Tennessee Williams/New Orleans Literary Festival: An Internship Report

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Tennessee Williams/New Orleans Literary Festival: An Internship Report

An Internship Academic Report

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

Masters of Arts in Arts Administration

by

Brooke Elaine Creek

B.A., University of New Orleans, 2013

May 2015
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Abstract

The purpose of this internship report is to examine the daily activities, organizational structure, and festival planning of the Tennessee Williams/New Orleans Literary Festival (TW/NOLF). The report includes my assigned duties and tasks, the organization’s strengths and weaknesses, best business practices, and detailed recommendations for improvement. The internship consisted of 480 hours, working closely with the Director of Literary Programs and Development, J.R. Ramakrishnan. The organization's main focus during the year is to construct and produce their annual festival.
Chapter One – Tennessee Williams/New Orleans Literary Festival

History

The Tennessee Williams/New Orleans Literary Festival was created by a group of local New Orleans citizens in 1986 that shared a common passion for the unique cultural heritage of their city. Sensing a failing pride for the Crescent City, the founders, each with their own distinctive abilities, designed a festival to celebrate the artwork derived from the gritty realness and southern charm of New Orleans. They focused on the abundant literary collection born from the streets of the French Quarter and captured by one of America’s greatest playwrights, Tennessee Williams.¹ The festival began humbly with only 500 attendees, including artists, to a robust 10,000 participants over the five-day festival. The Tennessee Williams/New Orleans Literary Festival will celebrate its 30th anniversary in 2016.

Mission Statement

The Festival’s mission is threefold: to serve the community through educational, theatrical, literary, and musical programs; to nurture, support, and showcase regional, national, and international writers, actors, musicians, and other artists; and to honor the creative genius of Tennessee Williams, who considered this city his spiritual home.²

The Tennessee Williams/New Orleans Literary Festival is a 501(c)(3) non-profit organization chartered in the state of Louisiana.
General Management Structure

A Board of Directors governs the Tennessee Williams/New Orleans Literary Festival with 30 active members; Janet Daley Duval is the current President. Even with the ambitious scope of the festival, the organization is operated with only three full-time staff members. Paul J. Willis has been the Executive Director of TW/NOLF since 2004. He began his non-profit administrative career in 1992 as the co-director of the Holos Foundation in Minneapolis, an alternative high school environment for at-risk youth. The other staff positions are Director of Literary Programming, J.R. Ramakrishnan, and Director of Communications and Theatre, Brook Hanemann Swire.

As Director of Literary Programming, Ms. Ramakrishnan is responsible for crafting all literary discussion panels, master classes facilitated by guest authors and literary professionals, and oversees the fiction, poetry, and one-act play contests that occur during the year. She supervises development for the organization along with researching and creating grant proposals for new and existing sponsors, and maintains all social media platforms (Facebook, Twitter, Instagram, Tumblr, Pinterest) utilized by the festival. Ms. Ramakrishnan’s personal journalism has been featured in the Chicago Tribune, Harper’s Bazaar, and other publications. Her fiction has been published by [Pank].

As Director of Communications and Theatre, Ms. Swire is responsible for the organizational marketing and mass media delivered to patrons. She presides over all aspects relating to theatre within in the organization including partnerships with Provincetown Tennessee Williams Theater Festival, Southern Rep Theatre, and the plays produced exclusively by the festival itself. In addition, she also manages all financial
components associated with the festival. Ms. Swire is a doctoral candidate in Theatre History at Louisiana State University, and Palgrave Macmillan has published her nonfiction. Along with the small permanent staff, the organization recruits three or four additional people, including interns and graduate assistants, to aid with volunteer coordination, festival publicity, and facilitating the Williams Scholar Conference.

**Programs**

The Tennessee Williams/New Orleans Literary Festival consists of four main components:

1. The annual Tennessee Williams/New Orleans Literary Festival, which incorporated their Saints and Sinners LGBTQ Festival beginning this year
2. writeNOW: an educational outreach program for local high schools in conjunction with featured festival authors for a day-long writing workshop
3. Coffee and Conversation: in collaboration with Jefferson Parish Library to showcase local authors during the fall season
4. Poetry, Short Fiction, and One-Act Play Contests for unpublished authors

**Tennessee Williams/New Orleans Literary Festival**

The main festival features literary discussion panels of authors, agents, and publishers discussing different topics, their books, and personal experiences. Master classes facilitated by different writers and literary professionals who conduct a lively give-and-take with the audience. Walking tours that guide guests to all of Williams’ residences and hangouts throughout the city that were the inspiration for most of his writings are
also part of the festival.

In partnership with both Southern Rep Theatre and The Provincetown Tennessee Williams Theater Festival, the festival boasts multiple theater performances. Yearly, Southern Rep Theatre produces one of Tennessee Williams' most iconic plays (last year, *The Night of the Iguana*, this year, *Suddenly Last Summer*) at different venues throughout the city. The Provincetown Tennessee Williams Theater Festival co-produces, along with TW/NOLF, Hotel Plays at the historic Hermann-Grima House. Williams set many of his plays inside hotel rooms or boarding houses: way stations between life and death, dreams and reality. The Provincetown Tennessee Williams Theater Festival brings three short plays into those rooms each year.

Throughout the festival, many other special events take place. The Breakfast Book Club commemorates Williams’ play, *The Glass Menagerie*, with a group discussion over light breakfast and coffee. The Sunday of the festival, patrons and the public come together in Jackson Square to compete in a “STELLA!” shouting contest to rival Stanley Kowalski in *A Streetcar Named Desire*. During the entirety of the festival, the local independent store, Garden District Books, holds a book fair featuring festival authors, novels on Louisiana, and all things Tennessee Williams in the Bonnet Carre Room of the Hotel Monteleone. The Tennessee Williams Scholars Conference is held annually, led by Dr. Robert Bray, director of the Williams Research Center. Authors and guests examine all aspects of Williams’ works and his influence on contemporary writers.

A new addition to the festival in 2015 is the Saints and Sinners Literary Festival (SAS). Founded in 2003, SAS was created to disseminate vital information about HIV/AIDS
through the writers, thinkers, and spokespeople of the LGBTQ community, which morphed into a celebration of literary arts with many of the same aspects as TW/NOLF. The SAS Festival hosts literary discussion panels, master classes, and walking tours with a focus on the LGBTQ community.  

Lastly, the festival hosts the New Orleans Writing Marathon as a satellite program. Facilitated by author Richard Louth, it is a two-day workshop located in the Hotel Monteleone. Participants gather at the beginning of day for an overview of the marathon process, receive guidelines and a map, and set out in groups to write and be inspired around the French Quarter. At a designated time, all participants will meet to discuss their writings and celebrate the Crescent City.

**writeNOW**

The educational outreach program, writeNOW, offered by the Tennessee Williams/New Orleans Literary Festival, works in tandem with local high schools and featured festival authors to provide a day-long writing workshop. At schools such as Lusher Charter School or the Neighborhood Story Project, TW/NOLF offers 100 students the opportunity to learn and expand their writing skills. For participating, each student is given one free panel pass to attend the festival. In 2015, Bryant Terry, food activist and author; poet, playwright, and Iraq veteran Maurice Emerson Decaul; artist and writer Molly Crabapple, and poet and BuzzFeed LGBT editor Saeed Jones, are scheduled to speak. An added bonus for students this year, TW/NOLF provided books of featured authors before the sessions began. The organization is looking to expand their educational outreach in the
coming years by offering book clubs and classes to more schools throughout the region.

**Coffee And Conversation**

In partnership with the Jefferson Parish Library, TW/NOLF hosts its Coffee and Conversation series showcasing local authors whose novels highlight the uniqueness of New Orleans. During the event, guests take part in writer interviews, book signings, and a question/answer session, while drinking coffee provided by the library. Each session is free and open to the public.

**Poetry, Short Fiction, & One-Act Play Contests**

In the fall preceding the upcoming festival, TW/NOLF opens contests to the public in three different categories: poetry, short fiction, and one-act plays. Participants may only submit unpublished (no ISBN issued) poetry and fiction, or unperformed plays for a small fee. The works are collected and judged anonymously by festival authors and the University of New Orleans’ Creative Writing Workshop and Department of Film, Theatre, and Communication Arts. For each genre a different grand prize and runner-up award exists. Winner of the poetry contest receives $1,500, one VIP All-Access ($500 value) to next year’s festival, publication in the *Louisiana Cultural Vistas* magazine, and a public reading at the next festival. The top ten finalists receive a panel pass ($75 value) and their name on the organization’s website. Winner of the fiction contest receives $1,500, domestic airfare (up to $500) and French Quarter accommodations to the next festival in New
Orleans, one VIP All-Access ($500 value) to next year’s festival, public reading at a literary panel at the next festival, and publication in the *Louisiana Literature* magazine. The top ten finalists receive a panel pass ($75 value) for the next year’s festival. The winner of the one-act play contest receives $1,500, a professional staged reading at the next festival, one VIP All-Access festival for the next two years ($1,000 value), and publication in *Bayou Magazine*. The top ten finalists will receive a panel pass ($75 value) to next year’s festival and their names on the organization’s website.7

**Organizational Funding**

The total operating budget for the Tennessee Williams/New Orleans Literary Festival is $350,000 per fiscal year raised through private and public funding. Government and non-government grants, corporate sponsorships, TW/NOLF and SAS festival ticket sales, membership campaigns, and private donations contribute to the organization's income. According to TW/NOLF’s 2012 fiscal year 990, they achieved $324,598 in revenue: $67,900 in membership dues, $434 from fundraising events, $53,965 from government grants, $73,176 in all other combined grants and donations, and $128,478 in combined tickets sales from both festivals. With expenses totaling $318,159, TW/NOLF gained a net revenue of $6,439.
Chapter Two – The Internship

My internship at the Tennessee Williams/New Orleans Literary Festival started with an interview with J.R. Ramakrishnan in July, 2014. I received notification a week later offering me the opportunity to intern for the Development and Programming department; I started at the end of August when my fall semester at the University of New Orleans began. The internship was proposed for two semesters, which worked perfectly for my hectic schedule, so I could finish the 480 hours required without worry. For the fall semester in 2014, I worked Monday and Friday for six hours each day, and once the spring semester began, I worked every weekday.

