002 festival. This report addresses the difficulties that can lead to a typically disorganized and hectic non-profit, the strengths that maintain the survival of this organization, and suggestions on how to bridge the gap between the two.

I.

THE NEW ORLEANS FILM FESTIVAL

Mission Statement

The New Orleans Film Festival (NOFF) is a nonprofit 501c3 cultural organization dedicated to providing all audiences access to a diversity of local, national, and international film and video. NOFF presents the annual New Orleans Film Festival, a year round program of film and video screenings, and workshops, seminars and other special events designed to benefit local film and video audiences, artists, and professionals.

History

The New Orleans Film and Video Society was formed in the spring of 1989, just as New Orleans was beginning to gain attention from prominent film makers as a unique, eccentric, diverse, and inspirational location for filming. New Orleans has always sparked an air of mystery, which is becoming increasingly captured on film. Films such as Allen Parker's *Angel Heart*, Jim McBride's *The Big Easy*, David Geffin's *Interview with the Vampire*, and Allen Pakula's *The Pelican Brief* presented a new perception of New Orleans and increased recognition of New Orleans as a potential venue in film production. A local film and video society would be the natural progression in response to the growing film culture in the community. Since the inception of the New Orleans Film and Video Society, community support, professional recognition, competitive independent film applicants, and respect has steadily increased each year.

Due to the increase in quality film production and the recognition of a potentially profitable local film industry, a group of film supporters from the local universities, as well as local filmmakers and arts backers formed an organization geared to the increased appreciation of film in the community. Even though the recognition of the film industry in New Orleans was increasing, the New Orleans Film and Video Society strived to increase awareness of the industries potential as well as develop funding support. Not only was their goal to increase awareness of the film industry in Louisiana, but develop an appreciation of film as a standard arts medium. The vision also included bringing diverse national and international films, as well as industry professionals to New Orleans. Guest lectures on the film industry to include screenwriters, producers, directors, and film scholars would aid in educating and networking in the community. Making the annual festival a citywide event, and utilizing a variety of venues, would increase the market saturation.

At the inception of the organization, the board of directors led a group of dedicated volunteers by hands-on example. They were responsible for all aspects of starting a non-profit organization, from taking tickets, to running projectors, to marketing and development. Creative budgeting, creative networking, creative funding, and an abundance of patience, combined with volunteer support is what carried this organization to its fourteenth year. Even fourteen years later, The New Orleans Film Festival continues to have an active board and rely heavily on volunteers.

Stanley Kubrick's *Lolita* was one of the feature films screened in 1989, at the first annual New Orleans Film and Video Festival. The original screening venue was The Prytania Theatre, guest lectures were held at The University of New Orleans and Loyola University, and the first fundraising gala was held at the Columns Hotel on St. Charles Avenue. In 1990 The New Orleans Film and Video Festival made its headquarters at Landmark's Canal Place Cinema, and it was also the first year for the competitive division entitled Cinema 16. Cinema 16 began as a small culmination of independent experimental films and video shorts and is currently known as the competitive division, which has become a major source of funding for the organization.

The first sellout of the annual festival can be attributed to the screening of *My Own Private Idaho* in 1991. This is the year credited for acclimating the festival's name in the professional world. Independent and foreign film distributors begin to recognize The New Orleans Film and Video Society as a resource to utilize for product distribution, there were an increasing number of filmmakers and industry professionals in attendance of the festival, and Cinema 16 begins screening independent films from all over the world on video, Super-8, and 16mm formats. The New Orleans community begins to demonstrate support as measured by the call for additional screenings.

The Southern Repertory Theatre becomes the venue for Cinema 16 in 1992, and the festival began screening restored classics in 35mm prints. Competitive programming is expanded and funding is developed to allow for

recognition prizes. Featured films included *Like Water for Chocolate*, *Rodrique: A Man and His Dog*, and *Strictly Ballroom*. These films were unheard of, as were their directors. The New Orleans Film Festival hit the jackpot in its fifth year, programming memorable films such as *Man Bites Dog*, *Even Cowgirls Get the Blues*, *Farewell My Concubine*, *Naked*, and *Short Cuts*. This was also the year that the dates of the festival were selected to follow the annual "Art for Art's Sake" event, and select programming was chosen in response to the increasing gay and lesbian audience.

In 1994, The New Orleans Film and Video Society provided remarkable programming with extraordinary films such as *Clerks*, *Reservoir Dogs*, *Red Rock West*, *Muriel's Wedding*, and *The Last Seduction*. In addition, the winner of the Cinema 16's Best Picture award was honored by an agreement from Martin Scorsese to executive produce his next film. The amount of recognition from professionals in the film industry, along with the excellent choice in feature films, led this organization to be solid in the New Orleans community.

Keen choices in programming were evident in 1995 when a selected film about Mardi Gras later won an award at the Sundance Film Festival. The increased presence of international films was enhanced with the attendance of a few members of the Japanese Consulate, and tickets were being scalped for the showing of Luis Bunuel's *Belle De Jour*. With an increase in New Orleans Film and Video Society membership, free sneak previews of yet unheard of films were offered to members.

The southeast premier of Scott Hick's film *Shine* was the highlight of 1996. The attendance of *Shine* star Geoffrey Rush and director Scott Hick made evident the success of the New Orleans Film and Video Society. Multicultural films, local films, and international panel speakers were forthcoming, and a monthly classic film series at the Contemporary Arts Center was a big hit. Member sneak preview passes to *Fargo*, *Dead Man Walking*, *Emma*, *Secrets and Lies*, *The Truth about Cats and Dogs*, and *Sense and Sensibility* were offered during the non-festival months of November through September.

The New Orleans Film and Video Society received donated funds from the City of New Orleans Film and Video Commission and the Shot in LA Foundation as cash prizes for award winning Cinema 16 filmmakers in 1997. As donated cash funds increase, so does the involvement of local filmmakers and programming becomes even more diverse. The Prytania Theatre was chosen as a second regular venue during the festival, and for the 25th anniversary of *Pink Flamingos*, members celebrated with John Waters.

In 1998, cash donations for prizes increased remarkably as did in-kind contributions and foundational support. Featured movies for that year included *Gods and Monsters*, *Happiness*, *Pleasantville*, *The Farm*, *Down in the Delta*, and *Waking Ned Devine*. The re-release of *Easy Rider* in 1999 brought Peter Fonda to the festival, while Francis Ford Coppola was the guest of honor at a fundraising dinner. In 1999 the New Orleans Film Festival received the Mayor's Arts Award

for "Outstanding Arts Organization", reserved for the City's leading artists, arts patron, and groups working to improve quality of life through culture.

In the year 2000, Cinema 16 moved its location from the Southern Repertory Theatre to the Contemporary Arts Center, while some competitive films were shown at the Prytania Theatre. 2001 brought *Waking Life*, *Teddy Bears' Picnic*, and *Mulholland Drive* to the big screen. In the past 14 years, the organization has changed its name from the New Orleans Film and Video Festival, to the New Orleans Film and Video Society, finally settling on the New Orleans Film Festival as the name of the organization. "In Competition" was chosen this year to replace Cinema 16.

The largest and most remarkable growth can be seen in the competitive division. The In Competition (formerly Cinema 16) division of the New Orleans Film Festival is dedicated to presenting the best new films you may not be able see in mainstream theatres. From thirty seconds to feature length, and from animation to documentary, these films provide a glance into the anything-goes, leading edge character of independent filmmaking, as it exists today. These films represent the next generation of filmmakers and increased experimentation with free form ideas. Over the years, films included in the In Competition division have gone on to greatness including nominations for Academy Awards.

This year approximately 500 films were submitted in five categories: Narrative Feature, Narrative Short, Documentary, Experimental, and Animation. Of those submitted, 81 films were chosen for screening. Prizes were awarded to

the top film submitted in each category, as well as to the best film submitted by a Louisiana filmmaker. A grand prize was awarded for the film judged best overall by the Festival. The New Orleans Film Festival has established itself over the past 14 years as a stable non-profit organization, providing quality programming for New Orleans and the surrounding areas.

II.

Physical and Organizational Structure

Of the New Orleans Film Festival

The New Orleans Film Festival is located at 843 Carondelet Street, directly above the Jonathan Ferrara Gallery. This is the second location to house the New Orleans Film Festival; the first was communal with the Arts Council of New Orleans at 225 Baronne Street. The change in location in early 2001 welcomed an increase in space, privacy, and a prime physical location. With ample parking and the Film Festival logo clearly visible from the street, this location will bring positive changes in future. Unfortunately, the Jonathan Ferrara Gallery suffered a destructive fire on September 10, 2002. Although the fire was located in the rear of the building, the Film Festival suffered smoke damage and closed down the office for two days, leaving black dust and the aroma of burnt art on anything and everything in the building.

The New Orleans Film Festival is a non-profit organization with 501(c)(3) tax-exempt status. The board of directors is an integral part of a non-profit organization, and those who serve on the board of a nonprofit organization have responsibilities that are considerable, and extend well beyond the basic expectations of attending meetings and participating in fundraising initiatives and personal giving. The New Orleans Film Festival board follows these basic guidelines:

- Understand the organization's mission, purposes, goals, policies, programs, services, needs, and strengths.
- Suggest possible nominees to board who are clearly women and men of achievement and distinction and who can make significant contributions to the work of the board and the organization's progress.
- Serve in leadership positions or undertake special assignments willingly and enthusiastically when asked.
- Follow trends in the organization's field of interest.
- Oversight of the New Orleans Film Festival's operation.
- Evaluate the New Orleans Film Festival's progress.
- Participate in strategic and organizational planning.
- Participate in board and committee meetings, including appropriate organizational activities.
- Ask timely and substantive questions at board and committee meetings consistent with their conscience and convictions, while supporting the majority decision on issues decided by the board.
- Maintain confidentiality of the board's executive sessions, and speak for the board of organization only when authorized to do so.
- Suggest agenda items periodically for board and committee meetings to ensure that significantly policy-related matters are addressed.
- Participate in at least one committee.
- Participate at the highest membership level possible.

- Encourage others to support the New Orleans Film Festival.
- Develop contacts for potential relationships with the New Orleans Film Festival.
- Evaluate the job performed by the Managing Director.
- Council with the manager as appropriate to offer support in his or her relationships with groups or individuals.
- Avoid asking for special favors of the staff, including special requests for extensive information, without at least prior consultation with the executive, board or appropriate committee chairperson.
- Serve the organization as a whole rather than any special interest group or constituency.
- Avoid even the appearance of a conflict of interest that might embarrass the board or the organization, and disclose any possible conflicts to the board in a timely fashion.
- Maintain independence and objectivity and do what a sense of fairness, ethics and personal integrity dictate even though not necessarily obliged to do so by law, regulation or custom.
- Exercise prudence with the board in the control and transfer of funds.
- Faithfully read and understand the organization's financial statements and otherwise help the board fulfill its fiduciary responsibility.
- Work to ensure adequate internal controls.
- Build a cash reserve equal to six month's of operating funds.

- Give an annual gift, according to personal means.
- Assist the development committee and staff by implementing fund-raising strategies through personal influence with others (corporations, individuals, foundations).

In addition to the board of directors, there is the advisory board.

Advisory Board members provide support, counsel, advocacy, networking, etc., and strive to meet goals for serving the community. This is a volunteer position and no financial responsibilities are attached. Membership in the New Orleans Film Society, however, is expected. Advisory Board members are invited to board meetings; attendance is not mandatory but is appreciated. Advisory Board members do not have voting status and some board meetings may be closed. In order to subdivide responsibilities several committees are active and include the Executive Committee, Human Resources Committee, Cinema 16 Committee, Finance/Fundraising Committee, and the Legal Committee.

Although these are the guidelines suggested to the board, the New Orleans Film Festival Board of Directors apply a more unusual approach. More information regarding the boards' role in this organization will be further addressed in the management section.

Staff

Staff at the New Orleans Film Festival is limited, with the managing director being the only full time position. The only other year round paid positions include the artistic director and the administrative coordinator/competitive division coordinator. These positions are part time during the year and full time during the weeks surrounding the festival. Contract positions are filled during the festival to include a volunteer coordinator, film trafficker, and a special event planner for the fundraising gala and after hour parties.

The position of executive director is responsible to the president of the board of directors, and the artistic director and administrative coordinator reports to the executive director. The executive director is dealt a large amount of responsibility and is accountable for fundraising, public relations, human resources, marketing, and policy making in conjunction with the board of directors. Fundraising for the organization includes seeking corporate sponsorship, donations, and in-kind contributions. She is responsible for maintaining the budget and informing the board of all financial decisions and expenditures. A large percentage of the duties for this position include developing and maintaining professional relationships in New Orleans, and working with the governing Louisiana legislation, and with national and international figures in the film industry. Public relations are an integral part of

the position of managing director, and aggressive social development is essential.

A personal strength of the New Orleans Film Festivals executive director is that she is truly brilliant at marketing the festival as an “image”. She portrays the festival as an elite club that everyone should want to be a part of, creating a vision of glamour and prestige. According to Thomas Wolf, “Image is the sum total of beliefs, ideas, and impressions that people have of an organization or the programs, services, or products it offers. In the non-profit world, a strong, positive image is a critical element in gaining patients, clients, students, or audience. It is also essential in gaining donors and broad community support” (156).

The artistic director is responsible for curating the major films to be shown at Canal Place (the Big House), festival programming for all venues, and oversees operations at the Big House during the festival. Curating films for the Big House requires research, planning, and timing. Finding a quality film to screen is easy; finding one that is available and accessible during festival dates is difficult. The artistic director also aids the managing director in choosing and scheduling panel speakers, and tries to persuade as many professionals associated with the chosen films to attend and speak at the screenings. It is often difficult to find acceptable movies for screening due to limited reproductions and conflicting schedules with other film festivals.

The job description for the administrative coordinator/ competitive division coordinator encompasses a large array of responsibilities. The person in this position coordinates memberships, handles daily administrative duties, organizes bulk mailings, prepares press kits, and manages the in-competition portion of the annual festival. Duties associated with the in-competition division includes, accepting and organizing all submitted films, corresponding with the filmmakers of submitted films, and aids in the organization of all activities at the Contemporary Arts Center during the festival.

Supplemental positions specific to the festival have particular job descriptions, but in reality, everyone is responsible for festival operations. The volunteer coordinator is responsible for finding and supervising volunteers for all venues during the festival. The special event planner takes on the tasks of planning the annual fundraising gala and the industry after hour's parties during the festival. The film trafficker makes sure all films, curated and competitive, have arrived in time for their screenings and are safely delivered to their next destination.

Funding

Funding for the New Orleans Film Festival comes from a variety of sources to include, membership dues, the annual gala, the annual Oscar Party, private donations, select screenings, and public sources such as the Louisiana Film Commission, the Alliance Française, the Arts Council of New Orleans, and

the New Orleans Film and Video Commission. Entry fees for the in-competition division of the festival are a substantial contributor to the annual income. In order to submit a film for competition, the submitter must pay an early deadline fee of \$35.00 or an after deadline fee of \$55.00. With over 500 films submitted, entry fees are indispensable. Corporate sponsorship totaled \$43,000 and included Swelltone, SunCom, State of Louisiana, Neill Corporation, Film Movement, City of New Orleans, and the Independent Film Channel (Appendix D.).

The annual New Orleans Film Festival Gala is the primary fundraiser, with gala tickets ranging from \$35.00 to \$250.00. Discounts were offered to New Orleans Film Festival members and the \$250.00 tickets included entrance into the V.I.P. room at the gala and an all access pass to all curated and competitive films at the Big House, the Prytania Theatre, and the Contemporary Arts Center. This year the gala produced a net profit of \$15,197.67 (Appendix E.). Membership range in donation levels and has less of an impact on the budget. Planned events during the year, offered to the public and to members, aid in providing supplemental income throughout the year.

There are currently 339 members of the New Orleans Film Festival. Funds from annual membership sales provide monetary support throughout the year, and serves not only as financial support, but as support to the growth of the organization as well. Membership serves as a liaison between the organization and the community it depends on for continuing operation.

III.

Internship Responsibilities

Defining my responsibilities at the New Orleans Film Festival is difficult since there were no guidelines to follow or job description. During my first month, the person employed as the administrative coordinator resigned and the previous volunteer coordinator and part time employee of the festival filled her position. Although he was familiar with the organization, he had some difficulties with the daily duties required to maintain the standards of the organization. Due to the lack of structure I was not sure what my responsibilities were to include, so I began to familiarize myself with the daily job requirements. As I began to feel more comfortable with the organization, I determined the immediate goals and began working towards them. I divided the description of my duties into three sections to include: 1. In-competition preparation, 2. Special projects and 3. Volunteer coordinator.

In-competition preparation

Films submitted to the competitive division began to arrive in the mail at a steady pace and required immediate processing. Processing a submitted film involves documenting: the date it was received, film category, accurate payment, length of the film, film submitter's information, and whether a press kit was

included. The films are then placed in large folders and stored, according to date, in post office boxes. Listed on each envelope were the title, genre, running time, overall score, and room for comments. This information assists the jurors during their screenings. The information collected is entered into a Microsoft Access database and listed alphabetically by film title. A large portion of applicants sent in an admission form, downloaded from the Internet with their video submissions. The remaining applicants applied online through a service titled Without a Box. In order to get applicant information from Without a Box, it had to be downloaded from their website and merged into the Microsoft Access database. This was the first year the festival had used this resource, and the added convenience led to a significant increase in this year's total entries. As the deadline for entries approached, we would receive as many as four crates of films per day.

As the films arrived at a swift pace, the organization of the jury process began. Juries were segregated into film genre and included one animation/experimental, two documentary, two narrative feature, and three narrative short juries. Two board members held the title of co-chairs for the competitive division, and were partially responsible for choosing jury captains, finding appropriate venues for jury screenings, aiding in scheduling jury times, programming chosen in-competition films, and making final decisions on awarding prizes. The majority of the jury captains were board members, and the majority of the juries were friends of the jury captains. Jury screening venues

include the Contemporary Arts Center, the New Orleans Film Festival office, and the homes and offices of jury captains. Only one portable VCR and projector was available so scheduling jury times and locations was somewhat tricky. Once the juries had been categorically divided, they began screening films.

The jury process involved viewing the first ten minutes of each film, unless the film was under ten minutes, then the entire movie was viewed. The jurors were then asked to rate each movie on a scale from one to ten, with ten being the highest. Numerous films were deemed unacceptable even before ten minutes. Feature films were pre-screened by the jury captain in order to save time. Scorecards listed the jury category, space for the film title, a scale of numbers from one to ten, and space for comments. Each jury session ranged from two to five hours. I sat on one jury and assisted another one when needed. It must be noted that it is difficult to cite specific requirements for film assessment because the juries I witnessed varied considerably.

The jury process is time consuming and required considerable dedication from jury members. The number of jurors dropped significantly from the beginning of the process to the end, going from approximately ten members per jury, to five members per jury. As a member of the jury, one is required to sacrifice nights and several weekends in order to screen films. Setting a limit on the number of screenings is difficult since film submissions continue to arrive close to the date set to determine festival programming. As stated earlier, New

Orleans Film Festival jury members are not involved in the film industry, as are the majority of jurors in other film festivals of comparable size.

Determining scores for viewed submissions simply involves tallying the scores and averaging them based on the number of jurors per jury. Once the scores are determined, a decision on programming begins. From over five hundred films submitted, eighty-one were chosen for programming. Some selections were not based on scores alone, but screened to appeal to the target audience. An example would be the Louisiana Filmmakers Showcase, which screened locally submitted films. These films scored lower than what would normally be acceptable, but were projected to draw a larger crowd.

Special Projects

Amidst the daily duties of data entry and checking in films, I was assigned my first project. Eye Candy, a media and advertising company based in England contacted the film festivals executive director in regards to setting up a giant screen to advertise the 2002 festival. The aim of this project was to enhance the multimedia dimensions of The New Orleans Film Festival for a period of 8 days by positioning a giant video screen at a strategic location for the festival. The screen is fully viewable day and night and has a viewing angle of 170 degrees. The sheer size of the screen creates up to 75 times more impact to the consumer than that of a regular TV. Eye Candy has been utilized by numerous

established film festivals world wide, and was considered for use in New Orleans at the 2002 Superbowl (Appendix G).

Although the use of Eye Candy would be beneficial to the festival, the executive director was unable to undertake this project due to time constraints. When I was assigned the project, correspondence with Eye Candy was already behind schedule. I was given the proposal and information sent by Eye Candy and was told to contact Romel Ahmed in London. After speaking with Mr. Ahmed, I sent them a letter of intent and began searching for an appropriate location for the screen. I soon began to realize this would be a difficult project, considering the time limitation. The first step in the project was to find a large and highly visual location, take digital pictures, and email them to Mr. Ahmed for approval. I was given specific instructions to find a location in the French Quarter or on Canal Street, with considerable pedestrian traffic. Along with the pictures, he needed information on the amount of foot traffic for each location in terms of people passing by per hour, a list of conventions in town during the festival, and the number of people attending those conventions. These numbers are not easy to obtain and finding a location was even more difficult.

Finding a location to fit the required qualifications was not difficult, but obtaining permission to utilize the space was nearly impossible. The amount of permits needed to use a location owned by the city provided a large obstacle so I began to look for a private location. I found one acceptable location that had a marker stating it was owned by the Downtown Development District, yet when I

spoke to the DDD I was informed that they were “encouraged” to purchase that location, but the city “actually” owned it. I also contacted the New Orleans Parks department and the World Trade Center about their outdoor space, but the people I needed to speak with were on vacation for several weeks, with no one else assigned to their duties. During all of this, the new administrative coordinator was finding me plenty of other duties such as data entry and working on his assigned projects.

Soon assigned office duties began to take up all of my time, so the only time I could spend on the Eye Candy project was my personal time. I was finally able to find a location acceptable to Mr. Ahmed at Harrah’s Casino. I sent digital pictures from every angle, researched tourism for that time of the year, and begged a favor in order to get the convention centers list of conventions with the number of attendees per convention. I spoke with the executive director about writing a proposal to Harrah’s and was told that she would take care of it. I was disappointed that I could not work on the proposal with her since that would be a great learning experience, and I knew much more about the specifics of the project. At this point, time was essential.

Two weeks later, the proposal was ready and the Executive director presented it to Harrah’s for consideration. I emailed Mr. Ahmed to inform him on the latest developments, and began to assess what trailers and marketing information they would need, and in what format. After a considerable amount of time had passed, I questioned the status of the screen and was told that Eye

Candy had found another venue in Denver, and would not be involved with our festival.

