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Development of an administration: administrative internship with Zeitgeist Theatre Experiments, Inc.

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DEVELOPMENT OF AN ADMINISTRATION:
ADMINISTRATIVE INTERNSHIP WITH
ZEITGEIST THEATRE EXPERIMENTS, INC.

A Report
Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of
Master of Arts Administration
in
The Department of Arts Administration

by
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B.A., Bryn Mawr College, 1994
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Abstract

This thesis is a report on an administrative internship that was conducted at Zeitgeist Theater Experiments, Inc. from June to October of 1997. The internship fulfilled a requirement for the degree of Master of Arts Administration. Arts administration issues that are covered within the text are: fiscal management, marketing, fundraising, Board development, budget planning, and volunteer coordination. The nature of the internship, its specific tasks and responsibilities, are described in the report. The essay reviews the history of Zeitgeist as an organization and analyzes managerial problems occurring within the organization at the time of the internship. Explicit recommendations as to how the problems can be corrected and the steps required to implement the recommendations are laid out within the paper. The report concludes with the intern's expectations for the short term and long term effects of the work she conducted during the internship.

Introduction

As a future arts administrator it is important that one believes in the organization they are working for. This belief in the importance of the organization's mission specifically and the importance of the arts generally is needed to succeed in the field. It was a belief in the work that is being done at Zeitgeist Theatre Experiments, Inc. that encouraged me to conduct my internship with the organization.

Though I have worked with non-profit arts organizations, that are administratively challenged, previously I was not prepared for the administrative disorder that I found at Zeitgeist. The managerial problems that I found within the organization did, however, prove to be beneficial to me as an intern. I was able to make practical use of much of what I have learned in the University of New Orleans Arts Administration program.

The main challenge for me as an administrative intern became creating a management system where none existed before. The system needed to be planned as to continue to effect the organization's operations after I had ceased to work for organization. This challenge tested my skills as an arts administrator.

If the work that I did for the organization is beneficial will not be known until the plans have been implemented. If the organization follows the recommendations that I have laid out here I believe that they will be able to establish the administrative stability that will enable them to continue the arts programming that drew me to the organization initially.

Zeitgeist Theatre Experiments, Inc.: Organizational profile

Zeitgeist Theatre Experiments, Inc. is a non-profit alternative arts center. The organization was founded in 1987 and incorporated in 1989. It is run by its founder, Rene Broussard, who serves as the organization's Director. This is the only regular staff position within the organization. This position is not paid. Mr. Broussard receives only health insurance and reimbursement for travel as compensation for the limitless hours he puts in. Zeitgeist, however, is not established as a volunteer based organization. The organization does hope to one day be able to pay its Director as well as having other paid staff positions. In the Articles of Incorporation (Appendix A) the organization is to be administered by dues paying members who are voted in by current members and who oversee the Board of Directors. This management system was never actually implemented. The original members, most of whom also made up the original Board of Directors, never elected new members or a new Board. Rene Broussard is the only one of the members still involved with the organization in any capacity.¹ This has unfortunately left the organization without a standing Board of Directors. Instead a dedicated supporter,

¹Two of the original six members have since died, one formally resigned her membership, one member's whereabouts have been unknown for years, and another member is no longer interested in actively participating, leaving only Mr. Broussard.

Paul Baer, has taken over and is serving as acting Board President. This position however possesses little authority. As founder and Director, Rene Broussard maintains control over the organization.

Zeitgeist programming focus is on film, though the organization also conducts visual art exhibitions and music and performance art presentations. Being self defined as an alternative arts center, Zeitgeist attempts to provide programming that is outside of or challenging both to mainstream art production and mainstream arts presenting organizations. The films that fill most of its monthly schedules are usually produced and distributed by small independent film companies, (often foreign), some even being self produced, or are classics that are rarely presented to audiences in a large screen format outside of museum's.

Concerning classic films Zeitgeist's programming involves a project in which local jazz bands provide live accompaniment to silent films that is then recorded and added to video copies of the film (all of the films used are in public domain) that are then distributed through Zeitgeist. Zeitgeist has developed a reputation for well curated film schedules that is both respected for its artistic quality by the film community and allows the organization to compete with local commercial theatres. Art exhibitions, and other forms of programming have not been given equal attention either by the organization or the public. A recent art exhibition, *Feminine Products*, however has created the potential for visual arts to take on a larger role within the public's perception of the organization and to receive more internal support. The *Feminine Products* exhibition came to Zeitgeist after its curators were unable to find another venue willing to deal with a show concerning what

was feared to be controversial and unmarketable subject matter. Zeitgeist perceives its role within the local art community as being about presenting just such works in all media².

Zeitgeist currently funds itself entirely through self generated income: ticket and concession sales, commissions on the sale of art pieces, space rental, and subscription memberships. The organization has received funding from the New Orleans Arts Council in the past and is still viewed favorably by the agency³, but has not sought such funding in the past several years. Though the organization is incorporated in the state of Louisiana it has never sought 501(c)(3) status⁴. This makes the organization unable to receive corporate funding or funding from some foundations. It also makes the organization less desirable to potential major private funders.

The organization has received large loans from supporters who have little expectation of being repaid⁵. It regularly receives additional support from a patron member to help the organization avoid crisis situations. However, crisis situations continue to occur. This summer, during a lull in business, the organization bounced checks that were written to a distributor, to the *Times-Picayune* for advertisement space

²”But, frankly, the fact that it had been rejected by other galleries is what attracted Zeitgeist to the show in the first place. Providing a venue for work that would not find a place in town otherwise is part of our mission.” Rene Broussard on the Feminine Products show. *Gambit Weekly*. September 2, 1997

³When I approached the New Orleans Art’s Council for information about Zeitgeist applying for funding the Grants Director, Joycelyn L. Reynolds, stated that she very much like to see our organization to apply for funding and had encouraged the organizations Director to do so.

⁴Zeitgeist does have a fiscal agent, NOVAC, but this is the entire extent of their relationship.

⁵Several thousand dollars was unofficially loaned to Zeitgeist a few year ago to save it from imminent collapse.

and to the company that provides the Director's health insurance. Outside funding would lessen the potential for situations such as these.

There are two predominate reasons why Zeitgeist does not seek additional sources of funding and has not sought the tax exempt status that would make much of that funding available. The first reason is that the Mr. Broussard is overworked and does not want to add grant writing and maintenance to his work load. The more relevant reason, however, is that the organization does not and has never kept accurate financial records. Rather than making an effort to change this practice the director would rather avoid any funding sources that would require accountability.

Despite the organization's funding problems it has undergone a great deal of growth over the course of its existence. Between 1987 and 1990 Zeitgeist existed as an alternative film and experimental theater presenter. Zeitgeist originally occupied space within Movie Pitchers Theatre. At this time Mr. Broussard presented films and occasional performances in one room of the commercial movie theatres building. This arrangement did not last long. The organization proceeded as a traveling presenter, occupying whatever space was available to it over next two years. In 1990 Mr. Broussard took a job out of state. Without its founder/director the organization was reduced to only showing films and videos two months per year. Upon Mr. Broussard's return to New Orleans, in 1993, the organization was reopened at full capacity dwelling in a renovated garage in the central business district. The garage is a large open space that enabled the organization to screen films, stage performances and exhibit art. The building, however, did not have air conditioning, New Orleans summers being extremely hot Zeitgeist was forced to close

down during the summers for the benefit of its audience. When the rent was raised on the garage space Zeitgeist sought more affordable and efficient space.

In May 1997 Zeitgeist moved to its current location, a two story building in an up and coming neighborhood⁶. Further evidence of its progression is the fact that it holds a ten year lease on its current facility with an option to buy the building at the end of the ten years. The size and layout of the current space has allowed for a good deal of expanded programming.

Zeitgeist is now able to show up to four films per night, present films and performances at the same time and having more walls affords more space to display a larger amount of visual art. This location also provides twice the audience capacity of any previous site. The organization has begun renting out the space for parties, acting classes and to professional film crews to screen their dailies, though it has not been using this revenue source to its potential capacity. The organization's Director is eager to take advantage of this potential. In a meeting, held between Rene Broussard, Paul Baer and myself at the outset of this internship, the goals that the Director focused on primarily involved making greater use and improvement of the space.

His goals, for Zeitgeist, as he laid them out at the meeting were to increase membership, find a way to fund more visits by directors whose work was being shown and to develop a Gay and Lesbian film festival. Along with secondary goals of purchasing

⁶Several businesses have opened, and the work is being done to open others, on the 2000 block of Magazine Street where Zeitgeist is now located. These businesses appeal to a similar market as that sought by Zeitgeist. The increased traffic that these businesses provide creates increased exposure of Zeitgeist and a safer neighborhood for its audiences.

the equipment that Zeitgeist now rents or borrows and a new sound system. His goals were no more specific than this and he was not clear as how they could be brought to fruition. The goals of the Board President involved getting Zeitgeist to a point where the goals of the Director would be feasible. The President of Zeitgeist board of directors made it clear during the meeting that he was seeking to move the organization to a position of financial stability and accountability. His long range goal is for the organization to be able to afford to pay the Director a salary and possibly to hire someone able to take care of the organization's administrative needs. The acting Board President, Mr. Baer, recognized that to reach this goal his short term goals must include establishing an accurate book keeping system, applying for tax exempt non-profit status and to help focus the Director on the organizations practical business needs.

The Internship

The goals that were set out by both Zeitgeist's Director and the Board President corresponded with what I felt I was qualified and looking forward to doing during the course of this internship. The fact that Zeitgeist is so small an organization as to have a staff of one left me to outline my own internship parameters. I approached Zeitgeist with an offer to perform as an administrative intern. What the role of administrative intern would encompass was determined during the initial meeting with the organization's officers. After the goals and needs of the organization were outlined for me, I made suggestions as to what I could do for Zeitgeist during my internship. The duties, which would make up my internship, that were originally agreed upon by Paul Baer, Rene

Broussard and myself were: to take over general management of the Theatre for ten days while Mr. Broussard was out of town, work the ticket booth at least once a week, develop ways to fund a Gay and Lesbian film festival and director visits, plan a capital campaign, create and distribute marketing fliers for specific films and assist with the organization's application for 501(c)(3).

