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A report on an Arts Administration internship with the New Orleans Film Festival, New Orleans, Louisiana, summer 2001

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
THE NEW ORLEANS FILM FESTIVAL
NEW ORLEANS, LOUISIANA
SUMMER 2001

A Master's Paper

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

Master of Arts
in
The Graduate Program of Arts Administration

By

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B.A. Notre Dame College at South Euclid, Ohio, 1982

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To my wonderful friends who have endured my scholastic endeavors—the joys and the sufferings—with patience. Especially to Karen, who has endured the most. For my sister, Patty.

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ABSTRACT

This paper comes from 180 hours of internship with the New Orleans Film Festival in Orleans Parish, New Orleans, Louisiana. During those hours of involvement with this organization, I focused on the competitive division of the festival that was then known as Cinema 16.

In the course of events, questions arose concerning the issue of board involvement in the Cinema 16 jury process and the board's administrative responsibilities. As it is with all human enterprise, there also is a continuously evolving attempt to improve methods. In the NOFF's case there is an attempt to improve the judging of the entries. What should be the board's role in that process? Cinema 16 should breathe life into the creative aspirations of fledgling filmmaker's near and far. Does the New Orleans Film Festival do all it can to make this a reality by vigorously marketing the selected films?

Memberships became a focus when the disparity between the number of members in prior years and the number in 2001 appeared large. There were approximately 350 memberships in August of 2001, compared to 600 in 1999. There appeared to be a direct correlation between the number of memberships and mail-outs to the public. What other methods could be utilized to increase their numbers? Information is power. Answers to such questions would put the festival in the position of being proactive by giving them opportunity to further fulfill their mission as well as the capability to bring in more funds to continue their work. Time was given to exploring a university population as a viable market for new memberships. The staff shed light on the need for more services to offer prospective members.

These major issues served to fulfill the purpose of the internship by opening up opportunities for experience in a nonprofit arts organization. The experience in its entirety brought to light the film festival's impact on the concept that film is a credible art form celebrated by individuals everywhere. This paper should highlight the importance of the various processes, not only in giving that organization credibility but also in aiding it in making the impact it wishes to on its immediate and global community.

Chapter 1

The Fascination of Film: An Introduction

Movies. Film. Celluloid flicker.

Whatever we may chose to call them, the world's fascination with moving pictures started with the cinema's introduction in 1895. Since then there have been any numbers of theorists, directors, and aficionados who have weighed in with their opinions, their work, and their art in its contribution to the human experience. Bergman, Huston, Hitchcock, Polanski. These and many others have yielded works that have served as markers to sociological and historical change. Their innovative thinking and methods, along with the influence of developing technology, have moved the art of filmmaking forward. If time is indeed linear, then film is a material symbol of its movement.

The experience of film, however voyeuristic, is at once visceral and personal. It can be argued that such experience is similar to the impact of painting, sculpture, music, and dance. Once our senses of sight and hearing are put into play, we have actively become participants. We engage not only those senses, but our hearts and minds. With the projection of film onto the screen, we the viewer, project ourselves into the work. We are a part of it through our intellectual involvement. That story is our story. That message is our message—it seems to be about our lives, about the lives of people we know. While we may view film as an attempt to connect, we also turn to it as an art form for the purpose of discovery. We, the public, are looking for something new, something

exciting and innovative. We look for a new approach to storytelling, a surrogate for the age-old oral tradition. Such an influence is so important that moviegoers of every age and social strata have turned into armchair critics.

Technological advances have not only improved the science and the art of moviemaking but have also increased the numbers of and types of audiences. This impact is made evident by the efforts of city after city to institute festivals in honor of the form. All across the globe there are any number of festivals seeking to further the advancement of a particular genre, format, and/or new director/filmmaker.

Some museums chose to formally recognize filmmaking as a valid art form. San Diego's own Museum of Modern Art had a tiny theater that showed several short films in continuous play as a special exhibit. They recently instituted their own "Short Attention Span Film Festival" dedicated to films two minutes and less in length. Its second year garnered them over 300 submissions. The web site *Inside Film Online* lists 40 film festivals in the city of New York alone. The cities of Los Angeles and Hollywood, California have 38 combined. Chicago has twelve. From the sublime to the ridiculous, individuals are out in the big, wide world who either want to make a statement with the creation of film or who want to help present that statement. Film festivals continually rise to the challenge of these people.

Chapter II

An Overview of The New Orleans Film Festival

Mission Statement

With a population 484,674, the city of New Orleans has at least six film festivals. The predominant film festival, which this paper is about, is the New Orleans Film Festival, with 420 members. Its mission statement reads:

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

History

Initiated in 1989 as the New Orleans Film and Video Society, the festival came into existence through the enthusiasm of a dedicated group. This group consisted of a wide range of individuals with experience in academe and the arts. Their action was a response to a city that had proven that it could attract the best talent and produce quality work. It continues to do so. Movies such as "Tight Rope," "JFK," "Angel Heart," and

“The Pelican Brief” are only part of what this culturally rich city has continued to produce at the hands of people such as Frances Ford Coppola, Clint Eastwood, and others.

The New Orleans Film and Video Society’s first film festival was held during the spring week of April 21st through the 28th. With the first screening of “Orphans” at the Prytania Theater a cultural tradition was begun. Just as it continues to do, it organized and held events and screenings at various venues around town. Actor Albert Finney was their first guest of honor. The second year brought with it a move of season and place. Since then film festivals have been headquartered at Canal Place Landmark Theatre, the venue billed the week of the festival as the Big House in honor of Broadway theaters. Other attractions are hosted around town. The third week of October has been the chosen date for the festival since then. The Thursday evening gala has kicked off the week of prize-winning films and panels. Years have come and gone with films shown to growing audiences and celebrities in attendance. The year 2000 brought with it the added attraction of the IMAX Theater with its 3-D capabilities.

The most auspicious of all changes was the institution of a competitive division with the expert guidance of board member Dean Paschal. With the generation of Cinema 16 in 1991, the New Orleans Film Festival was able to encourage and present the cinematic creations of fledgling filmmakers from as close as New Orleans’ backyard and yet as far away as Australia. It established its headquarters at the Southern Repertory Theater in Canal Place, with some screenings taking place at the Prytania Theater. In the year 2000, Cinema 16 initiated a change of scenery by moving operations to the Contemporary Arts Center. Some screenings continue to take place at the Prytania.

The existence of this open competition not only generates funds to help keep the organization alive and kicking but helps it fulfill its mission. Cinema 16 receives submissions numbering between 300 and 400 annually. It programs between 90 and 100 of them for the festival, making sure that every category from science fiction to documentary to experimental is included. It is a daunting task, but a jury consisting of volunteers views and scores each movie that has made it past the pre-screeners.

The organization sees it as an unwritten mission that they are proactive in attracting and promoting local and statewide submissions. With that in mind, particular attention is paid to those submissions from across the state. Louisianans love anything filmed in their state. Independent films with larger budgets that are shot in Louisiana attract large crowds. The 2001 festival had to schedule an unplanned second screening of a movie titled "Tempted" starring Burt Reynolds. The first showing sold out, netting the festival \$1,485 (Appendix VII). Likewise, movies written or directed by Louisianans attract attention. During the 2000 festival, screenwriter/director Mari Kornhauser of New Orleans generated sell-out crowds for her suspense thriller "Housebound."

Over the years the festival has managed to snag various notables for its panels, forums, and special events. Francis Ford Coppola was the guest of honor in 1999 at an intimate fundraiser diner. A party of 45 festival members paid \$500 a plate to rub elbows with him. Peter Fonda rolled into New Orleans to sit on a panel during the 1999 film festival in connection with the re-release of his movie "Easy Rider." John Waters has graced the city with his presence more than once.

Special mini-festivals have been designed over the years to satisfy those audiences with specialized tastes who hunger for more than the annual film festival. The

1999 Hitchcock Summer Festival celebrated the master of suspense's centenary birthday. "A New Orleans Kids' Film Fest," also in 1999, brought the delights of the cinema to small fry seven to thirteen years of age.

These educational opportunities and cinematic experiences are part of the mission of the New Orleans Film Festival. By attending an entertainment medium held in common with others, you or I can break the monotony of the everyday grind. Through active membership in such an organization, we can turn one of our favorite recreational pursuits into an opportunity to connect socially and learn (Uprichard, 1985). These events are just some of the ingredients that make the New Orleans Film Festival the culturally rich feast it is intended to be.

Structure

Housed on the second floor of a building owned by a gallery owner and board member, at 835 Carondelet St., the offices of the New Orleans Film Festival are modestly appointed. The offices serve as headquarters for all of the planning, administrating, and managing of the festival's business affairs and organizational events. The festival has been housed in these two rooms since their move from 225 Baronne Street, where they shared quarters with at the New Orleans Arts Council, in the summer of 2001. This move gave the festival an advantage of increased office space as well as increased visibility. Their shingle is visible to all passing traffic, including the streetcar.

Over its 14-year history not only has the organization moved but it has changed its name three times: from the New Orleans Film and Video Festival to the New Orleans Film and Video Society, and finally to the New Orleans Film Festival. It recently

eliminated the name of the competitive division altogether, an effort that might well generate a cohesive or united image of the Big House and the competitive venues.

Management

The New Orleans Film Festival functions under a nonprofit umbrella. The organization has a small staff of three: an artistic director and an administrative coordinator, who both answer to a managing director. The managing director reports, in turn, to a board president (Appendix II). The board consists of seventeen members from the business community. Various committees are in turn comprised of these board members. These committees are the Executive Committee, Human Resources Committee, the Cinema 16 Committee, Finances and Fundraising and, finally, the Legal Committee. An advisory board consisting of 49 individuals is in place to help raise funds and assist the film festival with a wide assortment of needs.

Staff

The staff positions are the only paid positions in the organization, with the managing director being the only full-time employee. She is responsible for day-to-day operations similar to what any other business would have. She is the public relations expert, human resource manager, and marketing expert rolled into one. Her role as public relations expert makes her capable of soliciting corporate and private donations as well as sponsorships. She works with the board in creating the budget and keeps a vigilant eye on expenditures. Dynamic efforts by the present manager have increased the amount of money that is in the festival's bank account. Last year at this time, there was \$2,552 compared to this year's \$11,195 (Appendix IX).

The artistic director is responsible for most of the programming that takes place during the year. He also acts as curator. He plays a large role in the festival programming for the Big House and is also responsible for obtaining preview screenings that are part of membership benefits. His position, as well as the administrative coordinator's, is part-time with seasonal full-time work. Some of the coordinator's duties include: preparing and mailing press kits, coordinating volunteers, maintaining all membership records, coordinating mailings and managing the Cinema 16 film competition. Until the year 2000 there had been a fourth staff member, the program manager, who was assigned the duty of developing various programs for CAC screenings, and programming the Cinema 16 competitive division. This position was eliminated to save money.

There are positions that are filled only during the festival season. Those are the positions of logistics coordinator, volunteer coordinator, and film trafficker. The logistics coordinator is responsible for making sure that all venues are working on schedule, that various people and things are where they should be at the right time, and that arrangements are made for transportation and delivery. The volunteer coordinator ensures that there are enough volunteers for the various venues, and assigns them to when and where they can work as needed. The film trafficker keeps track of where films need to be sent after screenings, when they need to get there, and makes certain they arrive on time.

Funding

Money for the festival comes from various private and public sources such as the Louisiana Film Commission, the Alliance Francaise, the Arts Council of New Orleans and the New Orleans Film and Video Commission. Membership forms ask for donations that run from \$25 to \$1000 (Appendix XII). Most of the memberships are in the \$35 category. Entry fees (\$35 prior to early deadline and \$55 after the deadline) for the Cinema 16 competition are another source of revenue. The New Orleans Film Festival Gala not only kicks off the annual weeklong festival but also is the main fundraiser of the year. It is a grand event that nets the organization up to \$14,000 (Appendix IX). There is an Annual Oscar Party that is held as a fundraiser. Monthly onetime screenings help financially. For these special screenings someone underwrites the cost of renting the film and the theater gives the organization a discount on renting its space. Members receive a discount on admission and nonmembers pay full price.

Chapter III

The Internship: Basic Responsibilities

The New Orleans Film Festival is a small organization. As noted earlier there are only three staff members, including one administrative coordinator, as this is all the budget allows. The administrative/Cinema 16 coordinator is basically in charge of running the Cinema 16 competition. I assisted her in a variety of administrative duties affiliated with Cinema 16 and ran jury screenings in her absence. I checked in mail and logged entries onto the database as they arrived and made deposit slips for fees that arrived with them. I prescreened films for the jury in order to avoid truly bad films from wasting too much of the jury's time. I proposed and ran a membership drive on the University of New Orleans' campus. I also organized and assembled press kits. I was permitted the opportunity to solicit individuals I knew in the community for sponsorships or to network with them to get them involved.

During the week of the festival I was in charge of film trafficking for the Cinema 16 arm of the film festival. I kept a schedule for each day of the festival and what films were shown that day. I kept a log of each film that needed to be shipped, how quickly it needed to be shipped after its scheduled screening, and where it needed to be shipped. After shipping I followed up to make sure films arrived at their destinations on time. This was an important aspect of the festival since many films were being shipped on to other festivals and needed to be at those destinations by a particular date.

Chapter IV

Cinema 16

Call for Entries

The call for entries in any competition is an involved process. It should be recognized as a prime opportunity to not only fulfill its mission but to market the festival. The festival must contact past entrants and also try to reach and inform as many potential new entrants as possible. It informs the public that the New Orleans Film Festival is out there and available for its edification.

Every year the Cinema 16 division mails out entry forms to entrants from the previous two years, and to a list of film schools and individuals who have called seeking forms. This particular database has 3,124 records, with 350 of those being internationals. The internet facilitates this process through two of its avenues. Emails are sent out to entrants and the entry form is posted on the web site at <www.neworleansfilmfest.com>. An email newsletter for entrants informs them of what films have arrived at the office. Being informed means being involved.

There are two deadlines for the Cinema 16 competition. The entry fee paid by the entrant for movies that arrive by the first deadline is less than the fee for entries sent in by the second. The entry form requires a variety of pertinent facts. But each entry is specifically checked for its fee, the optional self-addressed stamped envelope for the film's return, and information such as the date of completion, genre, and format (Appendix V).

Each entry, along with all its information, is logged onto a database and categorized according to genre and the entrant's name. The copies of the films on video are put into manila envelopes with the date of delivery as well as the title written on the flap of the envelope. The form with specific information is taped to the front. It is here that pre-screeners can write comments and scores can be posted for quick reference. Each envelope is then filed into a bin according to length of time: movies under 15 minutes, 15 to 30 minutes, 30 to 60 minutes, and finally 60 minutes and longer. The task of logging each entry becomes all consuming as the number of entries mounts. Combine this with prescreening films anywhere from six minutes to 90 minutes in length and you have a very busy schedule.

The Jury Process: How Objective Is It?

A certain amount of dedication is required to be on the Cinema 16 jury. It is a volunteer position bordering on a labor of love. Every submission must be scrutinized. The 2001 sessions began their Sunday meetings in May and continued until August. These sessions were scheduled from 1:00 P.M. to 4:00 P.M. but sometimes adjourned earlier. If the entry was under 10 minutes, the panel watched the entire length of the film. If it ran longer, then they viewed only 10 minutes of it. During that time they were asked to watch for camera work, lighting, sound, and other technical aspects. The jury then scored the films according to technical merit on a scale from one to ten, with ten being the highest score. The jury was also required to score according to personal preferences. This approach to judging the entries was a simplified form from the prior years.

Previously the jury ballot included four classifications. The jurors were supposed to score movies based on those categories.

The present committee is changing the ballot to include only one category for the jurors to vote on and splitting the jury into various genres. There is an orientation at the first meeting and examples are shown to the jury. Usually a truly bad film has been saved to give the jury a grasp of what not to give a thumb's up to. An award winning film from a previous year is shown to give them an idea on what should make it through to the top 100. Most films over 10 minutes are prescreened to delete any truly bad films from the schedule. These films are sent to the Cinema 16 committee for a second opinion. Committee members seldom attended the jury screenings.

There has been a high rate of attrition in the jury pool. The 2001 jury began with 33 individuals. By the end of the scheduled session, there were only five to seven individuals on average viewing the remaining films. In an effort to improve the process, the competitive division committee is splitting the juries into several parts: documentary, animation, etc (Appendix IV, February 2002). Several screenings would take place during the week to expedite the process. This may seem simple in the beginning of the season, but as pointed out the attrition rate is high. Keeping jury participants specialized may be difficult as the season wears on and more members drop out of the process.

Jury screenings used to take place at the Black Box Theater on the second floor of the Contemporary Arts Center at 900 Camp Street. It was a prime location, but the theater itself was not the best environment for the panel. The festival did not have a large enough screen and used a sheet for most of the screenings. The projector was an impressive, portable unit that was on loan from, and eventually donated by, one of the

local businesses. The air conditioning for that section of the facility was consistently non-operative. The room itself, although not large, became stifling when the summer temperature soared into the 90's with the high humidity so characteristic of the New Orleans summer. Windows could not be opened because of insurance stipulations. The only thing that kept the jury from diminishing to an even smaller number was the fact that eventually we were able to move to one of the theaters on the first floor

Jurors of the New Orleans Film Festival Cinema 16 are volunteers from the community. Film festivals from around the United States, such as the Chicago International Film Festival and the Austin Film Festival, have individuals on their juries who are involved in the film industry in various capacities such as writers, directors, and critics. In the Chicago International Film Festival's case, jury participants travel from other cities to participate in their jury process. In neither case is a board member involved with that process.

In response to a poll I sent out to various film festivals via email, there are film festivals that do have board involvement, but for the most part they may not override the decision of those who do the programming. Some festivals actually responded to the idea with adamant declaration: *Absolutely not*. One individual responded to the question of *why* or *why not* with one simple word: *bias*. At the other end of the spectrum of opinion on board involvement, when asked if board members had final say over what was programmed the response was: *Yes. It's their job. (It's nice to be king.)*

The New Orleans Film Festival has had Cinema 16 committee members who were involved in the industry but seldom attended jury screenings. There were numerous screenings at which no committee members were present. This may not appear to be all

that detrimental, but how fair is a jury process that has a committee that does not attend yet considers it their right to negate a democratic jury vote? Should the committee be especially committed as the jury pool dwindles? If the committee feels that it has the final say-so, should its members not be more involved or should they be directing their energies to finding ways to retain and train jury members and raising money for the organization? The outcome of the selection process for the competitive division is a product; therefore it should be examined closely and its integrity taken seriously.

Since the results of the jury can be over-turned by the committee, should there be specific, written guidelines as to the conditions for overturning their vote? Although connections to board members should give a film an *opportunity* to be viewed, outright programming for political reasons appears to cast a cloud on what should be an egalitarian process fueled by appreciation of the form and not by politics. Other festivals opt to let the jury decide what films are selected. They prefer that their board members take care of their administrative duties, such as raising money and finding sponsors for the festival.

Since board members are responsible for the fiscal health of their organization, there are duties that should take priority over that of programming. McDaniel and Thorn state this responsibility directly:

Everyone in the core must work to achieve the contributed income goals by making a personal contribution and participating in the fund raising program. This is perhaps the most difficult and least understood area for a board...What is important is that each board member make a contribution and that the board is giving at one hundred percent of its

membership...Every board member has the responsibility to identify sources for contributed income and to cultivate those prospects. (1994, p.61-3)

Outside of their annual gala to kick off the festival, and the Oscar party, this particular board raised no money and did not find any sponsors for the NOFF. The load of that responsibility is placed squarely on the shoulders of the managing director.

Programming

As jury sessions progress, the Cinema 16 coordinator tallies the votes of all score sheets. The highest score is a ten with the top ten films receiving awards for various categories. The coordinator tallies the votes and enters them on the database that will sort the films in order of the scores. The top 90 to 100 films are programmed, but must fit within a time frame of two hours. It is here that things can change. A film can be omitted due to time constraints in favor of a film with an inferior score.

Programming is a process that includes marketing considerations. The resultant programs are the end product for the New Orleans Film Festival. Blocks of entries are chosen to create programs with specific themes when possible. For instance the 2001 Festival had a *Triskaideskaphobia* (defined as the fear of the number thirteen) program. This title played off of the 13th Annual Film Festival program logo as a block of horror and suspense films that totaled two hours.

Most program choices were clever and on the mark with only one faux faux here and there. One particular film about an environmentalist trying to save a redwood tree by living in it, "Julia Butterfly Hill," was scheduled for showing with "Smokestack

Lightning.” This particular documentary was about barbecuing in Louisiana and contained rather graphic scenes involving the slaughter of pigs. This was not what you would call a politically correct choice. Vegetarians who were attending specifically to catch the story of the long-suffering tree-sitter complained.

Programming should not only benefit the entrant by virtue of the fact that his/her film has won a showing but should also benefit the film festival. In some instances the film will pull in a large crowd because of the director and the director's presence. The director in turn has a right to expect that his/her film will draw an audience under the auspices of the festival.

