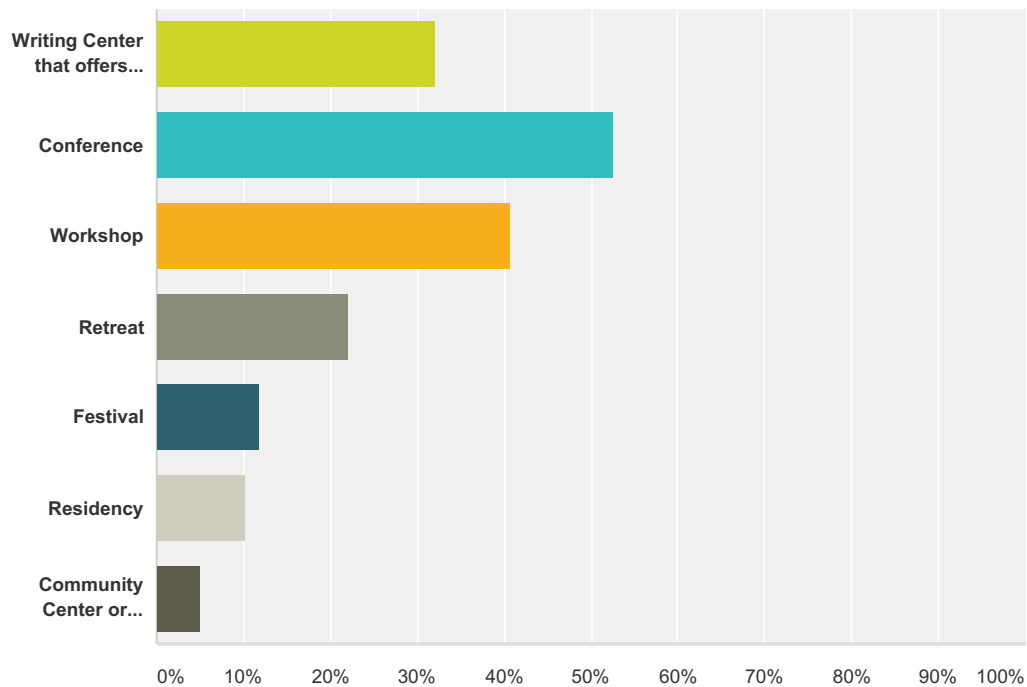


Q1 How would you best describe your program? (Check all that apply.)For the purposes of this survey, a class is defined as a program of lectures and, perhaps, students sharing pieces of their work. A workshop is defined as a program where students' full-length works are exchanged and reviewed by peers and the class leader.

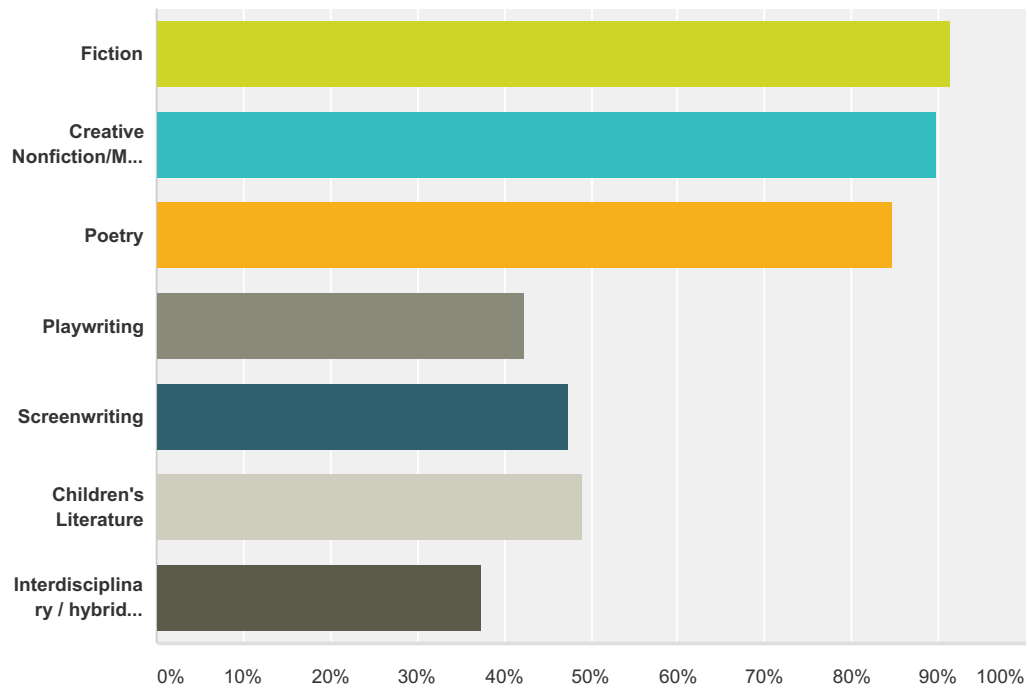
Answered: 59 Skipped: 1



Answer Choices	Responses	
Writing Center that offers classes and workshops	32.20%	19
Conference	52.54%	31
Workshop	40.68%	24
Retreat	22.03%	13
Festival	11.86%	7
Residency	10.17%	6
Community Center or Meeting Place	5.08%	3
Total Respondents: 59		

Q2 What genre(s) does your organization represent? (Check all that apply.)

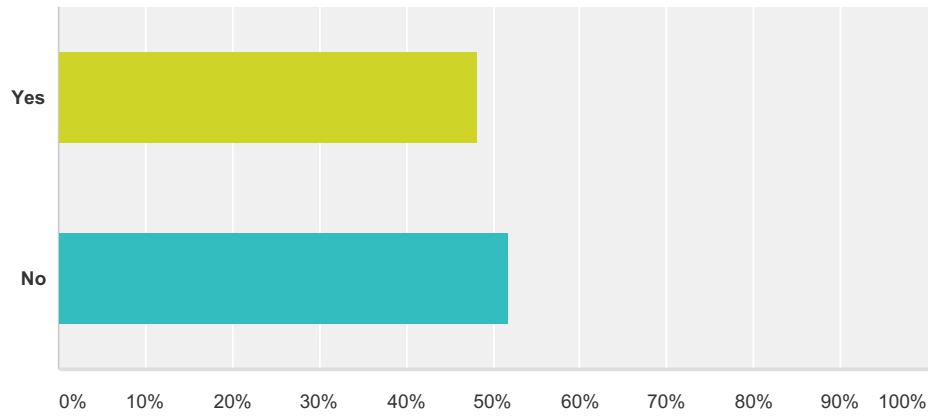
Answered: 59 Skipped: 1



Answer Choices	Responses	
Fiction	91.53%	54
Creative Nonfiction/Memoir	89.83%	53
Poetry	84.75%	50
Playwriting	42.37%	25
Screenwriting	47.46%	28
Children's Literature	49.15%	29
Interdisciplinary / hybrid arts	37.29%	22
Total Respondents: 59		

Q3 Is your program associated with a university or college?