As I delved into the internship I became aware of the intricacies of Zeitgeist methods of operation and management structure that would make some of my internship goals unrealistic and where more pressing duties lay. To successfully accomplish anything from an administrative perspective I was going to need to analyze organizational operations and written materials that were pertinent to what I was trying to do. Managing the theatre for ten days gave me a good deal of insight into the organization's operations. I regularly spoke to the Director about questions I had concerning Zeitgeist operation methods. The Director was often vague with his answers, leaving me to balance those answers against what I saw. Other questions were answered by and information garnered from the acting Board President and the organizations volunteers. I reviewed the organization's current membership letter, the Articles of Incorporation, box office records, the monthly schedule, the membership list, and the Directors vita. As I did this I became aware that what was most needed was some basic fiscal organization and the groundwork for structured development. To this end I reassessed my internship goals and explained what I now thought was and was not possible for me to accomplish with Rene Broussard and Paul Baer. My internship would involve providing the organization with the plans and revised written materials that would enable Zeitgeist to develop a workable administrative

structure after my internship had been concluded⁷. With these new goals I set about conducting my internship.

I decided that my first task should be to work in an area that is currently providing Zeitgeist funding: membership. While, the organization does regularly gain new members the membership letter that was in use at the time did too much and too little all at once. As well as being a membership letter it attempted to be a very abbreviated newsletter, a call for volunteers, a capital campaign letter, and a request for operating funds. At the same time it gave little information about the regular programming and made no attempts to define the organization to the potential members. I revised the organization's membership letter⁸ (Appendix B) and made plans for a large mailing. The mailing has not yet been carried out.

In rewriting the letter I first removed information that made the letter dated. (such as announcements of highlighted events or one night programs) or served functions other than that of encouraging membership. Next, I set about detailing what Zeitgeist has to offer and differentiating the organization from its competition. Because Zeitgeist artistic focus is on film it is necessary both to build awareness of other types of programming it has to offer and explain how it differs from its competitors in the city. In New Orleans Zeitgeist direct competitors are commercial movie theatres and the Contemporary Arts Center (CAC). The CAC is a much larger organization than Zeitgeist that provides

⁷I had hoped that some of the planning that I was doing for the organization would be implemented before the end of the internship, but this proved to be unattainable.

⁸The decisions I made as to the changes to make to the membership letter were partly influenced by Micheal House's essay "The Marketing Mix" in *Market the Arts* (46-54. ARTS Action Issues, 1995)

similar programming. The CAC is considerably more focused on visual art and theatrical performances in its programming than Zeitgeist, but the two organizations do share these programming interest. The CAC also presents classic films as part of a relationship with the New Orleans Film and Video Society. Zeitgeist differs from both of these competitors. The organization's mission to present unestablished visual artists and musicians and non-traditional theatrical performance set it aside from the more traditional canon oriented presenting aspirations of the CAC. Zeitgeist differs from the cities commercial movie theatres by selecting the films it presents solely on their merits as artistically challenging and unique films from the world of "small" and independent cinema. This needed to be an important part of the membership letter because Zeitgeist is in some ways perceived as just a movie Theatre. This perception is detrimental to the organization, especially in terms of building membership, audiences do not think of subscribing to commercial theaters. Instead, I wrote a letter that expressed Zeitgeist's role as a multi-media arts presenter that strives to provide its audience with an alternative to the commercial entertainment industry or traditional arts organizations. The benefits of subscription membership are also more clearly spelled out in the new letter. With each level of membership its benefits are listed alongside of it. The letter also endeavors to make potential members aware of the improvements to the neighborhood that are making it a safer neighborhood to come to at night.

The next task that I was assigned was to help the organization apply for 501(c)(3) status. After gathering the appropriate materials as outlined in *The Arts Take Care of Business* (Williams and McMurray, 1991), the Board President and I reviewed Zeitgeist

Articles of Incorporation. We became concerned that the organization would not be able to receive tax exempt status under these Articles because the organization had failed to follow them and had been incorporated for eight (8) years without any accurate financial records. I sought out Elizabeth Williams' advice as to the organization's best course of action under these circumstances. She advised that with some reorganization Zeitgeist could reincorporate under its more commonly used one word name (i.e. Zeitgeist, Inc. versus Zeitgeist Theatre Experiments, Inc.)⁹ so as to be a new organization with no fiscal past when it applied to the Internal Revenue Service. This idea was accepted by the Director and Board President.

I then, began to rewrite Zeitgeist's Articles of Incorporation (Appendix C) to more closely reflect the organization's current manner of operating. At the same time I created by-laws (Appendix C1) for the organization as none had existed previously. Under the new Articles of Incorporation Zeitgeist shall not have voting members¹⁰. Due to this change in management structure the Board of Directors shall be self perpetuating. The Board has also been given the authority to make, amend or repeal by-laws, a power that currently belongs to the nonexistent members. Otherwise, the new Articles of Incorporation are straightforward, following the up-to-date legal format. I wrote the by-laws to give the Board of Directors, that will have to be appointed at the time of reincorporation, an outline of the structure of the Board and their individual responsibilities as Board members if only at the most basic level. As written the by-laws

⁹The interview between Ms. Williams and myself, at which time she reviewed Zeitgeist's Articles of Incorporation, was conducted on July 24, 1997.

¹⁰All references to membership throughout this paper should be taken to mean subscription memberships.

do not give the Board Treasurer authority over the organizations accounts as is common. This was done in deference to the founder/Director who has always held this control. Though it will be necessary to reign in Mr. Broussard's loose accounting habits it would caused untold difficulties if this authority were seized from him. The Board of Directors right to amend the Bylaws, however, allows them to turn this authority over the Board's Treasurer in the event that position of Director be held by someone other than the founder or should some unforeseen eventuality make it necessary.

Having provided Zeitgeist with new Articles of Incorporation and by-laws I then needed to develop the three year projected budgets (Appendix D) that newly incorporated organizations are required to file for federal tax exempt status. Making budget projections for this organization proved to be quite a task. The disregard that has been shown for keeping track of financial matters through the course of Zeitgeist history resulted in there being little recorded information for me to use as reference. Also, the recent change of venue¹¹ made it more difficult to estimate what utilities will average during the course of the year. I set about creating the budget by first working out what Zeitgeist revenues and expenditures are and will be in the coming years. I then collected what records I could find of recent business transactions, monitored revenue for two months and interviewed the Director as to what expenditures have averaged in the past. I then reviewed the organization's short term funding goals, researched funding options and looked over plans in development that would have an affect upon the budget. With this information in hand

¹¹Zeitgeist had been occupying their current space for approximately one month at the time I began my internship.

I proceeded to develop a budget for the first year that would serve as the framework for the budgets covering the following two years.

In researching funding options I considered what would most likely be available to Zeitgeist over the next three years. Knowing that the organization had received money from the New Orleans Arts Council in the past, I first contacted them. The application deadlines for this year had passed. I did speak to the agency's Grants Director, gave her my name and Zeitgeist current address so we would be included on the 1998 application mailing list and I was given copies of the Council's lists of grants awarded for 1997. I then spent time at the public library running searches on the *Foundation Directory CD-ROM*, downloading information about all of the foundations that give operating and/or special projects support to the arts in this geographic area¹². I requested a copy of the *Southern Louisiana Grantmakers Forum Common Application Form* from the greater New Orleans Foundation, at the suggestion of Peggy Outon, to use in preparing Zeitgeist foundation grant proposals. I did not look into corporate funding at this time because I feel that Zeitgeist will need to be able to better prove administrative professionalism and provide well kept financial statements to be considered a viable candidate for donorship to corporations. The importance of being able to show that Zeitgeist is well managed, to corporate funders, is supported by research done by the American Council for the Arts,

The most marked change, however, is the heightened emphasis on the organizational capabilities of the applicant organization. Management

¹²I made special note of foundations providing special project support whose funding interest included the arts and education because the nature of an upcoming project fulfills both qualifications and will have a better chance of receiving funding.

capability is viewed as important by 80 percent of the firms surveyed in 1986, up 12 points from those contacted in 1979. Similarly, the quality of an arts organization's board of directors and the quality of the application itself are seen as more important as well. Arts fund seekers will thus need to manage more effectively both their own organizations and the way that they are presented to fund givers if the increasingly stringent criteria for funding in these areas are to be met. (56, ed. Wyszomirski and Clubb, 1989)

With the support of the Board of Directors, that will be put in place with the reincorporation, Zeitgeist should be in a position to approach corporate funders for support within the next few years.

The acting Board President, Paul Baer, recognizes Zeitgeist's need to begin keeping accurate records of the organization's financial transactions. So, Mr. Baer asked me to design two record keeping sheets, one to track ticket and concession sales and another to record deposits on a weekly basis (Appendix E). The sales record sheet was based on tally sheets that are already at the theatre. Those tally sheets being drawn up on whatever scrap paper is lying around the ticket booth on the night a new film opens. The sheets I designed differ in that they are preprinted, will be kept in a note book and offer more organization than those now in use. The deposit sheets were designed to allow very detailed records to be kept of the amounts deposited nightly from each area of self generated revenue.

While, I was working on these steps to financial organization I also developed a plan to fund regular visits from film directors. The directors invited to Zeitgeist are not famous and will not draw crowds (i.e. large ticket sales) on their names alone. With this understanding, I considered what we could add to the director visits that would be of

interest to audiences, could generate funds and would not add additional expense. What I decided on was a lecture series to be conducted in conjunction with the director visits. Zeitgeist Director agreed to this idea and helped me with the information needed to develop the lecture series budget.

Three times during the year directors will be invited to visit Zeitgeist to present a selection of their films, which will be featured over the course of the weekend. The directors will arrive Thursday evening to settle in. Friday, during the day, they will conduct prearranged lectures at local colleges and universities, in departments such as Drama and Communication or Women's Studies. The lectures at these schools will be advantageous to both them and Zeitgeist. The schools will be able to expose their students to a greater number of professional filmmakers and Zeitgeist will gain further exposure to a promising potential audience. Friday night the director will present one or two of his/her films, hopefully much of that night's audience will come from the students who attended the lectures earlier that day. Saturday, a half an hour (to an hour) lecture with a question and answer period following, will be given at Zeitgeist an hour and a half before the box office opens for that night's presentation of the director's films. This scheduling is to encourage lecture attendees to stay for the films. Lecture tickets will be \$3 for members and students and \$5 for non-members. The two nights of films and the lecture will provide the directors with an excellent forum in which to represent their work. Once a year an international director will also be included on the program roster. The international director's work will be showcased for five days (their visits are extended to make the travel worth the director's time). A special event (Appendix F) will be planned

around this visit. The event will consist of a theme party, culminating in the presentation of one of the director's films (whenever possible the chosen film will be a U.S. premiere).

I chose to develop a lecture series for various reasons. For one, a lecture series adds an educational component to the visiting directors program that will appeal to funders. The lecture series also allows for potential revenue to be garnered through ticket sales to the lectures and fees for speaking engagements at the schools. At the same time Zeitgeist incurs no added expense. The directors are not asked for more than to prepare a half an hour to an hour speech on their work in exchange for this opportunity to represent their work in a broad forum. This lecture series should appeal to area filmmakers, film students, academics and film-buffs all of whom are potential audiences for and members of Zeitgeist.