Following the failure of my first project I was handed over to the administrative coordinator for assigned office duties. I was again assigned to data entry, organizing boxes, alphabetizing movies, and filing papers. As the film festival drew closer, I noticed that the administrative coordinator was falling drastically behind while I completed menial tasks that had no time limitation. Frustrated with the lack of responsibility, and minus a learning atmosphere, I spoke with the executive director about my expectations. With the executive director being in the office only sporadically during the week, she was unaware of my frustration and promised to assign "the intern" duties with a hint of responsibility.

My next assignment was to research web sites affiliated with the chosen in-competition films to be listed in the program. I searched for the web sites on line to find as many as I could, and corresponded with the filmmakers to obtain the remaining information. Once I had all of the required information I wrote it on the master schedule to be placed in the Gambit Weekly. I also researched accommodations for filmmakers attending the festival from out of town, and was able to get a special filmmaker rate at St. Vincent's Guest House, and was able to find discount accommodations on line and passed this information on to the filmmakers.

In order to make our out of town filmmakers, as well as our in town filmmakers welcome I was instructed to gather items for filmmaker gift bags. I wrote proposition letters to Tabasco, and the Regional Transit Authority, asking for a donation with "New Orleans flavor". Tabasco sent us tiny bottles of hot sauce and the Regional Transit Authority donated an array of items including city maps, bus and streetcar schedules, rain ponchos, pens, pencils, and other small freebies. Also included in the filmmaker bags were the festival program, Zapps potato chips, Barqs Root Beer, IFC channel magazine, Contemporary Arts Center schedule, industry after hours party schedule and a schedule of local music.

Preparing for the in-competition part of the festival can get confusing and sometimes mistakes do happen. While emailing those filmmakers accepted into the festival, the administrative coordinator accidentally sent an acceptance letter to the wrong filmmaker, congratulating them on their contribution to the 2002 New Orleans Film Festival. It was not until the filmmaker called did we know we had a problem. He stated that he was thrilled to be a part of the festival, he had already bought his plane ticket to New Orleans, and that our festival was the only one that has ever accepted his film. Although his film had only scored a four, the damage was already done, and his film was screened at the festival.

Volunteer Coordinator

As the festival drew near, my duties as volunteer coordinator began to consume the majority of my time. The newly hired administrative coordinator was the previous volunteer coordinator so I approached him regarding the volunteer database and last years schedule in order to estimate the number of volunteers needed and how many shifts needed to be filled. I was informed that there was no volunteer database, no listing of previous volunteers, and no volunteer schedule. I have to say I was amazed that an organization of fourteen years did not have any volunteer documentation. Although there was a volunteer orientation packet with pertinent information given out last year and a previous schedule of volunteer times and locations, it was missing.

I met with the executive director and we discussed times, dates, venues, job descriptions, and number of volunteers needed. I was also able to obtain the names and numbers of a few previous volunteers. The next step was to put together a physical schedule of dates and times (Appendix I). Having little to work with provided a challenge, so I determined the most important aspect of volunteer coordinator is finding volunteers. Finding volunteers in this city was a remarkable process. I contacted past volunteers and was able to get more information about how things have been in previous years. The staff at the Contemporary Arts Center was gracious in their help, although disorganized. Universities are an excellent resource when recruiting volunteers. They allow you to post volunteer information on there on line bulletin boards and the

students are great about asking their friends to volunteer. I was able to create a database of over one hundred volunteers.

Scheduling was a bit tricky. I was responsible for scheduling volunteers for Canal Place Cinema, the Contemporary Arts Center, the National D Day Museum, the Prytania Theatre, Tulane's McAllister Auditorium, and for the fundraising gala. In total, I needed to fill 198 volunteer positions for the week of October 10th through October 17th. When I first began scheduling shifts, I quickly learned it is not just putting people's names in the blank slots, and that I needed to consider personalities, volunteer transportation, job descriptions, and responsibilities. When scheduling volunteers for the fundraising gala I was given instructions as to who was appropriate to schedule. Many gala volunteers were friends or associates of the executive director or board members.

A volunteer orientation was scheduled at Canal Place, on the Sunday before the festival began. During the orientation, volunteers were given written information, had the opportunity to ask questions, and could signed up for shifts on the master schedule. This was also the only day to buy advanced tickets to any Canal Place screening. Although I corresponded with most volunteers via the phone and email, there were approximately fifteen volunteers in attendance at the orientation.

The actual week of the festival was challenging. The volunteer coordinator and the artistic director are traditionally assigned to the Big House. My duties at Canal Place include setting up the New Orleans Film Festival

station, supervising volunteers, getting will call and V.I.P. tickets from the box office, selling merchandise, selling memberships, organizing will call tickets, disbursing all access/V.I.P. passes, and breaking everything down at night.

While I was physically stationed at the Big House, we were given cell phones for the week of the festival in case of volunteer problems, or when adding people to the V.I.P. comp ticket list. I spent between eleven, and thirteen hours a day at one location for seven days. With no opportunity to leave, sanity would be better maintained if the volunteer coordinator and the administrative coordinator could alternate between the Big House, the Contemporary Arts Center, and the Prytania Theatre.

IV.

Management Challenges

The New Orleans Film Festival is a small organization, with a small staff.

Delegating responsibility is imperative. It is impossible for the executive director alone to effectively accomplish all that needs to be done in order to provide a quality festival. Not only would delegating increased responsibility to others lighten her workload, it would also empower those she delegates to. It may be difficult for the executive director to relinquish power and control, or maybe she thinks it will take more time to clearly explain the task instead of doing it herself. When an employee feels empowered, they are more determined to complete the assigned task to their highest potential.

“The strength of people’s conviction in their own effectiveness is likely to affect whether they would even try to cope with given situations ... They get involved in activities and behave assuredly when they judge themselves capable of handling situations that would otherwise be intimidating... Efficacy expectations determine how much effort people will expend and how long they will persist in the face of obstacles and aversive experience” (Bandura, 1977, 193-194).

Another management issue is the role of the board of directors as more managerial, and involved in daily decisions, rather than focusing on fundraising. The members of the board of directors for the New Orleans Film Festival consider themselves “Hands on”, and participate in the programming of the festival, involving them in the daily decision making of the organization. Traditionally the board sustains financial backing for their organization, and

relies on the executive director for management. While the board should participate in setting policies, and assist in creating a vision for the organization, becoming too involved can be detrimental. According to Diane Duca, author of *Nonprofit Boards: Roles, Responsibilities, and Performance*:

“Many scholars point to a loss of perspective that occurs when board members become involved in trivial matters. If a board of directors and the staff are similarly engaged in operations, who is left to steer a course for the organization’s future? If board members are involved with daily matters, it can be assumed that they will develop close personal relationships with staff. Intimate ties between board and staff members contributes to another kind of loss of perspective on the part of the board- its oversight role” (13).

Some board members do not purchase memberships or contribute financially.

An example of the situation quoted above would be when the administrative coordinator complained to a board member regarding the minimal of work another board member was accomplishing. Boundaries were crossed and the snide bantering was detrimental to the artistic goal. There were several instances where the service to the public to second chair to the mission of the board.

In December of 2001, the New Orleans Film Festival staff and board went on a retreat in order to address management issues, refresh goals, and attend to future planning (Appendix H). While goals and a vision for the future was attended to, I do not see that much of what was applicable, was actually applied to this year’s festival. I found it interesting that the retreat focused on the role assumed by a non-profit organizations board of directors, yet the responsibility of maintaining a balance in the bank is not of their concern. All financial

responsibility should not fall entirely on the executive director. If they would consider hiring a person who is capable of taking on marketing and development issues, the pressure would decrease for the executive director. Of course, they would have to budget in a decent living wage for this person, and that is difficult with slight funding and a lack of development.

V. Recommendations

Communication

The first recommendation I would make is general, and applies to the overall structure of the organization. The lack of communication in this organization is detrimental not only to staff, but to patrons, members, and festival attendees. One cause of the communication problem is that the executive director is consistently absent from the physical structure of the office due to the amount of outside contacts she must maintain, and relies primarily on her cell phone and emails. According to Whetten and Cameron, "The problems with electronic communication are that people are bombarded with an overabundance of information, often poorly presented, so they are less willing to consume all the messages aimed at them" (216). This is an accurate representation of the difficulties presented when relying on emails for information and communication. It is easy to open an email and assure yourself you will read or respond to it later.

While the executive director is busy with marketing, fundraising and community relations, she relies on her staff and interns to take care of the film fest and the daily duties with little supervision, instruction, or feedback. With one new staff member and an intern unfamiliar with the organization, the goals and immediate needs were not always clear. In order to speak with her you

needed to schedule a meeting, which was then postponed several times, only to find that when you do meet you have to compete with constant interruptions from the cell phone and email. Instructions were misunderstood or accidentally omitted, and the communication break down can negatively lead to disconfirmation. One consistent predicament was when special things were promised to people, such as comp tickets, free all access passes, gala tickets, or memberships, and that information was never relayed to those responsible for the distribution of what was promised. Being uninformed can create conflict and frustration within the organization and with those supporting the organization.

Whetten and Cameron write:

"Ineffective communication may lead individuals to dislike each other, be offended by each other, lose confidence in each other, refuse to listen to each other, and disagree with each other, as well as cause a host of other interpersonal problems. These interpersonal problems, in turn, generally lead to restricted communication flow, inaccurate messages, and misinterpretations of meanings" (219).

The first suggestion I would make to increase communication would be to have regular weekly meetings between the executive director and the current staff. Weekly meetings would keep the staff informed on changes and updates, as well as provide a sense of direction. It is difficult to strive towards a goal if the goal is not clear or has changed. It was not uncommon to receive a phone call asking for information about events or special programs, and the only person who had any information was the executive director.

Along the same lines, listening to each other is also a valuable tool in preventing miscommunication. I often heard legitimate suggestions and opinions fall on impervious ears. "The mark of a supportive listener is the competence to select appropriate responses to others' statements" (Bostrome, 1997). When someone does not acknowledge that you are speaking with him or her, you are unsure if they are really listening, and it leads you to believe that what you are saying is unimportant.

The general assumption is that non-profit organizations are intrinsically disorganized. The New Orleans Film Festival could function more effectively with increased organization. Lack of organization creates more work and is not time efficient. An organization in existence for fourteen years should have established documentation. There was no record of previous volunteers and no volunteer related documents could be found. It is easier to update and build on documents and databases from previous years than to create new ones annually. Often daily tasks were dismissed or put to the side, such as returning phone calls or answering emails. There were emails and phone messages that went unattended for weeks. This unprofessional disregard can determine the difference between a professional organization of fourteen years and an amateur organization.

Another detrimental appendage to the organization is membership. The disorganization associated with the upkeep of members is atrocious. While stationed at the Big House, the primary complaint I heard consistently from

those attending the festival was related to memberships. Complaints ranged from not receiving membership cards, to not getting renewal letters, to the Film Fest having no record of them being members. The membership list that was given to me was completely wrong and outdated. When trying to solicit new members, we had many rejections based on past problems with membership. In fact, membership has decreased from 600 members in 1999, to 500 members in 2000, to 420 members in 2001, and is now at 339 members in 2002. I have been a member for several years and have had several problems.

I would suggest focusing a considerable amount of time in the quiet time before next year's festival, and to restructure membership protocol. Dates of member renewals need to be addressed, contact information for current and previous members needs to be updated, and members need to be reminded why they are members. I think a letter outlining the benefits of membership needs to be sent to all members and previous members. The membership benefits have been sporadic and inconsistent, which does not inspire membership renewal.

My final recommendation would be for the executive director and administrative coordinator to be more open to new ideas. There is plenty of room for improvement in this organization, and some fresh ideas might improve the quality of the festival. Over the past several months, I was able to get to know many on the board of directors, as well as the jury captains, immediate staff and auxiliary staff, and have a good overview of their personalities and preferences. My observation during the festival was that the personalities

involved with the festival gravitated towards, and surrounded themselves with people of the same mold. There was no sign of diversity within the staff or the supporters as observed at programming meetings, after hour parties and venues. I am not only referring to cultural diversity, but also diversity in personalities. The Film Fest markets diversity in its programming, but is not open to diverse opinions. Most people choose similar people to work with them and to exclude others who seem to be different (Berscheid & Walster, 1978). It is always more comfortable to be drawn to what is familiar, but that is not always the most productive. In a work setting, fostering familiarity reduces creativity, hampers complex problem solving, and results in conformity. Lack of diversity in those with decision-making positions make it difficult to recognize change or when change is needed, and stifles new ways to approach that change (Cameron, Kim, & Whetten, 1987).

VI.

Intern Contributions

During my time at the New Orleans Film Festival, I think that my largest contribution would be building the volunteer database. When I first started there was no previous documentation of volunteers and the only source available for locating past volunteers was from the memory of the staff that had been the volunteer coordinator previously. I built a database of over 100 volunteers located from universities, another volunteers database, word of mouth, and people who attended movies at the Big House and asked to volunteer. I also made documentation of volunteer job descriptions, a schedule for the various venues, a call for volunteer letter, and various other forms of documentation that can be applied to next year's festival.

I also know that without my assisting the administrative coordinator, many tasks would never have been completed, and they would have heard from many disgruntled filmmakers and customers. Throughout my time at the festival, I was complemented by board members, jury captains, volunteers, patrons, and audience members. Many stated that the volunteer coordination was outstanding, that there had never been this many quality volunteers, and that the amount scheduled was more than enough.

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Appendices

Appendix A.

New Orleans Film Festival By-Laws

**BY-LAWS
OF
NEW ORLEANS FILM & VIDEO SOCIETY, INC.**

**ARTICLE 1
PURPOSE AND MEMBERSHIP**

SECTION 1. PURPOSE. The general purpose of the New Orleans Film & Video Society, Inc. (the "Corporation") is to provide access to a diversity of local, national, and international film and video through 1) year round screenings, 2) an annual film and video festival, and 3) workshops, seminars, and other special events.

SECTION 2. MEMBERSHIP. Membership in the Corporation is open to all individuals, families, organizations, corporations, associations, partnerships, and any and all other groups. The Board of Directors shall determine what classes of membership there will be. The Board of Directors shall also establish the amount of dues and place any conditions on membership that it deems appropriate.

**ARTICLE II
BOARD OF DIRECTORS**

SECTION 1. MANAGEMENT AND CONTROL.

(a) The business of the Corporation shall be managed by the Board of Directors. The Board of Directors shall consist of no less than ten (10) voting Directors nor more than twenty-four (24) voting Directors, with each Director having one vote. Included among these Directors shall be a President, a Vice-President, a Secretary, and a Treasurer, each of whom shall have one full vote. The Board is free to determine any policy regarding the voting power of other Directors, including provisions for allowing more than one person to share a vote.

(b) The Directors and officers shall be elected each year at the December meeting of the Board of Directors, in accordance with the provisions of these By-Laws. They shall take office at the succeeding January meeting. Directors shall serve for a term of two (2) years and shall hold office until their successors are elected and qualified. Directors elected as officers of the Corporation shall serve in such position for a term of one (1) year and shall hold office until their successors are elected and qualified.

(c) Any one or all of the Directors may be removed from office by a three-fourths (3/4) vote of the Board of Directors, except in the case of Directors who fail to attend Board meetings regularly. Directors who fail to attend meetings regularly may be

terminated by a majority vote, subject to such Director's right to request reconsideration.

(d) In order to serve as a Director a person must be a member of the Corporation, with dues assessed in accordance with regular membership policy.

Section 2. PRESIDENT OF THE BOARD OF DIRECTORS. The President shall preside over all meetings of the Board of Directors. If the President cannot, for any reason, preside over any such meeting, the Vice-President of the Secretary may preside over such meeting.

Section 3. VACANCIES IN THE BOARD OF DIRECTORS. Any vacancies in the Board of Directors caused by resignation, death, or otherwise may be filled by a majority vote of the Directors present at the meeting where a replacement is considered. The person chosen as Director shall serve the remainder of his predecessor's term.

Section 4. MEETINGS OF THE BOARD OF DIRECTORS.

(a) The Board of Directors shall meet monthly, at such time and at such place as the President shall designate. These monthly meetings are the regular meetings of the Board of Directors. The President may call special meetings of the Board of Directors at any time, or from time to time, which special meetings are subject to notice requirements provided in Section 4(d) below.

(b) The Secretary shall give notice of the regular meetings of the Board of Directors in the manner determined by the President.

(c) The Directors may participate in and hold a regular meeting or a special meeting of the Board of Directors by means of conference telephone or similar communications equipment, provided that all Directors participating in the meeting can hear and communicate with each other. A Director's participation in a regular or special meeting pursuant to the means established by this Section 4(c) shall constitute the presence of such Director at such regular or special meeting.

(d) Notice of special meetings of the Board of Directors shall be given either orally or in writing to each Director not less than seven (7) days prior to the date said special meeting is to be held. Such notice shall state the date, time, place and purpose of said special meeting.

Section 5. QUORUM OF THE BOARD OF DIRECTORS. A majority of the duly elected Directors shall constitute a quorum for the transaction of business, and the action of a majority of the Directors present at any meeting at which a quorum is present

constitutes the action of the Board of Directors (unless the concurrence of a greater proportion of those attending is required for such action by law, by the Corporation's articles, or by these By-Laws). If a quorum is present when the meeting is convened, the Directors present may continue to do business, taking action by vote of a majority of a quorum as fixed in this Section 5, until adjournment, notwithstanding the withdrawal of enough Directors to leave less than a quorum as fixed in this Section 5, or the refusal of any Director present to vote. In a situation where the Board has provided for more than one person to share a vote, the presence of any one person who shares such vote shall be sufficient to constitute an appearance for purposes of establishing a quorum.

Section 6. VOTING BY MAIL/TELEPHONE. The President shall have the authority to request that a vote of the Board of Directors be conducted either by mail or by telephone. A majority of the Board of Directors shall be required for such vote to constitute the act of the Board of Directors. A Director may also vote by giving a written proxy to the President before the meeting when the vote will be taken. For the purpose of establishing a quorum, a Director voting by proxy shall not be considered as being present at a meeting.

Section 7. COMMITTEES OF THE BOARD OF DIRECTORS. The Board of Directors may designate one or more committees, including an Executive Committee, with each such committee being chaired by a Director. The Board of Directors shall, by resolution, articulate and invest these committees with particular duties, powers, and purposes. Each such committee shall exist and serve at the pleasure of the Board of Directors. In addition to the chairperson, the Board may appoint any other Directors to serve on any such committee. Furthermore, the Board of Directors or the Directors so serving may appoint a reasonable number of non-Directors to such committee. The exception to this rule is the Executive Committee, which shall consist entirely and exclusively of Directors. Any vacancy occurring in any such committee shall be filled by the sitting chairperson of such committee, except in the event of the vacancy of the committee chairperson, in which case the President shall designate another Director to serve as committee chairperson, pending subsequent approval by the Board of Directors. The Board may also establish an Advisory Board well as an Honorary Board. If the Board establishes either or both of these Boards, it shall appoint the members thereto. The Advisory and Honorary Boards need not be chaired by or include a Director.

Section 8. ACTION BY CONSENT. Any action which may be taken at a meeting of the Board of Directors or at a meeting of any committee thereof may also be taken at some time other than at a regular or special meeting of the Board of Directors or a committee thereof, through a consent in writing signed by a majority of the Directors or by a majority of the members of the committee, as the case may be. The Secretary shall file such written consent in the

records of the proceedings of the Board of Directors or its committees.

Section 9. STAGGERED TERMS OF DIRECTORS. Directors shall be elected for two (2) year terms, which shall be staggered so that one-half of the Directors shall be elected each year. To accomplish this purpose, the President shall designate one-half (1/2) of the sitting Directors as serving one-year terms and one-half (1/2) of the sitting Directors as serving two-year terms. Thereafter, Directors shall be elected for two-year terms.

Section 10. ADDITIONAL POWERS OF BOARD OF DIRECTORS. In addition to the powers and authority expressly conferred by these By-Laws, the Board of Directors may exercise all such powers of the Corporation and do all such lawful acts and things as are required by law to be exercised or done. The Board may authorize any officer or agent of the Corporation to enter into contracts on behalf of the Corporation.

ARTICLE III OFFICERS

Section 1. ELECTION AND DUTIES OF OFFICERS. At the regular December meeting, the Board of Directors shall elect a President, a Vice-President, a Secretary, and a Treasurer, each for concurrent one year terms. They shall each take office at the succeeding January meeting. These officers shall have the following duties and responsibilities:

(a) **President:** The President of the Board of Directors shall be the chief executive officer of the Corporation and shall serve as President of the Corporation. The President shall have the general and active management of the business of the Corporation, including oversight of staff, if any, and shall see that all orders and resolutions of the Board of Directors are carried into effect. The President shall execute all contracts, except those contracts that the staff or any agent is authorized to execute. The President may call special meetings of the Board of Directors at any time and from time to time, subject to notice being given of such meetings in accordance with Article II, Section 4(d). The President shall have the general powers and duties of supervision and management usually vested in the office of the President or chairman of a nonprofit corporation or an unincorporated association.

(b) **Vice-President:** The Vice-President of the Board of Directors shall perform such duties as the President or the Board of Directors shall prescribe and shall serve as Vice-President of the Corporation. The Vice-President shall perform the duties and exercise the powers of the President in the absence or inability of the President.

(c) **Secretary:** The Secretary of the Board of Directors shall serve as Secretary of the Corporation and shall attend all meetings of the Board of Directors and of the Executive Committee. The Secretary shall record and maintain all votes and the minutes of the proceedings. The Secretary shall give, or cause to be given, notice of all regular and special meetings the Board of Directors, and shall perform such other duties as may be prescribed by the Board of Directors. The Secretary shall further be charged with the performance of such services on behalf of the Corporation as may, from time to time, be determined by the Board of Directors.

(d) **Treasurer:** The Treasurer shall perform all duties incident to the office of treasurer, as well as such other duties that may be assigned by the Board. The Treasurer shall be the chairperson of the Finance Committee and shall report to the Board on the financial status of the Corporation.