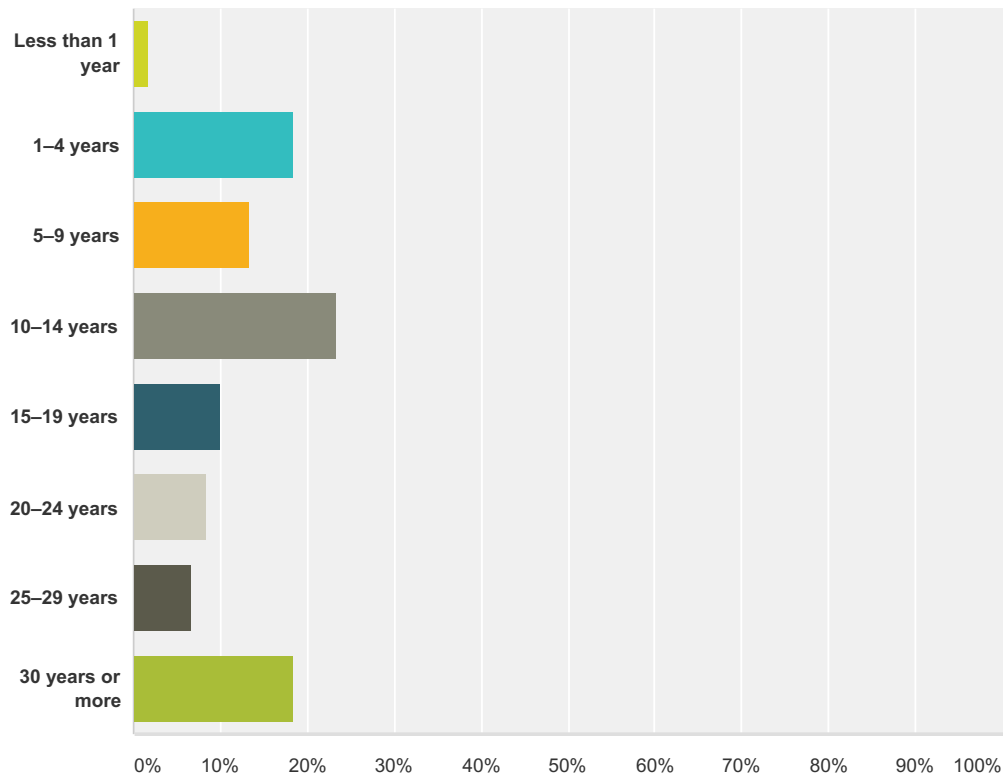
Answered: 58 Skipped: 2



Answer Choices	Responses	
Yes	48.28%	28
No	51.72%	30
Total		58

Q4 How long has your program been in existence?

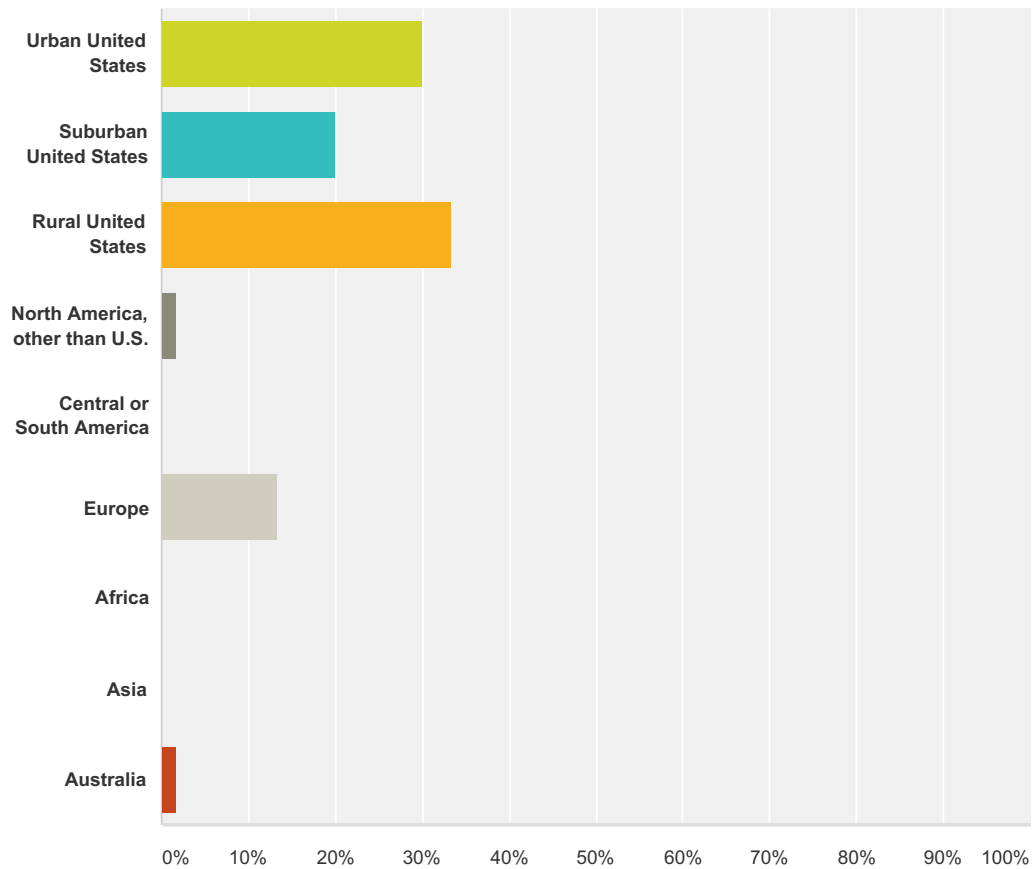
Answered: 60 Skipped: 0



Answer Choices	Responses
Less than 1 year	1.67% 1
1-4 years	18.33% 11
5-9 years	13.33% 8
10-14 years	23.33% 14
15-19 years	10.00% 6
20-24 years	8.33% 5
25-29 years	6.67% 4
30 years or more	18.33% 11
Total	60

Q5 What best describes the location of your program? (Check all that apply.)