Through the largesse of a local weekly newspaper, the Gambit, the New Orleans Film Festival was fortunate enough to have 65,000 programs printed and inserted into weekly circulation prior to the festival. This, however, appears not to have been enough for the Cinema 16 division. There were some blocks of programming at which only a half-dozen individuals, or so were in the audience. One director flew to New Orleans to sit in an audience of eight people. She was visibly upset and disappointed by the lack of attendance. In one instance a professor from one of the local universities had his film programmed and did not attend his own screening. Had he taken the time to attend or send a representative, and had he made an attempt to get others to the screening, the time devoted to showing his work would have brought him more publicity as well as audience support for Cinema 16.

There were success stories during this particular season. One young director had a quarter page ad in the Gambit. His film drew a large crowd. The science fiction portion of the schedule drew record crowds for a block of Cinema 16 programming.

Extra seats were brought in to supplement the house seats. The program was considered sold out. The evening showing of all the award winners at the Prytania Theater brought in hundreds.

So where does the New Orleans Film Festival's responsibility lie in relation to audience numbers for the competitive program? At this juncture I must point out that the film festival's screenings at Canal Place Theatre drew up to 299 people. There is a consistent attitude within the surrounding community that the films worth viewing are those with big names tied to them and, although independent, have more financial backing. If a film has a track record of having won at Cannes or the Sundance Film Festival, seats will often sell out. It can be argued that those particular films have a large budget for advertising and get their message out through their own stamina.

Since the competitive arm of the festival offers the organization the opportunity to discover new talent, more effort should be expended on informing the local and global community of their choices. Clearly it is an unfortunate lack of proactive planning that would create conditions for an audience of only eight. Most of the attention of the board members was directed to films shown at the Big House. Several industry after hours parties were scheduled during the showing of other filmmakers' work. This made it impossible for an attending filmmaker as well as any jury members and other volunteers going to that particular block of Cinema 16 programming to attend. Those events should include those filmmakers who NOFF is supposed to be encouraging and supporting. The overall impression is that the competitive programming is the naughty stepchild of the New Orleans Film Festival.

There are ways to remedy the ills of a poor image and, therefore, poor community participation. Ideally speaking, competitive division specific marketing should take place. As observed by the writers of *Waiting In the Wings* “...(artists) do care how they are sold. And while it is not necessary or even possible to cater to every egocentric whim of every artist, it is imperative that those who market the arts be sensitive to the feelings of those who create and...embody the art” (1993, p.70). Making sure that a fair sized audience is in attendance is indicative of a presenting organization that has some level of this sensitivity.

Committee involvement is necessary. The committee should be attending those programs and bringing audience with them. At the same time local filmmakers should be informed of the importance of pushing their own work and bringing audience members in. A collective effort from committee members, other board members, and volunteers to physically sell tickets days prior to the show could make all the difference. When committee members consider it their utmost priority to help market the films that have been programmed through the competitive process, sparse audiences will become a thing of the past. Involvement translates energy into positive results. According to Wolf,

...Trustees should make regular appearances on behalf of the organization, speaking to community and business groups as well as to friends and associates...At both formal functions and informal get-togethers, trustees should attempt to set up the two-way communications link with the public, they should provide free publicity and advocacy on behalf of the organization... (1990, p.43)

It would not be so difficult to put a system in place. Using a service such as Ticket Web is only a passive sales approach although it is an excellent service to offer the buying public, an aggressive, grass-roots campaign could bring in audiences that this portion of the festival needs. According to Colbert, "Advertising is an extremely potent means of persuasion if the message to be transmitted is simple. For more complicated messages, personal selling is more effective, since the representative of the company can adapt the advertising message to the consumer and respond to his or her questions or reasons for not buying" (1994, p.175). Personal selling is a powerful tool that has proven itself in many organizations. It could do wonders for this segment of the festival.

The previous Cinema 16 coordinator came up with the idea of community partnerships. This would require a community organization to advertise the festival in its media in exchange for recognition in the festival program book. Time and interoffice communication was a problem concerning this effort. The Cinema 16 coordinator did not relay all of the particulars to the managing director with the result that she put the brakes on the process. Unfortunately time was wasted trying to communicate back and forth. Time eventually ran out.

Communication seemed to break down, a situation that bred problems and administrative faux faux. For example, when one person called saying he had been referred by a friend and wanted to be involved in the festival, I explained the membership levels to him. He signed on for \$250. It turned out that the director was trying to sign

him on to a sponsorship level for the gala. Since I had not been informed by anyone about this, my membership focus caused a snafu for the director. The main problem was not only a lack of conveyance of ideas and information, but also an overall lack of the understanding of the art of listening.

Chapter V

Memberships

Although it is best for nonprofits to not rely on any one method for raising funds, memberships can be viewed as the lifeblood of any nonprofit organization. Members provide financial support as well as physical support through consistent participation in programs, thereby helping the organization fulfill its mission. Members are long-term donors who "...tend to be among the most passionate of the organization's supporters, and can be counted on to increase attendance, (and) ticket sales..."according to Hopkins/Friedman" (1997, p.73). In addition to those aspects, members are a source of sociological information and feedback. Their numbers take on vital importance as noted by Colbert, (1994, p.204-205). It is important to acquire new members, retain old ones, and understand the motivating factor that prompts those who leave the organization.

The Disgruntled Public: "I Hate to Rant, But..."

There is, of course, the question of service to the community. Marketing also takes the form of advertising schedules and providing the public with information. At one juncture, as the dates of the festival approached, someone called wanting information about schedules. The message she left on the voice mail stated, "I hate to rant, but..." Her overall problem with things was that she had moved to New Orleans from New York and wanted to know why she knew more about the New York Film Festival than she did about the New Orleans Film Festival. Her argument was that last year, there was a

circular she could pick up giving most of the information on the scheduling of movies and events. This was no longer available since the NOFF had chosen to discontinue it.

A fiscally smart move was made by the managing director to have a local weekly newspaper sponsor the printing of the program and insert it into their circulation the week prior to the festival. This netted a circulation of about 65,000 programs as opposed to a few thousand circulars lying around at local theaters. I did inform the caller that the film festival is a nonprofit that must rely on donated advertising in order to get the word out. This festival simply could not find the funds for such costly overhead. I did ask her point blank if she was a member to which she replied, "Surely I don't have to be a member to know what is going on." "No," I replied, "but if you become a member you could help us acquire the money we need for advertising."

In the eyes of this consumer we were lacking. To her being informed about the New Orleans Film Festival was important. But how could a city the size of New Orleans, with its socio-economic structure, be as assessable as a film festival in one of the largest cities with its amazing wealth of resources? There is a serious and marked differentiation in the population of both cities and a serious difference in the type and amount of resources available. Simply looking at the overall statistics of what each city makes per capita and the average income of its citizens will give a clear indication of the hurdles that a film festival in New Orleans has to clear.

Large expenditures of cash for the printing of a circular are not necessary. A simple printed flier with the schedule could be distributed just as the aforementioned circular had been. A quick copy job at a local print shop could do the trick. NOFF could keep its costs down while satisfying some of the needs of the inquisitive public. Further

attention should be given to the timing of the printing and distribution of the program, a topic that will be covered in my “Recommendations.”

The Numbers Game

In 1999 there were 600 members in what was then the New Orleans Film and Video Society (Appendix III). Those numbers dropped to approximately 500 and remained relatively steady until April of 2000. Between the months of March and May, the festival lost half of its members. Memberships dropped to a record low of 325 in the past but have risen to 420 as of this writing.

This figure is actually considerably good if you compare it to the Chicago International Film Festival. Chicago’s population is approximately three million. That particular festival has anywhere from 900 to 1000 memberships, with 150 of those being family memberships. The city of New Orleans has a population of 484,674, and its festival has almost half of the numbers of Chicago’s membership.

Although the New Orleans Film Festival continues a good level of service during the week of the festival, there has been a marked drop in its level of service during the regular course of the year. There has been a decrease in the numbers and types of programs and benefits offered to its constituency. In 1999 there was a Kids’ Film Festival as well as a special dinner with Francis Ford Coppola in attendance. The program tailored for children fits the needs of people looking for family-oriented activities. The special guest event appeals to those members who are looking for something unique.

There are often a variety of reasons for people to discontinue their affiliation with a group. Directly researching the reasons that people drop their membership could

assist the festival in bringing in more people. Again, information is power. The answer to the question *why* could only assist the festival in furthering its financial and organizational health. The coordinator could send a simple questionnaire via snail mail or email to non-renewing members, thereby giving the festival administration the opportunity to understand their customers' needs. New services could very well spring from such a project, thereby facilitating growth.

The Test Drive Proposal

The purpose of initiating the university membership drive was to open a new point of capture, as well as to cultivate a market that has been neglected. Its primary goal was to increase memberships and interest in the New Orleans Film Festival's activities by fostering a more active link with local universities. Once it has established a relationship with any university, the festival should follow up with press releases to the university newspaper as well as with consistent efforts to post fliers, posters, and notices at various places on campus.

Since universities generally host hundreds of people on their campuses at any given time, there is a viable market there. It was my hope that we could increase memberships through attention to this market. Could there be more than a ten percent increase in memberships through affiliation with surrounding universities? Could this offset inflationary expenses, the loss of members, and help to increase revenues?

The test drive

The initiative of doing a university membership drive netted positive results for the festival. The test drive that was conducted paid for itself in the form of eight new

members and one renewal. It also brought more students forward who, although they may not have joined, did not know the New Orleans Film Festival existed until they had seen the set-up at the university center. Inquisitive students scooped printed programs from the previous film festival. Five hundred fliers were passed out as students changed classes. In terms of exposure the campaign was a success. If NOFF repeats this promotional campaign on university campuses at a consistent time each semester, the organization stands to improve its reach. Not only could it increase the number of memberships with each semester but the festival could also bring in new volunteers in the process.

Product and Services: What to Do?

As part of its membership benefits, the festival offers free passes to special screenings that take place at any one of the local theaters around the city, such as the Prytania, Canal Place, or the Palace. The passes admit two for free. Members receive these passes at least once a month and sometimes twice a month. The most basic of memberships (the individual at \$35 or a student membership for \$25) includes this benefit. Along with the admission of two for the price of one on Monday nights at the Prytania, the passes to screenings tally up to be approximately \$144 worth of movies, quite a steal for a mere \$25 or \$35.

With the idea of increasing memberships came the realization that more benefits would be needed to attract new people and to retain old ones. The mailing list does have a rotation method for mailing out the passes to different names on the membership. This

guarantees that the membership is evenly served. Although members are advised to arrive early since seating is on a first come, first served basis, the organization tries to avoid disenchanting members by giving out so many passes so that seating is always "sold out."

Chapter VI

Recommendations

The managing director has done a thorough job of finding sponsors for the festival. She managed to acquire all advertising for the festival as trade. Sponsors act by providing services and products for the festival, and they receive promotion as sponsors in the program and through news releases sent to the various media. Cinema 16, however, does not receive any specialized attention since it is an integral part of the New Orleans Film Festival. The programming at the Big House and programming for Cinema 16 are treated as one entity; therefore, the marketing approach yields blanket coverage. Any movie reviews that are printed in the local newspaper and magazines are about movies at the Big House. The filmmakers of the Cinema 16 selections are not given the same benefit.

There have been a variety of changes at the New Orleans Film Festival over the months since the 13th Annual Festival. As noted earlier, the board is trying a new ballot and focusing on judging the entries according to genres. There have been changes in staff and board members which of course creates new challenges.

The Competitive Division

Crowds at the Big House increased for the 2001 Festival. According to the Cinema 16 coordinator, the numbers for Cinema 16 also improved (Appendix VIII). As noted earlier, it would benefit the festival if their board members took more of an interest

in the attendance at the Cinema 16 functions. Not only would it give it more financial health, their involvement would bring about more good will on the part of filmmakers when they see larger audience numbers. Word of mouth is a powerful force and filmmakers will talk about their experiences to other filmmakers.

The programming process should have strict and written guidelines about board involvement and the process of overturning the votes of the jury. This would give the process validity through consistency and give the festival increased credibility.

If committee members are concerned about what the jury is voting for, then the board should consider having jury members attend classes on film analysis or pay outside professionals. At this juncture some jurors have spent several years and hundreds of hours volunteering for the jury. Their exclusion would be a mistake.

Board members could work on ways to retain jury members. Presently they are offered a year-long membership. If they attend all of the screenings they stand to earn a ticket to the gala, which is very well worth it. But what about members who return for several years in a row? Committee members could focus their energies on raising funds to award these people and develop a specialized program that would be on-going training for jury members. Wolf poses the needed question with the appropriate answer, "Why should an organization focus on the needs of volunteers? Very simply, if it wants to be able to recruit and retain people to work for no money, it must figure out another means of providing them with satisfaction and fulfillment" (1990, p.70). Not only would it make the members feel appreciated by offering them a chance to improve their decisions in the jury, it would give the organization added credibility in the long run.

Community involvement could come into play here and may well generate more interest if handled properly. Chicago has what they call a “People’s Choice Award.” This particular award is meted out after an audience has viewed and scored a particular block of films themselves. Once the audience has been seated and the films are about to be shown, a ballot could be passed out to all attending. Special attention should be paid to this program during the marketing of the festival.

Although the audience numbers increased during the 2001 festival, there were blocks of programming that had small audiences. As noted, the involvement of the board committee and their use of personal sales could make all the difference. Eliminating the use of the name *Cinema 16* will only make the competitive division recede further into the background if its programs are not aggressively advertised.

Taking pride in the competitive division and giving it a week that is scheduled separately from the week of the festival program at Canal Place would put the competitive division in the spotlight it so deserves. Some festival goers who attended films at the CAC for its competitive programs had difficulty getting to films that they wanted to view at the Big House. Schedules created time conflicts. As a separately scheduled week the competitive division would eliminate this problem while still retaining the advantages the CAC gives them. The advantages of location, and the attendance of CAC members, may be what have helped boost attendance at the competitive programs in the past years. Placing the competition in the spotlight could attract the attention of the press and various media, and place the filmmakers on the receiving end of reviews they have worked so hard to earn.

Memberships

Added benefits for members could be discovered through a marketing survey. The last marketing survey took place in 1998 (Appendix X). A simple questionnaire requiring one word and one-line answers will bring in more responses. These could be mailed out to active and expired members as well as to the public attending the festival. I offered to do a marketing survey for the 13th Annual Film Festival and was told they were going to have a professional firm do the job. As of this writing, it still has not been done. Surveys can bring benefits to the NOFF as well. Wolf states:

In order to develop an overall marketing strategy or plan, a nonprofit organization must have the facts on how well it stacks up against its competition, how it is perceived in the community, how its programs, activities, and products are regarded, and how it might command a bigger share of customers, clients, funders, or other constituents. (1990, p.132)

Campus membership drives could net more successful results with the passage of time. Visibility would need to be increased in the form of better signage. In this case, bigger is better. Setting up a monitor to show some of the shorter films from prior years to attract attention could only have a positive impact. Consistency is a virtue. Consistent presence at the beginning of each semester through such a university membership campaign could only prove to bring benefits.

Memberships could also be increased through the monthly special screening that takes place. Although many members attend, nonmembers do also. This could be a prime opportunity to set up a table to pass out forms and familiarize nonmembers with the benefits of being part of the film festival. This is simply taking advantage of an

existing point of entry as noted by Morison and Dalglish (1994, p.80-1). Benefits could be offered to existing members who refer ten or more people within a year.

Focusing on the sales of more memberships at higher levels could net bonuses and is feasible. Why not offer a DVD collection, books, or other product as a one-time offer to any member who gets one or more individuals to sign up at a designated high membership level? Enlisting satisfied members to sell the organization to the public is just another use of the personal sales method.

Board Responsibility

The board's responsibility toward the organization lies on two fronts: the spiritual aspect, which is the mission of that organization; and the material, which is the economic health of that organization. Development is an important aspect in both of these elements. Over the past few years, programs have been conspicuously absent. Programs pay for themselves by bringing in money to pay for the salaries of personnel, for the execution of those programs, and to pay to market those programs. Programs are an indicator of an organization's health. Finding ways to make it possible for the staff to implement new programs is part of the board's responsibility. It takes money to make money.

The list of duties for the members of the board in Appendix II notes the following as part of their responsibilities: *Seeking resources for the organization in the community*. This statement does not give an accurate picture of the depth of the board's responsibility to fundraising for the festival. Wolf puts it simply, "...they are not only abrogating their responsibility to preserve the public trust by neglecting a fiduciary (or fiscal/financial)

responsibility, but they are making themselves personally liable for legal action” (1990, p.34). The meeting of revenue targets is a board responsibility. The statement in their handbook should be revised so that it is clear that board members are required to raise funds for the organization. It also should make it clear that they have a legal responsibility to do so and that those who do not raise funds outside of the annual gala should be voted off the board.

Finding resources in the community should consist of finding sponsors for the festival not only for the week of the festival, but for the year. The web site is underutilized as a tool to attract sponsorships. The board could make it their main goal to use the site as a benefit for sponsors in order to raise a specific amount of money for programs. Hopkins and Friedman underscore the importance of sponsorships, “...Sponsorships are becoming increasingly popular in the corporate sector and are viewed by businesses not only as a philanthropy but as a way to enhance their image or income...The essence of the sponsorship concept is to give the corporation or product maximum visibility and identification” (1997, p.55).

Programming

Perhaps as an organization that has taken on one of the most commercialized of the arts, the New Orleans Film Festival has lost some of its vision. Obtaining and presenting films of various genres and production companies as well as those that are not part of the mainstream cinematic fare is an important mission. Arousing the curiosity of the public, who are not members and bringing them into the fold and retaining old

members can be accomplished through education. This is part of what Morison and Dagleish mean when they say,

...the system must provide for continuing learning experiences layered with other...events...Throughout the entire process, layers of new experiences that allow audience members to deepen their understanding of the art form must be gradually, but continually added. Creative learning programs that are challenging, but also interesting and entertaining, need to be offered...(1993, p.81-2)

New packages of preplanned programs with the use of educational forums are a feasible route for upcoming years. These should be developed as bonuses offered in addition to the yearly film festival. An example would be featuring the work of one particular artist and teaching about his/her work with all of its filmic principles and methods. Presenting the work is not enough. Even choosing one genre to focus on for a season has endless possibilities. In the past NOFF has presented a Hitchcock festival as well as a Kid's Festival for family participation. A step back to such offerings would take the organization two steps forward.

Marketing

Keeping the public informed is one of the goals of marketing. The availability of schedules helps people make informed decisions about their level of participation. Keeping the staff and jury on a calendar that will enable the festival to print a schedule one month to six weeks in advance should be a priority. Issuing a program a few weeks

prior to the festival could be making it difficult for people with busy schedules to include participation in the festival.

Although the Gambit printed up 65,000 programs and inserted them into their paper, how many people really received that program ahead of time? As a paper that is left at distribution points around town, such as coffee shops and retail outlets, how many people does that program reach? Here is where volunteers could be enlisted to pass out programs at various venues in the greater New Orleans area several weeks prior to the festival. It is simply another personal sales approach that keeps the festival in the eye and mind of the public.

Staff and Infrastructure

When the individual who was the programming director quit the employ of the organization, the board eliminated the position and put the workload on the administrative assistant in order to save money. That may have been a momentarily viable financial move for the organization, but putting a job on a staff person that doubles in volume during the festival on top of the job she already performs is hardly a move that was well thought out. In addition, proper compensation for the increase in skills and duties required was not figured into the equation. Proper loyalty springs from positive reinforcement. Anything contrary can only bring about the disintegration of morale and a breakdown in the thorough execution of duties. Not only does the remaining staff suffer from the elimination of strategic positions, but the organization could deteriorate with the erosion of those programs that are such an important part of its mission.

The equipment of a business, such as computers and printers, screens and projectors can be compared to the infrastructure of a city. When they are in a state of ruin and disrepair or are obsolete due to the volume of usage, it makes the organization and, therefore, its board, look bad. The staff has had to wait up to five and ten minutes for the computer to execute a command. They have had to empty memory in order to make more space during the logjam of work that flows into the office during the weeks prior to and during the festival. Compared to computers on the market with 40 gigabytes of hard drive, the staff is working with outmoded hard drives of only 1.2 gigabytes. In essence the staff is working with a model-T engine in an effort to drive a Mustang engaged in a speedway race. Its full potential could not possibly be realized.

Hours have been wasted, as the staff has had to work at rectifying computer hardware problems. Time is money. The faster a job is accomplished, the less money is spent. The faster a job is completed, the more efficient the organization appears. Such professionalism could only impress potential entrants, members and donors. Up to date, new computers, a laser printer, and a back-up printer for the office should be a priority. If some of the surplus in the account cannot be used for some reason, then the board should consider it their duty to have a fundraiser specifically to bring in the necessary funds.

Communication

Regardless of the number of individuals on staff, the managing director and staff could have a meeting at the beginning of each day in order to keep each other informed. It could clear up any misinformation, rectify and prevent problems, and expedite the

completion of work that is in progress. Taking the time to communicate with and listen to each other will give all festival personnel the edge they need as informed proactive participants.

Emails and phone messages, whether they are to staff or board members, should always be answered and answered promptly. Phone calls were consistently ignored or answers to them were delayed, making the organization appear inefficient and unprofessional. There is an impression that the office seldom has anyone there. The simple act of returning calls can work wonders for an organization's image. If time is an issue, the return call can be a preliminary step to making an appointment for further contact at a more convenient time. Answering emails immediately takes minutes. Notifying the sender that personnel will find and send the requested information as soon as possible will keep work from piling up and lessen the chance of communiqués being forgotten.