Section 2. NOMINATING COMMITTEE. At the regular November meeting of the Board of Directors, or at a special meeting called for that purpose, the Board of Directors shall choose a nominating committee of at least three people, including the President or the Vice-President. The Nominating Committee shall prepare and submit a list of nominations for the officers and other members of the Board of Directors to be elected at the regular December meeting of the Board of Directors. Any Director not serving on the Nominating Committee and any staff member of the Corporation may also nominate a candidate or candidates for any of the offices or positions to be filled at such meeting. A Director whose term as a Director and/or officer is expiring may be nominated for another term as a Director and/or officer.

Section 3. POWER TO APPOINT. The Board of Directors may appoint such other officers and agents as it shall deem necessary. Such officers and agents shall hold their offices for such terms and shall execute such powers and perform such duties as shall be determined from time to time by the Board of Directors. In every case, the individual so appointed shall serve at the pleasure of the Board of Directors and may be terminated as provided in Article III, Section 4. In advance of making such an appointment, the Board shall prepare a job description of the position that the Board intends to fill or create through such an appointment.

Section 4. TERM OF OFFICE. The officers of the Corporation shall be elected at the regular December meeting of the Board of Directors, for a term of one year, and shall hold office until their successors are chosen and qualify in their stead. Any officer or agent who is elected or appointed by the Board of Directors may be removed at any time by the three-fourths (3/4) vote of the Board of Directors. If the office of the President, the Vice-President, Secretary, or Treasurer becomes vacant for any reason, the vacancy shall be filled by a majority vote of the Board

of Directors. Sitting officers of the board may be nominated and re-elected.

Section 5. POWER TO DELEGATE. In the case of the absence of any officer, or for any other reason that the Board of Directors may deem sufficient, the Board of Directors may delegate, for the time being, the powers or duties of such officer to any other officer, or to any Director, through a majority vote of the Board of Directors.

ARTICLE IV DIRECTORS

Section 1. ELECTION AND DUTIES OF DIRECTORS. The Board of Directors shall, if these By-Laws so require, elect new Directors whenever a vacancy shall exist.

Section 2. TERM OF OFFICE. The Directors shall be elected at the regular December meeting of the Board of Directors, for a term of two (2) years. They shall take office at the succeeding January meeting and shall hold office until their successors are chosen and qualify in their stead. Any Director elected or appointed by the Board of Directors may be removed at any time, with or without cause, by three-fourths (3/4) vote of the Board of Directors.

Section 3. UNANIMOUS CONSENT.

(a) Whenever by any provision of law, by any provision of the Articles of Incorporation, or by any provision of the By-Laws, the unanimous vote of the Directors is required to authorize or constitute corporate action, the written consent to such action, as signed by all of the Directors, shall be sufficient for this purpose, without the necessity for a meeting of the Board of Directors.

(b) This consent, together with a certificate by the Secretary of the Board of Directors to the effect that the subscribers to the consent constitute all of the Directors of the corporation, shall be filed with the records of the Corporation's proceedings.

ARTICLE V AMENDMENTS

Section 1. AMENDING BY-LAWS. These By-Laws may be altered or amended or repealed by the two-thirds (2/3) vote of the Board of Directors at any regular or special meeting of the Board of Directors.

Section 2. EFFECT OF THESE BY-LAWS. These By-laws replace and supersede any By-laws previously adopted by the Directors of this Corporation.

Thus done and effective this 20th day of December, 1993.

WITNESSES:

NEW ORLEANS FILM & VIDEO SOCIETY

Paul J. Roth
Janice Miller

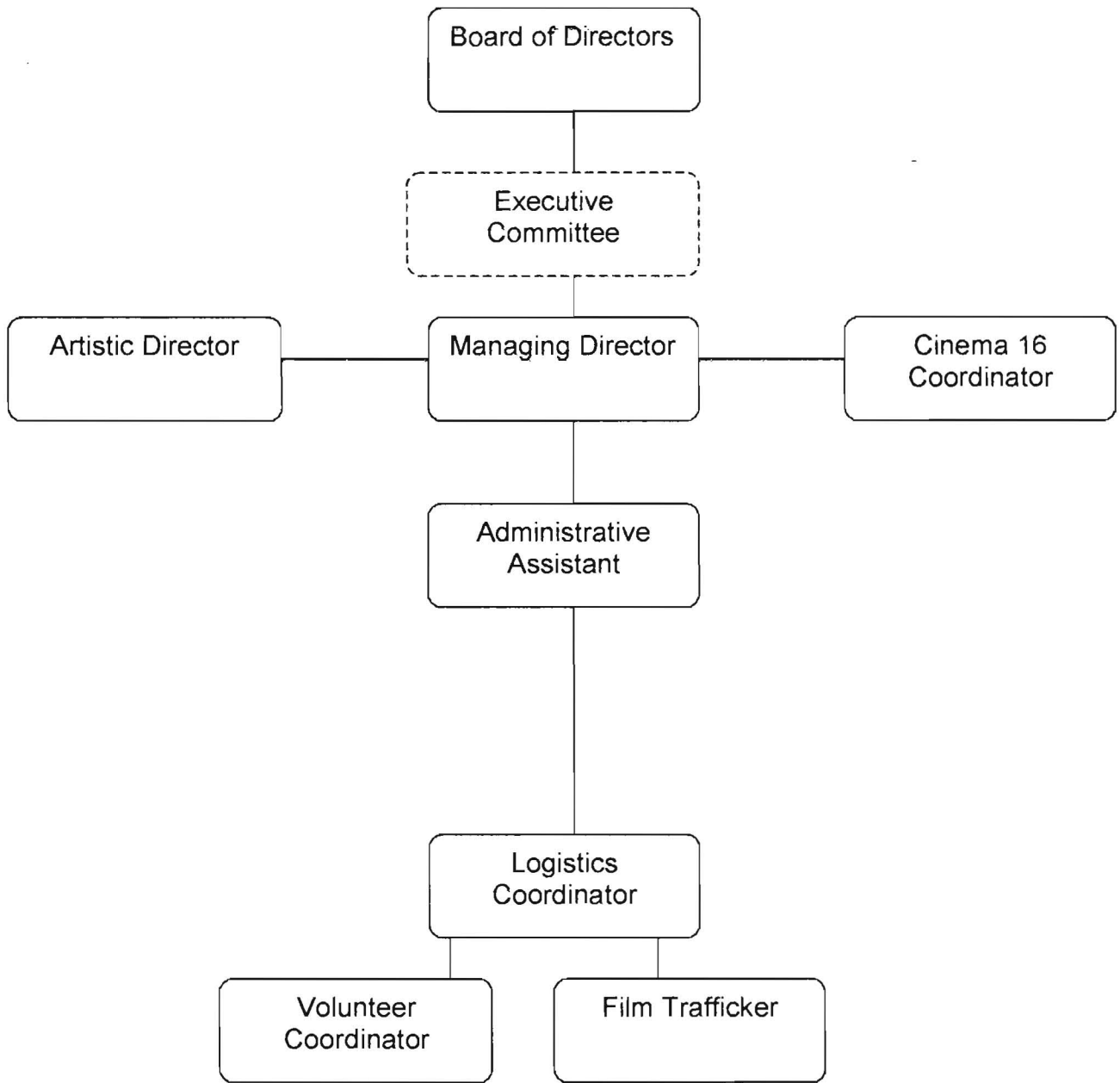
David M. Hunter

BY: DAVID M. HUNTER
TITLE: PRESIDENT, BOARD OF DIRECTORS
NEW ORLEANS FILM & VIDEO SOCIETY, INC.

Appendix B.

Organizational Chart and Duties

**NEW ORLEANS FILM FESTIVAL
ORGANIZATIONAL CHART**





N · E · W
ORLEANS
FILM · &
VIDEO
SOCIETY

Job Description: Executive Director
Reports to: Board President

Overview:

Provide leadership to ensure the New Orleans Film & Video Society is serving the community and the public by implementing the established goals and objectives for the organization. Duties include strategic thinking and exercising diplomacy in pursuing and focusing on activities that best benefit the organization; working with staff; emphasizing board participation; prospecting opportunities; envisioning the future. The Executive Director's formal roles include the following:

- Manage the day-to-day operations of the organization.
- Develop and implement operational budget.
- Develop and implement annual plan.
- Hire, supervise, evaluate, and terminate, when warranted, staff.
- Raise funding for the organization by soliciting corporate and private donations and writing grants in partnership with the board.
- Represent the organization in the community.
- Seek collaborations with other organizations in fulfilling NOF&VS goals and objectives.
- Partner with board members in achieving established goals.
- Create strategies in response to trends.
- Provide information and recommendations for any and all major changes and seek board approval, when appropriate.
- Keep the board informed of relevant issues facing the organization, including legal and financial issues.
- Be an advisor to the nominating process.
- Fulfill any other assignments from the Board President.



Job Description: **Artistic Director**
Reports to: **Executive Director**

Overview:

Provide the highest quality programming available that addresses the New Orleans Film & Video Society's mission of serving the community with a diversity of independent and art house films, presentations and workshops. Duties include curating films, organizing special presentations, workshops, guest appearances, and investigating industry developments and trends on an on-going basis. The Artistic Director's formal roles include the following:

- Ensure continuity in fulfilling the organization's mission in curating quality programming throughout the year and for the Festival.
- Develop and maintain relationships with distributors and community groups.
- Secure commitments for guest appearances.
- Investigate opportunities for program expansion.
- Attend other Festivals (budget-permitting) to gather information and establish new industry relationships.
- Keep the Executive Director and the Board informed and make recommendations on opportunities and fulfillment of established programming goals.
- Provide written film descriptions for publication and marketing of all programs.
- Develop budgets for program expenses.
- Act as liaison with exhibition/theater management, booking agents, and media sources.
- Secure Membership preview screenings.
- Further cultivate annual programs (Pan-African Film Series, French Film Series, Classic Film Series, planned Children's Film Series, Film Congress panel discussions, special screenings, celebrity appearances, fund raising film events, or special guest lecturers).
- Provide artistic oversight and coordinate with the Cinema 16 committee on its Festival presentations.



N · E · W
ORLEANS
FILM · &
VIDEO
SOCIETY

Job Description: **Administrative Assistant**
Reports to: **Executive Director**

Overview:

To act as administrative assistant for NOF&VS providing all aspects of clerical support including management of databases, filing systems, maintaining records, office organization, correspondence and mailings, and handling inquiries from the general public and Society members. Works closely with the Program Manager and Executive Director.

General Responsibilities:

Manage day-to-day administrative operations for the office as per the Executive Director, including the following responsibilities.

- Answer phones and relay information regarding the upcoming Festival, Membership in NOF&VS, Classic Film Series screenings, and any and all other NOF&VS programs and presentations.
- Manage membership records and benefits. This includes:
 - 1st of month renewal mailings (1st class)
 - Purging members who do not renew
 - Handling address/information changes
 - Providing fulfillment of all benefits as outlined for levels of membership
 - Entering renewals and new members
 - Coordinating Classic Film Series bulk mailings (once a month, at least 7 days prior to screenings) and preview pass bulk mailings (one or more per month)
- Assist with banking, as requested.
- Coordinate volunteer assistance for Society programs and activities on an on-going basis, and maintain database records and contact information on volunteers.
- Prepare and maintain press kits.
- Coordinate travel arrangements for incoming guests.
- Organize/re-organize and maintain filing system, office supplies, etc.
- Fulfill any other duties as assigned by the Executive Director.

NEW ORLEANS FILM FESTIVAL

EMPLOYEE HANDBOOK

Publication date: 12/17/98

ACKNOWLEDGMENT

I have received a copy of the New Orleans Film Society, Inc. Employee Handbook and acknowledge my obligation to read its contents. I understand that the Handbook is intended to provide an overview of the Society's personnel policies and does not necessarily represent all such policies in force. The New Orleans Film Society, Inc. may at any time add, change or rescind any policy or practice at its sole discretion and without notice.

I further understand that my employment and compensation are for no fixed term and may be terminated by the New Orleans Film Society, Inc. at any time with or without cause or notice. Likewise, I may resign at any time. I further understand and agree that no person other than the Executive Director has the authority to enter into any written or oral agreements different than what is stated herein.

My Job Title is _____.

Employee Name (Please Print)

Date

Employee Signature

Lindsay Ross
Managing Director
New Orleans Film Society

Date

NEW ORLEANS FILM SOCIETY, INC. MISSION STATEMENT

The New Orleans Film Society is a non-profit organization dedicated to providing all audiences access to a diversity of local, national and international film and video. The Society presents the annual New Orleans Film Festival; a year-round program of film screenings; and workshops, seminars and other special events designed to benefit local film and video audiences, artists and professionals.

INTRODUCTION

The New Orleans Film Society, Inc., has an excellent reputation for conducting its business activities with integrity, fairness and in accordance with the highest ethical standards. As an employee you enjoy the benefits of that reputation and are obligated to uphold it in every business activity. If you are ever in doubt whether or not an activity meets our ethical standards or might compromise the Society's reputation, or not discuss it with your supervisor.

EQUAL EMPLOYMENT OPPORTUNITY

The New Orleans Film Society, Inc. maintains a policy of equal employment opportunity for all employees and applicants for employment. We hire, train, promote and compensate employees on the basis of personal competence and potential for advancement without regard for race, color, religion, sex, sexual orientation, national origin, age, marital status, disability or citizenship, as well as other classifications protected by applicable state or local laws.

Our equal employment opportunity philosophy applies to all aspects of employment with the New Orleans Film Society including recruiting, hiring, training, transfer, promotion, job benefits, pay, dismissal, educational assistance and social recreational activities.

HARASSMENT

Is illegal to harass others on the basis of their sex, age, race, color, national origin, religion, marital status, citizenship, disability or other personal characteristics. Harassment includes making derogatory remarks about such characteristics and making jokes about ethnic or other groups and verbal, physical and visual behavior.

Sexual harassment is also prohibited. Propositions, repeated requests for dates, dirty jokes; sexually provocative pictures and other verbal, physical and visual forms of harassment are prohibited.

The harassment of another employee by an employee will lead to disciplinary action, up to and including immediate termination in cases of gross misconduct.

Any employee who feels harassed should speak first with his or her supervisor, or if the supervisor is not appropriate, the employee should speak to the Executive Director. It is the Executive Director's duty to listen to such complaints and to take appropriate action. If the employee feel harassed by the Executive Director this should be communicated to the Human Resources or Administration Committee.

COMPENSATION

a) Employees will be paid on a bi-monthly basis, with paydays scheduled on the 15th and end of each month or on the last workday preceding the 15th and the last day of the month, in the event either date falls on a Saturday, Sunday or holiday.

b) Paycheck deductions

The Society is required by law to deduct the following taxes from an employee's gross wages:

Federal income tax
F.I.C.A.
State unemployment/disability tax

c) Overtime pay

As required by law, all employees are classified as either exempt or non-exempt. Exempt, or salaried, employees are not normally eligible for overtime pay, unless such pay is specifically approved on a special basis by the Executive Director.

Non-exempt, or hourly, employees are paid for all regular hours worked at a rate determined at the time of their hire. Any hours over the number of established, normal hours in a work week must be pre-approved by the Executive Director.

d) Work Schedule

The standard workweek of the New Orleans Film Society is 40 hours. Normal office hours are 10:00 a.m. to 6:00 p.m., Monday through Friday. Exceptions may be approved by the Executive Director.

A non-exempt employee must be paid for all of the time he/she is required to be on the premises or "on-duty" at another location as determined by the Executive Director. Also, any work which the Executive Director permits an employee to perform must be compensated, even if the employee does not have express permission to be working.

INSURANCE

The Society will provide health insurance benefits at company expense to all eligible, full time employees. These benefits currently include:

- a) Hospitalization coverage
- b) Major medical coverage

Dependents may be enrolled at the employee's sole expense.

Paid Vacations

All permanent employees who work an average of (40) hours a week are eligible for vacation benefits. Individuals working on a temporary or casual basis are not entitled to paid vacation time.

Annual Vacations are determined by length of service and are accrued as follows:

<u>Length of Service</u>	<u>Days of Vacation Accrued Annually</u>
6 months to 12 months	5
13 months to 48 months	10
60 months or greater	15

Vacations must be scheduled to avoid conflicts with other employees' vacations and with busy periods of the year. No vacations will be scheduled between August and November. Specific vacation dates must be approved by the Executive Director at least 30 days prior to the anticipated vacation. Vacation days may be carried only to the first six months of next year. Any employee may not accrue more vacation days per year than the number permitted by length of service. Upon termination, employee shall be paid for any accrued vacation time.

HOLIDAYS

Full-time employees working at least 2,000 hours per year are eligible for holiday pay. The following paid holidays will be observed:

New Year's Day	Independence Day
Martin Luther King's Birthday	Labor Day
Lundi Gras Day	Thanksgiving Day
Mardi Gras Day	Day after Thanksgiving
Good Friday	Christmas Eve
Memorial Day	Christmas Day

Employees may not elect financial compensation in lieu of taking time off for a holiday. If an exempt employee is requested to work on a holiday, an alternate day off will be allowed in lieu of taking the holiday. If a non-exempt employee is requested to work on a holiday, s/he will be paid at the applicable rate.

Employees who do not report to work on the day prior to, or the day immediately following the holiday, without prior approval, will not be paid for the holiday. If a holiday falls on a weekend, the holiday will be observed on the closest Friday or Monday, or on the customary day.

SICK LEAVE

Full-time employees working more than 2,000 hours per year accrue sick leave at the rate of one-half day per month of service. An employee is eligible for sick leave after the first 90 days of service. Sick leave is accrued up to a maximum of 6 days per year, up to a maximum of 24 days total. Upon termination, employee shall forfeit all accrued sick time.

Sick leave may be used in the event of legitimate personal illness of the employee or any dependent. Use of paid sick time for other reasons is a violation of Society policy and will result in disciplinary action, which may include termination of employment. At his/her discretion, the Executive Director may require a physician's statement verifying the employee's illness.

ADMINISTRATIVE LEAVE

Full-time employees working more than 2,000 hours per year are allowed two administrative leave days per year, accruing at the rate of one day every six months. An administrative leave day is for personal emergencies and/or personal business matters that otherwise cannot be handled outside of office hours. Administrative leave must be pre-approved by the Executive Director. Administrative leave days do not accrue from year to year and upon termination, employee shall forfeit any accrued administrative days.

LEAVE OF ABSENCE

A leave of absence is an extended period of time from work without loss of employment. Leave of absence is without pay. During the first 30 days of a leave of absence the Society continues to pay Society paid benefits; the employee must pay premiums for dependent coverage in advance to the Society. Full-time employees working more than 2,000 hours per year may be eligible for a leave of absence. Administrative leave is two days per year non-accrued.

A written request for a leave of absence, providing full explanation of the circumstances, must be presented to the employee's immediate supervisor at least 30 days before the start date of the leave of absence. Any person absent for more than four consecutive months is no longer considered an employee of the New Orleans Film Society. However, the original job application of the former employee will be kept on file, and the former employee will be considered for re-employment on an equal basis as any other applicants for employment with the Society.

a) Personal Leave of Absence

The New Orleans Film Society has a policy granting personal leaves of absence in a few well-defined cases. A personal leave of absence may be granted by the Executive Director, up to a maximum of 30 days. An extension beyond 30 days will be considered in the event of serious or extenuating circumstances.

b) Disability Leave of Absence

The Executive Director will grant a leave of absence without pay for medical disabilities, including pregnancy, for a period not to exceed four months. When the employee returns to work, he or she will be reinstated in the same or substantially similar position.

c) Military Leave of Absence

An employee who is drafted for service in the armed forces is eligible for re-employment and will be reinstated in the same or substantially similar position.

An employee who is a member of the Armed Forces Reserve or the National Guard and who is required to attend annual active duty (i.e. forest fire fighting, police duty for a natural disaster, etc.) is eligible for a military leave of absence. Such time off will not be considered vacation time. If the employee's military pay for the training is less than his or her average earnings at the Society for a like period of time, the New Orleans Film Society will pay the difference to the employee for a period not exceeding two weeks.

d) Jury Duty Leave of Absence

The New Orleans Film Society policy is to encourage employees to serve on jury panels. An employee should inquire about the duration of the jury duty in advance of accepting such service. The New Orleans Film & Video Society will pay the difference between your regular earnings and the fee you receive for jury service, if required by applicable laws. Please contact the Executive Director promptly after receiving notification to appear.

e) Witness Duty Leave of Absence

The Society is aware that employees may be subpoenaed to appear as witnesses in trials before the court. In these cases the company will grant time off with pay not to exceed two days. After two days, time off will be given as needed without pay or be given with pay if required by law.

f) Bereavement Leave of Absence

In the event of a death in your immediate family, you may have time needed up to three working days with pay to handle family affairs and attend the funeral. "Immediate family" is defined as: father, mother, sister, brother, spouse, child, mother-in-law, father-in-law, grandparents, grandchildren, nieces, nephews, sisters- and brothers-in-law and domestic partners.

Voting

The New Orleans Film Society policy is to encourage its employees to participate in the election of government leaders. Therefore, adequate time off is allowed from the beginning to end of the workday to exercise this right. If the employee otherwise will be unable to vote s/he may wish to inquire of the Registrar of Voters about the possibility of voting by absentee ballot.

Worker's Compensation

All injuries incurred on the job must be reported to the Executive Director immediately. An employee injured on the job will be paid through the end of the workday in which the injury took place. An injured employee who is hospitalized on the day of the injury receives no further wages, but may receive benefits through worker's compensation.

Except in the case of an employee's intoxication the New Orleans Film & Video Society and its insurance carrier shall be responsible for the payment of Workers' Compensation benefits when the injury is the result of any recreational, social or athletic activity which is a reasonable expectancy or is required by the company.

There are currently no such activities requiring your participation. If and when there is, you will be no notified.

DISCIPLINARY ACTIONS AND TERMINATION FOR CAUSE

The Society has a progressive disciplinary system designed to allow ample opportunity for the Executive Director to work with an employee to correct deficiencies in work-related behavior or performance. The system is to be used as a corrective tool rather than as punishment. However, if the deficiencies are not corrected after adequate counseling and warnings, termination of employment will result.

a) Causes for disciplinary action

Causes for disciplinary action include, but are not limited to:

- 1) Attendance/tardiness problems;
- 2) Insubordination;
- 3) Reporting to work or being observed at work in an unstable condition;
- 4) Bringing alcohol or illegal drugs onto the premises and /or consuming same (excluding alcohol consumed at management –approved functions);
- 5) Theft from the Society, fellow employees, vendors, contractors, or visitors;
- 6) Falsification of the employment application or other Society records;
- 7) Abuse or willful destruction of property or equipment belonging to Society or other employees, vendors, contractors, or visitors;
- 8) Refusal to perform assigned duties;
- 9) Fighting on the job;
- 10) Possession of firearms or illegally concealed weapons on Society property;
- 11) Negligence in the performance of assigned duties;
- 12) Disregard for Society rules;
- 13) Unacceptable level of productivity

Severe infractions (#3, 4, 5, 6, 7 and 11) shall be grounds for immediate termination.

b) Disciplinary procedure

The Society has three disciplinary steps, which may be taken. Although each case must be handled on its own merit, action should normally be taken in the following sequence:

Verbal warning- should occur once an employee's performance or behavior becomes a problem in the mind of the supervisor. At this point, the employee should be called aside and made aware of the problem and desired solution.

