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French Quarter Festivals, Inc.: A Year of Festivals (Internship Report)

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French Quarter Festivals, Inc.: A Year of Festivals

An Internship Report

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

Master of Arts
in
Arts Administration

by

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Abstract

This report accounts my time spent as an intern with French Quarter Festivals, Inc. from March 2013 through August 2014. FQFI, a nonprofit 501(c)(3) organization in New Orleans, Louisiana, began with French Quarter Festival in 1984 and now produces three festivals each year. This paper seeks to discuss how the organization has changed over time, examine the structure of FQFI in its current state, and make recommendations for FQFI as they continue 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.”

Keywords:

French Quarter Festivals, Inc., French Quarter Festival, Satchmo SummerFest, Christmas New Orleans Style, Vieux Carré, New Orleans

Chapter One

French Quarter Festivals, Inc.

Mission

French Quarter Festivals, Inc. (FQFI) is a 501©3 nonprofit organization whose mission is “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.” The organization produces three major festivals each year: French Quarter Festival, Satchmo SummerFest, and Christmas New Orleans Style.

History

As the city of New Orleans prepared to host the 1984 World’s Fair, French Quarter businesses suffered due to the extensive construction that surrounded them. French Quarter Festivals, Inc. was established that year and produced the first official French Quarter Festival to bring residents and patrons back to the French Quarter.

After the devastating hurricane Katrina in 2005, the future of New Orleans’ music culture was uncertain. Even though most of the Vieux Carré remained largely untouched by the storm, many of the local musicians had been displaced. Another concern was when the city would be ready to host the many thousands of visitors that came to New Orleans for festivals between April and August each year.

The first post-storm French Quarter Festival kicked off New Orleans’ festival season in April of 2006. Attendance was estimated to have reached only 350,000, but the music had officially returned. NOLA.com writer, John Pope, stated that “(FQF) turnout

has been on a surge ever since, not only because more people are aware of it but also because the cataclysm made people realize how fragile New Orleans culture — the food, the music, the architecture — is, and how it needs to be savored.”¹

Author John Swenson described this comeback beautifully in his book, *New Atlantis: Musicians Battle for the Survival of New Orleans*:

“Nevertheless, musicians kept returning if only because New Orleans was the place that best nurtured their art, and music continued to grow in economic importance. The grim reality on the ground was offset by the relentless spirit that still resided in the music. Music in particular offered spiritual hope at the darkest moments.”²

French Quarter Festival

The award-winning festival has grown to become the largest free music festival in the United States. Twenty-one music stages throughout the French Quarter present the best in New Orleans music, representing every genre from traditional and contemporary jazz to R&B and New Orleans funk. This festival presents brass bands, as well as, folk, gospel, classical, cabaret, opera, Cajun, Zydeco, world music, international artists. The festival also has a musical stage for children in their Kids Area.

Over 115 food and beverage booths, located in New Orleans Landmarks, including Jackson Square, Woldenberg Riverfront Park, Decatur Street, and the Louisiana State Museum’s Old U.S. Mint make up the “World’s Largest Jazz Brunch”, a signature event featuring authentic local cuisine from renowned area restaurants, of

¹ John Pope, “French Quarter Fest Sets Record for Crowds, Fun,” *Nola.com/The Times Picayune*, April 16, 2012,

http://www.nola.com/festivals/index.ssf/2012/04/french_quarter_fest_sets_recor.html

² Swenson, *New Atlantis: Musicians Battle for the Survival of New Orleans*, 134.

whom many have been with the Festival throughout its entire 31 year history. In 2014, FQF recorded over 732,000 people in attendance.³

Satchmo Summerfest

The premier American Jazz Festival dedicated to the life, legacy, and music of New Orleans' native son, Louis "Satchmo" Armstrong took place July 31-August 3, 2014 at the Louisiana State Museum's Old U.S. Mint. Previously a 2-day event, the 3-day celebration featured even more performances from New Orleans' most talented traditional and contemporary jazz and brass band musicians. In addition, festival-goers sampled cuisine from local restaurants and attended fascinating seminars about New Orleans music and Louis Armstrong. Up from the previous year, the 2014 festival brought in over 57,000 visitors.⁴

Christmas New Orleans Style

In 2014, Christmas New Orleans Style celebrates its 30th anniversary. This month-long celebration features events all over the city of New Orleans. More than 50 hotels offer fantastic Papa Noel deals. Restaurants host affordable pre-fixe Reveillon Dinner menus, and some of New Orleans' greatest artists perform free Christmas concerts in the historic St. Louis Cathedral. Additionally, French Quarter Festivals, Inc. hosts free weekly cooking demonstrations by New Orleans' top chefs in the French Market throughout the entire month of December.

Management Structure

Under the supervision of the twenty-seven board members, the eight-member staff of French Quarter Festivals Inc. plans and implements all events, coordinates

³ Appendix C

⁴ Appendix C

publicity and promotions, and generates sponsorships and fundraising resources. Each staff member is not only highly qualified to hold his or her position, but are all long-time members of the community of New Orleans.

Board of Directors

A diverse Board of Directors⁵, representing many business, government and cultural organizations in New Orleans, as well as musicians and French Quarter residents, oversees all organizational business. Each board member may serve two 4-year terms, and officers serve 2-year terms. Current or past members choose new board members from the community. They are often invited to join one of 12 board committees first, in order to better understand how the organization operates, before committing to the organization fully as a board member. Most of the members of the board maintain active careers in their areas of expertise, which keeps them well connected to potential board members.

According to Board Member and past President, Stu Barash, “The festival has a system of quality controls that require each board member to try their hand at every different job – from cleanup duty to overseeing VIP rooms for donors and special guests.”⁶

Fundraising

As all FQFI events are free and open to the public, funds are raised to produce each event in different ways. FQFI generates a small amount of interest income and

⁵ Appendix A

⁶ Stephen Maloney, “French Quarter Fest Volunteer Spotlight: Stu Barash,” *Offbeat*, April 11, 2014, <http://www.offbeat.com/2014/04/11/french-quarter-fest-colunteer-spotlight-stu-barash/>

general operations revenue during the year. In addition, a small amount of money is raised at kick-off parties and special anniversary events.⁷

French Quarter Festival

The majority of money raised to support all FQFI events comes from their largest event, French Quarter Festival. Beverage sales make up a large percentage of funds raised during this festival, and all food and beverage vendors are charged a booth fee. FQFI also sells French Quarter Festival merchandise during the festival, and online throughout the year. Additional funds are raised from corporate and community sponsorships, grants, and the Musician Sponsorship Program. The Musician Sponsorship Program allows individuals and businesses to sponsor a specific performance at the festival. In 2013, this program raised over \$100,000 for French Quarter Festival, and over \$10,000 for Satchmo SummerFest.⁸ The funds raised through this program are exclusively used to pay the musicians at the festival.