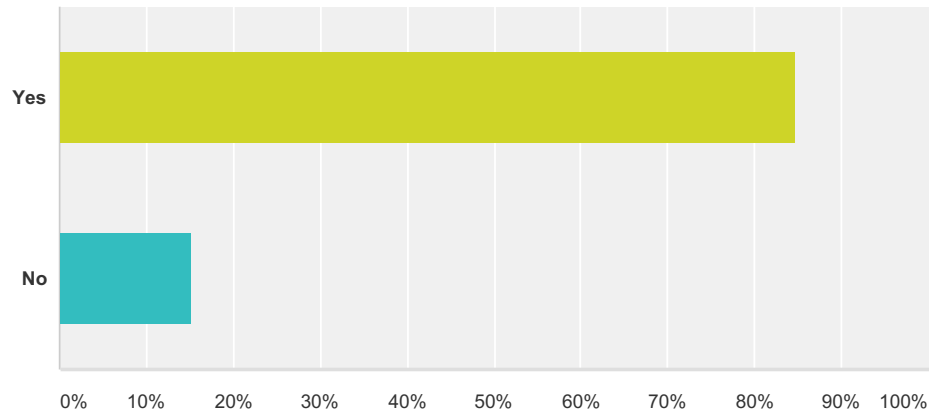
Answered: 60 Skipped: 0



Answer Choices	Responses
Urban United States	30.00% 18
Suburban United States	20.00% 12
Rural United States	33.33% 20
North America, other than U.S.	1.67% 1
Central or South America	0.00% 0
Europe	13.33% 8
Africa	0.00% 0
Asia	0.00% 0
Australia	1.67% 1
Total	60

Q6 Is your program not-for-profit?

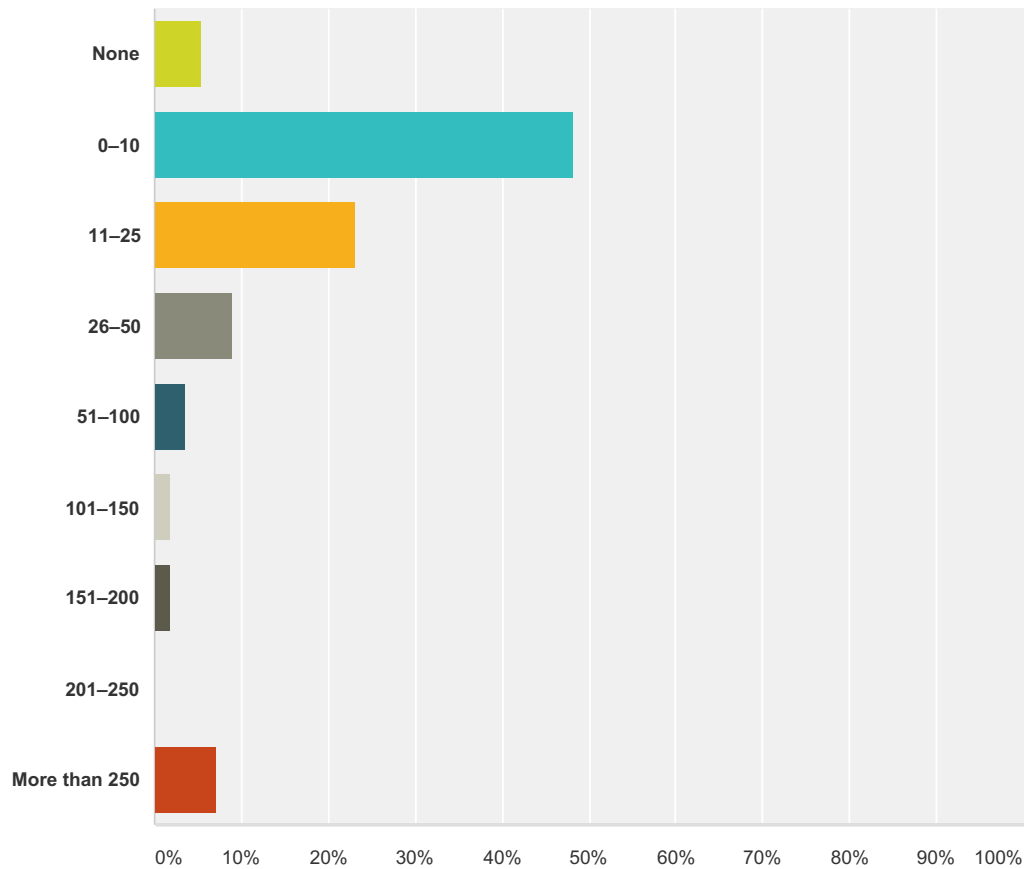
Answered: 59 Skipped: 1



Answer Choices	Responses	
Yes	84.75%	50
No	15.25%	9
Total		59

Q7 How many classes and workshops do you offer per year?

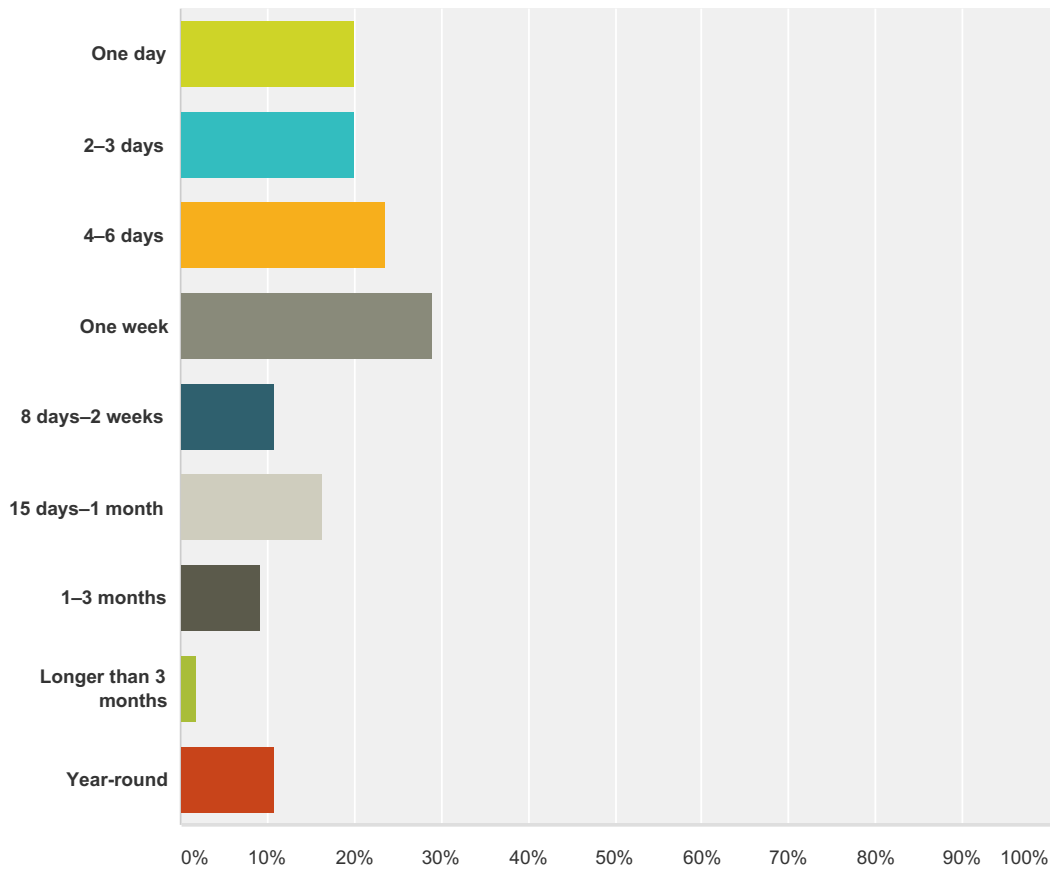
Answered: 56 Skipped: 4



Answer Choices	Responses	
None	5.36%	3
0-10	48.21%	27
11-25	23.21%	13
26-50	8.93%	5
51-100	3.57%	2
101-150	1.79%	1
151-200	1.79%	1
201-250	0.00%	0
More than 250	7.14%	4
Total		56

Q8 Typically, what is the duration of your educational programs?