An informal summation of the discussion should be recorded in the form of a memo to the employee's personnel file.

Written warning – Should occur if problems continue despite the verbal warning. The following procedure should be used:

-A report should be completed, indicating the nature of the problem and providing full details. The report should also indicate corrective action to be taken and the required time period for same. The report should indicate any counseling or warnings that have occurred previously.

- Agree on a solution to the problem.
- Give a reasonable and definite period of time to correct the problem.
- The employee should sign the report to indicate it has been reviewed with him/her and should indicate agreement or disagreement with the contents. If the employee disagrees with the report, he/she may submit a statement containing his/her point of view for inclusion in the personnel file.

Final warning – Should be issued if the problem persists despite a written warning. The final warning should be documented in a report following the same procedure outlined above.

Termination – should occur if the problem persists after the final warning has been given. At the time, an appointment for an exit interview between the terminating employee and the Executive Director should be made. A Personnel Action form must be completed stating the date and reason for termination. If an employee is terminated for cause, he/she is not eligible for severance or reinstatement.

GRIEVANCE

1. A grievance brought by an employee must be submitted in writing to the Executive Director within 5 working days of the occurrence of the problem. The written grievance must outline the problem and the remedy sought.
2. The Executive Director will investigate the grievance and develop a written decision within ten working days of the filing of the grievance. Copies of the decision will be distributed to the Human Resources/Administrative Committee of the Board of Directors and the complainant.
3. If the employee filing the grievance disagrees with the ruling, the employee may make an appeal within 5 working days after the written decision has been made. The appeal must be addressed in writing to the Chair of the Human Resources/Administrative Committee and the Board President. The Committee will make a ruling within 10 working days of hearing the appeal and this ruling will be the final decision for the organization.
4. If the grievance is directed against the Executive Director, the employee will follow the same procedure, but the original grievance must be filed in writing to the President of the Board and to the Chair of the Human Resources/Administrative Committee. The Human Resources/Administrative Committee will make the initial investigation and written decision within 10 working days, and there will be no appeal process.

EMPLOYEE PERFORMANCE APPRAISALS

Newly hired employees may receive performance appraisals after 90 days. Thereafter, all employees will receive a performance appraisal annually.

INTRODUCTORY PERIOD/NEW EMPLOYEES

Newly hired full-time employees are subject to a 90-day evaluation or introductory period to verify skills, capabilities and suitability for our organization. Likewise, this gives new employees the opportunity to evaluate the New Orleans Film & Video Society as a place of work.

The designation of this time frame does not constitute an obligation on the part of the Society to retain the employee until the end of the period specified. During this time, or at any time during employment, either the New Orleans Film Society or the employee may terminate the working relationship without cause and without advance notice. At the end of the 90 days, the supervisor may extend the period for additional time at his or her discretion.

Full-time employees may be eligible for benefits during the introductory period but may not use accrued vacation or sick time.

SEVERANCE ALLOWANCE

The New Orleans Film Society may pay a severance allowance to salaried employees only if they are terminated due to:

- A reduction in the company workforce
- Elimination of their job position

The severance allowance is paid in addition to any payments required by law. Regular full-time employees are entitled to severance pay in accordance with the following schedules.

Length of Service	Amount of Pay
Under 5 years	None
5 years to Less than 10 years	4 weeks
10 years +	8 weeks

Severance pay will be paid in a lump sum at the time of termination.

RULES AND REGULATIONS

Every organization has certain guidelines, which were developed to reflect good business practices. In establishing any rules of conduct, the company has no intention of restricting the personal rights of any individual. Rather, we wish to define the guidelines that protect the rights of all employees and to ensure maximum understanding and cooperation. Therefore, employees are expected to be:

- On time and alert when scheduled to be at work
- Careful and conscientious in performance of duties
- Thoughtful and considerate of other people
- Courteous and helpful, both when dealing with public and with other employees.

Absenteeism and Tardiness

The New Orleans Film Society expects employees to be at work on time. An employee who will be absent from work for any reason must call his or her supervisor within 30 minutes of the start time that day. Repeated absenteeism and or/tardiness may lead to disciplinary action up to and including termination.

Safety

The New Orleans Film Society expects its employees to conduct themselves in a safe manner. Please use good judgement and common sense in matters of safety, and observe any safety rules posted in various areas.

Substance Abuse

The New Orleans Film Society will not tolerate any substance abuse on its premises. Any employee reporting to work under the influence of alcohol or controlled drugs will be asked to leave immediately. Under these circumstances, assistance will be provided, where possible, to ensure that the employee arrives home safely. Any employees who repeatedly report to work under the influence of alcohol or drugs may have his or her employment terminated immediately.

Dress Code

What we wear to work is a reflection of the pride we have in the New Orleans Film Society. To impress favorably members of the public and business representatives, it is important for all employees to present a businesslike appearance. However, in case there are some questions, here are some guidelines:

Clothing must not constitute a safety hazard.

All employees should practice common sense rules of neatness, good taste and comfort. Provocative clothing is prohibited.

Appendix C.
Board Minutes

**NOFF 2002
ADVISORY BOARD**

Mike Adler
Sallee Benjamin
Ben & Libby Benton
Jason Berry
Larry Blake
Dr. Mary Blue
Rene Broussard
Kim Carbo
Gina Charbonnet
Angel Collazo
Bob Debellevue
Stephanie Dupuy
Randy Fertel
Elise Gallinot
Adella Gautier
Alexa Georges
Dr. Charles Glaser
Rio Hackford
William Hammel
Steve Hank
Tim Harland
Ted Hood
Dee Joyce
Karen Kern
Tari Lagasse
George Lancaster
Ana Lopez
Lynda Martin
Josh Mayer
Jon McHugh
Ruth Ann Menutis
Max Merlin
Kenny Morrison
David Motley
Judith Newman
Thea Pagel
Alexa Pulitzer
Jan Ramsey
Courtney Reardon
Terence Rosemore
Christy Scalia
Susan Scott
Rives Sexton
Mark Smith
James Taylor
Wayne Troyer
Paul R. Valteau, Jr.
Tom Varisco
Gina Way

Bonnie Wilson
**NOFF 2002
NATIONAL
ADVISORY COUNCIL**

Names TBA

Walter Wolf, President
Michael Allday,
Vice President of Administration
Susan Levitas,
Vice President of Programming
Echo Olander,
Treasurer
Wendy Newlin, Secretary

Michael Arata
Mike Cooper
Leslie Doskey
Jonathan Ferrara
Lyn Fischbach
Sandra Gunner
Alba Houston
Ellen Johnson
Alex Mora
Dr. Vince Morelli
Julian Lloyd Mutter, Jr.

**NEW ORLEANS
FILM FESTIVAL
2002
BOARD OF
DIRECTORS
revised 3.18.02**

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coming on Spring 2002*

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NEW ORLEANS FILM FESTIVAL
BOARD OF DIRECTORS MEETING
JANUARY 22, 2002

PRESENT - BOARD MEMBERS: MICHAEL ALLDAY, MICHAEL ARATA, LESLIE DOSKEY, LYN FISCHBACH, SANDRA GUNNER, ALBA HOUSTON, ELLEN JOHNSON, SUSAN LEVITAS, VINCE MORELLI, JULIAN MUTTER, WENDY NEWLIN, ECHO OLANDER, WALTER WOLF. STAFF: JOHN DESPLAS, LINDSAY ROSS.

PRESIDENT'S REPORT - Walter Wolf thanked Lyn and John Fischbach for hosting the Holiday Party at their studio in Bywater. A motion was made to waive the reading of the minutes of the November meeting and to approve them. The motion was seconded and carried.

NOMINATING COMMITTEE REPORT - Echo Olander submitted a slate of nominees for new board members, new advisory board members, returning board and advisory board members, and national advisory board members, and proposed the slate of officers for 2002, in accordance with the committee meetings held by the nominating committee. A discussion ensued concerning the protocol for service on the advisory board and advancement to the board of directors, noting that the established procedure has been one year of service on the advisory board with potential for advancement to the board of directors. A motion was made to adopt the slate of nominees for new board members, new advisory board members, returning board and advisory board members, national advisory board members, as well as the proposed slate of officers for 2002. The motion was seconded and carried.

PERSONNEL COMMITTEE REPORT - Ellen Johnson presented a motion to designate Lindsay Ross "Executive Director" of the New Orleans Film Festival, changing her title from "Managing Director". The motion was seconded and carried. Further discussion of the personnel committee report was deferred to the presentation of the budget report by Lindsay Ross.

CINEMA 16 REPORT - Susan Levitas and Michael Allday advised that a meeting of the full Cinema 16 committee would be held shortly to discuss a change in the name of Cinema 16, the jury process, procedure for call for entries, fee structures for entries, prizes, filmmaker hospitality, screening venues, and programming, among other topics. The committee intends to report to the board of directors at the next meeting in February and plans to recruit new members for the committee.

ARTISTIC DIRECTOR'S REPORT - John Desplas announced the upcoming Monday night screening of "A Taste of Others" on January 28, 2002 at Canal Place. The cost of the film will be underwritten by the French consulate's office, with the Film Society to pay the cost of the theatre rental. There will be no theatrical release of the film in New Orleans. John also announced that the premiere screening of "Monster's Ball" will be held at Canal Place on February 14, 2002.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross informed the board that the storage space at the Fountainebleau has been emptied and the contents moved to the Film Society's offices. She offered Jazz festival tickets to the board members at the special non-profit rate. Lindsay also provided information about new board member Lisa Farris, who is a CPA and will serve as treasurer, commencing her tenure at the March meeting. Lindsay presented the bank balance figures as of 2001 closeout and discussed plans for collection of monies owed to the Film Society. She recommended that committee sign-up be conducted by e-mail. Lindsay provided the board members with a written report on the retreat that was held in December 2001, and a discussion was held concerning the presentation of the retreat report at the February or March meeting. It was also suggested that the board vote at the February meeting to consider having the facilitator, Nancy Burris, return to address a future board meeting. Copies of the 2002 budget were provided to board members to review before the next meeting. A motion was made to approve the budget on a provisional basis. The motion was seconded and carried. Additional discussions ensued regarding plans for the Oscar party in March, a summer film series in conjunction with the CAC, and the search for corporate sponsors. Lindsay also addressed the board about the organization's need for a salaried administrative person in a part time position, stating that Caroline Beals is currently working in that capacity as an hourly employee with no benefits. Lindsay also advised that Gambit has agreed to help out with the layout and printing expenses for the festival program, with their contacts and staff. Finally, Lindsay presented the topic of hiring a professional fund-raising consultant, adding that Charlie Brown has been assisting the Film Society in writing grant proposals. She also mentioned that she has discussed a contingency fee arrangement for fund-raising consulting with Joel Jackson.

General discussion was held regarding the Film Cooperative equipment. The board did have an exchange about the events surrounding the equipment inventoried by Trey and evaluated at approximately \$4000 in mid-2001, which was to have been purchased by Dean and Wise. It appears that some of the equipment has been loaned out and may be missing. It was decided on an informal basis that the equipment would be re-inventoried and re-evaluated by

Trey, Michael and Lindsay at its storage location, with a new purchase price negotiated with Dean and Wise and a firm
Deadline set for purchase by their group.

**NEW ORLEANS FILM FESTIVAL BOARD OF DIRECTORS MEETING
FEBRUARY 18, 2002**

PRESENT - MICHAEL ALLDAY, MICHAEL ARATA, JONATHAN FERRARA BY PROXY, ELLEN JOHNSON, SUSAN LEVITAS, ALEX MORA, WENDY NEWLIN, ECHO OLANDER, WALTER WOLF. STAFF - JOHN DESPLAS, LINDSAY ROSS.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the January meeting and to approve them, with the attachment of the slate of nominees for new board members, new advisory board members, returning board and advisory board members, national advisory board members, and the slate of officers for 2002. The motion was seconded and carried. Walter nominated Bob DeBellevue for advisory board membership. A motion was made for conditional approval of the nomination pending approval by the nominating committee. The motion was seconded & carried.

ARTISTIC DIRECTOR'S REPORT - John Desplas reported that the screening of "A Taste of Others" earned \$700.00 for the Film Festival and that the screening of "Monster's Ball" was a sell-out. He pointed out that the Monday night screenings have continued to bring in funds for the Film Festival. He is working to hold a screening of "Lantana" on Thursday, February 28th, the evening before it opens at Canal Place. He announced that "Together" may be screened on Monday, March 18th at Canal Place.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross advised that she will inform new board and advisory board members of their election into the Film Festival. She will also include advisory board members on her e-mail list of meeting dates, and she suggested that new advisory board members be invited to the next board meeting in March, with an orientation/social gathering to precede the actual meeting. A motion was made to approve the 2002 Budget, which does not include the Film Cooperative equipment that is still to be re-inventoried and re-evaluated. The motion was seconded and carried. With the approval of the 2002 Budget, Lindsay will investigate the hiring of a development/fund-raising consultant and inform the board of her findings. Lindsay reported that the check from the French Consulate and the check from Landmark have both been deposited into the Film Festival's bank account. She has been trying to contact Kim Carbo but still has no word on the \$4000.00 allegedly promised by the Mayor's Office. She recommended that the retreat follow-up take place at the April meeting. Lindsay announced that NOBA has expressed an interest in co-hosting a screening in conjunction with the performance of the Doug Varone Dance Troupe in March. She has also been discussing screenings to be held at NOMA in October 2002 in conjunction with the exhibitions at the museum. She

advised that the Film Cooperative equipment is to be assessed within the next few weeks. Lindsay reported that there will be one party on Oscar night (3/24/02) at the Prytania Theatre. The wine has been donated, and Lindsay asked for suggestions regarding restaurant participation. The French Film Festival dates are to be announced shortly. Lindsay reported that the summer series at the CAC is moving forward and that their liaison, Larisa Gray, has been very enthusiastic. It is anticipated that the "Dinner and a Movie" concept will be included in the summer series program. Future board meeting dates are Tuesday, March 19th at 6pm OR Saturday, March 16th; Tuesday, April 9th at 6pm; Tuesday, May 14th at 6pm; and June 11th at 6pm. The 2002 Film Festival dates are October 10 - 17th.

CINEMA 16 REPORT - Susan Levitas and Michael Allday advised that a committee meeting had been held, and that the committee had voted to change the name of the competitive division of the Film Festival. The committee also created five categories of competition : narrative feature, narrative short, animation, documentary, and experimental. There are to be prizes awarded in each category and a Grand Prize winner for the festival. The committee opted to retain a Louisiana filmmaking award, and a discussion ensued about possible prizes for the Grand Prize winner, with the idea of the winner riding in Orpheus presented for consideration. It was decided by the board that the competitive division needs some sort of title for marketing purposes, and the committee is to meet again next week to vote on a title and to edit the entry form so that John and Lindsay can bring it with them to SXSW next month. It was determined that the early registration fee for the competitive division will remain at \$35, with the final or regular registration fee to be dropped from \$55 to \$45. The committee also intends to address the jury process, including the venue for the jury process in its next few meetings.

Respectfully Submitted,
Newlin

Wendy

New Orleans Film Festival/ Board of Directors Meeting/ March 19, 2002

PRESENT : Michael Allday, Leslie Doskey, Lyn Fischbach, Sandra Gunner, Susan

Levitas, Alex Mora, Echo Olander, Wendy Newlin and Walter Wolf. Advisory Board Members - Jason Berry, Gina Charbonnet, Wayne Troyer and Tom Varisco. Staff - John Desplas and Lindsay Ross.

PRESIDENT'S REPORT - Walter introduced the board members and advisory board members and welcomed the advisory board members to the meeting. He also provided a description of the duties of the board of directors and of the advisory board and thanked the advisory board members for their active participation. A motion was made to waive the reading of the minutes of the February meeting and to approve them. The motion was seconded and carried.

VICE PRESIDENT'S REPORT - Michael Allday stated that the NOFF had been approached by the Director of the Entertainment Cluster of the State Department of Economic Development, Lonny Kaufman, regarding our participation in the Louisiana Purchase Bicentennial project. The project is to be a statewide festival of art, film and music, to be held in 2003. Michael presented the agenda submitted by Mr. Kaufman for the meeting scheduled for March 20, 2002 at the NOFF offices, and then in Baton Rouge on Thursday, March 21st and Monday, March 25th. It was confirmed that Lindsay planned to present an overview of the NOFF and its activities. A detailed discussion by the board ensued, resulting in a consensus on our approach to the meeting with Mr. Kaufman. The discussion then turned to the Film Coop issue, as a result of which a motion was made to accept the new offer of \$2000 for the equipment listed in the inventory list, provided that payment was made by April 19, 2002. Michael offered to write a letter to the interested parties setting forth those terms. The motion to accept the offer within those time limitations was seconded and carried.

CINEMA 16 REPORT - Susan Levitas informed the board that the name of this portion of the festival was going to be changed. She advised that the Call for Entries had been delivered to the printer. Susan reviewed the new categories and prizes as submitted by the Cinema 16 committee.

ARTISTIC DIRECTOR'S REPORT - John Desplas reported that the Monday night screenings continue to generate revenue, adding that possible future screenings could include "Dinner Rush", "Storytelling", and "Donnie Darko", none of which are expected to have a theatrical release here. He announced the screening of "Under the Sand", at the Prytania on March 26th, under the sponsorship of the French consulate. He also announced the screening of the

highly touted Mexican film, "Y Tu Mama Tambien" at Canal Place on April 3rd, which should have a good attendance. John spoke about his and Lindsay's trip to SXSW earlier in March and specifically mentioned that Peter Bogdanovich was great on a panel at that festival. He offered to inquire about having him appear at our festival in October. The possibility of inviting the Variety columnist, Joe Lydon was also discussed.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross requested that board members consider e-mailing a designated proxy for all board meetings or for a specific meeting so that a quorum can be achieved throughout the year. She advised that Lisa Farris will be coming to the board as treasurer after the tax season in April or May. Lindsay reported that the event at the Columns Hotel in conjunction with NOBA was well attended by about 60 people, including several board members. She reminded board members that the Academy Awards party would take place on Sunday at the Prytania Theatre, with food

donated thanks to the solicitation of Michael Arata. Mikko has been asked to emcee and there will be the usual awards and prizes. Lindsay announced that Nancy Burris will be attending the April meeting to review the retreat document with the general board. Nancy's written summary of the retreat held in December will be e-mailed to board members in advance of the April meeting. Lindsay reported that there has been no commitment from the Prytania Theatre on dates for the French Film Festival, and that all parties involved may be looking at the summer, some time around Bastille Day.

Respectfully Submitted,

Wendy Newlin

New Orleans Film Festival Board of Directors Meeting April 9, 2002

PRESENT: Michael Allday, Leslie Doskey, Susan Levitas, Vince Morelli, Julian Mutter, Wendy Newlin, Echo Olander, and Walter Wolf.

STAFF: John Desplas and Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the March minutes, and to approve them. The motion was seconded and carried. Walter then invited Nancy Burris to review the results of the board retreat held in December 2001.

PRESENTATION BY NANCY BURRIS - Nancy reviewed the agenda and results of the December board retreat and reiterated that the delegation of committee activities to board members should always include the involvement and communication with festival staff. She added that Lindsay, as Executive Director, is to handle staff questions and issues raised by the committees or board members. Nancy then recommended that the Executive Committee review the structure of the various NOFF committees and designate chairs for each committee. She stressed the importance of committee meetings and the necessity of defining an agenda or action plan for each committee. The discussion turned to the hiring of a development person or fundraising consultant. Nancy encouraged the beginning of a search for such a consultant and stated that the amount listed in the 2002 budget should cover an initial meeting. She offered ideas for covering the fee for this professional service. Following additional discussion of the issues surrounding the board's vision for the festival, it was decided that a marketing or PR committee should be created, along with a venue review/ hospitality committee, and possibly a fundraising committee. The board reviewed the chairmanship of the current active committees and discussed the potential participants in the new committees.

VICE PRESIDENT'S REPORT - Michael Allday provided an update on the State proposal for the Louisiana Purchase Festival. Although there are presently no funds committed or concrete plans submitted, the Festival is still looking for some level of participation by NOFF. Michael recommended that NOFF submit a description of what it is willing to commit to the Louisiana Purchase Festival and let the State respond to our offer. Susan Levitas has plans to meet with Mark Smith to discuss the Film Festival and the workings of the NOFF.

CINEMA 16 REPORT - Susan Levitas announced that the committee would meet next week to discuss the name change of the competitive division and the jury process, including the venue for jury screenings. New members of the committee will be invited to attend this meeting. Additional topics for the committee are on-line registration, prizes, filmmaker hospitality, screening

venues (besides the CAC, which will serve as the primary screening site for the competitive division), and programming.

ARTISTIC DIRECTOR'S REPORT - John Desplas reported that the screening of "Y Tu Mama Tambien" was a success. He announced that "Donnie Darko" would be screened on Tuesday, April 23rd.

Respectfully Submitted, Wendy Newlin

New Orleans Film Festival/Board of Directors Meeting May 14, 2002

PRESENT : Michael Allday, Mike Cooper, Lyn Fischbach, Susan Levitas, Alex Mora, Julian Mutter, Wendy Newlin, Echo Olander, Walter Wolf. Advisory Board Members : Larry Blake, Gina Charbonnet, Elise Gallinot. Staff : John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the April meeting and to approve them. The motion was seconded and carried.

VICE-PRESIDENT'S REPORT - Michael Allday presented an update of the communications with various state agencies and scheduled meetings with current and former state officials to discuss state financial assistance for the the film festival. He also advised that a check was forwarded to complete the sale of the co-op equipment and that the purchase transaction was about to be finalized.