Summary of recommendations

Here is a brief, concise summary of the above recommendations. Any board can improve its own image when it improves the organization it serves. NOFF's board can achieve this through attention to the following actions.

Give the competitive division a better image and improved marketing position by:

- The selling of tickets by board members for competitive division programming. Personal selling is a powerful tool.
- Having written guidelines for the jury and the subsequent programming process. This should include guidelines about board involvement.

- Initiating a *People's Choice Award* as part of the awards to filmmakers.
- Retaining use of the *Cinema 16* title and logo.
- Instituting a separate program week for those competitive entries.
- Continuing the use of the CAC for the competitive programs.

Increase the organization's fiscal health by:

- Creating special program packages that can be offered outside of the usual membership. This will require the staff to do long-term programming.
- Requiring board members to raise funds outside of the Gala and Oscar party.
- Using the web site to raise money through sponsorships.

Actively boost memberships by:

- Utilizing membership drives on university campuses every semester.
- Enlisting existing long-time members to bring in new members.
- Setting up a membership drive table at special paid screenings

Improve daily operations by:

- Hiring a program manager.
- Making the administrative assistant position full-time.
- Paying staff a professional, competitive wage.
- Buying new and up-to-date computers, printers and equipment for the office.

Communication will be improved by:

- Having a daily meeting in order to keep each staff member informed about what is going on.
- Improving communication/listening skills.
- Checking emails and phone messages at least twice a day.
- Promptly answering phone messages and emails.
- Keeping the public informed through the printing of a preliminary festival schedule. A happy public is a satisfied public.

Chapter VII

Impact of the Intern On the Organization

I was available to work with the New Orleans Film Festival as an intern through the Arts Administration graduate program. The managing director directly assigned me to work on the Cinema 16 arm of the festival. Any short or long range effects of my work were a result of all duties related to this. The observations of someone from outside of the organization could be very useful. It remains to be seen whether the film festival will follow through with the university membership drive. They did not have a presence on campus at the start of the second semester and were unreceptive to offers that I do a marketing survey.

My overall experience was a good one. Not only did I find the mission with its work interesting and worthy of time spent, but I also developed a love for the competitive division and the art it presents. I was impressed with the energy and focus of the managing director as well as the acute programming instincts of the Cinema 16 coordinator. I agree with Morison and Dagleish that "The purpose of an arts organization is to help make possible the special magic that can happen between artist and audience. The objective of audience development is to create a love affair between people and art

that will have a lifelong impact on the minds and spirits of those who partake” (1993, p.66).

The work of the New Orleans Film Festival, and in particular the competitive division, has the potential to accomplish such an objective. Through a renewed understanding of its board members’ duties, an expansion of its role as a presenting organization, and as a company that focuses on opportunities to broaden the horizons of its public, the festival can move towards improved organizational well-being. Such a proactive stance could only serve to clarify its vision and improve the reach of its mission. This in turn ensures a prolonged, productive life and the satisfaction of the public it is in place to serve.

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Appendix I

New Orleans Film Festival by-laws

ARTICLE

**By-Laws
Of
New Orleans Film & Video Society, Inc.**

**ARTICLE 1
PURPOSE AND MEMBERSHIP**

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

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

**ARTICLE II
BOARD OF DIRECTORS**

SECTION 1. MANAGEMENT AND CONTROL

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

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

(c) Any one or all of the Directors may be removed from office by a three-fourths ($3/4^{\text{th}}$) vote of the Board of Directors, except in the case of Directors who fail to attend Board meetings regularly. Directors who fail to attend meetings regularly may be terminated by a majority vote, subject to such Director's right to request reconsideration.

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

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

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

Section 4. MEETINGS OF THE BOARD OF DIRECTORS.

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

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

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

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

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

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

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

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

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

Section 10. ADDITIONAL POWERS OF BOARD OF DIRECTORS. In addition to the powers and authority expressly conferred by these By-Laws, the Board of Directors may exercise all such powers of the Corporation and do all such lawful acts and

things as are required by law to be exercised or done. The Board may authorize any officer or agent of the Corporation to enter into contracts on behalf of the Corporation.

ARTICLE III OFFICERS

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

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

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

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

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

Section 2. NOMINATING COMMITTEE. At the regular November meeting of the Board of Directors, or at a special meeting called for that purpose, the Board of

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

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

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

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

ARTICLE IV DIRECTORS

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

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

Section 3. UNANIMOUS CONSENT.

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

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

**ARTICLE V
AMENDMENTS**

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

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

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

WITNESSES:

Paul J. Roth
Janice Miller

**NEW ORLEANS FILM & VIDEO
SOCIETY**

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

INTERNAL REVENUE SERVICE
DISTRICT DIRECTOR
C - 1130
ATLANTA, GA 30301

DEPARTMENT OF THE TREASURY

Date:
APR 16 1993

NEW ORLEANS FILM AND VIDEO FESTIVAL
INC
P O BOX 50819
NEW ORLEANS, LA 70150

Employer Identification Number:
72-1136068
Contact Person:
LORETTA HAMILTON
Contact Telephone Number:
(404) 331-0170

Our Letter Dated:
December 15, 1989
Addendum Applies:
Yes

--
Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(2).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(2) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(2) organization.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

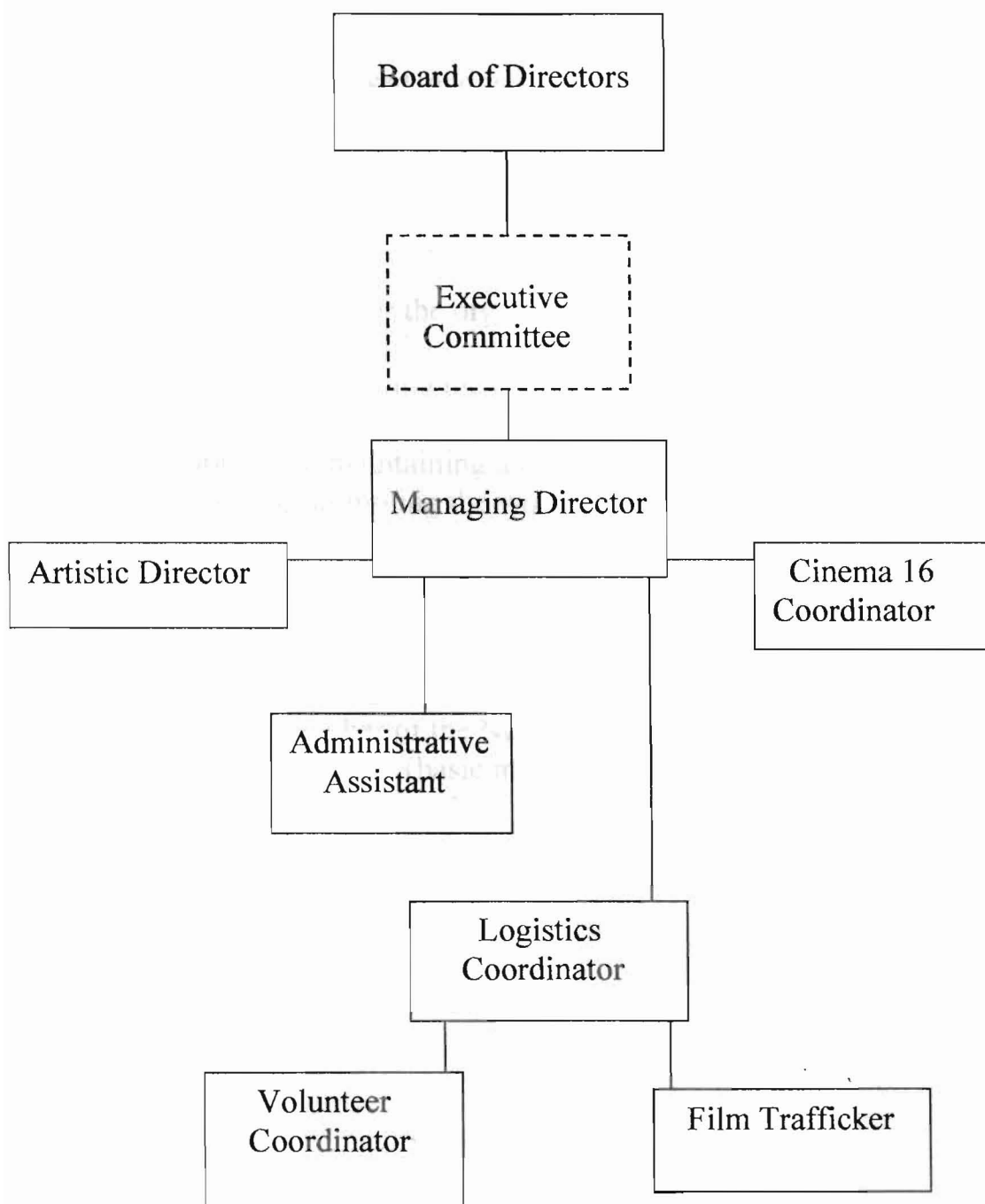
Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

Appendix II

Organizational Chart and Duties

FILED

New Orleans Film Festival Organizational Chart



New Orleans Film Festival Board of Directors Responsibilities

- Ensuring that the provisions of the organization's charter and the law are being followed, and to set policies for operation.
- Working with staff on short-and-long-range planning.
- Establishing fiscal policy and monitoring the budget.
- Seeking resources for the organization in the community.
- Selecting and evaluating the Executive Director.
- Developing and maintaining a communication link to the community & promoting the work of the organization.
- Attending monthly board meetings.
- Participating in at least one committee.
- Becoming a member of the New Orleans Film Festival at the highest level possible (basic membership starts at \$35)

Board terms are two years.

Job Description: Program Manager**Reports to: Executive Director****Overview:**

To act as manager of events for the Society, including the Cinema 16 film competition, ongoing Society programming, and assistance with fundraising events. Works Closely with Programming Committee, Artistic Director, and Executive Director in achieving the established goals and objectives for Cinema 16 and the relative general goals for the Society.

General Responsibilities

- Manage year-round Society Programming, as assigned by the Executive Director; includes monthly preview screenings, monthly classic film series (once per month), annual Oscar's night, mini-festivals including the Pan-African, French, and Latin, special programs and fundraisers.
- Manage the Cinema 16 film competition, which includes the following responsibilities:
 - Organize and implement annual Cinema 16 "call for entries" process, ensuring marketing and publicity and timely notification to filmmakers (rejected and accepted).
 - Establish and document the criteria for awarding all prizes.
 - Coordinate incoming submissions and jury screenings, including the documentation and compilation of scores.
 - Coordinate film library and trafficking.
 - Provide written descriptions and photos for Festival Publications by established print deadlines.
 - Produce awards and certificates.
 - Schedule introductions for films, guest appearances, and awards presentations during the Festival.
 - Coordinate physical and technical requirements for conducting the Cinema 16 public events at the Festival, including all film screenings, receptions and parties.
 - Supervise dubbing and safe return of all films post-Festival.
 - Supervise volunteers assisting Cinema 16 before and during Festival for box office and any merchandise sales.
 - Provide post-Festival public relations communications on Cinema 16 award winners.

- Select and supervise interns.
- Interface with volunteers, as necessary.
- Supervise equipment maintenance and inventory.
- Fulfill any other duties as assigned by the Executive Director.

Job Description: Executive Director
Reports to: Board President

Overview:

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

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

Job Description: Artistic Director
Reports to: Executive Director

Overview:

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

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

New Orleans Film Society: Intern Job Description

Position: Cinema 16 Festival Intern

Reports to: Managing Director

Overview:

To assist with events and general administrative operations for the Society, including Cinema 16, ongoing Society programming, maintenance of membership, assistance with fundraising events, and general administrative support where needed. Works closely with Programming Committee and chairman, and Managing Director in achieving the established goals and objectives for Cinema 16 and the relative general goals for the Society.

General Responsibilities:

- Maintain membership rolls including solicitation of monthly renewals and updating with new members in a timely and necessary manner.
- Record and deposit funds generated through membership, merchandise sales, Cinema 16 entries, programming, etc.
- Sustain and replenish marketing press kits and general office supplies.
- Assist with general office organization on a regular basis including establishing and filing records of activities, deposits, etc.
- Fulfill any other duties as assigned by the Managing Director.

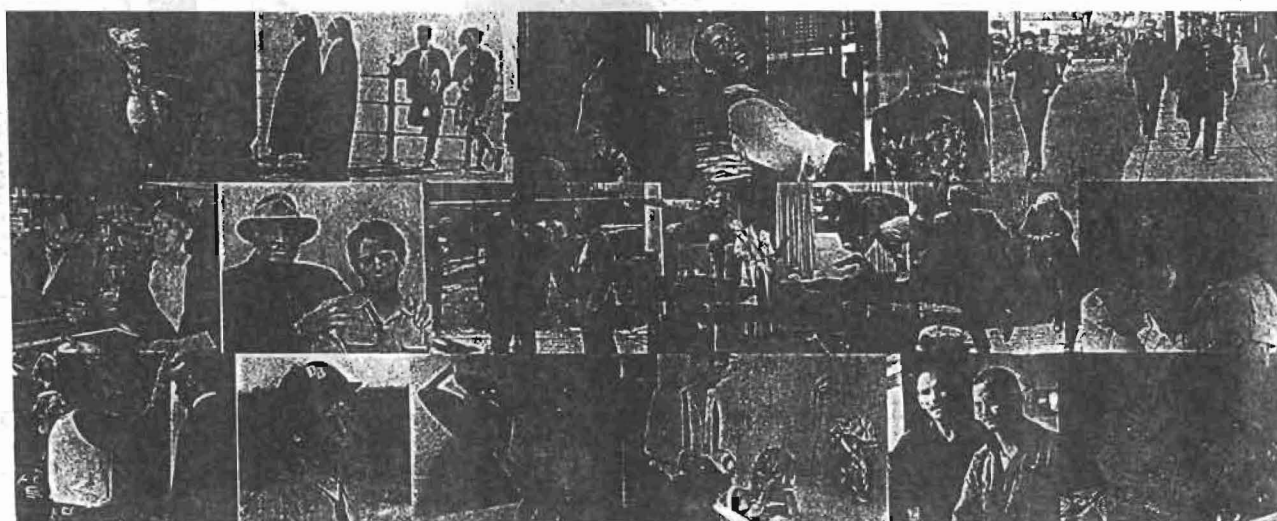
Appendix III

New Orleans Film Festival History



NEW ORLEANS FILM & VIDEO SOCIETY

1989 - 1998



celebrating a decade of cinematic arts
and a new millennium of possibilities

1989

YEAR ONE / APRIL 21 - 28, 1989

The first annual New Orleans Film and Video Festival was billed with the descriptive call to action, "A class act, camp celebration and a business market... let the good times roll!" Actor Albert Finney, the opening night guest, screens his *Orphans* at the "grand salle," the Prytania Theatre. City-wide events include *Coal Miner's Daughter* screenwriter Tom Richman speaking on the UNO campus, a screening of Stanley Kubrick's *Lolita* at Loyola, novelist Ernest Gaines reading his *A Gathering of Old Men* at Loyola and a gala at the Columns Hotel, site of the pre-pubescent Brooke Shields' romp in *Pretty Baby*.

films:

Orphans
Winter People
The Dark Side of the Sun
Miracle Mile
Nightheader
The Laser Men
Little Vera
Squashy Five
Paperhouse
Walking after Midnight

Belizaire the Cajun
Gingerale Afternoon
The Blues According to Lightning Hopkins
Earth Girls are Easy
J'ai été au bal
Lolita
The Singing Detective
Papa John Creach: Setting the Record Straight

1990

YEAR TWO / NOVEMBER 2 - 8, 1990

After only a year, the festival moves its date from spring to fall and its headquarters to Landmark's Canal Place Cinema, which is down the street from where Vitascope Hall, the first movie house in America, opened in 1896. *The Piano* director Jane Campion's first feature, *Sweetie*, receives a New Orleans screening after failing to garner a theatrical release. The festival hosts the world premiere of New Orleanian Marika Menutis' film, *Maggie May*. A minifest of experimental films and video shorts pre-

figures the birth of Cinema 16. Loyola grad Manny Coto speaks about selling his script for over \$1 million. In the Canal Place Shopping Center, Arthur Tong exhibits his photographs of 20 years of moviemaking in New Orleans.

films:

Tune in Tomorrow
Vincent and Theo
Frankenhooker
Good Kill
American Blue Notes
Sweetie
Hidden Agenda
Lost in America
Swan Lake
The Zone
Made in May

Traveling Players
The Interrogation
Story of Women
Henry, Portrait of a Serial Killer
Black Rain
Island of Saints and Souls
Casablanca
Too Much of a Good Thing
Bright Angel

1991

YEAR THREE / OCTOBER 11 - 17, 1991

My Own Private Idaho sells out minutes after tickets go on sale and neither director Gus Van Sant or the festival will ever be the same. Distributors of high-profile independent and foreign films wake up to the festival's demonstrated potential to widen the audience for their wares as distributor New Line Cinema attributes *Idaho's* later, highly-successful New Orleans run to festival exposure. The screening of Van Sant's *Mala Noche* is so packed that additional screenings are scheduled. Newly-emerged film talent such as Richard Linklater and his *Slacker* appear at the festival. Under the watchful eye of Board Member Dean Paschal Cinema 16 evolves as the competitive arena for the festival, showing works of independent filmmakers from around the world on Super-8, 16mm and video formats.

films:

City of Hope
Homicide
Requiem of Dominic
Akira
Story for Boys and Girls

1,000 Pieces of Gold
Impromptu
Slacker
Twilight of the Cockroaches
Heart of Glass
Miracle in Rome
Trust
Not of Blanc
The Vanishing
Tate Danielle
My 20th Century
Lana in Love
Europa, Europa
My Own Private Idaho
Mala Noche

1992

YEAR FOUR / OCTOBER 16 - 22, 1992

Cinema 16 takes up residence in the Southern Repertory Theatre, expands its programming and begins awarding recognition prizes. Over in the Canal Place Cinema, unheralded works by unknown directors such as Baz Luhrman's *Strictly Ballroom* and Alfonso Arau's *Like Water for Chocolate* will be all-time art house faves the following year. While shooting a Jean-Claude Van Damme slugfest in town director John Woo makes available his unreleased film, *Hardboiled*, along with *The Killers*, to introduce Hong Kong action films to the festival. And, the tradition of screening restored classics in new 35 mm prints debuts with Luchino Visconti's *Rocco and His Brothers*.

films:

Johnny Stecchino
The Killer
Swoon
Hardboiled
Best Intentions
Flirting
A Brief History of Time
Danzon
Rocco and His Brothers
Strictly Ballroom
Secret Face
Lola
Gas, Food, and Lodging
Rodriguez, A Man and His Dog
Live Shot
The Widow Paris
Affraid of the Dark
Tale of Springtime
Dingo
Like Water for Chocolate
London Kills Me

celebrating a decade of cinematic arts and a new millennium of possibilities

1989-1998

Waterland
Zebrahead
Feed
Jazz on a Summer's Day
Looking for Langston

1993

YEAR FIVE / OCTOBER 8 - 14, 1993

Robert Altman's *Short Cuts* is the hottest ticket in the festival's five years while Mike Leigh's *Naked*, Neil Jordan's *The Miracle*, and Gus Van Sant's *Even Cowgirls Get the Blues* sell out quickly. With *Being Home with Claude* and *Clair of the Moon*, gay and lesbian programming becomes a regular festival feature. A whimsical ghost tale, shot by Euzhan Palcy in her native Martinique, *Simeon* garnered rave reviews and has never been released in the U.S., even though it remains one of the most popular films on the festival circuit. The first-annual New Orleans Film and Video Congress debuts with national and local industry leaders discussing hot topics in film and video. The festival's date is pegged to follow that of the city's "Art for Arts' Sake." A weekend of films at Tulane showcases *An Officer and a Gentleman*, director Taylor Hackford with his *Bound for Honor* and a screening of Andy Garcia's *Cachao*.

films:

Short Cuts
Man Bites Dog
Summer House
Naked
Inside Monkey Zetterland
Farewell My Concubine
Being Home with Claude
The Snapper
Hyenas
El Bulto
Simeon
Household Saints
The Match Factory Girl
Equinox
The Miracle
Claire of the Moon
Ruby in Paradise
Bound for Honor
Nothing but a Man
Cachao: Como su Ritmo
Bullet in the Head
A Better Tomorrow
Even Cowgirls Get the Blues



1994

YEAR SIX / OCTOBER 7 - 13, 1994

After John Dahl's *Red Rock West* proves very popular with festivalgoers, October Films picks up his *The Last Seduction*, which becomes a top grosser. Current A-list directors who attend the sixth festival during their fledgling days include Kevin Smith with his *Clerks*, made for a \$27,575 negative cost; Matthew Harrison, whose *Rhythm Thief* wins the Cinema 16 Best Feature award, a Strand Releasing distribution deal from an executive visiting the festival, and a Martin Scorsese agreement to executive produce his next film; and Rusty Cundieff, who screens his *Fear of a Black Hat* at Tulane. The second New Orleans Film and Video Congress moves to The Westin Canal Place for a weekend of workshops and seminars. With the film festival an established event, the NOF&VS introduces a Pan-African festival on college campuses in March with works from Mali, Cameroon, Guinea, Zimbabwe, and Ghana.