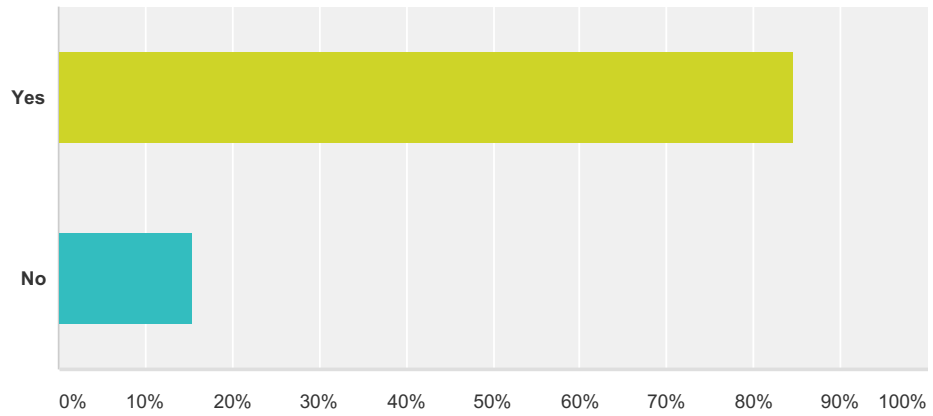
Answered: 55 Skipped: 5



Answer Choices	Responses	
One day	20.00%	11
2-3 days	20.00%	11
4-6 days	23.64%	13
One week	29.09%	16
8 days-2 weeks	10.91%	6
15 days-1 month	16.36%	9
1-3 months	9.09%	5
Longer than 3 months	1.82%	1
Year-round	10.91%	6
Total Respondents: 55		

Q9 If you have an annual event, is it in the same location each year?

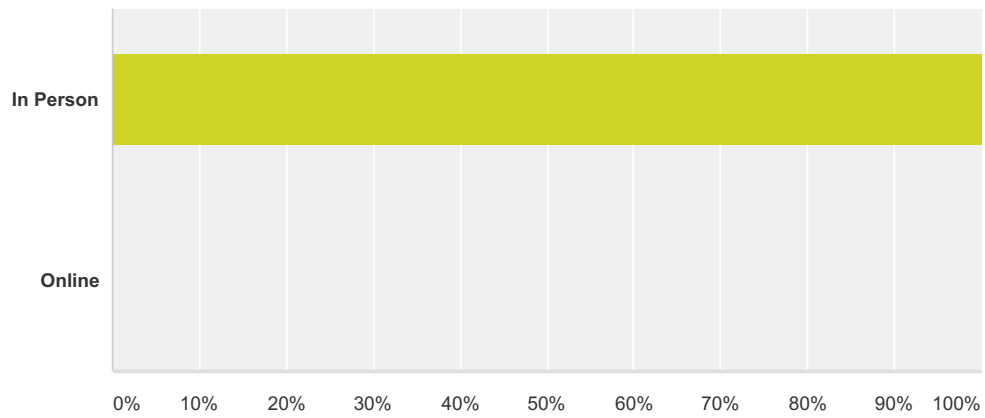
Answered: 52 Skipped: 8



Answer Choices	Responses	
Yes	84.62%	44
No	15.38%	8
Total		52

Q10 How do people attend your program per year?

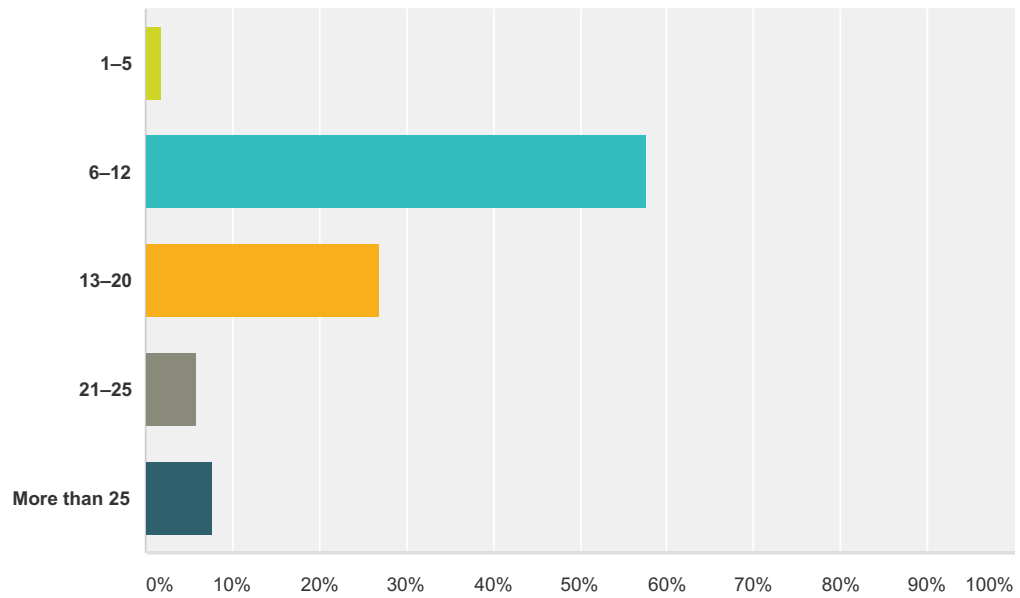
Answered: 53 Skipped: 7



Answer Choices	Responses	
In Person	100.00%	53
Online	0.00%	0
Total		53

Q11 What is the average number of students per class or workshop?