The guiding principle of the Tennessee Williams/New Orleans Literary Festival is to increase literary and performing arts knowledge through their annual five-day event, and enriching people’s lives through exposure to the arts. This mission determines the direction for festival programming, marketing, and educational outreach. The humanities disciplines are the basis for all literary panels and master classes offered at the festival. To establish the upcoming year’s programming, the board’s program committee, along with Ms. Ramakrishnan and Mr. Willis, come together to create literary and social topics that are relevant to the times and select presenters who will offer diverse perspectives. Audience participation is vital to the success of each event by adding a myriad of different perspectives during the question and answer session.

TW/NOLF’s marketing plan is constructed by Karissa Kary, a festival associate who has been working with the organization for over a decade, and Ellen Johnson, a contracted
publicist whose been with the festival for twenty years. They, with the approval of the board, craft press releases, print materials (postcards, brochures, posters), website layout, and schedule media interviews. The organization’s website is a fundamental tool in disseminating vital information to patrons. Patrons are able to purchase presale tickets, sign-up to volunteer, and become a member of the festival. The main focus is to keep current supporters in the loop, to utilize their feedback on how to make the festival better, and attract new audience members with exciting content.

Other than the literary panels and master classes, the festival offers the Tennessee Williams Scholars Conference to further examine the works of the organization’s namesake. This conference allows audience members to hear literary professionals dissect the significance of Williams’ plays, his lesser-known visual art, and his mark on southern literature. TW/NOLF consists of many different elements that come together to comprise the entire event.

**Research Grants and Sponsorship Proposals**

As with any nonprofit organization, the main goal of the development department is to secure new and hopefully recurring funding. Searching for new income opportunities is an ongoing process lasting from April until the end of the same year. My principal task in the beginning was to research new grants and corporate sponsorships for both the TW/NOLF and SAS festivals. I began my search by seeking out the other arts nonprofits throughout the New Orleans area (Contemporary Arts Center, New Orleans Film Society, New Orleans Ballet Association, etc.), and compiling a list of their major donors. I
constructed a membership packet with all the pertinent information and benefits of becoming a sponsor of the festival and sent them to each potential philanthropist found. Next, I sought out the largest companies in the area through the Greater New Orleans Inc. website, and researched which had relevant sponsorships applications available. Social responsibility is a major factor for corporations that have a philanthropic mission to fulfill. Superior Energy, the second-largest corporation in New Orleans, had such an application available for an arts-based cultural organization located in a region where they have a facility. Assisting the Executive Director, Paul J. Willis, the application was filled out for $2,500 for the writeNOW educational outreach program and forwarded on in December 2014; the results are still pending. In my general searches online, I came across two different companies that sponsor the Litquake literary festival in San Francisco; Kobo, a company that manufactures e-readers out of Canada, and Blurb, a self-publishing company based in California. Both of these companies have open sponsorship applications available, so as with the New Orleans-based donors, I crafted and mailed a sponsorship packet along with the application; the results are still pending. As the year came to an end, my focus moved from research to tasks more directly associated with the upcoming festival.

Friends of Tennessee Membership Campaign

Another aspect of my internship in development was the launch of the Friends of Tennessee Membership Campaign that began in August, 2014. The different membership levels are used to generate non-restricted funds for the festival. Four volunteers and myself, over a two-day period, signed, stuffed, labeled, and mailed out membership forms
and festival preview brochures to the over eight thousand patrons in the system. In the coming months, as membership forms would be sent back in or purchased online, I managed the processing of each one. In addition, I was tasked to continuously monitor the patron groups and ticket sales in the Vendini Ticket Management software. During the month of November when the Festival Preview Party at our board member Susan Hoskins’ home on St. Charles Avenue was scheduled, I would input all patrons who had purchased a membership before the first of November to generate labels to mail out invitations.

**Development and Programming Tasks**

During my tenure at TW/NOLF I was tasked with more specialized assignments relating to development and programming. In January, I undertook the writing of both final reports for the Arts Council New Orleans and the National Endowment for the Humanities (NEH) grants that TW/NOLF received in 2014. The Arts Council grant was an overall operating grant that the organization was able to use the funds however they deemed necessary. The report detailed what programs took place during the grant cycle and how they helped the community as a whole. I described each project’s intention and result, who participated, and who benefited. Since the grant was received from a local entity, I made sure to highlight all the New Orleans speakers, authors, and organizations that presented at the festival. Included in the report were authors such as Laura Lane McNeal and Bill Loehfelm, along with local organizations Southern Rep Theatre and the NOLA Project. The grant is recurring, but must be applied for each cycle. The NEH grant was for a specific
program in the 2015 festival. The funds were distributed in 2014 and the report was due two months before the event took place. I created the report explaining in detail what the funds will be allocated for in the upcoming festival. The NEH offered a grant for organizations that created an event for our military members and veterans stating, “In recognition of the importance of the humanities both in helping Americans to understand the experiences of service members and in assisting veterans as they return to civilian life, the National Endowment for the Humanities has launched a special encouragement titled Standing Together: The Humanities and the Experience of War.”

To accommodate the requirements of the grant, TW/NOLF comprised multiple events relating to the armed services and created the Standing Together program for local military and veterans to attend. The literary panel Warrior as Writer: Literature of Recent Wars moderated by General Russel Honoré with author panelists (and veterans) Phil Klay and Michael Pitre will discuss their experiences in war and transitioning back to civilian life. Next, guests can attend a featured interview with Gen. Russel Honoré highlighting his military career, books, and his work during Hurricane Katrina. And lastly, one of the festival’s military veteran authors would be a featured guest for the writeNOW educational outreach program to speak in front of local high school students.

The project offered fifty free panel passes for the events through the local veterans groups, such as The Disposable Heroes Project and Volunteers of America Greater New Orleans Veterans Transitional Housing Program, as well as NAS/JRB New Orleans military base in Belle Chasse, Louisiana. With my close connection to the naval base I was set up as the point of contact for this project. I managed the ticket distribution through the base
library and various squadrons.

**Social Media**

As social media becomes more prevalent in people’s daily lives, nonprofit organizations are learning to harness the ability to reach out to their potential customers. Along with Ms. Ramakrishnan, I would schedule and add new posts to the TW/NOLF and SAS’s Facebook, Twitter, Instagram, Pinterest, and Vine accounts using the hashtag #TWF15 or #SAS15 on all social media platforms. TW/NOLF boasts over five thousand followers on Facebook and nearly two thousand on Twitter. These two platforms should be the main focus for the organization to disseminate rapid information to patrons. The other platforms are tedious and unnecessary for the type of communication needed. The goal for the organization is to grow social media numbers, follow different foundations with a connection to TW/NOLF or SAS, and encourage sponsorship for both festivals.

**Communication Department Tasks**

My other duties throughout the organization included updating and maintaining the various documents relating to the 2015 festival on the Google Drive through the organization’s Gmail account. These pertained to the programming, development, educational outreach, and administrative papers of TW/NOLF. Google Drive makes uploaded documents available to each staff member with the most current, up-to-date information.

In December 2014, I constructed an e-newsletter for patrons reminding them to secure discounted hotel accommodations to relieve the stress of finding lodging in the
French Quarter. The festival’s host, the Hotel Monteleone, offers TW/NOLF patrons a discounted rate if booked before a certain date in February.

One of the most interesting tasks I was assigned was assisting in copy-editing the festival program to launch online and be sent to the printers. I was in charge of fact-checking each proper name, date, time, and venue in the program using the Internet. With every staff member working on a specific section and then coming together as a whole, the process took over four days. The brochure first went live online at the end of January and the programs were printed in March.

Administrative Tasks

Along with other tasks, I was responsible for answering the phone during business hours and answering or forwarding all emails to the appropriate department(s). I checked the organization’s mailbox daily, and would sign for any incoming packages. I took the initiative to organize and re-label the development department’s grant and sponsorship files to make them easier to read and navigate.