Along, with these special projects I did more general work for the organization. I designed marketing fliers for various films (Appendix G) as they came up on the schedule. Distributed these fliers, marketing materials provided by the films' distribution companies and the (bi)monthly schedules, throughout the French Quarter. Fliers for films that would appeal to a 18-30 year old downtown audience. I distributed in the manner of band fliers: in bars, posted on telephone poles and by papering a wall on Decatur commonly used to announces upcoming bands. I updated the organization's mailing list and mailed program schedules to members. I also rewrote the Director's curriculum vitae, which had not been updated in ten years, but will be required by some funders. Early in the internship I took over management of the theatre for ten days while the Director attended the San Francisco Gay and Lesbian Film Festival. I worked with another intern who was doing technical

work (working directly with the films) for the organization this summer. Upon the Directors return the technical intern and I managed the theatre once a week. I worked at the theatre, in the ticket booth, one other day per week. It was by working at the theatre myself that I came to realize the problems Zeitgeist has with volunteers. Volunteers do not show up for their scheduled times and no one is asked to replace them until the last moment, at times no effort is made to arrange for additionally needed volunteers hours before they are needed and some duties fall to whomever will offer to do the jobs as they come up. I outlined a plan that should provide the organization with a system on which to base a more formal volunteer program (Appendix H).

Managerial challenge

The problems Zeitgeist is having with its volunteers is reflective of what is at the heart of all of the organization's problems. The real challenge posed by Zeitgeist is that the organization has no established administrative structure. The organization is run much as most small arts organizations were run almost thirty years ago.

When the new bureaucrat-patrons from the worlds of corporations, foundations and government began to come to the aid of the arts in the 1960's, they encountered business practices which usually mystified, frequently startled and sometimes appalled them. Betty Cage's shoe boxes at the New York city Ballet were infinitely superior to some of the systems, or nonsystems, with which many smaller and less established arts institutions were trying to make do at the time. It was little wonder that the new breed of funders quickly made it clear that they wanted the arts to demonstrate greater fiscal and managerial responsibility-to be more 'businesslike.' (19, Morison and Dalgleish, 1993)

Zeitgeist is suffering from the same problem that continues to disable many arts organizations. It is being run by someone who does not view it as a business and so does not run it as such. Mr. Broussard views Zeitgeist as his personal project, rather than as a business that should have a life independent of him¹³. That Rene Broussard is the only person with any official authority at Zeitgeist adds to this notion and the problems that are stemming from it. The lack of professionalism that can be noted in most of Zeitgeist business transactions is not unusual for arts agencies. This is more often true of arts organizations that are managed by their artist founders. Organizations in this position find themselves so involved with the founders vision that they fail to respond to practical needs until they become critical.

Zeitgeist resembles an organization that has lost its administrative director and has no one to take over the position. As Director, Mr. Broussard should be filling both of these roles. Instead, he spends considerable time taking care of curatorial matters, seeking publicity for the programming that interest him most and the day to day running of the organization. These are all relevant and vital parts of keeping an organization such as Zeitgeist alive, but in the meantime more mundane matters are not attended to. Bills are not always paid on time, distributors have to make repeated request for box office results, promotional materials are lost or never used, new members often do not receive their membership cards and two free passes until weeks after they have subscribed. And larger administrative task such as budgeting, fundraising, and marketing are never even

¹³I have heard Mr. Broussard say on more than one occasion that he started Zeitgeist so that he would not have to work for anyone else.

considered. Though, the Director does an incredible amount of work and has little assistance, that is not entirely the reason why these administrative duties are so poorly handled. The weak management of this organization keeps it in such a precarious position that it appears to continue operating by the sheer will of Rene Broussard. This a contrived position. The Director has avoided anyone else's being a part of the organization, including funders, so that he remains secure that Zeitgeist could not exist without him. This is evidenced by the fact that the organizational structure that is laid out in Zeitgeist Articles of Incorporation has never been followed. Since the original membership and Board dissolved no effort has been made to replace them in any official way. Zeitgeist, as an organization, is without the effective management that will allow it to become stable and exist without the constant threat of closure. That there is no standing Board of Directors at Zeitgeist adds to the situation, because there is no one to put pressure upon the Director to take up the administrative duties or take on some of them themselves. The acting Board President came to his position by volunteering at a meeting Mr. Broussard called last year when he was in severe need of help. Mr. Baer does have some background of working with non-profits and is dedicated to seeing this organization reaching a level of stability that will allow it to be profitable and independent, but he is working alone and without real authority¹⁴. Instead Rene Broussard has become Zeitgeist.

¹⁴Mr. Baer has a rather large financial investment in Zeitgeist and uses this as leverage to get things done where usually he would use the authority of his position.

As an administrative intern this posed a particular problem for me. Coming into an organization that only focuses on its administrative needs only as the Director deems them necessary to remain open left me with very little to work from. The Director did not see the importance of most of what I was trying to do or saw my suggestions as a challenge to the fine balance that he works so hard to maintain. I was forced to create an administrative position within my mind and then work out what that job would require within this organization.

Upon realizing that Zeitgeist greatest managerial weakness was its lack of financial management, that was the area where I focused most of my work. Paul Baer, the acting Board President, did give me as much assistance as possible. This occasionally involved standing up to Mr. Broussard to force him to recognize the importance of my suggestions.

Recommendations for improvement

The organization needs to establish an administrative framework that will enable it to support itself with or without its current Director. To do this it will be necessary for the organization to undergo numerous changes. Once these changes have been put into effect it is important that the organization's officers are careful to follow through and maintain the administrative structure that will hopefully be in place.

The first recommendation that I have for Zeitgeist is that they develop a Board of Directors. This first Board of Directors, that will be listed in the new Articles of Incorporation, should be made up of people who are dedicated to the organization and have a willingness to give their time to see to it that the needed changes are made. These

Board members must also be willing to stand up to the Director and enforce their decisions.

... as organizations develop, board members are usually content to allow founder/directors to continue their strong leadership. This may turn out to be harmful to the organization in two ways: If the organization is driven primarily by a founder/director, board members may fail to get sufficiently involved in decision making, and such an organization may provide the opportunity for trustees to avoid exerting themselves in critical areas of board responsibility such as fund raising. It may also lead to a crisis if the founder/director resigns. (102, Wolf, 1990)

For that reason the Board should not be developed to go against the wishes of Rene Broussard, but it must not be hand picked by him. Paul Baer should remain Board President because he is the most aware of what it will take to set *Zeitgeist* on the right course, at this time. Another potential Board member is a patron named Danny. Danny, volunteers his time to the organization weekly, is well informed about film, has influence over Mr. Broussard and has a financial investment¹⁵ in *Zeitgeist* as does Mr. Baer. I have no suggestions as to who might serve as a third Board member, but with some investigation of the membership I am sure that a potential member can be found.

All of the potential Board members, including Paul Baer and Danny, will need to understand what their responsibilities are as Board members. As a Board these individuals will be responsible for the overseeing the financial management of the organization. If the members come to the Board with an understanding that they are expected to take financial control of the organization they are more likely to work towards instituting the changes

¹⁵As well as purchasing a patron membership. Danny makes two \$200 donations per year to *Zeitgeist*. The donations are often made just in time to pull the organization out of a financial crisis.

that will be necessary. This will be reinforced if the Board members also understand that in accepting seats on Zeitgeist Board of Directors they are taking fiduciary responsibility for the organization. The Board will also be responsible for building Zeitgeist reputation within the community. And lastly, they will need to assist with the organization's fundraising efforts. As Zeitgeist begins to receive outside funding it will be vital that the organization keeps accurate account of this money and uses it as it is intended. The Board of Directors' influence over Zeitgeist financial management will be at its most critical in overseeing this money.

The Board officers will also have responsibilities based on their Board position. The general responsibilities of each position are laid out in the by-laws, but how those responsibilities will take shape if these recommendations are followed requires more explanation. The Board President will need to direct this process. It will fall to him to make sure that a workable relationship is developed between the Board and the Director. The President must make sure that all new administrative programs are implemented correctly and supervise how they are run. The Treasurer will have the responsibility of keeping track of the organization's accounts, monitoring how well the budget is being followed, reporting quarterly at Board meetings on the organization's financial status. During the first year the Treasurer's position will be more complex than it will be as the organization becomes financially stable and the records are in order. The Secretary will be responsible for scheduling Board meetings and notifying all involved persons of the time and place of the meetings. The Secretary will also need to make note all decisions made

during the Board meetings and keep track of all information concerning the operation of Zeitgeist that is dealt with at these meetings.

It will be necessary for the Board of Directors to work with the Director closely. This can be accomplished in part through monthly meetings between the Board and Mr. Broussard. At the first of these meetings the Board and the Director will need to develop a long range plan for the organization.

An organization with a plan is one that indeed intends to be permanent. Donors, board members, and the general public feel secure investing their time and money in an organization whose management has a sense of where it is heading. Sharing plans for the future with them can motivate community members and funding agencies to support the organization.

An organization without a long-range plan may be diverted from its original purpose and may be crippled when forced to waste time and money dealing with unanticipated problems. (3-4, Stopler and Hopkins, 1989)

In later meetings the volunteer coordinator should also be included. The monthly meetings should be conducted for at least one year. If the organization stabilizes within the first year the meetings can be reduced to occurring quarterly.

As soon as a Board of Directors has been put together they will need to review Zeitgeist current financial status. This will include the organization's bank account, outstanding bills, a list of the organization's assets and any moneys owed in loans. Once this information has been collected it must be arranged in such a way as to be made use of by the Board, the Director and any volunteers involved in the fundraising process. To help maintain these records the use of the new box office tracking sheets will have to be put into use. The record sheets for each month should be kept in a three ring binder in the box office and used nightly. At the end of the month these sheets can be used by the

Board Treasurer to bring the organization's books up to date. The deposit records must also be kept up with equal care if the accounts are to accurately maintained. This will need to be done so that Zeitgeist can successfully undertake reincorporation.

The new Articles of Incorporation must be filed with the state and the old organization dissolved. The dissolution of the corporation may be complicated by the unofficial nature of loans made to the organization. The Board will have to seek legal advice as to how the debts can be transferred to the newly incorporated version of the organization. After the reincorporation has gone through, application needs to be made for federal 501(c)(3) tax-exempt status. Continued accountability will be required of the organization after tax-exempt status is sought because the federal government will then be aware of Zeitgeist as an organization. Zeitgeist will hereafter be required to file reports with the Internal Revenue Service.