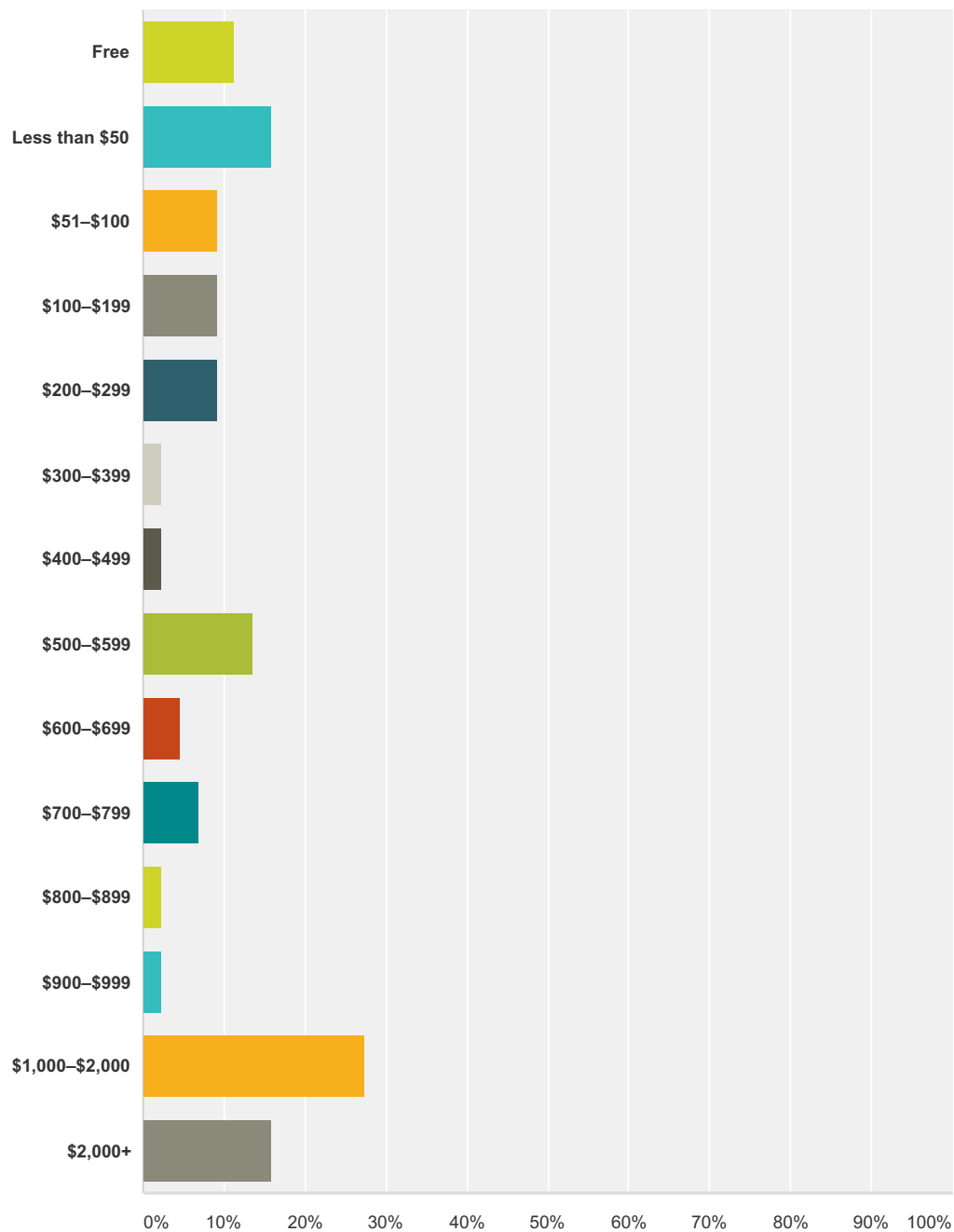
Answered: 52 Skipped: 8



Answer Choices	Responses
1-5	1.92% 1
6-12	57.69% 30
13-20	26.92% 14
21-25	5.77% 3
More than 25	7.69% 4
Total	52

Q12 How much does your educational program cost to attend?

Answered: 44 Skipped: 16



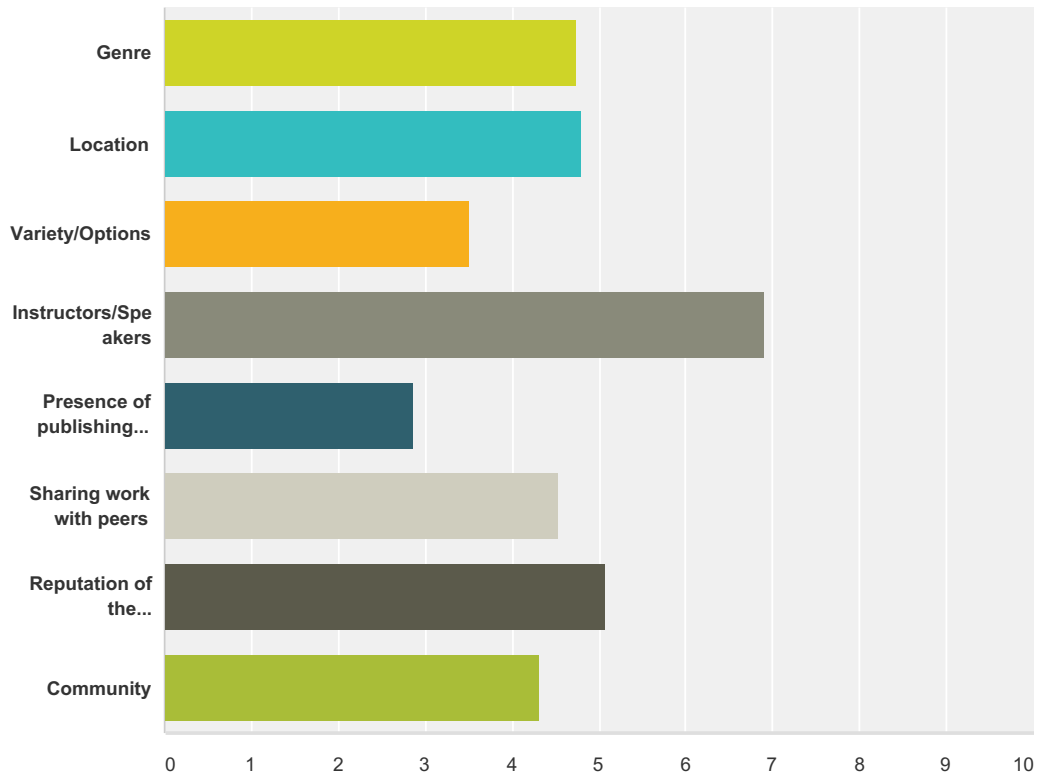
Answer Choices	Responses
Free	11.36% 5
Less than \$50	15.91% 7
\$51-\$100	9.09% 4
\$100-\$199	9.09% 4

AWP's 2015 Survey of WC&C Member Programs

\$200–\$299	9.09%	4
\$300–\$399	2.27%	1
\$400–\$499	2.27%	1
\$500–\$599	13.64%	6
\$600–\$699	4.55%	2
\$700–\$799	6.82%	3
\$800–\$899	2.27%	1
\$900–\$999	2.27%	1
\$1,000–\$2,000	27.27%	12
\$2,000+	15.91%	7
Total Respondents: 44		

Q13 What would you rate as the most important priorities of your attendees? (Sort order.)