Future Tasks for the TW/NOLF and SAS Festivals

Since the festival takes place at the end of March, I continue to work towards the production of the festival when all tasks need to be executed. During each day of the festival, from Wednesday to Sunday, I will be assigned to the information desk to oversee speaker check-in and box office. At each event I will be the point-of-contact for all attendees if any questions or issues should arise. I will also assist Karissa Kary, the volunteer
coordinator, with facilitating the dozen or so volunteers and their designated responsibilities for both festivals. And finally, along with all other staff and volunteers, I will help set up and break down the festival events and venues.


**Chapter Three – SWOT Analysis**

For any nonprofit to run effectively there is a need for self-evaluation and the ability to build on its strengths and learn from its weaknesses. A SWOT analysis determines the internal strengths and weaknesses of an organization, as well as the external opportunities and threats. When an organization performs this evaluation it is able to determine what areas within need to be bolstered, which need to be eliminated, and what outside factors play a role in the success or failure of different projects.

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<th><strong>STRENGTHS</strong></th>
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Strengths

Longevity of the Organization

With TW/NOLF about to put on its 29th festival, it has become one of the longest running arts organizations in New Orleans. This fact gives the organization tremendous leverage when applying for grants and sponsorships. When potential foundations, corporations, or philanthropists are looking to grant funds to a perspective organization, having almost three decades of operation is viewed extremely favorably. Longevity conveys that the business is stable enough to endure multiple changes and is able to adapt. The festival has continuously updated the programming to keep the lineup innovative and relatable to the times while never steering away from its mission.

Recognizable Namesake and Connection to New Orleans

Tennessee Williams notably considered New Orleans was his spiritual home, and his name has become synonymous with the city. He set many of his most notable plays in the sultry French Quarter and Garden District of New Orleans, such as A Streetcar Named Desire and Suddenly Last Summer (which is being produced by Southern Rep at this year’s festival). The festival has immediate recognition even with individuals who don’t have a background in the literary arts. A major part of the festival’s programming is to celebrate the uniqueness of New Orleans by connecting it to the creativity of Tennessee Williams.

Caliber of Talent at Festival

Each year the festival features prominent authors, publishing professionals, and performing artists. Past participants have included actors John Goodman and Alec Baldwin, author/filmmaker John Waters, and Richard Ford, a Pulitzer Prize winner for Fiction. The
current festival lineup includes National Book Award winner Phil Klay, veteran screen and stage actors Keir Dullea and Mia Dillon, and literary agent Lauren Cerand. The organization’s ability to book high caliber literary and theatrical talent gives credibility and garners public awareness. In 2014, USA Today named the Tennessee Williams/New Orleans Literary Festival one of the top ten literary festivals in the nation.\(^9\)

\textit{Partnership with Southern Rep Theatre}

For years TW/NOLF has collaborated with Southern Rep Theatre to offer performances of Williams’ plays produced by SRT. The partnership is advantageous to each organization through mass marketing, media exposure, and helping to build each other’s patron bases. Uniting with local arts nonprofit aids in cultivating a lasting bond between the organizations and benefits the community. This year’s production of \textit{Suddenly Last Summer} will be directed by Southern Rep’s Artistic Director, Aimée Hayes, and performed at the Ashé Powerhouse Theatre.

\textbf{Weaknesses}

\textit{Limited Staffing}

The greatest weakness affecting TW/NOLF is the organization’s limited staffing and their reliance on part-time festival associates and interns. The full time staff only consists of three employees: the Executive Director, Director of Literary Programming, and Director of Communications and Theatre. These positions are in charge of crafting grant proposals, all financial management, determining festival programming, updating all social media platforms, executing the entire educational outreach program, and other various duties. In
having such a small staff, each individual is overloaded with tedious obligations and cannot devote their focus entirely on further developing TW/NOLF.

In January 2015, Mr. Willis was forced to step away from work for eight weeks due to health reasons. His unfortunate absence was heavily felt when his responsibilities were placed upon the already strained staff. With the festival less than two months away, the tension in the office was palpable.

To assure completion of every task, TW/NOLF is forced to contract out website creation, festival promotion, volunteer coordinating, and printing. Hiring another staff member, a dedicated office manager, would lessen the necessity for outside labor.

Lack of Board Participation

In conversations between the staff, it is apparent TW/NOLF has only a few enthusiastic and involved board members, while the majority seem to only want the title. Not having each member as an active participant in the direction of the organization limits creativity and motivation. As of right now, TW/NOLF does not require a yearly donation by each board member. To ensure his or her commitment to the organization, each individual should have to either donate a set amount or find outside funding to supplement income each year.

Difficulty in Reaching Younger Audiences

Tennessee Williams passed away before the millennial generation was even born, and his works haven’t embedded in the pop culture lexicon. The capability of reaching the target audience of 18-34 is shrinking with each passing year. TW/NOLF makes a tremendous effort to vary their programming by including nationally recognized artists,
but it still has difficulty pulling in a younger audience. The panels, master classes, and special events are geared towards an older, educated crowd. While Williams’ plays weren’t intended for younger audiences, his passion for writing and New Orleans could be a catalyst for YA programming. The festival must create more inclusive programming or risk shrinking ticket sales.

*Communication Issues*

A lack of communication, as well as miscommunication between the staff is a constant issue in the office. Adding another employee would increase productivity by elevating stress and allowing for better communication between staff. Even with such a confined office, information between co-workers is often sporadic resulting in duplicated assignments. During the arduous copy-editing process, Ms. Ramakrishnan and Ms. Swire both ended up completing the same program pages losing two days of progress because of miscommunication within the office.

*Opportunities*

*Create a Greater Web/Social Media Presence*

With the public becoming increasingly reliant on the Internet and social media in their daily lives, the need for a strong web presence is crucial for growth and survival. The TW/NOLF website is efficiently laid out and user-friendly, although the content is not updated on a regular basis. When potential customers want to learn more about a new company they first check out its website for information. The business has only one first impression and the website is usually it. If it is antiquated or not easily navigable, the user
is likely to be turned off to the product, regardless of what it is.

TW/NOLF’s social media presence is lackluster during the year leading up to the next festival. Their posts on Facebook and Twitter are not consistent and don’t engage their followers to respond back. TW/NOLF has the prospect to increase their audience by investing more time and training into their presence online. As with many nonprofits, the ability to effectively utilize social media is an opportunity that needs to be exploited.

*Increasing Educational Programs*

The writeNOW educational workshop program for high school students is the only outreach project offered by TW/NOLF. In the coming years, TW/NOLF will expand the project to include more workshops and a dedicated book club for students. The organization will partner with local teachers and design a specific venture with each. Featured authors or TW/NOLF staff will lead the sessions. This will further integrate the organization into the local community, and allow TW/NOLF to apply for grants that are designed for education only. Consequently, as the program matures, the students who benefit from the project will likely become involved in TW/NOLF.

*Board Revitalization*

TW/NOLF is currently hindered by a lack of board participation. By adding term limits, donation requirements, and attendance guidelines, the organization can weed out the individuals not committed. One of the most effective ways for an organization to grow is to bring in new people with fresh ideas. These members could help create contemporary programming and open supplementary avenues of funding for TW/NOLF.
Threats

*Increased Competition for Funding*

All nonprofits rely on various funding sources to support their organization. As local, state, and federal budgets get cut the first organizations to get hit are arts-related. Therefore, the pool of money for each organization is significantly lower and competition is greater. Since Hurricane Katrina in 2005, donations for all types of organizations were pouring into the city. As the years have passed, funds have begun to dry up as foundations are putting their money elsewhere. The local arts nonprofits have to vie for limited funds through the Arts Council, the Greater New Orleans Foundation, and Louisiana Endowment for the Humanities. Having a governor who has no qualms about slashing arts education, it becomes increasingly difficult to acquire state funding as well. Per the American Press, “With a stroke of his pen, Gov. Bobby Jindal cut $500,000 from state funding for the arts. While it’s not as cruel as Jindal’s veto of disability programs and services, it continues an unsettling trend. Since taking over as governor six years ago, Jindal has cut arts funding for the entire state...from $5.2 million to $1.9 million for the upcoming 2013-14 fiscal year.”

With individual patrons, TW/NOLF is also competing with other charitable organizations relating to healthcare, religious preference, or the welfare of children. This situates the organization at the bottom of the totem pole in terms of necessity in people’s everyday lives.
Oversaturation of Entertainment Options

New Orleans is remarkable city for entertainment options, but this also creates a problem for an organization to stand out. With festivals and events happening almost daily, it’s difficult for any nonprofit to convince the public to purchase their experience. TW/NOLF has been able to create a niche at the end of March for their festival, but with Mardi Gras only a month before and huge festivals like The New Orleans Jazz Festival in the coming months, it can be challenging for guests to decide to spend their money on a literary festival. It is essential that TW/NOLF construct a superior audience development plan to attract potential members during the entirety of the year, not just during the months leading up the festival.