COMPETITIVE DIVISION REPORT - Susan Levitas informed the board that the committee was moving forward to recruit jury members, schedule screenings, secure venues for screenings and determine criteria for the jurying process.

ARTISTIC DIRECTOR'S REPORT - John Desplas announced that "Storytelling" is to be screened at Canal Place on May 20th. He has assurances from Gambit and Lagniappe in the Times Picayune that they will run pieces about he special screening since there will be no theatrical release of the film in New Orleans. He mentioned that the film "Dinner Rush" is still being considered for a Monday night screening, possibly in conjunction with a promotion at a restaurant. John also reported that he and Lindsay had met with a representative from the Sundance Channel and that there was discussion of the sponsorship of an award at the film festival in connection with the debut of the Sundance Documentary Channel in the fall. He related the news of the re-opening of the cinema at the Esplanade Mall under the moniker Hollywood Cinema.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross reviewed the list and chairmanship of the various committees and asked the board and advisory board members to sign up after the meeting. She reiterated the notion that was discussed at the April board meeting and the retreat concerning a "festivalness" committee to handle venues, hospitality, PR, marketing, etc., possibly to be headed by Ellen Johnson, assisted by Brian McCallom. According to Lindsay, Brian has offered to approach local restaurants to participate with promotions similar to the Tribeca Film Festival activities, and to encourage nearby storefronts to incorporate film festival window dressing during the festival dates. She deferred to Susan for information regarding the state funding efforts, and Susan

recounted that State Film Commissioner Mark Smith agreed to speak with state legislators and Former Governor Dave Treen. Lt. Governor Blanco and Former Governor Treen are scheduled to meet with a group from the film festival next week, to discuss funds to run the operations of the festival as well as funds to promote the festival nationwide. John Deveney has assisted Lindsay in drafting a proposal for various phases of state support. Lindsay reported that the French Film Festival may take place in August or within the NOFF in October. Lindsay and John offered to approach Southern Repetory Theatre as an additional venue or meeting area during the festival. Lindsay submitted a tentative schedule of future board meeting dates.

A brief executive committee meeting followed the board meeting.
Respectfully Submitted, Wendy Newlin

New Orleans Film Festival / Board of Directors Meeting/ June 11, 2002

PRESENT: Michael Allday, Leslie Doskey, Lisa Farris, Ellen Johnson, Susan Levitas, Alex Mora, Vince Morelli, Wendy Newlin, Walter Wolf. Staff: John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the May meeting and to approve them. The motion was seconded and carried. Walter introduced and welcomed the newest member of the Board and new Treasurer of the Film Festival, Lisa Farris.

VICE-PRESIDENT'S REPORT - Michael Allday stated that the Film Festival had received a response to our proposal from Lonny Kaufmann, which might necessitate some clarification of our position and willingness to work with the State. He also reported on a meeting with Lt. Gov. Blanco and Mark Smith, which focused on marketing of the festival outside of Louisiana within the purview of the Department of Culture, Recreation & Tourism. Funding in the range of \$20,000 was discussed, with the possibility that the Louisiana Purchase Festival would act as a potential sponsor. Advertising funds would be matched by the State, with the assistance of five advertising agencies across the state and listings of the festival activities in various tourism publications.

COMPETITIVE DIVISION REPORT - Susan Levitas reported that weekly meetings of this committee had been taking place, and she provided a description of the jury activities, jury guidelines and confidentiality agreement for the jurors. She mentioned that the Without A Box service has been a great resource for entries and that we are ahead of the number of entries at this time last year. Susan encouraged board participation in finding sponsors for prizes. A discussion ensued regarding the change in name from Competitive Division to In Competition, and the issue of branding that portion of the festival. It was decided that the discussion would continue at later board meetings with an eye toward some sort of name change for programming purposes, and the consideration of naming awards according to some sort of theme (New Orleans, Muses).

ARTISTIC DIRECTOR'S REPORT - John Desplas informed the Board that the screening of "Storytelling" last month was fairly successful in spite of the lack of press (as promised) by the Times Picayune and Gambit. He attributed the attendance level to the inclusion of notice of the screening by Canal Place Cinema on their e-mail correspondence. There is no screen available in June at Canal Place or the Prytania for a Monday night screening, although there may be a showing of "Murderous Maids" at the Prytania in late July. John reported that he is still trying (with Vince's assistance) to book "About Schmidt" for the opening

night of the film festival, or at least to arrange for the director to make an appearance with another film during the festival. A British company, Eye Candy, which has offered to place large video screens around town during the film fest showing clips related to the festival, has contacted the film festival. Also, John mentioned that he would look into the possibility of showing the Billy Bob Thornton movie shot in New Orleans, "The Badge", during the film festival.

EXECUTIVE DIRECTOR' S REPORT - Lindsay stated that she would e-mail the final list of committees and asked that board members submit agenda items by e-mail by Wednesday of the preceding week and designate a proxy to another board member. She announced the names of new interns for the film festival, including Johanna Ikard of Jonathan Ferrara's gallery, who will probably act as volunteer coordinator for the film festival, Shelley Tassin, who will work in marketing and building audiences for the Competitive Division, and Brian McCallon, who will provide part-time paid assistance with the Competitive Division and other administrative help. Thais Lange of Peter Mayer Advertising has offered her services on a pro bono basis for the festival. Turning to the topic of sponsors, Lindsay reported that the electronic and print versions of the sponsor kits are ready. She advised that Swelltone/ Larry Blake might have suggestions of other potential sponsors. Advisory Board member Jason Berry has drafted a presentation to be presented to the Board at a later date concerning future sponsors and building a new website for the film festival in 2003. Sponsorship proposals have been sent to Harrah's, Essence, Major Video, Swelltone, Starbuck's, CC's, Gambit and NOLA.com on trade, IFC, Continental Airlines, Barq's (through Coca Cola), IMDBPro, Sundance Documentary Channel, and Regions Bank. Lindsay mentioned that there might be a July screening at the CAC of a short film by Charlie Brown, who has connections to New Orleans, with the date to be announced. She is still working on the possible return of L'Octour de France for the festival, perhaps in conjunction with NOCCA. A meeting has been scheduled with IMAX regarding screenings during the festival.

Respectfully Submitted, Wendy Newlin

New Orleans Film Festival
Board of Director's Meeting
August 20, 2002

PRESENT : Michael Allday, Leslie Doskey, Lisa Ferris, John Gray, Ellen Johnson, Susan Levitas, Alex Mora, Vince Morelli, Wendy Newlin, Tom Varisco, Walter Wolf. Staff : John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the July meeting and to approve them. The motion was seconded and carried.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross reviewed the bank balance and cash flow information provided in the meeting agenda, adding that we are hoping for more funding from the State. She reported on her trip to the UrbanWorld

Festival in New York, commenting on various elements, including the late starting time of the screenings, the absence of celebrities, the contents of the goodie bag, and a description of the awards ceremony and actual award presented to the winners. Turning to the NOFF, Lindsay stated that several screenings of "From Here to Eternity" are slated at the D-Day Museum Theatre, and that two Japanese films are to be screened at NOMA in conjunction with the major exhibit there. They are the final film by Kurosawa and "Warm Water Under a Red Bridge". She is working towards cross-promotion of the festival at all sites. She announced that "Shalom Y'all" has been scheduled for Saturday, October 12th at the UNO

Downtown Theatre (site of last year's Gala), and that "L'Octour de France" with a French chamber orchestra has been scheduled for Sunday, October 13th at 3:00 p.m. at McAllister Auditorium on Tulane campus. The presentation is co-sponsored by the French Consulate and is the first U.S. appearance of the film with the chamber orchestra.

Lindsay also mentioned the In Competition Awards Night Block Party at the Prytania Theatre on the evening of Sunday, October 13th. Unfortunately, with the financial problems facing most airlines, the Film Fest has lost Continental as its airline sponsor, but is able to set up an account to obtain special fares for festival attendees. She is also looking into arrangements with Jet Blue and Southwest Airlines. Lindsay reported that she has been working with Canal Place to create a festival atmosphere this year, and that there will be live music during the opening weekend to entertain festivalgoers waiting in line, a window display competition for the retail tenants of Canal Place, a lounge area set up on the third floor and furnished by Pottery Barn, and an upgrade in festival decor, with sponsor globos and sleeker signage. Lindsay reminded the board members that Gala tickets will again be promoted

at LOA at a Happy Hour event on September 19th. She stated that Herbsaint will provide catering for the VIP lounge area at the Gala, that she has made arrangements for the presentation of a special loop of bank robbery scenes to be shown, in keeping with the unofficial theme of the party, that the Asylum Street Spankers will provide the music, and that the Gala invitations are to be mailed out in early September.

ARTISTIC DIRECTOR'S REPORT - John Desplas advised that he is working on a final schedule of films for this year's festival, with Friday, August 23rd as the tentative deadline for commitments from distributors. "Autofocus" is slated for the closing night of the festival. He commented that he expected more directors to attend this year than in years past, including Godfrey Reggio, whose "Naqoyqatsi" will be shown opening night, Michael Almereyda ("Happy Here and Now"), Robby Henson ("Badge"), and possibly the Russo brothers, whose "Welcome to Colinwood" is scheduled for Saturday night. The Indian film, "Lagaan" will be shown at the Prytania Theatre, and John encouraged board members to think about niche marketing for ethnic or other specialty films. He also mentioned that the festival will include a Film Noir series at Canal Place in the early weekday evenings of festival week, and that he was expecting to program "Late Marriage", "Interview with an Assassin" and "Read My Lips" at the festival. The discussion then turned to the panel sessions during the weekend. John announced that the State of the Industry panel would invite Mark Smith, Stephanie Dupuy, Michael Almereyda, Robby Henson and someone from "Runaway Jury" to participate. Additionally, there will be sessions or panels with Mark Childress and with Rick Barton interviewing a filmmaker.

IN COMPETITION REPORT - Susan Levitas reported that the jury process was headed toward its conclusion and the screenings for the uber jury at the end of the week. She mentioned the increased number of entries in all categories and the evolving nature of the revamped jurying process. Susan again encouraged board participation in finding sponsors for prizes for the competitive part of the festival.

There was a closing discussion about Industry After Hours, and Lindsay assured the board that there will be plenty of venues available throughout the entire week of the festival.

Respectfully Submitted, Wendy Newlin

New Orleans Film Festival/Board of Director's Meeting/September 10, 2002

PRESENT : Michael Allday, Lyn Fischbach, John Gray, Ellen Johnson by Proxy, Susan Levitas, Alex Mora, Vince Morelli, Julian Mutter, Wendy Newlin, Echo Olander, Tom Varisco, Walter Wolf. Staff : John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the August meeting and to approve them. The motion was seconded and carried. Walter recommended that an off-site storage plan and biweekly or monthly back up system be instituted in the wake of the fire at the Jonathan Ferrara Gallery, which fortunately spared the film festival offices from damage. It was decided that an emergency plan will be discussed at the next executive committee meeting and details presented to the Board. Walter also reported that Ernest Collins of the City has approached Lindsay about the "New Orleans Picture Show" event, which is scheduled for October 2003. It has been described as more of a trade show (to be held at the convention center) than a film festival; however, there has been initial discussion about trying to time the NOFF and the New Orleans Picture Show in a consecutive way, with the newer event following immediately after the NOFF. Walter announced that there is to be a meeting between the City and a group from NOFF shortly after the film festival this year, with a report and further discussion at a future board meeting.

EXECUTIVE DIRECTOR'S REPORT - Lindsay distributed several flyers in connection with this year's film festival, including the Big House schedule and descriptions of screenings at other venues and the 2002 Film Congress. She advised that the In Competition roster of "admitted" films is available on the web. Lindsay reported that the bank balance stands at about \$16,000.00, and that we are still expecting our funds from the City and the \$20,000.00 committed to the NOFF by the State in 2002. Lisa Ferris has offered to approach the Whitney Bank about a line of credit for the NOFF. Lindsay stated that Landmark is paid their share (50%) from the tickets sales at Canal Place during the festival. She mentioned that the Gala invitations are off to the printer on Wednesday, September 11, 2002, and she reminded the board about the ticket sales party at LOA on Thursday, September 19, 2002. When asked about efforts to create a festival atmosphere this year, Lindsay described the window dressing competition for the merchants in Canal Place, the additional signage planned, the scheduling of live entertainment on Friday night for the festival goers, and the plans to set up a lounge area on the third floor.

ARTISTIC DIRECTOR'S REPORT - John reviewed the Big House schedule with the Board, pointing out that almost every film has a website link with additional information. He confirmed that directors Godfrey Reggio, Michael Almereyda

and Robby Henson are to attend the screenings of their films. The Russo brothers who directed "Welcome to Collinwood" may also make an appearance at the festival. John mentioned that Patricia Clarkson may be the festival cover story for the Lagniappe section of the Times Picayune on Friday, October 11, 2002. John held a brief discussion about the possibility of showing "The Emperor's Club" as a member screening on the Wednesday evening of festival week, but no final decision was made. He then offered thumbnail descriptions of the Big House films, and information concerning the probability of the theatrical release of each film. John also mentioned that there may be a "dry run" screening of "Happy Here and Now" late afternoon of Friday, October 11, 2002.

IN COMPETITION REPORT - Susan and Michael advised that the In Competition program has been completed, with 18-19% of the film submissions to be screened. They described the jury process this year as more of a merit system and more objectified. They reported that the Louisiana films submitted to the festival were weak in general, leading them to create a Louisiana Filmmaker program series as part of the NOFF mission to support and encourage local filmmakers. Susan and Michael announced that the In Competition Awards Night is to be held at the Prytania Theatre on Sunday, October 13th. The award trophy was designed by Mitchell Gaudet of Studio Inferno and is a voodoo guy on a glass stand. The Committee is still looking for sponsors for the cash awards for the winning filmmakers. Susan and Michael read the list of In Competition award winners to the Board.

There was a brief discussion at the end of the meeting concerning our efforts to make special arrangements with Central Parking at Canal Place during the festival. A letter of our proposal has been submitted to the manager of the parking garage, and we are awaiting a response.

Respectfully Submitted,

Wendy Newlin

New Orleans Film Festival/ Board of Director's Meeting/ October 1, 2002

PRESENT: Michael Allday, Lisa Ferris, Lyn Fischbach, Alba Houston, Ellen Johnson, Susan Levitas, Alex Mora, Vince Morelli, Julian Mutter, Wendy Newlin, Tom Varisco, Walter Wolf. Staff: John Desplas, Brian McCallon, Lindsay Ross.

PRESIDENT'S REPORT - A motion was made to waive the reading of the minutes of the September meeting and to approve them. The motion was seconded and carried. Walter extended the thanks of the NOFF to Julian Mutter for his generous loan of the table used for board meetings and such. He also thanked Lindsay, John and Brian for their extraordinary work on this year's upcoming festival. Walter announced that invitations for this year's Gala have been mailed and that our logo is on display at Canal Place. He encouraged board members to participate on the Nominating Committee and to submit recommendations. Lindsay added that a slate of nominees will be presented at the November board meeting, with a December party to follow for voting on the nominations, for a term of two years. Ellen Johnson then nominated Kevin Willy of the Eisenhower Center, who has donated all equipment for the CAC and Amram events, to the Advisory Board. The nomination was seconded by Walter and unanimously approved by the board.

EXECUTIVE DIRECTOR'S REPORT - Lindsay reported that NOFF has \$20,000 in the bank, which includes monies from Neill Corporation (\$3,000), the City (\$4,000), Gambit and NOFF memberships (\$2,000). Funds are still due from the State in the amount of \$20,000. She mentioned that Ticketweb has listings for the festival and is selling tickets to screenings. Lindsay asked board members to buy and sell Gala tickets and offered invitations for distribution. She also reminded board members to attend the Filmmaker Reception on Friday, October 11 at 5:30 p.m. at the CAC to meet the filmmakers attending the festival and help them get oriented. She encouraged board attendance at the Awards Night Block Party at the Prytania on Sunday, October 13 at 7:00 p.m. and stated that a complete list of Industry After Hours will be posted and e-mailed within the next twenty-four hours. Lindsay also mentioned that she has a mock-up of the 2003 Film Festival program for perusal by board members. She noted that Pottery Barn has agreed to provide a dining room table, chairs and lamps for the third floor space to create a sort of waiting area for film fest attendees, but that the window dressing contest was a bust at Canal Place.

Brief discussion followed concerning the parking situation at Canal Place. In response to our proposal for extended parking for filmgoers and accommodations for staff parking, Central Parking agreed to provide parking coupons & passes to staff but no special rates for filmgoers. It was decided that we will need to provide signage and remind filmgoers in person and on the

website that there are no changes in the parking policy for the Canal Place garage during the festival.

ARTISTIC DIRECTOR'S REPORT - John reported that all films showing at this year's festival are listed on the website, with links for the Big House offerings. He added that weather permitting, programs will be available on Saturday, October 5th at the advance ticket sale at Canal Place Cinema. A computer is being set up at Canal Place to allow film festival attendees to check out the websites for featured films. He announced that Patricia Clarkson will be in attendance on October 12th for "Welcome to Collinwood" and on Sunday, October 13th for "The Safety of Objects". The producer of "XX/XY" is also expected to attend the screening of his film on Tuesday, October 15th. John encouraged anyone who wants to introduce a film at the Big House to e-mail him.

IN COMPETITION REPORT - Susan and Michael invited jury captains and any other interested parties to sign up to introduce blocks of In Competition films at the CAC and Prytania throughout the week of the festival. They mentioned the article about the film festival, and the competitive portion in particular, in this month's Where Y' At, which took a swipe at the quality of the films submitted in the past for competition. Susan and Michael urged board members to attend the filmmaker reception at the CAC on Friday, October 11th at 5:30 p.m., as many In Competition screenings as possible, and the Awards Night Block Party at the Prytania Theatre on Sunday, October 13th at 7:00 p.m.

At the conclusion of the meeting, Walter again acknowledged Julian's donation of the table and thanked Lindsay, John and Brian for their efforts, stating that this is the smoothest pre-fest meeting we have ever had.

Respectfully Submitted,

Wendy Newlin

New Orleans Film Festival
Board of Directors' Meeting
November 12, 2002

PRESENT : Michael Allday, Leslie Doskey, Alba Houston, Ellen Johnson by Proxy, Susan Levitas, Vince Morelli, Wendy Newlin, Echo Olander by Proxy, Tom Varisco, Walter Wolf.
Staff : John Desplas, Brain McCallon, Lindsay Ross.

PRESIDENT'S REPORT : A motion was made to waive the reading of the minutes of the October meeting and to approve them. The motion was seconded and carried. Walter extended the thanks of the Board again to Lindsay, John and Brian for their great work on the festival.

NOMINATING COMMITTEE REPORT : Wendy Newlin reviewed the lists of new board nominations, returning Board members, non-returning Board members, proposed slate of officers through December 2003, and new Advisory Board nominations. All of this information was compiled at the meeting of the nominating committee and is to be approved by the Board at the December meeting. Complete lists of all current members of the Board and Advisory Board , proposed slate of officers through December 2003, nominations for the Board and Advisory Board, and those Board and Advisory Board members not returning as of 2003 will be provided to all Board members in advance of the December meeting.

ARTISTIC DIRECTOR'S REPORT : John noted that there will an advance screening of "Far From Heaven" on Thursday, November 21st at Canal Place, but that there will be no other activity until after the first of next year. He reported that approximately 400 people were turned away from the advance screening of "Frida" at Canal Place on Thursday, November 7th, which was a record-breaking attendance for an advance screening. The situation surrounding the attempted screening of "L'Octour de France" at McAlister Auditorium was discussed briefly, and John remarked that the screening in New York at Lincoln Center was not well attended.

EXECUTIVE DIRECTOR'S REPORT : Lindsay reported that the bank balance is larger than this date last year and that NOFF is ahead in paying fest expenses this year as compared to last year. She reviewed the amounts due NOFF and the festival expenses owed. She stated that she will be working with Mary Liz Keevers on various aspects of fundraising, including a year- end letter campaign, and a 2003 major gifts initiative with targeted donors, timeline, pitch and

materials. Lindsay mentioned that she has plans to approach Teddy Solomon and Randy Fertel for donations and that she is considering a \$25,000 goal in donations in 2003. She went on to review in detail the 2002 Film Fest Income before closing her report with an invitation to Board members to buy Film Fest merchandise now for the holidays.

IN COMPETITION REPORT : Susan and Michael advised that they will be scheduling a follow-up meeting to discuss this year's festival. They also reminded Board members about the Jury Appreciation Party tomorrow (11/13/02) at Echo Olander's home from 6 - 8 p.m.

Respectfully Submitted,

Wendy Newlin

Appendix D.

2002 Film Festival Financial Report

NOFF BUDGET SYNOPSIS 2002

Income

2002 projected total income \$218,332

Admissions (all films) \$42,000
Corporate/Business Support \$47,000
Film submission fees \$16,725
Gala \$24,000
Government Support \$52,000
Memberships \$15,000
Merchandise Sales \$2,000
Other fundraisers \$2,500
Other \$17,000

Expenses

2002 projected total expenses \$215,808

Artistic Awards \$2,500
Advertising \$5,500
Equipment rental \$2,000
Equipment purchase \$2,000
Fundraiser expenses \$10,000
Insurance \$8,000
Office supplies \$2,000
Payroll \$70,000
Payroll taxes \$6,000
Postage \$10,000
Printing \$22,000
Professional/Technical consultants \$13,000
Program fees \$7,000
Travel/Entertainment \$8,000
Space rental \$28,000
Other \$20,000

Appendix E.

