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Getting Started

This toolkit is intended to serve as a guide to aid in the development, promotion, and execution of book festivals that celebrate writers, books, and literacy across New York State. A book festival is a series of one-time, unique events which builds community and sparks the imagination of its attendees as they interact with the participating authors and illustrators who have contributed to our literary culture and are all gathered in one place on the same day. Most book festivals are open to the public for free, so it is necessary to obtain presenters who are willing to come for free or possibly for just reasonable travel expenses, including a keynote speaker if there is one.

Since a book festival is planned from the ground up, listed below are the areas that will help in organizing one. None of them are mutually exclusive of the others. Each item will be addressed within the toolkit.

- Determining your vision or purpose for holding the book festival and setting goals
- Forming the book festival planning committee and dividing the responsibilities
- Choosing a date/time of year and securing an appropriate venue
- Formulating a working budget/financial considerations
- Deciding on the intended audience and recruiting presenters, speakers (authors, illustrators, publishers, storytellers and so on) plus exhibitors and vendors
- Determining the programming format
- Finding potential grants, sponsors, or partners to defray the costs
- Establishing a working timeline
- Promoting the festival
- Creating post festival evaluations
Determining Your Vision/Purpose and Setting Goals

A book festival is a celebration and organizing one requires a sense of purpose and commitment. It should be fun as well as educational and bring people together who share in the love of good literature and who will leave the event inspired by their experiences there. It also requires enormous hard work in both the planning and implementation. Although you do not need a mission statement per se, the first step is to establish your WHY (why do it?) by creating a vision/purpose and goals for the event. These do not have to be long or detailed but should take into consideration the following:

- Look at your community- is the geographical location a factor?
- Is there something of significance being celebrated like a literary award?
- Are there authors of a certain genre and/or for a specific audience you want to highlight?
- Will you be holding the festival annually? If so, this would emphasize the “keep it simple” rule for your statement or vision which means making it generic in nature to be re-used annually.

You may discover in the very early planning stage that there are other reasons why to hold your book festival. An example of a very simple and straightforward purpose statement is this one from the Texas Book Festival: “The Texas Book Festival celebrates authors and their contributions to the culture of literacy, ideas, and imagination.” (http://www.texasbookfestival.org/mission-history/)

The Brooklyn Book Festival has a longer but succinct statement that is basically a short description of the event:
“The Brooklyn Book Festival is the largest free literary event in New York City, presenting an array of national and international literary stars and emerging authors. One of America’s premier book festivals, this hip, smart diverse gathering attracts thousands of book lovers of all ages to enjoy authors and the festival's lively literary marketplace.” (http://www.brooklynbookfestival.org/Home)

Your goals and what you hope to accomplish should be achievable and not too complex or numerous and should speak to your WHY. Be realistic so that afterwards, when doing a self-evaluation, you do not fall short of your expectations.

Your goals might be related but certainly not limited to:

- Reaching a specific number of participants
- Targeting a particular audience (e.g.: children, teens, adults, senior citizens)
-presenting a literary award or various awards associated with literature
- covering one or more specific literary genres (e.g.: romance, historical fiction, science fiction, fantasy, realistic fiction, non-fiction, poetry, graphic novels, mystery, supernatural, and so on)
Forming Committees and Dividing Responsibilities

It is important to organize a dedicated group of people who have the expertise to become the book festival planning committee. It is advisable to have two festival co-chairs who will schedule and run the planning meetings prior to the event. Working with the individuals who are part of the planning group, the co-chairs should set up committees, as a division of labor is the most effective way to ensure success. The festival bookstore should be invited to send a representative to the planning meetings. Committees should include but not be limited to:

- **Speakers** - authors, illustrators, publishers, and so on (contacting and securing the presenters)
- **Keynote** – if having one
- **Sponsors** – contacting potential sponsors and partners
- **Grants** – applying for possible grants
- **Publicity** – promoting the festival using all forms of media
- **Festival Bookstore** – the liaison with the festival bookseller
- **Vendors** – contacting and securing exhibitors including but not limited to publishers, antiquarian booksellers, crafts, local organizations, businesses, and associations, and food (if the venue does not sell refreshments and allows food vendors)
- **Volunteers** – enlisting and setting up a schedule for reliable volunteers, and overseeing them on site (consider having them wear festival t-shirts or buttons to distinguish them from attendees)
- **Book Festival Program**
- **Audiovisual** – including an onsite photographer
- **Transportation and Lodging** – for presenters and attendees traveling from out of the area. Train companies like Amtrak, if nearby, will often offer reduced rates for people traveling to the festival as will hotels in the area
- **Finances**
- **Evaluations**