To undertake some of the additional tasks that will come up during the reorganization a volunteer coordinator must be found. Someone who will organize volunteers to take on these tasks and others that are not being well attended to now. The volunteer coordinator will serve to find people to carry out the Boards ideas and plans. The coordinator will be expected to help recruit other volunteers and the duties assigned to those volunteers get carried out. The coordinator will hopefully be able to use the volunteer plan (Appendix H) to help Zeitgeist make the best use the people who offer their time and energy to the organization.

The volunteer coordinator will most likely be the one to take on the job of developing and updating the Zeitgeist mailing list. The mailing list will need to be rebuilt

with new current addresses. Zeitgeist should make use of the mailing list that were used to promote two very well attended events this summer, the *Feminine Products* art exhibition and the film *Kiss & Tell*. The guest curators and the film's director sent out mailings that drew in large audiences. The audiences for these events, having had a positive experience at Zeitgeist, should be receptive to being approached for membership or special events. This is the mailing list that should be used to organize a mailing of the membership letter twice a year and invitations to special events. As new members join, a volunteer will need to make sure that, along with their membership card and free passes, these members receive a thank you letter.

Volunteers will also be needed to assist with Zeitgeist fundraising efforts. A volunteer will be needed to work with the Board of Directors to write and submit grant proposals to local funders¹⁶. The volunteer who assumes this task will need to be made aware of the organization's financial status and fundraising needs. Grant proposals will need to be written for two areas of funding, special projects and operating funds. Grants for operating funds will have to be submitted to the Arts Council of New Orleans and to various foundation who give to local organizations. Special projects funding is likely to be received for the visiting director lecture series from area foundations.

A relationship with area colleges and universities, that encourages them to make use of the visiting directors as speakers, also needs to be developed at this time. This aspect of the lecture series is important because it will serve as an audience builder for Zeitgeist and help to show the educational value of the program to funders. The schools

¹⁶I will most likely volunteer for this task myself.

themselves will also provide a source of funding through speaking fees. This relationship will need to be developed through the efforts of Zeitgeist's Director, Board and the volunteer who will be helping with fundraising.

Outline for implementing proposal

A) Develop Board of Directors

1. Paul Baer agrees to take on role of Board President officially
2. Investigate other potential Board members
3. Approach potential Board members with an invitation to join Zeitgeist Board of Directors
4. Potential members should meet with Paul Baer to discuss what will be the role of this Board within the organization and who will hold which Board Officer's position

B) Insure relationship between Director and Board of Directors

1. Hold monthly meetings
2. Board will assist the Director whenever and however possible

C) Reincorporate the Organization

1. Review the organization's current financial status
2. File new Articles of Incorporation
3. Apply for 501(c)(3) status
4. Devise long-range plan

D) Institute record keeping system

1. Begin using new box office and deposit tracking sheets
2. Begin doing basic book keeping
3. Monitor how closely budgets are being followed

E) Develop a volunteer program

1. Find some willing to be a volunteer coordinator
2. Coordinator reviews volunteer plan
3. Meeting held with Zeitgeist Director, the Board of Directors and the volunteer coordinator
4. Schedule current volunteers as needed
5. Recruit new volunteers
6. Maintain an up to date list of current volunteers: names, addresses and phone numbers
7. Hold thank you party for volunteers

F) Incorporate lecture series in to programming

1. Apply special projects funding
2. Choose directors to visit
3. Schedule visits
4. Notify local colleges and universities and student activity groups of scheduled lecturers
5. Include announcement of director visits/lectures and related events in (bi)monthly schedules as appropriate
6. Post fliers announcing lectures around the city

G) Fundraising

1. Rebuild mailing list
2. Mail out membership letter twice a year
3. Send thank you letter to new members
4. Write grant proposals
5. Send proposals to potential funders
6. Develop relationship with colleges and universities and their student activity groups
7. Supervise spending of grant moneys
8. Plan theme for lecture series party
9. Mail out special event invitations
10. Develop Annual Report
11. Investigate potential corporate funders

H) Space Rental Development

1. Create a standardized space rental rate
2. Develop marketing to advertise that space is available for rental

Short and long range effects of the internship

The work that I have done during the course of the of this internship has been to help prepare the organization to make the changes that I have recommended. These recommendations have been made after a detailed assessment of the organization's

position and careful consideration of the organization's goals as expressed by the Director and the acting Board President. If the groundwork that I have laid out is instituted by Zeitgeist its effect will be seen well into the organizations future.

My internship has served to reorganize Zeitgeist in such a way that sufficient attention will be paid to its administrative needs. Helping the organization realize what was the best direction for this reorganization, which is reincorporation, was the first step to doing that. Zeitgeist will be reincorporated under new Articles that better reflect a structure that the organization can follow. This change will necessitate the formation of a Board of Directors. With an active Board of Directors in place Zeitgeist will be able to undertake changes and evolve into a healthier organization.

The primary effect that my work will hopefully have on the organization is that it will reach financial stability. Once financial stability is established the organization will be able to fulfill some of its goals in the short term. The box office and deposit tracking sheets that I created will enable the organization to begin keeping more accurate records of its revenue. The accurate records allow the organization to apply for funding, monitor how well they are staying within the budgets that I projected and plan future budgets. If those budgets are followed as the other recommendations are implemented the organization should show a profit within the next two fiscal years.

This profitability will be achieved through various fundraising efforts, increased audiences and membership. The lecture series that I developed will effect all of these areas. The membership will be increased, in part, as a result of response to the new membership letter.

Volunteers will be needed to help the Board and Director carry out the task that I have outlined. This will not be possible if Zeitgeist does not organize its volunteers better. If the Board makes use of the volunteer plan that I outlined and find a volunteer coordinator an efficient volunteer program should emerge.

In the long term what I have sought to accomplish during this internship will continue to effect the organization. With tax-exempt status and a history of receiving and making positive use of grants the organization will be a viable funding option for corporate donors. The organization should be able to produce an annual report, resulting from their established record keeping system, that will appeal to private, corporate and government funders. As a financially stable organization the Director will be able to plan the Gay and Lesbian film festival that he has expressed an interest in developing.

Conclusion

Zeitgeist Theatre Experiments, Inc. is a complex organization. Its administrative history is weak, but potential for change remains. With reorganization and follow through Zeitgeist can become a well managed organization. This will allow it to continue to be a viable and challenging part of the New Orleans arts community. I have created a framework that, if placed around the existing organization, can support this organization into the next century. The administrative internship that I completed with the organization will hopefully bring it closer to the future managerial stability that it requires.

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Appendix A

ARTICLES OF INCORPORATION
 ZEITGEIST THEATRE EXPERIMENTS, INC.

UNITED STATES OF AMERICA
 STATE OF LOUISIANA
 PARISH OF ORLEANS

DE IT KNOWN, that on the 1st day of July, 1989,

BEFORE ME, JOSEPH M. PERRY, JR., a Notary Public,
 duly commissioned and qualified and in for the Parish of
 Orleans, State of Louisiana.

PERSONALLY CAME AND APPEARED;

RENE' BROUSSARD,

Rory Vanderlick

Joanne Evans

Kay Filos

Gail W. Perry

Joseph M. Perry

of the full age of majority, whose signatures is hereto
 subscribed, who declared in the presence of the undersigned and
 competent witnesses, that availing themselves of the provision
 of the Louisiana Revised Statutes of 1950, Section 12:201 et
 seq. they hereby organized a nonprofit corporation as defined
 in R.S. 12:201 under and in accordance with these Articles of
 Incorporation.

ARTICLE I.

The name of this corporaion shall be:

ZEITGEIST THEATRE EXPERIMENTS, INC.

the said nonprofit corporation shall have all the powers,
 priviliges and authority granted to nonprofit corporation under
 the provisions of the Louisiana Revised Statutes herein and
 referred to.

ARTICLES II.

The domicile of this nonprofit corporation shall be
 1342 Mandolin Street, New Orleans, Louisiana 70122
 and the location and post office address of it registered office
 shall be the same.

ARTICLE III.

This nonprofit corporation is organized and is a collaborative of artists and professionals dedicated to the nd cultural events. Zeitgeists as translated from German means "Spirit of the Times". This non profit ,corporation will strive to reflect and change the spririt of the times in New Orleans through the production of innovative new works and the fostering of existing ones. The purpose is to explore all medias of performance and strive to create new relationships between performers and audience.

This nonprofit corporation as defined in Chapter 2, Section 201, Subsection 7 of Title 12 of the Revised Statutes aforesaid, is to conform to the precepts as set forth in U.S.C.A., Title 26, of the Intornal Revenue Code, Chapter 1, Section 501 et seq. No part of the net earnings or other assets of this nonprofit corporation shall inure to the benefits of any private members or individual: and this nonprofit corporation shall not carry on propaganda, or otherwise attempt to influence legislation, and will not participate in any political campaign on behalf of any cadidates for public office.

ARTICLE IV.

The officers of this nonprofit corporation shall consist of a President, who shall be a member of the Board of Directors, Vice President, Secretary and Treasurer and such other officers as the Directors may elect or appoint.

ARTICLE V.

The full names and post office addresses of nonprofit corporation registered agents are:

RENE' BROUSSARD 1342 Mandolin Street

New Orleans, Louisiana 70122

JOSEPH M. PERRY, JR. 7710 BELCREST PLACE

New Orleans, Louisiana 70126

ARTICLE VI.

This nonprofit corporation is to be organized on a non-stock basis. There shall be but one class of membership. The subscribers to these Articles of Incorporation shall be the first members of this corporation. Other members may be elected at any time, by a majority vote of those who are then members. Each member of this corporation shall be entitled to a certificate of membership signed by the President and Secretary and entitled to one vote per member. Members may resign by written resignation submitted to the Board of Directors, and such resignations shall be effective when accepted by the Board of Directors.

ARTICLE VII.

Membership dues, as paid in, as well as contributions made, from time to time, to this nonprofit corporation, for its use in furtherance of its objects and purposes, may be used promptly, in the discretion of the Board of Directors, to carry out the objects and purposes of this nonprofit corporation, or may be employed or invested so that the revenues therefrom may be used to carry out the objects and purposes of this corporation.

ARTICLES VIII.

The names and post office addresses of the subscribers to these Articles of Incorporation are:

RENE' BROUSSARD 1342 Mandolin St. New Orleans, La.

Rory Vanderlick 1519 Melpomene St. New Orleans, La.

Joanne Evans 993 N. Carrollton Ave. New Orleans, La.

Kay Files 712 N. Beau Chene Dr. Mandeville, La.

Gail W. Perry 7710 Belcrest Place New Orleans, La.

Joseph M. Perry 7710 Belcrest Place New Orleans, La.

The signing of these articles of Incorporation by the said incorporators shall act as their election to membership in this corporation.

ARTICLES IX.