Satchmo SummerFest

Similar to French Quarter Festival, Satchmo SummerFest income is generated from sponsorships, grants, beverage sales, beverage and food booth fees, and merchandise. However, the SSF budget is much smaller than FQF since it typically attracts fewer numbers and generates less income overall.

Christmas New Orleans Style

Approximately 60% of income for CNOS comes from the New Orleans Tourism Marketing Corporation.⁹ NOTMC is a private economic development corporation created under Louisiana State Law to foster jobs and economic growth by developing the

⁷ Appendix B

⁸ Appendix B

⁹ Appendix B

tourism industry in New Orleans. NOTMC is funded by the City's hotel room occupancy tax and the City of New Orleans general fund. The organization receives additional funding, in the amount of \$123,500, from the RTA/hotel tax and from Harrah's Casino's agreements with the City of New Orleans and the hotel industry.¹⁰

The remaining funds raised for CNOS come from advertisements sold in the CNOS Guidebook, which is published and distributed yearly by FQFI, and from individual event listing fees.

Goals

Marci Schramm, Executive Director of French Quarter Festivals, Inc., hopes to accomplish the following goals over the next five years:

1. Achieve financial stability for Satchmo Summerfest.

SSF has grown and generates more money each year but has relied on funds generated by French Quarter Festival for support. Continued growth can be achieved by adding more music stages, attracting high profile traditional jazz musicians, and expanding its educational programming, including offering more seminars and child-friendly activities.

2. Ensure stability for all future FQFI events by acquiring several multi-year sponsorships.

3. Grow French Quarter Festival in a way that is good for the organization and the neighborhood.

Some residents of the Vieux Carré believe that FQF has grown too large. One neighbor referred to it in a board meeting as “the festival that ate the French Quarter.” Although

¹⁰ Appendix B

many residents understand and appreciate the cultural and economic activity the festival brings to the neighborhood, this issue needs to be addressed with both parties' best interests in mind.

Chapter Two

Description of Internship

My internship with French Quarter Festivals, Inc. began in March of 2013 and ended in August of 2014. Over that time, I assisted with two French Quarter Festivals, two Satchmo SummerFests, and one Christmas New Orleans Style. I worked on projects in several departments within the organization, including Operations, Development, and Volunteers and Educational Programming. In addition to my work in specific department areas, some of my responsibilities as an intern included: editing the Christmas New Orleans Style Guidebook for 2013, volunteering at CNOS concerts, entering festival visitor survey response and festival performance volume data, organizing and maintaining archives and operations supplies, assisting with merchandise, handling donor and volunteer correspondence, and attending staff, volunteer, and festival crew meetings.

Due to my full-time employment, I was not able to work with FQFI full-time, with the exception of the summer of 2013. I felt limited by this reality and was disappointed about moving from project to project. I had hoped to gain a more in-depth experience in one main area. However, in retrospect, I understand that working on several small projects in different department areas has given me a well-rounded and realistic view of the organization as a whole. Each department area has specific and important responsibilities, and each one makes the other possible and productive.

The staff and board of FQFI are highly functional and positive. I was able to witness the transition of losing and replacing the Development Manager, and remained impressed with everyone's professionalism and devotion to the mission and success of FQFI on a daily basis.

Operations

My first experience with FQFI was in preparation for the 30th anniversary French Quarter Festival in 2013. I worked with Operations Manager, Stephanie Loman, to prepare binders for headquarters booths and site managers at the festival. Loman previously acquired all of the necessary permits, but each site needed access to copies of the permits and licenses required by the city. As headquarters and site managers needed to be able to communicate directly with all festival operations staff and outside contractors, these binders included all contact and location information for everyone involved with festival. This allowed any operations staff member to answer questions from police or inspectors, and freed up Loman to be available for any major festival operations issues that arose.

While working in Operations, I also checked and secured permissions for street banners from individuals and businesses within the French Quarter. I walked to many businesses in the French Quarter to get signed permission to hang banners across the street in front of each business' address, and called to receive oral permission from residents in the Quarter. This was done more as a courtesy than a legal requirement, and to avoid any misunderstandings. FQFI works to maintain a positive relationship with all of the businesses and residents of the Vieux Carré.

During French Quarter Festival, I managed the Riverfront Kids Area. This area of the festival was open Saturday and Sunday only, although the festival itself ran Thursday through Sunday. In 2013, construction at the Audubon Aquarium forced FQFI to set up the Kids Area under the gazebo near the Steamboat Natchez. Although this location was covered, it was not ideal for a Kids Area, as it was in the middle of a high-

traffic area between stages. Many adults without children ended up walking through for convenience. The original location near the Aquarium was much more separate from the festival, so any traffic around the area was intentional.

2013 was the first year that FQF was sponsored by Chevron. The Kids Area activities were planned and led by the George Rodrigue Foundation for the Arts, as they always are. Banners representing both Chevron and GRF were hung and visible in the Kids Area throughout the weekend.

As the Riverfront Kids Area Manager, it was my responsibility to set up and tear down all tables and chairs, monitor ice and beverages for volunteers, monitor trash levels, greet and manage all volunteers, communicate with the Kids Area Stage Manager, and ensure that the George Rodrigue Foundation had everything they needed to lead the hands-on activities. Additionally, I made sure that FESS security was present and visible, and constantly scanned the area for suspicious adults, or anyone in need of paramedic assistance.

During the 2013 French Quarter Festival, there was a bad storm one morning. It was early enough that the festival had not begun, and I think the weather kept any early risers away. There was strong wind and rain. Most of the operations staff had to abandon their duty posts and sought shelter inside the Audubon Aquarium. When the storm subsided, several of the headquarters and operations tents had blown down, along with some stage scaffolding and equipment.

In 2014, I managed the FQF Riverfront Kids Area again, this time with perfect weather, and at the original location near the Audubon Aquarium. This was a much better location, and I had similar responsibilities as in 2013. I also felt much more

confident this time, as I had a better understanding of what I was expected to do, and had more experience. I also knew most of the other operations crew from previous festivals.

My last project within Operations was to sort, inventory, and organize all 2013 French Quarter Festival banners and signs in the FQFI storage room. After the festival, crews were hired to take down all festival equipment, including all banners and signs. Most of the signage was taken down in a hurry, so some banners were torn and could not be reused. Among those that could not be reused were signs with specific festival dates and names of past sponsors. These banners were recorded for reorder and thrown away. Some of these old signs, however, were saved. They were sent to a company to be repurposed into messenger bags that would be sold as merchandise at the next festival.

All remaining signs were cleaned and photographed, then rolled and sorted into organized piles according to their location and purpose. This way, Loman would know exactly which banners she had, and they would be easily accessed for next year's festival.

Development

As previously stated, the Sponsorship and Development Manager left a short while after the 2013 French Quarter Festival for personal reasons. Another staff member was not hired to take her place until just before Satchmo SummerFest.