films:

Mrs. Parker and the Vicious Circle
What Happened Was
Loveranda
Reservoir Dogs
Floop Dreams
Angel of Fire
The Ewening Version
Wes Craven's New Nightmare
La Belle et La Bête
Clerks
The Beans of Egypt, Maine
Curse of the Starving Glass
Across the Moon
A Gift from Heaven
Red Rock West
Muriel's Wedding
Caro Diario
White (Trois Couleurs: Blanc)
Blue (Trois Couleurs: Bleu)
Red (Trois Couleurs: Rouge)
The Blue Kite
Crime Story
Fear of a Black Hat
Indiscreet
Rhythm Thief
Glen or Glenda
Plan 9 from Outer Space
The Sum of Us
Orson Welles: It's All True



1995

YEAR SEVEN / OCTOBER 13 - 22, 1995

The seventh festival's top ticket, a re-release of Luis Bunuel's *Belle De Jour*, attracts scalpers. The regional premiere of *The Grass Harp*, from Truman Capote's novel, and *Once Upon A Time When We Were Colored* debuted with a Tim Reid appearance to launch a national release. *Cutting Loose*, a film about Mardi Gras, will later win a sundance film festival award. International accents include a focus on Latino films and contemporary Belgian Cinema with an appearance by *Benvenuta's* Andre' Delvaux at Tulane and a screening of Akira Kurasawa's *Dersu Uzala* followed by a Japanese Consulate fete at Planet Hollywood. Throughout the year, the NOF&VS offers sneak previews of promising films, including *Il Postino*, *Smoke*, *Restoration*, *The Usual Suspects*, and *The Secret of Roan Inish*, free to members.

films:

The Grass Harp
Frankie Starlight
Half-Spirit — Voice of the Spider
Brazil
Cane River
Bandit Queen
Blue in the Face
Once Upon a Time When We Were Colored
Living in Oblivion
Leviathan
The Wild Bunch
Secrets de Jérôme
Belle de Jour
Swimming with Sharks
Theremin: An Electronic Odyssey
Chungking Express
Dos Gringos (Two Stripes)
Wild Reeds
From the Journals of Jean Seberg
El Silencio de Neto
Cutting Loose



1996

YEAR EIGHT / OCTOBER 11 - 20, 1996

The southeast premiere of *Shine*, with star Geoffrey Rush and director Scott Hicks attending, tops ticket sales prior to the Best Actor Oscar win. Another festi-

val success is Jim Jarmusch's *Down By Law*, treating locals to a big screen visit with this locally-shot cult favorite. Again, a second weekend was added with a series of Latino films featuring Argentina's Pablo Torre at Tulane. In the off-season, universities and the society united: indie guru John Pierson talks about his adventures in the indie film trade at Loyola; the regional premiere of Terence Davies' adaptation of John Kennedy Toole's *The Neon Bible* screens at Tulane; and the Pan-African series packs a Xavier auditorium with a *Sankofa* screening. A monthly classic film series at the Contemporary Arts Center debuts with a sold-out screening of Stanley Kubrick's *Lolita*. During non-festival months, society members' previews include *Fargo*, *Dead Man Walking*, *Emma*, *Kolya*, *Secrets and Lies*, *The Truth about Cats and Dogs*, and *Sense and Sensibility*, among others.

films:

Shine
Beautiful Thing
Ed's Next Move
The Next Step
Switchblade Sisters
Microcosmos
The Quiet Room
Purple Noon
Man by the Shore
Unhook the Stars
Albino Alligator
Performance
Umbrellas of Cherbourg
Small Faces
The Tin and the Moon
Looking for Richard
Stonewall
Johnny 100 Pesos
Twelfth Night
I Can't Sleep
Ridicule
Late Bloomers
Nueba Yol
Mother Night
Aguirre, The Wrath of God
Continued Adventures of Papi Man
Eyes Without a Face (Les Yeux sans Visage)
Palookaville
Down by Law

1997

YEAR NINE / OCTOBER 10 - 16, 1997

"Closer than Cannes. More Sultry than

Sundance. Too Fun for Toronto." is the way the festival bills itself. The U.S. premiere of *La Comtesse de Baton Rouge*, shot partly in Louisiana, prompts director Andre Forcier to attend and proclaim New Orleans his favorite festival locale. Cannes Palm d'Or winner, *Underground*, has one of its only U.S. theatrical releases. *Eve's Bayou*, the directorial debut of actress Kasi Lemmons, breaks attendance records on closing night. In addition to the Judges, Lumiere, and Lagnippe recognition awards presented to Cinema 16 winners, the City of New Orleans Film and Video Commission and the Shot in LA Foundation award \$5,000 in cash prizes to local filmmakers for Best New Orleans Film, Best First Feature by a Louisiana Filmmaker, and a MovieMaker Magazine Breakthrough Award bestows over \$20,000 in goods and services to a winning filmmaker. With the French Cultural Services, an annual French mini-festival held in early summer at the Prytania debuts with a series, "Jeune Cinema", showcasing young French filmmakers. The other NOF&VS programs, Pan-African, Classics at the CAC, and the Latino festival, continue to attract a discerning audience. The Prytania Theatre becomes a second regular site for festival showings. During the year, NOF&VS members get a visit from John Waters in celebration of the 25th anniversary of *Pink Flamingos* and free previews include *Good Will Hunting*, *Mrs. Brown*, *The Full Monty*, and *Ulee's Gold*, to name a few.

films:

The Ice Storm
La Comtesse de Baton Rouge
Freaks
Koyaanisqatsi
Favorite Son
Proposition
Dirty Rice
Sunday
House of Yes
Sick
La Promesse
Nenette et Boni
Kiss or Kill
Tamango
Childhood's End
Leviathan
Contempt
The Big Sleep
Le Samourai
Welcome to Sarajevo
The Delta
Knockin' on Heaven's Door
Fast, Cheap, and Out of Control

Underground
Jour de Fete
Eve's Bayou
Mystery Train
Istanbul, Beneath My Wings
Night On Fire
Waco: The Rules of Engagement

1998

YEAR TEN / OCTOBER 9 - 15, 1998

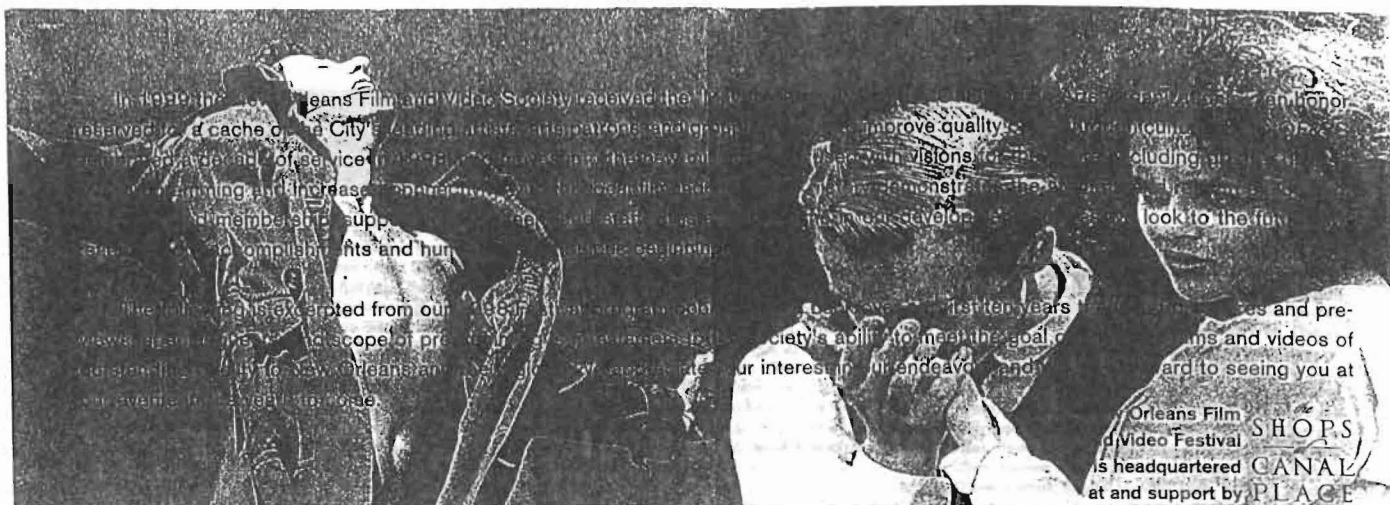
In spring, the film society plays host to Charles Burnett and a screening of his award-winning film *Nightjohn* as part of the year's Pan-African Festival. Classic films keep coming monthly at the CAC. And the French Film Fest rolls as part of Bastille Day festivities: Cinema 16's call for entries attracts notable filmmakers of the future with submissions topping 400 for the year, 100 of which are screened at the festival. The year's top prize includes the Ruth's Chris Steak House \$5,000 Judges Award, the largest cash prize the NOF&VF has awarded for a single film. Other prizes also come from the New Orleans Film and Video Commission and the Shot in LA Foundation to support local filmmakers, Kodak (film stock) and \$20,000 in goods and services from the MovieMaker Magazine Breakthrough Award. The Festival's special guest is director Todd Solondz for the regional premiere of his film *Happiness*.

films:

Down in the Delta
Gods and Monsters
I Think I Do
The Children of Heaven
Pleasantville
20 Dates
In Quiet Night
A Soldier's Daughter Never Cries
Waking Ned Devine
Blood, Guts, Bullets, & Octane
The Young Girls of Rochefort
The Farm
Theory of Flight
Happiness
Steam: The Turkish Bath
It's In the Water
Nights of Cabiria
The Celebration
Ayn Rand: A Sense of Life
Modulations
The Chambermaid on the Titanic
Unmade Beds
God Said Ha!
Slam

celebrating a decade of cinematic arts and a new millennium of possibilities

1988-1998



"A brief history of the new orleans film and video festival"

New Orleans, a legendary city celebrated for its unique influence on American history, music, food and architecture, placed a fine focus on the film industry with the creation of the New Orleans Film and Video Society in the spring of 1989. Long a favorite inspiration and location for films and television shows including *Pretty Baby*, *The Big Easy*, *Interview with the Vampire*, *The Pelican Brief*, and *Frank's Place*, the Crescent City, with its high-spirited encouragement for creative expression, has always attracted artists world-wide. America's most cosmopolitan city is known for its aesthetic "firsts" which include being the birthplace of both jazz and Creole cuisine, having the country's longest continuous operatic history, the oldest continuous community theater and, remarkably, the first movie house, Vitascope Hall, and its first public showing of a motion picture in America.

What would become the New Orleans Film and Video Society was the brainchild of a small, but enthusiastic group that included city movers-and-shakers, artists and arts enthusiasts, those in the local film industry as well as the faculty and students from Loyola, Tulane, Dillard, Xavier, and Louisiana State, Southern University New Orleans and the University of New Orleans. The Louisiana and New Orleans Film and Video Commissions pledged their leadership and financial support. New Orleans Mayor Sidney Barthelemy (circa 1989) was named Honorary Chairman of the Friends of the Festival while film legend Paul Newman agreed to head the Honorary Board of Directors.

Like a young Charles Foster Kane, each NOF&VS member brought forth a dynamic vision of the fledgling society's direction and goals. The primary purpose: To advance a greater appreciation of film and video and to provide the New Orleans community greater access to works in both mediums. An annual Film and Video Festival would attract and showcase an enviable diversity of local, national, and international films and videos highlighted by the participation

and interaction of filmmakers and industry professionals. The Society would debut deserving works to the local community, spotlight films not in the mainstream, honor movie legends, encourage newcomers and budget productions, showcase classic films and their creators, and welcome industry leaders to view New Orleans, Louisiana, and their people as prime resources for upcoming productions.

With the same "can-do" spirit of Mickey Rooney and Judy Garland putting on a show in the barn, the early, dedicated volunteers of the first festival gave 200% as they strategized and socialized, begged and borrowed resources, sold tickets and manned projectors, mopped floors and vacuumed theater seats. Led by a hands-on Board of Directors, the new society and its shortage of funds gave new definition to "low-budget production." What money couldn't buy was what would make the New Orleans Film and Video Festival unique and successful: the incomparable hospitality offered by the exuberant natives of "The City that Care Forgot."

Now, more than ten years and who knows how many films and videos later, the more than 600 NOF&VS members realize that sold-out screenings happen often and audiences can include *Shine's* Geoffrey Rush, *The Crying Game's* Neil Jordan and Miranda Richardson, *Pink Flamingo's* John Waters, *The Madness of King George's* Helen Mirren and *An Officer and a Gentleman's* Taylor Hackford, *ET's* Henry Thomas, or *A Room With A View's* Julian Sands. The festival attracts record-breaking crowds of nearly 8,000 while the Society has a year-round program that includes multi-cultural film series, free sneak previews of new art house film releases, and the monthly Contemporary Film Series at the Contemporary Arts Center. Labeling the festival, "Cannes on the Mississippi," The Times Picayune movie critic David Baron (circa 1994) confirmed its importance as a permanent part of the City's cultural landscape.

celebrating a decade of cinematic arts and a new millennium of production
only 1994

Special Thanks to:

Matt Adamick, Scott Aiges, Souzan Alavi, Hilary Albino, Mary Aldridge, Kate Alexander, Twana Alexander, Randi Anderson, R.C.P. Anderson, Sharon Anselmo, Mitch Apely, Michael Arnolds, Anna Asprodites, Matthew Athenhoffer, Denise Avery, Ofer Awad, Rob Babin, Vicky Bayley, Carolyn Barbour, Jennifer Barry, Donna Bass, Karen Bates, David Baron, Rick Barton, Amy Baskin, Karel Bauer, Beaten' Path, Stuart Bell, Denise Benson, Chris Berry, Konita Berthelot, Rodney Bickham, Carol Bidault del' Isle, Renee Bigelow, Sally Birdsong, Sarah Birney, John Bishop, Julie Blue, Kathleen Boles, Joanne Bonfield, The Boondoggles, Marc Boudousquie, Buddy Bougere, Cheryl Bowen, Missy Bowen, Larry Bowers, Eamon Bowles, Randy Bradford, Billy Bragg, Carol Brandt, David Breland, Christine Brennan, Catherine Bres, Elizabeth Bricard, David Brown, Sidney Brown, Louise Browning, Rene Brunet, Robert Brunet, Michael Buse, Eric Byler, Bill Byrne, Lisa Calamia, Michelle Cambre, Richard Campbell, **Kim Carbo**, Mike Carr, Dave Cash, Karen Castle, Joe Catalanotto, Denise Chauvin, Cami Chiarella, Anne Churchill, Suzi Civita, Elizabeth Claiborne, Juliet Clark, Joan Clemmons, Jo Ann Clevenger, Rich Collins, Craig Combel, Ricki Comeaux, Jimmy Connors, Stephanie Corte, Curtis Cottrell, Wade Crandell, Kenny Creed, Will Crocker, Shirley Trusty Corey, Caleb Crosby, Janet Cunningham, David Cuthbert, Michael Dalali, Margaret Darr, Jan Davis, Debbie Delahoussaye, Donald De Salvo, Julia Despres, Craig Dietz, Robert Dixey, Dave Dillon, Nina Donnelly, Dawn Dotts, Paul Douroux, John Drackett, Rebecca Drake, Dream Junkies, Margo & Clancy DuBos, Bob Dunn, Diana Dupre, Peter D'Urso, Robin E., Snooks Eaglin, Egg Yolk Music Jubilee Band, Ladd Ehlinger, Jr., William Eidson, Richard Elias, Michele Elise, Matthew Elliott, Lana Ellis, Gary Esolen, Estrus International, Evil Nurse Sheila, C.C. 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Past and Present Sponsors:

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Present and Past Board:

Sallee Benjamin, Mike Cooper, Leslie Doskey, Lyn Fischbach, Sandra Gunner, Bahadir Inozu, Monifa Johnson, George Lancaster, Max Merlin, Echo Olander, Jan Ramsey, Walter Wolf, Wise Wolfe, Michael Adler, Neil Alexander, Sidney Barthelemy, Ben Benton, Libby Benton, Madeleine Boyne, Michelle Broussard, Rene Broussard, Rene Brunet, Bruce Butcher, Vickie Cappel, Emily Cox, Lana Duke, Allan Durand, Clara Earthly, Randy Fertel, Charles Frye, Hayward Gaude, Carol Gnady, Dawn Grenn, Carolyn Guillory, Steve Hank, Andrew Horton, David Hunter, David Jones, Karen Kern, Amit Kshetarpal, Peggy Laborde, Yves Laborde, Michelle Lanier, Tessa Lavolette, Don Marshall, Kathy McClung, Skye McLeod, Jacqueline McPherson, Ruth Ann Menutis, Marc Morial, David Motley, Julia Nead, Judith S. Newman, Gregory O'Brien, Glenn Parsons, Dean Paschal, Jason Patterson, Glen Pitre, Martha Robbins, James Runge, Nelly Sadoun, Herb Sayas, Sally Smolenski, Ray Teddie, Tom Thurman, Mervin Trail, Andre Trevigne, Kathleen Turner, Stewart Walker, Hal Weaver, Roger White, Nicola Wolf, Greg Wyrick, David Zalkind.

Present and Past Advisory Board: Larry Blake, Mary Blue, Kim Carbo, Cheryl Dixon, David Dubos, Stephanie Dupuy, Randy Fertel, Adella Gautier, Peter George, Alexa Georges, David Gruning, William Hammel, Tim Harland, Ted Hood, Elton Johnson, Dee Joyce, Susan Levitas, David Motley, Peter Loop, Ana Lopez, Josh Mayer, Jon McHugh, Glenda McKinley, Meryl Poster, Randal Poster, Madalin Price, Courtney Reardon, Christy Scallia Sumner, James Taylor, Paul R. Valteau, Jr., Gina Way, Kathleen Boles, Rene Broussard, David Dubos, Simonne Fischer, Joseph Jordan, Alec Middleton, Ed Lipscomb III, Kip Simonson, Morgan Higby, James Mallory, Marlene Dermer, Jean Farmer, Marika Marcello, Rosalind Hinton, James Hulbert, Vickie Cappel, Emily Cox, Lana Duke, Andre Trevigne, Roger White, Jinx Broussard, Tom Forman, Theodore G. Solomon.

Present and Past Staff:

Caroline Beals, John Desplas, Carol Gnady, Angela Santoro, Tom Ellis, Amy Kelly, Victoria Klyce, Evelyn Navarro, Judith Newman, Phil Nugent, Rose Marie Puglia, Rosalyn Steiner.

We've made every effort to include all past and present contributors. If we've inadvertently left someone out, please accept our apologies and thanks for your support

celebrating a decade of cinematic arts and a new millennium of possibilities

1989-1998

Appendix IV

Board Minutes

**NEW ORLEANS FILM SOCIETY/BOARD OF DIRECTORS
MEETING
FEBRUARY 12, 2001**

PRESENT: Board-Michael Allday, Glenn Gruber, Sandra Gunner, Alba Houston, Ellen Johnson, Susan Levitas, Alex Mora, Wendy Newlin, Echo Olander, Walter Wolf, Wise Wolfe. Staff - Caroline Beals, John Desplas, Lindsay Ross.

A motion was made to waive the reading of the minutes from the January meeting and approve them. The motion was seconded and carried.

PRESIDENT'S REPORT - Walter Wolf discussed the particulars of the lease to be signed this week on the new office space for the Film Society above the Jonathan Ferrara Gallery. The move will take place in March. An invitation was extended to all board members to join any one or more of the myriad committees responsible for the mule work that must be performed to ensure the success of this organization.

CINEMA 16 REPORT - Caroline Beals distributed the timeline and briefly outlined important dates and deadlines concerning the call for entries, sponsorships and website updates. A letter detailing jury screening commitments was presented. Wise Wolfe requested another review of the C16 film equipment to see if a Co-op is a viable alternative to selling off the under-utilized assets.

ARTISTIC DIRECTOR'S REPORT - John Desplas stated that the "Orfeu" screenings at the Prytania Theatre were a success. Upcoming screenings were announced. The French Film Series will be Easter weekend. Events to benefit Film Society members during the Tennessee Williams fest were discussed. John Desplas and Lindsay Ross will attend the SXSW film fest in March.

NOMINATING COMMITTEE REPORT - Echo Olander explained the need for more diversity and expansion of the board of directors - more drones are needed. The downsizing of the bloated advisory board was discussed.

TREASURER'S REPORT - Glenn Gruber stated that a budget will be presented to the board at the March meeting. The bank balance is stable. Outstanding receivables and bills were listed including \$10,500 still due to the Film Society by the LA State Film Commission.

MANAGING DIRECTOR'S REPORT - Lindsay Ross stated that the annual staff performance reviews had been completed and copies were available to board members. The Film Society will host and co-host Oscar night parties on March 25th at the Prytania Theatre and the House of Blues. A possible Cinema 16 "Best of the Fest" screening on the Northshore was announced. The printing of the C16 Call for Entries will be donated by Fox Web Press. Talks are on with Gambit re the fest program sponsorship. A new venue for the 2001 Gala was discussed. Development and fundraising for the Film Society must be addressed as well as a long range plan. Mike Cooper has resigned from the board. Walter Wolf will send him a thank you for all his years of work and support.