Slow Recovering Economy

Most Americans are still recovering from the Great Recession of 2008 and spending money on entertainment is seen as a luxury, not a necessity. As reported by the LA Times, “Millions of workers have remained unemployed for months, even years. Millions more, faced with huge drops in the value of their homes and uncertainty about future income, made radical changes in their plans and lifestyles. Seniors stayed in their jobs longer; young adults cocooned in their parents’ basements.”

These realities play a large part in how an individual spends what extra money they do have. Therefore, unless the person is a literary or performing arts lover to begin with, it can be an arduous process persuading them to invest in TW/NOLF’s mission.
Chapter Four – Best Practices

In researching best practices for nonprofit literary festivals, I discovered the PEN International Festival that hosts large literary festivals in multiple countries across the globe. Some of the guiding practices employed by this sizeable organization can be transferred and applied successfully to TW/NOLF.

- Strength/Diversity of Programming
- Develop Action Plan and Clear Objectives/Goals for Festival
- Aggressive Marketing
- Connection to Local Culture
- Branding

**Strength and Diversity of Programming**

Per PEN on London’s Free the Word! Festival in 2001, “Organisers are encouraged to always try to bring together new and emerging talents with established and prominent writers. By programming relatively unknown writers alongside better-known we were able to achieve good audiences and introduce readers to writers whose work would not otherwise have been encountered.”

TW/NOLF endeavors to schedule well-known authors or artists to attract a wider audience, while bringing in emerging local talent for balance and exposure. Having multiple ticketed events over a five-day period allows guests the opportunity to choose how to experience the festival. Options available to patrons include:
lively literary discussions, master classes, eccentric walking tours, Scholars conference, or intimate performances of Williams’ plays.

**Develop Action Plan and Clear Objectives/Goals for Festival**

For an organization whose main objective is to produce an annual festival, having a detailed and well-executed plan is crucial for continued success. PEN explains, “Outlining from the outset a clear preparation timeline for the festival is essential to effective preparation...festivals have benefitted hugely from drafting clearly their goals and objectives before continuing with other organisation. Identifying clearly such objectives also helps with subsequent evaluation and future planning.” The action plan defines each objective, sets a timeframe, and assigns a specific person or department to complete it. Breaking down each project allows TW/NOLF to accomplish each goal without becoming overwhelming as the festival approaches. With the event happening during such a small time frame the rest of the year must be utilized efficiently. Creating well-defined objectives and goals for each festival puts everyone, staff and board included, on the same path for the coming year.

**Aggressive Marketing**

William J. Byrnes’ text, *Management of the Arts* explains, “the potential audience member must achieve awareness of the event, and then they have to decide if what you are
offering is of interest to them…”\textsuperscript{13} Aggressive marketing is an effective strategy when exploited correctly. It is consistent, not overbearing, relevant content distributed to all patrons through multiple forms. TW/NOLF marketing plan encompasses print pieces, a website and social media feeds, and local media interviews. Getting the word out is an ongoing process, and must be a top priority for the organization. When interviewed by the Bulldog Reporter in 2010, TW/NOLF’s publicist, Ellen Johnson explained the complexity of reaching out. “The challenge and the joy of this job is identifying and reaching out to the many audiences the festival attracts. It’s not one dimensional like a music festival or a visual arts exhibit. There are so many different components. A national story may cover the entire event, but most of the pieces are focused on one aspect.”\textsuperscript{14} The unique aspects of TW/NOLF allow the organization to aggressively market not only the festival itself, but also each individual event. The website and social media pages are vital marketing outlets to disseminate information instantly to every subscriber.

\textbf{Connection to Local Culture}

While PEN’s connection to the native culture meant using “local anchors” as a point of departure for an upcoming festival, TW/NOLF utilizes Tennessee Williams’ enduring connection to New Orleans as its foundation. The brand identity associated with TW/NOLF and its namesake creates an image of steamy days in the French Quarter, scholarly gatherings, and classic American literature of the 20\textsuperscript{th} century. The experience
TW/NOLF is selling encompasses not only the literary works of Williams, but also the rare character of the Big Easy. In addition to the organization’s annual festival, they also connect to the local community through educational outreach designed to cultivate student’s passion and desire for creative writing.

**Branding**

Branding is the implied relationship between the customer and the organization. How an individual feels when thinking about a certain company encompasses what the brand is. The organization needs to understand that it is selling an experience to customers, not a product. Having a brand that honors its past and reflects the mission, while at the same time looking to the future, is fundamental for TW/NOLF.

As stated in the SWOT analysis, TW/NOLF’s difficulty in appealing to a younger audience will increase with time without a concerted effort to update its brand. The image of exclusivity can be off-putting to prospective audience members. Expanding its programming to include events dedicated solely to a younger demographic would grow the current audience. Hannah Sawhney, contributor for ArtsBlog explains the prospect of brand extension, “You’ve already got an existing brand, but you want to broaden your market. Stretching your brand a bit further can be really beneficial for the growth of your organization, but only if you know your market. If done poorly, you risk not only the
new extended brand, but you can seriously hinder your existing one. Make sure you stay true to your artistic vision and key mission.”

Brand-evolution for an arts organization can be a daunting task; nonetheless it’s necessary in the ever-changing climate of entertainment.

Similar Organization

Generating a comparative analysis with a similar organization allows for reflection and revising of current best practices. TW/NOLF is distinctive in offering a variety of individually ticketed events centered on the literary and performing arts. The “similar” organization was selected for its analogous programming and scope of mission.

Boston Book Festival

The Boston Book Festival is produced by the nonprofit organization of the same name, celebrating the power of words to stimulate, agitate, unite, delight, and inspire by holding year-round events culminating in an annual, free Festival promoting a culture of reading and ideas and enhancing the vibrancy of Boston. The BBF, although a mostly free event, offers ticketed events with renowned authors and artists. According to the National Center of Charitable Statistics, the BBF’s income for 2012 was $498,293. This festival is fairly close to TW/NOLF’s budget of around $350,000. Their website is visually appealing
in its simplicity displaying powerful images from their past events. TW/NOLF could adopt the use of archived festival pictures on its home page to greater connect its patrons to the organization. The Boston Book Festival boasts not only writing and literary discussions, but furthermore a developed kids/teens programming schedule. Having a developed program dedicated to a younger audience allows for families to experience the festival as a whole. Unlike TW/NOLF, BBF allows for local businesses to exhibit during the festival. While the extent of the enterprise doesn't have to be the same, allowing some businesses to exhibit at the festival could increase ticket sales and revenue.

The Boston Book Festival and TW/NOLF focus on a strong program schedule, as well as the literary education of their surrounding community. TW/NOLF should adopt the practice of committed children’s programming to supplement the existing schedule. This is could only increase the audience attendance and creates lasting relationships with young individuals into adulthood. In extending its outreach programs, TW/NOLF could add dedicated children’s programming that is non-existent at the present time. The incorporation of local children's authors such as Michelle Hirstius and Alex Beard, who write about the creative nature of New Orleans, would be a great addition to the festival lineup.
Chapter Five – Personal Recommendations

Management

Currently, the management structure at TW/NOLF separates the different divisions of the organization inefficiently between the three permanent staff members. Each employee is overloaded with major and minor responsibilities that the atmosphere is stressed. Creating weekly, monthly, and yearly goals for each staff member and the organization will specifically outline the direction of the festival. A start of week meeting will put everyone on the same page and eliminate duplication of work. Also, hiring a dedicated office manager will minimize the need for the directors to manage tedious day-to-day activities so their focus can remain on programming, communication, and development. The associate directors are free to determine some issues regarding their dedicated departments. However, the Executive Director must approve most decisions. This delays work from getting done when Mr. Willis is either occupied or not physically in the office for the day. Work wouldn’t halt or be put aside if the staff members could make the final decision on organizational matters. Allowing the staff more autonomy to handle situations would create a better work environment.

Marketing

The marketing effort for TW/NOLF is lackluster at best. During the year the sense of urgency is minimal when it comes to promoting the festival. It appears that because of the longevity of the organization, and the fact that when the festival begins guests do tend to
show up, TW/NOLF doesn’t see the necessity towards aggressive marketing. Unfortunately, many arts nonprofits trust the strength of their programming will be sufficient in bringing back returning customers and enticing new ones. This, however, is not always the case. The potential for a greater number of audience members is heightened if the information is out sooner and on a more consistent basis. I believe this to be the area they could most improve upon. Not only could they improve upon print and electronic correspondence, but also the webpage and social media feeds. With the offline campaign (periodicals, posters, postcards, media interviews) TW/NOLF needs to ramp up distribution throughout the year to keep current patrons interested and attract new potential guests. Electronic media (website, social media, electronic press releases) should always have the most up-to-date information. TW/NOLF’s website layout is decent, however the content is not updated on a regular basis. This is an easy fix, but is overlooked by matters more pressing to the staff. TW/NOLF’s social media efforts have expanded in the past two years, but again, are not on a constant basis. These free online tools can significantly benefit a nonprofit by reaching a younger, more diverse crowd. One of the greatest assets TW/NOLF has is its strong volunteer base. Having these individuals be megaphones for the organization throughout the year, and at various locations, could potentially grow its presence in the local community. Another option is to partner with other local companies to extend its outreach throughout the community and create lasting relationships. With a limited staff, being able to utilize different organizations throughout the area to help spread the word would significantly increase the likelihood of a larger audience. Along with partnering, TW/NOLF should ask businesses to become outright sponsors of the festival, thereby adding income
for the year and create mutually beneficial advertising.