I worked with the previous Development Manager to write a press release for the 2013 Satchmo SummerFest poster artist, Delmar Ochsner. I also wrote an application for the New Orleans Jazz and Heritage Festival and Foundation Inc.'s Community Partnership Grant. This grant was offered in four categories, but I applied for the category

of “Jazz Journey Presenting: Festivals and Concerts in Music and Performing Arts.” This grant aimed to support employment for Louisiana performing artists by providing funding to Louisiana-based nonprofit arts organizations that hire Louisiana-based musicians or other performing artists to perform at cultural events in the state.

FQFI was awarded this grant in the amount of \$2,000, which was used to sponsor musicians at Satchmo SummerFest in 2013. In addition to the Jazz and Heritage Foundation Grant, I also helped to write a grant to the Wisner Foundation, and another to the Caesar’s Foundation, although I am not sure whether or not FQFI received either of these grant awards.

Musician Sponsorships

I worked with Georgia Rhody, Manager of Musician Sponsorships and Food Vendors to recruit new Musician Sponsorships from individuals and businesses in the Vieux Carré and New Orleans. I made cold-calls and sent emails using a list that had been assembled by a previous intern. Using a list was helpful, however I found that it had not been entirely updated. Some of the businesses and individuals had requested not to be contacted again, and some had already donated. After some time, I stopped using the list and started contacting new businesses and individuals. This proved to be more productive.

This was a fairly new program that has since proven to be successful. I discovered that many sponsors are more willing to give to support a specific artist or band of their choice than to fund for more general use.

Volunteers and Educational Programming

I worked with Kylee Kidder, Manager of Volunteers and Educational Programming to solicit supplies and donations and plan activities for the 2013 Satchmo SummerFest Kids Area. The Kids Area was located in 3 large rooms on the second floor of the Old US Mint, and was open Saturday and Sunday of the 3-day festival.

I managed the Kids Area at Satchmo SummerFest both in 2013 and in 2014. This Kids Area was much more manageable than the one at French Quarter Festival. The festival itself is smaller, it was indoor, and there was no way for adults to walk through without children.

The New Orleans Public Library, the Junior Zulus, the Junior Park Rangers, and the Young Leadership Council sponsored activities in the Kids Area. In 2013, FQFI recruited its own volunteers. Many did not show up on time, or did not come at all. So last year, Kidder asked for each sponsoring organization to bring their own volunteers and FQFI supplied a few supplementary volunteers. This seemed to work much better for the sponsoring organizations and for FQFI.

After Satchmo SummerFest, I set up an online GuideStar profile for FQFI, and helped with a service grant project. This grant application required information about FQFI from the point of view of a long-term volunteer. I interviewed the volunteer, recorded her testimonial and put together slides. I believe that FQFI was one of the finalists, but was not awarded the grant.

Chapter Three

S.W.O.T. Analysis

This chapter will evaluate the strengths, weaknesses, opportunities, and threats of French Quarter Festivals. Inc. based on my experience with the organization as an intern.

Factors	Internal	
	Strengths	Weaknesses
Inflow and existence of necessary human, fiscal and physical resources	Strong, experienced, committed board and staff dedicated to <ul style="list-style-type: none"> Producing high quality events Showcasing the music, food and culture of New Orleans to a world-wide audience 	Low attendance at Satchmo SummerFest will not generate sufficient income for growth in new areas of potential
	Strong, experienced, committed staff dedicated to serving the New Orleans community well, staff who are experts in <ul style="list-style-type: none"> Grants and contracts management Student success and service Event production and operations management Community relationship building Supporting New Orleans musicians and businesses 	Lack of sufficient staff in some areas leads to use of volunteer workers in areas that need professional staffing; i.e., musician sponsorships, grant writing
	Stronger community and business relationships are being forged	
Environment	FQFI is located in a world-class city, with many updated and world-class facilities, but also many one-of-a-kind historic locations.	Lack of space for growth and infrastructure changes.
	A committed volunteer corps dedicated to the preservation of the French Quarter.	Lack of on-going, easy relationship with some neighbors of the French Quarter Lack of sufficient facilities for

	<p>Location of the festivals is prime, both for attracting local residents and tourists</p> <p>Vibrant community spaces/attitudes provide forum for an enjoyable festival</p>	changing diapers/nursing
Attitude	<p>Top level musicians perform at festivals</p> <p>Strong image in local area</p> <p>Really positive attitude of staff</p> <p>Strong and supportive local and national industry partners</p> <p>Deep desire of many constituents for FQFI events to succeed, including leadership, board, staff, outside contractors, volunteers, City of New Orleans, etc.</p> <p>Perceived quality and value of FQFI events, relative to its cost, among local, national, and international attendants</p> <p>Vibrant community spaces/attitudes provide forum for an enjoyable festival</p>	<p>Competition for resources within the city may not allow for proper funding of necessary but not critical areas or support functions within the festivals</p>
Leadership	<p>Strong leadership in a number of department areas allows for consistent and positive performance and growth of festivals</p> <p>Staff experience of ED allows for cohesion and respect in the office</p> <p>Strong, positive relationship with many community/business</p>	<p>Lack of continuity in funding of FQFI over the years has impacted the strategic course of the festivals</p> <p>Over-reliance on volunteers</p> <p>Lack of new leadership</p>

	<p>partners, including business and political leaders, as well as leaders in the spheres of local music, event production, and venues</p> <p>Strong relationship with the Board of Directors</p> <p>Strong visitor tracking/economic impact tracking system for French Quarter Festival</p>	
Knowledge	<p>Top level staff</p> <p>Embrace of online Marketing/PR opportunities allows for greater influence and impact</p> <p>One of the largest free festivals in the region</p> <p>Efficient, committed, able, skilled, etc. board and staff is very efficient</p>	<p>Inability to hire new staff in critical areas</p> <p>Lack of system to pass knowledge on to new staff, volunteers, stakeholders, community partners</p>
Social	<p>Top level Board and Staff aid community relations</p> <p>Faculty and staff have many years of event experience, facilitating/creating collaborative relationships with community partners</p> <p>Vibrant community spaces/attitudes provide forum for an enjoyable festival</p>	<p>Unresolved issues with some French Quarter Festival neighbors</p>
Factors	External	
	Opportunities	Threats
Inflow	<p>Seek out ways to diversify funding</p> <p>Increase SSF marketing to European market</p>	<p>High level of competition for festival funding</p>
Environment	<p>Seek out tourists interested in jazz</p>	<p>Potholes and dirty streets detract</p>

	<p>history and Louis Armstrong for SSF</p> <p>Beautiful local and regional venues for tourism: i.e., great places to visit for fun within easy reach</p>	<p>from positive appearance of the city</p> <p>Recent violence in the French Quarter will deter visitors</p>
Attitude	<p>Increased recognition and support festivals</p> <p>Increase in quality of musical artists lead to image improvement</p> <p>Great N.O. venues for entertainment, including music, art, sports, etc.</p>	<p>Ignorance about SSF and CNOS among local, regional, and wider communities</p> <p>Stigma of being a dangerous city</p>
Leadership	<p>Most business and community leaders understand the value of a public festival in the city, and therefore support FQFI events</p>	<p>Severe cuts in government support over the years</p>
Knowledge	<p>Increase marketing opportunities and funding sources to grow SSF</p> <p>Encourage and support professional development of staff</p> <p>Increased number and demographics of visitors</p>	<p>Other regional, national and international festivals can attract FQFI attendees</p> <p>Possible reduction/increased competitiveness for federal grants/contracts funding as a result of federal budget disaster</p>