There may be committees which have will have a sub-committee. For instance, under volunteers, you will need a sub-committee working strictly on getting moderators or facilitators to be placed in each of your breakout sessions.
Choosing a Date and Securing a Venue

Your book festival planning committee should take the following factors into consideration when choosing a date and site for the event:

- **Weather** - seasonal issues
- **Holidays**
- **Other events occurring at the same time in the geographical location where you are holding your festival** (e.g., high school, college, or university graduations, ethnic or other cultural fairs or festivals, and so on)
- **National or state conferences happening then that will mean potential presenters/speakers or attendees might have commitments elsewhere**
- **Bringing people into a locale which will reap the economic benefits from a book festival being held there**
- **Using a particular site which will highlight that venue’s historical, artistic, literary, cultural, and/or educational significance**

It is best to hold the book festival indoors since any kind of inclement weather can drastically decrease attendance by both participants and attendees. Book festivals are designed to attract large amounts of people; therefore your venue needs to be sizable. The site plays a key role in organizing and running this event and securing the appropriate one can be a daunting experience, because you will need to find a space big enough to accommodate:

- **Vendors** - exhibit booths and tables
- **Concurrent sessions** (minimally four breakout rooms)
- **The festival bookseller’s secure area**
- **Author autographing**
- **A keynote address, if one is being presented, or any other session involving a bigger audience**
- **An easily accessible “command post” where supplies, materials, audiovisual equipment, and so on can be securely stored**
- **A dedicated entrance for attendees to enter and be greeted by festival volunteers**
- **The flow of many people moving around throughout the event**
- **A coat room**

In addition, the venue should have restrooms, parking (optimally free), and be relatively easy to travel to either by car or public transportation. It should be an ADA (Americans with Disabilities Act) compliant site with access ramps, restrooms, and parking which are handicapped accessible. Also, it is necessary to find out how increased traffic in the area will affect the surrounding community.
**It is extremely important to be aware of the need for liability insurance, so checking with the venue to see if it has such insurance in place and to what extent is **imperative** before signing a contract with the site. Also, finding out the site’s fire regulations regarding large groups (500-2000 or more) is another vital detail to consider.
Formulating a Working Budget/Financial Considerations

Although there is no way to actually present a real working budget in this toolkit, there are costs that must be taken into consideration for you to establish your working budget:

- Venue/space rental fee
- Renting tables and chairs for breakout rooms, vendors/exhibitors, and author autographing if the venue does not have them available for your use
- Travel expenses for presenters, including a keynote
- Publicity (e.g.: flyers, posters, ads)
- Printing the book festival program
- Audiovisual equipment including, but not limited to, microphones, sound mixers, screens, projectors, and laptops (local schools, organizations, colleges or universities may be willing to loan you all or part of the necessary equipment)
- T-shirts or buttons for volunteers
- Refreshments for presenters (like bottles of water)
- Signage at the festival

Income can be generated from vendors’ and exhibitors’ fees, book festival bookstore sales, and ads placed in the festival program by publishers, exhibitors, and local organizations and businesses.
Deciding on the Intended Audience and Recruiting Presenters and Exhibitors

The majority of book festivals do not limit themselves to one select audience or genre so that there is a broad range of presenters to entice attendees to want to come to them. Once your planning committee establishes the intended audience, (which for the purpose of this toolkit is not going to be limited to a select group or genre), then the committee chair responsible for securing speakers will start contacting authors, illustrators, and so on to secure them for the festival. The planning committee should be helping this person with potential contacts and individuals that the members know personally or professionally. Plus the committee chair should also rely on his or her committee members to reach out to possible presenters including a keynote speaker if one is being sought for the festival. Your presenters should include authors and illustrators from all genres and for all ages, publishers’ representatives (editors, graphic designers, and publicists), and others. Genres or areas to consider are mystery, science fiction, fantasy, cooking, romance, history (both historical fiction, biographies, and non-fiction works of historical events,) adventure, humor, sports, graphic novels, and so on. Some of the ways to find presenters are by contacting:

- Publishers
- Local bookstores
- Area colleges or universities
- Local literary or cultural organizations
- The Society of Children’s Book Writers and Illustrators (SCBWI)
- Local historical societies or sites
- Area art museums

Once you start booking speakers, those individuals may know of other people you can contact as well. After you have your presenters set, you will need to create a book stock form for each one so your festival bookstore can have their books available for purchase and autographing. A sample book stock form can be found in the Sample Forms/Templates section of this toolkit.