Answered: 54 Skipped: 6



	1	2	3	4	5	6	7	8	Total	Score
Genre	12.00% 6	14.00% 7	10.00% 5	20.00% 10	10.00% 5	18.00% 9	10.00% 5	6.00% 3	50	4.74
Location	12.96% 7	12.96% 7	16.67% 9	12.96% 7	12.96% 7	11.11% 6	16.67% 9	3.70% 2	54	4.81
Variety/Options	8.16% 4	0.00% 0	12.24% 6	2.04% 1	16.33% 8	26.53% 13	22.45% 11	12.24% 6	49	3.51
Instructors/Speakers	45.10% 23	23.53% 12	17.65% 9	7.84% 4	3.92% 2	1.96% 1	0.00% 0	0.00% 0	51	6.92
Presence of publishing opportunities	0.00% 0	14.29% 7	2.04% 1	6.12% 3	8.16% 4	10.20% 5	20.41% 10	38.78% 19	49	2.86
Sharing work with peers	5.77% 3	13.46% 7	7.69% 4	28.85% 15	13.46% 7	15.38% 8	7.69% 4	7.69% 4	52	4.54
Reputation of the organization	13.46% 7	11.54% 6	28.85% 15	11.54% 6	7.69% 4	9.62% 5	11.54% 6	5.77% 3	52	5.08
Community	7.84% 4	15.69% 8	9.80% 5	11.76% 6	23.53% 12	5.88% 3	5.88% 3	19.61% 10	51	4.33

Q14: Have you been incorporating translation work into your program? If so, how?

- We have a translation grant pilot program. We also had a session in Spanish at our 2011 conference.
- Not yet, but we plan to offer workshops for people writing in Spanish.
- No, but we'd like to.
- Trying to, very slowly at this point, primarily Spanish for indigenous peoples in Central and South America.
- If translation is part of the work applicants offer, we consider it on its own merits (and invite workshops led by participants in their areas of specialization & passion).
- Not yet, but we will soon.
- So far, translation classes have not made.
- Not recently but have done so previously.
- Yes. We provide fellowships for writer-translator pairs to work together, as well as host faculty who are both gifted writers and translators.
- We will be doing this in the future.
- No. We are a very small conference and lack resources.
- In 2013 we did; the professor was great but workshop attracted only a few students.

Q15: What unique features does your program offer that separate it from other similar programs?

- Classes are held in an international artist's residency where most of the students also live.
- We have multiple programs. Our conference offers a variety of presentation formats (panel, workshop, individual, roundtable, etc.). Our twice-annual writing workshop has a literary journal attached. Also, our literary reading series changes genres and incorporates educational audience interaction.
- A world-class concert hall in a rolling country garden setting—i.e., the venue and the intimate nature of the gathering.
- The culturally unique setting, and working in tandem with other arts organizations in the area to provide a full schedule of arts-related content that connects to our festival.
- Focus on environmental humanities and arts, interest in multi- and interdisciplinary collaborations, sessions that focus on both creative and scholarly work.
- Writing house.
- The size (we offer 135 weeklong and weekend workshops across the spectrum of genres) and the community, which is very welcoming to writers.
- Supreme beauty plus scientists here too.
- Direct access to writers in residence and faculty members at meals, open mics, and in small classes & craft sessions; attention toward building a writing community.
- Right-brain / left-brain learning.

- It's year-round and of the highest quality. People can take workshops for the rest of their lives if they like. Many end up publishing their work, if that's a goal.
- Focus on fantasy, science fiction, and horror; one instructor guiding writers through 6 intense weeks with guest writers in addition; students can work on novels as well as short stories; comprehensive curriculum, not just workshopping.
- Location, post-conference opportunity, accessibility of quality, informal interactions with faculty, consultations. "Readers," not just writers, attend. Public activities are included. Open mic for participants.
- We primarily serve native and indigenous writers and storytellers.
- Significant opportunities for one on one interaction with faculty across all activities for the week, not just in the classroom.
- Our program is organized around two central tenets: an environment of non-competitive, generous, creative support, and an emphasis on place as a source of inspiration.
- High caliber of instructors and fellow writers in a noncredit setting.
- Tuition assistance, library, multiple class opportunities, many writers, social events.
- No attitude (participant feedback).
- Conference limited to 150 attendees. Emphasis on fiction and memoir craft. Lots of opportunities for feedback on work in progress. Easy access to faculty via meals and so on.
- We focus primarily on fiction and solely on the craft of writing. This removes the pressure/distraction of pitching/ publishing/platform, especially from our conference. Everyone immerses themselves in craft and the pleasure of writing.
- We offer a post-baccalaureate certificate program in writing designed to prepare students to apply to MFA programs as well as a directed curriculum to help prepare students to publish their work.
- We are a process-driven workshop (writers create new material each day based on prompts).
- Access to workshop and craft session faculty at shared meals and community events.
- Small, simple without multiple genres and instructors. In addition to the seasoned writing instructor, we have a cultural guide who is fluent in Italian culture and language.
- Intense attention to individual needs and locations designed to free writers of all distractions.
- We emphasize the performance/entertainment aspect of literary readings, especially in reaching nontraditional audiences. We are also committed to fostering discussions about diversity in literature, so we make sure to dedicate time to that.
- Accessibility of faculty. Core faculty is present throughout entire workshop, and willing to share.
- Participants do work on location rather than sending manuscripts in advance.

