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French Quarter Festivals, Incorporated: A Report on Volunteer Coordination and Educational Programming

Kylee Kidder
University of New Orleans

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French Quarter Festivals, Incorporated;

**A Report on Volunteer Coordination
and Educational Programming**

Submitted to the Graduate Faculty of the University of New Orleans
in partial fulfillment of the requirement for the degree of

**Masters of Arts
in Arts Administration**

Fall, 2012

By Kylee Kidder
B.A. Theatre Arts,
University of Arizona, 2005

ABSTRACT

This internship report reviews the non-profit entity French Quarter Festivals, Inc. (FQFI), and each of the three festivals it produces. The report includes an analysis of the strengths and weaknesses of the organization and offers suggestions for improvements. The history of FQFI, a description of programs and a breakdown of the staff structure provide a basic understanding of the organization. For the purpose of this internship report, the timeframe being reviewed covers June 2012 through August 2012.

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I. ORGANIZATIONAL PROFILE

An overview of the French Quarter Festivals, Inc.

Area of Interest:

Music, Economic Development, Community Building

Tax Status:

501(c)(3) exempt organization, EIN: #72-1046163

Location and Mailing Address:

French Quarter Festivals, Inc.

400 N. Peters, Ste. 205

New Orleans, LA 70130

Contact Information:

Phone: (504) 522-5730

Fax: (504) 522-5711

Website: www.fqfi.org

Mission:

To promote the Vieux Carré and the City of New Orleans through high quality special events and activities that showcase the culture and heritage of this unique city, contribute to the economic well-being of the community, and instill increased pride in the people of New Orleans.¹

Board of Directors 2012 Officers:

President: Deborah Moench

Vice President: Alex I. Lewis, III

Treasurer: Amy Taylor

Secretary: Ann Wills

At Large: Aynsley Fein

Staff:

Executive Director: Marci Schramm

Business Manager: Dave Stover

Manager of Musician Sponsorship and Food Vendors: Georgia Rhody

Entertainment Manager: Greg Schatz

Operations Manager: Stephanie Loman

Volunteer Coordinator: Kylee Kidder

Marketing and Merchandise Manager: Angelique Hill

History of French Quarter Festivals, Inc.

As the 30th anniversary of French Quarter Festival approaches in April of 2013, it is hard imagine the humble beginnings that have evolved into an event with over 500,000 attendees, 22 stages, nearly 75 food vendors and more than 1300 musicians. The original French Quarter Festival was the product of an impending standoff in the Vieux Carré. In preparation for the 1984 World's Fair, to be held in the Central Business District, the streets and sidewalks of the French Quarter were torn up for repairs. Merchants began to complain about the traffic and blocked access to their businesses. Many threatened to close their doors. Mayor Ernest "Dutch" Morial established a volunteer committee of civic leaders, with funding from the city, to build a festival that would bring locals back to the French Quarter.¹

French Quarter Festival was held for the first time in April of 1984. The first year, there were three stages on Bourbon Street and Royal Street and, while only an estimate, attendance

was close to 50,000 each day.² Initially, this festival was going to be a three day festival but due to rain in the first weekend they held the festival again the following weekend. FQFI, which had started as a city government project, established itself as a non-profit corporation in 1985 and the first executive director, Sandra Dartus, was hired. The original planners of the French Quarter Festival became the board of directors, and the organization took offices in the French Market Corporation building.

French Quarter Festivals, Inc. has a board of directors that never exceeds 30 members. Currently, there are 11 planning committees that cover many logistical aspects of the festival. The Growth Committee and Finance Committee make plans for changes that will increase the scope and direction of FQFI. All new stages, additional hired staff or changes in production companies for the festival are handled by the Growth Committee. Any budgetary decisions or accounting changes are discussed through the Finance Committee. Entertainment, Merchandise and Jazz Brunch committees make decisions regarding the products available at the festivals, including food, music and merchandise. Additional committees include Marketing/Publicity, Sponsorship/Grants/Development, Volunteer, Hospitality, Transportation/Shuttle and finally, a Satchmo SummerFest committee dedicated to the future of the youngest of FQFI's events. These committees consist of members of the FQFI board, staff and local community. Any potential board members are chosen only after they have served on a committee for a year. This gives new members an opportunity to learn more about the organization, which aspects are flexible and which are non-negotiable.

French Quarter Festival has become the signature event produced by the FQFI staff members, but this is not the only programming they manage. They keep themselves busy with two other events throughout the rest of the year: since 1985 they have coordinated holiday

season programming and an event guide, *Christmas New Orleans Style* (CNOS), and in 2001, planning began for a summer festival that would commemorate the life of Louis “Satchmo” Armstrong. Satchmo SummerFest (SSF) is a smaller, traditional jazz festival scheduled for the first weekend of August. This year, SSF completed its 12th annual event.

An organization that highlights the musical culture and history of New Orleans, the FQFI staff members coordinate musical programming at all of the events they produce. French Quarter Festival strictly hires performers from the New Orleans area. Bands and musicians from the outlying areas of Louisiana are accepted for the Cajun/Zydeco Stage. The exception to local musicians at French Quarter Festival is at the international stage which features traditional jazz performers from around the world. When the festival began, the musicians were chosen only if they were members of the American Federation of Musicians (Local 174-496). The union would sponsor the Festival and the funding would be used to pay all of the musicians. As the event progressed, and the festival grew in popularity, musicians who were not members of the union began asking for opportunities to play at the Festival. The union continued to sponsor the Festival, but its funds were only used to pay union member musicians. Performers who were not part of the union were required to find sponsorship from the community to pay for the members of their band if they wanted to get on the roster.

Beginning in 2011, with funding from the AFM dwindling, the Musician Sponsorship Program was developed. Local businesses are now asked to donate money to the Festival. In exchange, these sponsors are given an opportunity to choose a band and their name is spotlighted on stage during their selected band’s set. The businesses are also invited to announce the band if they choose. French Quarter Festival 2012 was the first year the program was implemented. This sponsorship program was hugely successful and FQFI exceeded its goals. All of the money

that was raised above and beyond budget was turned back into the program to pay musicians for the next year. The Festival has also created a tip system that acts as a revenue source used to help pay the musicians at the Festival. Located around the grounds, and at all of the food and beverage booths, are large tip jars. All of the money donated to the tip program is used to pay performers. The entertainment budget has seen a significant increase as a result of these programs and musicians can now expect better compensation for their participation in the event.

Due to the achievements of both programs this year, the entertainment budget for French Quarter Festival's 30th Anniversary is much larger than it has been in the past. The hope is that this will aid in approaching more big name local artists who have not performed at French Quarter Festival in years. Many of the musicians who once played French Quarter Festival have been unwilling to perform in recent years due to the small budget available.

The Festival has been touted as the "largest free annual music festival in the South."¹ In its first year, there were only traditional jazz and classical performers. The Festival had twenty-two stages in 2012, spanning the entire French Quarter. The variety of music that makes up the Festival now allows stages to cater to individual genres featuring traditional jazz, Latin, Cajun/Zydeco and brass bands. The weekend now features: a second-line parade that kicks off the Festival, dance lessons, a lecture series, a children's stage for youth performers, as well as a kid's craft and learning area. A handful of vendors have been selling food and drink since the birth of the Festival, but, with close to 75 vendors now populating the event, restaurants around the city are on a waiting list to participate. The final decisions are made by the Jazz Brunch Committee which pours over new applications, reviews from the year before and a list of food items still not represented at the Festival. Over time, the requirements for food vendors at French Quarter Festival have become more stringent. Any potential food vendor at French

Quarter Festival must own and operate a sit-down restaurant located in the French Quarter, New Orleans, or surrounding areas. These restaurants cannot have more than three locations or they are considered a chain and thus disqualified. The other FQFI events have not limited their vendors so severely, but the competition to participate in French Quarter Festival is great and has necessitated these restrictions.

Planning for French Quarter Festival begins as soon as Satchmo SummerFest (SSF) is finished for the year. Beginning in early September, nearly eight months in advance, things start slowly with permits being submitted and meetings being scheduled. By the time the *Christmas New Orleans Style* (CNOS) guidebook is sent to print in mid-September, the entire FQFI staff is beginning to line up the specifics for April of the following year. There is a break in festival planning during the month of December as the FQFI staff members attend and execute the FQFI sponsored concerts and cooking demos for CNOS. By the time Mardi Gras finishes, the staff at FQFI are in full swing, working long hours until several weeks after the Festival finishes.

Early in 1985, with the fledgling success of French Quarter Festival, the businesses of the Vieux Carré naturally turned to FQFI as they tried to find a way to encourage tourism during the holiday months. A plan was started for the first *Creole Christmas* which would later become *Christmas New Orleans Style*. The first year, a tree was decorated at the Police Station on Royal Street and a choral concert was held in front of the Wildlife & Fisheries Building. The following year, hotels were encouraged to participate and offer discounted holiday rates. With occupancy low, and spirits even more so, the *Papa Noel* rates were an incentive to bring tourists to New Orleans during the holiday season. Restaurants were invited to offer a *Reveillon* menu showcasing foods and ingredients that would have been available and customary during the holidays in a Creole home. These *Reveillon* dinners would traditionally have been held at the

family home following Midnight Mass on Christmas Eve and again on New Year's Eve. Participating restaurants would offer a *prix-fixe* menu available every day of December, with some holiday exceptions. These programs, combined with a handful of choral concerts held at Jackson Square and historic homes adorned with period decorations, were coined "A Creole Christmas" and offered up to the rest of the country as the thing to do for the holiday season. Over the years, other organizations and businesses began hosting holiday-centered events. As the city began to get involved, and the event spread outside of the French Quarter, *Christmas New Orleans Style* was born. The guidebook was developed to send out early enough that tourists could make travel plans and take advantage of significant accommodation discounts. In planning the CNOS guidebook for 2012, FQFI found that many hotels were already booked through the holidays with no vacancies on which to offer *Papa Noel* discounts. The occupancy at hotels has been on the rise over the last few years but another significant factor this year is the Super Bowl being held locally in 2013. As the city finds more and more tourists taking advantage of the moderate weather, rarely dropping below fifty degrees Fahrenheit throughout December, the event listings are increasing and *Reveillon* restaurants are still enthusiastic, but whether the hotels are still as desperate remains to be seen.

In 2001 FQFI began hosting its most recent endeavor, a project to promote New Orleans culture with a tribute to Louis Armstrong's birthday. Though there has been debate over the birth date of Louis Armstrong, himself professing July 4, 1900, a discovery made by historian Tad Jones of Armstrong's birth certificate solidified the argument for some. The birth certificate claimed August 4, 1901 to be the official birthday of Louis "Satchmo" Armstrong. In honor of the centennial, cities around the world began planning commemorative events. New Orleans, being Satchmo's birthplace, was among them. There were many events planned around the city

and FQFI was approached to help organize a summer festival to honor the legend. Deciding to celebrate the actual birthday, they planned a final event that would close out a year of activity on August 4, 2001. Activities began on Thursday and continued through to Sunday. This four-day event included an art show, a club crawl in the Marigny, food, kid's activities and of course, music. Satchmo SummerFest was intended to be a one-time event. Due to the success of the festival even during a time of year when tourism is traditionally low due to high temperatures and extreme humidity, noting the international appeal with attendees traveling from twenty-two states and nine countries,¹ planning began to turn the Festival into an annual event.

The music at Satchmo SummerFest is rooted in jazz. Over the years, there have been three or four stages but for the most part SSF hosts a contemporary and a traditional jazz stage. In the early years of the Festival a brass and children's stage were included but due to funding limitations the stages have been pared down to just two: traditional and contemporary. Each year, the Satchmo SummerFest has been held at the US Mint in the French Quarter with one exception; in 2006, due to roof damage at the US Mint during Hurricane Katrina, the festival was held in the French Market.

Starting in 2002 there was a walking tour that led visitors around "Satchmo's New Orleans." This was led by tour guide Tad Jones and continued annually until Jones passed in 2007, the participants traveled to locations and venues that were significant in Louis Armstrong's history. Other special events included a children's activity area where children are given an opportunity to decorate second-line umbrellas and have a parade that moves through the crowds of Satchmo SummerFest. Seminars are also held each year at the Festival. In the inaugural year the seminars had an admission fee but they have been free ever since. In the first few years, food vendors each offered items that linked to Satchmo's favorite food, red beans and rice. Every

vendor had its own creative way of making that menu work for them, Red Bean and Pasta Salad, Wild Pecan Rice and Red Bean Salad, or Red Bean Ice Cream. Historically, there was a club strut held each year: for a ticket price patrons were given wristbands that allowed them free entry into all of the clubs on the Decatur/Frenchmen strip that runs through the Marigny. This pub-crawl was publicized by FQFI but was not sponsored by or produced by FQFI. In 2012, this event lost funding from its hosting organization and was not held. The absence frustrated many attendees, and due to the confusion over the producing organization FQFI fielded many phone calls regarding the change. With the lack of distinction in regards to the producing organization interested parties could not reach out to the organization to demonstrated their concerns or interest in helping to bring the strut back in the future.

The format of programming has changed over time but Louis “Satchmo” Armstrong remains the central focus. Each year, the seminars and the music become more centered on the subject of traditional jazz and on the heritage that Satchmo has created in the history of New Orleans. Historically, and still today, each year SSF ends with a Trumpet Tribute that is led by Kermit Ruffins to honor the lasting effect of Satchmo in New Orleans. Additionally, there is a Jazz Mass at St. Augustine Church, the first church in the country to allow black slaves to worship, followed by a second-line parade stopping at Armstrong Park and continuing to the Festival site.

At the onset of Satchmo SummerFest, the Louisiana Office of Tourism was a large-scale provider of seed money for the production of SSF. For many years this funding was more than sufficient to produce the festival at a profit. Following Hurricane Katrina in 2005 this funding became less reliable. In 2007 LOT made no contribution to Satchmo SummerFest (Appendix A). Since then, with the LOT funding being less reliable, the Satchmo SummerFest has struggled

to break even each year. Due to a conviction that the foundation and basis of this festival is strong, FQFI continues to produce the Satchmo SummerFest. There are hopes that funding sources will be located or that a change can be made to turn this into a successful festival. Until that time French Quarter Festival profits continue to carry the organization through the lean months in the fall.

II. S.W.O.T. ANALYSIS

Strengths	Weaknesses
Empowering Staff Environment Strong Board Respect for the Community Popular Event Qualified Staff and Loyalty to Employees Location Growth 30 th Anniversary	Location Limitations Small Staff Diluted Brand Website: Out of Date and Lacks Functionality Heavy Reliance on Volunteers Financial Accountability Unbalanced Profits Between Events Education Programming
Opportunities	Threats
Community Outreach Musician Sponsorship Program Varied Programming	Competition Acts of Nature Technological Advances Power Supply

Strengths

- **Empowering Staff Environment –**

While each staff member has his or her own responsibilities, there is a very collaborative process at FQFI. Each week there is a staff meeting that allows for an opportunity to bring concerns to the table. If someone becomes stuck without a direction everyone can brainstorm together. People frequently leave these meetings without answers but find that, as a result of these discussions, another staff member will later present an idea via email on which the whole staff agrees.

Staff members have great freedom to move forward as they think best. No one is stuck in a holding pattern while waiting to receive the go-ahead on the next step. The

staff was hired because they are qualified for their jobs and there is no sense that they are being watched for failure. The Executive Director has an open door policy to discuss the process or progress but she feels confident that staff is taking care of business.

- **Strong Board –**

The board members at FQFI are regularly rotated out and new members are developed for upcoming vacancies. The committees that prospective board members sit on serve as mentoring opportunities. Each potential board member becomes immersed in the structure and programming of FQFI before committing to the board responsibilities.

The board regulates attendance and the rules of membership are clearly established. The board members frequently volunteer and participate in different events. They are a part of the programming instead of being a figurehead without a physical presence. The committees also present opportunities for different staff members to have discussions with board members. These small group discussions encourage new ideas from board members, who are not bogged down by the day-to-day process, while being reminded of the practical limitations the staff faces.