Securing exhibitors or vendors are an excellent way of bringing in revenue to the book festival, as each one should be charged to participate in the event. You can determine how you want to structure your vendor fees by looking at your cost for renting tables and chairs (if you are not getting them for free) plus the cost of the amount of space needed for them at the site. Vendors can be food oriented (if allowed by the site), crafts and jewelry, booksellers (exclusive of the festival bookstore), publishers, local organizations or businesses, colleges or universities,
and so on. Your bookstore vendor (whether an independent bookstore or a chain like Barnes & Noble) will be generating income for you as well since it is customary to give you a percentage of the profits from the books and other items sold at the festival. Normally, you would not charge your festival bookstore for the tables and space it uses there.
Determining the Programming Format and Festival Schedule

Once you have the majority of your presenters set, then your planning committee can decide upon the format for the day including the opening and closing times. Your event can run for one day or more depending on the number of presenters and the logistics of the site. If you have a keynote, that person’s schedule may dictate when he or she speaks at the festival. However, if possible, try to open the event with a keynote address, which should ideally set the tone for the day and prepare attendees for the rest of the book festival. You might decide to have an opening keynote speaker and a closing performance or speaker as well. If you have a large number of presenters, you should set up concurrent sessions (the number determined by the space limitations at the site.) Having a floor plan of the space available to you, including the maximum capacities in each breakout room, is essential. The sessions can be panels of speakers covering a common topic or individual presenters who prefer to do a solo presentation. Each session should run the same amount of time, 45-60 minute slots with 15 minutes in between each one to allow attendees to move to the next session, get books autographed, visit the festival bookstore and the vendors. These concurrent sessions can include topics covering, but not limited to, the following:

- How to get published
- Historical fiction
- Romance novels
- Young adult fantasy
- Short stories
- Storytelling basics
- Sports
- Memoir writing
- Poetry
- Creative writing
- Graphic novels
- Cookbooks
- Humor for adults or children
- Mystery and suspense

You may find that some topics lend themselves to more than one session depending on your presenters in that area. You might have a session on writing poetry and one on organizing a poetry slam. You could decide to dedicate a space for children’s authors to read aloud from their books to young attendees on a rotating basis and then have those same people be on a panel discussing writing or
illustrating for young readers. An example of a one-day book festival schedule with six program slots in four breakout rooms plus a keynote is:

**Book Festival – 9:30 am – 5:30 pm**

**Topic/Theme and Room Name or Number with Its Maximum Capacity – make sure you create a chart with those headings across the top**

**10:00 - 10:30 am**

Keynote

**10:45 - 11:30 am - Program Slot #1**

Historical Fiction Panel
Memoir Writing
Journalist to Author
Designing a Book Jacket

**11:45 am - 12:30 pm - Program Slot #2**

Graphic Novel Panel
Secrets of Publicity
Going from Blog to Book
Women’s Fiction

**12:45 - 1:30 pm - Program Slot #3**

Biographies
Favorite Illustrators
Storytelling
Individual Presenter

**1:45 – 2:30 pm - Program Slot #4**

Writing for Young Readers
Future of Publishing
How to Write & Sell Your First Mystery

Adult Sports Panel

2:45 - 3:30 pm - Program Slot #5

Creative Writing Panel

Young Adult/Adult Fantasy Writers Panel

Romance Panel

Individual Presenter

3:45 - 4:30 pm - Program Slot #6

Individual Presenter

Poetry Slams

Humor

Cooking Panel

*A template of a blank book festival table can be found in the Sample Forms/Templates section of this toolkit.
Finding Potential Grants, Sponsors, and Partners

Listed below are sources for potential grants available for book festivals. However, locating possible sponsors and partners goes hand-in-hand with looking for a grant to defray the cost of your event.