Unless and until otherwise provided in the by-laws, all of the corporate powers of this corporation shall be vested in, and all the business and affairs of this corporation shall be managed by, a board of not less than two nor more than ten directors. The numbers of the directors may be increased or decreased within the limits above provided by a majority vote of the directors. The directors of this corporation shall be elected at the annual meeting of the members hereinafter provided and immediately upon their election they shall choose by a majority vote the officers of the nonprofit corporation.

ARTICLES X.

Members of this nonprofit corporation shall have the power to make, amend and repeal the by-laws to govern this corporation by a vote of two-thirds of the members present at any regular or special called for that purpose, in accordance with the procedure prescribed in Article XI of this Charter, provided they are in accordance with and do not conflict with these Articles.

ARTICLE XI.

The non profit corporation shall have the power to purchase property, real and personal; to receive donations, to sell, mortgage, pledge or otherwise lawfully encumber said property; to rent or lease property and to general to do any and all things necessary for the welfare, uses and purposes of this non profit corporation and the furtherance of its objectives.

ARTICLE XII.

This charter may be amended by a vote of two-thirds of the members present at any regular or special meeting called for that purpose, after a notice is given to each member then in good standing at least 15 days prior to the holding of said meeting. The depositing of said notice in the United States

Mail, postage prepaid, directed to the last known address of said member shall constitute a valid giving of notice within the contemplation of this articles.

ARTICLES XIII.

No member of this corporation shall ever be hold for the indebtndness, promise or acts of default of this non profit corporation, or be responsible for the contracts or faults pf this non profit corporation, exceeding the extent of his or her unpaid dues to said corporation, nor shall any informality in organization have the effect of rendering this charter null and void, nor of exposing any member to liability beyond his or her unpaid dues.

ARTICLE XIV.

In case of dissolution by limitation, or otherwise, the affairs of this nonprofit corporation shall be liquidated as provided by law.

In the event that the liquidation should be necessary, after all debts are satisfied, the remaining assets of the ZEIGTGEIST THEATRE EXPERIMENTS, INC. shall be donated to the:
GERMAN HERITAGE FESTIVAL ASSOCIATION, INC.
200 GALVEZ STREET
NEW ORLEANS, LOUISIANA 70199

THUS DONE AND SIGNED, in triplicate originals, in the City of New Orleans, on the day and date first above written, in the presence of the competent witnesses, who have hereunto signed and these presents, together with the said appearers and me, Notary, after due reading of the whole.

Witness

Richard A. Nagolia
Imre Perry

Witness

m. Perry

Rene' Broussard

Rene Broussard

Kay Files

Kay Files

Joanne Evans

Jo Anne Evans

Rory Vanderlick

Rory Vanderlick

Gail W. Perry

Gail W. Perry

Appendix B

Zeitgeist Theatre Experiments

Zeitgeist invites you to help us support independence. As we settle into our permanent home at 2010 Magazine St. we are commemorating the event with our on-going film series **The Great Unknown** and continue to feature up and coming visual artists, performance artists and musical acts. **Zeitgeist's** new "home" has two (~~air conditioned!~~) screening/performance spaces and a courtyard that is just waiting to be developed. Along with our neighbors, **Juan's Flying Burrito**, **Positive Space Gallery** and **Mariposa Vintage Clothing** (and soon Anne Rice's **Cafe Lestat**) we're bringing this block to life with activity. And we would like you to be apart of this exciting time.

As an alternative arts center we require the support of our audience not only through their, most appreciated attendance, but as members. Unlike large commercial movie theatres, **Zeitgeist** selects the films we present, solely on their merits as interesting and unique films, from the world of "small and independent cinema. Films presented at **Zeitgeist**, though critically acclaimed and often award winning, lack the support of major motion picture production companies or large distributors. (some are so small as to be self-distributed) Instead they depend on film presenters, like **Zeitgeist**, willing to take a chance on originality. We in-turn need support from you. As members you help to bring these films to New Orleans, encourage small filmmakers in their endeavors, and provide yourself with the opportunity to view films that go beyond mere entertainment. Your support also enables **Zeitgeist** to provide space for performance artists, whose work does not fit a traditional theatrical model, bands, not yet tied to major labels, and visual artists, whose vision may not be able to find another public outlet despite the relevance of the work. For this diverse programming to be maintained we need the support of individuals like you!

Many of you have followed us through our numerous moves as **Zeitgeist** has grown and we appreciate your faithfulness. Some have only recently discovered us and we welcome you. **Zeitgeist's** search for a permanent location has coincided with our desire to improve ourselves and needed expansion. Having found this great space we can now focus all of our attention on expanding our programming and better serving our audience. We have great plans for the year to come, including: director visits, that are being developed into a lecture series, and quarterly **members only** special screenings. We hope that you will join us, in our continuing mission to bring alternative arts to this city, by **becoming a**

member today!

Zeitgeist Membership

Membership Levels:

Artist/Student/Senior: \$25 includes two free film passes, member discount to films/events & invitations to members only screenings/parties, schedules mailed to home

Individual: \$30 includes two free film passes, member discounts to films/events & invitations to members only screenings/parties, schedules mailed to home

Dual/Family: \$40 includes four free film passes, plus benefits included in individual membership, schedules mailed to home

Patron: \$100 includes free admission to all films, member discounts to events, invitations to members only screenings/parties, schedules mailed to home

Dual Patron: Same benefits as above for two

Zeitgeist members also receive discounts at Movie Pitchers

I would like to volunteer my time to Zeitgeist

Name: _____ Phone: _____

Address: _____

City/State: _____ Zip: _____

Membership Level: _____ Date: _____

-Thank you

Appendix C & C1

ARTICLE I

The name of this corporation is Zeitgeist. Inc.

ARTICLE II

This corporation is organized and shall be operated exclusively for the purposes of exploring all mediums of visual and performance art, while striving to create new relationships between artists and audiences. Zeitgeist seeks to educate the public about the ever changing spirit of the times through the presentation of new, innovative works and the fostering existing ones.

ARTICLE III

This corporation shall enjoy perpetual corporate existence unless sooner dissolved in accordance with the law.

ARTICLE IV

The location of its registered office is 2010 Magazine St., New Orleans, Louisiana, 70130 and the mailing address of said organization shall be the same.

ARTICLE V

The names and addresses of Registered Agents are as follows:

ARTICLE VI

This corporation shall be a non-profit corporation and shall have no capital stock. It shall be operated and maintained by such assessments and endowments as the board of directors shall determine to be necessary or acceptable for the proper functioning of the corporation. Under no circumstances shall any of the net earnings or assets of the corporation inure or be distributed to the benefit of its members, directors, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article Two hereof. The corporation shall neither participate in, nor intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law) or (b) by a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

ARTICLE VII

(Full name and addresses of each incorporator)

ARTICLE VIII

(Full names, addresses and terms of office of office of the initial members of the Board of Directors)

ARTICLE IX

This organization shall have no voting members.

ARTICLE X

The powers of this organization shall be exercised by a Board of Directors, which shall consist of no fewer than three (3) and no more than nine (9) members. The Board of Directors shall elect a President, Secretary, and Treasurer from the Board's membership bi-annually to serve until the next annual board meeting where at the new officers shall be duly elected by the Board as it exist at that time. Provided, however, that the first Board of Directors of this corporation shall be those persons stated in Article VIII hereof and they shall serve until the second annual meeting at which time two-thirds (2/3) of the Board shall be replaced by new Board members elected by the Board standing at such time. The Board of Directors of this corporation shall be self regenerating.

ARTICLE XI

The Board of Directors shall have the power to make, amend, and repeal by-laws to govern this corporation provided they are in accordance with and do not conflict with these articles. An amendment altering these articles may be adopted if approved by a unanimous vote of the Board of Directors.

ARTICLE XII

Upon the dissolution of the corporation, the Board of Directors shall, after paying or making provision for the payment of all liabilities of the corporation, dispose of all the assets of the corporation in such manner, or to the German Heritage Festival Association, Inc. (200 Galvez St., New Orleans, Louisiana 70199)

ARTICLES XIII

Limitations of Liability. The incorporators, officers, and directors of this corporation claim the benefits of the limitation of liability of the provisions of La. R.S. 12:24C (1968, as amended 1987) to the fullest extent allowed by law as fully and completely as though said provisions were recited herein in full.

BY-LAWS

Organization's name and registered office:

Zeitgeist, Inc.
2010 Magazine Street
New Orleans, LA 70130

Statement of Purpose:

To foster increased knowledge of new, innovative and existing works of art in all mediums. To educate the public about these works through their presentation and build new relationships between the audience and artists. The art center serves as an art presenter and educational facility focusing on empowering New Orleans area communities with the opportunity to experience and knowledge of a divergent series of art works. This is an expansion arts agency because the works presented here are representative of the culturally diverse communities in the New Orleans area.

Statement of non-profit status:

Zeitgeist, Inc. is organized solely as a non-profit corporation. No part of the net earnings of the corporation shall inure to benefit of, or be distributable, as dividends in any other manner, to its directors, officers or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purpose set forth in the Articles of Incorporation.

Role and authority of the Board of Directors:

Number and term. The number of directors shall be no fewer than three (3) and no more than nine (9). The original board of directors shall consist of three members, any increase in members, not to exceed the aforementioned number, will be determined by a unanimous vote of the current directors at the time the need for increase is decided. A director is to select her/his successor to be approved by a two-thirds vote of the board. The term shall be for two years.

Resignations. Any director, member of a committee may resign at anytime. Directors are required to submit the name of their successor upon their resignation. Such resignations shall be made in writing, and shall take effect at the time specified therein. The acceptance of the resignation shall not be necessary to make it.

Vacancies. If the office of any director becomes vacant the remaining directors in office may appoint any qualified person to fill such vacancy to hold office for the unexpired term.

Removal. Any director may be removed either for or without cause at any time by the affirmative vote of the holders of a majority by those entitled to vote.

Compensation. Directors shall not receive any stated salary for their services as directors or as members of committees.

Officers. The officers of this corporation shall consist of a president, a treasurer, and a secretary and shall be elected by the Board of Directors and shall hold office until their successors are elected and qualified.

President. The President shall be the chief executive officer of the corporation and shall have the general powers and duties of supervision and management usually vested in the office of the president of a corporation. He/she shall preside at all meetings of the Board of Directors and shall have general supervision, direction and control of the affairs of the corporation.

Treasurer. The treasurer shall keep full and accurate account of receipts and disbursements of the corporation. He/she shall render to the Board of Directors, at the annual meeting, an account of the financial condition of the corporation.

Secretary. The secretary shall give, or cause to be given, notice of all meetings of the Board of Directors, and all other notices required by law or by these Bylaws, to all appropriate parties who shall participate or have an interest therein. He/she shall record all proceedings of the meetings of the corporation in a book to be kept for that purpose.