<p>Social</p>	<p>Exploit opportunities to work with other partners within the community: embrace collaborative efforts to increase the size of the “pie” for all</p> <p>Emphasize value/cost relationship of festival</p> <p>Exploit good relationship with Board, wherein new initiatives will be supported</p> <p>Increased efforts to forge relationships with local, regional, national and international business and sponsors</p> <p>Increase number of outside participants/stakeholders</p> <p>Increased outside support through improved image and development</p> <p>Great N.O. venues for entertainment, including music, art, sports, etc.</p> <p>Provide arts education activities for a community that lacks opportunities in the public school system</p>	<p>Disagreement with FQ neighbors</p>
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¹¹ Adapted from Savoie, R. A. and Payne, D. 2012. Technology in the 21st Century: A Roadmap to Success, UNO Press: New Orleans

Strengths

1. Longevity and Expertise

FQFI is a well-established organization that has over 30 years of experience producing high-quality events in the French Quarter of New Orleans. This gives them an advantage in several ways. Their brand and festivals are recognized locally, regionally, nationally, and internationally. They understand the culture of New Orleans, and the intricacies of local politics, which makes planning and organizing public events much easier and more efficient.

2. Strong Connections and Partnerships

The staff and board members are well connected to individuals and businesses in the field, and remain committed to promoting and protecting the culture and values of New Orleans.

Each staff member of FQFI is an expert in his/her field. For example, Marci Schramm, Director of FQFI since 2008, has years of experience with Marketing and Public Relations. Rebecca Sell, Marketing and Publicity Manager, brings a decade of journalism, tourism, marketing, non-profit, and management experience to FQFI, and, as a licensed tour guide, has extensive knowledge of the French Quarter. Dave Stover, Business Manager and Greg Schatz, Entertainment Manager are active musicians in the city. They have built and maintained relationships with companies, outside contractors, board members, volunteers, and musicians over many years. Some of these relationships have lasted almost as long as French Quarter Festival has been produced. This nine member staff could not produce 3 major events a year without the help and support of team members who respect and trust them.

FQFI has maintained partnerships with organizations in the community that help make each event they produce successful. For example, The Old US Mint allows the use of their facilities for Satchmo SummerFest each year. The George Rodrigue Foundation plans and implements most of the Kids Area activities at French Quarter Festival. The University of New Orleans conducts surveys and organizes visitor responses. FQFI runs cooking demonstrations at the French Market during Christmas New Orleans Style, and St. Louis Cathedral allows the use of their space for CNOS concerts.

FQFI staff and board members also work well together and have a similar vision for the future. This helps the organization remain highly functional and productive. The board of FQFI is made up of individuals from diverse backgrounds and industries. The board works to ensure that the staff stays on mission, but is flexible and open to new ideas. As many of the staff have been with the organization for several years, the board knows and trusts them to take care of business. Many board members have been involved with FQFI in some capacity for many years, as well.

3. Feedback Guarantees Satisfaction

Each year, FQFI volunteers poll FQF attendees about the quality of the festival, the food, the music, safety concerns, and what is most important to them about the festival. FQFI partners with the University of New Orleans Hospitality and Research Center to gather and organize responses from visitors. This feedback allows the organization to better serve festival visitors each year by understanding visitor demographic and income information, the percentage of visitors who are repeat attendees of the festival, and travel and hotel accommodation information.

Weaknesses

1. Number of Staff

FQFI has made personnel adjustments over the years. Additional Operations staff are hired before the festival, and many return each year. A Parking Czar position was created to monitor reserved parking areas, and to report violations for removal. A Dispatch Operator and additional police and medical officers are hired as well. A Crisis Plan has been created and is adjusted yearly to insure that French Quarter Festival is safe and enjoyed by all.

FQFI purposefully keeps a small staff, which they supplement seasonally as needed, in order to maintain low overhead costs and focus the majority of their budget on the festivals they exist to produce. However, French Quarter Festival attendance grew from over 560,000 people in 2013 to over 732,000 people in 2014.¹² Although extra temporary staff are hired for set-up, and kept throughout the festival, the 9 permanent staff members bear a lot of weight, especially for FQF. They rely a lot on volunteers and interns who do not always have much experience. Things would run smoother if at least one additional staff member was hired permanently.

2. Financial Instability

Although Satchmo SummerFest gets closer to becoming financially stable each year, it is not there yet. In 2013 the profit was just over \$2,000¹³, which is better than past years, but not much of a cushion. In less successful years, the SSF budget is covered by funds leftover from French Quarter Festival. Attendance at SSF is low compared to FQF, and therefore significantly less money is generated from food and beverage sales.

¹² Appendix C

¹³ Appendix B

Seeking out new audiences locally, nationally, and internationally would help generate more money from food and beverage sales during the festival. The organization also needs to grow current sponsorships or develop new sources of revenue to support this up-and-coming festival that celebrates New Orleans' own native son.

3. Brand Cohesion

FQFI logos should be aligned as a cohesive and recognizable brand. Each FQFI event has its own individual logo, but they are not easily recognizable as part of the same FQFI brand. According to polls, most festival attendees cannot name the FQF and SSF producer, and many are unaware that the two festivals are connected.¹⁴

Opportunities

1. Recycling

FQFI should establish a recycling program at all events. Each year, visitors ask where the recycling bins are, and each year they are disappointed to hear the sad reality. With all the waste produced during FQF, SSF, and CNOS, it makes sense to invest in recycling services. The main reason this has not already been done comes down to cost.

3. Website

In the past year, the FQFI website has received a facelift.¹⁵ The content is kept up-to-date, the look is much more streamlined, and the website is much easier to navigate overall. Although French Quarter Festival and Satchmo SummerFest are promoted on the FQFI website, Christmas New Orleans Style links to an external site maintained by

¹⁴ Appendix D

¹⁵ Appendix E

the New Orleans Tourism Marketing Corporation. The organization's connection to and involvement in this event should be more visible on their webpage.

4. Record the Music

Since most of the music for FQF and SSF is already broadcasted live, it would be an excellent opportunity for FQF to partner with someone to record highlights from the festival each year. FQFI could sell the recordings, either as a CD or as downloadable music. This would be especially enticing to long-time attendees if offered as a "best of" type collection for anniversary festivals. Money from the sale of the recordings could be used to support FQFI festivals during years when weather is detrimental to attendance.

Threats

1. Weather

As with all outdoor festivals, weather is a constant threat, and could make or break the organization because of this. If their largest moneymaker, French Quarter Festival, were to have cold, rainy weather over the duration of the event, which is a possibility with current climate changes, their revenue could be slashed, and FQFI would struggle to recover.