Development

Development for TW/NOLF becomes a main focus during the spring and summer months after the year’s festival. Efforts are ramped up to apply for as many local, state, and federal grants available, as well as maintaining current sponsorships and researching new ones. Ms. Ramakrishnan oversees development for the organization, but with her main focus the festival’s literary programming, it is challenging to give the necessary commitment. The practice of hiring an intern for development purposes is a good one. This gives TW/NOLF another employee free-of-charge, while the intern receives important training on grant research and writing. To broaden the pool of potential grant money, TW/NOLF will need to expand its programming. TW/NOLF should create events geared towards both children and young adults. This will allow the organization to apply for a considerable number of educational grants and sponsorships that it currently doesn’t qualify for.

Evaluation

Audience evaluation for TW/NOLF can gauge how the organization is currently perceived and how it should move forward. Conducting online and traditional pen-and-paper surveys throughout the year and during the festival presents a real time evaluation for programming, branding, and overall competency of the organization. TW/NOLF needs
to consider the feedback of its audience members to determine the right course of action for the years to come. According to the National Assembly of State Arts Agencies (NASAA), “program participants – audience members, staff, volunteers, artists, and teachers – all have insight to share. Involving stakeholders in your evaluation conveys that you value their input and reinforces connections among people taking part in your program.”

Intern Contributions

I was brought on at TW/NOLF as a development/programming intern for grant preparation and writing, aiding the membership campaign, and spearheading social media. Along with general office duties, these areas were my main areas of focus during my tenure.

In reference to grant preparation and writing, I found over a dozen potential new grants for TW/NOLF between September and December 2014. From these discoveries, two full applicant packages were sent out. The first was sent to Kobo, an e-reader company based in Canada, and second, Blurb, a self-publishing company based in California. Both applications are still pending. If accepted they could become recurring sponsorships for TW/NOLF. The membership campaign was an on-going process through the entirety of my internship. I managed all incoming requests, database logging, and thank you letters to patrons.

Social media was a daily activity. I had to stay abreast of our current ventures, and all of our festival participant’s activities to accurately relay the information to the patrons.
A valuable tool I utilized for TW/NOLF was Google Docs; a cloud-based service through Google that allows anyone with permissions to access the same documents and information. This was extremely beneficial when creating documents for management that needed to be reviewed or creating large inventories of current artists’ contact information. Now, the entire organization can post, view, and edit any document that needs to be seen by multiple staff members. The opportunity I was given at TW/NOLF has expanded my skill set, and provided invaluable experiences I will carry over when I start my career.
Conclusion

The Tennessee Williams/New Orleans Literary Festival is a leader in the literary and performing arts of New Orleans. Next year will mark its 30th festival in the Crescent City. Along with its traditional festival lineup, TW/NOLF’s educational outreach will start expanding in the coming years, introducing an entirely new audience to the magic of the written word. Getting people, children, anyone and everyone excited about literature and how it can enrich a person’s life is the foundation of the organization.

Looking to the future, TW/NOLF must overcome its own limitations; small staff, inactive board, and communication issues to experience continued success. The organization has been able to prosper even with these weaknesses for the past three decades. However by reducing these issues, TW/NOLF could do even better. Internal and external evaluation would be a valuable tool to assess any deficiency within the organization.

Despite all odds, TW/NOLF remains true to its mission of spreading thought-provoking literature, bringing arts education to the community, and honoring the creativity of Tennessee Williams. Guests come from all over the nation to enjoy the five-day celebration focused on literature and the performing arts. TW/NOLF will continue to thrive in New Orleans as an organization that understands the necessity for community outreach and the arts in society.

“All good art is an indiscretion.” – Tennessee Williams
Notes


14 Ibid


http://www.nasaa-arts.org/Member-Files/Evaluation_Guide.pdf
TENNESSEE WILLIAMS
NOLA LITERARY FESTIVAL
PRESENTS

John Waters

RICK BRAGG  MOLLY CRABAPPLE  AMY DICKINSON
GEN. RUSSEL HONORE  PHILIP KLAY  SAEED JONES
JOHN LAHR  LAURA LIPPMAN  JOHN PATRICK SHANLEY
VIJAY SESHADRI  RYAN TERRY  & MORE SPEAKERS!

LITERARY LATE NIGHT
THEATER
SPECIAL EVENTS

TENNESSEE WILLIAMS
NEW ORLEANS
LITERARY FESTIVAL
MARCH 25-29, 2015

For Info & Tickets: www.TennesseeWilliamsFest.org
Appendix B

Hotel Plays Description – TW/NOLF 2015 Program
Appendix C

“STELLA!” Shouting Contest Description – TW/NOLF 2015 Program

The festival is proud to showcase this year’s One-Act Play Contest through a dynamic staged reading of the script. The winner receives a $1,500 cash prize. This event is presented by the University of New Orleans Department of Film, Theatre, and Communication Arts. The Creative Writing MFA Program at the University of New Orleans administers and coordinates the competition judging. Hotel Monteleone, La Nouvelle Ballroom, Festival Panel Pass or $10 at the door.

1:30 P.M.
HOTEL PLAYS BY TENNESSEE WILLIAMS (THEATER)

Tennessee set many of his plays in hotel rooms and boarding houses: way stations between life and death, dream and reality. The Provincetown Tennessee Williams Theater Festival brings short plays by Williams including The Last of My Solid Gold Watches and Lord Byron’s Love Letter set in such rooms. Gather at the historic Hermann-Grima House and proceed from room to room to experience his work up-close and personal. See theater listing on page 15 for a full description.

BY TENNESSEE WILLIAMS (THEATER)

Directed by Southern Rep Theatre’s producing artistic director Aimée Hayes, and featuring Obie Award winner Brenda Carrin, Suddenly Last Summer raises bold questions about mental illness, sexuality, guilt, brutality, and the search for truth. See page 15 for a full description.

Ashé Powerhouse Theatre, 1731 Baronne Street
Produced by Southern Rep Theatre.

4:15 P.M.
Shouting Contest

Contestants vie to rival Stanley Kowalski’s shout for “STELLA!!!” in the unforgettable scene from A Streetcar Named Desire. Women are welcome to try a little role reversal and yell for Stanley. Free and open to the public. Prizes will be awarded.

Jackson Square
Sponsored by The New Orleans Advocate
Appendix D
New Orleans Writing Marathon Description – TW/NOLF 2015 Program

THE NEW ORLEANS WRITING MARATHON

9 A.M. – 5 P.M.
FESTIVAL TICKET SALES, ORLEANS ROOM AT THE HOTEL MONTELEONE

Jump start your writing endeavors with the New Orleans Writing Marathon. This year, for the first time, we are delighted to present the Marathon on Thursday, Saturday, and Sunday. Marathon founder and author of The Writing Marathon: In Good Company Revealed, Richard Louth will facilitate the event, which will see participants write their way across the French Quarter. Writers will visit cafes, pubs, bookstores, and anywhere else a small group of writers can sit, write, and share their work. It’s all about writing in the moment, writing for the joy of it, and finding inspiration in one’s place.

On Thursday, Saturday, and Sunday mornings, writers are invited to gather at 9 a.m. for a 30-minute overview of the Writing Marathon process. Before heading out into the Quarter, participants will receive a map and guidelines. They will write together as a community before settling out in smaller groups to write and enjoy the city’s food, spirits, and atmosphere. Participants write on anything that they want and in any form they wish—memoir, fiction, reflection, essay, poetry, or just quick descriptive impressions—and share their writing with each other without criticism. For more information, please see: www.writingmarathon.com.

Writing Marathon Schedule: Writers may participate any day—Thursday, Saturday, or Sunday—by meeting in the Hotel Monteleone’s Queen Anne Ballroom at 9 a.m. for a brief introduction. Participants then write at various locations till noon (or past noon if they want). Writing Marathon Readings: Participants in any of the three Writing Marathons are invited to read their writing at a celebration on Sunday, March 29, at 2:30 p.m. in the Hotel Monteleone’s Royal Ballroom.

For questions or to sign up ahead of time, contact Richard Louth at: rlouth@selu.edu.

MASTER CLASSES

The Tennessee Williams/New Orleans Literary Festival opens with a series of Master Classes by leading authors, agents, and publishing industry professionals. All master classes take place at The Historic New Orleans Collection located at 533 Royal Street. Each session is 1 hour and 15 minutes with a lively give-and-take between audience and facilitators. Authors will sign books. Classes may be taken individually for $25 or as a complete series for $175. The full series fee also includes a Festival Panel Pass. Presented in cooperation with The Historic New Orleans Collection. We would like to thank the Patrick F. Taylor Foundation for their sponsorship of the Master Class series and for providing assistance for student scholarships.