Gala Financials and Sponsorship Packet

2002 FILM FEST INCOME

(includes IC entry fees; does not include gala, french, membership, or merchandise)

TOTAL INCOME (GROSS) ACTUAL \$56,557.51

BUDGETED \$42,225

VARIANCE +\$14,332.51

Total attendance approx 9,000 (final number to come)

BIG HOUSE \$25,832

Actual sales \$25,832

budgeted for 2002 \$ 18,000

variance from budget +\$ 7,832

Earned in 2001 for comparison \$24,013

BH total attendance 4,343

NOTES: Added Prytania as venue 2 nights, Web sales in advance more than doubled

Canal & Prytania on Ticketweb \$4,495.88

2001 TICKETWEB ADVANCE SALES for comparison \$2,329

Canal walk-up \$19,459

Prytania walk-up \$1,877

BH @ CANAL PLACE total attendance 3,994 incl S&B

BH @ PRYTANIA total attendance 349 incl S&B

IN COMPETITION SALES \$11,020.50

Actual sales \$11,020.05

(CAC total \$6996 + Prytania door total \$3,822.50 + ticketweb advance prytania total \$202)

budgeted for 2002 \$6,000

variance from budget +\$5,020.50

Earned in 2001 for comparison \$ 6,390

Total IC attendance 2,030

IC @ CAC total attendance 1,279 (S&B incl)

IC @ PRYTANIA total attendance 751

IC ENTRY FEES \$17,525 (EARLY 344 @ \$35/67 @ \$30, LATE 55 @ \$45/25 @ \$40)

Budgeted for 2002 \$16,725

Variance from budget + 800

Earned in 2002 for comparison \$15,139

of entries up, fee reduced and without a box got additional discount

SPECIAL SCREENINGS INCOME (see below for each screening)

Total attendance at special screenings 751

Actual \$1,364.01 (or **\$2,504.01** if NOFF reimbursed by Tulane for lost revenue)

Budgeted 0

Variance +\$1,364.01

(net savings of \$872.01 after \$492 unbudgeted expenses deducted)

D-day total \$238.92 (Tweb \$40.92, Walkup \$198)

SOLD 35 # COMPS 15 total 50

Shalom Y'all 1,125.09

SOLD 327 # COMPS 269 (S & B INCL) total 596

French Film Screening

Tulane University (was to replace budgeted revenue for cancelled French Fest Spring 2002)

Actual \$1,140 (if recouped from Tulane for cancellation of October 13 performance)

Budgeted \$2,250 (for French film fest)

Variance \$(-1,140)

SOLD 81 # COMPS 24 total 105

ALL ACCESS PASS

Actual \$240

Budgeted 0

Variance +\$240

IMAX INCOME \$576

budgeted for 2002 \$1,500

variance from budget (-\$924)

Earned in 2001 for comparison **\$1,555**

SOLD 155 # COMPS 0

MERCHANDISE (not included in totals at top)

\$684 as of 11.11, *not all accounted for yet/some out to staff and board*

budgeted for 2002 \$2,000 *fest was not broken out of annual sales goal*

variance from budget TBA when all accounted for

Earned in 2001 for comparison **\$ 1,136**

MEMBERSHIPS (not included in totals at top)

earned at fest 2002 \$2,140

(may be down due to good response to pre-fest renewal letter announcing price increase at fest)

budgeted for 2002 \$15,000 annual goal

Earned at Fest in 2001 for comparison **\$3,335**

Earned 1/1/02 – 11/5/02 **\$10,606**

Earned total in 2001 **\$12,605**

FILM CONGRESS ATTENDANCE

1 Reggio 55
2 Critics 47
3 Swelltone 35
4 Screenwriter's 50
5 LA panel 45

TOTAL 232 PLUS PANELISTS (26) = 248

Filmmakers in attendance 45

INDUSTRY AFTER HOURS ATTENDANCE

Le Cirque 50
JFG gallery 150
Prytania block party 100
El Matador 35
Foundation Room 75
Bridge Lounge 50
d.b.a. 50
Coppolla's reception 50

Total: 560

GALA INCOME (SEE GALA BUDGET REPORT)

Attendance 655

ticket income \$24,200	budgeted \$24,400 gross
gala expenses \$9,002.33	budgeted \$11,500 expenses
<hr/>	
actual net \$15,197.67	budgeted net \$12,500

2002 VARIANCE +\$2,967.67

2001 GALA NET for comparison \$14,199

2002 Fest Sponsors \$20,000 State of Louisiana, \$7,500 SunCom, \$5,000 IFC, \$4,000 City of New Orleans, \$3,000 Neill Corporation, \$2,000 Film Movement, \$1,500 Swelltone

2002 GALA

TOTAL ATTENDANCE 655

ACTUAL GROSS INCOME \$24,200

ACTUAL EXPENSES \$9,002.33

2002 ACTUAL NET \$15,197.67

2002 BUDGETED NET \$12,500 (\$24,000 gross – \$11,500 expense)

2002 VARIANCE +\$2,967.67

2001 GALA NET for comparison \$14,199

2002 GALA INCOME

Actual \$24,200 (70 hosts @ \$250= \$17,500 + \$6,700 general admission)

Budgeted \$24,000

Variance +\$200

2002 GALA EXPENSES \$11,500 itemized below (\$10,000 line item/Fundraiser expense + \$1,500/printing)

Flyers/programs: Budgeted \$200, Actual \$200, Variance 0

Propaganda Sound & Light: Budgeted \$1,500, Actual \$1,464.50, Variance + \$35.50

Postage: Budgeted \$500, Actual \$500, Variance 0

Rent: Budgeted \$1,000, Actual \$1,000, Variance 0

Band: Budgeted \$2,000, Actual \$2,000, Variance 0

Film & Video installation: Budgeted \$250, Actual \$250, Variance 0

Film & Video installation asst.: Budgeted \$250, Actual \$50, Variance +\$200

Bar supplies: Budgeted \$750, Actual (Bob's \$97.59, + Magnolia \$50), Variance +\$602.41

Tables & cloths: Budgeted \$750, Actual \$754.66, Variance (-\$4.66)

Supplies: Budgeted \$300, Actual \$302.88 (sue receipts), Variance (-\$2.88)

Ice: Budgeted \$300, Actual \$218, Variance +\$82

DVDs: Budgeted \$30, Actual 0 (netflix donation), Variance +\$30

Graphic design of invite: Budgeted \$300, Actual \$300, Variance 0

Printing: Budgeted \$750, Actual \$500, Variance +\$250

Security: Budgeted \$300, Actual 0 (Sheriff Valteau donation), Variance +\$300

Site manager: Budgeted \$250, Actual \$250, Variance 0

Bar manager: Budgeted \$200, Actual \$150, Variance +\$50

Bar backs: Budgeted \$600 (3 @ 200), Actual \$100, Variance +\$500

Labor: Budgeted 0, Actual \$150, Variance (-\$150)

Ticketweb fees: Budgeted \$500, Actual \$14.70, Budget variance +\$485.30

Mikko/Themed Characters: Budgeted \$200, Actual \$250, Variance (-\$50)

Themed Characters supplies: Budgeted \$200, Actual \$200, Variance 0

Cleanup: Budgeted 0, Actual \$200, Variance (-\$200)

NOFF

Paris Parker

CLICK TO ENTER

NOFF
2

BECAUSE YOU LIKE TO WATCH



14TH ANNUAL NEW ORLEANS FILM FESTIVAL
OCTOBER 10- 17, 2002
ATTENDANCE: 9,500 (in 2001)

Landmark Theatres at Canal Place, Contemporary Arts Center,
Prytania Theatre, Entergy IMAX Theatre, other sites TBA

Now in our 14th year, the New Orleans Film Festival (NOFF) is a prominent vehicle for screenings of local, regional, national and international independent films and videos. NOFF showcases the best new American and foreign films including premieres of major feature films and short works all with directors, actors, screenwriters, cinematographers, film critics, and fans in attendance. **The Festival is a citywide whirlwind of activity over seven days.**

Paris Parker is invited to be a leading sponsor for our signature event. **Paris Parker** will enjoy prestigious positioning with the benefits outlined in this proposal. NOFF asks **Paris Parker** to support the Festival, the Festival Kick-off Gala, and related festival events.

14TH ANNUAL NEW ORLEANS FILM FESTIVAL
GALA OCTOBER 10, 2002
ATTENDANCE: 1,000. Our major fundraiser

Paris Parker is invited to have a presence at this highly-anticipated annual event. Live music and visiting celebrities — paired with a host committee of New Orleans' top young cultural tastemakers — make this a prime audience for **Paris Parker**.

Commitment for
Paris Parker Sponsorship: \$5,000





ABOUT THE FESTIVAL


The New Orleans Film Festival (NOFF) is a unique, once a year marketing opportunity that reaches the New Orleans market, the Southeast region, and visiting national and international filmmakers, industry guests and film enthusiasts. The Festival provides a highly effective way to increase impressions and name awareness for your product to an extremely targeted upscale market of independent film and video enthusiasts, local and visiting filmmakers, industry professionals, arts supporters, and community & business leaders. Highlights of a recent Festival Marketing Survey show typical patrons are in their 20s or 30s, have college degrees, and make over \$40,000 a year. **New Orleans Film Festival patrons are people with good taste and the financial resources to indulge their interests.**

NOFF showcases premieres of the best new American and foreign films including of major feature films and short works, The Independent Filmmakers Competition (attracting up-and-coming filmmakers), and The Film Congress (workshops and panel discussions with industry leaders) all with directors, actors, screenwriters, cinematographers, film critics, and fans in attendance. In the recent past, we have hosted Francis Ford Coppola, Geoff Rush, Bill Bennett, Peter Fonda, John Waters, Neil Jordan, and cinematographer Laszlo Kovacs.

The Festival is a whirlwind of activity over seven days, with product demonstrations, panel discussions with industry leaders, and parties galore, including our kick-off Gala. **Parker Paris** is invited to participate in the 14th Annual New Orleans Film Festival and enjoy distinctive association with the region's only industry-recognized film festival. **All sponsorship opportunities can be customized to meet your marketing needs.** It is our goal to build a beneficial relationship by identifying excellent opportunities for visibility and enduring impressions to perfectly-targeted audiences.

ABOUT THE ORGANIZATION

NOFF is a non-profit (501 c-3) cultural organization operating year-round. We present monthly screenings, an annual Academy Awards Night fundraiser, annual French Film Festival and much more. We depend on the assistance of our corporate sponsors to assist us in serving the New Orleans area, the southeast region, and the film industry with quality film experiences and industry-building activities. In 1999, the New Orleans Film Festival received the Mayor's Arts Award for "Outstanding Arts Organization" in recognition of our leadership role amongst local cultural groups. **We will be happy to work with you in creating unique marketing tactics that address your objectives.** Thanks for your interest & consideration!



AS a sponsor, **PARIS PARKER** will enjoy a distinctive presence throughout the seven-day event. Logo/name representation & sponsorship identification includes :

- Sponsor identification in all marketing materials, including 61,000 Festival program books inserted in *GambitWeekly* and distributed citywide (5,000 overprinted and distributed on-site at Festival)
- Logo projection at festival venues and at the opening night gala
- Credit in all press materials, including press releases
- Full page ad in 61,000 Festival Program books distributed citywide in *GambitWeekly*
- Logo inclusion on 5,000 Gala invitations
- Logo on our website: neworleansfilmfest.com, with a link to your site
- Logo identification as a Major Sponsor in all advertising
- Distribution of promotional materials/product sampling at the fest
- 6 promo trailer spots during the fest (if available on 35mm)
- 6 all-access fest passes with gala tix & 2 GALA HOST tix (\$2,300 value)
- 6 NOFF year-round memberships (\$300 value)
- Use of NOFF membership list for 2 direct marketing campaign mailings

ADDITIONAL SPONSOR BENEFITS: All sponsorship opportunities can be customized to meet your marketing needs. The staff of NOFF and will work with you to create unique presentations to truly showcase your product line, and to develop creative marketing tactics that address your objectives.

**Commitment for
Paris Parker Sponsorship: \$5,000**

Your contribution is tax deductible, as per applicable laws. The New Orleans Film Festival is a non-profit 501 c 3 cultural organization.



CONTACT

LINDSAY ROSS
EXECUTIVE DIRECTOR

NEW ORLEANS FILM FESTIVAL
843 CARONDELET
NEW ORLEANS, LOUISIANA 70130

504-258-2475 PHONE
208-975-3478 FAX

LINDSAYROSS@HOTMAIL.COM

WWW.NEWORLEANSFILMFEST.COM

November 5, 2002

SENT BY EMAIL

Lesley D. White
Promotions/Special Events Director
Neill Corporation
PO Drawer 729
Hammond, LA 70404

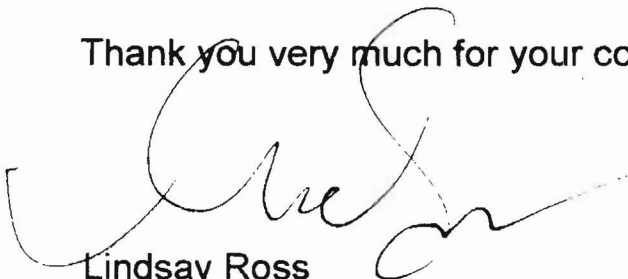
Dear Lesley,

On behalf of our Board of Directors and staff, I am writing to thank you for your invaluable contribution in making 2002 such a success for the New Orleans Film Festival. With an all-time high of over 9,500 festivalgoers, overwhelming publicity, and peak film industry attendance, this was our best year ever and your support and sponsorship made that possible.

The association of our Festival with **Neill Corporation** is a prestigious partnership that we truly enjoy. As per our sponsorship agreement, **Neill Corporation** enjoyed a distinctive presence throughout the Festival, including the benefits listed on the next pages. Samples of printed materials are on the way by mail. If you would like additional copies, please don't hesitate to call.

We are so glad you could be a part of this very important community event that serves filmmakers and film enthusiasts throughout the region. As we grow, I look forward to continuing the partnership in the future.

Thank you very much for your continued support!

A handwritten signature in black ink, appearing to read 'Lindsay Ross', written in a cursive style.

Lindsay Ross
Executive Director

Gala Exposure:

- **655 total attendees** on Thursday, October 10
- **Logo inclusion on 10,000 (double that offered in sponsor proposal) Gala invitations** mailed to list of NOFF members, community leaders and young professionals.
- **Logo exposure via animated movie**
<http://www.dennyjuge.com/noff.htm> Visit here to see special Sponsor logo animation movie created for NOF. This ran continuously from 8pm to midnight at the October 10 gala.
- **Product & services** (massages, makeovers) **sampling** at gala in restrooms (main & VIP).
- **Signage** at gala with one-of-a-kind artist-made signs .
- **Exposure of product to 125 exclusive VIP hosts**, with Aveda gift bags delivered personally to their homes.
- **Logo recognition in printed program** handed to all Gala patrons.

Week-long Festival exposure:

- October 11-17, 2002, citywide
- **Logo exposure via animated movie**
<http://www.dennyjuge.com/noff.htm> Visit here to see special Sponsor movie created for NOFF. This ran in the theatre between film screenings each day from October 11 - 17 at Contemporary Arts Center (1,300 in attendance).
- <http://www.neworleansfilmfest.com> Visit our home page to see Paris Parker/Aveda Salon Spa logo with link to your site under "Our Sponsors."
- **Sponsor logo projection** outside all "Big House" programs each day (approximately = 4,000 impressions). Also visible to all Canal Place Cinema regular movie-goers (3 additional screens) and Canal Place Shopping Center patrons (approximately 10,000 impressions)
- **Sponsor logo projection** outside all In Competition showcase screenings at the Contemporary Arts Center (1,300 in attendance). Also visible to all CAC gallery-goers, theatre attendees, etc. week of festival (approximately 1,000 impressions).
- **Sponsor identification in 55,000 Film Festival Program Books** inserted in *GambitWeekly* and distributed citywide & to festivalgoers.
- **Full-page advertisement in 55,000 Film Festival Program Books** inserted in *GambitWeekly* and distributed citywide & to festivalgoers.

Additional benefits:

- **Festival All-Access Passes**
- **New Orleans Film Festival memberships**, which include tickets to monthly screenings and full membership benefits.
PLEASE EMAIL NAMES & ADDRESSES FOR US TO PROCESS THESE MEMBERSHIPS.

Appendix F
In Competition Materials



EARLY SUBMISSIONS : postmarked by June 1, 2002 (\$35)

FINAL DEADLINE : June 2 - July 1, 2002 (\$45)



Film Title _____
 Director _____
 Producer _____

ENTRANT INFORMATION

Name _____
 Mailing Address* _____

*All correspondence will be sent to the mailing address above. Films will be returned to this address unless you notify us otherwise.

Daytime Phone Number _____
 Evening Phone Number _____
 Fax Number _____
 E-mail address _____
 Exact Running Time of Film _____

Original Format _____

Available Format(s) of Film:
 Super 8 mm 16 mm 35 mm SVHS (NTSC) Beta (NTSC)

Has this film previously been in a Festival Yes No

If so, which Festival(s)? _____

Film Genre:
 Animation Documentary Experimental
 Narrative Feature Narrative Short (50 minutes or less)

Date Completed _____

NOFF: A brief description of your film

Please check one:
 \$35 early submission fee (on or before June 1, 2002)
 \$45 final deadline fee (from June 2 until July 1, 2002)
 All entry fees must be paid in U. S. funds by certified check or money order. Entry fees are non-refundable.

NO SUBMISSIONS WILL BE ACCEPTED AFTER JULY 1, 2002

Please check one:
 I have provided a self-addressed stamped envelope, please return my preview tape
 You may keep the preview tape. The NOFF will preserve a copy of all accepted films for our archives.

SUBMISSIONS CHECK-LIST

- Completed and enclosed entry form
- Entry fee (ENTRIES WITHOUT THE APPROPRIATE FEE WILL NOT BE CONSIDERED)
- NTSC VHS preview tape
- Film Still or Disc (preferred) with images saved at 300 dpi
- Self-addressed stamped envelope (if you would like your preview tape returned)
- Self-addressed stamped postcard (so that we may notify you that we have received your tape)

Entries must be U.S. postmarked by June 1, 2002 to qualify for the reduced early entry fee.

Please be sure your mailing box is sturdy. If you use a mailing envelope, please do not use one which is fiber-filled; the fibers may come loose and damage your tape and our equipment. The NOFF does not assume any liability for damage to prints.

How did you hear about the New Orleans Film Festival?
 Website
 Word of Mouth from People in the Know
 Advertisement (which publication?) _____
 AIVF Guide
 Other

ENTRY REQUIREMENTS

Entries may be shot in any format but must have been completed on or after January 1, 2001.

The NOFF's competitive division screens films on:

- 35 mm
- 16 mm (optical track)
- super 8 mm
- SVHS video (NTSC)
- Beta video (NTSC)

EARLY SUBMISSIONS: postmarked by June 1, 2002 (\$35)

FINAL DEADLINE: June 2 - July 1, 2002 (\$45)

Films showing in the New Orleans area in the 6 weeks prior to the October Festival are not eligible.

Video projection is with a high-quality, large-screen projector. 35 mm features and shorts accepted for screening may be shown by video projection. Venues include The Contemporary Arts Center, the Prytania Theatre and other premier sites around the city.

If accepted for Festival screening, the final screening copy of your film must be received in the Festival office no later than one week prior to the Festival.

GENERAL INFORMATION

The New Orleans Film Festival is in its 14th year of introducing local, regional and national audiences to a diverse selection of independent films. The Festival sponsors two programs. The invitational, non-competitive program presents major independent films, many of which may have secured national distribution. In addition, we sponsor a competitive division which showcases the freshest local, national, and international independent works.

All films submitted to our competitive division are selected through a jury process prior to the Festival. Entries may include narrative, documentary, experimental and animated films of all lengths. However, we do not accept instructional/ industrial works. In 2001 we exhibited almost 100 films and videos from approximately 400 submissions. The Festival's film presentations include interaction between filmmakers and industry professionals who attend the annual Festival, and film makers may engage in brief discussions after their film screens.

AWARDS

Awards are given for excellence in form and content in each of the five categories listed above.* In past years, superior works have been honored with cash, services and/or products. The judges may award an overall prize to a film from any of the categories which deserves special recognition. A prize will also be awarded to the most deserving film by a Louisiana filmmaker.

** Judges reserve the right to withhold awards if entries in any category do not meet award criteria. Jury decisions are final.*

WORKSHOPS AND PARTIES

The NOFF presents panel discussions and symposiums headed by film industry professionals who address both the practical and creative aspects of independent film making and distribution.

No festival in a city known for its hospitality would be complete without a round of parties and late-night activities. The NOFF hosts a spectacular opening-night gala, several cocktail parties and post-screening gatherings at the city's most interesting venues and nightspots. We pride ourselves on showing our filmmakers and special guests a good time while providing networking opportunities in a laissez faire atmosphere.

APPLICATION PROCEDURE

MAIL ENTRIES TO:

The New Orleans Film Festival
843 Carondelet Street
New Orleans, LA 70130 U.S.A.

Entries must be shipped pre-paid. Make checks or money orders payable to the New Orleans Film Festival.

Foreign entries must be paid by money order or certified check in U.S. dollars.

Please submit video entries in NTSC format. We do not accept PAL.

Films accepted for screening at the Festival will be announced on our website by mid-September 2002.

If you need more information, please give us a call at 504.524.5271 or visit our website at www.neworleansfilmfest.com.

WWW.NEWORLEANSFILMFEST.COM

September 13, 2002

Dear Filmmaker:

Congratulations! We are pleased to inform you that your film has been accepted into the 2002 New Orleans Film Festival, October 10 - 17. This year the competitive division was more intense than ever as we received almost 500 entries with 70 films making the Festival. The jury process is never easy and we appreciate your patience in waiting to hear from us. The following is a list of important information concerning the festival:

1. We will need the screening copy of your film by September 27, 2002. Enclosed you will find a form detailing the trafficking for your film. If screener copy does not arrive in time, we will show your VHS submission copy.
2. The 2002 Festival will officially begin with our kick-off Gala October 10, from 8:00 – 11:00 pm. You are welcome at this event, and we offer a reduced price gala ticket to our 2002 filmmakers.
3. Filmmaker check-in will be held in the Contemporary Arts Center (CAC), the primary venue for IN COMPETITION screenings. There will be a Filmmaker Reception at the CAC on Friday, October 11 from 5:30 to 6:30 pm. Please come meet your fellow filmmakers at this event, and pick up your credentials.
Filmmaker check-in will be open during all hours we are screening at the CAC.
4. The 2002 Film Congress features several panel on topics including Screenwriting, Post-Production Sound, and more. The full schedule is at www.neworleansfilmfest.com. These panels are free to all.
5. NOFF hosts Industry After Hours parties will be held each night of the festival for mingling and networking. Each year we pick a select group of hot spots where you can relax and mingle with festival participants and local flavor. Info on locations will be in your filmmaker bag at check-in.
6. The 2002 New Orleans Film Festival Awards Night & Street Party will be held on Sunday, October 13 at the Prytania Theatre (please ask at check-in for time & directions).
7. Unfortunately, we are unable to provide travel and accommodations for all filmmakers. However, we have a list of convenient hotels. Please e-mail (incompetittion@neworleansfilmfest.com) us or call the office (504.524.5271) for more information. Our host hotel, Hotel Le Cirque (less than 1 block from CAC venue), will also be offering a special online rate. We will email the instructions for this \$85 rate once it is available.