2. Vieux Carré Neighbors and Traffic Problems

Can "the monster that ate the French Quarter" be tamed? The rapidly growing number of French Quarter Festival attendees may cause serious issues if FQFI cannot make logistical and infrastructure adjustments to accommodate the needs of such a large public festival.

Traffic in the French Quarter is terrible during the festival, as many streets are closed. French Quarter residents undoubtedly have trouble coming and going from their

own homes during the festival. Transportation and parking for festival personnel and musicians is scarce and, often, someone else takes reserved parking. If there was a serious emergency, like the recent Boston Marathon bombing, police and medical crews would have a hard time accessing the festival grounds due traffic and crowd issues. Pedestrian flow around staging and vending areas is not ideal, either. The layout of the festival needs to be improved to optimize both.

Chapter Four

Best Practices

This chapter will discuss a few industry best practices, including brand recognition, community impact, the use of technology and social media, and fundraising, by analyzing research, as well as, other organizations similar to French Quarter Festivals, Inc.

Brand Recognition

“The role of a brand is to differentiate the products of one firm from those of other firms, or to set the firm itself apart from the competition,”¹⁶ and in New Orleans, there are a lot of festivals. It is not only important that the French Quarter Festival, Satchmo SummerFest, and Christmas New Orleans Style logos are recognized, but it is also important that people know and understand who produces the festivals. Additionally, if more people knew that FQFI produced three major events each year, they may be more likely to come to one they had not previously attended.

According to the Visitor Survey Results and Economic Impact Analysis¹⁷, conducted by FQFI in partnership with the UNO Hospitality and Research Center, over 60% of French Quarter Festival attendees could not identify the producer of the festival. About 20% of the polled attendees named FQFI, but some of the other common responses included the City of New Orleans, Chevron, and the Jazz and Heritage Festivals.

In discussion of non-profit brand management, most of the terminology and models used are imported from the for-profit sector. For example, non-profit organizations often use brands to boost name recognition and raise revenues by focusing

¹⁶ Francois Colbert et al., *Marketing Culture and the Arts* (Montreal: HEC Montreal, 2007), 36.

¹⁷ Appendix D

on communications. These are important, but often limiting for a mission-driven organization where profit is vital, but is not the most important factor. Hauser Senior Fellow Nathalie Laidler-Kylander and Julia Shepard Stenzel, at the Harvard Kennedy School Hauser Institute for Civil Society, have developed a conceptual framework to help non-profit brands “contribute to sustaining the organization’s social impact, serve their mission, and stay true to their organization’s values and culture.”¹⁸ This new framework, published in February 2014, is called *The Brand Idea*, and sees brand as more than a visual identity, suggesting its four principles become the concern of all executives within the non-profit, not just the marketing department.

The first principle of The Brand IDEA is brand Integrity, which means that the brand’s internal and external identities should mirror each other, and that both should be aligned with the mission. The second principle, brand Democracy, suggests that all internal stakeholders be trusted to communicate their understanding of the organizations core identity to the public. Therefore, everyone from board member to volunteer should have a firm grasp of what the organization is trying to do. The third principle is brand Ethics. The brand itself, and the way that the organization and its partners use it should always reflect the mission. Lastly, brand Affinity is exemplified by organizations that partner well with other organizations to promote collective interests.

These four principles can be used by non-profit organizations to build a strong brand within the communities they serve. The Role of the Brand Cycle¹⁹ displays how the brand is based on internal and external impact, image, and trust, and the shows

¹⁸ Nathalie Kylander and Christopher Stone, “The Role of Brand in the Nonprofit Sector,” *Stanford Social Innovation Review*, Spring 2012, http://www.ssireview.org/articles/entry/the_role_of_brand_in_the_nonprofit_sector

¹⁹ Appendix E

relationship of the brand to the strategies used to support the overall mission of the organization.

Community Impact

Organizations with a strong brand also have a visible connection to how their mission and work impact the community. Author and Historian J. Mark Souther published a book called *New Orleans on Parade* in 2006 that explored how tourism transformed the Crescent City. Although dated, the book explains how New Orleans' economy became so reliant on tourism. And, as we look at New Orleans today, we can see how much of that business, based largely on the culture and heritage of the city, has only grown since the book's publication.

“In the first decade of the twenty-first century, the ‘Big Easy’ ranks among the most popular tourist destinations in the United States...Once confined to a few days during the city’s Carnival celebration, the tourist influx flows throughout the year as tourism planners negotiate blocks of hotel rooms during Mardi Gras, Jazz Fest, Southern Decadence, and other public celebrations, filling in the gaps with mammoth national conventions and sporting events. Chartered tour buses and food-service trucks rumble through the streets much as steamboats once plied its river.”²⁰

In 2013, New Orleans welcomed over 9 million tourists to the city, creating an economic impact of almost \$6.5 billion.²¹ In response to the 2013 New Orleans Area Visitor Profile Study, completed by the University of New Orleans (UNO) Hospitality Research Center for the New Orleans Convention and Visitors Bureau (CVB) and New Orleans Tourism Marketing Corporation (NOTMC), Mayor Mitch Landrieu said, "The people, culture, food and entertainment in New Orleans are arguably the best in the world. We take pride in offering our visitors an authentic experience and are adding new

²⁰ Mark J. Souther, introduction to *New Orleans on Parade: Tourism and the Transformation of the Crescent City* (Baton Rouge: Louisiana State Press, 2006), 1.

²¹ “New Orleans Achieves 9.28 Million Visitors in 2013,” April 22, 2014, <http://www.nola.gov/mayor/press-releases/2014/20140422-tourism-numbers/>

options every year, so it's no surprise that the city is continuing to see record-breaking visitor numbers. New Orleans is on a roll and we're thrilled that visitors across the globe are taking notice."²²

The Visitor Survey Results and Economic Impact Analysis, conducted by FQFI in partnership with the UNO Hospitality and Research Center²³, indicated that half of all attendees of French Quarter Festival in 2013 were visitors to New Orleans. Of these visitors, the majority of them came to New Orleans specifically to attend the festival. During the 2013 French Quarter Festival, a total economic impact of \$246.5 million was generated. The average amount of money spent for the day by each individual festival attendee was about \$132; this represents a 26% increase over 2012, and a 14% increase over 2011. Spending at the event also resulted in just under \$18.4 million of additional tax revenue.

Additionally, the survey results showed that the 2013 festival was responsible for the creation of about \$71.1 million of new earnings, and about 3,616 jobs into the New Orleans area economy.

French Quarter Festivals, Inc. creates jobs and brings in visitors to the city, which generates revenue for local businesses and results in additional tax revenue for state and local governments. For FQFI, the question is not whether or not the organization impacts the community, but how visible this impact is to the public.