- **Respect for the Community –**

When planning events, FQFI benefits from relationships with many organizations; including local and out of town businesses, non-profits and government institutions. These organizations are involved in a multitude of levels from site logistics and build out, to sponsorship and artists. Throughout FQFI's involvement with an organization, the interests of both parties are considered, consulted and included in the decision making process. FQFI manages to take into consideration the needs and subtleties of these various organizations, and in turn, FQFI is often provided with benefits or leniencies not

afforded to other organizations. For example, FQFI has no art or craft area at their festival, but not because FQFI lacks interest in the additional income or workload but rather because it wants to encourage attendees to shop with the Jackson Square Artists Association Committee artists or other local artists of the French Quarter. FQFI makes many choices based heavily on the desire to maintain positive relationships with the organizations and businesses with which it partners. Another example of FQFI maintaining a positive community relation is at the Jackson Square location. A power source was built a number of years ago, in large part to support the major demands of electricity during French Quarter Festival. In appreciation, FQFI pays the electric bill on that line year round for the city organization Parks and Parkways. Due to these concessions on the part of FQFI, the organizations that rent out spaces to FQFI will open a little earlier and the businesses located in the French Quarter will keep their doors open a little later, because they appreciate the consideration that FQFI affords them.

- **Popular Event –**

In the city of New Orleans especially, a festival is an activity that is well-liked and often well-attended. New Orleans loves to throw parties and the inhabitants of the city are enthusiastic about enjoying themselves, and the music.³ Since FQFI is associated with festivals and a great weekend, it is easy to advertise. People are excited to talk about French Quarter Festival and SSF, which in turn opens the door to talking about sponsorship and funding.

- **Qualified Staff and Loyalty to Employees –**

The staff members of FQFI come from different backgrounds and experiences that make them a strong team. Several of the team-members are local and have worked in

local arts organizations for years prior to joining FQFI. Others have come from out of state, but from quality institutions with years of experience. The youngest members of the staff have joined the team straight out of university with degrees in arts management or music business. Additionally, FQFI has a history of advancing staff into new departments as they become more qualified or familiar with the organization. It also regularly looks to festival employees when filling new full-time positions that open up within the organization.

- **Location –**

Tourists and locals alike enjoy an opportunity to hang out in the French Quarter, listen to music and eat good food. The ambiance is nice and ideal for an afternoon meandering from stage to stage. Locals have an excuse to come to the Quarter without having to worry about a specific itinerary. Tourists are able to leave the front steps of their hotel and enjoy free local music. The French Quarter is one of the few parts of town that is relatively easy to access by public transportation from any part of the city.

- **Growth –**

Of all of FQFI's events, French Quarter Festival brings in the greatest number of attendees each year. Many of these are visitors from all over the world and the Festival is a highlight for tourists. The fact that it is free means it is a festival that people will attend even in a down-turned economy.

As attendance grows, so too does the production quality of the Festival. Each new stage that is introduced offers the potential for new genres of music and new bands. New stages and locations also offer a new space for varied programming options that align with the music, such as dance lessons or seminars.

- **30th Anniversary –**

With the 30th Anniversary of French Quarter Festival happening in 2013, FQFI has a great opportunity to promote its other two events. The visibility of French Quarter Festival next year will be a great way to publicly link SSF and CNOS with FQFI. This will be an opportunity to clearly establish who produces the events and to inform the public about the great programming FQFI produces throughout the year. Using the annual lectures, which draw music enthusiasts and aficionados, FQFI could pass out material for its other programming to help spread the word to new audiences. FQFI could also advertise which restaurants participate in their *Reveillon* program showcasing New Orleans's culinary history.

The 30th Anniversary also offers a great opportunity to highlight past events and success. There is the opportunity for an exhibit of artwork and photos. This will be an opportunity to thank the long-time supporters, board members and volunteers who have helped French Quarter Festival become the event it is today.

Weaknesses

- **Location Limitations –**

FQFI's mission is based around promoting the Vieux Carré. With French Quarter Festival being a signature event that continues to grow, it is difficult to justify moving out of the French Quarter. However, the French Quarter is a space with significant limitations: parking in or around the French Quarter is minimal. With twenty-two stages already established in the area, it is difficult to plot out space for new venues. Unless decisions are made to expand into new neighborhoods, there is a limit on how large FQFI

festivals can grow. However, once FQFI begins moving its events out of the French Quarter, its mission becomes diluted.

- **Small Staff –**

The events that FQFI produce continue to get bigger, but their staff size remains minimal. In the last few years more contracted labor has been hired but the planning responsibilities remain on the heads of a few key people. Until the week of the festival, there are very few paid support staff members. With the months leading up to the festivals being so hectic, especially for French Quarter Festival, things can be forgotten, or mishandled due to a lack of time and energy.

- **Diluted Brand –**

The trouble with FQFI's brand is partially that it is strictly associated with and named after one of its festivals, but has nothing to do with the other two-thirds of its programming. Another problem for the FQFI brand is a lack of cross-promotion of its events. Tourists or other interested parties looking to find out more information about Satchmo SummerFest do not know to whom to direct their questions, and other festival organizers in the city who might answer those calls are unclear who the producer is as well, meaning that they cannot redirect the inquiries.

FQFI's mission statement is buried in most of its promotional documents as well as its web presence, if it is referenced at all. There is no logo that is used for all of its different events consistently. Additionally, the logo used for FQFI is not very dynamic and is easily overlooked. The lack of a strong logo makes it difficult for potential sponsors or interested donors to know what organization they should be contacting for

partnerships or potential funding. It can also confuse attendees who reach out to other festival producers with questions about FQFI's events.

- **Website: Out of Date and Lacks Functionality –**

Visually, the FQFI website is very chaotic. The images are not terribly cohesive and it is hard to tell where one piece ends and the next begins (Appendix B). At first glance there is no reference to a mission statement or how to show support through donations. With an organization so dependent on volunteer support, it is surprisingly difficult to show interest in becoming a volunteer. The components of the website that could bring the most community involvement, such as volunteerism and donations, are buried in the pages of the site.

- **Heavy Reliance on Volunteers –**

Recently there have been attempts to contract more paid employees to oversee the volunteer staff. Still, French Quarter Festival relies heavily on volunteer participation. Volunteers can be an unreliable work force. Because they are not paid they do not feel responsible to communicate changes in their schedule, show up on time or sometimes at all. In order to combat volunteer related theft and loss of profits, new restrictions have been implemented over the years; many of these have to do with drinking alcohol while on duty and financial accounting through cash registers. Some longstanding volunteers showed frustration with these new rules, complaining that volunteering seems more like work than the fun time it used to be. New volunteers are less familiar with the layout of the event which requires more training and in some instances a larger core of volunteers to handle the same job. These factors have forced FQFI to reevaluate many of the shifts at the Festival and consider whether an increase in paid employees would be a viable

option. One example of these paid shifts would be cashiers whom FQFI could rely on to be present for the duration of the festival. During the shift changes throughout the day there is a need to train people on the cash registers which can take a long time, slowing the lines, and still manages to confuse volunteers. Another example is hiring bartenders whom, again, FQFI could rely on to show up and work their entire shift. These bartenders would also be able to confidently mix drinks without the learning curve that slows volunteers down.

- **Financial Accountability –**

FQFI has only recently begun to track inventory and Festival beverage sales. It has established a banking system that moves the money made at the Festival from the pockets of the volunteers, literally, and into registers and money counting machines. Volunteers are no longer allowed to drink as much product as they want or give it all away to their friends. Each of these steps has created stronger profits for the Festival, but it is still in the early stages. The Festivals are seeing the benefits of these changes, and improvements are made each time to streamline the process.

- **Unbalanced Profits Between Events –**

Out of the three festivals that FQFI produces, only French Quarter Festival is making a strong profit for FQFI. This places a significant burden on one festival to continue to cover the day-to-day office expenses for the rest of the year. The other Festivals are in danger of facing cuts to programming, and the other elements, such as setup and layout, which make FQFI's festivals high quality events.

- **Educational Programming –**

The educational and children's programming at FQFI events are minimal. As a non-profit organization, educational outreach for the community would encourage more support from potential funders. The children's activities continue to be a tradition at the festivals but are not planned with an educational design. Until this year's SSF, no one has had the responsibility of managing the children's area. This aspect of the event has been produced very last minute and without much structure. There have been very few reviews of the activities being offered and how they might improve. These activities have the potential to bring families into the French Quarter who might otherwise feel it is not a child friendly location. This increases attendees and establishes a future audience out of children accustomed to attending outdoor festivals.

Opportunities

- **Community Outreach –**

FQFI is strongly based in the community. Its size, commitment and continued success over time make it a very stable organization that is in a great position to partner with growing non-profits and community programs in the New Orleans. These partnerships could be made through hosting events or sharing spaces, not necessarily through financial support, as FQFI is not financially prepared to fund additional programming. By helping to show its community investment, FQFI can brand itself as a community organization rooted in the success of New Orleans. Given FQFI's size and impact on the community, these partnerships could expand the local audience base as well as generate a perception of FQFI's benevolence and generosity within the New Orleans community.

- **Musician Sponsorship Program –**

With the success of the Musician Sponsorship Program in its first year, it is easy to see this program continuing to provide a new direction for FQFI. Establishing relationships between artists and local businesses gives the latter a feeling of ownership in a program that provides a boost in tourism and economic drive. This funding source also frees up sponsorship money and income from the Festival to go into other programming, which would be a great way to improve the overall brand of FQFI as well as help drive their mission. With the main focus of the Festival being free music, that has to remain the largest program at the Festival. The Music Sponsorship Program is also a great way to encourage financial support from local businesses and offer visibility in exchange. If the musicians are funded by outside sources through the Musician Sponsorship Program, grant money could help to grow the educational outreach programs like the lectures, children's area, and cooking demos.

- **Varied Programming –**

French Quarter Festival has dance lessons and art shows, but each of these events could be further developed. Lessons could be held at additional stages or different styles could be taught. Art shows could showcase student work from different schools around the area as well as professional artists. Competitions for young musicians could offer prizes to encourage musicianship. Each activity that FQFI hosts complements the performers playing on the main stages and the amount of programs and community partnerships could be increased. Art, education, dance and sponsorship programs all help to make FQFI an even stronger festival-producing organization that supports a local community of musicians, artists and children.

Threats

- **Competition –**

There are many music festivals in the city of New Orleans, and each festival uses the same format; there is music, art, food and educational programming. It can be difficult for one festival to distinguish itself from all of the others and remain distinct enough that people choose to come down to the French Quarter and brave the crowds rather than stay home or head to other neighborhoods that weekend. FQFI faces the danger of becoming just another festival producer in a city that has an abundance of music festivals.

Additionally, the festival-producing organizations of New Orleans are all muddled together by patrons. Frequently, inquiries come to the wrong office or company. FQFI is strictly the producer of three festivals each year, but because they are called French Quarter Festivals, Inc., they get phone calls asking for specifics on many events happening in the French Quarter. The opposite is true of other organizations taking calls about FQFI festivals. This can frustrate the caller who is bounced between different organizations attempting to find out the answer to simple questions. Also, the FQFI office may not have answers to inquiries, leaving patrons feeling that FQFI is being unhelpful or difficult.

- **Acts of Nature: Environmental and Human –**

Festivals that are held in the elements always face potential threats. If the weather seems too cloudy or too hot, many people will decide it is not worth the trip downtown. In addition to the wild card elements of nature, there is also the potential for attendees to become too intoxicated or become dehydrated or employees being overworked and not paying attention and getting hurt. While insurance covers these incidents the publicity

from a major accident could have a negative impact on attendance. Additionally, if a contracted employee is hurt, it causes a gap in the staffing that has to be filled by an already small and busy crew. If something falls on a stage or a piece of equipment blows out, it represents a potential lawsuit or an angry artist. It is impossible for FQFI to troubleshoot all the things that could happen, and these unknowns represent financial and personnel burdens.

- **Technological advances –**

It is difficult to work with a limited budget especially when trying to keep up on all of the latest conveniences that audience members come to expect. Many of these conveniences rely on a wireless connection or cellular service, such as credit card machines and ATM machines. Cellular providers can be unreliable in the French Quarter, especially when there are huge numbers of people in the area. Each new technological element that is added to the festivals is one more thing that can malfunction. These advances save time, cut down on confusion, and provide easy marketing materials but they can be a real frustration when they stop working. Patrons expect a seamless experience which can be an impossible goal for an organization without unlimited resources.

- **Power Supply –**

FQFI uses the localized site power sources at Jackson Square, The US Mint and on the Riverfront. These sites each have very different abilities and limits. Jackson Square is one of the oldest locations. All power is being pulled from two boxes. One of these boxes is very antiquated, while the other is slightly newer, but still at least 5 years old (Appendix C). These boxes are the power source for all of the vendors at Jackson

Square. The booths that are closest to the lines have no trouble, but to run lines across the Square requires that expensive cords be purchased and stored out of season. Generators are an additional power source for the area, but given the limited space on the street, the Jackson Square Artist Association's cherished territory surrounding the Square, and the delicate nature of the historic architecture in the Square, there are very few places to set a generator having the capacity required for FQFI to run a site the size of Jackson Square. There is talk of updating the localized power supply, but again the necessary alteration of an historic area makes digging lines or major construction a huge endeavor that, even once it is in the works, could take years.

The US Mint is set up using the power sources of the building as well as generators. The stages at this site are all powered from the internal building power. Due to the historic and delicate nature of the architecture on-site, the generators cause stress and are required to be parked on the sidewalk outside the gates of the US Mint grounds. Each night the gates at the US Mint must be locked which means that the security for the site is locked inside the gates in order to oversee the stage, tenting and equipment to ensure everything remains safe. This logistical intricacy means the generators must be turned off so that there is no tampering from passers-by. This, in turn, means that the vendors at this location are not able to rely on refrigeration overnight or any other powered storage.

The Riverfront site is the most up-to-date electrically and causes the least amount of problems. This location is not without incident, however, mostly having to do with misinformation and rule breaking from vendors. Each vendor is required to list all of their electrical needs and equipment. They are not allowed to plug in or unplug any items in their tent. Often these restrictions are overlooked and the overload of power causes the

power for the entire block of vendors to blow out. In order to fix this, the electricians are called to the site of the incident, but no matter how quickly they work this causes a delay in activity, resulting in lost sales, ruined product and aggravated vendors.

IV. BEST PRACTICES

The best practices of festivals vary depending on the type of festival being produced. For any non-profit festival producer it is important (1) to be recognized as the producer, (2) to have varied programming and (3) to offer a free festival for the community that aligns with the mission statement. Each of these aspects helps to obtain funding and show the festival's impact in the community that is being served. High visibility within the event builds confidence among potential sponsors. Varied programming creates audiences and solidifies the growth potential for future events. A non-profit organization relies on grants to maintain its free status. These grants are applied for by demonstrating effective implementation of the organization's mission and positive social benefit. Without these three pieces the drive to raise funds lacks focus and can create gaps in requests and awards.

In any business a brand that lacks cohesiveness and clarity can make marketing difficult. This also results in a lack of recognition. A customer unclear of from whom a purchase was made cannot return for a second item or research the additional markets in which the company operates. For a festival producer it is important that the audience knows about all the events the organization produces so they can understand the additional ways to support the programming through donations, purchases and volunteering. Hosting a free festival means there will be no guaranteed income from the door. This creates a large audience who must then be tapped for auxiliary sales in order to generate revenue. If audience members know they are attending a non-profit produced festival they will be more likely to understand why they are asked not to bring outside food and beverages and instead purchase them on the grounds; they are also more likely to support the musician tip jars or sign up to volunteer their time than if they were under the impression the festival was produced by a commercial entity.

Two festival-producing organizations in New Orleans have created very strong brands for themselves that carry through all of their productions. While this branding may have taken a long time to actualize it has managed to tie even their smallest events together.