Annual meetings. Annual meetings of the Board of Directors are for the election of directors and officers and for such business as may be stated in the notice of the meeting. Meeting shall be held at such places, within the state of Louisiana, and at such times and dates as the Board of Directors, by resolution, shall determine and set forth.

Notice of meetings. Written notice, stating the place, time, and date of the meeting and the general nature of the business to be considered, shall be given to all appropriate parties, not less than ten (10) nor more than thirty (30) days before the date of the meeting.

Fiscal year. The fiscal year of the corporation shall be determined by resolution of the Board of Directors.

Amendments. These Bylaws may be altered and repealed and the Bylaws may be made at any annual meeting of the Board of Directors by the affirmative vote of a majority.

Appendix D

Budget 8/1/97 - 7/31/98

<i>Category:</i>	<u>8/1/97</u>		<u>8/31/97</u>	<u>9/1/97</u>	<u>9/31/97</u>		<u>10/1/97</u>		<u>10/31/97</u>
	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference
Inflows									
Ticket sales		\$3,300			\$3,300			\$3,300	
Concession		\$550			\$550			\$550	
Art Sales		\$250.00			\$1,000.00			\$500.00	
Grants & donations		\$0			\$0			\$0	
Facilities rental		\$200			\$200			\$500	
Membership		\$285			\$285			\$435	
Total		\$4,585.00			\$5,335.00			\$5,285.00	
Outflows									
Programming:									
Film rentals	\$1,650.00	\$2,500			\$2,500			\$2,500	
Artist Fees	\$300.00	\$300.00							
Artist Travel									
programming totals	\$1,950.00	\$2,800.00	\$850.00		\$2,500.00			\$2,500	
Facilities:									
Rent	\$1,000.00	\$1,000			\$1,000			\$1,000	
Utilities	\$155.00	\$200			\$400			\$350	
Telephone	\$150.00	\$250			\$250			\$250	
Supplies		\$0			\$0			\$0	
Equipment Rental	\$50.00	\$50			\$50			\$50	
Improvements		\$0			\$0			\$0	
facilities totals	\$1,355.00	\$1,500.00	\$145.00		\$1,700.00			\$1,650.00	
Publicity:									
Printing schedules	\$360.00	\$360			\$360			\$360	
Newspaper ads	\$213.00	\$640			\$640			\$640	
Postage	\$70.00	\$80			\$230			\$80	
Misc.		\$50			\$50			\$50	
publicity totals	\$643.00	\$1,130.00	\$487.00		\$1,280.00			\$1,130.00	
Staff:									
Salary	\$75.00	\$100			\$100			\$100	

Budget 8/1/97 - 7/31/98

Health insurance	\$180.00	\$180		\$180	\$180
staff totals	\$255.00	\$280.00	\$25.00	\$280.00	\$280.00
Other:					
Liability insurance	\$60.00	\$60		\$60	\$60
Food, drinks, ice	\$300.00	\$200		\$200	\$200
Subscriptions		\$0		\$0	\$0
other totals	\$360.00	\$260.00	(\$100.00)	\$260.00	\$260.00
Budget totals:	\$4,563.00	\$5,970.00	\$1,407.00	\$6,020.00	\$5,820.00

Budget 8/1/97 - 7/31/98

11/1/97		11/30/97		12/1/97		12/31/97		1/1/98		1/31/98		2/1/98	
Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget
	\$4,500			\$4,000			\$4,000			\$4,000			\$4,000
	\$550			\$550			\$550			\$550			\$550
	\$300.00			\$100.00			\$300.00			\$300.00			\$300.00
	\$0			\$200			\$0			\$0			\$0
	\$0			\$0			\$0			\$0			\$0
	\$285			\$385			\$285			\$285			\$285
	\$5,635.00			\$5,235.00			\$5,135.00			\$5,135.00			\$5,135.00
	\$2,500			\$2,500			\$2,500			\$2,500			\$2,500
	\$2,500			\$2,500			\$2,500			\$2,500			\$2,500
	\$1,000			\$1,000			\$1,000			\$1,000			\$1,000
	\$300			\$350			\$350			\$350			\$350
	\$250			\$250			\$250			\$250			\$250
	\$0			\$100			\$0			\$0			\$0
	\$50			\$50			\$50			\$50			\$50
	\$0			\$0			\$0			\$0			\$0
	\$1,600.00			\$1,750.00			\$1,650.00			\$1,650.00			\$1,650.00
	\$360			\$360			\$360			\$360			\$360
	\$640			\$640			\$640			\$640			\$640
	\$180			\$80			\$80			\$80			\$80
	\$50			\$50			\$50			\$50			\$50
	\$1,230.00			\$1,130.00			\$1,130.00			\$1,130.00			\$1,130.00
	\$100			\$100			\$100			\$100			\$100

Budget 8/1/97 - 7/31/98

\$180	\$180	\$180
\$280.00	\$280.00	\$280.00
\$60	\$60	\$60
\$200	\$200	\$200
\$0	\$0	\$0
\$260.00	\$260.00	\$260.00
\$5,720.00	\$5,670.00	\$5,670.00

Budget 8/1/97 - 7/31/98

2/28/98	3/1/98	3/31/98	4/1/98	4/30/98	5/1/98	5/31/98	6/1/98
Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual
		\$4,000		\$4,000		\$3,500	
		\$550		\$550		\$550	
		\$300.00		\$500.00		\$300.00	
		\$0		\$0		\$0	
		\$0		\$0		\$0	
		\$285		\$435		\$200	
		\$5,135.00		\$5,485.00		\$4,550.00	
		\$2,500		\$2,500		\$2,500	
		\$2,500		\$2,500		\$2,500	
		\$900		\$900		\$900	
		\$350		\$300		\$300	
		\$250		\$250		\$250	
		\$0		\$0		\$0	
		\$50		\$50		\$50	
		\$0		\$0		\$0	
		\$1,550.00		\$1,500.00		\$1,500.00	
		\$360		\$360		\$360	
		\$640		\$640		\$640	
		\$80		\$80		\$80	
		\$50		\$50		\$50	
		\$1,130.00		\$1,130.00		\$1,130.00	
		\$100		\$100		\$100	

Budget 8/1/97 - 7/31/98

\$180	\$180	\$180	\$180
\$280.00	\$280.00	\$280.00	\$280.00
\$60	\$60	\$60	\$60
\$200	\$200	\$200	\$200
\$0	\$0	\$35	\$0
\$260.00	\$260.00	\$295.00	\$260.00
\$5,870.00	\$5,920.00	\$5,855.00	\$5,820.00

Budget 8/1/97 - 7/31/98

Budget	6/30/98 Difference	7/1/98 Actual	Budget	7/30/98 Difference
\$3,300			\$3,300	
\$550			\$550	
\$200.00			\$200.00	
\$0			\$200	
\$0			\$0	
\$200			\$200	
\$4,250.00			\$4,450.00	
\$2,500			\$2,500	
\$2,500			\$2,500	
\$900			\$900	
\$400			\$400	
\$250			\$250	
\$100			\$0	
\$50			\$50	
\$0			\$0	
\$1,700.00			\$1,600.00	
\$360			\$360	
\$640			\$640	
\$80			\$80	
\$50			\$50	
\$1,130.00			\$1,130.00	
\$100			\$100	

Budget 8/1/97 - 7/31/98

\$180	\$180
\$280.00	\$280.00
\$60	\$60
\$200	\$200
\$0	\$0
\$260.00	\$260.00
\$5,870.00	\$5,770.00

<i>Category</i>	<u>8/1/98</u>		<u>8/31/98</u>		<u>9/1/98</u>		<u>9/31/98</u>		<u>10/1/98</u>		<u>10/31/98</u>	
	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference
Inflows												
Ticket sales		\$3,400.00			\$3,500.00				\$3,500.00			
Concession		\$600.00			\$600.00				\$600.00			
Art sales		\$400.00			\$400.00				\$400.00			
Lecture series tickets		\$120.00			\$0.00				\$120.00			
Grants & donations		\$1,200.00			\$0.00				\$4,500.00			
Facilities rental		\$500.00			200				\$700.00			
Membership		\$340.00			\$390.00				\$340.00			
Total		\$6,560.00			\$5,090.00				\$10,160.00			
Outflows												
Programming:												
Film rentals		\$2,000			\$2,000				\$2,000			
Artist Fees		\$0.00			\$0.00				\$0.00			
Artist Travel		\$400.00			\$0.00				\$400.00			
programming totals		\$2,400.00			\$2,000.00				\$2,400.00			
Facilities:												
Rent		\$900.00			\$900.00				\$900.00			
Utilities		\$400.00			\$400.00				\$300.00			
Telephone		\$250.00			\$250.00				\$250.00			
Supplies		\$0.00			\$0.00				\$0.00			
Equipment Rental		\$50			\$50				\$50			
Improvements		\$0.00			\$0.00				\$0.00			
facilities totals		\$1,600.00			\$1,600.00				\$1,500.00			
Publicity:												
Printing schedules		\$450.00			\$450.00				\$450.00			
Newspaper ads		\$800.00			\$600.00				\$600.00			
Postage		\$120.00			\$120.00				\$220.00			
Misc.		\$40.00			\$0.00				\$190.00			
publicity totals		\$1,410.00			\$1,170.00				\$1,460.00			
Staff:												

Salary	\$100.00	\$100.00	\$100.00
Health insurance	\$225.00	\$225.00	\$225.00
staff totals	\$325.00	\$325.00	\$325.00
Other:			
Liability insurance	\$60	\$60	\$60
Food, drinks, ice	\$400.00	\$400.00	\$400.00
Subscriptions	\$0.00	\$0.00	\$0.00
other totals	\$460.00	\$460.00	\$460.00
Budget totals:	\$6,195.00	\$5,555.00	\$6,145.00