1. AT&T
AT&T Inc. is committed to advancing education, strengthening communities and improving lives. Through its philanthropic initiatives, AT&T has a long history of supporting projects that create learning opportunities; promote academic and economic achievement; and address community needs. In 2012, more than $131 million was contributed through corporate, employee, and AT&T Foundation giving programs. [http://www.corp.att.com/edu/k12/grants_k-12_include.html](http://www.corp.att.com/edu/k12/grants_k-12_include.html)

2. Institute of Museum and Library Services (IMLS)
The mission of IMLS is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. It provides leadership through research, policy development, and grant making. [http://www.imls.gov/](http://www.imls.gov/)
For available grants, applications, and guidelines go to: [http://www.imls.gov/applicants/search.aspx](http://www.imls.gov/applicants/search.aspx)

3. National Endowment for the Arts
The National Endowment for the Arts is an independent federal agency that funds and promotes artistic excellence, creativity, and innovation for the benefit of individuals and communities. [http://www.arts.gov/](http://www.arts.gov/)

4. National Endowment for the Humanities
The National Endowment for the Humanities promotes excellence in the humanities through grants supporting research, education, preservation and public programs. [http://www.neh.gov/](http://www.neh.gov/)

5. New York Council on the Arts
The New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources that are and will become the heritage of New York's citizens. The Council believes in supporting artistic excellence and the creative freedom of artists without censure and the rights of all New Yorkers to access and experience the power of the arts and culture, and the vital contribution the arts make to the quality of life in New York communities. [http://www.arts.ny.gov/public/about/mission_values.htm](http://www.arts.ny.gov/public/about/mission_values.htm)

6. **New York Council on the Humanities (toolkit sponsor)**

The mission of the New York Council for the Humanities is to help all New Yorkers become thoughtful participants in our communities by promoting critical inquiry, cultural understanding, and civic engagement. Founded in 1975, the New York Council for the Humanities is the sole statewide proponent of public access to the humanities. The Council is a private 501(c)3 that receives Federal, State, and private funding.

The Council’s vision is to create a vibrant, growing public humanities community that engages all New Yorkers in civic participation, volunteerism, philanthropy, and community involvement, and reconnects people to our rich state and local history.

**The grants program** is a statewide resource for support of a wide variety of lectures, festivals, panel discussions, walking tours, and the planning and implementation of exhibitions and other ventures at small and large not-for-profit institutions throughout New York State. Through this program, the Council distributes federal funds from the National Endowment for the Humanities directly to notable projects created by museums, libraries, historical societies, and other cultural and educational organizations. ([http://www.nyhumanities.org/about_us/](http://www.nyhumanities.org/about_us/))

**Planning grants of up to $1,500** support the preparation of humanities-based public programs, such as convening scholar-advisors, working with community members, and creating interpretive plans.

**Project grants of up to $3,000** support implementation of humanities-based public programs. You can include some planning costs within your request, however the majority of the request should be implementation costs. [http://www.nyhumanities.org/grants/index.php](http://www.nyhumanities.org/grants/index.php)

**You can see also find the grant guidelines at the end of this toolkit.**

7. **Society of Children’s Book Writers and Illustrators**

The Society of Children’s Book Writers and Illustrators, a non-profit, 501(c)3 organization, is one of the largest existing organizations for writers and illustrators. It is the only professional organization specifically for those individuals writing and illustrating for children and young adults in the fields of children’s literature, magazines, film, television, and multimedia. [http://www.scbwi.org/about/mission/](http://www.scbwi.org/about/mission/)
Check out the awards and grants SCBWI presents to its members. http://www.scbwi.org/awards/

Contacting and building relationships with the following can lead to your finding local sponsors and festival partners:

- Area newspapers
- Colleges and universities
- Bookstores—both independent and chains like Barnes & Noble
- Government agencies
- Publishers
- Public libraries
- Literacy organizations or associations
- Area radio or television stations
- Arts groups
- Foundations—many regions have community foundations
- Local businesses
Establishing a Working Timeline

Once you have your festival planning committee lined up, with monthly meetings scheduled, you then have to plan carefully so that everything falls into place and that is where a working timeline comes into play. There is so much to be done, and a timeline will keep everyone on the same page in the months, weeks, and days leading up to the festival. Your working timeline should span **minimally** five months of planning, but a year ahead is optimal for success. The sample timeline below may not include everything you want to accomplish monthly, but it does indicate the majority of the necessary details that have to be covered. Starting a year out, you will be dividing up the tasks below into twelve months instead of five, which gives you a lot more time to accomplish everything. Also, some tasks will be repeated from one month to the next.