Respectfully submitted,

Wise Wolfe, Secretary

NEW ORLEANS FILM SOCIETY/BOARD OF DIRECTORS MEETING APRIL 9, 2001

PRESENT: BOARD MEMBERS - Michael Allday, Jonathan Ferrara, Glenn Gruber, Alba Houston, Susan Levitas, Alexandra Mora, Julian Mutter, Wendy Newlin, Echo Olander, Walter Wolf, Wise Wolfe. ADVISORY BOARD MEMBER - Mike Cooper. STAFF- John Desplas, Lindsay Ross.

ARTISTIC DIRECTOR'S REPORT - John Desplas stated that the Film Society events in conjunction with the Tennessee Williams fest and the JPAS went well. The French Film Series starts April 12th and continues to the 15th at the Prytania Theatre. There will be a screening of "Amores Perros" at Canal Place on May 9th.

A correction in the March minutes was made. The minutes of the February, not March, meeting were approved.

A motion was made to waive the reading of the minutes from the March meeting and approve them. The motion was seconded and carried.

PRESIDENT'S REPORT - Walter Wolf discussed potential new advisory board members. A letter drafted by the Managing Director to possibly be sent to current advisory board members asking if they would like to continue to serve on that body was presented and discussed. Several board members suggested that a revised letter be drafted. Both issues were tabled until further considerations are made at the next board meeting.

CINEMA 16 - Wise Wolfe reported that the Call for Entries had been sent out. Fox Web Press donated the printing. The Call for Entries can be found on our website also. Caroline has received over twenty film entries already. Jury screenings will begin in May and a C16 committee meeting will take place at the end of April.

MANAGING DIRECTOR'S REPORT - Lindsay Ross extended thanks to all those who helped with the office move from the Arts Council to our new space. Donations of certain office equipment would be appreciated. Committee lists will be emailed to the board. The Oscar party at the Prytania was a success. The same event at the House of Blues was enjoyed by a much smaller crowd. July 1st is the deadline to reach an agreement with Gambit re the fest program as an insert. Along with Treasurer Glenn Gruber, the financial report was presented. The 2001 budget was finalized. A motion was made to adopt the 2001 budget. The motion was seconded and carried.
Respectfully submitted,

Wise Wolfe

Minutes New Orleans Film Society June 11, 2001

Present

Board: J.F., Walter, Wendy N., Michael Alday, Glen Gober. Vince M..

Staff: Lindsay, John Desplas

- May minutes accepted
- W.W. makes plea for membership money from the board money.
- Vinu, Michael, Wendy will be sponsoring "Keep The River On Your Right."
- John asks about raising membership fee for all to \$35.00; L.R. says they're thinking of doing it after the fest. Discussion ensues about when we last raised dues—5 years ago.
- J.F. says we can get a table up on White Linen Night for joining N.O.F.S. (August 4th). He also asks if we should work out a cost benefit analysis showing what people get for their membership.
- W.W. reminds us that Cinema 16 entries will also help us with monthly expenses.
- J.F. asks about our mailing lists on e-mail. Out of 600 members we have half on e-mail.
- L.R. says Ruth's Chris has a proposal, but it doesn't look promising.
- S.L. asks about Panavision

Programming.

- J. Desplas: we are not doing showings at Prytania this summer. They have booked Pearl Harbor for 12 weeks. Instead we will show features at Canal Place. It will be \$300 for Monday nights to underwrite a night's showing.
- We are showing "In The Mood For Love" and "Keep The River on Your Right." (There is no charge for rental. Vince, Wendy and Michael are sponsoring this.)
 - Monday, June 25 at 7:30: "In The Mood For Love."
 - Monday, July 9 at 7:30: "Keep The River On Your Right."
- J.F. asks if we have a PSA for WWOZ us?
- L.R. says she spoke with someone from Virgin Megastore who is considering sponsoring a PSA for us on WWOZ.
- Lagniappe is our best media for reaching our audience.
- J.F. Says send the Times Picayunne everything we are doing.
- "Scoundrel's Wife": J.D. asks me if it's going to show here as well as the Fracis Jones film, too.

Administrative

- Our U.N.O. intern Irene Flynn has started 20 hours a week. She will be on full time around fest.

- We still need a FAX machine and printer for the office.
- Our general brochure is a work in progress. Jan Bertman is donating her graphics this year again for this.
- Our sign is now up on the street at our new address.
- “Fest” vs. “Society”: do we need to be one or the other? We have both names.
- Discussion ensues about whether we should do a search on NOFF name. Are we only copyrighted in La. And not the entire country?
- We decided to use NOFF as our official entity in general.
- Sponsor (Potential): LA State Film Commission wants to increase our funding.
We may hire a P.R. firm
- Ruth’s Chris, DDD, WWL-TV, KKND, 106.7, Virgin Megastore, CCs, citysearch.com are being approached.

Events

- *Cinema 16 Fundraiser*: at Jonathan Feerrara’s Gallery. Tentative date is July 21st. Three bands, free Abita Beer. Cost is \$5.00 or free if you the NOFS at the door.
- *Gala*: board liason is Wendy Newlin. Host Chair is Ellen Johnson. Venue possibilities: Tw-Ra-Pa, Ampersand, the old First NBC Bank. We are also looking at restaurants for food donations.
- Discussion ensues about other places to hold the gala at.

Festival

- *Ticketweb*: we are on track.
- *Hotard*: tour organization that can get deals on hotel rooms can book for us.
- *Festival Trailer*: we will try to recycle last year’s . Try talking to Josh Mayer.
- *Program Book*: July 4th is the deadline for proceeding with Gambit. Looking for Sponsorship--? ?? Furniture sponsor. They’ll set up an area (this part is our idea). Liquor is another idea for sponsorship. We will approach C ox to create an internet ???
- *Merchandise*: Erin Peacock is doing research for ideas on new ?cost? merchandise.
- *Industry Mixers*: at bars, restaurants, residences—El Matador is doing; IMAX is doing the kick-off on the opening night.
- *Shim Sham Event*: Asylum Street Sponkers is doing the score for a Charlie Chaplin film and we will get the door, the band will ???? scores live might do this Friday after the last night?????

MINUTES July 10, 2001/NOFF Board Meeting

PRESENT: BOARD MEMBERS - Michael Allday, Leslie Doskey, Sandra Gunner, Alba Houston, Ellen Johnson, Alexandra Mora, Wendy Newlin, Walter Wolf, Wise Wolfe. STAFF - John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - Walter Wolf discussed moving the monthly board meeting from Monday nights to Tuesday nights. Absent board members will be polled about the possible change.

ARTISTIC DIRECTOR'S REPORT - John Desplas announced that the Monday night Summer film screenings were going well and generating good flow at the box office. Upcoming free film screenings include "Jump Tomorrow" and "The Princess and the Warrior". Potential films for the fest were discussed including several that were made in New Orleans.

CINEMA 16 REPORT - Wise Wolfe stated that 350 film entries had been received as of the July 1st late deadline. The possible reasons for the decline from 405 last year and 450 in '99 were discussed. The jury screenings continue at the CAC on Sunday afternoons and are going well. Cinema 16 committee members were urged to host at-home jury screenings to help prevent the usual late-August logjam.

A motion was made to waive the reading of the June minutes and approve them. The motion was seconded and carried.

MANAGING DIRECTOR'S REPORT - Lindsay Ross gave the financial report and reviewed monies due from the French Consulate, the IFC, the LDOA, and the LEH. A general brochure is in progress. John Barousse will design the updated website for free. Possible summertime fund raisers were discussed. Gala plans were outlined. Ellen Johnson will be the Host Chair and Wendy Newlin will be the Board Liaison. The pre-party to sell Gala tickets will be at loa on or around September 17th. A deadline of July 15th is in place regarding Gambit's sponsorship to print the Fest program. Major business donors are being confirmed. Film Congress panels were announced as well as confirmed and possible panelists. Letters went out to the long list of Advisory Board members asking if they were interested in continuing to serve in that capacity.

Respectfully submitted,

NEW ORLEANS FILM SOCIETY
BOARD OF DIRECTORS MEETING
AUGUST 13, 2001

PRESENT - BOARD MEMBERS: MICHAEL ALLDAY, JONATHAN FERRARA, SUSAN LEVITAS, ALEXANDRA MORA, VINCE MORELLI, JULIAN MUTTER, WENDY NEWLIN, ECHO OLANDER, WALTER WOLF, WISE WOLFE. STAFF: JOHN DESPLAS, LINDSAY ROSS.

PRESIDENT'S REPORT - Walter Wolf announced that the regular board meetings will move to the first Tuesdays of the month starting in September. A motion was made to waive the reading of the minutes of the July meeting and to approve them. The motion was seconded and carried.

EXECUTIVE COMMITTEE REPORT - Echo Olander led a lengthy discussion of the Cinema 16 Co-op and its film equipment. The consensus of the board was to find out what the equipment's value might be and then meet at 6pm on Tuesday August 28th to discuss options including the sale of the equipment. All parties interested in the Co-op were invited to attend. The Executive Committee also requested that Michael Allday and Susan Levitas assist Wise Wolfe and Caroline Beals with the Cinema 16 portion of festival programming.

ARTISTIC DIRECTOR'S REPORT - John Desplas stated that the Monday night screenings were going well and generating good revenue. Libby Benton has offered to underwrite the screening of the Japanese film "Afterlife" possibly at the Prytania Theatre. Big House Fest programming will include new films by directors Stephen Frears, David Lynch, and Rick Linklater. Film Congress panelists and Big House guests were discussed.

CINEMA 16 - Wise Wolfe announced the final jury screening at the CAC this Sunday. Home jury screenings will continue to finish the process. Scores should be tabulated by the 28th and accepted filmmakers notified during the first week of September. Galjour has been approached to handle the technical needs of the Cinema 16 portion of the fest once again. Max Merlin has donated the video projector currently in use by the C16 jury screening committee to the Film Society.

MANAGING DIRECTOR'S REPORT - Lindsay Ross presented the financial report. Monies from the IFC, the French Consulate, and the State were outlined as well as grant funds expected in October. The Gala will be at the Scottish Rite Temple on October 11th. Speakers, entertainment, and tickets were discussed. Gala expenses and projected income were reported. Prize money for the Cinema 16 Jury Award is being solicited with help from Kim Carbo. Hotel accommodations can be found at turbotrip.com and all fest tickets can be purchased through ticketweb.com. Industry mixers and festival guests were discussed again.

Respectfully Submitted,

Wise Wolfe

NEW ORLEANS FILM SOCIETY/BOARD OF DIRECTORS MEETING/SEPTEMBER 4, 2001

PRESENT: BOARD MEMBERS - Michael Allday, Michael Arata, Ellen Johnson, Susan Levitas, Alexandra Mora, Vince Morelli, Julian Mutter, Wendy Newlin, Echo Olander, Walter Wolf, Wise Wolfe.
STAFF - John Desplas, Lindsay Ross.

PRESIDENT'S REPORT - Walter Wolf requested that "open meetings" outside of the regular board meetings be confined to board members. Invited guests must be announced in advance. A motion was made to waive the reading of the minutes from the August meeting and to approve them. The motion was seconded and carried.

EXECUTIVE COMMITTEE REPORT - Echo Olander presented the findings of the meeting held Tuesday, August 28th regarding the Cinema 16 Co-op equipment. A recommendation was made to the board to accept the offer from a group headed by Dean Paschal, Wise Wolfe and Helen Hill to purchase the equipment for the sum of \$4000. Wise Wolfe was excused from the meeting so the recommendation could be discussed. A motion was made to sell the equipment to the

forementioned parties for the sum offered, with a \$1600 down payment and \$200 a month until the balance is paid as conditions for said sale. A personal guarantee in writing will be required also. The motion was seconded and carried.

ARTISTIC DIRECTOR'S REPORT - John Desplas announced the tentative Big House schedule for the fest. The option of inviting guests associated with a number of films and picking up the tab was discussed. The next Monday night screening was announced as well as general membership free screenings slated for the coming month.

CINEMA 16 REPORT - Wise Wolfe distributed a letter of resignation from Advisory Board member and Cinema 16 founder Dean Paschal. A Cinema 16 festival progress report was handed out. All entries have been screened and scored. Programming will commence. Members of the Cinema 16 committee met over the weekend and selected the award winners. Susan Levitas and Michael Allday asked that board members consider a personal donation towards the

Grand Jury prize and other top awards which at this time lack financial sponsors.

MANAGING DIRECTOR'S REPORT - Lindsay Ross reminded board members that the pre-party at loa to sell Gala tickets is September 19th. Details were provided on the Gala, Film Congress panels, festival program in Gambit, Industry after hours parties, web site, ticketweb.com, and film fest trailer. The financial report was distributed and outlined. Projected income and

expenses related to the fest was included. The underwriting of festival guest-related expenses was discussed again.

Respectfully submitted,

New Orleans Film Society
Board Meeting Minutes
October 2, 2001

Submitted by Susan Levitas

In Attendance: Board - Ellen Johnson, Michael Allday, Alba Houston, Echo Olander, Glen Gruber, Michael Arata, Susan Levitas, Alex Mora, Wendy Newlin, and Walter Wolf.

Staff – Lindsay Ross, John Desplas. Advisory Board – John D. Gray

Artistic Director's Report – John Desplas The film fest program is firm. Tickets are now available on ticketweb.com. A discussion ensues regarding the five-film pass, whether they should be available on the web or just on the days of the festival. Lindsay will check to see how many five-passes we sold last year. Following more discussion, a decision is made to do away with the five-pass to keep things simpler.

Sony Classics is sending down the producer and director of "Grateful Dawg." We don't yet know if "The Believer" director, Henry Bean, is coming.

Managing Director's Report – Lindsay Ross The bank balance is much better than last year. We have good new sponsors such as Vox Vodka (\$4,000).

Gala Update – Ellen Johnson There are currently forty hosts for the gala. We may get a d.j.

Lindsay: There will be a special Monday night screening of "Tempted" for the McGlinchey law firm. Jonathan Ferrara has offered his gallery for a reception during the fest on Saturday, October 13. The web site is up and running and current. The trailer is running on IFC and Cox.

Meeting adjourned.

NEW ORLEANS FILM FESTIVAL BOARD OF DIRECTORS MEETING - NOVEMBER 13, 2001

PRESENT - BOARD MEMBERS: MICHAEL ALLDAY, LYN FISCHBACH, ALBA HOUSTON, ELLEN JOHNSON, SUSAN LEVITAS, VINCE MORELLI, JULIAN MUTTER, WENDY NEWLIN, ECHO OLANDER, WALTER WOLF, WISE WOLFE. ADVISORY BOARD MEMBERS: CATHERINE BRES, ELISE GALLINOT.

STAFF: CAROLINE BEALS, JOHN DESPLAS, LINDSAY ROSS.

PRESIDENT'S REPORT - Walter Wolf congratulated the staff and board on another successful festival. A motion was made to waive the reading of the minutes of the October meeting and to approve them. The motion was seconded and carried. A retreat for the board and staff will be on Saturday, December 8th at the Studio in the Woods in Algiers. A facilitator will be engaged for the session.

EXECUTIVE COMMITTEE REPORT - Echo Olander handed out new board member nomination forms and asked for volunteers for the nominating committee. The possibility of holding off elections until the January 2002 board meeting was discussed.

CINEMA 16 REPORT - Caroline Beals presented a post-fest report to the board. A total of 47 filmmakers attended the fest. Programming and attendance at the CAC and the Prytania Theatre were highlighted. Wise Wolfe discussed the technical upgrades.

ARTISTIC DIRECTOR'S REPORT - John Desplas stated that attendance at the Big House features was excellent and that the fest program in the Gambit was a positive factor as well as pairing films with sponsors. The Monday night screenings continue to be successful. The next film will be "Scotch and Milk" on Monday, December 3rd. A party will follow at El Matador.

MANAGING DIRECTOR'S REPORT - Lindsay Ross presented preliminary festival attendance and income figures. The Big House, Cinema 16, Merchandise, and Memberships all showed increases. Lower IMAX income was partly due to less programming at that venue. The Gala netted \$14,199 - slightly less than the budgeted net. Fest sponsors were listed. Current fundraising efforts were discussed including an Economic Development Corp. grant for \$25,000 recently submitted as well as attempts to seek matching grants from such corporations as Time Warner. The possibility of hiring Joel Jackson to do national sponsorships and prospecting was announced. A motion was made to elect Tom Varisco to the advisory board. The motion was seconded and carried. Suggestions for the Christmas party were entertained. The wish list includes a new table and chairs for the boardroom.

Respectfully submitted, _____ Wise Wolfe

NEW ORLEANS FILM FESTIVAL

BOARD OF DIRECTORS MEETING

JANUARY 22, 2002

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

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

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

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

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

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

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross informed the board that the storage space at the Fountainebleau has been emptied and the contents moved to the Film Society's offices. She offered Jazz festival tickets to the board members at the special non-profit rate. Lindsay also provided information about new board member Lisa Farris, who is a CPA and will serve as treasurer, commencing her tenure at the March meeting. Lindsay presented the bank balance

figures as of 2001 closeout and discussed plans for collection of monies owed to the Film Society. She recommended that committee sign-up be conducted by e-mail. Lindsay provided the board members with a written report on the retreat that was held in December 2001, and a discussion was held concerning the presentation of the retreat report at the February or March meeting. It was also suggested that the board vote at the February meeting to consider having the facilitator, Nancy Burris, return to address a future board meeting. Copies of the 2002 budget were provided to board

members to review before the next meeting. A motion was made to approve the budget on a provisional basis. The motion was seconded and carried. Additional discussions ensued regarding plans for the Oscar party in March, a summer film series in conjunction with the CAC, and the search for corporate sponsors. Lindsay also addressed the board about the organization's need for a salaried administrative person in a part time position, stating that Caroline Beals is currently working in that capacity as an hourly employee with no benefits. Lindsay also advised that Gambit has agreed to help out with the layout and printing expenses for the festival program, with their contacts and staff. Finally, Lindsay presented the topic of hiring a professional fund-raising consultant, adding that Charlie Brown has been assisting the Film Society in writing grant proposals. She also mentioned that she has discussed a contingency fee arrangement for fund-raising consulting with Joel Jackson.

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

Deadline set for purchase by their group.

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

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

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

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

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross advised that she will inform new board and advisory board members of their election into the Film Festival. She will also include advisory board members on her e-mail list of meeting dates, and she suggested that new advisory board members be invited to the next board meeting in March, with an orientation/social gathering to precede the actual meeting. A motion was made to approve the 2002 Budget, which does not include the Film Cooperative equipment that is still to be re-inventoried and re-evaluated. The motion was seconded and carried. With the approval of the 2002 Budget, Lindsay will investigate the hiring of a development/fund-raising consultant and inform the board of her findings. Lindsay reported that the check from the French Consulate and the check from Landmark have both been deposited into the Film Festival's bank account. She has been trying to contact Kim Carbo but still has no word on the \$4000.00 allegedly promised by the Mayor's Office. She recommended that the retreat follow-up take place at the April meeting. Lindsay announced that NOBA has expressed an interest in co-hosting a screening in conjunction with the performance of the Doug Varone Dance Troupe in March. She has also been discussing screenings to be held at NOMA in October 2002 in conjunction with the exhibitions at the museum. She advised that the Film Cooperative equipment is to be assessed within the next few weeks. Lindsay reported that there will be one party on Oscar night (3/24/02) at the Prytania Theatre. The wine has been donated, and Lindsay asked for suggestions regarding restaurant participation. The French Film Festival dates are to be announced

shortly. Lindsay reported that the summer series at the CAC is moving forward and that their liaison, Larisa Gray, has been very enthusiastic. It is anticipated that the "Dinner and a Movie" concept will be included in the summer series program. Future board meeting dates are Tuesday, March 19th at 6pm OR Saturday, March 16th; Tuesday, April 9th at 6pm; Tuesday, May 14th at 6pm; and June 11th at 6pm. The 2002 Film Festival dates are October 10 - 17th.

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

Respectfully Submitted, _____ Wendy Newlin

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

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

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

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

VICE PRESIDENT'S REPORT - Michael Allday stated that the NOFF had been approached by the Director of the Entertainment Cluster of the State Department of Economic Development, Lonny Kaufman, regarding our participation in the Louisiana Purchase Bicentennial project. The project is to be a statewide festival of art, film and music, to be held in 2003. Michael presented the agenda submitted by Mr. Kaufman for the meeting scheduled for March 20, 2002 at the NOFF offices, and then in Baton Rouge on Thursday, March 21st and Monday, March 25th. It was confirmed that Lindsay planned to

present an overview of the NOFF and its activities. A detailed discussion by the board ensued, resulting in a consensus on our approach to the meeting with Mr. Kaufman. The discussion then turned to the Film Coop issue, as a result of which a motion was made to accept the new offer of \$2000 for the

equipment listed in the inventory list, provided that payment was made by April 19, 2002. Michael offered to write a letter to the interested parties setting forth those terms. The motion to accept the offer within those time limitations was seconded and carried.