9 A.M.
RANDY FERTEL: IMPROV AND THE ESSAY

If improvisation generates spontaneous works of art inspired by the muses, born of instinct and intuition, and spurred on by revelry, then what city could be more nurturing of improv artistry than New Orleans? Join scholar, author and philanthropist, Randy Fertel, as he investigates the role of improv in the crafting of the essay and works of creative non-fiction. With the city that care forgot as a Dionysian backdrop, Fertel’s call to action, based on his A Taste for Chaos: The Art of Literary Improvisation, may encourage hesitant artists to develop a taste for chaos and discover a recipe for pure and unadulterated creativity. The Historic New Orleans Collection. $95 or included in Master
Appendix E
writeNOW Description – TW/NOLF 2015 Program

as a tribute to life in the French Quarter, we connect Tennessee’s love of the Vieux Carre with the afternoon in New Orleans. Join us for a memorable adventure! The “Neighborhood” exhibit is open, the installation is located at 1126 Royal Street, between Ursulines and Governor Nicholls Streets.

EDUCATIONAL OUTREACH PROGRAM: writenOW

Supported by the Joe and Dorothy Dorscht Brown Foundation and Standing Together, a special initiative of the National Endowment for the Humanities. Books provided by Ten Speed Press and Blue Rider Press.

New Orleans’ aspiring literary minds enjoy workshops with festival authors through our high school outreach program, writeNOW. Over 100 students from local institutions such as the Lusher Charter School and Neighborhood Story Project attend workshops on the process and craft of writing. This weekend, students will engage with four authors—writer and artist Molly Crabapple; poet, playwright, and Iraq veteran, Maurice Emerson De Saul; poet and BuzzFeed LGBT editor Saeed Jones; and food author and activist Bryant Terry. Thanks to generous support from our patrons, students will also receive the authors’ books and free passes to attend the festival.

Please note that during the Festival, many activities may be recorded for archival and/or commercial purposes. By attending Festival events, you hereby grant to The Tennessee Williams/New Orleans Literary Festival and others permission to photograph and record you visually and orally for various TV and/or film productions. You grant universal rights for any reproduction of your image, likeness, or voice, throughout the Festival weekend.
Appendix G
TW/NOLF 990 – fiscal year 2012

Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

The organization may have to use a copy of this return to satisfy state reporting requirements

A For the 2012 calendar year, or tax year beginning 07-01-2012 , 2012, and ending 06-30-2013

B Check if applicable

C Name of organization
THE TENNESSEE WILLIAMS NEW ORLEANS FESTIVAL

D Employer identification number
72-1088036

E Telephone number
(504) 581-1144

F Name and address of principal officer
JANET DALEY DUVAL
938 LAFAYETTE STREET
NEW ORLEANS, LA 70113

G Gross receipts $ 324,596

H(a) Is this a group return for affiliates?
Yes

H(b) Are all affiliates included?
Yes

H(c) Group exemption number ▶

I Tax-exempt status
501(c)(3) 501(c)(4) 501(c)(6) 501(c)(7) 501(c)(8) 501(c)(9) 4947(a)(1) or 527

J Website▶ tennesseewilliams.net

K Form of organization
Corporation ▶ Trust Association Other ▶

L Year of formation 1960 M State of legal domicile LA

Part I Summary

1 Briefly describe the organization’s mission or most significant activities
The Festival’s mission is threefold: 1) to serve the community through educational, theatrical, literary and musical programs, 2) to nurture, support and showcase regional, national and international writers, actors, musicians and other artists, 3) to honor the creative genius of Tennessee Williams, who considered New Orleans his spiritual home.

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 VI, line 1a) . . . . . . . . 3 29

4 Number of independent voting members of the governing body (Part VI, line 1b) . . . . . . . . 4 29

5 Total number of individuals employed in calendar year 2012 (Part V, line 2a) . . . . . . . . 5 5

45
### Activities & Governance

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<th>Current Year</th>
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<td>Total number of volunteers (estimate if necessary)</td>
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Appendix H
TW/NOLF Membership Campaign: Patron Letter, Donation Levels, & Festival Preview

Dear Friend,

The Tennessee Williams/New Orleans Literary Festival began as an idea shared amongst friends in 1986. Next year, our Festival (March 25–29, 2015) will be 29!

Come Spring, you'll enjoy five days of spirited discussions at the literary landmark Hotel Monteleone, feast with literati in restaurants such as Dickie Brennan’s Tableau and Marie’s Jackson Square, enjoy New Orleans music at the Palm Court Jazz Café, and experience theatre at the Hermann-Grima House and Old Ursuline Convent.

We'll celebrate Tennessee Williams’ legacy and the impressive talent of the contemporary writers, from Pulitzer Prize winners to debut writers, who are as fearless and unflinching in their examination of the human heart as our namesake playwright. Come revel in the imagination and art of the Festival’s writers, musicians, historians, scholars, performers, and culinary artists.

All of this happens, thanks to the Festival’s behind-the-scenes stars: our members, dedicated arts patrons and booklovers like you.

The Festival began and continues as a labor of literary love. Our board and dozens of volunteers commit time and energy to the Festival and our year-round programs such as our high school education outreach. With this support and a staff of only three, we’re able to craft a Festival that USA Today praised as one of the top ten literary festivals in the nation.

Your annual membership directly backs our programming. Become a member, and be part of an organization that sustains a vibrant and thoughtful artistic community. Your generosity will help us get to 30 and beyond!

Benefits of membership include free tickets, VIP parties, and the option of having a personal concierge to create a personalized Festival experience. Join before October 15 to receive an invitation to our Fall Membership Party at the gracious home of our board member, Susie Hoskins on November 19.

We look forward to welcoming you to the Festival next March.

En Avante!

Sincerely yours,

Jane Daley Duval
Board President

Paul J. Wills
Executive Director
BECOME A TENNESSEE WILLIAMS/NEW ORLEANS LITERARY FESTIVAL MEMBER!

Membership Support for the Tennessee Williams/New Orleans Literary Festival

PRODUCING PARTNER
$10,000 TO $100,000
Valid Through August 8, 2015
Taxable: $2,500

- At this level you will be assigned a sponsorship conference to tailor the package to your specific needs. Call 504-581-1144 with any questions; traditional benefits at this level are listed below.
- Producing for the March TW/NOL Event or General Operating Support for programming throughout the year.
- Join us in presentations as event or track at the Festival; possibilities include: The Stanley and Stella Shouting Contest, The Tennessee Williams' Scholars Conferences, Saints and Sinners Literary Events, Drummer and Singer Music Program, Theatrical Productions, a day of programming on a Festival Stage
- Featured sponsor profile in our newsletter (goes to over 10,000 people)
- Five VIP All Access Passes ($2500 value) admits to all events at the Festival, including all the Festival's benefit fundraising/especially for all special events using your membership (recommended to guarantee seating)
- Five invitations to the exclusive Donors Party made possible by The Historic New Orleans Collections for up to ten people held the Friday night of the Festival
- Your logo/name on our annual tote bag
- 7 balcony viewing spots for the Stanley and Stella Shouting Contest
- Tennessee Williams/New Orleans Literary Festival tote bag check-in at the Festival concessions Friday or Saturday 9-5 if the Festival for pick-up
- Five invitations to the annual Fall Membership Party (for up to ten people)
- 25% off code for additional Festival tickets that you may purchase

CO-PRODUCING SUPPORT AND SPONSORSHIP
$5,000 TO $10,000
Valid Through August 8, 2015
Taxable: $2,500

- At this level you will be assigned a sponsorship conference to tailor the package to your specific needs. Call 504-581-1144 with any questions; traditional benefits at this level are listed below.
- Underwriting for the March TW/NOL Event or General Operating Support for programming throughout the year.
- Speciality events you may want to sponsor include examples: The Literary Late Night, Breakfast Book Club, Conversations With Celebrity Authors and Actors or a Specialized Writing Tour
- Featured sponsor profile in our newsletter
- Four VIP All Access Passes ($2000 value) admits to all events at the Festival, excluding only the yearly Festival benefit fundraising/especially for all special events using your membership (recommended to guarantee seating)
- Four invitations to the exclusive Donors Party made possible by The Historic New Orleans Collections for up to eight people held the Friday night of the Festival
- Tennessee Williams/New Orleans Literary Festival tote bag check-in at the Festival concessions Friday or Saturday 9-5 if the Festival for pick-up
- Four invitations to the annual Fall Membership Party (for up to eight people)
- 20% off code for additional Festival tickets that you may purchase

UNDERWRITING LITERARY ARTISTIC PARTNER
$3,000 TO $4,999
Valid Through August 8, 2015
Taxable: $1,500

- At this level you will be assigned a sponsorship conference to tailor the package to your specific needs; call 504-581-1144 with any questions; traditional benefits at this level are listed below.
- Panel underwriting for the March TW/NOL Event or General Operating Support for programming throughout the year
- Underwrite one of our festival panels, recognition in the Festival program and signage at your chosen panel
- Three VIP All Access Passes ($1500 value) admits to all events at the Festival, excluding only the yearly Festival benefit fundraising/especially for all special events using your membership (recommended to guarantee seating)
- Three invitations to the exclusive Donors Party made possible by The Historic New Orleans Collections for up to six people held the Friday night of the Festival
- Tennessee Williams/New Orleans Literary Festival tote bag check-in at the Festival concessions Friday or Saturday 9-5 if the Festival for pick-up
- Three invitations to the annual Fall Membership Party (for up to six people)
- 20% off code for additional Festival tickets that you may purchase

additional levels on the reverse...