One example of an organization with a visible community impact is the New Orleans Jazz and Heritage Festival and Foundation, Inc. The foundation was established in 1970 to “promote, preserve, perpetuate and encourage the music, arts, culture and

²² “New Orleans Achieves 9.28 Million Visitors in 2013”

²³ Appendix D

heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities.”²⁴ Other than Jazz Fest, the foundation produces and presents several other events throughout the year, including the Crescent City Blues and BBQ Fest, the Louisiana Cajun Zydeco Festival, the Treme Creole Gumbo Festival, the Jazz Journey Concert Series, Tom Dent Congo Square Lecture Series, as well as, educational and cultural exhibits, workshops, and conferences.

In addition to the economic impact generated by these events, all proceeds are used to fund year round programs that support New Orleans music and culture in a tangible way. As the New Orleans Jazz and Heritage Festival and Foundation, Inc. website states, “When the fest is over, our work is just beginning.” The foundation has made their presence known in the community by the work they do year-round, and by the use of their brand as a producer, presenter, or sponsor.

Use of Technology and Social Media

It is becoming more common for non-profit organizations to promote their events and fundraising programs, and to engage their communities through the use of social media such as Facebook, Twitter, and Instagram. In addition, some organizations, especially festivals, are creating downloadable Applications to help attendees navigate their events.

In a new survey²⁵, the Case Foundation and Social Media for Nonprofits asked nearly 500 non-profit professionals about their social media methodologies and practices. The results from this survey indicate that the majority of nonprofits still use

²⁴ “About Us,” <http://www.jazzandheritage.org/about-us>

²⁵ Elyse Greenberg, “Ending With a Question Mark: Reflections on Engagement at the Case Foundation,” *Nonprofit Quarterly*, March 13, 2014, <https://nonprofitquarterly.org/management/23835-ending-with-a-question-mark-reflections-on-engagement-at-the-case-foundation.html>

websites and email as the main source of communication from their organization. Half of the respondents stated that at most one staff member was responsible for social media efforts for the organization. The rest responded that their organization's social media responsibility was split between teams, or that no one in particular was designated with this responsibility, although it was still being used. Most responders reported that they use social media to announce events and activities pertinent to the organization, although only half follow the best practice of posting issue-centric content in their nonprofit's area of focus.

Most of those polled agreed that there is no average social media engagement rate, and that is difficult to measure. A Like or Follow for an organization's page on Facebook or Twitter doesn't tell the organization what is important to that follower, or what he/she hopes to see on the page. However a Retweet, or a Like, Comment, or Share on a post does. An organization's posts should be interesting and inspire a response. Social media guru, John Haydon tells us that "posts that end with a question mark instead of a period generate twice as many Likes, Comments, and Shares – especially those that start with "should" or "would."

Social Media and Brand Strategist, Kim Garst, with the Huffington Post Business, agrees that, "social media isn't primarily about promoting your business or your content; it's about engaging with your community. If you don't consistently monitor and track engagement levels, you have no way of knowing whether your social media strategies are working."²⁶ In her article, "Social Media Measurement and the Only Metric That

²⁶ Kim Garst, "Social Media Measurement and the Only Metric that Matters," *Huffington Post Business*, March 10, 2014, http://www.huffingtonpost.com/kim-garst/social-media-measurement-_b_4910702.html

Matters,” she identifies some simple ways to track cross-channel engagement, as well as, specific social media engagement on Facebook, Twitter and Instagram.

One tool for measuring cross-channel social media engagement is called Klout.²⁷ By connecting your social media outlets to Klout, the platform generates feedback on how each is performing. In addition, Klout helps organizations generate content, and even suggests shareable content that viewers have not seen yet.

Nonprofits can use Facebook Insights to monitor Facebook engagement, which determines the total number of likes, comments, shares, and post clicks. Similar engagement data is provided by Edgerank Checker for Facebook, Twitalyzer for Twitter, and Statigram, Followgram and Simply Measured can be used to measure Instagram engagement. Social media engagement metrics allow nonprofits to consistently measure how engaged they are with an audience over long period of time, or during a particular event or social media campaign.

In addition to social media use for engagement, many nonprofits, particularly festivals, are developing downloadable smartphone Applications to help attendees navigate their events. Festivals such as Bonnaroo, Coachella, Austin City Limits, and the New Orleans Jazz and Heritage Festival²⁸ offer patrons downloadable Apps filled with calendars, schedules, information about the artists, maps, food vendors, and more. Some Apps are connected to social media outlets like Twitter and Instagram and encourage festival attendees to upload pictures and use festival hashtags. Especially for a festival that offers music on several different stages over the course of several days, an App is an

²⁷ Appendix F

²⁸ Appendix G

efficient way for attendees to navigate the festival grounds and keep track of performances.

There are several companies that work with festival organizations to develop Apps compatible with iPhone and Android, and they each offer a variety of different packages at different prices. For example, Generify.io is a company that generates Apps exclusively for music festivals. Their festival App packages start at €200, and include music line-ups, festival info, artist details, connection to social networks, show notifications, user defined schedule, and festival news.²⁹ Other mobile App generators that work exclusively with event producers are Appmiral and Aloompa. Both create custom, turnkey Apps for fair prices in a few days time.

Fundraising

Once a nonprofit has developed a strong brand based on visible community impact, they often use technology such as social media and applications to engage their audiences and raise money to support their organization. Most festival organizations rely on sponsorships as their main source of income. Unlike contributions, which are viewed as a philanthropic act, sponsorships are promotional initiatives in exchange for publicity or advertising.

As most of the revenue from French Quarter Festival comes from food and beverage sales, it makes sense that two of its corporate sponsors are Abita and Pepsi. Chevron became the title sponsor in 2013. “The [multi-year] investment is part of Chevron’s [broader] commitment to the arts, which we believe inspires people, celebrates diversity, stimulates economic growth and fuels the social vitality of the community our thousands of employees call home,” stated Chevron Vice President of the Gulf of Mexico

²⁹ “Why,” <http://www.generify.io/#why>

Unit, Warner Williams.³⁰ In addition to large corporate sponsorships, the organization also relies on Musician Sponsorships from independent, small businesses or individuals. Although most sponsorship money in the US goes to sports, corporations' demand for new and better communication with target audiences has benefitted every type of sponsorship, and 5% goes to the arts, 7% to festivals, fairs and annual events, and 10% to entertainment, tours and attractions.³¹ By sponsoring cultural events, corporations are collaborating with a nonprofit organization to improve its own image or to increase sales, but this collaboration must also benefit the nonprofit.

In any sponsorship or marketing venture, the arts enterprise should focus first on its mission. FQFI has refused sponsorships from corporations or individuals, because they came with strings attached. FQFI is careful to always align itself with sponsors that do not wish to distract them from their mission or require particular executive power. Most cultural enterprises have sponsorship policies that stress the partnership nature of a sponsorship, define sponsorship as a business arrangement, state the arts enterprise's approval of and commitment to the corporation, clearly state exclusions, spell out each party's rights, and provide an escape clause in case the sponsor's activities run counter to the mission of the organization.