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

ARTISTIC DIRECTOR'S REPORT - John Desplas reported that the Monday night screenings continue to generate revenue, adding that possible future screenings could include "Dinner Rush", "Storytelling", and "Donnie Darko", none of which are expected to have a theatrical release here. He announced

the screening of "Under the Sand", at the Prytania on March 26th, under the sponsorship of the French consulate. He also announced the screening of the highly touted Mexican film, "Y Tu Mama Tambien" at Canal Place on April 3rd, which should have a good attendance. John spoke about his and Lindsay's trip to SXSW earlier in March and specifically mentioned that Peter Bogdanovich was great on a panel at

that festival. He offered to inquire about having him appear at our festival in October. The possibility of inviting the Variety columnist, Joe Lydon was also discussed.

EXECUTIVE DIRECTOR'S REPORT - Lindsay Ross requested that board members consider e-mailing a designated proxy for all board meetings or for a specific meeting so that a quorum can be achieved throughout the year. She advised that Lisa Farris will be coming to the board as treasurer after the

tax season in April or May. Lindsay reported that the event at the Columns Hotel in conjunction with NOBA was well attended by about 60 people, including several board members. She reminded board members that the Academy Awards party would take place on Sunday at the Prytania Theatre, with food

donated thanks to the solicitation of Michael Arata. Mikko has been asked to emcee and there will be the usual awards and prizes. Lindsay announced that Nancy Burris will be attending the April meeting to

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

Respectfully Submitted,

Wendy Newlin

Appendix V

Cinema 16 Materials

1. 16mm film

2. 16mm film

3. 16mm film

4. 16mm film

5. 16mm film

6. 16mm film

7. 16mm film

8. 16mm film

9. 16mm film

10. 16mm film

11. 16mm film

12. 16mm film

13. 16mm film

Cinema 16: Jury Duty

Welcome to the Jury.

You are now a part of the team of local film experts known as the Cinema 16 Jury. In the past our keen judges have spotted the winners from miles away... For example: the 1999 jury awarded a Lumiere Award to a short film titled "My Mother Dreams the Satan's Disciples in New York" which then went on to snag the statue for "Best Short Subject, Live Action" at the Academy Awards this March. We realize that we can't always have an Oscar winner, but we can and do have the best of the best in indie film. Moving on, here is a handy dandy guide to the requirements and responsibilities of being on the screening jury.

Requirements:

1. You must be objective. Even if a particular film is not your favorite, you must be able to score it according to technical merit, originality, and acting/directing. There is also a "personal evaluation" category, which is where you can vent your vague dislike of science fiction movies (even when they are technically perfect).
2. You must be open-minded: we do accept experimental films, which are by definition outside of most people's experience.
3. You must be willing to make the time commitment necessary to ensure that all films get a fair screening. I realize that giving up a "month of Sundays" (well in this case 4 months of Sundays) is a big deal, and if we had a more efficient way to do it, we would. At least 5 people must be present in order for films to be scored, so if you cannot make it, please let us know. If we were planning on 20 and only 3 show, those people all have to go home, and it isn't fair to them or the filmmakers who are counting on us. Email, fax or phone: any method will do.
4. You must have a sincere interest in film. We don't require film history degrees or anything, but being interested in more than just the latest Tom Hanks movie is a big help.
5. You must be willing to have fun. We are on the frontier of film, and all of the other jury members are participating for the same reasons you are, to ensure that we can present the best of the best to a new audience.

There are compensations: If you attend 50% or more of the jury screenings you will get a Cinema 16 pass, which will enable you to attend the presentation of all the films in a festival setting. Attending 75% or more will get you a free one year membership in the New Orleans Film Society (in addition to the Cinema 16 pass), where you will get passes, newsletters, discounts on special events and advance purchase opportunities at the Festival, For those lucky few that manage to attain perfect attendance, will get all the

other stuff, (pass, membership) and a special gift, to be determined (but we promise it will be something good).

Orientation and the first of the 2000 Screening sessions will take place on Sunday 21 May 2000 (the weekend after Mother's Day), at the CAC's located at 900 Camp Street, in the Black Box Theatre on the second floor and will continue every Sunday from 1:30 to 5:30, with the following exceptions: Sunday June 18th (Father's Day), Sunday July 2nd (4th of July). The final screening will be on Sunday August 20th, and right after that is the Festival!

We hope to add a few Saturday sessions, but we have to have a location and dates, so if anyone knows of a location that we can get for free, or would like to have a bunch of strangers in their home watching movies, please let us know by calling 524.5271 or emailing us at cinema16@neworleansfilmfest.com

Let the screening begin!!!!

Jury Procedures:

1. Prescreening:

Only a few jury members will be prescreeners. To be considered, you must have significant credentials in film, such as be a filmmaker, advanced film student, experienced film critic, or other *significantly related experience*. Working at Blockbuster does not count. Previous jury members may also be prescreeners.

The role of the prescreener is to provide follow up on a film. If the film is longer than 15 minutes, only the first ten are presented to the jury. The prescreener then provides a *brief* synopsis of the rest of the film, and can provide additional insight if needed (i.e. it really improves after the first 15 minutes, scene x was so fantastic I rewound and watched it again, it kept my attention for the entire duration, etc.) In some cases, sadly, some films submitted are seriously sub-standard. In this case, a film will be marked with circle with a line (like the null set in math) and the prescreener's initials. The film is then considered a "failed prescreen" and is submitted to the committee for verification. One committee member and one staff member must back up the decision to fail the prescreen. This is the most serious responsibility of the jury. Films that fail prescreening are *not* submitted to the complete jury. A fail verdict means that all those who have initialed are positive that the film in question will not score above a 5. (The usual score cut off for programming varies between 7.5 and 8.5, depending on competition). Failing a film in the prescreening means you are confident that there is NO WAY a film will pass the jury. It is not to be done lightly. If a staff member fails a film, one committee member must second the decision. If a committee member fails a film, a staff member must confirm the decision.

2. Scoring:

There are two categories to consider: technical merit, and personal evaluation. Technical merit is, admittedly, a catch all phrase which includes cinematography, acting, directing, sound, editing, etc. The question presented by technical merit is "Was this film well put together?" Personal Evaluation is simply whether or not you like the film. A high score in one category does not preclude a low in the other and vice versa. You can love a poorly made film (Plan 9 From Outer Space, Clerks) and you can hate a technically superior one (Crazy in Alabama, anything with Kevin Costner). Scores are your basic 1 – 10, 1 being the lowest. Comments are also welcome, such as "beautiful work," "I felt like I was a part of the film," "I felt cheated by the ending," and the less complimentary "crap," "I've seen better film on my shower curtain." Keep in mind though, that filmmakers often call to request their comments and constructive criticism is more helpful than "I hate this."

3. Programming:

After the jury process is complete, the films are then programmed according to a number of factors such as availability of a quality print that we can use, jury scores, time considerations, and theatre requirements. Films also may not premiere in New Orleans within 6 weeks of the festival. If it scored a 10, it played at the Loyola auditorium 2 weeks ago, the film is ineligible for programming through Cinema 16. It also does not matter if it was a theatrical (loosely defined) or televised presentation. If it was shown in New Orleans 6 or fewer weeks prior to the festival, we will not program the film. This is stated in the entry form, as well as on our website and in our press materials.

Jury Process 2000

By second week of Feb., Cinema 16 advisory committee meets to discuss and brain storm new jury screening process.

Proposal: one weekend engagement per month:
(June-August) = 6 total Jury Screening Sessions.

Suggested Jury Screening dates:

Saturday, June 10 & Sunday, June 11 Time: 9:00 am -5:30 pm

Saturday, July 8 & Sunday, July 9

Saturday, Aug. 5 & Sunday, Aug. 6

-By August 28th Cinema 16 advisory committee
meets to make final selection.

September 1st = Final Selection posted on website

-Suggestion: Don't use NOFVS membership or Gambit Weekly Ad, etc.
as recruitment for Cinema 16 Jury Screeners. (*Basically unreliable folks
who just want to see free movies*)

-Make the invite a selective process-open only to NOFVS board members,
NOVAC board/Staff, UNO/Loyola film programs, previous jury screeners
who are committed and "know their film," ...etc.

-Create a registration form and send out with the Invite. Send invite out in
April or May and have a deadline date for confirmation.

-Arrange to get a Hotel conference room donation or sponsorship. Use
Hotel food services for breakfast and lunch or get local donations from
restaurants that deliver.

-Re-construction Suggestions: No prescreening. *-This slows down the process
considerably especially when pre-screeners elaborate at length.*

During the Jury screening process, if a film has promise, or just needs to be fully
evaluated after the first 10 minutes: open the film for "Take home" viewing. Interested
Jury members should "take home" the film (*like homework?*)

-Then at the August Jury Screening Session, provide an hour or so to the "Take
home" films. Map it out for the Jury by presenting "Take Home" films by Category:
Short, Experimental, Feature, and Documentary and then determine the highest ranking,
etc...

Prepared by: Angela Santoro

Jury Process 2001

First and foremost, we are going to run into some of the same issues that we faced last year. Plans to compress the jury process into a few days, and to have "category" (documentary, narrative, short, feature, etc.) juries have not panned out. The main issue here is that New Orleans does NOT have the industry base needed to ensure that all categories have a standing quorum.

So the plan is:

The projected number of screening hours is based on 500 entries all going to jury. At 15 mins per film, (which includes prescreener comments) we need 125 total hours. On the Sunday Schedule we have a total of 12 Sundays, and 36 hours. Assuming 100 videos (about the same as last year) are excluded from the screening process, we still end up 60 hours short. If each Committee member volunteers for a total of 6 hours of hosting screenings, the scoring process will be completed by 12 August, which leaves us two weeks to set the program, make prize decisions and get letters out to our filmmakers. If we are able to meet this schedule, it will reduce the stress levels of the staff prior to the festival, as well as give filmmakers enough time to book cheap airfare, which will increase filmmaker attendance.

Once again, the wonderful and generous Max Merlin will be donating his projector to us for the duration of the screening process in return for a membership and some Gala tickets. Any of you that know Max socially might want to make a point of thanking him.

Suggestions as always are welcome, via email at cinema16@neworleansfilmfest.com, or via voice mail at 524.5271.

Thanks, and here's to a great screening.

The Jury Process 2001: Highlights

1. Prescreeners will be limited to jury members with at least one year of experience, persons with significant experience in film and video, or Cinema 16 Committee members.
2. Comments will have a strict time limit of 5 minutes, prescreeners will be encouraged to be as succinct as possible.
3. The jury quorum will be 5.
4. "C" films will be reviewed by the Committee at least once per month. One member of the committee and one member of the staff must agree to exclude a film or it goes to jury.
5. The sign out procedure for prescreeners will remain the same. Films must be signed out, and returned promptly.
6. All jury screenings should be attended by as many committee members as possible.

Any further suggestions should be directed to me at 524.5271 or cinema16@neworleansfilmfest.com

Cinema 16

NEW ORLEANS FILM FESTIVAL OCTOBER 12 - 18, 2001

Dear Filmmaker,

Congratulations, we are pleased to inform you that your film has been accepted into Cinema 16's 2001 line up and will be shown in the 13th Annual New Orleans Film and Video Festival!! This year the competition was more intense than ever as we received approximately 375 entries with less than 90 films making the selection. The selection process is never easy and we appreciate your patience in waiting to hear from us.

What follows is a "form" letter, so please read carefully.

1. We will need a print or video of your film in our office at least one week prior to the festival. (That is, by Friday, October 5th at 5:00 p.m.) If you are not sending your film this very minute or we will be receiving it via another Film Festival, please mail or fax the attached Cinema 16 "form" ahead of time. Fax # 208.975.3478 (Cover sheets are not needed.)

Send film to: Attn: Cinema 16
New Orleans Film Festival
843 Carondelet Street, No.1
New Orleans, LA 70130

2. If the presentation format is to be the same as you sent us, simply mark this on the enclosed form, send the form in and we will retain the present vhs copy.
3. For those of you who sent us a video dub of a 16mm or 35mm film, please confirm the availability of your 16mm or 35mm print. We do want to show your film versus a video transfer and we are hopeful about our capability to show 35mm prints, but it has NOT been confirmed as of this time.

Note: In all cases we will retain the video screening copy currently in our possession until after the festival. That way, if there is any technical problem with your film or our projectors, we will still have an ability to show it before an audience. If you sent us a self-addressed stamped envelope we will return your screening copy the week after the festival. All films sent in for the festival will also be sent back during the week after the festival by USPS, insured for \$500. Those film makers attending the festival are encouraged to take back their own films/videos. (We are, after all, non-profit).

Incidentally, for every film accepted at Cinema 16 we issue one "Filmmaker Pass". This will get one person into all of the Cinema 16 films, as well as a pass good for 2 "Festival Feature" films (subject to limitations).

Once again, congratulations and we hope that you will be able to attend the Festival in person. We will also be sending you a list of parties, mixers, and other events that will take place daily at the Festival. Hope to see you in October, and call us at 504.524.5271 or email us at Cinema16@NewOrleansFilmFest.com if you have any questions.

Sincerely,



Wise Wolfe IV
Cinema 16 Chairman



Caroline Beale
Cinema 16 Coordinator

THE CINEMA 16 "FORM"
13th Annual New Orleans Film Festival October 12-18, 2001
 (BE SURE TO COMPLETE ALL FOUR SECTIONS)

SECTION ONE CHECK THE ONE BOX THAT APPLIES TO YOU:

- ☐ A print of my film is enclosed with this form.
- ☐ A print of my film is not enclosed but will be sent in such time as to arrive in The New Orleans Film Festival's office prior to October 5 at 5:00 PM.
- ☐ I will not be sending any additional prints/videos. Please show the vhs copy you already have.

SECTION TWO THE FORMAT IN WHICH MY FILM IS TO BE SHOWN AT THE FESTIVAL IS, THEREFORE:

CHECK ONE:

- ☐ Super 8mm ☐ 16mm(optical track) ☐ 35mm (by invitation only, due to limited capability)
- ☐ 1/2" (NTSC) video ☐ Beta (NTSC) video ☐ Super VHS (NTSC)

SECTION THREE WILL SOMEONE (THE DIRECTOR, AN ACTOR, THE CINEMATOGRAPHER, THE SCREENWRITER, ETC.) COME TO NEW ORLEANS FOR THE FESTIVAL AND BE AVAILABLE TO DISCUSS THE FILM IN FRONT OF THE AUDIENCE AFTER IT IS SHOWN?

- CHECK ONE: ☐ Definitely yes. ☐ Definitely no. ☐ Definitely maybe

SECTION FOUR THIS IS A RIGHTS AND CLEARANCES AGREEMENT. IT MAY SEEM RATHER AUSTERE BUT BASICALLY ALL WE'RE SAYING IS THAT IF SOMEONE GETS REALLY ANGRY ABOUT WHAT YOU DO OR SAY IN YOUR FILM IT WILL BE YOUR PROBLEM, NOT OURS.

NAME OF WORK SUBMITTED

(Please Print) _____

Entrant warrants that he/she is the owner of the work and possesses right therein to enter into this agreement. Entrant warrants to The New Orleans Film Festival and Cinema 16 that all rights and clearances, releases and licenses necessary for exhibition of this work have been secured, and that exhibition of this work will not violate or infringe upon the rights of any person, firm or corporation.

Entrant indemnifies The New Orleans Film Festival against any and all claims; damages, liabilities, costs and expenses which may be incurred by reason of any breach of claim of the agreed hereunder. Entrant indemnifies The New Orleans Film Festival against any possible copyright infringement resulting from exhibition of his/her entry.

Entrant grants The New Orleans Film Festival rights to screen and exhibit all entries at festival screenings during the current 2001 festival, the dates of which are October 12-18 inclusive.

PLEASE PRINT NAME _____

ENTRANT

SIGNATURE _____ DATE _____

ENTRY FORM

Send films to: Cinema 16 • New Orleans Film Festival • 843 Carondelet Street, Upper Suite No. 1 • New Orleans, LA 70130 • U.S.A.

For Office Use Only:

Date Rec'd _____
 Payment _____
 SASE _____
 Photo _____
 Date Ret'd _____

Film Title: _____

Director: _____

Producer: _____

ENTRANT INFORMATION

Name: _____

Mailing Address*: _____

*All correspondence and awards not picked up at the Festival will be sent to the mailing address above. Films will be returned to this address unless we are notified otherwise.

Daytime Phone Number: _____

Evening Phone Number: _____

Fax Number: _____

e-mail address: _____

Exact Running Time of Film: _____

Original Format: _____

Available Format(s) of Film:

- ☐ Super 8mm ☐ 16mm ☐ 35mm
☐ SVHS (NTSC) ☐ Beta (NTSC)

Has this film previously been in a Festival? ☐ Yes ☐ No

☐ If so, which Festival(s)? _____

Film Genre:

- ☐ Animation
☐ Documentary
☐ Experimental/Avant Garde
☐ Narrative Short/Feature
☐ Student Production
☐ Music Video
☐ Other _____

Date Completed: _____

Please check one:

- ☐ \$35 U.S. entry fee
☐ \$45 Canadian & foreign entry fee
☐ \$55 Late U.S., Canadian & foreign entry fee
 (All Canadian & foreign entry fees must be paid by certified money order in U.S. dollars.)

Please check one:

- ☐ I have provided a SASE (self-addressed stamped envelope), please return my preview tape
☐ You may keep the screening copy
We keep screening copies of all accepted films for NOFS archives

FIRST DEADLINE: JUNE 1, 2001.

LATE DEADLINE: JULY 1, 2001.

SUBMISSIONS CHECK-LIST:

- ☐ Completed and enclosed entry form
☐ Entry fee (First or late fee).
 ENTRIES WITHOUT CORRECT FEE WILL NOT BE PROCESSED
 1/2" NTSC preview tape
☐ Disc (preferred) with images saved at 300 dpi, or photos
☐ Self-addressed stamped envelope (if you'd like the prescreening tape returned)
☐ Self-addressed stamped postcard (notification of receipt)
 Entries must be postmarked by June 1st for the First Deadline and by July 1st for the Late Deadline.

How did you hear about us?

- ☐ Website
☐ Word of Mouth
☐ Advertisement (where?) _____
☐ AIVF Guide
☐ Other _____

NOTE: Please be sure your mailing box is sturdy. If you use a mailing envelope, please do not use a fiber-filled one; the fibers can get loose and destroy your cassette and our equipment.

SYNOPSIS

Please give us a short description of your film (50 words or less):

ENTRY REQUIREMENTS

Entries (shot on any format) must be completed since January 1999.

Cinema 16 shows works on:

- 35mm (by invitation)
- 16mm (optical track)
- super 8mm
- 1/2" SVHS video (NTSC)
- Beta video (NTSC)

FIRST DEADLINE: JUNE 1, 2001

LATE DEADLINE: JULY 1, 2001

If you would like your 1/2" VHS preview tape returned to you, please include a self-addressed stamped envelope along with your entry form, fee, and any press kits/stills. We will send your tape back to you after the Film Festival. If you would like us to inform you that we have received your entry, please include a self-addressed stamped postcard and we will drop it in the mail to you.

Works airing in the New Orleans area in the 6 weeks prior to the Festival are not eligible.

All video projection is with a high-quality, large-screen projector. 35mm features and shorts accepted to the Festival may be shown by video projection. Due to limited time and space, we cannot guarantee 35mm projection. Venues used for 35mm projection are the Prytanée Theatre in Uptown, New Orleans and the Canal Place Cinema in the French Quarter. All other Cinema 16 screenings are held at the Contemporary Arts Center in the Warehouse Arts District. Last year, we accepted 94 films and videos from more than 400 submissions.

APPLICATION PROCEDURE

Mail submissions to:

Cinema 16
New Orleans Film Festival
843 Carondelet Street, Upper Suite No.1
New Orleans, LA 70130 U.S.A.

All entries must be shipped pre-paid and insured. Make all checks or money orders payable to the New Orleans Film Society.

Foreign entries must be paid by money order or certified check in US dollars. The fee for Canadian and foreign entries is \$45 (US Dollars) money order or certified check. All video entries must be submitted in NTSC format. We do not accept PAL.

Accepted films and videos will be announced on our website by mid-September, 2001. If you have any questions, please feel free to give us a call at 504.524.5271 or check our website: www.neworleansfilmfest.com.

WWW.NEWORLEANSFILMFEST.COM

GENERAL INFORMATION

What is Cinema 16's Independent Filmmakers Showcase? We are the competitive division of the New Orleans Film Festival, which for the last 12 years has taken place in October in New Orleans. What kinds of film does Cinema 16 show? We are open to narrative, documentary, and experimental works of all lengths that address any subject (good, bad, or ugly). Actually, we still don't accept instructional/industrial films (sorry!).

The "Big House" shows 35mm art-house features, most of which already have distribution. These films are chosen by our Artistic Director and are non-competitive.

AWARDS

All films submitted to Cinema 16 are selected through a jury process prior to the Festival. Our top-scoring films are awarded Lumiere Awards, and other superior works are recognized with Lagnappe Certificates. Top-rated films produced in Louisiana are eligible to win the Louisiana Lumiere and the Louisiana Lagnappe. In 2000, the Festival awarded the Ruth's Chris Judges' Award for \$5,000. Awards are presented to the winners directly after the film screens - not on a separate awards night. The majority of our filmmakers attend the festival, which affords them the opportunity to have a brief question and answer session after the film screens.