**Month 1**
Formulate a working budget  
Contact potential sponsors and partners  
Research and fill out applications for possible grants  
Sign contract with site (obviously after having done a site visit)  
Contact possible speakers and presenters, including a keynote if having one  
Contact potential vendors and exhibitors, sending them registration forms

**Month 2**
Contact and, if necessary, contract with rental companies for chairs, tables, lecterns, and audiovisual equipment  
Follow up on potential sponsors, partners, and grants  
Confirm speakers and keynote (if having one) with contracts signed delineating whether the presenter is receiving **no** remuneration or **is** receiving travel expenses  
Follow up on exhibitors’ and vendors’ registration forms  
Begin publicizing the event using various forms of media  
Contact and set up housing with local hotels/motels-secure a group rate  
Contact local train companies to secure a discount for attendees and presenters-which should be publicized in your press releases, tweets, on your Facebook page, and so on.

**Month 3**
Set up your draft festival schedule of events  
Decide on and form the panels of presenters  
Begin to put together a draft festival program  
Determine the signage and directional signs needed to encourage flow and contact a company to have them printed
Secure volunteers and set up a working schedule for them, including those who are session moderators and facilitators

Continue contact with speakers, obtaining photos for the program, bios if needed, and so on
Apprise speakers of discounted housing and transportation information if needed
Continue contact with vendors and exhibitors, drawing up a floor plan of the space designated for them
Continue contact with the site
Continue publicizing the event

Month 4
Continue working on the tasks stated in Month 3 making sure they become final versions, e.g.: the schedule and festival program
Determine audiovisual needs for each area of the festival
Order signage
Order t-shirts or buttons for the volunteers
Put together instructions for general volunteers as well as session facilitators and moderators to be given to them when they arrive
Once panels are definitely formed, contact the speakers on each one to apprise them of the logistics of the event for them: what panel they are on as well as where and when
Contact individual presenters providing them with where and when they are speaking
Make sure book stock forms have been filled out and sent to the festival bookstore
Contact the keynote, if having one, with pertinent details for that event

Month 5
Put together presenter, vendor, and exhibitor packets given to them when they arrive
Have festival program printed
Make sure all signage is ready
Confirm with all the presenters, vendors, and exhibitors
Visit the site again
Continue publicizing the event on all forms of media
Confirm with volunteers
Confirm with the festival bookstore
Confirm with rental companies providing furniture and audiovisual equipment
Make sure each member of the planning committee knows his or her responsibilities the day of the festival
Print evaluations forms
Promoting the Book Festival

This can be accomplished using the following media (in no particular order):

- Set up a web site
- Create a Facebook page
- Twitter
- Flyers
- Posters
- Local newspapers
- Email local and regional organizations such as libraries, museums, bookstores, parent associations, public and private Pre-K-12 schools, senior citizens centers, colleges, universities, and so on
- Radio spots (many stations reserve time for non-profit organizations to air public service announcements about upcoming events)
- Local cable television stations

Sometimes a local radio or cable television station will interview one of your more renowned speakers to publicize the festival ahead of time.

A press release should have “Press Release” written at the top and utilize the “who, what, where, when, and how” format as much as those words apply to your festival. Contact information should be clearly delineated so the person on your committee dealing with publicity can be easily reached. There should be a statement as to whether this piece should be released immediately or at a later date. Be sure to ask if it can be released more than once. There should be a catchy headline followed by a short explanation or bulleted section highlighting the key elements of the release. The Brooklyn (NY) Book Festival web site has a Press Room page worth looking at: http://www.brooklynbookfestival.org/press-room

A press release might resemble the following:

EMPIRE STATE BOOK FESTIVAL

NEWS!
For Immediate Release
March 1, 2011
Publicity Chair: Jane Smith – jsmith@....