Most successful nonprofits develop a fundraising plan by evaluating their current plan and setting goals for the future. Organizations should review current sources of funding, assess the likelihood of continuing or increased support from those current sources, and evaluate other sources of funding. It is best not to become too dependent

³⁰ Jocelyne Ninneman, "Chevron Joins French Quarter Fest as Title Sponsor," *Offbeat*, February 28, 2013, <http://www.offbeat.com/2013/02/28/chevron-joins-french-quarter-festival-as-title-sponsor/>

³¹ Barbara Cicone and Jeanne G. Jacob, *Fundraising Basics: A Complete Guide*, (Sudbury: Jones and Bartlett Publishers, 2009), 199

on any source of funding. A strong fundraising program is diverse and consists of annual, major, or planned giving from individuals, private foundations, corporate support, organizations, and government grants or contracts.

An organization should identify potential sources of funding and develop strategies to reach each prospect. This strategy should begin with identifying the best person to reach out, whether a staff or board member, volunteer, or community leader. When approaching a potential donor, the method of approach, timing, message, ask level and follow-up are key. Each donor is different and will expect different things.

Next, current organizational brochures and the website should be reviewed and updated as necessary. New print materials or social media campaigns may be needed to cultivate and continue communication with funders. A policy should be set for acknowledging donations and sponsorships, including thank you letters, merchandise gifts, and invitations to special events. Based on the level of giving, some donors should even be recognized on social media, the organizational website, in print material or at public events.

Chapter Five

Recommendations

After reflecting on my experiences as an intern at French Quarter Festivals, Inc. and analyzing industry best practices, I have some recommendations for the organization. There are so many things that FQFI does well, that deciding on areas for improvement was a difficult task. I appreciate the staff's patience, explanations and friendliness and hope that these recommendations are helpful to them as they move forward.

1. Go green(er)!

As a concerned and responsible member of the Vieux Carré community, FQFI needs to establish recycling programs at all FQFI events. Lack of funds has prevented the organization from doing this in the past. However, there may be grants to help cover the costs of such an expensive project. If necessary, the organization could introduce recycling at one festival each year, beginning with French Quarter Festival.

Also, the organization should consider developing Smartphone Apps for all FQFI events so that festivalgoers can view maps, schedules, and vendor information from anywhere. This would allow the organization to reduce the costs of printing festival guides and the amount of paper waste after the events. Some guides should still be printed, however, as not all festival attendees will prefer to use an app.

2. Brand Association and Community Impact

Although the numbers are decreasing each year, polls show that the majority of festival attendees are unable to name FQFI as the producer of French Quarter Festival.³² Oftentimes, the City of New Orleans or a competing festival producer is

³² Appendix D

credited with the event. FQFI produces reputable, recognized events, and needs to establish itself as a reputable, recognized organization.

In addition to increasing public awareness of FQFI, establishing a solid brand might encourage regular FQF attendees to try Satchmo SummerFest or Christmas New Orleans Style. The FQFI brand should also present their impact on the community in a more visible way. A rebranding campaign via social media or on the website would help to establish connections between FQFI, the festivals they produce, and the social, economic, and cultural impact they have on the community of New Orleans.

3. Diversify Revenue

The financial health of FQFI relies on self-generated sponsorships, event revenue, grants, and fundraising. The main fundraising programs include Fest Family Memberships and the Musician Sponsorship Program, which raises temporarily restricted funds that go directly to the musicians playing at the festivals. FQFI also hosts annual kick-off parties for its festival season, although these fundraising efforts contribute very little to the budget.

The revenue streams have changed very little over the years. And, in order to ensure that FQFI will produce festivals for years to come, the organization should seek out additional sponsorships from corporations, individuals, and grant programs. The organization cannot become too dependent on one or two sources of funding, because the loss of that support would cause great financial instability for the entire organization.

They hold one special fundraising event- a kick off party for the French Quarter Festival, and make a few thousand dollars from it, though most of the proceeds are donated to the Roots of Music educational non-profit. Given their experience in event

planning, it would make sense for them to utilize the skills available to them and organize more fundraising events.

The Musician Sponsorship Program really gained momentum in 2013 and has continued to grow. Perhaps the organization could relaunch the Fest Family Membership program, which has almost completely disappeared over the past year, as a true individual donor campaign to bring in revenue year-round.

All of the aforementioned options would help to ensure financial stability for future FQFI events.

4. Rainy Day Fund

Most of French Quarter Festival, Inc.'s revenue comes from earned income from merchandise and concessions sales at their 3 main events. Almost all revenue is spent on producing French Quarter Festival, Satchmo SummerFest, and Christmas New Orleans Style.

Since recovering from the financial crash of 2008, they have had a consistent net profit, save a small deficit in 2012. They have been able to reinvest this surplus back into their programming, increasing the size of French Quarter Festival and Satchmo Summerfest year after year. For example, this year's attendance figures indicate that nearly 733,000 festivalgoers attended French Quarter Festival, an almost 31% increase over 2013.³³ However, the budget allows very little margin for error and the organization has experienced net losses in years when festival attendance did not live up to expectations.

The ever-present threat of bad weather, although uncontrollable, is something for which the organization must plan and prepare. In addition to diversifying unearned

³³ Appendix C

income such as sponsorships and donations, the organization could supplement losses due to bad weather by selling music recorded during past FQFI festivals in addition to its growing line of festival merchandise. Partnering with another organization to produce the recordings would relieve some of the responsibility of such an undertaking, and would help keep the organization afloat in years of low attendance.

Chapter Six

My Effect on French Quarter Festivals, Inc.

During my time as an intern with French Quarter Festivals, Inc., I was exposed to an entirely new and different world. With a background in Arts Education, I had very little previous hands-on experience in the fields of nonprofit management and event planning. This internship gave me an opportunity to see Arts Administration theory in action, which was invaluable to my education. As I reflect on these experiences, and the impact that this internship has had on me, I am left pondering the long- and short-term effects I might have had on the organization.

To complete my internship, I worked part time with FQFI over the course of a year. Because of this, I was assigned tasks that supported the day to day running of the organization and helped to alleviate some of the pressure on the staff. I was not assigned a large project to oversee and did not implement any new programs that would continue on after my time with FQFI ended. Therefore, the long-term effects of my internship on the organization are not very concrete. Hopefully, my recommendations outlined in the previous chapter will be useful to the organization as they plan for the future.

However, the short-term effects of my internship with FQFI are much more tangible. I established a system of organization for and creating an inventory of all festival signs and banners. In addition, I organized FQFI archives back to 1984, and made them more accessible for the staff to refer to. I reached out to previous and potential donors past donors for sponsorships and supplies to help support FQFI programs. These donations not only helped the fairly new Musicians Sponsorship Program gain some momentum, but also eliminated the need to purchase supplies for

kid's area activities during festivals. My experience with children and background in education made me an ideal choice to manage the kid's areas during festivals. My role as Kids Area Manager for two consecutive years, at both French Quarter Festival and Satchmo SummerFest, eliminated the need to find a reliable and qualified volunteer to fill the position.