WAYS TO JOIN

Join Online:
www.tennesseewilliams.net
Click on “Membership Become a Member/Donate”

Join by Phone:
Call: (504) 581-1144

Join by Mail:
Snip this panel, fill out the form on the reverse, and mail to:
The Tennessee Williams/New Orleans Literary Festival
938 Lafayette Street, Suite 314
New Orleans, LA 70113

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LAUREATE/LITERTARY PARTNER $2,000 TO $2,999
Valid Thru August 6, 2015
Taxable: $1,000

- At this level you will be assigned a sponsorship concierge to tailor this package to your specific needs. Call 504-581-1144 with any questions. Traditional benefits at this level are listed below.
- Panel underwriting for the March TWNCLF or General Operating Support for programming throughout the year.
- Underwrite one of our featured panels, recognition in the Festival program, and signage at your chosen panel.
- Two VIP All Access Passes ($500 value) admits to all events at the Festival, excluding only the yearly Festival benefit. Advanced reservations for all special events using your membership (ID recommended to guarantee seating).
- Two invitations to the Festival Donor Party made possible by the Historic New Orleans Collections for you and a guest.
- 20% off code for additional Festival tickets that you may purchase.

NEW CONDUCTORS CIRCLE/Partner Membership
$1,250 TO $1,999
Valid Thru August 6, 2015
Taxable: $750

- Two VIP All Access Passes ($500 value) admits to all events at the Festival, excluding only the yearly Festival benefit. Advanced reservations for all special events using your membership (ID recommended to guarantee seating).
- Invitation to the Festival Donor Party made possible by the Historic New Orleans Collections for you and a guest.
- Two invitations to the annual Fall Membership Party for you and a guest.
- 20% off code for additional Festival tickets that you may purchase.

PUBLISHERS $400 TO $1,249
Valid Thru August 6, 2015
Taxable: $400

- One VIP All Access Pass ($500 value) admits to all events at the Festival, excluding only the yearly Festival benefit. Advanced reservations for all special events using your membership (ID recommended to guarantee seating).
- Invitation to the Festival Donor Party made possible by the Historic New Orleans Collections for you and a guest.
- 20% off code for additional Festival tickets that you may purchase.

EDITORS $500 TO $999
Valid Thru August 6, 2015
Taxable: $500

- Two Panel Passes ($350 value) admits to all literary panels, “Conversations with...” sessions, and the One Act Play Reading (check in at the Festival Headquarters starting Thursday, 9-5 for pick-up).
- Invitation to the Festival Donor Party made possible by the Historic New Orleans Collections for you and a guest.
- 20% off code for additional Festival tickets that you may purchase.

NOVELISTS $150 TO $249
Valid Thru August 6, 2015
Taxable: $150

- One Panel Pass ($75 value) admits to all literary panels, “Conversations with...” sessions, and the One Act Play Reading (check in at the Festival Headquarters starting Thursday, 9-5 for pick-up).
- Invitation to the Festival Donor Party for you and a guest.
- 15% off code for additional Festival tickets that you may purchase.

BIBLIOPHILES $25 TO $149
Valid Thru August 6, 2015
Taxable: $25

- 10% off code for Festival tickets that you may purchase.

30, 300 OR 3000 FOR THE 30TH!
$30 TO $3,000
Valid Thru April 2, 2015

March 30th - April 3rd 2016 marks our 30th annual event. Please consider a one time donation as we build for this momentous year!
- Though this one time donation carries no membership and material gifts you will receive the BENEFIT of our undying gratitude for helping to jumpstart our 30th Annual Festival!
- This donation is entirely tax deductible and you will be listed in our program and online.

JUST ADDED!
MONTHLY GIFTS - CHOOSE YOUR OWN LEVEL.

Don’t see a level at which you’d like to give? Donations of any amount are appreciated. Make a one-time gift or a monthly gift—whatever fits your budget. If you’d like to set up an automatic, monthly donation, please call our office at (504) 581-1144. We’ll be happy to set it up!

CLIP & MAIL

- Producing Partner $10,000 to $100,000
- Co-Producing Support and Sponsorship $5,000 to $9,999
- Underwriting/Literary Artistic Partner $3,000 to $4,999
- Underwriting/Literary Artistic Partner $1,250 to $1,999
- New Conductors Circle/Partner Membership $1,250 to $1,999
- Publishers $400 to $1,249
- Editors $350 to $599
- Novelists $150 to $249
- Bibliophiles $25 to $149
- 30, 300 or 3000 FOR THE 30TH!
- Choose Your Own Level

Name ________________________________
Address _______________________________
City __________________ State ______ Zip...______
Country if not U.S. ____________________________
E-mail ____________________ Phone __________

Amount: ____________________________
Check enclosed (please make check payable to Tennessee Williams/N.O. Literary Festival).
Please bill my credit card:
- Visa - MasterCard - Discover - American Express
Card Number: ___________________________
Exp. _______ 3-Digit Security: _______
Signature: ____________________________

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FESTIVAL PREVIEW
MARCH 25-29, 2015

Our most ambitious program to date includes:

A roster of contemporary authors, publishing professionals, and Williams' aficionados featuring Molly Antopol, Natalie Baszile, John Biguenet, Lauren Cerand, Molly Crabapple, NPR's Army, Dickinson, Nancy Dixon, Roxane Gay, General Sassal Honerd, Joe Kanen, Phil Klay, Tennessee Williams Biographer John Lahr, Laila Lalami; Laura Lippman, Laura Lane McNeai, New York Times Book Review editor Pamela Paul, Michael Pitter, 2014 Poetry Pulitzer Prize winner Vijay Sethadi, Pulitzer Prize-winning playwright John Patrick Shanley, Martin Sherman, Bryant Terry, and many more!

Enlightening and entertaining discussions on an array of topics including: The Warrior as Writer: Literature of Recent Wars; Writing Alone, Growing Together, Creating Your Own Writing Community; and Sweetness and Savagery: Writing the Women of the South. The Festival will be commemorating the 200th anniversary of the Battle of New Orleans, and examining the impact of Hurricane Katrina on the arts and culture of New Orleans a decade later.

PLUS!

Gary Richards leads our Breakfast Book Club discussion celebrating the 75th anniversary of Carson McCuller's The Heart Is a Lonely Hunter hosted by Muriel's Jackson Square Restaurant.

Dickie Brennan’s Tableau welcomes Festival-goers to partake in a roaring discussion and sampling of a melange of Afro-Vegan flavors with food writer Bryant Terry.

Drummer and Smoke music session featuring former Louisiana Poet Laureate Darrell Bourgeois and musician Bruce “Sumpie” Barnes collaborating in a spoken word and musical tribute to Amédé Arnaud (1958-1992), a Creole musician who was among the first to be recorded in a style that would later come to be known as Zydeco.

America's Greatest Playwright...

Set in the Garden District of New Orleans, Tennessee Williams' masterpiece, Suddenly Last Summer, follows a wealthy society matron, Violet Venable, who attempts to lobotomize her niece Catherine in a struggle to cover up the truth about her son Sebastian's sudden death. Presented in partnership with Southern Rep Theatre, Suddenly Last Summer raises bold questions about mental illness, sexuality, guilt, brutality, and the search for truth. Starring Brenda Curran and directed by Aimee Hayes.

“...if I got rid of my demons, I'd lose my angels.”
—Tennessee Williams
Conversation with Tennessee Williams

Spiritually-themed Tennessee Williams Tribute
Join us at the Old Ursuline Convent as Festival celebrities pay homage to our namesake playwright. Through selections of Williams' work and their own words, authors and actors will read spiritually-based excerpts on the hallowed grounds of this religious landmark completed in 1721.

Hotel Plays by Tennessee Williams
The Provencetown Tennessee Williams Theater Festival reprises its artistically acclaimed hotel plays experience at the historic Hermann-Crime House (recently seen in American Horror Story). With a new slate of one-acts that Williams set in hotel rooms and boarding houses, our P-town collaborators bring to life an up-close and personal theatrical experience not to be missed.

www.tennesseewilliams.net • (504) 581-1144
Vieux Carré Highlights

The Festival welcomes back The NOLA Project theatre company presenting a professional reading of Tennessee Williams' "I Never Get Dressed Till After Dark On Sundays." This one-act appears to be an early investigation of what would eventually become the full-length work, Vieux Carré. It is the last rehearsal before previews of a play featuring Vieux Carré's dame – a fallen Yankee society girl dying of leukemia – and Tye – a vulgar but appealing strip-joint Barker.