1) New Orleans Fringe Festival (NOFF), a theatre and performing arts festival, has one specific font that is used on all of its promotional pieces. This font is used to advertise its main events, its venues and each new side project that it markets. NOFF's color palette is very distinct using dark shades of single colors with stark lighting to add variety. All of its advertising pieces have a uniformity that helps to inform patrons when events are linked to NOFF (Appendix D). These two pieces of design make a very cohesive marketing campaign while still allowing the organization to be creative and add new design elements each year.

2) New Orleans Jazz and Heritage Foundation (NOJHF), another non-profit, music festival producing organization, has a unified brand that delineates its programming from that of a multitude of other festival programs in the city. Its logo (Appendix E) of dancing characters in distinct clothing holding umbrellas can be found on each page of its website. In print promotions NOJHF will sometimes cut the logo to only include one of the dancing people, but the logo as a whole has become so intrinsically linked to NOJHF that there is no confusion about who is producing the event. The other design detail that carries through each piece of marketing for NOJHF is a color scheme. The use of a specific golden color in all of their materials adds to a complete design plan for the NOJHF brand. There are a few pieces of promotion that use a different color than the gold, but each of these items has the dancing people and the organization's name clearly listed on the material. This variation allows it some deviation for formatting purposes but always points the reader back to the producing organization by name or image.

As a festival grows it needs to hold onto the core elements that started the festival, but by adding varied programming the organization is able to develop new audiences. The defining activities around which the festival was created for and will help to build a base of devoted audience members. Over time however, it becomes important to cultivate new programming. These additions will enhance and complement the original makeup of the festival. New visitors will be drawn into the festival by branching into different mediums or adding elements to the festival. People whose interest is not be piqued by the traditional programming may find new elements interesting. Once people attend the new program they are more likely to stick around and find that they like the rest of the festival as well. Once people are at the festival it is easier to get them to stay.

New Orleans Fringe Festival is a good example of growing a festival through new programming.^{4,5} NOFF started within the confines of downtown New Orleans, much like French Quarter Festival. At its core NOFF is a performing arts event. Over time, the festival began to spread to new locations through its Bring Your Own Venue (BYOV) program which helps performers who were not selected for the NOFF-managed venues connect with local venues. These BYOV events receive advertising through NOFF but they are not staffed or managed by NOFF's team. There are now busking performances held at the main tent; these provide an opportunity for festival performers to host preview performances and local artists to perform without satisfying all the required aspects of a full scale NOFF performance. In 2011 NOFF started the Yard Art Tour (YAT); this program showcased neighborhood artists who displayed pieces in their yards. The NOFF audience could meander through the neighborhood looking at innovative pieces of art on the way to a show. NOFF hosts children's projects at the main tent

during the weekend afternoons. Each of these varied program elements creates an event that has something to entice a variety of audience interests.

This organic growth allowed NOFF to extend programming into the rest of the year. In the beginning NOFF was only held over one weekend. Harnessing community support, it now has several events during the year, some in conjunction with other Fringe Festivals from nearby states and cities. Broadening its traditional format NOFF also added a free festival-sponsored spoken word event in 2010. Each of these geographic and disciplinary additions brings new audience members into the NOFF fold. A varied programming structure involving different mediums encourages not only return audiences, but also word-of-mouth recommendations and new audiences. Having audience members in attendance at any of these events garners conversation about NOFF and its brand widens its reach within the city and beyond. As new audience members have a positive experience with NOFF they open up to seeing the other events hosted by NOFF. As the Festival's programming and attendance grow so does its economic impact. This growth data helps convince potential funding sources of production stability and future growth.

Another important element of best practice for a non-profit organization is impacting its community through commitment to its mission. New Orleans Jazz and Heritage Foundation has a mission, "To promote, preserve, perpetuate and encourage the music, arts, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities."⁴ NOJHF combines programming of different types to uphold its mission. NOJHF produces four festivals each year that focus on the music of Louisiana, New Orleans, and the residents of both. It hosts the Tom Dent Congo Square Lecture Series which focuses on culture and commerce. There is also SyncUp an entertainment industry conference

bringing industry professionals and local artists together. Last year it held its first Class Got Brass competition which provides the winners of a brass band second-line performance from local schools with funding for instruments, as well as a performance opportunity at a festival, intertwining the organization's mission and purpose with direct action in the community. Additionally, its educational programs, The Don "Moose" Jamison Heritage School of Music and The Preservation Hall Junior Jazz & Heritage Brass Band are both free programs that teach music theory and history to New Orleans's youth. This educational programming combined with the thousands of dollars that NOJHF puts back into the artistic community through its foundation grants, creates programming that provides local youth, performers and residents free opportunities to access the history and heritage of Louisiana's artistic legend. Through each piece of their work NOJHF impacts the community and upholds its mission. By providing opportunities for the arts and the local community NOJHF is creating a creative culture of the future. It provides the foundation for programs that will benefit younger generations and encourage the youth of New Orleans to participate and become a part of the cultural heritage of New Orleans.

Through strong branding, innovative new programming and adherence to their missions, both New Orleans Fringe Festival and New Orleans Jazz and Heritage Foundation have created recognizable and significant impacts on the community. Their individual events are easily attributed to the producing organization by clear and specific design techniques that carry through all of their marketing and promotional materials. NOFF has creatively found new programming that correlates to its core performance requirements and brings in a varied and widening audience base. NOJHF upholds its mission, building a future for the artistic heritage of the region through educational programming, funding culturally minded and productive artistic

organizations and community members. Continual and consistent reflection and delivery of a festival's core elements creates the foundation for both NOFF and NOJHF, helping them to get funding, grow their audiences and in turn their programming. Each year these organizations develop and inspire, adding new dynamics to expected programs making a lasting and provocative impact on the community at large.

IV. RECOMMENDATIONS

Based on the SWOT analysis provided in Chapter II and the best practices laid out in the previous chapter my suggestions for the organizational improvement at French Quarter Festivals, Inc. are all linked to a more cohesive use of opportunities, staff and resources. With this year being the 30th Anniversary of French Quarter Festival, the organization has a special opportunity to make changes that will benefit and make a lasting impact on audiences. This will be a year of heightened visibility and a great chance to make partnerships that will benefit FQFI and make the overall organization stronger. French Quarter Festival will bring a wide range of locals, tourists, businesses and community organizations together creating a great venue for networking and promotion. The success and positive impact that French Quarter Festival has in New Orleans demonstrates the FQFI's ability to be an even stronger community organization as it moves forward with its other festivals.

Satchmo SummerFest is currently the least successful event that FQFI produces in terms of profit. Were the livelihood of this one festival to turn around it could take FQFI from a non-profit festival production organization that is narrowly in the black each financial year and turn it into a sustainable organization. This success would allow FQFI to reach out to the community on a level that is currently unfeasible financially by sponsoring other programs and organizations around the city. Currently, with SSF being held at the US Mint, in a far corner of the French Quarter, on a weekend with low tourism rates the odds are against SSF. If one of those two factors were to change it could make a great impact on the festival. Moving SSF to a location with more room for growth in a space that has greater visibility to meandering tourists, could bring audiences to SSF who do not realize it is happening because they do not hear it.

Additionally, advertising both the event itself as well as the prominent hosts of the SSF seminars at other well-attended events in the city, including French Quarter Festival, would put the word out that SSF exists in crowds of people that already enjoy similar programming.

One of the Festivals that FQFI produces, French Quarter Festival, has a massive audience base while the others remain stagnant. Within the large French Quarter Festival audience there is only 60% recognition of FQFI as the festival producer. At its smaller festival, SSF, there is much closer to 90% recognition but it has been unable to manage much change in the size of the audience base (Appendix F, G). With these two disparities it would be helpful to use the bigger festival to advertise the smaller festival in the hopes of finding new markets among French Quarter Festival attendees. The lack of recognition of FQFI's brand makes this task more challenging. Since tourists and other attendees of French Quarter Festival do not know about FQFI or the other events they produce they cannot plan a vacation around another event or tell their friends about other events.

Internally, FQFI lacks a strong website and a functional database. Were both of these to be improved it would help the organization immensely. Additionally, both of these could be altered in a way that feeds into one another smoothly. If the website was created with an eye towards donors, sponsors, musicians, volunteers and potential audience members any of these could sign up on the website and be fed into a single database. Currently, there is no carryover from one program to the next or even a seamless feed from the website to the organization. Each different department keeps track of its members through third party programs or online forms. If one person is a donor or sponsor and also a volunteer there is no way to note this information. A donor database that could also manage volunteers and allow each staff member to keep running

comments on specific people could greatly enhance the efficiency of internal communication and external networking.

On a more general note the website itself should clearly and immediately inform visitors how to sign up for the mailing list, join FQFI's social networking, volunteer, make a donation or sponsor a band. As these pieces are all the backbone of FQFI and how it increases its audience base as well as its financial stability navigating into the website should not be necessary. These items should be visible and self-explanatory. Not only will this increase the functionality of the website, it will also cut down on the amount of phone calls that FQFI fields regarding how and where to do these very things. Creating a website where people can easily participate helps interested parties learn more about the other events that FQFI produces. When they sign up to donate or volunteer there could then be a one-page summary on the work that FQFI does. This will be a great way for people to learn that they would also or rather support SSF than French Quarter Festival, for instance if a jazz aficionado visits French Quarter Festival and then donates online, they could find out there is a jazz festival, SSF, to which they might prefer to donate.

The music at FQFI's events is widely popular, shown by the number of repeat visitors each year (Appendix F, G). Enhancing its programming with additional events that are aligned with the current musical programming offered will add a new element of audience development and diversity. Creating a film program, showcasing local filmmakers or films about local New Orleans culture and music, would be a great way to attract the audiences of movies and documentaries interested in new or unusual screenings. A more developed instructional dance program to be hosted during international music and swing bands will encourage audience members who want to be more participatory at the Festivals. Additionally, finding ways for sponsors or local community organizations to participate in beautification of the French Quarter

or hosting events at the Festivals will help FQFI's sponsors and partners to feel they have an active role and receive strong PR benefits for their own programs. This could include having school children plant gardens in the empty planters along the Riverwalk benefiting the French Quarter as a whole, and teaching important lessons to children about biology. Perhaps a sponsor could host a bicycle program, including rentals, racks and a flat fixing station or quick repairs teaching station that could demonstrate the importance and ease of alternative travel while also providing an easy method of transportation at the French Quarter Festival. Any ways to encourage a relationship between community organizations and citizens of the city in which FQFI is working to promote will encourage additional support and audience attendance. This diversification makes for a more well-rounded Festival with a direct relationship between the community and its citizens.

Connecting the different parts of FQFI: advertising, website, centralized database management together with programming development, will help FQFI to run more cohesively and efficiently. The advertising opportunities, website restructuring and program development encourage the education of the audience about the organization itself as well as the culture FQFI works to promote. FQFI will benefit from using advertising to promote its merchandise, music sponsorship, development and volunteer program. The website changes allow members of staff to work together in one program to keep detailed records of participation in different departments that are all shared. Rather than trying to maintain records separately and work to relay this information interdepartmentally, compiling records into one database will facilitate better relationships and stronger connections as FQFI further understands who its supporters are and where their interests lie. Sponsors and partners stand to benefit from more thorough advertising as well as positive PR from programming and community support. Additionally, connecting

sponsors and community members through an organized database will ensure that partners are helping to sponsor programming audience members and supporters are interested in.

V. THE INTERNSHIP

The internship at FQFI was in preparation for Satchmo SummerFest 2012. I came on board in the first week of June 2012, and the Festival was the first weekend of August. The last three weeks of August were spent wrapping up the Festival and gathering participants for the *Christmas New Orleans Style* guidebook event listings. The internship ended in the first week of September.

Volunteer Coordinator

At the start of June I was trained on The Registration System (TRS) program. TRS is online software for organizing events and volunteers (Appendix H). Through TRS an event is created with a platform for each day volunteers are needed. Each day's shifts are broken down into locations, duties and finally time. All required waivers and informational documents are edited and updated for this year's event. Once the website is live these documents will be uploaded and then made accessible to volunteers. If there are any special age or physical requirements or volunteer limitations these are listed and must be initialed by the registering volunteer. As the preparation for the Festival progressed I uploaded maps of the site, schedules of our special events and details about times, performers and speakers. These documents help volunteers working in a specific area to be informed when directing audience members or answering their questions. Event information, once uploaded, was also emailed out to volunteers, either to the entire volunteer corps or to volunteers filling specific job duties.

During the set-up of the TRS site I began recruiting volunteers. For specialty positions I researched organizations in the fields that I was looking for. Every year there are informational

booths where visitors can find answers to questions about the Festival. At these booths volunteers pass out materials and sell tickets to attendees who only have credit cards. This year I opted to establish an additional informational person inside the US Mint. The staff at the Mint is not paid to answer questions about our festival and they are busy with the operations of the museum, which remains open during the Festival hours. I asked the staff at the Mint if they would appreciate having a volunteer from our organization available to answer questions about the Festival as well as the city in general. I was hopeful that this would keep relations between our staff and theirs amiable. The US Mint staff is always very friendly but the Festival puts a strain on their resources. For this front desk position I wanted a volunteer who would be well informed about the city and would quickly pick up the details of our festival to relay that information to attendees. I contacted the New Orleans Concierge Association (NOCA) and Tour Guide Association of Greater New Orleans (TGAGNO) asking if they would have members interested in helping at SSF. I never heard back from the TGAGNO but the president of NOCA contacted me immediately. He and I worked together to schedule volunteers for the Saturday and Sunday of the Festival. He found the concierges that would be available and then sent me their contact information. These volunteers worked a solid four hour shift. They were seated indoors with A/C and wearing our volunteer t-shirts. The shirts made them easily identifiable and their professional manner allowed me to rely on them to provide information without much supervision.

Another specialty shift that required a delicate hand was food monitoring. This team of volunteers consisted of two people who visited each of the food vendors working at the Festival. It was important that they return every couple of hours continuously throughout the day. These volunteers are asked to check the temperatures of each food item as well as other food safety

details; these include proper cleaning supplies, general tidiness of the booths and no children or drinking of alcohol in the booths. Additionally, these volunteers check to make sure that all of the food being served is authorized and that the prices are accurate according to the contract with FQFI. While these volunteers are asked to not discuss these results with the vendors, and any problems are to be reported directly to headquarters, it is still important that these volunteers be comfortable talking with FQFI vendors and represent FQFI in a courteous and polite manner. For these positions I researched culinary programs through universities, the New Orleans Food and Farm Network, as well as the at-risk youth programs of Café Reconcile and Hope Café. Unfortunately, since the Festival happens out of the school year it was hard to find participants from these educational programs. At this point it became necessary to reach out to my “foodie” community. I felt it would be a great shift for an older couple who might not be interested in volunteering in a crowded booth with strangers. I asked several of my friends’ parents and found the perfect volunteers. They were so excited about the opportunity that I convinced them to volunteer the entire day. They worked from 11-6 on Saturday of the Festival. This shift allowed them time to walk around, enjoy the Festival and take breaks in the A/C. I also found an FQFI board member who offered to volunteer on Sunday with a friend. Unfortunately, this volunteer never showed up for the shift and I was forced to add that task to my schedule for Sunday’s festival.

SSF has traditionally hosted a Kid’s Area. This event is staffed by the same two volunteers each year. This couple helps to keep the area running smoothly and makes sure that supplies are monitored. They communicated with me at the end of the day to discuss what items had run out or any problems that may have occurred. In addition to the managing team I also find two general volunteers for each day. One of the most popular kid’s activities each year is

the Second-line Umbrella Decorating Station. This station was operated in conjunction with four tables hosting other events. As the umbrellas were very popular and required a lot of time and oversight, I found two volunteers to specifically work in the umbrella area. This year was the first year that FQFI managed the umbrellas in-house instead of reaching out to a community organization. It was important that these volunteers be comfortable with children, organized and creative. I asked students in art programs, students in the Arts Administration Program at UNO and reached out to local arts education programs for volunteers who would be available for these shifts.