CALENDAR LISTING – BOOK FESTIVAL

WHAT: Empire State Book Festival
WHEN: April 2, 2011, 8:30 am – 6:00 pm
WHERE: The Empire State Plaza, Albany, NY

ABOUT THE BOOK FESTIVAL:
This festival will bring together 160 authors in celebration of New York State writers, books, and literacy! The event will feature author talks, panel discussions, writing workshops, "how to get published" tutorials, storytelling by children's authors and illustrators, plus local vendors and exhibits throughout the day.

A sample press release template can be found in the Sample Forms/Templates section of this toolkit.
Evaluating the Festival

You should schedule a post book festival planning committee meeting fairly soon afterwards for a self-evaluation to see if you met your goals and fulfilled your reason(s) for holding the event. Did you accomplish what you set out to do or were you only partially successful, and if so, why? Each committee chair should give an oral and written report regarding his or her area of responsibility so that a detailed analysis can be achieved at this meeting. The outcome of this self-evaluation, in addition to looking at the evaluations filled out by festival attendees and presenters, will determine if there will be another book festival, and if yes, how soon.

You should have an evaluation form for your presenters to fill out which are included in the speaker packets they receive upon arriving and checking in that day. The attendee evaluations can be handed out randomly in each session by the facilitator stationed in that room. Not every attendee needs to fill one out, but the facilitators should make sure to collect the evaluations at the end of each workshop. You can also have copies at the entry desk/table where attendees pick up the book festival programs upon arrival and a box where they can be dropped off.

Since you will have all of the presenters’ email addresses, another way to obtain evaluations from them is to set up an online survey using a tool like SurveyMonkey (www.surveymonkey.com) and then send out a group email with a deadline. This can also be done with your exhibitors and vendors.

There are sample attendee and presenter evaluations in the Sample Forms/Templates section of this toolkit.
**Sample Book Festival Book Stock Form**

**Please complete and send this form by (date) to ensure requested book(s) are stocked by the festival bookstore. Not doing so will result in titles not being available there.**

<table>
<thead>
<tr>
<th>Name of Author</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Title</td>
<td></td>
</tr>
</tbody>
</table>

| Book Title |  |
| Publisher |  |
| ISBN |  |
| Publication Date |  |
| Book Type | □ Hardcover □ Paperback |

| Book Title |  |
| Publisher |  |
| ISBN |  |
| Publication Date |  |
| Book Type | □ Hardcover □ Paperback |

| Book Title |  |
| Publisher |  |
| ISBN |  |
| Publication Date |  |
| Book Type | □ Hardcover □ Paperback |

| Book Title |  |
| Publisher |  |
| ISBN |  |
| Publication Date |  |
| Book Type | □ Hardcover □ Paperback |

**Please list name and contact for questions regarding book stock:**

Name: _________________________________
Email/ Phone: ____________________________

If you have any questions, please email: name and email address of planning committee member handling book stock forms with the festival bookstore.

Submitted By: ____________________________________________________________________________
Sample Book Festival (name of festival) Attendee Evaluation

Date and Place

Please take a few minutes to fill out the evaluation form. Let us know what went well and make suggestions for future book festivals.

1--------------2-----------------3------------------4---------------------NA
Poor          Fair         Good            Excellent

1. Book festival as a whole _____

2. Book Festival Logistics and Offerings

   Prior Promotion (ease of finding out about the festival) _____

   Geographical Location _____

   Site ____

   Schedule ____

   Format ____
     Panels ____
     Individual presentations ____

   Topics ____

   Presenters ____

   Keynote (if there was one) ____

   Autographing ____

   Festival Bookstore ____

   Variety of Exhibitors and Vendors ____

3. Suggestions for future book festivals:

   Workshop topics _______________________________________________

   Possible speakers ______________________________________________

   Possible locations/sites _________________________________________

Please use the space on the back for further comments.
Sample Book Festival (name of festival) Presenter Evaluation

Date and Place

Please take a few minutes to fill out the evaluation form. Let us know what went well and make suggestions for future book festivals.