- Writing residency program; location.
- Welcoming of genre fiction.
- Participants write at our programs; small (most are 10 or fewer), intensive workshops
- Poetry: Rigorous new-poem generating schedule; supportive atmosphere. Writers Workshops: Community, egalitarian spirit, lots of variety in genres, programs and opportunities.
- 400 open-enrollment courses a year in creative writing and screenwriting; over 200 professional writer/teachers; needs-based and merit scholarships; literary and film/TV competitions with industry judging and exposure; 9-month Master Classes; 4-day Writers Studio; Consultation and Mentorship services; 2 books published by Penguin based on film and TV writing curriculum—only books of their kind.
- Our center provides writers the opportunity to work in their studios within a larger community of fellow writers and visual artists from around the world. We host more than 50 visual artists & writers each month, along with a staff of 28 working artists & writers.
- It's set in Iceland. Workshops are combined with cultural tours introducing people to Iceland's rich literary heritage. Workshops have max 15 participants and are led by well-known authors.
- All our faculty have national reputation.
- Farm-art collaboration, community outreach options.
- We are located in Paris, and we run three courses in which close attention is given to student work in a given genre but also students come together for group exercises in Paris and for guest speakers.
- Beachside, intimate classes, direct contact with authors agents and editors. No hierarchy.
- A small conference where students get plenty of casual face time with visiting authors. A supportive community where ego and competition are not encouraged.
- Intensive weeklong workshop in an intimate setting along with the chance to cross genres in the community of writers.
- We have a very strong writing community.
- Songwriting workshops. Concerts. Shuffleboard.
- Largest local organization of this kind. Next nearest competitor is 100 miles away. We're also all volunteer so that we can keep our costs down
- Low cost, community-based.
- We offer a focus on making a living as a working freelance writer.
- Very small peer workshops, Manuscript workshop available. Very inexpensive. NO STARS. Participants all have reasonable level of experience and expertise. Every participant gets to do a featured public reading with 2–4 other readers. Cool and beautiful location.
- Immersion in a foreign environment.
- Though we are a Writers' Center that offers workshops, we also host many unique

literary events and series, help in the selection and administration of our local Poet Laureate program, partner with regional publishers for contests that result in publication for winners, and actively promote literary offerings around our state.

Q16: In total, how many students/attendees do you have per session?

- 6–8
- It depends
- 125–150 per weekend
- 35–60
- That number varies depending on the year. Usually upwards of 100.
- Our conference attracts between 700–850 participants.
- 30–90
- We offer ten sessions, and each session brings 130–160 writers.
- 170 per year
- 176
- Hundreds.
- 15 at workshop, 42 at online classes.
- 140
- 12
- 50–75
- 22 accepted attendees in year one, up to 42 in year two.
- 30–50
- 300–350 students, 1000+ for various events.
- Up to 225
- 60 for workshops, 150 for the conference.
- Not sure how you're defining session. Individual classes/workshops: 10–20 per class. Lectures/readings: 15–30 (plus 2 large readings at 100 each). Conference: 100. School assemblies: 100–300. School residencies: 25–30 students/class; 10 classes/year. Total reach: 800 adults/1000 young writers per year.
- Approximately 600 per semester (fall and spring) and 700 annually.
- Around 100
- 80–95
- 5–10
- 27
- 8–30
- We average 6–10 students per workshop.
- Varies, typically 12 per class, sometimes more with online certificate program.
- 165
- 10
- Poetry: 72 Writers Workshops: 124
- Approximately 1,500 enrollments (some enrolled in multiple courses)
- We host approximately 55 artists & writers each month; of those, 16–18 are

writers.

- 15
- 40–75
- 40 artists per year
- 40
- 50 total
- Morning workshops average 12 and are capped at 15 seats. Afternoon craft sessions are up to 40 seats. The conference enrolls a total of 70–90 students each year.
- 75
- Varies—12 per one session, 400–500 for events
- We attract about 150–200 people overall. Most of them attend the panels, concerts, discussions, and keynote address. Workshops vary in size anywhere from 6–100 students, depending on level of interest and size of classroom.
- Depends—open mics bring in about 50 people. Critique events bring in about 30. The 2.5 hour workshops bring in between 30–50. Each day of the conference brings in more than 150 people.
- 125
- 100–110 students for workshops, 150–250 audience members for readings and other events. We have four program seasons per year.
- 96
- Large events draw from 100–600 people.
- 13–17
- 20–30
- Our writing contests usually bring in a minimum of 250 entries. Our writing workshops are capped at 12. Our literary events are variable in terms of attendance, but our venue seats 50.

Q17: What tend to be the goals of your students after they attend your program?

- Continue writing
- Publication
- These students are often members of other MFA programs, so their goal is one of learning from a person they deem worth learning from.
- Publishing, production, marketing
- They want to take the tools they get here, as well as the momentum, back to their writing lives. Ultimately, they want to finish projects and put their work into the world.
- Enhanced writing practice, attending MFA programs, and publication (in that order).
- Some go to grad school, some publish books and teach, some just feel better when they're writing.
- To write every day, send their work out, and be published

- Connect with other writers and meet presenting writers, Improve creative writing skills, jumpstart their writing.
- Continued mentorship and getting published
- Advice/critique of their work with the goal of publishing
- Continued work and publication.
- Publishing; establishing a working group of serious writers.
- Becoming better writers, publishing, teaching
- Everything from writing more regularly to publishing
- Improve craft and connect to publishing opportunities.
- With our focus on craft, most students who come to us are at various stages of larger writing projects and working to further their craft and complete stories and novels for publication. We're working on partnering with another regional writing organization, which focuses more on publication and pitching to help our students learn the business end of writing.
- Publication; applying for grad school; career change
- Getting published
- More & inspired writing practice, attending MFA programs, publication (in that order)
- To continue their writing projects for publication as well as personal reasons.
- To keep writing
- This is our first year, but we hope for students looking to write more and publish.
- To be better writers and illustrators.
- Generate new work and get new projects off the ground. Also to reinvigorate their writing practice.
- To become more aware of the wide variety of writers and works that represent writers, poets, scholars that are connected with the literature by writers of the African Diaspora
- To continue writing. Less than half of the students have publication as a goal.
- Varies. One-day and 4-week students are at different levels. Online certificate students want to publish.
- Writing, publishing, staying connected to a writing community
- Revise, revise, revise.
- Writing. Publishing.
- A high percentage seek to be published or produced; some attend for personal enrichment.
- Various: We welcome excellent writers at all stages of their careers. Some of our participants go on to attend MFA programs, while others return from their sabbatical to teaching and still others seek publication of the works completed during their studio time here.
- Rewrite their manuscripts
- Mainly to continue writing and improving both in university and on their own.
- Publish
- Finish their manuscript. Find publication opportunities. Connect with people

they have met to host literary events and /or to set up writing critique groups. Some of the younger students use this as a step toward MFA applications.

- To work on their craft
- To complete their work and get published.
- Publish/finish project/start new project.
- To get published via an indie press, to land a lit agent, to self publish, to start an MFA program, to learn to write better, to find a critique group.
- Publication is the primary goal for most of our students. Some students do move on to MFA programs after studying with us.
- Finish their manuscripts/publish their work.
- To earn money as freelance writers.
- Those who participate in manuscript workshop intend to publish their book. Others hope to polish existing work and write new work.
- Publishing. A more complete manuscript
- Most students seem to be interested in improvement of their craft and eventual publication.

Q18: How do you advertise your program?