In addition to these more specialized tasks, I also needed to recruit large numbers of general volunteers. Since many of our volunteer shifts involve booths that require several people I looked into community groups who might be interested in working an event together as a team building exercise or social opportunity. I contacted Mardi Gras dance crews, university alumni programs and corporate sponsors. My goal in every recruiting effort I performed was to reach out to community members who might feel some accountability and commitment to the work being performed. I hoped this connection with the job would encourage volunteers to show up for their shifts and potentially come back and volunteer again in the future.

Working in conjunction with the Operations Manager and Executive Director, I devised a plan of which booths would need how many volunteers. For each volunteer location and shift I would then over-estimate my scheduling needs by at least one volunteer. This way if someone did not show up I would have plenty of people available to cover where needed. I created three days of events with fifteen volunteer booths. Each booth was staffed with four to seven volunteers at three shifts per day. For each shift I wrote a description and posted the rules as well as the job responsibilities. I edited the pages that volunteers would see at each step of

registration. Additionally, I drafted the confirmation emails, check-in location and information, parking details, thank you letters and itinerary editing instructions.

The website was fully functioning and tested in the office by June 21. On the morning of June 21 I sent out an email to every individual who had volunteered with us the year before with a link to the website, which at this point was hidden from public view. Additionally, I sent the link out to group leaders who had coordinated entire booths for French Quarter Festival 2012, and had expressed an interest in doing the same for SSF. One such volunteer works for a major corporation in town. For previous festivals she had found volunteers and staffed booths for the entire length of the festivals, and volunteered to do the same at SSF 2012. If any of her volunteers were unable to attend she found replacements. These team leaders make large scale volunteer coordinating possible. They act as small scale volunteer managers.

My staff of organizational assistants for SSF consisted of two people. Both team-members were volunteers and worked the length of the day, every day of the Festival. One of these assistants was an FQFI board member who is on the Volunteer Committee. The other was a very enthusiastic and competent volunteer from the community. In the last few weeks of June I began contacting them to make sure they would be available and were still interested in volunteering with SSF. We discussed logistics and I listened to their suggestions and concerns from the system in place during French Quarter Festival. The feedback from previous participants was an invaluable resource to me during the planning process.

The biggest change in the last few years for FQFI was a shift to digital management. Checking volunteers in on-site with computers creates an immediate picture of where there are holes in volunteer booths. Working as a team, one of my organizational assistants would check people in via the computer while the other gave them each t-shirts and told them about their job

duties and the location of their booths. Unfortunately, my computer savvy volunteer became ill on the last day of the Festival and she was unable to remain on site. This meant that we were unable to implement a totally digital system this year. In the days before she left due to illness my technologically advanced assistant was able to radio me at the beginning of each shift and tell me where volunteers were missing. I would then walk around to different booths that were sufficiently or overly staffed and ask volunteers to move to different locations.

One week after opening the site to pre-register volunteers I responded to every question or concern raised. We worked through any issues volunteers were having with the site and made sure that they were able to sign up for the shifts and times that they wanted. These volunteers are a reliable and committed team who return annually. I made sure to take time with them to guarantee their needs were met. Several of these returning volunteers have been volunteering with SSF for years and still do not have email addresses or access to computers. As much as possible I walked through the process with these volunteers and signed them in from my computer so that they could be a part of the program. These volunteers had to be personally communicated with in the event of any changes.

The first week of July was the soft opening of our large open call for volunteers. I call this the soft opening because with the national holiday being mid-week many volunteers were out of town or out of the office for the week. I created a letter in Constant Contact letting people know that volunteer shifts were open and that we were excited to have the season started. By July 6 I had received so many automatic out-of-office replies that I drafted a second letter and released it for our “official” volunteer site opening on Monday, July 9.

In the middle of July I was on a solid track for a full volunteer roster. I was at approximately 75% by the time I presented my progress report at the SSF board meeting. This

meeting offered a great opportunity for me to do a final push among FQFI board members for suggestions or requests within their own businesses. Several additional volunteers were registered by the end of the week.

It was at about this point in the summer that I learned the Festival would be opening the gates thirty minutes earlier than originally scheduled. This required me to email everyone on the roster for early shifts and let them know of the change. I sent out an email and asked that everyone confirm receipt of my email upon getting the news. Many people emailed me right away. I kept a running list of everyone who was scheduled for those shifts and those that had responded. Every two days I emailed the volunteers who still had not responded. I whittled the list down until there were only a handful of volunteers who had not communicated with me. For those last holdouts I either called on the phone or hoped for the best.

Once the site was live maintaining volunteer communications became a major part of my job. There were constant emails to follow up on incomplete volunteer registrations, and with volunteers canceling or changing their shifts. It was important for me to let people know about specific tasks, inform them about changes and keep them up to date on new things happening in the Festival. One challenge was achieving the balance between reaching out to the volunteers often enough that they were reading the information and taking it in while making sure not to email so often that they stopped paying attention to communications coming from me. Emails leading with insider information were very useful. If I sent out the schedule before it was public or sent out a notification of new merchandise being available people were more likely to open the email and read my information.

Volunteer shifts began the week before the Festival with tasks like rolling and folding merchandise and hanging signage on the Festival grounds. Staff members who needed pre-fest

volunteers, for these or similar tasks, made arrangements with me to coordinate volunteers for the shifts, and planned for there to be plenty of work for every volunteer shift. The Friday of the Festival, though the music and food aspects of the Festival had not begun, still offered volunteer opportunities. One example of this was the series of lectures that would continue over the weekend. For these lectures I scheduled volunteers to survey attendees as well as to provide answers to questions regarding speakers or schedules. For the main two days of the Festival there were approximately 150 volunteers per day working in sales, providing information and conducting Economic Impact surveys provided by the UNO Division of Business and Economic Research.

After the Festival was over, the most important aspect of coordinating volunteers was the follow-up. The follow-up provides useful information regarding experiences that only the volunteers have, it also builds a relationship between the volunteers and the hosting organization. This consisted of me hand-writing thank you letters to volunteers who had gone above and beyond to help out at the Festival. I also crafted a letter to the massive community of volunteers who had worked at the Festival. This email contained a link to a survey. The survey asked questions regarding length of shift, locations and any suggestions or concerns that volunteers had. I read each response. I personally contacted any volunteer who had a comment that needed to be addressed. These responses were downloaded in a spreadsheet and each different comment was notated for future planning. I made note of what their comments referred to, whether they were negative or positive and how the setup might be altered in the future. The time after the Festival when volunteers provide feedback is very significant. This timeframe offers fresh information as well as a time to collect notes and suggestions for changes to be implemented in upcoming events.

Children's Programming Coordinator

Along with coordinating volunteers my internship consisted of me planning and organizing the Kid's Area at SSF. This job required on-site visits to determine the layout of the space as well as planning the programming for the Festival. Again, with the help of the Operations Manager and Executive Director, I developed a plan for what projects would be under the supervision of FQFI and what community organizations we would invite to host tables. I also visited the US Mint to determine what the layout of the Kid's Area would look like. We made arrangements to have large scale prints of Armstrong's collages framed and hung in the rooms, as well as photos of him riding as King of the Zulus at Mardi Gras and a letter he had written about his excitement regarding this opportunity.

One of my responsibilities was to coordinate the different community organizations and their activities during the Festival. I made arrangements for the Junior Zulus to come and decorate coconuts with kids. The National Park Service led art projects and offered opportunities for kids to become Junior Rangers by completing a series of activities. FQFI hosted a collage-making station with educational information about Louis Armstrong's extensive collection of handmade collages. I also organized the Second-line Umbrella Decoration Station with a second-line parade that was held for children both days of the Festival. The parade consisted of close to 100 children accompanied by their guardians and led by the FQFI staff, marching with different bands each day, parading from the entrance of the US Mint through the crowd and into a corral in front of the stage. For the length of both days we also had a film screening upstairs with video clips of Armstrong in cartoons, movies, talk shows and performances. This screening area provided a winding down space in the A/C for kids and their parents. Many adults made their way to the area unaccompanied by children for a chance to see

this rare collection. The Kid's Area consisted of three rooms, with eight tables and chairs. Each day the floor had to be covered in paper to protect the area from the art supplies, sometimes multiple times. It was also important to shut down equipment at the end of each day and set it up again in the mornings.

The other major component of planning the Kid's Area consisted of securing donations from local businesses. I wrote request letters that I sent to various art supply stores around the city trying to find glue, paint and other decorations. I contacted music supply stores trying to find catalogues and sheet music for the collage project. Finally, I reached out to Mardi Gras supply stores requesting a donation of second-line umbrellas for the children to decorate. For each business that made a donation I gathered its logo and website information for our sponsorship page and sent a thank you letter for tax purposes.

Christmas New Orleans Style

In the last few weeks of July, while the volunteer organizing was starting to solidify, I started working on the CNOS project. My job was to find city businesses and organizations hosting holiday events who would be interested in paying to list their programming in the CNOS guidebook. I researched community organizations and businesses within Orleans Parish who had holiday programming. I called and emailed marketing departments to ask them if they were interested in listing their events in the guidebook. This task required a lot of perseverance, especially since I was trying to get submissions in August for events happening in December.

In the weeks following SSF I had filled the majority of the CNOS listing pages. As each submission came in I would edit it. Once I had worked out any changes I would send details to the FQFI accounting department, including how many listings and whether they were a not-for-

profit or a commercial business. It was also important to determine whether these businesses were doing any advertising or additional listings with other FQFI departments, in an effort to have accurate and cohesive billing. Over the next few weeks I created a profile for each listing and kept tabs on communications and accounts payable.

By the first of September, I was beginning to format the listings for the published document. Each submission was edited to match the rest of the book. Dates and times needed to be formatted similarly so that there were no anomalies throughout the book. It took several weeks of copy-editing before everything was ready for print. Each department reviewed the entire book on a daily basis. We would read over menus, discounts and event listings repeatedly. At the end of the day the book was sent back to the graphic designer and a new version was sent out for editing in the morning.

VI. CONCLUSION

French Quarter Festivals, Inc. successfully runs and produces three festivals a year. Going into its thirtieth year FQFI is in a position to strengthen its standing in the community as well as its own organizational stability. By focusing attention on all of its programming together FQFI can continue to offer great free festivals to the city of New Orleans: to its citizens, tourists and the businesses that it promotes, as well as the businesses which sponsor and partner with FQFI. By updating and enhancing its technology, programming, advertising and as a result of the overall branding of FQFI it will be able to encourage and educate the community and flexibly solicit donations and sponsorship while offering opportunities for participation in a more tailored and personal way. Due to its continued success over time FQFI will benefit from honing its current practices and does not require a complete or elaborate overhaul of its organizational structure. Small but directed changes will improve FQFI's ability "to promote the Vieux Carré and the City of New Orleans through high quality special events and activities that showcase the culture and heritage of this unique city, contribute to the economic well-being of the community, and instill increased pride in the people of New Orleans."¹ Standing true to FQFI's mission will build a path for growth and community support for an organization that brings millions of dollars in economic impact to the city of New Orleans (Appendix F, G).

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APPENDIX A

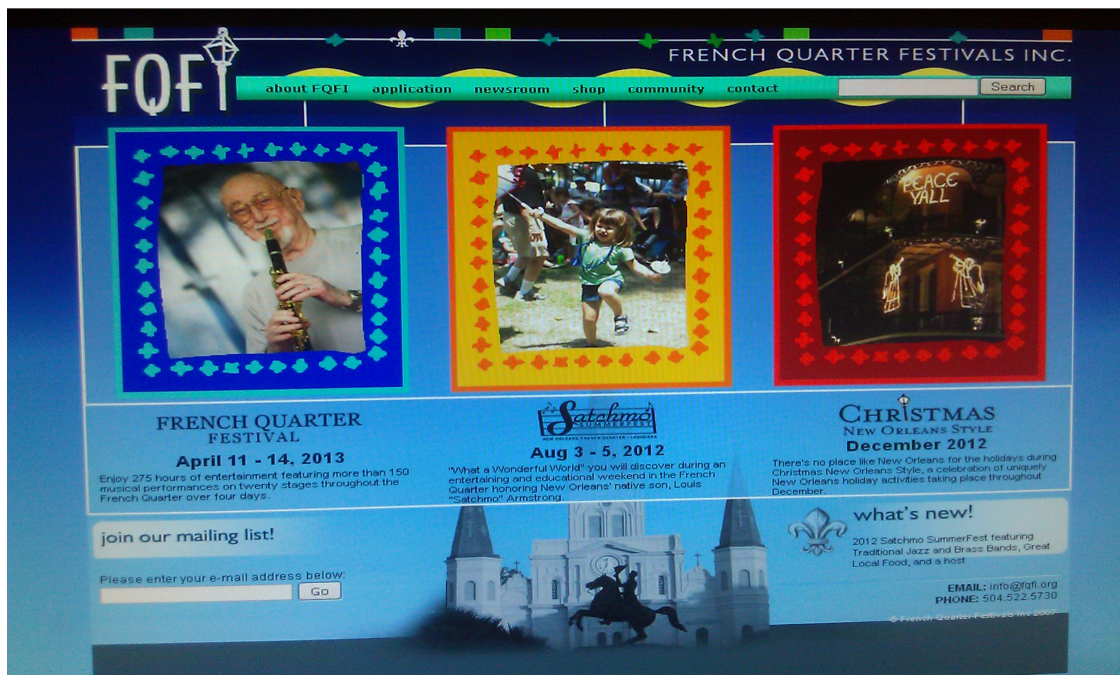
Louisiana Office of Tourism Vendor Payments 2005-2007
(Document Provided by FQFI)

SATCHMO SUMMERFEST Income Breakdown by Percentages (2005-2007)

	Total Sponsorship	LOT % of Total Sponsorship	Beverage	Events		Food Booth Rental	Merchandise	Tips
2005	92.53%	26.00%	0.00%		0.00%	4.15%	3.32%	0.00%
2006	89.76%	69.00%	3.11%		0.00%	1.00%	6.13%	0.00%
2007	72.05%	0.00%	17.13%		0.46%	3.32%	7.03%	0.00%

APPENDIX B

FQFI Website Homepage



APPENDIX C

Jackson Square Electrical Boxes



Older Electric at Jackson Square



Newer Electric at Jackson Square

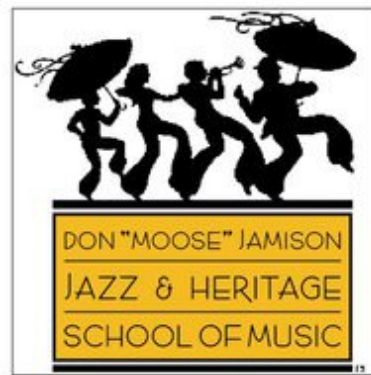
APPENDIX D

New Orleans Fringe Festival Promotional Materials



APPENDIX E

New Orleans Jazz and Heritage Foundation Promotional Materials



APPENDIX F

Economic Impact Executive Summary Satchmo SummerFest 2012

Executive Summary

Visitor Profile Highlights

- As in previous years, the majority (62.3%) of the French Quarter Festival visitors were repeat attendees in 2012. French Quarter Festivals, Inc. continues to successfully attract repeat visitors to the festival.
- Compared to 2011, more people had minors accompanying them at the festival in 2012; 28.2% of all attending parties included children under the age of 18.
- On par with 2010, more out-of-town visitors (51.1%) were present at the festival in 2012.
- An overwhelming majority (90.6%) of out-of-town French Quarter Festival attendees stayed overnight in the New Orleans area.
- The majority (73.1%) of out-of-town French Quarter Festival visitors stayed in hotels; a smaller proportion (9.4%) stayed with friends or relatives.
- The average room rate for attendees staying in a hotel was \$190. This figure increased from \$182 in 2011.
- The majority (74.9%) of out-of-town visitors indicated that their main purpose for visiting New Orleans was to attend the French Quarter Festival. This represents an increase of more than twelve percentage points over last year.
- The largest proportion of non-lodging visitor expenditures was for meals (\$101) followed by bars and nightclubs (\$35). On average, out-of-town visitors spent \$232 per day.
- “Music” (70.4%), “Food” (46.9%) and “Atmosphere” (31.4%) remained the top-rated aspects of French Quarter Festival.
- Of the respondents who listed a producer, the majority (61.6%) correctly named “French Quarter Festivals, Inc.”
- Abita (57.7%), Capital One (47.9%), and Rouses (17.0%) were the top correctly named sponsors of the French Quarter Festival in 2012.