11/1/98		11/30/98		12/1/98		12/31/98		1/1/99		1/31/99		2/1/99	
Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget
	\$3,500.00			\$3,800.00			\$3,800.00			\$3,800.00			\$3,800.00
	\$600.00			\$600.00			\$600.00			\$600.00			\$600.00
	\$400.00			\$550.00			\$400.00			\$1,900.00			\$1,900.00
	\$0.00			\$0.00			\$0.00			\$1,900.00			\$1,900.00
	\$0.00			\$200.00			\$3,000.00			\$0.00			\$0.00
	\$200.00			\$500.00			\$0.00			\$0.00			\$0.00
	\$390.00			\$520.00			\$250.00			\$730.00			\$730.00
	\$5,090.00			\$6,170.00			\$8,050.00			\$5,130.00			\$5,130.00
	\$2,000			\$2,000			\$2,000			\$2,000			\$2,000
	\$0.00			\$0.00			\$0.00			\$0.00			\$0.00
	\$0.00			\$0.00			\$0.00			\$1,500.00			\$1,500.00
	\$2,000.00			\$2,000.00			\$2,000.00			\$3,500.00			\$3,500.00
	\$900.00			\$900.00			\$900.00			\$900.00			\$900.00
	\$300.00			\$350.00			\$350.00			\$350.00			\$350.00
	\$250.00			\$250.00			\$250.00			\$250.00			\$250.00
	\$0.00			\$150.00			\$0.00			\$0.00			\$0.00
	\$50			\$50			\$50			\$50			\$50
	\$0.00			\$0.00			\$0.00			\$0.00			\$0.00
	\$1,500.00			\$1,700.00			\$1,550.00			\$1,550.00			\$1,550.00
	\$450.00			\$450.00			\$450.00			\$450.00			\$450.00
	\$600.00			\$600.00			\$800.00			\$800.00			\$800.00
	\$120.00			\$120.00			\$170.00			\$120.00			\$120.00
	\$0.00			\$0.00			\$100.00			\$1,110.00			\$1,110.00
	\$1,170.00			\$1,170.00			\$1,520.00			\$2,480.00			\$2,480.00

\$100.00	\$100.00	\$100.00	\$100.00
\$225.00	\$225.00	\$225.00	\$225.00
\$325.00	\$325.00	\$325.00	\$325.00
\$60	\$60	\$60	\$60
\$400.00	\$400.00	\$400.00	\$400.00
\$0.00	\$0.00	\$35.00	\$0.00
\$460.00	\$460.00	\$495.00	\$460.00
\$5,455.00	\$5,655.00	\$5,890.00	\$8,315.00

2/28/99		3/1/99		3/31/99		4/1/99		4/30/99		5/1/99		5/31/99		6/1/99	
Difference	Actual	Budget		Difference	Actual	Budget		Difference	Actual	Budget		Difference	Actual		
		\$3,800.00				\$3,800.00				\$3,600.00					
		\$600.00				\$600.00				\$600.00					
		\$400.00				\$400.00				\$250.00					
		\$0.00				\$120.00				\$3,000.00					
		\$0.00				\$0.00				\$0.00					
		\$500.00				\$500.00				\$0.00					
		\$340.00				\$340.00				\$370.00					
		\$5,640.00				\$5,760.00				\$7,820.00					
		\$2,000.00				\$2,000.00				\$2,000.00					
		\$0.00				\$0.00				\$0.00					
		\$0.00				\$400.00				\$0.00					
		\$2,000.00				\$2,400.00				\$2,000.00					
		\$900				\$900				\$900					
		\$300.00				\$300.00				\$350.00					
		\$250.00				\$250.00				\$250.00					
		\$0.00				\$0.00				\$0.00					
		\$50				\$50				\$50					
		\$0.00				\$0.00				\$0.00					
		\$1,500.00				\$1,500.00				\$1,550.00					
		\$450.00				\$450.00				\$450.00					
		\$800.00				\$800.00				\$800.00					
		\$120.00				\$120.00				\$220.00					
		\$0.00				\$40.00				\$150.00					
		\$1,370.00				\$1,410.00				\$1,620.00					

\$100.00	\$100.00	\$100.00
\$225.00	\$225.00	\$225.00
\$325.00	\$325.00	\$325.00
\$60	\$60	\$60
\$400.00	\$400.00	\$400.00
\$0.00	\$0.00	\$0.00
\$460.00	\$460.00	\$460.00
\$5,655.00	\$6,095.00	\$5,955.00

	6/30/99	7/1/99		7/30/99
Budget	Difference	Actual	Budget	Difference
\$3,500.00			\$3,500.00	
\$500.00			\$500.00	
\$250.00			\$250.00	
\$0.00			\$0.00	
\$500.00			\$0.00	
\$200.00			\$200.00	
\$340.00			\$270.00	
\$5,290.00			\$4,720.00	\$75,480.00
\$2,000			\$2,000	
\$0.00			\$0.00	
\$0.00			\$0.00	
\$2,000.00			\$2,000.00	
\$900			\$900	
\$400.00			\$400.00	
\$250.00			\$250.00	
\$150.00			\$0.00	
\$50			\$50	
\$0.00			\$0.00	
\$1,750.00			\$1,600.00	
\$450.00			\$450.00	
\$800.00			\$800.00	
\$120.00			\$120.00	
\$0.00			\$0.00	
\$1,370.00			\$1,370.00	

\$100.00	\$100.00	
\$225.00	\$225.00	
\$325.00	\$325.00	
\$60	\$60	
\$300.00	\$300.00	
\$0.00	\$0.00	
\$360.00	\$360.00	
\$5,805.00	\$5,655.00	\$72,375.00

<i>Category</i>	<u>8/1/99</u>		<u>8/31/99</u>	<u>9/1/99</u>	9/31/99		10/1/99		10/31/99
	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference
Inflows									
Ticket sales		\$3,600.00			\$3,800.00			\$3,800.00	
Concession		\$600.00			\$600.00			\$600.00	
Art Sales		\$400.00			\$400.00			\$400.00	
Lecture series tickets		\$120.00			\$0.00			\$120.00	
Grants & donations		\$1,200.00			\$0.00			\$5,000.00	
Facilities rental		\$500.00			200			\$700.00	
Membership		\$420.00			\$470.00			\$420.00	
Total		\$6,840.00			\$5,470.00			\$11,040.00	
Outflows									
Programming:									
Film rentals		\$2,500.00			\$2,500.00			\$2,500.00	
Artist Fees		\$485.00			\$0.00			\$485.00	
Artist Travel		\$400.00			\$0.00			\$400.00	
programming totals		\$3,385.00			\$2,500.00			\$3,385.00	
Facilities:									
Rent		\$900.00			\$900.00			\$900.00	
Utilities		\$400.00			\$400.00			\$300.00	
Telephone		\$250.00			\$250.00			\$250.00	
Supplies		\$0.00			\$0.00			\$0.00	
Equipment Rental		\$50			\$50			\$50	
Improvements		\$0.00			\$0.00			\$0.00	
facilities totals		\$1,600.00			\$1,600.00			\$1,500.00	
Publicity:									
Printing schedules		\$450.00			\$450.00			\$450.00	
Newspaper ads		\$800.00			\$600.00			\$600.00	
Postage		\$120.00			\$120.00			\$220.00	
Misc.		\$40.00			\$0.00			\$190.00	
publicity totals		\$1,410.00			\$1,170.00			\$1,460.00	
Staff:									

Salary	\$100.00	\$100.00	\$100.00
Health insurance	\$225.00	\$225.00	\$225.00
staff totals	\$325.00	\$325.00	\$325.00
Other:			
Liability insurance	\$60	\$60	\$60
Food, drinks, ice	\$400.00	\$400.00	\$400.00
Subscriptions	\$0.00	\$0.00	\$0.00
other totals	\$460.00	\$460.00	\$460.00
Budget totals:	\$7,180.00	\$6,055.00	\$7,130.00

11/1/99		11/30/99		12/1/99		12/31/99		1/1/00		1/31/00		2/1/00	
Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual	Budget
	\$3,800.00			\$4,200.00			\$4,200.00						
	\$600.00			\$600.00			\$600.00						\$600.00
	\$400.00			\$550.00			\$400.00						\$1,000.00
	\$0.00			\$0.00			\$0.00						\$0.00
	\$0.00			\$200.00			\$3,000.00						\$0.00
	\$200.00			\$500.00			\$0.00						\$0.00
	\$470.00			\$620.00			\$340.00						\$830.00
	\$5,470.00			\$6,670.00			\$8,540.00						\$2,430.00
	\$2,500.00			\$2,500.00			\$2,500.00						\$2,500.00
	\$0.00			\$0.00			\$0.00						\$875.00
	\$0.00			\$0.00			\$0.00						\$1,500.00
	\$2,500.00			\$2,500.00			\$2,500.00						\$4,875.00
	\$900.00			\$900.00			\$900.00						\$900.00
	\$300.00			\$350.00			\$350.00						\$350.00
	\$250.00			\$250.00			\$250.00						\$250.00
	\$0.00			\$150.00			\$0.00						\$0.00
	\$50			\$50			\$50						\$50
	\$0.00			\$0.00			\$0.00						\$0.00
	\$1,500.00			\$1,700.00			\$1,550.00						\$1,550.00
	\$450.00			\$450.00			\$450.00						\$450.00
	\$600.00			\$600.00			\$800.00						\$800.00
	\$120.00			\$120.00			\$170.00						\$120.00
	\$0.00			\$0.00			\$100.00						\$0.00
	\$1,170.00			\$1,170.00			\$1,520.00						\$1,370.00

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\$100.00	\$100.00	\$100.00	\$100.00
\$225.00	\$225.00	\$225.00	\$225.00
\$325.00	\$325.00	\$325.00	\$325.00
\$60	\$60	\$60	\$60
\$400.00	\$400.00	\$400.00	\$400.00
\$0.00	\$0.00	\$35.00	\$0.00
\$460.00	\$460.00	\$495.00	\$460.00
\$5,955.00	\$6,155.00	\$6,390.00	\$8,580.00

2/28/00	3/1/00	3/31/00	4/1/00	4/30/00	5/1/00	5/31/00	6/1/00
Difference	Actual	Budget	Difference	Actual	Budget	Difference	Actual
		\$4,200.00		\$4,200.00		\$4,000.00	
		\$600.00		\$600.00		\$600.00	
		\$400.00		\$400.00		\$250.00	
		\$0.00		\$120.00		\$0.00	
		\$0.00		\$0.00		\$3,000.00	
		\$500.00		\$500.00		\$0.00	
		\$420.00		\$420.00		\$470.00	
		\$6,120.00		\$6,240.00		\$8,320.00	
		\$2,500.00		\$2,500.00		\$2,500.00	
		\$0.00		\$485.00		\$0.00	
		\$0.00		\$400.00		\$0.00	
		\$2,500.00		\$3,385.00		\$2,500.00	
		\$900		\$900		\$900	
		\$300.00		\$300.00		\$350.00	
		\$250.00		\$250.00		\$250.00	
		\$0.00		\$0.00		\$0.00	
		\$50		\$50		\$50	
		\$0.00		\$0.00		\$0.00	
		\$1,500.00		\$1,500.00		\$1,550.00	
		\$450.00		\$450.00		\$450.00	
		\$800.00		\$800.00		\$800.00	
		\$120.00		\$120.00		\$220.00	
		\$0.00		\$40.00		\$150.00	
		\$1,370.00		\$1,410.00		\$1,620.00	