Again, congratulations, and we look forward to seeing you at the 2002 New Orleans Film Festival!

Sincerely,

Brian M. McCallon
Competitive Division Coordinator
504.524.5271

Lindsay Ross
Executive Director

2002 NEW ORLEANS FILM FESTIVAL • ACCEPTED FILMMAKER FORM

Film must be received by 9/27/2002. Please fax form by 9/20/2002

NOFF WILL RECEIVE PRINT FROM:

NOFF WILL SEND PRINT TO:

Organization _____

Organization _____

Contact Person _____

Contact Person _____

Day phone _____

Day phone _____

Fax _____

Fax _____

Email _____

Email _____

Address _____

Address _____

Please Note: The New Orleans Film Festival will pay only outgoing shipping costs for your film. It is the responsibility of the filmmaker/previous exhibitor to pay incoming shipping costs.

Section One: Please check the appropriate box:

- A print of my film is enclosed with this form.
- A print of my film will be sent separately and will arrive by September 27, 2002
(If the print is not received, the screening video will be used)

Section Two: The format in which my film is to be shown at the festival is:

- VHS(NTSC) Beta SP 16 mm

Section Three: I will be attending the festival: YES NO

Section Four: This will be my premiere:

- Local Regional National International

NOFF is responsible for returning the print in the condition in which it was received. Every effort will be made to ensure the highest standard or projection.

www.neworleansfilmfest.com
Fax to: 208. 975. 3478

Appendix G
Eye Candy Materials

PROPOSAL



ATTENTION:

LINDSAY ROSS

DIRECTOR

FROM:

**EYE CANDY MEDIA LTD.
LONDON, UK**

SUBJECT:

**GIANT OUTDOOR BROADCAST SCREEN
NEW ORLEANS FILM FESTIVAL 2002**

Date:

19th June 2002

TO: LINDSAY ROSS
DIRECTOR
CC: JOHN DESPLAS,
ARTISTIC DIRECTOR



eye candy

19th June 2002

RE: THE 2002 NEW ORLEANS FILM FESTIVAL –
OUTDOOR BROADCAST SCREEN.

Dear Lindsay,

It was very good speaking with you about your film festival. I think we touched on many very interesting possibilities for the event. As Discussed, the following is a proposal for partnership with Eye Candy Media Ltd. UK that will enhance *The New Orleans Film Festival 2002*, by positioning a giant Video (LED) screen in a strategic location in New Orleans.

Eye Candy has enhanced other World renowned film events around the world, some of which include; The Montreal World Film Festival, The Vienna International Film Festival, The Cannes World Film Festival and the Philadelphia Festival of World Cinema. You may have seen our screens at these events. To this end we have the expertise, equipment, and media professionals required to promote The New Orleans Film Festival in a spectacular way via the creation of an official festival outdoor broadcast screen.

Please find attached a proposal for your information;

**OUTDOOR BROADCAST SCREEN PROPOSAL
DURING
The New Orleans Film Festival 2002**

After having a chance to peruse the enclosed information, please feel free to call or e-mail us directly if you have any questions or need any clarification regarding this communication.

With best regards,

Romel Ahmed
Head of Business Development

CC: Angelos Angeli
Director



eye candy

OUTDOOR BROADCAST SCREEN PROPOSAL
NEW ORLEANS FILM FESTIVAL
October 10th – 17th, 2002

INTRODUCTION:

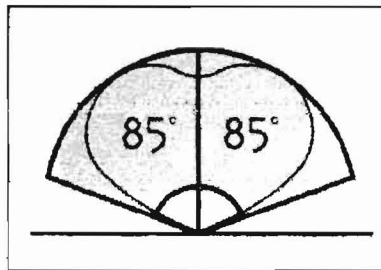
The aim of this project is to enhance the multimedia dimensions of **The New Orleans Film Festival 2002** for a period of 8 days by positioning a giant video screen at a strategic location for the festival. This is an ideal opportunity to use such technology to create:

'The Official New Orleans Film Festival Outdoor Broadcast Screen' from the October 10th – 17th, 2002.

MAIN PRINCIPALS OF PROPOSAL:

- Financial requirements of The NOFF – **NONE**
- The NOFF Organisers will be required to supply Eye Candy with screen content to promote the Film festival in the form of video footage (Betacam SP in PAL), equal to 40 minutes and this will be run every hour for a fixed number of hours throughout the festival. The content can change for each day and Eye Candy will work with you to develop the most exciting and updated footage possible for your event.
- All installation and management and coordination costs, regarding the screen, including insurance are born by Eye Candy Media Ltd. UK.
- The NOFF Organisers will be responsible for arranging a power supply for the duration of the event.
- The NOFF Organisers will be responsible for the application for the appropriate permission for the erection of the screen. (If necessary)
- Eye Candy reserve the exclusive rights to use the remaining 20 minutes per hour for commercial advertising purposes. Any Exclusive sponsorship of your event will be protected, and thus they will remain exclusive sponsors.

- INITIAL SUGGESTIONS FOR LOCATION:
(To be discussed)
Suggestion: A suitable location along Canal Street. A location that has the highest visibility and highest numbers of foot and vehicular traffic.
French Quarter location can also be considered.
- Suggested running time for screens:
October 10 – 17, 2002
(8 Days, running 7am to 12 pm each day – i.e. 17 hours per day)
- Eye Candy Screens vary in size (To be agreed with organisers) and are fully viewable day and night and have a viewing angle of 170 degrees.
For The New Orleans Film Festival we propose a screen size of 20 square meters. (See Diagrams attached to e-mail)



- Eye Candy Screens are mounted at various heights above the ground to ensure good viewability both near to the screens and from afar. (Please see images attached to e-mail)
- **The Official New Orleans Film Festival Outdoor Broadcast Screen** might show some of the following components:
 - Trailers of Movies + Festival Trailer
 - Preview of other content of the festival – with images and film shots
 - Ticket information – directions etc
 - Time table for movies, and other events around city.
 - Discussions, Press Conferences, Interviews with stars and Directors.
 - Any exhibition highlights

NB: All footage and other information must be on Betacam SP Format or alternatively it can be supplied in written form, which we will convert at no cost.



- Eye Candy Media Partners Ltd. Shall undertake:
 - a. To keep the equipment insured and to pay the costs therefore;
 - b. To be responsible for the protection of the equipment 24 hours per day during the event, only if necessary, by using fences and guards, including the responsibility for such costs;
 - c. To be solely responsible for damage (if any) that the equipment may cause third parties, such as visitors to the event;
 - d. To restore the site in the event area following the use of said site by Eye Candy;
 - e. To assume full responsibility for any damage to Eye Candy's own equipment.

Logistical Issues of positioning screen:

Security: Eye Candy will provide 24 hour security for the screen and pay all security costs in relation to the screen.

Transportation and storage: All costs of transportation and storage are born by Eye Candy Media Ltd.

Scaffold structure and the Cabin (for technical equipment):

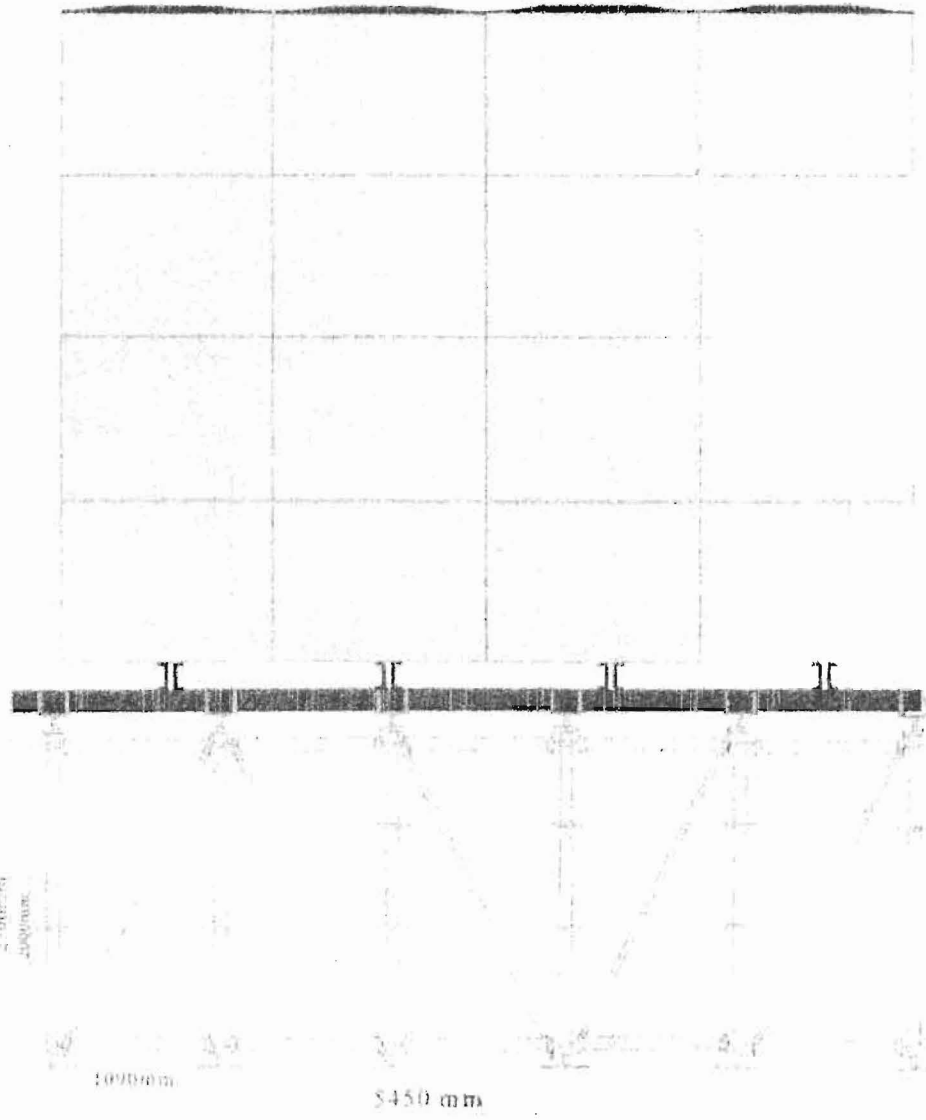
Eye Candy provide all associated structures and fixtures and fittings. If the festival organiser so wishes, it can place a banner along the front of the screen to acknowledge that the screen is the Official Festival Screen. (Recommended)

Local sound system: Eye Candy will provide a local sound system to enhance the screens impact.

Technician: Eye candy will ensure that at least one experienced technician is responsible for the screen throughout its operating hours.

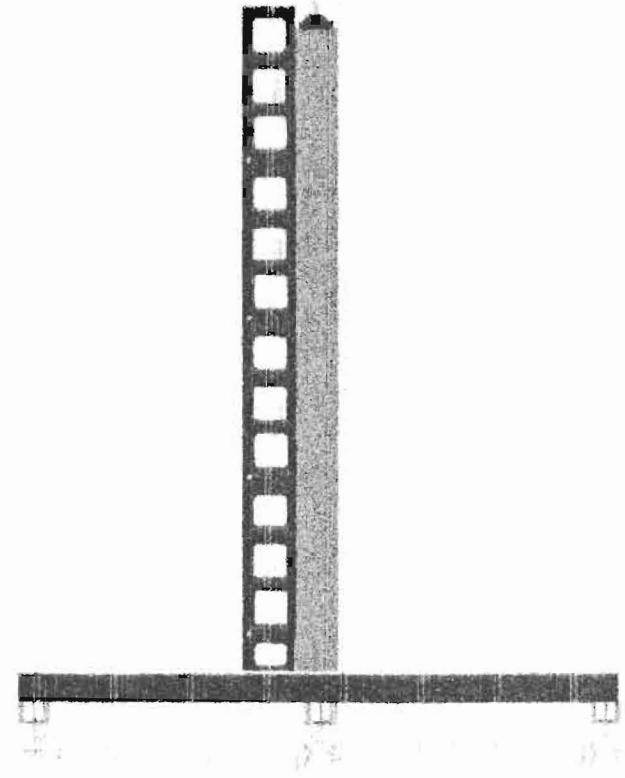
FRONTVIEW

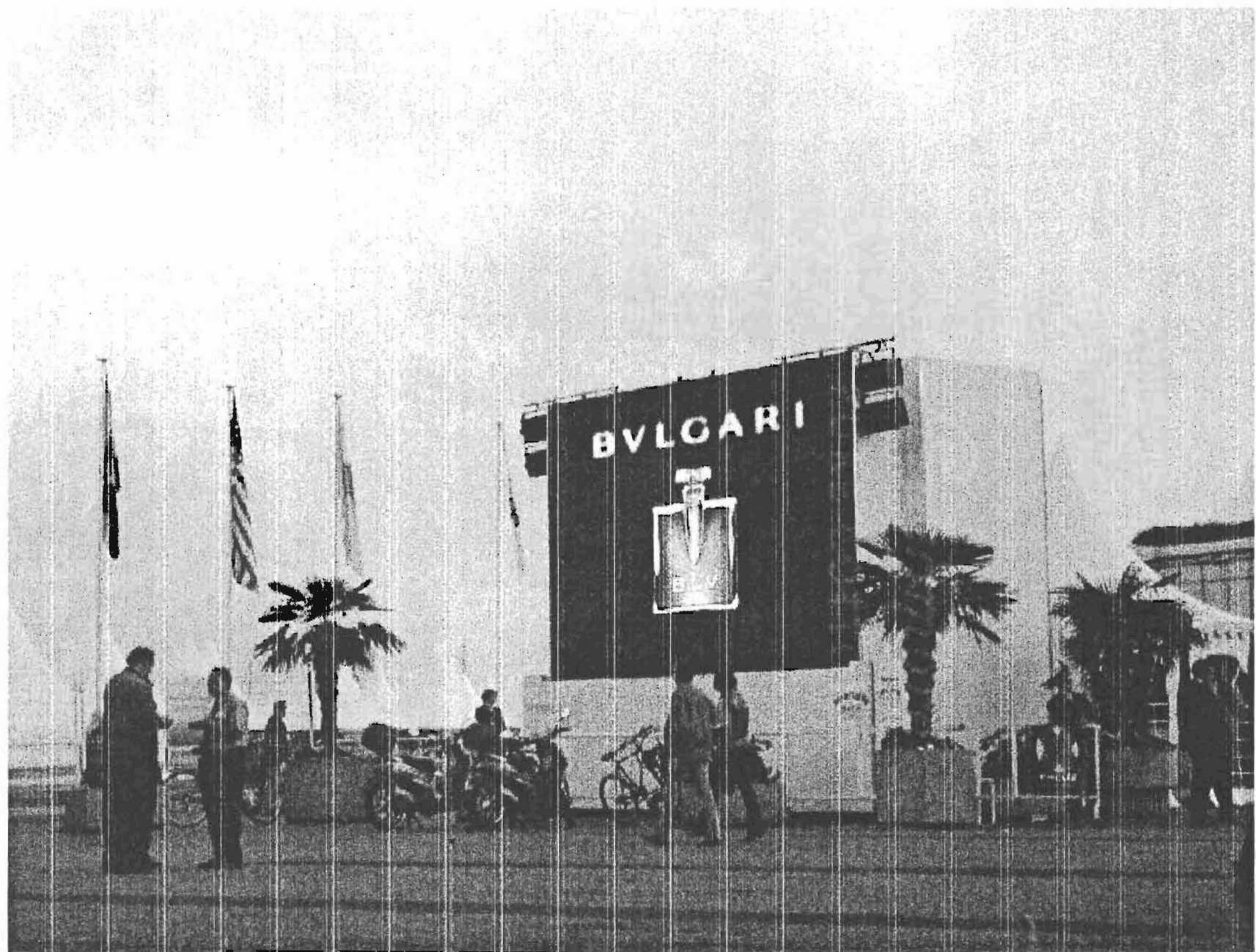
5112mm



SIDEVIEW

275mm







eye candy
YOUR PARTNERS IN MEDIA

VIENNALE

VIENNA INTERNATIONAL FILM FESTIVAL

Appendix H
2001 Board Retreat Report

**NEW ORLEANS FILM FESTIVAL
BOARD PLANNING - DECEMBER 8, 2001**

On Saturday, December 8, board members of the New Orleans Film Society met for a day of planning. The agenda for the day is reflected below.

AGENDA

- 10:00 Welcome, introductions, context for the day
Review of the mission
Creating a vision
Board roles and responsibilities
Identifying barriers to the vision
Identifying assets to help achieve the vision
Prioritizing the work for today
Action planning
3:00 Adjourn

Following introductions, in which each board member talked about what leads them to be a part of this organization, the group reviewed the organization's mission statement as a starting point for planning. The mission statement is shown below, for the reader's convenience. The italicized portion of the statement was identified as the core of the mission, with the second sentence serving as a description of HOW that mission is carried out.

MISSION STATEMENT

The New Orleans Film Festival is a nonprofit 501c3 cultural organization dedicated to *providing all audiences access to a diversity of local, national, and international film and video.* The society presents the annual New Orleans Film Festival, a year round program of film and video screenings, and workshops, seminars and other special events designed to benefit local film and video audiences, artists, and professionals.

Participants were asked to define the focus of the day, with a specific question about whether the focus should be the organization as a whole, and the entire mission, or if the day should primarily focus on the film festival. While a number of related topics were identified, as shown below, the focus of the day was set on the film festival.

FOCUS FOR THE DAY

The Film Festival:

- Visibility / year-round existence
 - ❖ Branding
 - ❖ Year-round programming kept simple
 - ❖ Visibility of unreleased films
- Financial viability
- Staffing

**NEW ORLEANS FILM FESTIVAL
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With this as a backdrop, participants in this planning process were asked to envision a perfect future for the New Orleans Film Festival, three to five years from now, and to develop specific images about that perfect future. Individuals wrote down their thoughts, then shared them with the group. The list below represents that work. There is no priority set for the list below. It is offered simply in the sequence in which ideas were presented to the full group.

VISION FOR THE FESTIVAL

- Nationally recognized / national coverage
- Excitement and anticipation
- Put the “festive” in festival
- Filmmakers want to come and premiere their films
- Festival distinct to the Gulf South and New Orleans
- Clear niche
- More diverse audiences than today (Latin, African-American, ...)
- Financial strength
- Visible in the community (ads in bus shelters, etc.)
- Recognized within the film industry
- Draw more business (film industry) into the city
- Great/consistent venue for all of festival (workshops, etc.)
- Cohesive, comprehensive program (day and evening) throughout festival
- Kiosks
- Food vendors
- Located in the middle of the city (Canal Place -- great locale, problems to be addressed)
- Like the CAC as a venue
- Limited projections in Southern Rep.
- Endowment
- Celebrities (need to define who’s best)
- Launching spot for directors and actors (who stay here)
- Showing films that had great impact on specific filmmakers
- Enough, efficient capable staff to execute the mission
- Superior programming sustained
 - ❖ We don’t “sell out”.

A brief presentation about board roles and responsibilities was then made by the facilitator, Nancy Burris. Significant discussion occurred about several of the items. Shown on the following page are notes about what was presented, as well as key points from the discussion.

**NEW ORLEANS FILM FESTIVAL
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BOARD ROLES AND RESPONSIBILITIES

- Adequately fund the mission.

The board of every nonprofit organization has the ultimate responsibility to ensure that there is adequate money for the organization to accomplish its work, or mission. With the increasing sophistication of granting organizations, many boards are delegating substantial elements of this responsibility to professional grant writers and fund developers (whether permanent staff members or contracted workers). This delegation does NOT absolve the board of its responsibility in this area.

- Ensure legal and fiscal compliance.

A second responsibility for all boards is to ensure that all laws are being followed and that the organization employs Generally Accepted Accounting Principles (GAAP) in the management of its funds. The securing of Directors and Officers Liability Insurance is a recommended course of action for all nonprofit organizations, even though Louisiana law provides some minimal level of protection for board members against legal action arising from service on the board. This insurance does NOT protect board members if real wrongdoing has occurred. Ignorance of such activity may be a reasonable defense -- unless even one board member has been made aware of a problem. If this occurs, it is the responsibility of that board member to inform the remainder of the board -- and for the board to take immediate and decisive action to resolve any wrong-doings.

As an example, if a member of the Finance Committee discovers errors in the financial reporting of the organization, it is the responsibility of that person, and then of the Finance Committee to investigate the errors, assess intent, and to inform the rest of the board about what the committee learns. Immediate correction of the problem, and disciplinary action (if so indicated) is not only appropriate, but required.

- Manage one employee: the Executive Director.

This area of board responsibilities is often the sticking point among staff and individual board members. There are two significant elements to this responsibility:

1) It is the responsibility of the board to hire, evaluate on a regular basis, and discipline or fire (if appropriate) the Executive Director (or whatever title is used for the chief professional officer of the organization).

2) All other staff reports to the Executive Director. Concerns about staff performance by board members should be taken up with the Executive Director, who will take these concerns under advisement and appropriate manage his/her staff. Should the board disapprove of the way the Executive Director handles the situation, the problem is between the board and the Executive Director -- NOT with the other staff. Individual board members should NEVER put themselves in a position where staff is uncertain about their reporting structure.

**NEW ORLEANS FILM FESTIVAL
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BOARD ROLES AND RESPONSIBILITIES

- Manage one employee (continued)

Problems with this area of responsibility often arise when there is a lack of clarity about committee responsibilities. Details about committees are outlined under the next item: board governance.

- Ensure effective board governance.

Board governance includes three primary functions: running effective meetings, having an appropriate and active committee structure, and developing board members' skills on the board.

Most nonprofit by-laws indicate that board meetings will use Robert's Rules of Order, the standard for conducting meetings using parliamentary procedure. Many nonprofit board members are not very skilled at the use of these rules, and therefore board meetings tend to loosely follow these rules: having a clear agenda, managing discussion using the principles of democracy, and simple uses of rules for managing motions (which propose courses of action for the board). While this is often adequate for the board's work, increasing board members' (and especially the Chair's) knowledge of Robert's Rules of Order can only improve board meeting efficiency and effectiveness.