1-------------2-----------------3-------------------4---------------------NA
Poor          Fair       Good            Excellent

1. Book festival as a whole _____

2. Book Festival Logistics and Offerings

Publicity _____

Geographical Location _____

Site ____

Schedule (length of sessions)
   Too short ____
   Too long _____
   Just right ____

Format
   Panels _____
   Individual Presentations _____

Topics _____

Autographing area _____

Festival Bookstore _____

3. Suggestions for future book festivals:

Workshop topics _______________________________________________________

Possible speakers ______________________________________________________

Would you be willing to participate again? ____ Y _____N
If yes, please provide your name: _______________________________________

Possible locations/sites ________________________________________________

Please use the space on the back for further comments.
Sample Book Festival Schedule

Keynote
10:00 AM – 10:30 AM
Room Name

<table>
<thead>
<tr>
<th>Time</th>
<th>Breakout Room #1</th>
<th>Breakout Room #2</th>
<th>Breakout Room #3</th>
<th>Breakout Room #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:45 AM to 11:30 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45 AM to 12:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45 PM to 1:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45 PM to 2:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45 PM to 3:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45 PM to 4:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sample Press Release Template

WHO: NAME OF BOOK FESTIVAL

NEWS!
For Immediate Release (or released at a later date)
Release Date
Contact’s name, phone number, email address
(If two contacts, list both people)

CALENDAR LISTING – BOOK FESTIVAL

WHAT:
WHEN:
WHERE:

ABOUT THE BOOK FESTIVAL:
Always provide web site information and give credit to your sponsor(s) or partners.
New York Council for the Humanities
Grant Guidelines

http://www.nyhumanities.org/grants/

What We Fund

The Council funds projects that use the humanities to engage people in analyzing issues, and taking part in the meaningful exchange of ideas and opinions.

The goals of our public humanities grants are:

- To encourage informed public discourse in communities across New York State.
- To help New Yorkers deepen their understanding of the world around them.
- To actively engage New Yorkers with issues and ideas.

All projects supported by the Council must be intended for and open to a general public audience. Priority is given to projects serving people for whom such opportunities are rare and projects where dialogue is integral to actively engaging the program(s) target audience(s).

All projects should also involve a strong project team, including members with humanities expertise.

The Council does not fund: scholarly research projects or conferences; stand-alone books, catalogues, films or videos; capital projects; political action or advocacy programs.

Grants We Offer

Planning Grants of up to $1,500 support the preparation of humanities-based public programs, such as convening scholar-advisors, working with community members, and creating interpretive plans.

Click here to browse the form >

Project Grants of up to $3,000* support implementation of humanities-based public programs. You can include some planning costs within your request, however the majority of the request should be implementation costs.

Click here to browse the form >

Special Initiatives are offered each year.

Click here to read about current initiatives>

Reading and Discussion Grants are available to sites that have previously hosted Reading Between the Lines, Together—Book Talk for Kids and Parents or Unidos—Charlas de libros para niños y padres.

Click here for more information >

*Due to ongoing budget uncertainties, the Council is not currently offering any category of grants over $3,000. We hope to offer larger grants again in 2014. For the latest updates on all available funding opportunities from the Council, please sign up for our bi-monthly Grant News.
**Deadlines**

Planning, Project, and Special Initiative grants are available on a rolling basis:

<table>
<thead>
<tr>
<th>Applications Accepted</th>
<th>Applications Due</th>
<th>Council Notification</th>
<th>Your Project Begins</th>
</tr>
</thead>
<tbody>
<tr>
<td>On a rolling basis</td>
<td>3 Months before the start of your Project</td>
<td>1 Month before the start of your Project</td>
<td>After Council Notification</td>
</tr>
<tr>
<td></td>
<td>March 1</td>
<td>May 1</td>
<td>June 1</td>
</tr>
</tbody>
</table>

*For example: If your project begins June 1st...*

1. All applications must be submitted at least 3 months before your project starts.
2. Applications are batched and reviewed on a monthly basis by committee.
3. Committee decisions for each batch of grants are made within 2 months of the submission date.
4. **Project Grants ONLY:** If you received a Planning Grant for the same project, you must complete all final reporting for that Planning Grant before applying for a Project Grant for the same project.

Due to ongoing budget uncertainties, the Council is not currently offering any category of grants over $3,000. We hope to offer larger grants again later in 2014. For the latest updates on all available funding opportunities from the Council, [please sign up for Grant News](#).

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**Who is Eligible for Funding**

Funding is available to any tax-exempt organization located in New York State. Individuals are not eligible to receive Council grants. Eligible organizations, or Sponsoring Organizations, may receive one of each of the [grants we offer](#) each calendar year. Please note, all Council grants are matching grants.