APPENDIX G

Economic Impact Executive Summary Satchmo SummerFest 2012

Executive Summary

- As in previous years, the majority of respondents (58.0%) was attending Satchmo SummerFest (SSF) for the first time. Another 42.0% of respondents were repeat attendees. The festival is continuing to attract repeat attendees, while increasing its popularity among first-time visitors.
- The average number of times attended increased in 2012 (4.4). As well, a substantial proportion of respondents (22.8%) reported attending six times or more.
- “Word of mouth” (41.3%) remained the top source for SSF attendees. The second largest source was SSF content on the FQFI’s website (22.0%).
- The average party size of visitor groups continued to decline in 2012 (2.7 persons). More people traveled in parties of one or two in 2012 (64.0%) than in 2011 (55.2%).
- More visitors traveled with children in 2012 (40.5%) than in the previous two years. Parties with one child (22.9%) were the most common among SSF attendees who travelled with children.
- Just over half (52.1%) of festival attendees live in the New Orleans area.
- Among New Orleans area residents who attended SSF, the majority came from Orleans Parish (72.1%). Another 20.4% came from Jefferson Parish.
- Most visitors to the festival came from Texas (16.3%), Louisiana (from outside the New Orleans metro area; 13.8%), Florida (8.3%), and California (5.8%).
- Twenty-nine respondents indicated that they were residents of a country other than the United States. Of these, Canada and the United Kingdom were the most represented countries. Australia and France also had good representation among international respondents.
- The vast majority (91.9%) of out-of-town SSF visitors stayed overnight in the New Orleans area.
- Of the visitors who stayed overnight, 81.7% spent between one and five nights in the New Orleans area while visiting the SSF. In 2012, the mean number of nights spent in the New Orleans area increased slightly to 4.0 from 3.8 in 2011.

Location	<input type="text"/>	Min Attendance	<input type="text"/>	Max Attendance	<input type="text"/>
Start Date *	<input type="text"/>	End Date *	<input type="text"/>	Fill Deadline	<input type="text"/>
Add					

Restrictions

- ☒ Responsible Vendor Law in Louisiana- By clicking the button below I agree that I have read and understand the Responsible Ven
- ☐ Survey Taker: **This job requires an outgoing personality. **Please note that this volunteer position will require standin
- ☐ Merchandise Sales: **Money handling and working a credit card machine may be REQUIRED for this position. **Please note
- ☐ Information Booths: **Knowledge of New Orleans and the French Quarter is strongly advised. **Use of a Credit Card machine ma
- ☒ Beer Sales: **You MUST be 21 to sign up for this position. **Money handling may be REQUIRED for this position. **Please n
- ☐ Beverage Sales: **You MUST be 21 to sign up for this position. **Money handling may be REQUIRED for this position. **Plea
- ☐ Floaters **Volunteers may be asked to serve alcohol therefore this position requires you to be 21 years old. **Volunteers m

Position Report

Activity	Registrant
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Barracks Side)
Beer Booth (A)	Ed Vail
Beer Booth (A)	judy bruyn
Beer Booth (A)	ronald gauthier
Beer Booth (A)	joanna maynard
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Beer Booth (A)	ASHLEY EASTIN
Beer Booth (A)	BEVERLY MARINO
Beer Booth (A)	GREG ODEN
Beer Booth (A)	BRANDON ROBLES
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Beer Booth (A)	Donielle Gerarve
Beer Booth (A)	Stephanie Gerarve
Beer Booth (A)	Denise Gerarve
Beer Booth (A)	MIKE HARRITY
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Barracks Side)
Beer Booth (A)	Debbie Curtis
Beer Booth (A)	James Dowling
Beer Booth (A)	Michael Jackson
Beer Booth (A)	joanna maynard
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Beer Booth (A)	ASHLEY EASTIN
Beer Booth (A)	Marie Gerarve
Beer Booth (A)	MIKE MEO
Beer Booth (A)	Angela Torres
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Beer Booth (A)	STEVE CARSON
Beer Booth (A)	GERARD GERARVE
Beer Booth (A)	KAREN GERARVE

Beer Booth (A)	<u>Donielle Gerarve</u>
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Beer Booth (F)	<u>Rachel Cruz</u>
Beer Booth (F)	<u>Lynne McCarthy</u>
Beer Booth (F)	<u>Jane Rodriguez</u>
Beer Booth (F)	<u>jerry gough</u>
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Beer Booth (F)	<u>GARY CHARTIER</u>
Beer Booth (F)	<u>LISA CHARTIER</u>
Beer Booth (F)	<u>JOELLEN GRIFFIN</u>
Beer Booth (F)	<u>JOEY GRIFFIN</u>
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Beer Booth (F)	<u>LAURA CARPENTER</u>
Beer Booth (F)	<u>ASHLI DOERNER</u>
Beer Booth (F)	<u>MICHAEL ELLISON</u>
Beer Booth (F)	<u>MICHAEL RICHARDSON</u>
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Beer Booth (F)	<u>Matt Moerschbaecher</u>
Beer Booth (F)	<u>Pablo Pato</u>
Beer Booth (F)	<u>Beth Taylor</u>
Beer Booth (F)	<u>Sheila parody</u>
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Beer Booth (F)	<u>RICHARD DEAUZAT</u>
Beer Booth (F)	<u>DLESTI DEAUZAT</u>
Beer Booth (F)	<u>Marianne Edwards</u>
Beer Booth (F)	<u>Michael Macalouso</u>
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Beer Booth (F)	<u>Chris Novak</u>
Beer Booth (F)	<u>Sharon Novak</u>
Beer Booth (F)	<u>Bryan Smith</u>
Beer Booth (F)	<u>Mandy Smith</u>
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Barracks Side)

Beverage Booth (B)	Wayne Bloom
Beverage Booth (B)	Susan Bruski
Beverage Booth (B)	Edward Bruski
Beverage Booth (B)	Terrence Miranda
Beverage Booth (B)	Beth Taylor
Beverage Booth (B)	LEON WRIGHT
Beverage Booth (B)	Open
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Beverage Booth (B)	Emily Abadie
Beverage Booth (B)	Cheri Blair
Beverage Booth (B)	Christine Bonnacarrere
Beverage Booth (B)	Simone Duhon
Beverage Booth (B)	Stacy Johnson
Beverage Booth (B)	Richard LaCavera
Beverage Booth (B)	Linda LaCavera
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Beverage Booth (B)	John Arnaud
Beverage Booth (B)	Diana Ayres
Beverage Booth (B)	Daniel Held
Beverage Booth (B)	Becky Majdoch
Beverage Booth (B)	Laurie Ohlsson
Beverage Booth (B)	Lea Ann Smith
Beverage Booth (B)	Open
	Sun 5 Aug 2012, 11:00 AM - 3:00 AM (Barracks Side)
Beverage Booth (B)	Carol Armour
Beverage Booth (B)	Anthony Jones
Beverage Booth (B)	Dawn Macey-Wright
Beverage Booth (B)	Kim Parly
Beverage Booth (B)	William Powell
Beverage Booth (B)	LEON WRIGHT
Beverage Booth (B)	Open
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Beverage Booth (B)	Rachel Armentor
Beverage Booth (B)	James Brinson

Beverage Booth (B)	Madeline Brown
Beverage Booth (B)	Brenda Gibson
Beverage Booth (B)	Allison Monguillot
Beverage Booth (B)	Cindy Strohl
Beverage Booth (B)	Joanna Wilson
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Beverage Booth (B)	Deborah Blankenship
Beverage Booth (B)	Kirsten Darbyshire
Beverage Booth (B)	Jeff Pellegrin
Beverage Booth (B)	Ertha Sorina
Beverage Booth (B)	Sharon Stanwick
Beverage Booth (B)	laura finnegan
Beverage Booth (B)	ronald gauthier
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Beverage Booth (D)	Anthony Jones
Beverage Booth (D)	Dawn Macey-Wright
Beverage Booth (D)	Kim Parly
Beverage Booth (D)	janet Parrish
Beverage Booth (D)	William Powell
Beverage Booth (D)	Open
Beverage Booth (D)	Open
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Beverage Booth (D)	Carolyn Blackman
Beverage Booth (D)	Darrel Burke
Beverage Booth (D)	Demetrice Burke
Beverage Booth (D)	Tina Wesley
Beverage Booth (D)	Horace Wesley
Beverage Booth (D)	melvin stovall
Beverage Booth (D)	Open
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Beverage Booth (D)	Laura Durand
Beverage Booth (D)	Guadalupe Lopez
Beverage Booth (D)	Denise Reyes
Beverage Booth (D)	Open

Beverage Booth (D)	Open
Beverage Booth (D)	Open
Beverage Booth (D)	Open
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Beverage Booth (D)	Hank Bart
Beverage Booth (D)	Kelly Curtis
Beverage Booth (D)	Kathleen Guinnane
Beverage Booth (D)	Joshua LeBlanc
Beverage Booth (D)	B.J. LeBlanc
Beverage Booth (D)	Guadalupe Lopez
Beverage Booth (D)	Denise Reyes
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Beverage Booth (D)	Chelsea Cutler
Beverage Booth (D)	Lisa Jackson
Beverage Booth (D)	janet Parrish
Beverage Booth (D)	Kenneth Stock
Beverage Booth (D)	Open
Beverage Booth (D)	Open
Beverage Booth (D)	Open
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Beverage Booth (D)	John Brouillette
Beverage Booth (D)	Diane Brouillette
Beverage Booth (D)	Erica Camese
Beverage Booth (D)	Karen Crawford
Beverage Booth (D)	April Randall
Beverage Booth (D)	nicole ragnone
Beverage Booth (D)	tom ragnone
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Festival Grounds)
Floater	Lisa Price
Floater	Open
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Floater	James Brinson
Floater	Debbie Curtis

	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Festival Grounds)
Floater	<u>Aja Ayres</u>
Floater	<u>Anne Smith</u>
	Sun 5 Aug 2012, 11:00 AM - 3:00 AM (Festival Grounds)
Floater	<u>Ann Coston</u>
Floater	Open
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Floater	<u>Michael Burdick</u>
Floater	<u>judy bruyn</u>
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Festival Grounds)
Floater	<u>Karissa Jackson</u>
Floater	<u>tracy touns</u>
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Festival Grounds)
Food Monitors	<u>Jeff Lott</u>
Food Monitors	<u>Maria Zuniga-Lott</u>
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Food Monitors	<u>Jeff Lott</u>
Food Monitors	<u>Maria Zuniga-Lott</u>
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Festival Grounds)
Food Monitors	<u>Jeff Lott</u>
Food Monitors	<u>Maria Zuniga-Lott</u>
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Festival Grounds)
Food Monitors	<u>Cheri Blair</u>
Food Monitors	Open
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Food Monitors	<u>Cheri Blair</u>
Food Monitors	Open
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Festival Grounds)
Food Monitors	<u>Cheri Blair</u>
Food Monitors	Open

	Sat 4 Aug 2012, 12:00 PM - 3:00 PM (French Quarter)
Human Billboard	sunny Guillory
Human Billboard	doug gulley
	Sun 5 Aug 2012, 12:00 PM - 3:00 PM (French Quarter)
Human Billboard	sunny Guillory
Human Billboard	Open
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Info Booth (E)	Megan Cleland
Info Booth (E)	Richard Page
Info Booth (E)	Michele Perry
Info Booth (E)	Arthur Perry
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Info Booth (E)	Deborah Blankenship
Info Booth (E)	Carlos Gonzalez
Info Booth (E)	Sharon Stanwick
Info Booth (E)	Open
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Info Booth (E)	Patsy Harris
Info Booth (E)	Steve Harris
Info Booth (E)	Steve Leaumont
Info Booth (E)	John Sconza
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Esplanade Side)
Info Booth (E)	Sheri Buras
Info Booth (E)	Thomas McGinn
Info Booth (E)	Richard Page
Info Booth (E)	Open
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Esplanade Side)
Info Booth (E)	Michele Brown
Info Booth (E)	Gabriel Garcia
Info Booth (E)	Open
Info Booth (E)	Open

	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Esplanade Side)
Info Booth (E)	Fred Arch
Info Booth (E)	Open
Info Booth (E)	Open
Info Booth (E)	Open
	Sat 4 Aug 2012, 12:30 PM - 4:30 PM (Inside US Mint - 2nd Floor)
Kid's Area	Carolyn Goodwin
Kid's Area	Laura Hibbitts
	Sun 5 Aug 2012, 12:30 PM - 4:30 PM (Inside US Mint - 2nd Floor)
Kid's Area	Laura Hibbitts
Kid's Area	Kaija Reiss
	Sat 4 Aug 2012, 11:00 AM - 3:00 PM (Barracks Side)
Merchandise Booth (C)	Cindy Davenport
Merchandise Booth (C)	Daniel Mehling
Merchandise Booth (C)	Darlette Powell
Merchandise Booth (C)	Randy Stephens
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Merchandise Booth (C)	Javier Gutierrez
Merchandise Booth (C)	Jesse Rodriguez
Merchandise Booth (C)	Aaron Rodriguez
Merchandise Booth (C)	John White
	Sat 4 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Merchandise Booth (C)	Lamezec André
Merchandise Booth (C)	Laura Hibbitts
Merchandise Booth (C)	Savannah Steele
Merchandise Booth (C)	Ed Vail
	Sun 5 Aug 2012, 11:00 AM - 3:00 PM (Barracks Side)
Merchandise Booth (C)	Daniel Mehling
Merchandise Booth (C)	Tina O'Grady
Merchandise Booth (C)	Open
Merchandise Booth (C)	Open

	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Barracks Side)
Merchandise Booth (C)	<u>L. Beard</u>
Merchandise Booth (C)	<u>Jessica Lo</u>
Merchandise Booth (C)	<u>Kristin Lo</u>
Merchandise Booth (C)	<u>Sissy Wiggin</u>
	Sun 5 Aug 2012, 5:00 PM - 8:30 PM (Barracks Side)
Merchandise Booth (C)	<u>Lamezec André</u>
Merchandise Booth (C)	<u>Laura Hibbitts</u>
Merchandise Booth (C)	<u>joanna maynard</u>
Merchandise Booth (C)	Open
	Sun 5 Aug 2012, 11:00 AM - 1:30 PM (French Quarter)
Parade Clean-up	<u>Corinne Bart</u>
Parade Clean-up	<u>Richard Grande</u>
Parade Clean-up	<u>Terrence Miranda</u>
Parade Clean-up	<u>faerlee knox</u>
Parade Clean-up	<u>shawn smith</u>
Parade Clean-up	Open
	Fri 3 Aug 2012, 1:00 PM - 5:00 PM (Inside US Mint - 3rd Floor)
Seminar Information Desk	<u>Janice Foulks</u>
Seminar Information Desk	<u>Doris Starnes</u>
Seminar Information Desk	Open
	Sat 4 Aug 2012, 2:00 PM - 6:00 PM (Inside US Mint - 3rd Floor)
Seminar Information Desk	<u>Shelley Hardison</u>
Seminar Information Desk	<u>Tricia Sperier</u>
Seminar Information Desk	<u>Doris Starnes</u>
	Sun 5 Aug 2012, 1:00 PM - 6:00 PM (Inside US Mint - 3rd Floor)
Seminar Information Desk	<u>Shelley Hardison</u>
Seminar Information Desk	<u>Tricia Sperier</u>
Seminar Information Desk	Open
	Sat 4 Aug 2012, 12:00 PM - 3:00 PM (Festival Grounds)
Survey Takers Festival	<u>Christopher Baker</u>
Survey Takers Festival	<u>Jade Craft</u>