WORKSHOPS & PARTIES

During the Festival we hold panel discussions and workshop featuring industry players and professionals who address topics such as "Distributing the Indie film," "Music in Film," "Funding Your Film," and "Opportunities for Louisiana Filmmakers." We also host an opening-night gala, cocktail parties, and receptions where we encourage visiting filmmakers and industry guests to mix and make contacts. Our Festival is unique in that we cater to and entertain our filmmakers, encourage them to meet each other and talk shop, and take them out to different clubs and nightspots each evening for post-fest gatherings. This being New Orleans — the world's premier party city — we attempt to show everyone a good time while allowing them to network as much or as little as they desire.

Title: _____

Technical Merit (Cinematography/Sound/Acting/Lighting/Etc.)

1 2 3 4 5 6 7 8 9 10

Personal Evaluation:

1 2 3 4 5 6 7 8 9 10

Comments:

Appendix VI

2001 Film Festival Financial Report

NET INCOME

ADVANCE SALES

COWING (PACIFIC) \$ 726

Assets not accounted for here

no 11669

at broken out of annual

2001 FILM FEST INCOME

BIG HOUSE \$24,013

budgeted for 2001 \$13,000

comparison to 2000 \$13,612

variance for 2001 +\$11,013

WALK-UP BOX OFFICE ADMISSIONS \$20,928, TICKETWEB ADVANCE SALES \$2,329,

2nd TEMPTED SHOWING (PRYTANIA) \$ 756

passes not accounted for here

CINEMA 16 SALES \$6,390

budgeted for 2001 \$ 5,500

comparison to 2000 \$5,397.50

variance for 2001 +\$890

CAC/ticketweb \$4721, Prytania \$1669

passes not accounted for here

MEMBERSHIPS AT FEST \$3,335

budgeted for 2001 *was not broken out of annual membership goal*

comparison to 2000 \$3,000

IMAX INCOME \$1,555

budgeted for 2001 \$3,000

comparison to 2000 \$3,305

variance for 2001 (-\$1,445)

GALA NET INCOME \$14,199**budgeted for 2001 \$15,525**

comparison to 2000 \$12,523

variance for 2001 (-1,326)

ticket income \$23,199 budgeted \$28,000 net

gala expenses \$8,200 budgeted \$12,475 expenses

 actual net \$14,199 budgeted net \$15,525

Big House 24,013 Gross sales - 6,300 rent (landmark 6,000 + 300 prytania) =
17,713 NET

Cinema 16 6,390 Gross sales - 2,084 rent (800 prytania + 1285 cac) = 4,306
NET

IMAX 1,555 NET

Gala 14,199 NET

\$20,350 ACTUAL CORPORATE SPONSORS

(NOT ALL ANNUAL GIVERS ARE ON HERE, JUST FEST)

\$600 for PRIZE AWARDS board donation

\$5,000 IFC

\$4,000 Vox

\$3,000 Neill Corp.

\$1,500 Swelltone

\$1,500 Major Video

\$2,000 McGlinchey

\$500 Essence

\$250 Carpe Diem

\$2,000 Louisiana Division of the Arts panel sponsor

ANNUAL GOVERNMENT SOURCES SPONSORS

\$39,000

\$4,000 city

\$20,000 state

\$5,000 FRENCH CONSULATE

\$2,500 Arts Council of New Orleans Project Support

\$7,500 Arts Council of New Orleans Operating Support

Appendix VII

The Big House Box Office Report

Canal Place Cinema**Festival 2001****Festival 2000****FRIDAY, OCTOBER 12**

Waking Life.....	1616	
Tempted.....	1485	
Burning Man.....	737	
Don and Bill Show: slightly bent.....	<u>166</u>	
TOTAL	4004	2979

SATURDAY, OCTOBER 13

Teddy Bears' Picnic.....	458	
Lumumba.....	1569	
One-Eyed King.....	370	
Mulholland Drive.....	1499	
Tape.....	739	
Burning Man.....	466	
Don and Bill Show:slightly bent.....	<u>216</u>	
TOTAL	5317	3401

SUNDAY, OCTOBER 14

Suddenly, Last Summer.....	1357	
Liam.....	268	
The Believer.....	526	
Together.....	958	
Grateful Dawg.....	<u>832</u>	
TOTAL	3939	2314

MONDAY, OCTOBER 15

Big Eden.....	371	
Band of Outsiders.....	965	
Big Bad Love.....	<u>213</u>	
TOTAL	1549	444

TUESDAY, OCTOBER 16

Walk on the Wild Side.....	973	
Business of Strangers.....	669	
Don and Bill Show: slightly bent.....	<u>291</u>	

TOTAL	1933	1628
--------------	-------------	-------------

WEDNESDAY, OCTOBER 17

Written on the Body of the Night.....	292	
Italian for Beginners.....	823	
Chopper.....	<u>696</u>	
TOTAL	1811	634

THURSDAY, OCTOBER 18

Calle 54.....	229	
Brotherhood of the Wolf.....	1571	
Calle 54.....	<u>575</u>	
TOTAL	2375	2212

TOTAL BOXOFFICE ADMISSIONS 2001.....	20,928	13,612
TICKETWEB SALES.....	2,329	
SPECIAL TEMPTED SHOWING (PRYTANIA).....	<u>756</u>	
	24,013*	13,612*

***total does not include special discount cards nor
admissions on gold passes**

DIFFERENCE BETWEEN 2001 AND 2000 BOXOFFICE ADMISSIONS	+10,401
PERCENTAGE INCREASE 2001 OVER 2000	+ 57%

Appendix VIII
Cinema 16 2001 Post Festival Report

ru

vermore, Bob. Scott
recommended for going
attended multiple t

Cinema 16

Post festival report

Of 367 films submitted, via the entry process or other channels, 92 were programmed. Of the 23 program blocks at Cinema 16, 5 sold out (I am cheating and including the award winners at the Prytania, since there is NO way we could have accommodated that crowd at the CAC). Sell out is defined as no seats visible when you enter the theatre, and some of the sell outs included in this count required us to bring extra chairs into the theatre.

1. Sci-Fi/Fantasy: the community partner for this screening was Exoticon Science Fiction and Fantasy convention.
2. LadyPorn: the word porn appeared in the title: see also Wadd from 1999.
3. Last Days of Movie Pitchers: Eddie Walker, one-man publicity machine.
4. Award Winners Showcase: sells well every year, eventually we'll sell out the Prytania.
5. Mondo Bizarro: people who like experimental film, LOVE it. Coffee house flyers and also a blurb on the Exoticon mailing list helped a great deal.

47 filmmakers were in attendance, despite the tragedy of 9/11, many of the NYC crowd expressed relief at having somewhere to go. Yet another public service for the universe provided by ours truly at the festival.

Notably absent from the festival were NOVAC and representatives. Amy Baskin attended one program with ONE of the teen workshop kids, and she also attended the award winners showcase at the Prytania. Steve Hank did not once set foot in a theatre, nor did Rick Barton (*Early Warning*).

Of the initial 40 jurors, 5 made it to 100%, an additional 5 made it to 75%, and 7 more were 50% attendees. 42% of our jurors were dedicated enough to attend at least 50% of all screenings. Furthermore, Bob Boeckleman, Julie Stewart and Stephanie Malcolm are to be commended for going above and beyond to get the word out. Each of these jurors attended multiple screenings and brought company. Yay jurors!

Overall, we have had an excellent festival. There are a few things I would have done differently, as follows: Beyond Saturday Morning would have been Sunday

at 3; its initial placement was based on a suggestion from Julie Condry at Summer Stages. I would not have shown the UNO film, nor would I have taken all of the NOVAC pieces. Video back up needs to be in place at the Prytania. We cannot control the mail. I'd still like to have a 35mm feature at the Prytania on weekends (one Friday, one Saturday.) I truly believe that we can sell it with the right support in the community.

Thank you for your support, and here's to another 20% increase in 2002!



Tenth Annual New Orleans Film & Video Festival 1998 Survey Results

For the third consecutive year the NOF&VF queried festival attendees about their lifestyles and preferences to ascertain audience composition and their interests. Our 1998 survey of 503 patrons is representative of 6.59% of the general population of approximately 7,650 festival attendees. Our previous survey conducted in 1997 estimated attendance figures at an increase overall from the previous years -- up from approximately 7,000 in 1995, to about 7,700 attendees in 1996, to an estimated 7,940 attendees in 1997. The festival's 1998 fund raising Gala experienced marked increase with a move to the Columns Hotel in celebration of our benchmark tenth anniversary -- more than 700 patrons (up from approximately 400 people in 1997 and 1996) attended the Gala, approximately 90% of whom were upscale local arts supporters, the remaining 10% was comprised of visiting film dignitaries and industry professionals.

Our attendance figures showed a negligible decrease overall -- down from approximately 7,940 attendees in 1997, to about 7,650 attendees in 1998. We attribute the slight dip to the festival's dates (October 8 - 15, 1998) coinciding with the aftermath of the region's recuperation from Hurricane Georges on September 25/26, 1998, which was preceded by a city-wide flood on September 11, 1998. Not only were our avenues for distributing information disrupted, but our audience was distracted as the general populace attended to more pressing matters. Additionally, we assume many of our patrons experienced flood damage and/or incurred unforeseen expenses with hurricane preparations, limiting "expendable income" for entertainment, i.e., film festival ticket purchases. We are very grateful that these events did not affect us more severely, and are thankful that they did not occur during the festival's dates.

Regarding festival attendance, our survey results have helped us determine that we were successful in attracting visitors from southeastern and southern states, as well as showing increased attendance from parishes other than Orleans and Jefferson -- 75% (representative of 5,737 people) of those polled lived in the Greater New Orleans Area; of the remaining 25%, 9% (representative of 688 people) were from Jefferson Parish, and another 2% (representative of 153 people) were from other parishes within the state (St. Tammany, St. Charles, St. John the Baptist, St. Bernard, Tangipahoa, Lafourche, St. James, Lafayette, Washington, East Baton Rouge). It is estimated that roughly 14% (1,071 people) of festival attendees were from out-of-state -- up from 6.8% in 1997 or 690 people (an increase from 592 out-of-state visitors in 1996).

Continued...

<i>I heard about it...</i>	1998	1997	1996
Word of Mouth:	24%	35%	44%
Gambit:	21%	27%	21%
Times-Picayune:	17%	23%	21%
OffBeat:	2%	5%	6%
Radio:	2%	3%	2%
Television:	1%	2%	2%
Festival Posters:	6%	6%	7%
Festival Publications:	9%	19%	14%
On-Line:	2%	3%	1%
Other:	16%	16%	22%

Festival Patrons have a wide range of interests, skewed heavily towards Arts and Leisure. When asked, they listed their interests as: Reading (76%), Travel (70%), Food (66%), Movies (81%), Museums/Art Galleries (65%), Dance (36%), and Theatre (59%). Most respondents (90%) rent movies on a regular basis (only 10% said they had rented no movies in the past month), 47.5% reported renting an average of 2 - 4 movies per month, 16.6% rent 1 -2 movies per week, and 3.6% rent movies more than twice a week. 70% of respondents polled indicated they would be interested in receiving the Independent Film Channel, which is not surprising given the steadily increasing interest level in Cinema 16's independently crafted films.

The average Festival patron tends to be educated, 78% have completed college, 60% are over 30, childless, (only 11% reported having children under 18 in their household), and 54% report incomes of over \$30,000 a year; 40% of all respondents report income of \$40,000 or more; and 15% report incomes of \$80,000 or more. This presents us with a typical patron who is educated, interested, and has significant disposable income.

Demographics: Age, Education, Income, Etc.

<i>Education Level:</i>	1998	1997	1996
High School	4%	5.3%	3%
Some College	18%	24.6%	27%
Completed College	34%	31.9%	29%
Graduate/Professional Degree	44%	38.1%	40%

Of the 14% of out-of-state visitors, 8% (representative of 612 people) were from southern states such as North and South Carolina, Georgia, Florida, Alabama, Mississippi, and Texas -- an increase from 1997's estimate of 345 people. Additionally, 4% were from other states (representative of 306 people), including New York, California (L.A., Hollywood, and San Francisco), Harrisburg, PA and Oregon, and 2% were international visitors (153 people). Many out-of-town attendees were the friends and families of film makers. Films made in Baton Rouge and Acadiana brought significant entourages, many of whom had invested in productions premiering at the Festival. Our typical visitor was from the Southern region, with an average driving time of 7 hours. Visiting patrons also came from cities that have a reputation for film (New York, Los Angeles).

12% of respondents (representing 918 people) said that they are professionally involved in the film industry. 14% of those surveyed are members of the New Orleans Film & Video Society. Patrons of the Tenth Annual New Orleans Film & Video Festival watched an average of 3 films during the festival, with answers ranging from a high of 21 festival films to a low of one film. There were slightly fewer first time attendees surveyed, with 51% (down 2.1% from 53.1% in 1997 for first time attendees) of those surveyed attending for the first time and, consequently, there is a noticeable increase in returning attendees.

Attendance:	1998	1997
First Year:	51%	53.1 %
Second Year:	17.1%	14.8 %
Third Year:	11.2%	13.1 %
Fourth Year:	6.8%	6.7 %
Fifth Year:	6.2%	6.1 %
Sixth Year:	1.5%	1.7 %
Seventh Year:	1.1%	1.1 %
Eighth Year:	.8%	1.1 %
Ninth Year:	.9%	1.4 %
Tenth Year:	2%	n/a

The still high percentage of "word of mouth" publicity (24%) would seem to indicate a larger "indie" group attending the New Orleans Film & Video Festival along with those who attend for the major studio premieres. Print media followed closely behind "word of mouth" with Gambit Weekly at 21% and the Times Picayune at 17%, for a combined total of 38%. The differences from year to year in publicity information is not as dramatic as it may seem, given that previous surveys allowed respondents to choose more than one answer, whereas the 1998 survey allows only one answer. The figures are as follows:

Continued...

Age:	1998	1997	1996
< 18	1%	2.8%	.5%
18 - 21	4%	5.9%	10%
22 - 30	35%	36.2%	40%
31 - 45	39%	35.9%	37%
46 - 55	14%	14.7%	11%
56 - 65	5%	3.1%	1%
> 65	2%	.8%	.5%

Annual Income:	1998	1997	1996
< \$10,000	11%	15%	19%
\$10 - 20,000	13%	16%	16%
\$20 - 30,000	22%	20%	18%
\$30 - 40,000	14%	16%	17%
\$40 - 80,000	25%	19%	14%
\$80 - 100,000	8%	14%	6%
> \$100,000	7%	~	~

The New Orleans Film & Video Festival has grown over the last ten years into one of the city's premiere cultural events of the calendar year, attracting a highly educated, affluent, discriminating, and loyal audience with the resources to indulge their interest. NOF&VF patrons are trendsetting arbiters who influence others in matters of preference and can insure the popularity of restaurants, beverages, and other high end services and products, as well as movies. NOF&VF also draws several dedicated regional and international filmmakers and fans to New Orleans for this unique cinematic celebration and industry gathering. The festival is often the only venue for emerging independent/art house films in the Greater New Orleans Area and the Southeast Region. Films that premiere at the New Orleans Film & Video Festival often go on to have successful runs elsewhere in the city, and true to the Festival's commitment to quality programming, many Festival Premieres go on to win awards as well.

Appendix X

Membership Form
Various Brochures and Mail Outs

Name: _____

Phone: _____ (daytime)
 _____ (evening)

Mailing Address: _____

Membership Level (see reverse):

Email Address: _____

I am paying by: ☐ Check ☐ Money Order

Please charge my ☐ Visa ☐ Mastercard

exp. date: _____

(Signature) _____

Please mail completed form to:

Membership/New Orleans Film Festival
 843 Carondelet
 New Orleans, LA 70130
 504.523.3818
www.neworleansfilmfest.com



Membership Levels & Benefits

Moviegoer • \$35

Student/Senior (over 65) • \$25

- Free Sneak Preview passes to films (1 or more a month) before they are released in area theatres
- Discounts on merchandise & events
- Advance mailings & ticket purchasing for programs
- \$5 discount on membership to Video Alternatives, or two free rentals to Video Alternatives members
- 2-for-1 discounts on Monday nights at the Prytania Theatre

Director • \$50

- All of the above, plus 1 ticket to NOFF paid events*
- A year's subscription to *OffBeat Magazine*, including a copy of their latest local music compilation CD

Critic/Couple • \$100

- All of the above, plus 2 free tickets to NOFF paid events*
- Second membership card
- 1 free ticket to Film Festival Gala

Star • \$250

- All of the above, plus 2 free Gala tickets
- 1 free Gold Pass to Film Festival (a \$150 value)

Producer • \$500

- All of the above, plus 2 Film Festival Gold Passes
- 2 tickets to celebrity appearance events (*based on availability*)

Movie Mogul • \$1,000

- All of the above, plus 4 free tickets to NOFF paid events*
- 4 free tickets to Film Festival Gala
- 4 free gold passes to the Film Festival
- 4 tickets to celebrity appearance events (*based on availability*)

*excluding the Film Festival

The New Orleans Film & Video Society
cordially invites you to a *divine* little benefit

to meet director *John Waters*

and see his *campy*, classic film

Female Trouble

on Saturday, June 7th

8:30 reception with *Absolut pink martinis*
and *improvisational cross dressing*



Screening at 9:00 PM
Landmark's Canal Place Cinema

\$15 for NOF&VS members

\$20 for non members (*but why wouldn't you be?*)

\$50 for *celebrity patrons* (*reserved seating and prestige*)

Free parking

CALL 522-9200 (EXT. 221) Now for Reservations
or Use *The* *Official* *Website*

(immature audiences only)



The New Orleans Film & Video Society and The Contemporary Arts Center present

Summer of Suspense: Celebrating 100 years of

Alfred Hitchcock



(b. August 13, 1899: Celebrating 100 years)

"I don't attach any importance to logic. None of my films is based on logic. My films are based on suspense, not logic."

— Alfred Hitchcock

Strangers on a Train

7:30 p.m. Wednesday, June 16

The Contemporary Art's Center's
Freeport McMoran Theater

900 Camp Street.
523-3818



Strangers on a Train
(1951) 101 min. B&W
Directed by Alfred Hitchcock
Screenplay by Raymond Chandler
Based on the novel *Strangers on a Train* by Patricia Highsmith

Q. What do you get when you combine a harmless conversation about the "perfect" murder with the harsh reality of actually seeing it come true?

A. Alfred Hitchcock's *Strangers on a Train*; first of three classic films by Alfred Hitchcock in the New Orleans Film & Video Society's **Summer of Suspense: Celebrating 100 years of Alfred Hitchcock**

Other Summer of Suspense Films:

July 20: "Rope"

August 18: "Psycho"

Tickets at the Door:

\$4.00 CAC, NOF&VS members, Students & Seniors

\$5.00 General Admission

* volunteers admitted FREE, call 523-3818 for more info*



Robert Walker & Farley Granger in Hitchcock's 1951 film, *Strangers on a Train*



Gambit Weekly
bestofneworleans.com



WWNO
89.9FM
UNIVERSITY OF NEW ORLEANS

French Film Fest 2001 *April 12-15* at the Prytania Theatre

Du rififi chez les hommes (Rififi)

116mn - Film noir - 1955 - Jules Dassin, director - with Jean Servais, Carl Möhner, Robert Manuel, Robert Hossein... Dassin, blacklisted by Hollywood, turned a routine crime meller into an existential thriller that earned him Cannes's Best Director prize and set the standard for silver screen robberies for decades to come. As a bonus, Philippe Agostini's location shooting, unusual for the time, provides an invaluable time capsule of Paris in the fifties. A stunning new print restores the film's visual luster and new subtitles vastly improve the previous attempt at rendering underworld argot. In glorious black and white.

Thursday, April 12, @ 4:45pm and 9:45pm
Saturday, April 14, @ 3:00pm

Le Temps retrouvé (Time Regained) 155 mn - Comedy - 1999

Raoul Ruiz, director - with Catherine Deneuve, Emmanuelle Béart, Vincent Pérez, John Malkovich...

Adapted from Proust's epic "Remembrance of Things Past", Time Regained won top ten honors among the 54 critics polled for The Village Voice's Best of 2000. Marcel Proust is on his deathbed. Looking through photographs, he reflects on his past, his life and the people he has loved. Gradually, the memories of his life are supplanted by the memories of characters in his novels, and soon fiction overwhelms reality.

Thursday, April 12, @ 7:00pm

Le Pique-Nique de Lulu Kreutz (The Picnic of Lulu Kreutz)

100 mn - Comedy - 2000

Didier Martiny, director - with Niels Arestrup, Philippe Noiret, Stéphane Audran, Carole Bouquet, Michel Aumont...

In the splendiferous resort of Evian-les-Bains, family, friends and lovers gather for a concert by world-renowned cellist Jascha Steg. On the following day, these same concert-goers will gather for a picnic with the eponymous Lulu Kreutz. As they sip their *vin ordinaire*, old resentments and fresh emotions are put on the table, along with such fare as nature, solitude, marriage, *amour*, death, art.