\$100.00	\$100.00	\$100.00
\$225.00	\$225.00	\$225.00
\$325.00	\$325.00	\$325.00
\$60	\$60	\$60
\$400.00	\$400.00	\$400.00
\$0.00	\$0.00	\$0.00
\$460.00	\$460.00	\$460.00
\$6,155.00	\$7,080.00	\$6,455.00

Budget	6/30/00 Difference	7/1/00 Actual	Budget	7/30/00 Difference
\$3,800.00			\$3,800.00	
\$500.00			\$500.00	
\$250.00			\$250.00	
\$0.00			\$0.00	
\$500.00			\$0.00	
\$200.00			\$200.00	
\$420.00			\$370.00	
\$5,670.00			\$5,120.00	
\$2,500.00			\$2,500.00	
\$0.00			\$0.00	
\$0.00			\$0.00	
\$2,500.00			\$2,500.00	
\$900			\$900	
\$400.00			\$400.00	
\$250.00			\$250.00	
\$150.00			\$0.00	
\$50			\$50	
\$0.00			\$0.00	
\$1,750.00			\$1,600.00	
\$450.00			\$450.00	
\$800.00			\$800.00	
\$120.00			\$120.00	
\$0.00			\$0.00	
\$1,370.00			\$1,370.00	

\$100.00	\$100.00
\$225.00	\$225.00
\$325.00	\$325.00

\$60	\$60
\$300.00	\$300.00
\$0.00	\$0.00
\$360.00	\$360.00
\$6,305.00	\$6,155.00

Appendix E

Date: 76

Zeitgeist Weekly Deposit Record

Film Titles	Fri	Sat	Sun	Tues	Wed	Thurs	Week End totals
Memberships							
Perfomances							
Music							
Concession							
Totals							

Zeitgeist Box Office Records

Film Title:	Screening Dates: I II
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General \$6

I	Fri.	Sat.	Sun.	Tue.	Wed.	Thur.		I
								Fri. Sat. Sun. Tue. Wed. Thur.
II								II
							Totals Fri. Sat. Sun. Tue. Wed. Thur.	

Student & Senior \$5

I	Fri.	Sat.	Sun.	Tue.	Wed.	Thur.		
								Fri. Sat. Sun. Tue. Wed. Thur.
II								Comps.
							Totals	

Members \$4

I	Fri.	Sat.	Sun.	Tue.	Wed.	Thur.		
								Cons. Totals Fri. Sat. Sun. Tue. Wed. Thur.
II								

\$1	\$1.50	\$2
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Appendix F

Lecture Series Budget

83

U.S. Director (3 per year)

Travel	\$2,400.00
Housing (3 nights)	\$405.00
Food	\$450.00
Fee	\$750.00

International Director (1 per year)

Travel	\$1,500.00
Housing (5 nights)	\$225.00
Food	\$250.00
Fee	\$400.00
Special event	\$1,110.00

Totals: \$7,490.00

Revenue

Lecture tickets	\$360.00
Speaking fees	\$1,600.00
Special Event	\$1,925.00
Muni. grant	\$1,500.00
Foundation grant	\$1,000.00
In-kind Donation	\$900.00
Donations from student groups	\$500.00

Totals: \$7,785.00

Special Event Plan

This special event is to be held in conjunction with the visiting director lecture series that will begin in the fall of 1998. The event will consist of a party to introduce attendees to that years visiting international director. The party should be designed around a theme related to the director's work. The evening will end with the presentation of one of the director's films (that will not be shown during the year at Zeitgeist preferably a U. S. premier). Tickets will range from \$15 for members, \$20 for Students and Seniors and \$25 for non-members. The facility has a 100 guest capacity for an event of this type. The event will serve to increase audience, membership, lecture series attendance and awareness of Zeitgeist as an organization. Invitations should be sent to all members, local filmmakers, Drama and Communication Departments at local colleges and college student activities groups whose interest correspond with the director's work.

Volunteers needed

Invitation designer

3 people to prepare and mail invitations

3 people for clean-up

2 people for set-up

Budget

Revenue:

\$1925 Ticket sales

45 members

30 non-members

25 students and seniors

Expense:

\$600 Food (in-kind donation)

300 Wine & beer

200 Invitations (1000)

10 Tickets (100)

\$1,110 Total

Appendix G



Visiting Desire
a film by Beth D.

Showing nightly at
9:30

June 13-26

Starring
Lydia Lunch

Zeitgeist Theatre Experiments
2010 Magazine St. (504)524-0064
Call for holdovers - Closed Mondays

“A FLASH OF CINEMATIC BRILLIANCE!
ONE OF THE MOST PLAYFUL FRENCH MOVIES IN YEARS!”

—Thelma Adams, THE NEW YORK POST

MAGGIE CHEUNG JEAN-PIERRE LEAUD IN A FILM BY OLIVIER ASSAYAS

IRMA VEP

“SUPERCool!”

—Michael Atkinson, SPIN MAGAZINE

“MAGGIE CHEUNG
HAS CHARM TO BURN!

She's one of the world's
great movie stars, and I'd
go to a movie house just
to watch her breathe!”

—John Powers, VOGUE

“WILDLY
BEAUTIFUL!

Assayas recaptures the
exuberance and wit
of French Cinema!”

—David Denby, NEW YORK MAGAZINE

“FRESH AND
HILARIOUS!”

—Ella Taylor, ATLANTIC MONTHLY



VISIT THE IRMA VEP
WEBSITE AT
<http://www.zeitgeistfilm.com>

ZEITGEIST FILMS PRESENTS MAGGIE CHEUNG JEAN-PIERRE LEAUD IN A DACIA FILMS PRODUCTION OF A FILM BY OLIVIER ASSAYAS
NATHALIE RICHARD BULLE OGIER LOU CASTEL ARSINEE KHANJIAN CINEMATOGRAPHY ERIC GAUTIER EDITOR LUC BARNIER
PRODUCER GEORGES BENAYOUN WRITTEN AND DIRECTED BY OLIVIER ASSAYAS A ZEITGEIST FILMS RELEASE

STARTS JULY 25 7:45 & 9:45 ZEITGEIST

2010 Magazine St - (504)524-0064

Shows nightly - Closed Mondays - Call for possible holdovers

\$6 General - \$5 Student, Seniors - \$4 Members

Appendix H

Zeitgeist Volunteer Program

Volunteer Positions:

- Volunteer coordinator 1
- Ticket booth workers 10
- Projectionist 2
- Person to up date mailing list and mail schedules 1
- Maintenance person 2

Duties:

Volunteer coordinator - keeps a current list of volunteers (including phone numbers and addresses) and their areas of volunteer interest, schedules ticket booth volunteers, calls all scheduled ticket booth workers every Monday to see if they can work their assigned day and finds a replacement if the volunteer cannot, and will schedule extra volunteers to work during special events such as performances (all scheduling of foreseeable duties are to be done one week in advance) those volunteers being given a reminder call a day before the event.

Ticket Booth workers - are to sell tickets to films and performances, as well as, concession items, keep up with fixing popcorn and stocking drinks, note all sales on box office record sheets, answer the phone. Ticket booth workers are **not** to **give** food or drinks to anyone who does not work at the theatre.

Projectionist - are to assist in showing films, including keeping up with reel changes, have films ready to show on time and prepare films when they arrive from the distributor and to be returned to the distributor or to other theatres.

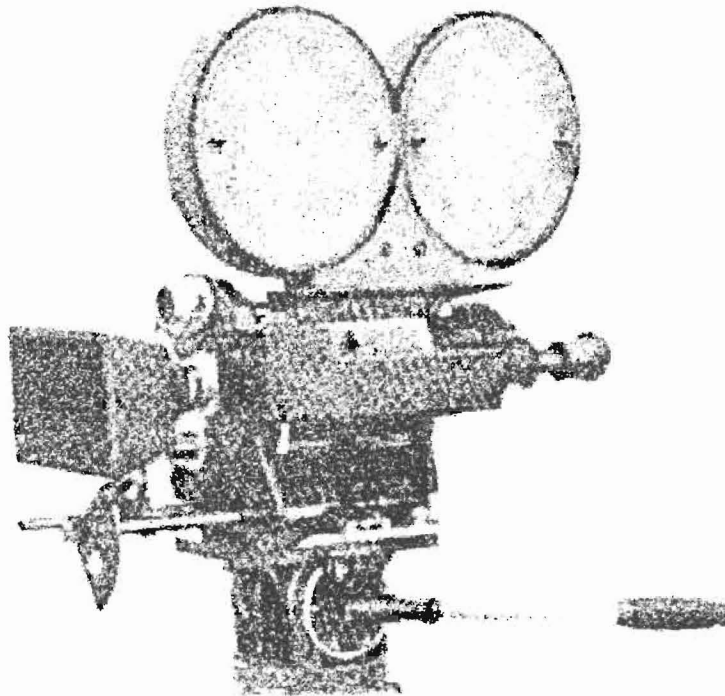
Person to maintain mailing list and mail schedules - is to regularly collect new member information, update the organizations mailing list (by adding new member information and removing out of date information), mail program schedules as they are printed, and give a copy of the updated mailing list to the Board President quarterly.

Maintenance person - are needed to fill holes in the wall and touch up paint after art exhibitions and help with periodic maintenance needs.

Volunteer benefits:

- Free admission all films
- Free admission to performance volunteer does work for, membership admission price otherwise
- Free popcorn and drinks
- Feelings of helpfulness and pride in supporting the local arts community.

BE PART OF THE SPIRIT



Zeitgeist Theatre Experiments

Can you operate a 16mm or 35mm projector?
Would you like to help prepare art exhibitions?
Or do you just want to hang out, sell tickets and
catch some good films?

If so become a zeigeist volunteer.

call Rene Broussard at 524-0064 for more information.

Alisa Swindell received her B.A. in the History of Art from Bryn Mawr College. She has worked for several non-profit arts agencies, in New Orleans and Ohio, in both administrative and curatorial capacities. She is currently planning a visual art exhibition: *Trust Me, I'm Telling You Stories*.

EXAMINATION AND THESIS REPORT


Candidate: Alisa Swindell

Major Field: Arts Administration

Title of Thesis: Development of an Administration: Administrative Internship with Zeitgeist Theatre Experiments, Inc.

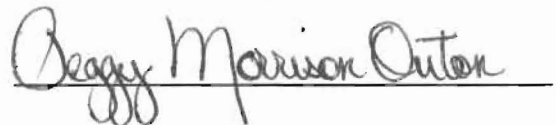
Approved:


Major Professor & Chair


Dean of the Graduate School

EXAMINING COMMITTEE:





Date of Examination:

11/21/97