Survey Takers Festival	Marty Kauchak
Survey Takers Festival	Matt Moerschbaecher
Survey Takers Festival	Karen Suit
	Sat 4 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Survey Takers Festival	Marie Chauvin
Survey Takers Festival	Sterling Chauvin
Survey Takers Festival	Ricky Dunn
Survey Takers Festival	Kevin Ferrer
Survey Takers Festival	robert hackett
	Sat 4 Aug 2012, 5:00 PM - 8:00 PM (Festival Grounds)
Survey Takers Festival	Ariane Armelin
Survey Takers Festival	Tiffany Armelin
Survey Takers Festival	Melanie McHenry
Survey Takers Festival	Louise Williams
Survey Takers Festival	Open
	Sun 5 Aug 2012, 12:00 PM - 3:00 PM (Festival Grounds)
Survey Takers Festival	Michael Burtchael
Survey Takers Festival	Jade Craft
Survey Takers Festival	Ana Fallas
Survey Takers Festival	Bill Parrish
Survey Takers Festival	Open
	Sun 5 Aug 2012, 2:30 PM - 5:30 PM (Festival Grounds)
Survey Takers Festival	Nathan Bamberg
Survey Takers Festival	Kristy Ducoing
Survey Takers Festival	Kevin Ferrer
Survey Takers Festival	Risha Holmes
Survey Takers Festival	ava katner
	Sun 5 Aug 2012, 5:00 PM - 8:00 PM (Festival Grounds)
Survey Takers Festival	Robert Forgione
Survey Takers Festival	Jean Holland
Survey Takers Festival	Al Kramer
Survey Takers Festival	kevin mignor
Survey Takers Festival	terrie mignor

Fri 3 Aug 2012, 1:00 PM - 5:00 PM
(Inside US Mint - 3rd Floor)

Survey Takers Seminar

[Gladys Gayle Clark](#)

Survey Takers Seminar

[Chad Harris](#)

Survey Takers Seminar

[Devon Robbie](#)

Sat 4 Aug 2012, 2:00 PM - 6:00 PM
(Inside US Mint - 3rd Floor)

Survey Takers Seminar

[Richard Grande](#)

Survey Takers Seminar

[Denise Hoffman](#)

Survey Takers Seminar

[Karissa Jackson](#)

Sun 5 Aug 2012, 1:00 PM - 5:00 PM
(Inside US Mint - 3rd Floor)

Survey Takers Seminar

[Gladys Gayle Clark](#)

Survey Takers Seminar

[ReShell Cummings](#)

Survey Takers Seminar

[Allison Sutton](#)

APPENDIX I

FQFI Budgetary Breakdown by Percentages - French Quarter Festival, SSF, CNOS 2010
(Provided by FQFI)

FQFI 2010

Income Breakdown by Percentages (2010 Each Festival)

	<u>Sponsorship</u>	<u>Beverage</u>	<u>Events</u>	<u>Food Booth Rental</u>	<u>Merchandise</u>	<u>Tips</u>
French Quarter Festival	34.19%	34.60%	2.64%	12.17%	14.65%	1.75%
SATCHMO SUMMERFEST	48.94%	24.65%	4.40%	5.11%	15.38%	1.52%

	<u>Sponsorship</u>	<u>Listing Fee</u>
Christma New Orleans Style	70.38%	29.62%

APPENDIX J

FQFI Form-990 2010

FRENCHQTR 10/24/2011 2:46 PM

Form **990** **Return of Organization Exempt From Income Tax** OMB No. 1545-0047
 Department of the Treasury Internal Revenue Service Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation) **2010**
 The organization may have to use a copy of this return to satisfy state reporting requirements. **Open to Public Inspection**

A For the 2010 calendar year, or tax year beginning and ending

B Check if applicable:
☐ Address change
☐ Name change
☐ Initial return
☐ Termination
☐ Amended return
☐ Application pending

C Name of organization: **FRENCH QUARTER FESTIVALS, INC.**
 Doing Business As:
 Number and street (or P.O. box if mail is not delivered to street address): **400 NORTH PETERS STREET**
 City or town, state or country, and ZIP + 4: **NEW ORLEANS LA 70130**

D Employer identification number: **72-1046463**

E Telephone number: **504-522-5730**

F Name and address of principal officer: **MARIAN SCHRAMM**
400 NORTH PETERS STREET SUITE 205
NEW ORLEANS LA 70130

G Gross receipts: \$ **1,961,884**

H(a) Is this a group return for affiliates? ☐ Yes ☒ No
H(b) Are all affiliates included? ☐ Yes ☒ No
 If "No," attach a list (see instructions)

I Tax-exempt status: ☒ 501(c)(3) ☐ 501(c) () (insert no.) ☐ 4947(a)(1) or ☐ 527

J Website: **fqfi.org**

K Form of organization: ☒ Corporation ☐ Trust ☐ Association ☐ Other

L Year of formation: **M** State of legal domicile:

Part I Summary

1 Briefly describe the organization's mission or most significant activities:
See Schedule O

2 Check this box ☐ if the organization discontinued its operations or disposed of more than 25% of its net assets

3 Number of voting members of the governing body (Part VII, line 1a): **21**

4 Number of independent voting members of the governing body (Part VII, line 1b): **21**

5 Total number of individuals employed in calendar year 2010 (Part V, line 2a): **4**

6 Total number of volunteers (estimate if necessary): **1100**

7a Total unrelated business revenue from Part VII, column (C), line 12: **0**

7b Net unrelated business taxable income from Form 990-T, line 34: **0**

8 Contributions and grants (Part VII, line 1h): **1,423,852**

9 Program service revenue (Part VII, line 2g): **1,956,525**

10 Investment income (Part VII, column (A), lines 3, 4, and 7d): **4,097**

11 Other revenue (Part VII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e): **5,359**

12 Total revenue—add lines 8 through 11 (must equal Part VII, column (A), line 12): **1,427,949**

13 Grants and similar amounts paid (Part IX, column (A), lines 1–3):

14 Benefits paid to or for members (Part IX, column (A), line 4):

15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10): **287,307**

16a Professional fundraising fees (Part IX, column (A), line 11e):

16b Total fundraising expenses (Part IX, column (D), line 25): **33,005**

17 Other expenses (Part IX, column (A), lines 11a–11d, 11f–24f): **1,166,335**

18 Total expenses—add lines 13–17 (must equal Part IX, column (A), line 25): **1,453,642**

19 Revenue less expenses—subtract line 18 from line 12: **175,288**

20 Total assets (Part X, line 16): **192,098**

21 Total liabilities (Part X, line 26): **58,568**

22 Net assets or fund balances—subtract line 21 from line 20: **133,530**

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here Signature of officer: **MARIAN SCHRAMM**
 Type or print name and title:

Preparer's name **Preparer's signature**
ERNEST LANGLINIAIS CPA

Firm's name **Firm's address**
Hurst & Langlinais, LTD
816 Asbury Dr Ste B
Mandeville, LA 70471-1

May the IRS discuss this return with the preparer shown above? (see instructions)

For Paperwork Reduction Act Notice, see the separate instructions.
 DAA

1 Briefly describe the organization's mission:
See Schedule O

- 2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No
 If "Yes," describe these new services on Schedule O.
- 3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No
 If "Yes," describe these changes on Schedule O.
- 4 Describe the exempt purpose achievements for each of the organization's three largest program services by expenses. Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code:) (Expenses \$ **1,229,990** including grants of \$) (Revenue \$ **1,609,663**)
FRENCH QUARTER FESTIVAL

4b (Code:) (Expenses \$ **135,844** including grants of \$) (Revenue \$ **142,204**)
CHRISTMAS NEW ORLEANS STYLE

4c (Code:) (Expenses \$ **180,601** including grants of \$) (Revenue \$ **183,147**)
SATCHMO FESTIVAL

4d Other program services. (Describe in Schedule O)
 (Expenses \$ **4,594** including grants of \$) (Revenue \$)
4e Total program service expenses **1,551,029**

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2 Is the organization required to complete Schedule B, Schedule of Contributors? (see instructions)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? If "Yes," complete Schedule C, Part II	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19? If "Yes," complete Schedule C, Part III	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6 Did the organization maintain any donor advised funds or any similar funds or accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9 Did the organization report an amount in Part X, line 21, serve as a custodian for amounts not listed in Part X, or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV	<input type="checkbox"/>	<input checked="" type="checkbox"/>
10 Did the organization, directly or through a related organization, hold assets in trust, permanent, or quasi-endowments? If "Yes," complete Schedule D, Part V	<input type="checkbox"/>	<input checked="" type="checkbox"/>
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable.	<input type="checkbox"/>	<input checked="" type="checkbox"/>
a Did the organization report an amount for land, buildings, and equipment in Part X, line 16? If "Yes," complete Schedule D, Part VI	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b Did the organization report an amount for investments—other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c Did the organization report an amount for investments—program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX	<input type="checkbox"/>	<input checked="" type="checkbox"/>
e Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X	<input checked="" type="checkbox"/>	<input type="checkbox"/>
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X	<input type="checkbox"/>	<input checked="" type="checkbox"/>
12a Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI, XII, and XIII	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI, XII, and XIII is optional	<input type="checkbox"/>	<input checked="" type="checkbox"/>
13 Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E	<input type="checkbox"/>	<input checked="" type="checkbox"/>
14a Did the organization maintain an office, employees, or agents outside of the United States?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, and program service activities outside the United States? If "Yes," complete Schedule F, Parts I and IV	<input type="checkbox"/>	<input checked="" type="checkbox"/>
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or assistance to any organization or entity located outside the United States? If "Yes," complete Schedule F, Parts II and IV	<input type="checkbox"/>	<input checked="" type="checkbox"/>
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or assistance to individuals located outside the United States? If "Yes," complete Schedule F, Parts III and IV	<input type="checkbox"/>	<input checked="" type="checkbox"/>
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I (see instructions)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II	<input type="checkbox"/>	<input checked="" type="checkbox"/>
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III	<input type="checkbox"/>	<input checked="" type="checkbox"/>
20a Did the organization operate one or more hospitals? If "Yes," complete Schedule H	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b If "Yes" to line 20a, did the organization attach its audited financial statements to this return? Note. Some Form 990 filers that operate one or more hospitals must attach audited financial statements (see instructions)	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Form 990 (2010)

Part IV Checklist of Required Schedules (continued)

	Yes	No
21 Did the organization report more than \$5,000 of grants and other assistance to governments and organizations in the United States on Part IX, column (A), line 1? If "Yes," complete Schedule I, Parts I and II		<input checked="" type="checkbox"/>
22 Did the organization report more than \$5,000 of grants and other assistance to individuals in the United States on Part IX, column (A), line 2? If "Yes," complete Schedule I, Parts I and III		<input checked="" type="checkbox"/>
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5 about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? If "Yes," complete Schedule J		<input checked="" type="checkbox"/>
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25		<input checked="" type="checkbox"/>
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?		
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?		
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?		
25a Section 501(c)(3) and 501(c)(4) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? If "Yes," complete Schedule L, Part I		<input checked="" type="checkbox"/>
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? If "Yes," complete Schedule L, Part I		<input checked="" type="checkbox"/>
26 Was a loan to or by a current or former officer, director, trustee, key employee, highly compensated employee, or disqualified person outstanding as of the end of the organization's tax year? If "Yes," complete Schedule L, Part II		<input checked="" type="checkbox"/>
27 Did the organization provide a grant or other assistance to an officer, director, trustee, key employee, substantial contributor, or a grant selection committee member, or to a person related to such an individual? If "Yes," complete Schedule L, Part III		<input checked="" type="checkbox"/>
28 Was the organization a party to a business transaction with one of the following parties (see Schedule L, Part IV instructions for applicable filing thresholds, conditions, and exceptions)		
a A current or former officer, director, trustee, or key employee? If "Yes," complete Schedule L, Part IV		<input checked="" type="checkbox"/>
b A family member of a current or former officer, director, trustee, or key employee? If "Yes," complete Schedule L, Part IV		<input checked="" type="checkbox"/>
c An entity of which a current or former officer, director, trustee, or key employee (or a family member thereof) was an officer, director, trustee, or direct or indirect owner? If "Yes," complete Schedule L, Part IV		<input checked="" type="checkbox"/>
29 Did the organization receive more than \$25,000 in non-cash contributions? If "Yes," complete Schedule M		<input checked="" type="checkbox"/>
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? If "Yes," complete Schedule M		<input checked="" type="checkbox"/>
31 Did the organization liquidate, terminate, or dissolve and cease operations? If "Yes," complete Schedule N, Part I		<input checked="" type="checkbox"/>
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? If "Yes," complete Schedule N, Part II		<input checked="" type="checkbox"/>
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? If "Yes," complete Schedule R, Part I		<input checked="" type="checkbox"/>
34 Was the organization related to any tax-exempt or taxable entity? If "Yes," complete Schedule R, Parts II, III, IV, and V, line 1		<input checked="" type="checkbox"/>
35 Is any related organization a controlled entity within the meaning of section 512(b)(13)?		<input checked="" type="checkbox"/>
a Did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? If "Yes," complete Schedule R, Part V, line 2	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? If "Yes," complete Schedule R, Part V, line 2		<input checked="" type="checkbox"/>
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? If "Yes," complete Schedule R, Part VI		<input checked="" type="checkbox"/>
38 Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11 and 19? Note. All Form 990 filers are required to complete Schedule O		<input checked="" type="checkbox"/>

Part V Statements Regarding Other IRS Filings and Tax ComplianceCheck if Schedule O contains a response to any question in this Part V ☐

	1a	1b	1c	2a	2b	2c	2d	2e	2f	2g	2h	2i	2j	2k	2l	2m	2n	2o	2p	2q	2r	2s	2t	2u	2v	2w	2x	2y	2z	Yes	No
1a Enter the number reported in Box 3 of Form 1099. Enter -0- if not applicable	0																														
1b Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable	0																														
1c Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?																															
2a Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return		4																													
2b If at least one is reported on line 2a, did the organization file all required federal employment tax returns?																															
2c Note: If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions)																															
2d Did the organization have unrelated business gross income of \$1,000 or more during the year?																															
2e If "Yes," has it filed a Form 990-T for this year? If "No," provide an explanation in Schedule O																															
2f At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?																															
2g If "Yes," enter the name of the foreign country																															
2h See instructions for filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.																															
2i Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?																															
2j Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?																															
2k If "Yes" to line 2i or 2j, did the organization file Form 8866-T?																															
2l Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible?																															
2m If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?																															
2n Organizations that may receive deductible contributions under section 170(c).																															
2o a Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?																															
2p b If "Yes," did the organization notify the donor of the value of the goods or services provided?																															
2q c Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?																															
2r d If "Yes," indicate the number of Forms 8282 filed during the year																															
2s e Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?																															
2t f Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?																															
2u g If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?																															
2v h If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?																															
2w Sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations. Did the supporting organization, or a donor advised fund maintained by a sponsoring organization, have excess business holdings at any time during the year?																															
2x Sponsoring organizations maintaining donor advised funds.																															
2y a Did the organization make any taxable distributions under section 4965?																															
2z b Did the organization make a distribution to a donor, donor advisor, or related person?																															
10 Section 501(c)(7) organizations. Enter:																															
a Initiation fees and capital contributions included on Part VII, line 12																															
b Gross receipts, included on Form 990, Part VII, line 12, for public use of club facilities																															
11 Section 501(c)(12) organizations. Enter:																															
a Gross income from members or shareholders																															
b Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)																															
12a Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?																															
b If "Yes," enter the amount of tax-exempt interest received or accrued during the year																															
13 Section 501(c)(29) qualified nonprofit health insurance issuers.																															
a Is the organization licensed to issue qualified health plans in more than one state?																															
b Note. See the instructions for additional information the organization must report on Schedule O.																															
c Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans																															
d Enter the amount of reserves on hand																															
14a Did the organization receive any payments for indoor tanning services during the tax year?																															
b If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation in Schedule O																															

Part VI Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes in Schedule O. See instructions.