In conclusion, although the long-term effects of my internship with FQFI are unknown, I feel that my time with there was beneficial both for the organization and me. I would highly recommend FQFI as a host organization for future interns. They are a well-organized, passionate, mission-driven organization willing to share their knowledge and experience.

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Appendix A

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Marketing and Publicity Committee
Sponsorship/Grants/Fest Family and Musician Sponsorship
Entertainment Committee
Jazz Brunch/Reveillon Committee
Transportation Committee

Satchmo Summerfest Committee
Sponsor and Media Hospitality Committee

Appendix B

FQFI budget was not available. Financial information was found via GuideStar.com.

Appendix C

Attendance Overview

- French Quarter Festival 2014 attendance – over 732,000 people
- Satchmo SummerFest 2014 attendance – over 57,000 people
- French Quarter Festival 2013 attendance – over 560,000 people
- Satchmo SummerFest 2013 attendance – nearly 54,000 people
- French Quarter Festival 2012 attendance – over 574,000 people
- Satchmo SummerFest 2012 attendance – over 27,500 people
- French Quarter Festival attendees are 49% locals and 51% visitors
- Satchmo SummerFest attendees are 53% locals and 47% visitors
- Visitors from as many as 37 states have attended FQF. Top 5 states – Louisiana, California, New York, Texas, Florida
- Visitors from as many as 12 countries have attended FQF: top Countries – Canada, United Kingdom, Norway, France, Germany

(from fqfi.org)

Appendix D

Economic Impact

According to an analysis of the French Quarter Festival Visitors Survey conducted by The University of New Orleans (UNO) Hospitality Research Center, in 2012 French Quarter Festival generated a total economic impact of more than \$259.5 million, including \$126.6 million in direct spending and \$132.9 million in secondary spending. Additionally, the event generated over \$18.3 million in state and local tax revenue.

- FQF employs more than 1,400 local musicians during Festival weekend
- FQF hosts over 60 local restaurants which make up the "World's Largest Jazz Brunch" at the Festival.
- FQF employs only local companies during the Festival (sanitation, stages, sound, security, etc.). All money spent to produce the festival stays within the local economy.

(from fqfi.org)

Question 17- Do you know who produces French Quarter Festival?

Table 17: Producers of French Quarter Festival

Response	Valid Percentage 2013
Don't know	61.0%
French Quarter Festivals Inc.	22.8%
City of New Orleans	6.3%
Chevron	3.0%
Abita	2.5%
Capital One	1.9%
Jazz & Heritage Festivals	1.4%
Absolut Vodka	0.3%
Chamber of Commerce	0.3%
WWLTV	0.3%
Chase Bank	0.3%
Total	100.0%
Valid Cases=364	

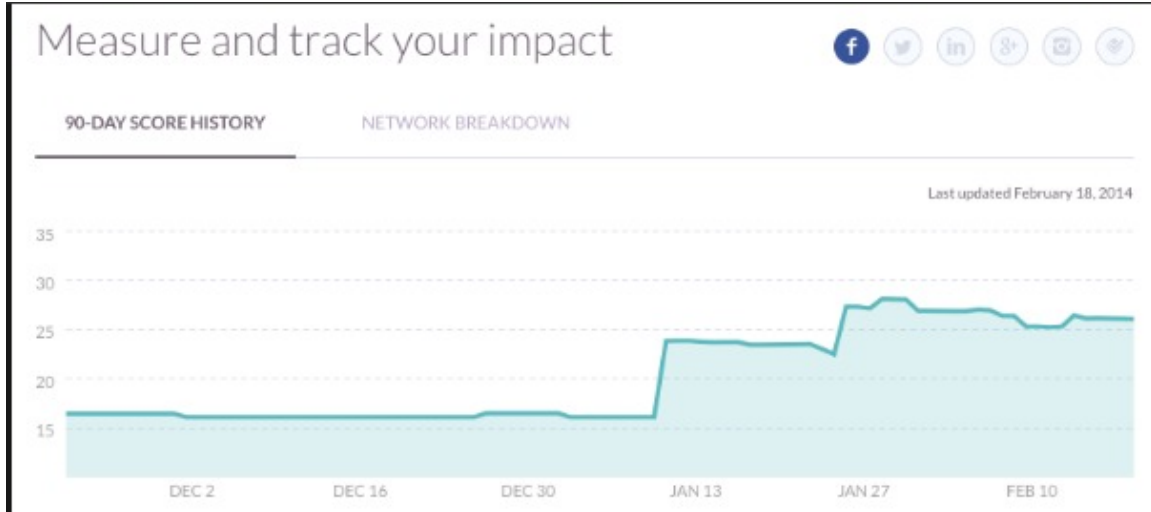
- Of the respondents, the majority (61.0%) did not know who produces the French Quarter Festival. About 22.8% of them correctly named "French Quarter Festivals, Inc."

Appendix E



(from *Brand IDEA: Managing Nonprofits with Integrity, Democracy and Affinity*, by Nathalie Laidler-Kylander and Julia Shepard Stenzel)

Appendix F



(from http://www.huffingtonpost.com/kim-garst/social-media-measurement-_b_4910702.html)

Appendix G

iPhone Screenshot



(example of JazzFest app from iTunes.com)

Appendix H

French Quarter Festival presented by Chevron
Satchmo SummerFest presented by Chevron
Christmas New Orleans Style

FQFI
French Quarter Festivals, Inc.

E-LETTER TWITTER FACEBOOK

Always Free / Always Fun
FQ Fest. Begins: 148:22:20:07
Day Hr Min Sec

OUR FESTIVALS ABOUT BECOME A PART OF THE FEST! INFO MERCHANDISE MUSIC MUSICIAN SPONSORSHIP PRESS SPONSORS VOLUNTEERS

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French Quarter Festival is April 9-12, 2015!

Christmas New Orleans Style Celebrates 30 Years

Want to Play French Quarter Festival?

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Toot your own horn and join the French Quarter Festivals, Inc. family – support local musicians!

GIVE TO SOMETHING YOU LOVE!

NEWS ANNOUNCEMENT:
Toot Your Own Horn by Becoming a Sponsor!

Festival and Music sponsors come from all corners of our community and all over the country! They join the festival family and give to something you love! Contact Corise@fqfi.org for more details. [Read More](#)

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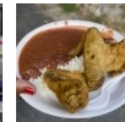
NEWS ANNOUNCEMENT:

*Satchmo SummerFest is July 30- Aug 2, 2015!*Click here for more info about Satchmo SummerFest – the premier American Jazz Festival dedicated to the life, legacy, and music of New Orleans' native son, Louis "Satchmo" Armstrong. [Read More](#)

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Vita

Kathryn Simmons-Carroll was born in Memphis, TN. She obtained her Bachelor's of Fine Arts degree from The University of Memphis in 2008. She moved to New Orleans in 2011, and enrolled in the graduate program at UNO to pursue a MA in Arts Administration.