Sponsoring Organizations must submit three attachments: the Cultural Data Project Funder Report, IRS Letter of Determination, and at least one sample material as part of any application. ([Read more about required attachments here](#))

In addition, [DUNS #](#) are required of all Council applicants. To learn more and register for a DUNS # (if your organization does not have one), [visit the NEH's website](#).

All project event dates and planning activities must take place after the notification deadline. Grantees must complete all final reporting for their Planning Grants before they are eligible to apply for a Project Grant for the same project.

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**Review Process**

For 2014, the Council grant committee is batch reviewing applications to ensure grant support is being distributed across New York State, for a wide variety of projects serving diverse audiences. To ensure grant decisions are made in a timely manner, applications are still due 3 months before your event.
Want to put your best foot forward? Consider making an appointment with our Grant staff for tips and feedback about your proposal.

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**Glossary of Terms:**

(in alpha order)

**Actively Engaging**
Many public programs offer a passive learning experience through such mediums as lectures, panels, exhibition text, and online content. Programs that actively engage participants provide opportunities for audience members to become participants in a learning experience (see Dialogue).

**Authorizing Official**
The person (such as the president, vice president, executive director, or chancellor) who is authorized to submit the grant application on behalf of the sponsoring organization, and certify their compliance with the Council's non-discrimination statutes.

**Cultural Data Project (CDP)**
The Cultural Data Project allows organizations to publish organizational, programmatic, and financial information in one place and have it available to a wide range of funders and researchers for evaluation and case-making purposes. The data collected on the New York State Cultural Data Project’s website will be used for national and state-level case-making in support of cultural activities.

**Dialogue**
The Council values the exchange of ideas and opinions through any format that provides participants with the opportunity to respond to and engage with one another. Such formats could include (but are not limited to) facilitated conversations, moderated online discussion boards, and creative response to more formal presentations.

**DUNS #**
A DUNS #, or data universal numbering system, is required of all Council applicants. The Office of Management and Budget (OMB) has adopted the use of DUNS numbers as a way to keep track of how federal grant money is dispersed. Our grants and program support are made possible by federal funds and therefore subject to this DUNS # requirement. To learn more and register for a DUNS # (if your organization does not have one), visit the NEH's website.

**Fiscal Officer**
The primary administrator of this project's budget. They must be different from the project director, and either an employee or board member of the sponsoring organization. If the project is awarded, all payments will be mailed to their attention, unless otherwise noted.

**General Public Audience**
The Council defines a general public audience as a group of non-specialists who can benefit from the program without prior knowledge or information. Participation also must not be limited to only members of a particular group or organization.

**Grant Request**
Your request to the Council for expenses related to the planning and/or implementation of your public program(s). Council funds cannot be used for expenses incurred or paid out prior to the grant award.
Humanities
What are the Humanities? What does it mean to be human? The question has given rise to the fields known collectively as "the humanities," which look at what humans have created, debated, done and believed throughout the millennia. The skills and subject matters of the humanities--reading, analysis, discussion, critical thinking about: ideas, art, past events, and texts--help us be engaged members of our communities. (Read more about the NEH's definition of the humanities here)

Matching Funds/Grants
All Council grants are matching grants. Every dollar of the Grant Request must be equaled or exceeded by expenditures made by your organization in the form of Cash, In-Kind expenditures or a combination of the two. In other words, if you're requesting $1,000 then you must demonstrate at least $1,000 in matching funds. (Read more about the budget form here)

Project Director
The person supervising the completion of this project. They do not have to be affiliated with the sponsoring organization.

Project Team
The Project Team is the key group of individuals, including members with demonstrable humanities expertise, contributing in either the planning or implementation phase of your project. In your application, be sure to identify the role of each team member as well as his or her relevant experience. The participation of all team members must be confirmed at the time of your application.

Serving People for Whom Such Opportunities Are Rare
The Council is aware that many New Yorkers do not have regular access to public humanities programs for a variety of reasons including geography, income, age, and ethnic background. For this reason, priority is given to programs that specifically target such audiences.

Sponsoring Organization
The New York State tax-exempt organization responsible for the project, and who will be the "Grantee" on all Council paperwork if the project is awarded.

For all grant forms, the sponsoring organization is responsible for preparing and submitting three attachments: the CDP Funder Report, IRS Letter of Determination, and at least one sample material.