Check if Schedule O contains a response to any question in this Part VI ☐

Section A. Governing Body and Management

	Yes	No
1a Enter the number of voting members of the governing body at the end of the tax year	21	
1b Enter the number of voting members included in line 1a, above, who are independent	21	
2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?		X
3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors or trustees, or key employees to a management company or other person?		X
4 Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?		X
5 Did the organization become aware during the year of a significant diversion of the organization's assets?		X
6 Does the organization have members or stockholders?		X
7a Does the organization have members, stockholders, or other persons who may elect one or more members of the governing body?		X
7b Are any decisions of the governing body subject to approval by members, stockholders, or other persons?		X
8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:		
a The governing body?	X	
b Each committee with authority to act on behalf of the governing body?	X	
9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses in Schedule O		X

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
10a Does the organization have local chapters, branches, or affiliates?		X
b If "Yes," does the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with those of the organization?		
11a Has the organization provided a copy of this Form 990 to all members of its governing body before filing the form?		X
b Describe in Schedule O the process, if any, used by the organization to review this Form 990		
12a Does the organization have a written conflict of interest policy? If "No," go to line 13		X
b Are officers, directors or trustees, and key employees required to disclose annually interests that could give rise to conflicts?		
c Does the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this is done		
13 Does the organization have a written whistleblower policy?		X
14 Does the organization have a written document retention and destruction policy?		X
15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a The organization's CEO, Executive Director, or top management official		X
b Other officers or key employees of the organization		X
If "Yes" to line 15a or 15b, describe the process in Schedule O. (See instructions.)		
16a Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?		X
b If "Yes," has the organization adopted a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and taken steps to safeguard the organization's exempt status with respect to such arrangements?		

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed: **None**

18 Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3)s only) available for public inspection. Indicate how you make these available. Check all that apply.
☐ Own website ☐ Another's website ☒ Upon request

19 Describe in Schedule O whether (and if so, how), the organization makes its governing documents, conflict of interest policy, and financial statements available to the public

20 State the name, physical address, and telephone number of the person who possesses the books and records of the organization: **FRENCH QUARTER FESTIVAL INC.** **400 ST. PETERS SUITE 205**

NEW ORLEANS

LA 70130

504-522-5730

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent ContractorsCheck if Schedule O contains a response to any question in this Part VII ☒**Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees****1a** Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.
- List all of the organization's **current** key employees, if any. See instructions for definition of "key employee."
- List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than \$100,000 from the organization and any related organizations.
- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.
- List all of the organization's **former** directors or trustees that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.

List persons in the following order: individual trustees or directors; institutional trustees; officers; key employees; highest compensated employees; and former such persons.

☐ Check this box if neither the organization nor any related organizations compensated any current officer, director, or trustee.

(A) Name and Title	(B) Average hours per week (describe hours for related organizations in Schedule C)	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(1) MIRIAM SCHRAMM Director	40.00	X						72,460	0	0
(2) SEE ATTACHED SCHEDULE FOR Board of Directors	0.00	X						0	0	0
(3)										
(4)										
(5)										
(6)										
(7)										
(8)										
(9)										
(10)										
(11)										
(12)										
(13)										
(14)										
(15)										
(16)										

DAA

Part VII Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

(A) Name and Title	(B) Average hours per week (describe hours for related organizations in Schedule C)	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Officer	Director	Trustee	Key employee	Highest compensated employee	Former			
(17)										
(18)										
(19)										
(20)										
(21)										
(22)										
(23)										
(24)										
(25)										
(26)										
(27)										
(28)										
1b Sub-total							72,460			
c Total from continuation sheets to Part VII, Section A										
d Total (add lines 1b and 1c)							72,460			

2 Total number of individuals (including but not limited to those listed above) who received more than \$100,000 in reportable compensation from the organization **0**

- 3** Did the organization list any former officer, director or trustee, key employee, or highest compensated employee on line 1a? If "Yes," complete Schedule J for such individual
- 4** For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$100,000? If "Yes," complete Schedule J for such individual
- 5** Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? If "Yes," complete Schedule J for such person

	Yes	No
3		X
4		X
5		X

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization

(A) Name and business address	(B) Description of services	(C) Compensation

2 Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 in compensation from the organization **0**

Part VIII Statement of Revenue

			(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512, 513, or 514
Contributions, gifts, grants, and other similar amounts	1a Federated campaigns	1a				
	1b Membership dues	1b				
	1c Fundraising events	1c				
	1d Related organizations	1d				
	1e Government grants (contributions)	1e				
	1f All other contributions, gifts, grants, and similar amounts not included above	1f				
	1g Noncash contributions included in lines 1a-1f \$					
	1h Total. Add lines 1a-1f					
Program Service Revenue	2a REVENUES	Busn. Code	1,956,525	1,956,525		
	2b					
	2c					
	2d					
	2e					
	2f All other program service revenue					
	2g Total. Add lines 2a-2f		1,956,525			
Other Revenue	3 Investment income (including dividends, interest, and other similar amounts)		5,359	5,359		
	4 Income from investment of tax-exempt bond proceeds					
	5 Royalties					
	6a Gross Rents	(i) Real (ii) Personal				
	6b Less: rental exps					
	6c Rental inc or (loss)					
	6d Net rental income or (loss)					
	7a Gross amount from sales of assets	(i) Securities (ii) Other				
	7b Less: cost or other basis & sales exps					
	7c Gain or (loss)					
	7d Net gain or (loss)					
	8a Gross income from fundraising events (not including \$ of contributions reported on line 1c). See Part IV, line 18	a				
	8b Less: direct expenses	b				
	8c Net income or (loss) from fundraising events					
	9a Gross income from gaming activities See Part IV, line 19	a				
	9b Less: direct expenses	b				
	9c Net income or (loss) from gaming activities					
10a Gross sales of inventory, less returns and allowances	a					
10b Less: cost of goods sold	b					
10c Net income or (loss) from sales of inventory						
Miscellaneous Revenue	11a	Busn. Code				
	11b					
	11c					
	11d All other revenue					
	11e Total. Add lines 11a-11d					
12 Total revenue. See instructions			1,961,884	1,961,884	0	0

Form 990 (2010)

Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns
 All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to governments and organizations in the U.S. See Part IV, line 21				
2 Grants and other assistance to individuals in the U.S. See Part IV, line 22				
3 Grants and other assistance to governments, organizations, and individuals outside the U.S. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees				
6 Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	258,901	207,121	51,780	
8 Pension plan contributions (include section 401(k) and section 403(b) employer contributions)	4,827		4,827	
9 Other employee benefits	28,570		28,570	
10 Payroll taxes	26,239		26,239	
11 Fees for services (non-employees):				
a Management				
b Legal				
c Accounting	2,100		2,100	
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other				
12 Advertising and promotion				
13 Office expenses				
14 Information technology				
15 Royalties				
16 Occupancy	25,610		25,610	
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings	7,030		1,182	5,848
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization				
23 Insurance				
24 Other expenses. Itemize expenses not covered above (List miscellaneous expenses in line 24f. If line 24f amount exceeds 10% of line 25, column (A) amount, list line 24f expenses on Schedule O.)				
a FRENCH QUARTER FESTIVAL	1,058,001	1,058,001		
b SACHMO SUMMERFEST	166,135	166,135		
c CHRISTMAS IN NEW ORLEANS	115,178	115,178		
d MISCELLANEOUS	14,869			14,869
e STORAGE EXPENSE	11,094		11,094	
f All other expenses	68,042	4,594	51,160	12,288
25 Total functional expenses. Add lines 1 through 24f	1,786,596	1,551,029	202,562	33,005
26 Joint costs. Check here <input type="checkbox"/> if following SOP 98-2 (ASC 958-720). Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.				

Part X Balance Sheet

		(A) Beginning of year		(B) End of year
Assets	1 Cash—non-interest bearing	21,417	1	52,369
	2 Savings and temporary cash investments	141,267	2	249,268
	3 Pledges and grants receivable, net		3	
	4 Accounts receivable, net	6,740	4	46,115
	5 Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L.		5	
	6 Receivables from other disqualified persons (as defined under section 4958(f)(1)), persons described in section 4958(c)(3)(B), and contributing employers and sponsoring organizations of section 501(c)(9) voluntary employees' beneficiary organizations (see instructions)		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use		8	
	9 Prepaid expenses and deferred charges		9	
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D.	49,045		
	10b Less: accumulated depreciation	48,449	14,466	596
	11 Investments—publicly traded securities		11	
	12 Investments—other securities. See Part IV, line 11.		12	
	13 Investments—program-related. See Part IV, line 11.		13	
	14 Intangible assets		14	
	15 Other assets. See Part IV, line 11.	8,208	15	10,896
16 Total assets. Add lines 1 through 15 (must equal line 34).	192,098	16	359,244	
Liabilities	17 Accounts payable and accrued expenses		17	39,818
	18 Grants payable		18	
	19 Deferred revenue		19	
	20 Tax-exempt bond liabilities		20	
	21 Escrow or custodial account liability. Complete Part IV of Schedule D.		21	
	22 Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons. Complete Part II of Schedule L.		22	
	23 Secured mortgages and notes payable to unrelated third parties.		23	
	24 Unsecured notes and loans payable to unrelated third parties.		24	
	25 Other liabilities. Complete Part X of Schedule D.	58,568	25	10,608
	26 Total liabilities. Add lines 17 through 25.	58,568	26	50,426
Net Assets or Fund Balances	27 Organizations that follow SFAS 117, check here <input type="checkbox"/> and complete lines 27 through 29, and lines 33 and 34.		27	
	28 Unrestricted net assets		28	
	29 Temporarily restricted net assets		29	
	30 Permanently restricted net assets		30	
	31 Organizations that do not follow SFAS 117, check here <input checked="" type="checkbox"/> and complete lines 30 through 34.		31	
	32 Capital stock or trust principal, or current funds		32	
	33 Paid-in or capital surplus, or land, building, or equipment fund	133,530	33	308,818
	34 Retained earnings, endowment, accumulated income, or other funds	133,530	34	308,818
	35 Total net assets or fund balances.	192,098	35	359,244

Form 990 (2010)

Part XI Reconciliation of Net AssetsCheck if Schedule O contains a response to any question in this Part XI ☐

1	Total revenue (must equal Part VIII, column (A), line 12)	1	1,961,884
2	Total expenses (must equal Part IX, column (A), line 25)	2	1,786,596
3	Revenue less expenses. Subtract line 2 from line 1	3	175,288
4	Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))	4	133,530
5	Other changes in net assets or fund balances (explain in Schedule O)	5	
6	Net assets or fund balances at end of year. Combine lines 3, 4, and 5 (must equal Part X, line 33, column (B))	6	308,818

Part XII Financial Statements and ReportingCheck if Schedule O contains a response to any question in this Part XII ☐

- 1 Accounting method used to prepare the Form 990 ☐ Cash ☒ Accrual ☐ Other _____
If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O
- 2a Were the organization's financial statements compiled or reviewed by an independent accountant?
- 2b Were the organization's financial statements audited by an independent accountant?
- c If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O
- d If "Yes" to line 2a or 2b, check a box below to indicate whether the financial statements for the year were issued on a separate basis, consolidated basis, or both.
☐ Separate basis ☐ Consolidated basis ☐ Both consolidated and separate basis
- 3a As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?
- b If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits

	Yes	No
1		
2a		X
2b		X
2c		
2d		
3a		
3b		

Form 990 (2010)

SCHEDULE A
(Form 990 or 990-EZ)Department of the Treasury
Internal Revenue Service

Name of the organization

Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

▶ Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.

OMB No 1545-0047

2010Open to Public
InspectionEmployer identification number
72-1046463**FRENCH QUARTER FESTIVALS, INC.****Part I Reason for Public Charity Status** (All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 11, check only one box.)

- 1 ☐ A church, convention of churches, or association of churches described in section 170(b)(1)(A)(i).
- 2 ☐ A school described in section 170(b)(1)(A)(ii). (Attach Schedule E.)
- 3 ☐ A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii).
- 4 ☐ A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital's name, city, and state.
- 5 ☐ An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.)
- 6 ☐ A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v).
- 7 ☒ An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in section 170(b)(1)(A)(vi). (Complete Part II.)
- 8 ☐ A community trust described in section 170(b)(1)(A)(vi). (Complete Part II.)
- 9 ☐ An organization that normally receives (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions—subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.)
- 10 ☐ An organization organized and operated exclusively to test for public safety. See section 509(a)(4).
- 11 ☐ An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box that describes the type of supporting organization and complete lines 11e through 11h:
 a ☐ Type I b ☐ Type II c ☐ Type III—Functionally integrated d ☐ Type III—Other
- e ☐ By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2).
- f If the organization received a written determination from the IRS that it is a Type I, Type II, or Type III supporting organization, check this box ☐
- g Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?
 (i) A person who directly or indirectly controls, either alone or together with persons described in (i) and (ii) below, the governing body of the supported organization?
 (ii) A family member of a person described in (i) above?
 (iii) A 35% controlled entity of a person described in (i) or (ii) above?

	Yes	No
11a(i)		
11a(ii)		
11a(iii)		

h Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1–9 above or IRC section (see instructions))	(iv) Is the organization in col. (i) listed in your governing document?		(v) Did you notify the organization in col. (i) of your support?		(vi) Is the organization in col. (i) organized in the U.S.?		(vii) Amount of support
			Yes	No	Yes	No	Yes	No	
(A)									
(B)									
(C)									
(D)									
(E)									
Total									

For Paperwork Reduction Act Notice, see the instructions for Form 990 or 990-EZ.

Schedule A (Form 990 or 990-EZ) 2010

DAA

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)
(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)**Section A. Public Support**

Calendar year (or fiscal year beginning in) ▶	(a) 2006	(b) 2007	(c) 2008	(d) 2009	(e) 2010	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")					1,961,884	1,961,884
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3					1,961,884	1,961,884
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4						1,961,884

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2006	(b) 2007	(c) 2008	(d) 2009	(e) 2010	(f) Total
7 Amounts from line 4					1,961,884	1,961,884
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets. (Explain in Part IV.)						
11 Total support. Add lines 7 through 10						1,961,884
12 Gross receipts from related activities, etc. (see instructions)					12	1,961,884

13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here. ☐

Section C. Computation of Public Support Percentage

14 Public support percentage for 2010 (line 6, column (f) divided by line 11, column (f))	14	100.00 %
15 Public support percentage from 2009 Schedule A, Part II, line 14	15	%
16a 33 1/3% support test—2010. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization.	▶	<input checked="" type="checkbox"/>
b 33 1/3% support test—2009. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization.	▶	<input type="checkbox"/>
17a 10%-facts-and-circumstances test—2010. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization.	▶	<input type="checkbox"/>
b 10%-facts-and-circumstances test—2009. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization.	▶	<input type="checkbox"/>
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions.	▶	<input type="checkbox"/>

Part III **Support Schedule for Organizations Described in Section 509(a)(2)**
 (Complete only if you checked the box on line 9 of Part I or if the organization failed to qualify under Part II.
 If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ►	(a) 2006	(b) 2007	(c) 2008	(d) 2009	(e) 2010	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose						
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5						
7a Amounts included on lines 1, 2, and 3 received from disqualified persons						
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						
c Add lines 7a and 7b						
8 Public support. (Subtract line 7c from line 6.)						