Friday, April 13 @ 7:00pm

Director Didier Martiny will be in attendance.

L'Envol (Taking Flight) 90mn - Drama/Comedy - 1999

Steve Suissa, director - with Clément Sibony, Isabelle Carré, Bernard Fresson, Olivier Sitruk, Francis Huster...

Your father's the neighborhood butcher and so was your grandfather, and now that you're 18 you're expected to take off your cap, gown and tie on an apron. Not only are you not interested in loins and sirloins but you dream of becoming a strutting player - yes, an actor. That's the predicament of Stan who fortunately has a strong-willed young woman named Julie who shares his dream. Director Steve Suissa's take on the hoary story of generational strife is fresh and original, making one forget just how many times it's been told before.

Saturday, April 14 @ 1:00pm

Les Enfants du Marais (Children of the Marshland)

115mn - Comedy/Drama - 1999

Jean Becker, director - with Jacques Villeret, Claude Rich, André Dussolier, Michel Serrault, Eric Cantona...

Redolent of lazy summer afternoons, this film is a lyrical hymn to French provincial life during the 1930s, that *temps perdu* between the Great Wars and before the Age of Technology transformed fishing trips along the banks of the Loire into the stuff of scenic screensavers. With the aid of such luminaries of the French screen as Serrault and Dussolier, Becker recreates another time and place through the story of four friends.

Sunday, April 15 @ 1:00pm

Que La Lumière Soit (Let There Be Light) 102mn - Comedy - 1998

Arthur Joffé, director - with Hélène de Fougerolles, Tchéky Karyo, Ticky Holgado...

Even God Himself would have a devil of a time today getting His script made into a film. That's the premise of writer-director Joffé's whimsical satire that pokes fun at moviemaking. God heads to "the only place" he'll find the right director... in a burning bush behind the legendary HOLLYWOOD sign. His hostile reception in the City of Angels convinces Him that His script will find a more receptive audience in the City of Lights. Will God's script get greenlighted? Will the director be true to His Artistic Vision?

Sunday, April 15 @ 3:00 pm

New Orleans Film Society
843 Carondelet Street, upper ste 1
New Orleans, LA 70130

French Film Fest 2001

at the Prytania Theatre
April 12-15

5539 Prytania Street, New Orleans
504/891-2787

Thursday, April 12

4:45pm and 9:45pm - Rififi

7:00 pm - Le Temps Retrouvé (Time Regained)

Friday, April 13

7:00 pm - Le Pique Nique of Lulu Kreutz
(The Picnic of Lulu Kreutz)★

Director Didier Martiny in attendance

Saturday, April 14

1:00 pm - L'Envol (Taking Flight)★

3:00 pm - Rififi

Sunday, April 15

1:00 pm - Les Enfants du Marais (Children of the Marshes)★

3:00 pm - Que La Lumière Soit (Let There Be Light)★

(★) Free for NOFS members

More information on www.consulfrance-nouvelleorleans.org

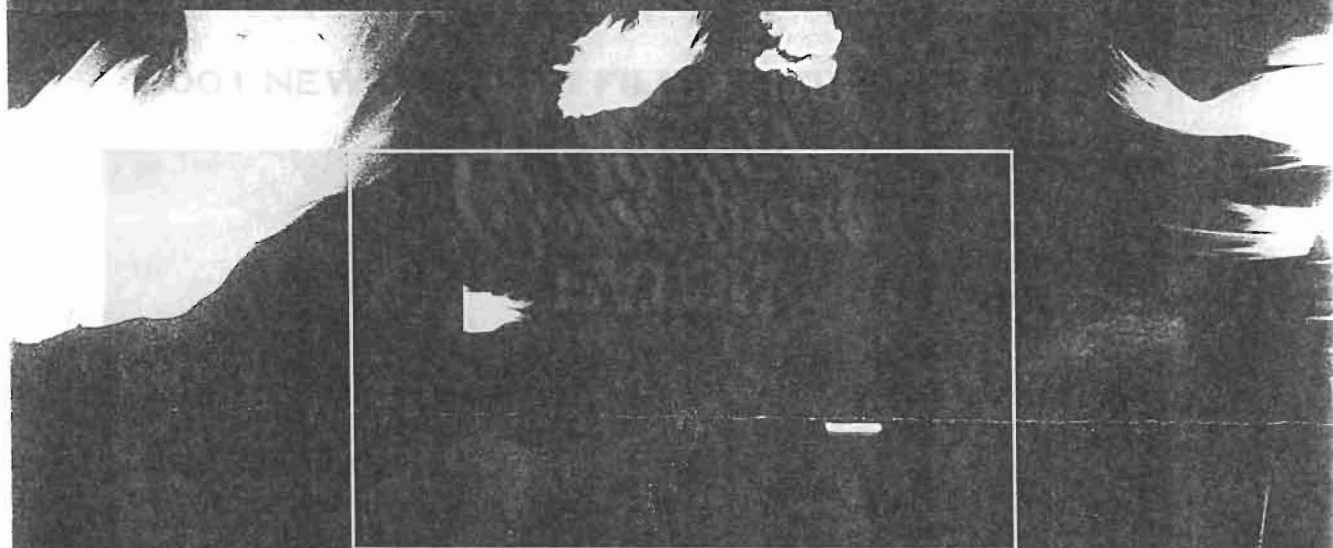


Michel Serrault
Carole Bouquet
Clément Sibony
Philippe Noiret
Catherine Deneuve
Bernard Villeret
Jean de Rich
Isabelle Béart
Jean-Pierre Pélissier
Bernard Fresson
Hélène Ponselle
Christian Vadim
Hélène de Fougerolles
Francis Huster
Marie-France Pisier
Jean-Claude Dreyfus
Faisal Bouaziz
Michel Simon
Tchécco Karyo
Stéphane Audran
André Dussolier
Jeanne Lauzon
Jacques Lascaris
Séverine Maurel
Michele Lericq
Bernard Castel
Niels Araspang
Bathelle d'Aré
Tchécco Karyo
Jeanne Lauzon
Elsa Colberg
Bathelle d'Aré

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2001 NEW ORLEANS FILM FESTIVAL SCHEDULE



All Access



*Siegfried & Roy
 The Magic Box in 3D*

Friday Oct. 12, 2001 and Saturday, Oct. 13, 2001

7:00 p.m.

All Access

8:00 p.m.

SolarMax

9:00 p.m.

Siegfried & Roy in 3D

10:00 p.m.

All Access

Sunday

October 14, 2001

7:00 p.m.

Old Man and the Sea

8:00 p.m.

SolarMax

Monday

October 15, 2001

7:00 p.m.

Old Man and the Sea

8:00 p.m.

Siegfried & Roy in 3D

Tuesday

October 16, 2001

7:00 p.m.

SolarMax

8:00 p.m.

Siegfried & Roy in 3D

Wednesday

October 17, 2001

7:00 p.m.

Ocean Oasis

8:00 p.m.

All Access

Thursday

October 18, 2001

7:00 p.m.

Siegfried & Roy in 3D

8:00 p.m.

All Access

Tickets available by calling 581-IMAX or 1-800-774-7394. Adults \$7.75, children (2-12) \$5.00, Seniors (65+) \$6.75.

New Orleans Film Society and Audubon Nature Institute MEMBERS receive \$2 off ticket price and can purchase in advance. Members only tickets can be purchased September 14, 2001 through the end of the festival; general admission ticket sales begin September 29, 2001.

Appendix XI

1999 New Orleans Kids'
Film Fest Program



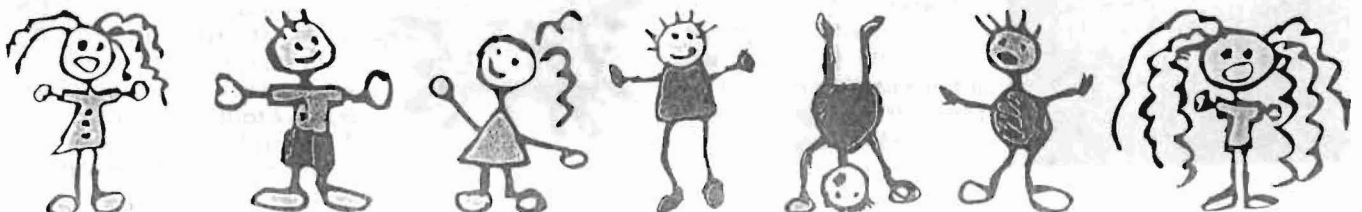
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MISSION STATEMENT: The New Orleans Film and Video Society (NOF&VS) is a cultural organization dedicated to providing all audiences access to a diversity of local, national and international film and video. The Society presents the annual New Orleans Film and Video Festival; a year round program of film and video screenings; and workshops, seminars and other special events designed to benefit local film and video audiences, artists and professionals.

For Information Call: **(504) 523-3818**





The New Orleans Kids Film Fest is a series of international films (shown on video) for kids aged 7 to 13 years old. Join us for award winning and world-class animation, shorts, documentaries, and features focusing on kids and their universe. **Adella, Adella the Storyteller** is our host who will guide audiences through an amazing array of entertaining and enlightening films for kids. All screenings take place in the Contemporary Arts Center's Freeport McMoran Theatre, Wednesdays, July 21, July 28, August 4, and August 11 from 3 pm to 5 pm. Parents are welcome! **The New Orleans Kids Film Fest** is a presentation of the New Orleans Film and Video Society in collaboration with the Contemporary Arts Center. Special thanks to **Entergy** for helping to underwrite this program.



All screenings are free and open to the public.

Program 1: Wednesday, July 21, 1999
3 - 5 p.m. CAC Freeport McMoran Theatre

Home Alone: 4minutes: A kitten is left at home by his parents for an afternoon of wild imaginings. The little cat's creative mind makes books fly and the room a sea of flying fish. Sound-effects(no dialogue). From Japan (Short Subject).



Dinner for Two



Dinner for Two: 7 minutes: Animation. Meet two dragons in a jungle in fierce competition over a tasty morsel. The two overcome greed and selfishness and learn sharing. From Canada. (Short Subject).

No More Baths! 94 minutes: Neighborhood kids unite for a unique form of protest to stop greedy land developers. Jake has long been a warm-hearted host to the children who play on his lot each day, but when real estate agents and government bureaucrats plot to take Jake's land away, the local adults learn that kids can be a powerful and fragrant force for change. From USA (Feature).



Program 2: Wednesday, July 28, 1999
3 - 5 p.m. CAC Freeport McMoran Theatre

24 Girls: 28 minutes: An audition of young girls on the threshold of life, including the ghost of a girl who never passed through the door. It is a coming of age film of a different kind. From USA (Short Subject)

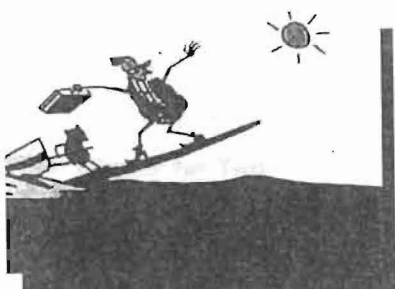
A Perfect Pitch: 18 minutes: Young Stuart would rather play piano than baseball, despite the fact that his older brother is the Little League MVP and their dad coaches the team. But with one perfect pitch, Stuart may be able to make everything all right again. From USA (Short Subject).

Einstein: Light to the Power of Two: 50

minutes: Albert Einstein is a professor at Princeton University, facing the repressive witchhunts of Senator McCarthy. Lannie Willis is a young African-American girl, dealing with "polite" racism from her elementary school teacher. When these two become friends, they teach each other a lot more than physics in this charming and thought-provoking tale. From USA (Feature)



Program 3: Wednesday, August 4, 1999
3 - 5 p.m. CAC Freeport McMoran Theatre



Noodles and Nedd: 10 minutes: Two friends learn to share and respect each other's property in this comic animated short. From USA (Short Subject)

Five African Art Facts: 12 minutes: Narrated by a young African-American girl, Five African Art Facts traces prominent themes of culture from the continent of Africa and their existence and meaning for African-Americans today. From USA (Short Subject).



The Firebird: 26 minutes: Colorful Russian legend about an archer named Ivan, his companion and their quest to retrieve the princess Vassilisa from the end of the Earth. From USA (Short Subject)

En el Espejo del Cielo A Spy in the Sky: 10 minutes: A boy uses his imagination and other available resources to capture a plane flying overhead. From Mexico. (Short Subject)



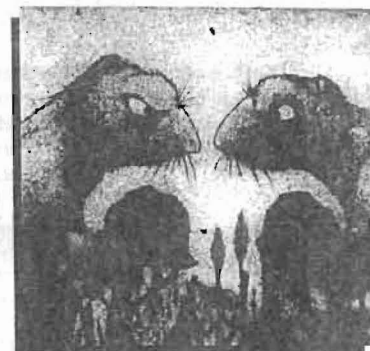
Hands Up: 22 minutes: Oliver, 6 years old, outsmarts his mother and Mrs. Bruus, the old, reliable babysitter because he prefers 16 year old Josephine, who is beautiful and good natured. But things don't quite work out, and Oliver ends up locked out of the house without a babysitter and his 2 year old sister is locked in. From Denmark (Short Subject, English Subtitles)

Program 4: Wednesday, August 11, 1999
3 - 5 p.m. CAC Freeport McMoran Theatre



Pussycat with the Blue Eyes: 11 minutes: Adorable animated tale of an ostracized cat and his search for the land of many mice. Enemies become friends and grow fat and happy in the end. From Denmark. (Short Subject).

When the Dust Settles: 7 minutes: Two moles nearly destroy each other's neighboring holes until they learn to work together. From Canada (Short Subject).



Just a Little Red Dot: 35 minutes: A young Indian girl's family moves to a middle-class neighborhood. The girl is met with curiosity and prejudice at school, until a teacher asks her to explain the little red dot that she wears on her forehead. Soon, all the girls are enamored with this cultural icon, and they form "little red dot clubs" that foster acceptance for this unique practice. From Canada (Short Subject)



Puppies for Sale: 9 minutes: A boy shopping for a puppy chooses a disabled dog, and teaches the storekeeper (Jack Lemmon) a valuable lesson. From USA (Short Subject).

Old Man & the Goblins: 4 minutes: Animation: An old man is visited by playful goblins. From USA (Short Subject)

How Do They...: 16 minutes: Series of short films exploring how every day things are made from chocolate candies to chain link fences. From Canada (Short Subject)

Program One:**Film: Home Alone**

Co: N & G Production
1-3-4, Minamitsukushino
Machida, Tokyo, 194-0002 JAPAN
tel: 81.42.795.6243
fax: 81.42.795.6243

Film: Dinner for Two

Co: Bullfrog Films/Sieglinde
Box 149
Oley, PA 19547
tel: 610.779.8226
fax: 610.370.1978

Film: No More Baths!

Co: Anna Maidon/Feature Films
For Families
tel: 800.326.4598
fax: 801.284.7312

Program Two:**Film: 24 Girls**

Co: Eva Ilona Brzeski
50 King Street PH.D
tel: 212.807.8562
fax: 212.807.1088

Film: A Perfect Pitch

Co: Bruce Worrilow
238 Tower Drive #205
Beverly Hills, CA 90211
tel: 323.655.6432
fax: 323.655.9699

Film: Einstein: Light to the Power of Two

Co: Devine Distribution
2 Berkeley Street, Suite 504
Toronto, Ontario
Canada M5A 2W3
fax: 416-364-1440

Program Three:**Film: Noodles and Nedd**

Co: John R. Dilworth
tel: 212.691.9969
fax: 212-539-1928

Film: Five African Art Facts

Co: Phoenix Films
2349 Chaffee Drive
St. Louis, MO 63146
tel: 314.569.0211
fax: 314-569-2834

Film: The Firebird

Co: Micraleague Multi
Media/Darlene
tel: 856.488.8886
fax: 609.488.8200

Film: En el Espejo del Cielo

Co: Milagros Sollano/IMCINE
tel: 52.5.584.7283
fax: 52.5.564.4187

Film: Hands Up!

Co: Magic Hour Films
Blomstervaenget 52
DK - 2800, Lyngby DENMARK
fax: 45-45-87-27-05

Program Four:**Film: Pussycat with the Blue Eyes**

Co: Magic Hour Films
Blomstervaenget 52
DK - 2800, Lyngby DENMARK
fax: 45-45-87-27-05

Film: When the Dust Settles

Co: Bullfrog Films/Sieglinde
Box 149
Oley, PA 19547
tel: 610.779.8226
fax: 610.370.1978

Film: Just A Little Red Dot

Co: International Tele-Film
41 Horner Avenue, Unit 3
Toronto, ON
Canada M8Z 4X4
tel: 416.252.1173
fax: 416.252.1676

Film: Puppies for Sale

Co: Ron Krauss/ Aron Productions
tel: 310.854.4687
fax: 310-553-3152

Film: The Old Man & the Goblins

Co: Mark Caballero
10756 Sarah Street
Hollywood, CA 91602
tel: 818.980.9020

Film: How Do They...

Co: Lucerne Media
37 Ground Pine Road
Morris Plains, NJ 07950
tel: 800.341.2293
fax: 973-538-0855

**All screenings are free and open
to the public.**

New Orleans Kids' Film Fest

Program Coordinator: Caroline Beals
Consultant: Alonso Duralde

New Orleans Film & Video Society

Artistic Director: John Desplas



Appendix XII

The University Test Drive Proposal

L. Irene Flynn
August 13, 2001

University Membership Test Drive

Goal: To increase membership and interest in the New Orleans Film Society's activities by fostering a relationship with local universities. Once we have established a relationship with the university, we should follow up with press releases to the university newspapers as well as consistent efforts to post fliers, posters, and notices at various places on the campus.

Although it may be best for non-profits to not rely on any one method for raising funds memberships can be viewed as the lifeblood of any nonprofit organization. Members provide financial support as well as physical support through consistent participation in programs thereby helping the organization fulfill its mission. In addition to those aspects they are a source of sociological information and feedback. Their numbers take on vital importance. It is important to acquire new members, retain old ones and understand the motivating factor that prompts those that leave to do so.

A push for memberships, or a membership drive, opens up the door to do all of these things. Since universities generally host hundreds of people on their campuses at any given time there is essentially a viable market there. An organization would more than likely increase memberships through attention to this market. In NOFS's case there could be more than a ten percent increase. This could effectively offset inflationary expenses, the loss of members and increase revenues beyond what may have been expected for the coming year.

Place: This could take place at any university, but we will use the University of New Orleans as our first *test drive*. Anything we learn can be used the next year on other university campuses. Once we have established a relationship at UNO, we could enlist volunteers who would be useful for a second site campaign at UNO. Then we can expand our relationship over the years to include Tulane, Loyola, Xavier and the smaller community colleges as costs and personnel will allow.

Activity:

- ❖ Set up a table advertising NOFS upcoming film festival as well as membership levels and perks. We will also use this campaign to sign up volunteers. The table, or ticket desk, will be set up in the University Center during the first week of school.
- ❖ We could expand our influence and visibility on the campus by having volunteers walk around campus with T-shirts that say, "Ask me about free

movies.” They would carry the necessary forms to sign students up for memberships. One suggested location visit would be The Cove.

- ❖ We could motivate other students to sign up other members by offering a free membership if they obtain ten new members for NOFS. This could also be a strategy that could be used with other members besides the university clientele.
- ❖ We could incorporate a raffle to encourage the sign-up of new members. Once any person signs up their name is entered into a drawing.
- ❖ We will actively keep in touch with the University newspapers about the membership drive and all upcoming activities of the NOFS.

Materials: Signs

Banners
 Membership forms
 Credit card slips and machine
 Membership questionnaire
 NOFS merchandise
 Information on the upcoming film festival.
 Pens

Contacts: U.N.O. Campus Activities: Mary Thompson, 280-6340.

Costs: The ticket desk at U.N.O. costs \$35.00 plus tax and is to be paid 72 hours prior to use. The total for our three days, August 28, 29 and 30, is \$114.45. I suggest we pay as soon as possible.
 Printing for membership forms: 500 = \$65.40.
 Banner:

Lagniappe:

While it is important to always attempt to increase our memberships one question that should be answered is “Why do members drop their memberships or allow them to elapse without renewal?” While a simple questionnaire dispersed as a mail out to lapsed members would help address this puzzle the same question could be addressed through a telephone campaign. It can be kept simple and to the point. It could help identify factors that the organization may be able to control through change, thereby minimizing drops in membership numbers.

In addition to this, we could conduct a marketing survey during specific screenings as well as through a mail out of present members to find out economic and education statistics as well as other information. Statistics give more ammunition when approaching sponsors for support. Even the simplest of studies

could add impetus to the validity of our requests. A few questions will answer a larger one: Exactly who are the New Orleans Film Society's clientele? Those questions could be about tastes in film, past purchases of cars and homes, where individuals go for entertainment and how often, as well as how much money is spent for those things. Keep it short and sweet. Less could be more.

Vita

Linda Irene Flynn received her Bachelor of Arts in Communications in 1982 from Notre Dame College in South Euclid, Ohio. She will receive her Masters in August of 2002 from the University of New Orleans. She has had a vast array of experiences in the arts from singing in the New Orleans Opera Chorus to volunteering her time giving art lessons to children. She hopes to be of service to the arts community in New Orleans wherever possible.