Committees are the life blood of nonprofit boards, providing the mechanism for work to get done relative to the board's responsibilities. Board meetings should be used to make decisions and to report (at a high level) significant activity. The real work of the board should be done "in committee". Most boards of small nonprofit organizations have two different types of committees, although they may not be aware of the differences.

Governing committees (which exist to carry out the work of the board) should be given specific charges -- and report to the board. Examples of such committees include: Nominations, By-laws, Legal, Executive, Personnel, Finance, and Fund Development. These committees develop recommendations for the full board about policies, procedures and practices within their specific area.

Other committees may exist that are not truly governing committees. In fact, these committees often come into existence to address day-to-day operational needs of the organization that would be performed by staff -- if there were enough money to pay for the staff. Examples of such committees include Public Relations, Marketing and Programs. In large nonprofit organizations, such committees may exist in the way that governing committees exist -- providing guidance and direction to staff and keeping an eye on the long-term implications of actions within their area. However, in small nonprofit organizations, these committees often take on staff responsibilities.

When problems occur between board members and staff, they often arise here. In these staff-like committees, individual board members who serve on these committees are, indeed, non-paid staff. As such, they report to the appropriate staff manager and should take assignments from them. Crossing this line often leads to serious board-staff conflict.

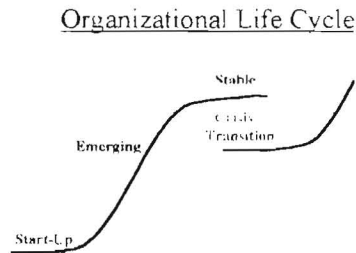
**NEW ORLEANS FILM FESTIVAL
BOARD PLANNING - DECEMBER 8, 2001**

BOARD ROLES AND RESPONSIBILITIES

- Board governance, continued
Finally, the board has a continuing responsibility to ensure that all board members know what they are supposed to DO as board members. This suggests not only a strong recruitment process, but a plan for continuing education of board members about their responsibilities, not unlike the time spent during this presentation and discussion.

- Set policy and direction for the organization.
The final area of board responsibility is to set the direction for the organization, often called the "vision" -- but which includes all elements of a strong strategic plan which charts a course for the future of the organization. Additionally, establishing policies by which the organization will manage and govern itself is essential.

The point from the above discussion were placed in context with the following chart, which shows the organizational life cycle, first published by George Land in 1974, and embellished by countless authors since that time. Board roles and responsibilities shift during the organization's growth process, as staff is added and as organization change and challenges arise. The vertical axis of this chart represents increasing results. The horizontal axis represents increasing effort.



**NEW ORLEANS FILM FESTIVAL
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After reviewing and discussing board roles and responsibilities, participants were asked to identify barriers that could prevent achievement of their defined vision for the New Orleans Film Festival. These barriers could be internal to the organization or external factors. Again, individuals first wrote down their ideas, which were then shared with the group. This list of barriers to success was developed, and is not presented in any prioritized sequence.

BARRIERS

- Not enough money
- Location
- Lack of facilities, venue
- New Orleans:
 - ❖ Interests (i.e., music vs. Film)
 - ❖ Education level
- Movies not a common topic of conversation in the city
- Public awareness
 - ❖ Regional, local, national
 - ❖ Professionals, others
- Not drawing from nearby audience
- Manpower
- Competition
 - ❖ Other film festivals
 - ❖ Other things to do in New Orleans
- Lack of consensus within the board about re-visioning
- “Build it and they will come” -- danger
- Lack of differentiation from other film festivals
- Limited pool of local funders
- Lack of promotion
 - ❖ Limited media outlets
 - ❖ Turf issues
 - ❖ Hard to get prime time TV exposure
- Could be a better connected board
- Small film industry base locally
- October:
 - ❖ Tourism up
 - ❖ Creates shortage of hotel rooms
- Concern: seats available
- Lines to buy tickets
- Clean up programming (Cinema 16)

With this list developed, participants were asked to take stock of assets that the organization has, or has access to -- internal assets and external assets that can be drawn upon to help to break down the above barriers and to achieve the vision. Following the same process as for “barriers”, the list on the following page resulted.

**NEW ORLEANS FILM FESTIVAL
BOARD PLANNING - DECEMBER 8, 2001**

ASSETS

- Credibility within the film industry, with funders
- New Orleans -- a potential differentiator
- Tourist base
- Artists like to visit New Orleans (best choice in the South)
- Have capitalized on New Orleans as a location in the past with attracting specific people.
- Potential restaurant / entertainment partners
 - ❖ Potential for cross-promotions
- Filmmakers, actors who will make a personal appearance
- Local films -- differentiator
- 13 year history and reputation
- Easy to get things done in New Orleans -- when you know how
- We treat celebrities well -- and they know it.
- Excellent staff
- Revenues and attendance are up
- Active board -- better than ever before
- Increased support (\$) from the state
 - ❖ Potential for further growth
- Focus on growing the film industry in Louisiana (economic development organizations)
- Economic impact of festivals is recognized
- Timing of our festival (October)
- Advance ticket sales
 - ❖ Need to publicize
- New Orleans -- a party town
- Good industry contacts
 - ❖ Especially distribution
- Good, repeat volunteers
- Dedicated membership / mailing list
 - ❖ Well traveled, educated (some -- festival attendees)
- Related non-profits
 - ❖ CAC, Arts Council -- good relationship
 - ❖ NOCCA
 - ❖ D-Day Museum??

As the last step in this planning day, participants were asked to consider the elements of their shared vision for the New Orleans Film Festival, as well as the barriers to that vision and the assets which could be used to accomplish the vision. From these three lists, participants were asked to identify the first three to five things that needed to be addressed. Individual lists were then shared and consolidated, resulting in the list of "First Things" shown on the next page. Once the list was developed, participants were asked to vote for the first three items to address, which would be the basis for action plans developed during this meeting. The tally of this voting process is reflected in numbers after each item, shown in parentheses.

**NEW ORLEANS FILM FESTIVAL
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FIRST THINGS TO BE ADDRESSED

- Increase film industry involvement (1)
- **Re-vamp Cinema 16** (6)
 - ❖ Possible staff person
- **Study committee structure -- re-vamp** (5)
 - ❖ Board composition -- expand, bring in new money
- Program review; venue review (3)
 - ❖ Search committee for location
 - ❖ Dialog with Canal Place management
- Increase local vendor involvement (0)
- Long-range planning (0)
- Aggressive marketing plan, PR, Branding (3)
- Hospitality plan -- increased "festival-ness" (0)
 - ❖ Dialog with Canal Place management
- **Hire development person / firm to build and execute a plan to adequately fund our mission.** (6)
 - ❖ Identify funding sources, mechanisms.
- Increase celebrity involvement (locals). (1)

Some items initially developed as separate items where combined during this voting process. The status of committees was then briefly reviewed, in anticipation of assigning some of these items to standing or ad hoc committees.

CURRENT ACTIVE COMMITTEES

- Executive (Chair: President)
- Personnel (Chair: Ellen)
- Nominating (Ellen, Echo, Wendy)
- Finance (Need a new Treasurer to chair)
- Gala (Wendy plus others)
- Cinema 16 (Co-chairs: Susan, Michael)
- Legal (Chair: Michael)

With this information, those present developed these initial action plans for the items shown above in bold print -- those identified as the first items on which to work.

Study and re-vamp committee structure: *Executive Committee*

ACTION	BY WHEN?
Hold committee meeting, to hear initial concepts from other committees.	No later than 12/20
Begin plan development with newly seated Executive Committee.	January 1

**NEW ORLEANS FILM FESTIVAL
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Re-vamp Cinema 16: *Cinema 16 Committee*

ACTION	BY WHEN?
Identify additional members for the committee.	January 1
Interim report to board of committee's efforts.	January Board Meeting
Provide final recommendations to the board.	February Board Meeting

Fund development plan: *Echo, Susan and Lindsay*

ACTION	WHO?
Identify costs to hire a fund development expert.	Echo and Susan to Lindsay
Interview / assess who we need.	???
Include costs for fund development in next year's budget.	Finance Committee (currently will default to Executive Committee)

With this initial plans developed, the participants felt that they had accomplished as much as they could without the involvement of the rest of the board, and the meeting was adjourned.

Appendix I
Examples of Interns Work

New Orleans Film Festival Volunteers!

Fest Dates: October 10-17, 2002

I would like to thank all who have offered to volunteer for the upcoming festival! This is an excellent way to be a part of a high quality organization, as well as supporting the arts. This year's festival offers excellent programming and inside perks for volunteers. Of course we always need more volunteers, so pass along the word.

We are offering a volunteer orientation in order to assure all volunteers are privy to pertinent information and job descriptions, as well as an explanation of volunteer benefits. We are offering two opportunities for volunteer orientation: Wednesday, October 2nd from 6:00-7:00 pm at The New Orleans Film Festival office (843 Carondelet) and Sunday, October 6th from 1:00- 2:00 pm at the Canal Place Theater (remember, you will have to pay \$1 to park, but if you plan to buy advance tickets at Canal Place on this day, it will be worth it). Please let me know when you will be able to attend by RSVP'ing to this email. To view the full festival schedule please visit our website at www.neworleansfilmfest.com. Feel free to contact us with any questions, concerns or suggestions.

Thanks again for your interest and support for the festival!

Johanna Ikard, Volunteer Coordinator

incompetition@neworleansfilmfest.com

(W) 524.5271

(H) 894.1957

2002 New Orleans Film Festival Volunteers

We would like to thank all who have volunteered for the 2002 festival. A free movie ticket will be offered for each shift worked, and we would also like to invite you to the special Industry After Hours parties (check onsite each day for locations). We want you to know how much we appreciate your time and dedication!

JOHANNA IKARD

VOLUNTEER COORDINATOR

cell phone (now thru end of fest) **504.390.9250**

(cannot retrieve voicemails left here)

Email incompetition@neworleansfilmfest.com

- **OVERVIEW OF THE WEEK (see program)**
- **INFO ON PASSES**

All-access passes:

- Those with all access passes are asked to arrive 30 min. prior to the film start time in order to secure a ticket from will call.
- One comp ticket is assigned per all access pass.
- Excludes IMAX, L'Octour de France, NOMA

Filmmaker passes:

- Filmmakers are assigned a pass with 5 movie access slots. Punch out one hole of the pass per movie. If they bring a guest, that counts as two movie slots, 2 guests counts as 3, etc.
- Excludes IMAX, L'Octour de France, NOMA

Volunteer passes:

- Each volunteer will be given 1 movie voucher per shift worked.
- In order to use your voucher, please arrive 30 min. before movie time and exchange your voucher for a comp ticket at will call.
- Excludes IMAX, L'Octour de France, NOMA

Film Noir passes:

- CANAL PLACE ONLY beginning Monday. Johanna will have info onsite.

- **INFO BY VENUE**

Kick-off Gala – annual, major fundraiser

210 Baronne at Common (former FNBC bank lobby)

Onsite Staff member for volunteer check-in: Johanna Ikard

Table 1-VIP check in:

Gala host list (\$250 tickets). In case of discrepancy please contact Lindsay.

Table 2-Will call:

Assign tickets to those on the printed will call list (alphabetically).

Table 3-Ticket/membership sales:

The table at the gala will be labeled “Ticket sales.” NOFF members will receive a discount. If a non-member is purchasing tickets, please encourage them to purchase a NOFF membership, which entitles them to a discount ticket to the gala, and year-round benefits.

Tickets for Gala:

Members \$45

Non member \$55

Cash, check, visa/mastercard accepted.

Canal Place “The Big House” – curated films

Onsite Staff member for volunteer check-in: Johanna Ikard

We will provide free vouchers for volunteer parking at Canal Place.

VIP check in:

All access pass. One comp per pass and they must have their pass with them.

Will call:

Distribute comp tickets to those on the printed will call list (alphabetically).

Merchandise/membership sales:

We accept cash, checks, and visa/mastercard.

Check price list for merchandise prices (member vs. non-member)

**CAC “IN COMPETITION” – juried, competitive division
900 Camp Street**

Onsite Staff member for volunteer check-in: Brian McCallon

Filmmaker check in:

Brian McCallon, NOFF IN COMPETITION COODINATOR

Ticket taker:

Take tickets at entrance to the Freeport-McMoRan Theater.

Merchandise/membership sales: We accept cash, checks and visa/mastercard
Check price list for merchandise prices (member vs. non-member)

**Prytania Theatre
5339 Prytania Street**

Onsite Staff member for volunteer check-in: Brian McCallon

**Sunday 10.13 only “IN COMPETITION”
BEST OF THE FEST SCREENINGS, AWARDS
CEREMONY, BLOCK PARTY (7-9pm)**

Membership sales:

We accept cash, checks, and visa/mastercard.

**McAlister Auditorium at Tulane University
Sunday 10.13 only**

Onsite Staff member for volunteer check-in: Elise Gallinot

Will call:

Distribute comp tickets to those on the printed Ticketweb will call list
(alphabetically)

Ticket sales:

We accept cash, checks and visa/mastercard. Check member cards for discount.

Tickets are

\$10 NOFF members

\$15 general admission

National D-Day Museum

Staff member for volunteer check-in: Brian McCallon (at CAC)

Please pick up your cash bank and supplies from Brian at the CAC (adjacent to the D Day).

Will call:

Distribute comp tickets to those on the printed Ticketweb will call list.

Ticket sales: We accept cash, checks, and visa/mastercard. Check member cards for discount.

Tickets are

\$6 NOFF & D-Day members

\$7 general admission

Entergy IMAX Theatre at the Aquarium of the Americas Friday & Saturday only

CHECK IN AT CANAL PLACE WITH JOHANNA FOR SUPPLIES. RETURN TO HER (AND RECEIVE CANAL PLACE PARKING VOUCHER IF NEEDED).

Membership sales: We accept CHECKS and VISA/MASTERCARD ONLY. NO CASH AT IMAX VENUE.

UNO Downtown Theater

619 Carondelet

Saturday 10.12 only, 7pm

Will call:

Distribute comp tickets to those on the printed Ticketweb will call list (alphabetically)

Ticket sales: We accept cash, checks, and visa/mastercard. Check member cards for discount.

Tickets are

\$6 NOFF members

\$7 general admission

full schedule at www.neworleansfilmfest.com

Master Volunteer Schedule

Thursday, October 10th Gala

7:15 - 9:30

VIP check in

- 1.
- 2.

Will Call

- 1.
- 2.

Ticket/ Membership sales

- 1.
- 2.
- 3.

- 4.
- 5.
- 6.

9:00- 11:45

VIP check in

- 1.
- 2.

Will Call

- 1.
- 2.

Ticket/ Membership sales

- 1.
- 2.
- 3.

- 4.
- 5.

floater

Elevator boy 8-9

Elevator boy 9-10

Elevator boy 10-11:30

Door 7:15-9:30

1. 2.

Door 9:30-11:00

1. 2.

Friday, October 11th

Canal Place

Set up and provide information/ membership sales

12:00-3:00

- 1.
- 2.

3:00-6:00

- 1.
- 2.

Will call

6:00-9:00

- 1.
- 2.

9:00-11:00

- 1.
- 2.

VIP Check in

Staff-

Merchandise/Membership sales

6:00-9:00

- 1.
- 2.
- 3.
- 4.

9:00-11:00

- 1.
- 2.
- 3.
- 4.

CAC

Filmmaker Check in

12:00-3:00

- 1.
- 2.

3:00-6:00

- 1.
- 2.

6:00-9:00

- 1.
- 2.

9:00-11:00

- 1.
- 2.

Ticket taker

6:00-9:00

- 1.

9:00-11:00

- 1.

Merchandise/Membership sales

6:00-9:00

- 1.
- 2.

9:00-11:00

- 1.
- 2.

Saturday, October 12th

Canal Place

Will call

<i>11:00-3:00</i>	<i>3:00-6:00</i>	<i>6:00-9:00</i>	<i>9:00-11:00</i>
1.	1.	1.	1.
2.	2.	2.	2.

VIP check in

Staff-

Merchandise/Membership sales

<i>11:00-3:00</i>	<i>3:00-6:00</i>	<i>6:00-9:00</i>	<i>9:00-11:00</i>
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

CAC

Filmmaker check in

<i>11:00-3:00</i>	<i>3:00-6:00</i>	<i>6:00-9:00</i>	<i>9:00-11:00</i>
1.	1.	1.	1.
2.	2.	2.	2.

Ticket Taker

<i>11:00-3:00</i>	<i>3:00-6:00</i>	<i>6:00-9:00</i>	<i>9:00-11:00</i>
1.	1.	1.	1.

Merchandise/Membership sales

<i>11:00-3:00</i>	<i>3:00-6:00</i>	<i>6:00-9:00</i>	<i>9:00-11:00</i>
1.	1.	1.	1.
2.	2.	2.	2.

Sunday, October 13th

Canal Place

Will call

11:00-3:00

- 1.
- 2.

3:00-6:00

- 1.
- 2.

6:00-9:00

- 1.
- 2.

VIP check in

Staff-

Merchandise/Membership sales

11:00-3:00

- 1.
- 2.
- 3.
- 4.

3:00-6:00

- 1.
- 2.
- 3.
- 4.

6:00-9:00

- 1.
- 2.
- 3.
- 4.

Prytania

Membership sales

12:00-3:00

- 1.
- 2.

3:00-6:00

- 1.
- 2.

6:00-9:00

- 1.
- 2.

McCalister @ Tulane

1:30-3:30

Will call

- 1.
- 2.

Ticket sales

- 1.
- 2.

**Monday, October 14th
Canal Place**

Will call

4:00-6:00	6:00-9:00
1.	1.

VIP check in

Staff-

Merchandise/Membership sales

4:00-6:00	6:00-9:00
1.	1.
2.	2.

CAC

Filmmaker check in

4:00-6:00	6:00-9:00
1.	1.

Ticket Taker

4:00-6:00	6:00-9:00
1.	1.

Membership/Merchandise sales

4:00-6:00	6:00-9:00
1.	1.
2.	2.

D Day

6:30-7:30
Will Call

Ticket Sales

1.	1.
----	----

Tuesday, October 15th

Canal Place

Will Call

4:00-6:00

1.

6:00-9:00

1.

VIP

Staff-

Merchandise/Membership sales

4:00-6:00

1.

2.

6:00-9:00

1.

2.

CAC

Filmmaker check in

4:00-6:00

1.

6:00-9:00

1.

Ticket Taker

4:00-6:00

1.

6:00-9:00

1.

9:00-11:00

1.

Membership/Merchandise sales

4:00-6:00

1.

2.

6:00-9:00

1.

2.

9:00-11:00

1.

2.

Wednesday, October 16th
Canal Place

Will Call

4:00-6:00 6:00-9:00

1. 1.

VIP
Staff-

Merchandise/Membership sales

4:00-6:00 6:00-9:00

1. 1.
2. 2.

CAC

Filmmaker check in

4:00-6:00 6:00-9:00

1. 1.

Ticket Taker

4:00-6:00 6:00-9:00

1. 1.

Membership/Merchandise sales

4:00-6:00 6:00-9:00

1. 1.
2. 2.

D Day

6:30-7:30
Will Call

Ticket Sales

1. 1.

Thursday, October 17th

Canal Place

Will Call

4:00-6:00

1.

VIP

Staff-

6:00-9:00

1.

Merchandise/Membership sales

4:00-6:00

1.

2.

6:00-9:00

1.

2.

CAC

Filmmaker check in

4:00-6:00

1.

6:00-9:00

1.

Ticket Taker

4:00-6:00

1.

6:00-9:00

1.

Membership/Merchandise sales

4:00-6:00

1.

2.

6:00-9:00

1.

2.

D Day

6:30-7:30

Will Call

1.

Ticket Sales

1.

Suggested Accommodations for the 2002 New Orleans Film Festival:

Hotel Le Cirque
Lee Circle, New Orleans

The New Orleans Film Festival is pleased to announce a special arrangement for filmmakers at: www.hotellecirque.com. Hotel le Cirque is less than a block from the Contemporary Arts Center (home to our IN COMPETITION SCREENINGS), a few blocks from Jonathan Ferrara Gallery (venue for FILM CONGRESS) and right on the St. Charles Avenue Streetcar Line.

Hotel le Cirque is offering an \$85 nightly rate. To receive this rate you must email Terri at terri@hotellecirque.com. October is a busy month for conventions in New Orleans, so if you plan to come, please book soon. If you have any questions about travel or other accommodations, please email us at incompetition@neworleansfilmfest.com. Hope to see you here!

St. Vincent's Guest House
1507 Magazine, New Orleans

\$69.00 for 1 person \$79.00 for 2 people

Includes breakfast and parking.

Call between 8am and 12pm and speak with Peter Schreiber (mention you are a filmmaker with the festival).

504.523.3411

Hotels.com provides discount prices when reserving on line.
www.hotels.com

Convenient hotels listed at this site to consider include:

Prytania Park Hotel

Ramada Inn Downtown

Maison St. Charles Avenue Plaza



Dear Sir/Madam,

I am writing on behalf of the New Orleans Film Festival in hopes to obtain a small donation for our upcoming festival. The New Orleans Film Festival is a non-profit organization that attracts national and international crowds of nearly 10,000. In 1999 the New Orleans Film Festival received the Mayor's Arts Award for "Outstanding Arts Organization"—an honor reserved for the City's leading artists, arts patron, and groups working to improve quality of life through culture. Now in our fourteenth year, we expect record-breaking audience attendance, and an increase in attendance from national and international film directors and producers. These filmmakers were chosen by several local juries to participate in this exclusive event.

In welcoming our guests to New Orleans we offer them a gift bag with information about the city, maps provided by the Downtown Development District, transportation schedules and a variety of other items (great information, but rather dull). This year we hope to add some local flavor, to spice things up a little. This is where we hope you will help us. We are expecting approximately seventy-five filmmakers and would love it if we could include a donation from you for their gift bags (little hot sauces or something zippy). We would appreciate any contribution in size or quantity!

Thank you for considering us for a contribution. Welcoming our guests to New Orleans is a high priority, and we hope to encourage return visits in the future. The dates of the 2002 festival are October 10th through the 17th, with filmmakers arriving on October 9th and 10th.

Thank you for your time and consideration!!

Johanna Ikard

New Orleans Film Festival
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843 Carondelet St.
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VII.

VITA

Johanna Ikard graduated from Loyola University in New Orleans with a Bachelor degree in Music Therapy. Ms. Ikard served as a creative arts therapist for seven years before attending graduate school at the University of New Orleans. She continues to contribute to the arts as a professional cellist.