Frank Perez leads the Saints and Sinners French Quarter Walking Tour with an emphasis on the neighborhood's queer history as well as its rich literary heritage. Other highlights include Jackson Square, Free People of Color, the French Market, the birth of jazz, Voodoo, and a wide diversity of architecture.

Our crowd-pleasing Stanley and Stella Shouting Contest caps off our weekend of festivities. Come to the storied Pontalba balcony on Jackson Square with your best Konwalski rendition and tearaway T-shirt!

The NOLA Project and New Orleans improv comedy superstar Cecile Monteny will present a night of their theatre/improv hybrid "By Any Scener Necessary" Actors and improvisers perform a fast-paced and unscripted familiar work of fiction and for each scene, the audience gets to select the genre! This particular performance will be Tennessee Williams-Inspired, so come and see your favorite playwright get the "By Any Scener Necessary" treatment!

TENNESSEE WILLIAMS
NEW ORLEANS LITERARY FESTIVAL
MARCH 25-29, 2015

"I am delighted, in fact, enchanted with this glamorous, fabulous old town. I've been here about three hours but have already wandered about the Vieux Carré and noted many exciting possibilities. Here surely is the place that I was made for if any place in this funny old world."  — Tennessee Williams

"I've tried my best to communicate something about the nature of this festival — its artistic seriousness, its place as a magnet for American literary culture. But the truth is, I have lost my mind in this letter. I've lost my sense of perspective, drinking in the French Quarter, listening to blues on Frenchman Street. I watched Mardi Gras Chiefs dance in the park and the spontaneous eruption of music in the streets. I've made new friends, solidified old ones. These are things that are not exactly within the purview of the festival, and yet, in my mind cannot be separated."  — Bill Canny, 2014 Festival author

Customized Sponsorship Packages Available

TENNESSEE WILLIAMS
NEW ORLEANS LITERARY FESTIVAL
MARCH 25-29, 2015

938 Lafayette St., Suite 514
New Orleans, LA 70113
504.581.1144 | 600.590.FEST
info@tennesseewilliams.net

@TWFestNOLA

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Appendix I

TW/NOLF E-Newsletters: Hotel Accommodations & Year-End Appeal

2015 Year-End Appeal

Year-End Appeal: The Festival writesON Education Outreach

Our Festival means different things to different people.
If you’re a theater buff, you might know all about the production of Tennessee Williams’ Midnight without a Star. The theater amongst you might have come for our stellar literary line-up. If you’re a French Quarter aficionado, you might be fans of our Storytelling and Storytelling Circus.

Did you know that New Orleans high school students are also here? Every year, we present a mini Festival to students from institutions such as Upper Charmer School, Neighborhood Story Project, and others through our high school education outreach program, writesON.

Over 100 students enjoy a day of writing workshops taught by Festival speakers. In 2015, Taylor Sonya, lead actor and author, poet, playwright, and long-time Tennessee Williams devotee and writer Neil Gopplin, and poet and BuzzFeed LGBT editor Isolde Aichinger will be inspiring words out of writesON students.

writesON goal is to connect better writers, who will turn in beautiful homework assignments, draft off short stories and select works, and pursue their own creative writing projects. We also offer each student a special pass to attend the entire Festival.

For the first time in 2015, we will be offering books to each student aboard of the writesON
For the first time in 2018, we will be offering books to each student instead of the traditional permission. Thanks to generous support from the PTA, we were able to hand out copies of Bryant Terry’s cookbook. Bryant Terry, a food writer, is a student at UC Berkeley. His book offers healthy recipes that are delicious. The students have been asking for copies of his book, and we’re excited to offer them this opportunity.

Thank you so much for the cookbook. I have already made four of the recipes for my family, and all of them were delicious. - Giselle Cartes, Lusher student.

Bryant Terry’s recipe for kimchi has inspired our family to broaden our horizons. Every time we use our recipe, we’re reminded of the joy that is eating healthy, delicious food. - Emily Turner, Lusher student.

We have more books to buy for these students. You can help make this happen by making a contribution to the Festival.

A contribution of $25 buys one book per student. Click here and send it down to the 100% Tax Deduction Donation level.

We need to raise $5,000 to ensure that all books for our students are distributed. Any gift of $500 or more will receive a tax deduction for this initiative supporting our outreach program.

Other Ways to Support the Festival

1. **Become a Member** as a non-profit organization, we rely on the kindness of our members to create this one-day festival and workshops. All members receive ticket discounts for our events. In return, you enjoy benefits such as a discount card, free tickets, and other perks. Join now!

2. **Buy an All-Access Pass** and explore the festival. We’re offering an All-Access Pass to attend all the events and get a behind-the-scenes look at our festival. This pass includes access to all of our workshops. The All-Access Pass includes access to our exclusive Member events.

3. **Pre-Purchase Your Year Pass or Full Access Plus Series Pass** if your team is here!

John Patrick Shanley, Martin Sheen, YITF Book Review editor Pamela Rial, National Book Award winner Pat Conroy, and many others, in conversation, get your discounted Festival Pass here. If you are looking to purchase your ticket, you can get a Full Access Plus Series Pass, which includes a limited number of passes. Advance ticket sales help us to pass the festival, and acquire the necessary funds for our events.

4. **Shop at Amazon**! If you shop on Amazon, please consider ordering through us as your preferred charity organization. Please search Tennessee Williams New Orleans Literary Festival Inc on Amazon’s charity list, choose us, and purchase using the Amazon Smile link. A portion of your eligible purchases will be donated to the Festival.
Appendix J
TW/NOLF Social Media Pages: Facebook & Twitter
Set in the Garden District of New Orleans, Tennessee Williams’ masterwork, SUDDENLY LAST SUMMER, follows a wealthy society matron, Violet Venable, who attempts to lobotomize her niece Catharine in a struggle to cover up the truth about her son Sebastian’s sudden death. When her doctor tries to unravel the mystery, will Catharine share the shocking and terrible truth of what happened, or succumb to the pressure to protect the legacy of a powerful family?

Presented in partnership with the Tennessee Williams/New Orleans Literary Festival, SUDDENLY LAST SUMMER raises bold questions about mental illness, sexuality, guilt, brutality, and the search for truth.
Appendix L
Boston Book Festival – Home Page

The Boston Book Festival celebrates the power of words to stimulate, agitate, unite, delight, and inspire by holding year-round events culminating in an annual, free Festival that promotes a culture of reading and ideas and enhances the vibrancy of our city.

Something for Everyone

SESSIONS
KIDS & TEENS
SEMINARS/INTERACTIVE EVENTS
STREET FAIR
LIVE MUSIC
TICKETED EVENTS

All Daytime Events Are Free! 2014 Event Archives
Appendix M
Boston Book Festival’s 990 – fiscal year 2014
1. Briefly describe the organization's mission or most significant activities:

   THE BOSTON BOOK FESTIVAL CELEBRATES THE POWER OF WORDS TO STIMULATE, AGITATE, UNITE, DELIGHT, AND INSPIRE BY HOLDING AN ANNUAL FESTIVAL THAT PROMOTES A CULTURE OF LITERATURE AND IDEAS AND ENHANCES THE VIBRANCY OF THE GREATER BOSTON REGION AND BEYOND.

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 VI, line 1a): 3

4. Number of independent voting members of the governing body (Part VI, line 1b): 4

5. Total number of individuals employed in calendar year 2013 (Part V, line 2a): 5

6. Total number of volunteers (estimate if necessary): 6

7a. Total unrelated business revenue from Part VIII, column (C), line 12: 466,163

7b. Net unrelated business taxable income from Form 990-T, line 34: 498,293

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<th>Current Year</th>
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<td>9 Program service revenue (Part VIII, line 2g)</td>
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<td>10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)</td>
<td>19,099</td>
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<td>13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)</td>
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<td>335,600</td>
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<td>22 Net assets or fund balances Subtract line 21 from line 20</td>
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<td>255,594</td>
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**Part II Signature Block**

Under penalties of perjury, I declare that I have examined this return, including my knowledge and belief, it is true, correct, and complete. Declaration of preparer has any knowledge.
Works Cited


<http://blog.artsusa.org/2013/03/01/six-ways-to-help-your-brand-succeed/#more-19001>.


<http://sasfest.org/about-the-festival>.


Vita

Brooke Elaine Creek was born in Lewisville, Texas. After receiving her Associate’s degree in Fine Arts from Palo Alto College in San Antonio, Texas, she moved to New Orleans with her husband, stationed at NAS/JRB New Orleans, and son. She obtained her Bachelor’s degree in Art History from the University of New Orleans in 2013. After commencement, she returned to UNO to pursue a Master’s degree in Arts Administration.
MASTER'S EXAMINATION REPORT
Non-Thesis

CANDIDATE: Brooke Creek

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

Harmon Greenblatt
Major Professor (typed)
Signature

Richard Read
Committee Member (typed)
Signature

John d'Addario
Committee Member (typed)
Signature

Executive Director of Graduate Programs
Signature

DATE OF EXAMINATION: March 30, 2015