Section B. Total Support

Calendar year (or fiscal year beginning in) ►	(a) 2006	(b) 2007	(c) 2008	(d) 2009	(e) 2010	(f) Total
9 Amounts from line 6						
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b						
11 Net income from unrelated business activities not included in line 10a, whether or not the business is regularly carried on						
12 Other income. Do not include gain or loss from the sale of capital assets. (Explain in Part IV.)						
13 Total support. (Add lines 9, 10c, 11, and 12.)						
14 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here. <input type="checkbox"/>						

Section C. Computation of Public Support Percentage

15 Public support percentage for 2010 (line 8, column (f) divided by line 13, column (f))	15	%
16 Public support percentage from 2009 Schedule A, Part III, line 15	16	%

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2010 (line 10c, column (f) divided by line 13, column (f))	17	%
18 Investment income percentage from 2009 Schedule A, Part III, line 17	18	%

- 19a **33 1/3% support tests—2010.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization. ☐
- b **33 1/3% support tests—2009.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization. ☐
- 20 **Private foundation.** If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions. ☐

Part IV **Supplemental information.** Complete this part to provide the explanations required by Part II, line 10; Part II, line 17a or 17b; and Part III, line 12. Also complete this part for any additional information (See instructions).

**SCHEDULE D
(Form 990)**Department of the Treasury
Internal Revenue Service**Supplemental Financial Statements**▶ Complete if the organization answered "Yes," to Form 990,
Part IV, line 6, 7, 8, 9, 10, 11, or 12.

▶ Attach to Form 990. ▶ See separate instructions.

OMB No. 1545-0047

2010Open to Public
Inspection

Name of the organization

Employer identification number

FRENCH QUARTER FESTIVALS, INC.**72-1046463****Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts.** Complete if the organization answered "Yes" to Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate contributions to (during year)		
3 Aggregate grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control?		<input type="checkbox"/> Yes <input type="checkbox"/> No
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit?		<input type="checkbox"/> Yes <input type="checkbox"/> No

Part II Conservation Easements. Complete if the organization answered "Yes" to Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply):

<input type="checkbox"/> Preservation of land for public use (e.g., recreation or education)	<input type="checkbox"/> Preservation of an historically important land area
<input type="checkbox"/> Protection of natural habitat	<input type="checkbox"/> Preservation of a certified historic structure
<input type="checkbox"/> Preservation of open space	

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

	Held at the End of the Tax Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after 8/17/06, and not on a historic structure listed in the National Register	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year ▶

4 Number of states where property subject to conservation easement is located ▶

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? ☐ Yes ☐ No

6 Staff and volunteer hours devoted to monitoring, inspecting, and enforcing conservation easements during the year ▶

7 Amount of expenses incurred in monitoring, inspecting, and enforcing conservation easements during the year ▶ \$

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(f)(4)(B)(i) and section 170(h)(4)(B)(ii)? ☐ Yes ☐ No

9 In Part XIV, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets. Complete if the organization answered "Yes" to Form 990, Part IV, line 8.

1a If the organization elected, as permitted under SFAS 116 (ASC 958), not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide, in Part XIV, the text of the footnote to its financial statements that describes these items

b If the organization elected, as permitted under SFAS 116 (ASC 958), to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

(i) Revenues included in Form 990, Part VIII, line 1 ▶ \$

(ii) Assets included in Form 990, Part X ▶ \$

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 (ASC 958) relating to these items:

a Revenues included in Form 990, Part VIII, line 1 ▶ \$

b Assets included in Form 990, Part X ▶ \$

For Paperwork Reduction Act Notice, see the Instructions for Form 990.
GAA

Schedule D (Form 990) 2010

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3 Using the organization's acquisition, accession, and other records, check any of the following that are a significant use of its collection items (check all that apply)

- ☐ a Public exhibition
☐ b Scholarly research
☐ c Preservation for future generations
☐ d Loan or exchange programs
☐ e Other

4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIV

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☐ No

Part IV Escrow and Custodial Arrangements. Complete if the organization answered "Yes" to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIV and complete the following table

	Amount
1c Beginning balance	
1d Additions during the year	
1e Distributions during the year	
1f Ending balance	

2a Did the organization include an amount on Form 990, Part X, line 21? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIV

Part V Endowment Funds. Complete if organization answered "Yes" to Form 990, Part IV, line 10

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance					
1b Contributions					
1c Net investment earnings, gains, and losses					
1d Grants or scholarships					
1e Other expenditures for facilities and programs					
1f Administrative expenses					
1g End of year balance					

2 Provide the estimated percentage of the year end balance held as

- a Board designated or quasi-endowment ☐ %
 b Permanent endowment ☐ %
 c Term endowment ☐ %

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by

- (i) unrelated organizations
 (ii) related organizations

b If "Yes" to 3a(i), are the related organizations listed as required on Schedule R?

	Yes	No
3a(i)		
3a(ii)		
3b		

4 Describe in Part XIV the intended uses of the organization's endowment funds

Part VI Land, Buildings, and Equipment. See Form 990, Part X, line 10.

Description of investment	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land				
1b Buildings				
1c Leasehold improvements				
1d Equipment				
1e Other	14,466	34,579	48,449	596
Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10(c).)				596

Schedule D (Form 990) 2010

Part VII Investments—Other Securities. See Form 990, Part X, line 12.

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation Cost or end-of-year market value
(1) Financial derivatives		
(2) Closely-held equity interests		
(3) Other		
(A)		
(B)		
(C)		
(D)		
(E)		
(F)		
(G)		
(H)		
(I)		
Total. (Column (b) must equal Form 990, Part X, col. (B), line 12.)		

Part VIII Investments—Program Related. See Form 990, Part X, line 13.

(a) Description of investment type	(b) Book value	(c) Method of valuation Cost or end-of-year market value
(1)		
(2)		
(3)		
(4)		
(5)		
(6)		
(7)		
(8)		
(9)		
(10)		
Total. (Column (b) must equal Form 990, Part X, col. (B), line 13.)		

Part IX Other Assets. See Form 990, Part X, line 15.

(a) Description	(b) Book value
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
(10)	
Total. (Column (b) must equal Form 990, Part X, col. (B), line 15.)	

Part X Other Liabilities. See Form 990, Part X, line 25.

(a) Description of liability	(b) Amount
(1) Federal income taxes	
(2) DUE TO FRENCH QUARTER FEST	4,500
(3) PAYROLL TAXES PAYABLE	4,120
(4) SALES TAX PAYABLE	1,853
(5) FOOD TICKET HOLDING LIABILITY	135
(6) PREPAID NOEL LISTING FEES	
(7)	
(8)	
(9)	
(10)	
(11)	
Total. (Column (b) must equal Form 990, Part X, col. (B), line 25.)	10,608

2. FIN 48 (ASC 740) Footnote. In Part XIV, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FIN 48 (ASC 740).

04A

Schedule D (Form 990) 2010

Part XI Reconciliation of Change in Net Assets from Form 990 to Audited Financial Statements

1	Total revenue (Form 990, Part VIII, column (A), line 12)	1	
2	Total expenses (Form 990, Part IX, column (A), line 25)	2	
3	Excess or (deficit) for the year. Subtract line 2 from line 1	3	
4	Net unrealized gains (losses) on investments	4	
5	Donated services and use of facilities	5	
6	Investment expenses	6	
7	Prior period adjustments	7	
8	Other (Describe in Part XIV)	8	
9	Total adjustments (net). Add lines 4 through 8	9	
10	Excess or (deficit) for the year per audited financial statements. Combine lines 3 and 9	10	

Part XII Reconciliation of Revenue per Audited Financial Statements With Revenue per Return

1	Total revenue, gains, and other support per audited financial statements	1	
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:		
a	Net unrealized gains on investments	2a	
b	Donated services and use of facilities	2b	
c	Recoveries of prior year grants	2c	
d	Other (Describe in Part XIV)	2d	
e	Add lines 2a through 2d	2e	
3	Subtract line 2e from line 1	3	
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIV)	4b	
c	Add lines 4a and 4b	4c	
5	Total revenue. Add lines 3 and 4c. (This must equal Form 990, Part I, line 12.)	5	

Part XIII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return

1	Total expenses and losses per audited financial statements	1	
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:		
a	Donated services and use of facilities	2a	
b	Prior year adjustments	2b	
c	Other losses	2c	
d	Other (Describe in Part XIV)	2d	
e	Add lines 2a through 2d	2e	
3	Subtract line 2e from line 1	3	
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIV)	4b	
c	Add lines 4a and 4b	4c	
5	Total expenses. Add lines 3 and 4c. (This must equal Form 990, Part I, line 18.)	5	

Part XIV Supplemental Information

Complete this part to provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, line 8; Part XII, lines 2d and 4b; and Part XIII, lines 2d and 4b. Also complete this part to provide any additional information.

SCHEDULE O
(Form 990 or 990-EZ)Department of the Treasury
Internal Revenue Service

Name of the organization

Supplemental Information to Form 990 or 990-EZComplete to provide information for responses to specific questions on
Form 990 or 990-EZ or to provide any additional information.
▶ Attach to Form 990 or 990-EZ.

OMB No. 1545-0047

2010Open to Public
InspectionEmployer identification number
72-1046463**FRENCH QUARTER FESTIVALS, INC.****Form 990 - Organization's Mission or Most Significant Activities**

THE PURPOSE OF EACH ACTIVITY IS TO REVIVE THE FRENCH QUARTER
AND THE SURROUNDING BUSINESSES BY CHANGING PEOPLES'S ATTITUDE
ABOUT THE CITY BY GETTING THEM INVOLVED IN SUCH ACTIVITIES,
THUS ENCOURAGING A REVITALIZATION OF THE FRENCH QUARTER AREA.

Form 990, Part III, Line 4d - All Other Achievements

CHRISTMAS IN NEW ORLEANS, FRENCH QUARTER AND SATCHMO
FESTIVAL EXPENDITURES

Form 990, Part VI, Line 11b - Organization's Process to Review Form 990

No review was or will be conducted.

Form 990, Part VI, Line 19 - Governing Documents Disclosure Explanation

No documents available to the public

Form 990, Part VII - Group Return Method

Parent organization has filed a separate return

FRENCHQTR FRENCH QUARTER FESTIVALS, INC.

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72-1046463

Federal Asset Report

FYE: 12/31/2010

Form 990, Page 1

Asset	Description	Date In Service	Cost	Bus %	Sec 179	Bonus	Basis for Depr	Per Conv Meth	Prior	Current
Prior MACRS:										
1	COMPUTER EXPENSE	5/01/03	10,389	X	X		0	3 HY 200DB	10,389	0
2	OFFICE FURNITURE	5/01/03	3,445	X	X		0	7 HY 200DB	3,445	0
3	LEASEHOLD	5/01/03	6,279		X		4,395	5 HY 300DB	6,279	0
4	computers	4/01/07	14,466	X			0	3 HY 200DB	14,466	0
			<u>34,579</u>				<u>4,395</u>		<u>34,579</u>	<u>0</u>
Grand Totals										
	Less: Dispositions and Transfers		0				0		34,579	0
	Less: Start-up/Org Expense		0				0		0	0
	Net Grand Totals		<u>34,579</u>				<u>4,395</u>		<u>34,579</u>	<u>0</u>

LA Asset Report**Form 990, Page 1**

Asset	Description	Date In Service	Cost	Basis for Depr	LA Prior	LA Current	Federal Current	Difference Fed - LA
Prior MACRS:								
1	COMPUTER EXPENSE	5/01/03	10,389	7,272	10,389	0	0	0
2	OFFICE FURNITURE	5/01/03	3,445	2,412	3,337	108	0	-108
3	LEASEHOLD	5/01/03	6,279	4,395	6,279	0	0	0
4	computers	4/01/07	14,466	0	14,466	0	0	0
			<u>34,579</u>	<u>14,079</u>	<u>34,471</u>	<u>108</u>	<u>0</u>	<u>-108</u>
Grand Totals			34,579	14,079	34,471	108	0	-108
Less: Dispositions			0	0	0	0	0	0
Less: Start-up/Org Expense			0	0	0	0	0	0
Net Grand Totals			<u>34,579</u>	<u>14,079</u>	<u>34,471</u>	<u>108</u>	<u>0</u>	<u>-108</u>

AMT Asset Report**Form 990, Page 1**

Asset	Description	Date In Service	Cost	Bus %	Sec 179 Bonus	Basis for Depr	Per Conv Meth	Prior	Current
Prior MACRS:									
1	COMPUTER EXPENSE	5/01/03	10,389	X	X	0	3 HY 200DB	10,389	0
2	OFFICE FURNITURE	5/01/03	3,445	X	X	0	7 HY 200DB	3,445	0
3	LEASEHOLD	5/01/03	6,279		X	4,395	5 HY 200DB	6,279	0
4	computers	4/01/07	14,466	X		0	3 HY 150DB	14,466	0
			<u>34,579</u>			<u>4,395</u>		<u>34,579</u>	<u>0</u>
Grand Totals			34,579			4,395		34,579	0
Less: Dispositions and Transfers			0			0		0	0
Net Grand Totals			<u>34,579</u>			<u>4,395</u>		<u>34,579</u>	<u>0</u>

FRENCHQTR FRENCH QUARTER FESTIVALS, INC.
 72-1046463
 FYE: 12/31/2010

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Bonus Depreciation Report

Asset	Property Description	Date In Service	Tax Cost	Bus Pct	Tax Sec 179 Exp	Current Bonus	Prior Bonus	Tax - Basis for Depr
Activity: Form 990, Page 1								
1	COMPUTER EXPENSE	5/01/03	10,389		10,389	0	0	0
2	OFFICE FURNITURE	5/01/03	3,445		3,445	0	0	0
3	LEASEHOLD	5/01/03	6,279		0	0	1,884	4,395
	Form 990, Page 1		20,113		0	0	1,884	4,395
	Grand Total		20,113		0	0	1,884	4,395

FRENCHQTR FRENCH QUARTER FESTIVALS, INC.
 72-1046463
 FYE: 12/31/2010

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Depreciation Adjustment Report
All Business Activities

<u>Form</u>	<u>Unit</u>	<u>Asset</u>	<u>Description</u>	<u>Tax</u>	<u>AMT</u>	<u>AMT Adjustments/ Preferences</u>
MACRS Adjustments:						
Page 1	1	1	COMPUTER EXPENSE	0	0	0
Page 1	1	2	OFFICE FURNITURE	0	0	0
Page 1	1	3	LEASEHOLD	0	0	0
Page 1	1	4	computers	0	0	0
				<u>0</u>	<u>0</u>	<u>0</u>

FRENCHQTR FRENCH QUARTER FESTIVALS, INC.

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72-1046463

Future Depreciation Report**FYE: 12/31/11**

FYE: 12/31/2010

Form 990, Page 1

<u>Asset</u>	<u>Description</u>	<u>Date in Service</u>	<u>Cost</u>	<u>Tax</u>	<u>AMT</u>
Prior MACRS:					
1	COMPUTER EXPENSE	5/01/03	10,389	0	0
2	OFFICE FURNITURE	5/01/03	3,445	0	0
3	LEASEHOLD	5/01/03	6,279	0	0
4	computers	4/01/07	14,466	0	0
			<u>34,579</u>	<u>0</u>	<u>0</u>
Grand Totals			<u>34,579</u>	<u>0</u>	<u>0</u>

<u>Asset</u>	<u>Description</u>	<u>Date In Service</u>	<u>Cost</u>	<u>LA</u>
<u>Prior MACRS:</u>				
1	COMPUTER EXPENSE	5/01/03	10,389	0
2	OFFICE FURNITURE	5/01/03	3,445	0
3	LEASEHOLD	5/01/03	6,279	0
4	computers	4/01/07	14,466	0
			<u>34,579</u>	<u>0</u>
Grand Totals			<u>34,579</u>	<u>0</u>



UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT
Non-Thesis

CANDIDATE: Kylee Kidder

MAJOR PROGRAM: Arts Administration

APPROVED

Anthony Micocci

Major Professor (typed)

Handwritten signature of Anthony Micocci in blue ink.

Signature

Kevin Graves

Committee Member (typed)

Handwritten signature of Kevin Graves in blue ink.

Signature

Henry Griffin

Committee Member (typed)

Handwritten signature of Henry Griffin in blue ink.

Signature

Committee Member (typed)

Signature

Dean of the Graduate School

Signature

DATE OF EXAMINATION:

11/15/2012