- AWP Chronicle, Poets & Writers Magazine, TLS, New Pages.
- We mainly advertise electronically via email and social media but also post hard copy fliers at universities, libraries, and cafes for larger projects.
- Mailings, social media, website, ads in P&W and WC
- Brochure, web site, radio, directories local newspaper
- Social media, email marketing, online sources, magazines
- Various CFP websites, ASLE social media, discussion lists, member emails, etc.
- Online, community bulletin boards, fliers, constantcontact, MeetUp, newsletter
- Mostly through Facebook and a very select group of print ads.
- Alliance of Artist Communities, AWP, State arts and our website.
- Poets & Writers web and email ads; Writers Chronicle print ads; jubilat lit mag; regional publications; Amherst Cinema.
- Word of mouth, mostly.
- Magazines, on websites, on your site
- Online, FB, word-of-mouth, posters, newspapers, websites, blogs, MFA programs, public media.
- Word of mouth, online social media, digital newsletter
- Print, direct mail, web
- AWP, MLA, Poetry Daily, Writer's Digest, CRWOPPS, social media, word of mouth, print media, radio.
- Print and online ads.
- Email, fliers, Facebook, theater ads, website, etc.
- P&W/social media/some other advertising
- Social media and some limited paid advertising in writer's magazines and local radio.

- This is something we're still struggling with. Social media (FB primarily); some print ads in local paper; mailer to AWP lists; email blasts; ads in regional conference programs/email lists; announcements/flyers at another local writing organization's monthly meeting
- Print and web catalog published three times a year; social media; banner ads; targeted mailings; information sessions offered online and on ground; student readings
- Our online newsletter, Poets and Writers, occasionally NY Review of books, Facebook
- Print, online, inviting nominations
- Online directories, national magazines, local newspapers, e-mailing lists, word of mouth
- Through PR and calendar listings. Depending on the response over the next few weeks, we may pursue paid advertising online.
- We depend largely on word of mouth, our attendees sharing our programs with others in their writing groups.
- The *Writer's Chronicle*, P&W, AWP, WC&C, Facebook, word of mouth, posters, postcards.
- Social media platforms, print and radio advertising, community calendars, we cover most ways of getting the word out about our programs.
- Website and enewsletter. Press releases to local papers. Visitors' Bureau. WC&C listings.
- Locally and in national writing magazines.
- AWP, print and online ads with literary journals and reviews
- A highly responsive email list; social media, advertising in online and print journals.
- AWP, Poets & Writers, Poetry, Facebook.
- Institutional and program websites; active Facebook and Twitter outreach; periodic NPR ads and bus backs; co-sponsored/presence at events—Comic Con, Story Expo, AWP; Shaw Guide; occasional print ads; recent institutional campaigns in Los Angeles have driven attention to the Writers' Program
- Direct email outreach, social media, Litbreaker network (online), word of mouth, AWP bookfair, Poets & Writers classified listing, etc.
- Social media, here, and Poets & Writers
- Facebook, Twitter, AWP, Poets & Writers, website, google ad words
- Online: eblasts, facebook, AWP, Alliance for Artist Communities, ResArtis, TransArtists
- Through the university website, brochures, email, study abroad.
- P&W, AWP, Universities
- Display ads in printed magazines; local outreach with tourism resources; social media especially FB; word of mouth; monthly e-news. Local earned press.
- AWP, Magazines, social media, flyer/ mailing list.
- Print, online, through social media and by word of mouth

- Newspapers, magazines, radio, social media, mailing lists.
- Our website, Facebook/Twitter, AWP, local newspapers, online, bulletin boards, flyers in all the local libraries, paid ads in the newspapers near conference time, newspaper feature articles based on press releases we have written.
- Facebook, website, word-of-mouth, print ads, and email marketing through our parent organization.
- Print advertisements, online advertisements, social media, organic marketing.
- Social media, listings in online directories, association outreach
- AWP listing, email list, website, Facebook, Twitter, word of mouth.
- AWP (magazine, online, and convention). Word of Mouth.
- We have a strong social media presence and a vibrant website. Unfortunately, though, we do not yet have a budget for print advertising.

Q19: What are the promotional practices that have worked best for you?

- The cocktail hour at last year's AWP.
- Facebook evites.
- A good conference that generated good word-of-mouth accolades
- Social media, email marketing, and magazines
- Website, social media, word of mouth
- Newsletter, constantcontact, MeetUp
- In the early years of our program, we purchased the mailing list of subscribers of Poets & Writers magazine and sent them a direct mail piece. We no longer need to do that, but it was very helpful in the early years.
- Web, Word of mouth and Facebook
- Inviting nominations for student scholarships.
- Local press, Facebook, Twitter, etc.
- Blogs, podcasts, mass mailings
- Previous attendees; word-of-mouth, online, social media, visiting writers' websites
- Online promotions
- Direct mail
- Word of mouth.
- Word of mouth.
- Fliers everywhere around town, collaboration with other arts groups, visibility at local events.
- Word of mouth
- Word of mouth, social media, local press coverage.
- We're using the boosted post strategy of Facebook that was outlined in one of the AWP Program Directors articles. It's been very helpful! We rely primarily on email blasts and FB posts. We recently started using Meetup to promote events as well. Participating at another writing org's events also helps us get the word out.
- Social media (Facebook, Twitter, Google ad campaigns) seem to bring in our highest numbers at the moment
- Word of mouth

- Nominations; institutional partnerships; refer-a-friend promotions for alumni
- Few other than word of mouth. This is my biggest challenge and most stressful task.
- Individual outreach to friends of the organization and word of mouth. This is our first program trying to reach a national audience, so we're making it up as we go along.
- Emails, blogs, and other social media.
- Ads and word of mouth
- Word of mouth, advertising, social media
- As a new organization, word of mouth has been our best promotional tool.
- E-cards to our mailing list, advertising in Writers Digest and The Writer.
- Our highly responsive email list is the best
- Email list.
- Regular Facebook and Twitter posts; all of the above. We are increasing our presence at events sponsored by other organizations (AWP in 2016!), which seems to be working well so far.
- Direct email outreach, social media, Litbreaker ad network, and social media.
- Social media and contest
- Facebook
- Res Artis
- Internet presence and email contacts.
- Blog, FB blast, email blasts, print ads
- Scholarship offers. Bring a friend discount but that is hard to administer. We plan to start a "college student, faculty, staff" discount program this year as a perk since the college allows us to use the campus for our conference.
- Word of mouth between former attendees and faculty.
- Word-of-mouth
- Online presence with active engagement with our audience on social media sites
- Facebook and email marketing.
- Fellowships and scholarships specifically for demographics we wish to have more of.
- word of mouth, association mailings
- Word of mouth.
- Brochure. AWP convention table.
- Print features (non-paid) are always helpful if we can engage our local media with press releases. Otherwise, Twitter and Facebook seem to be more successful than our website.

Q20: What promotional practices have not worked well for you? Can you briefly discuss a failed strategy?

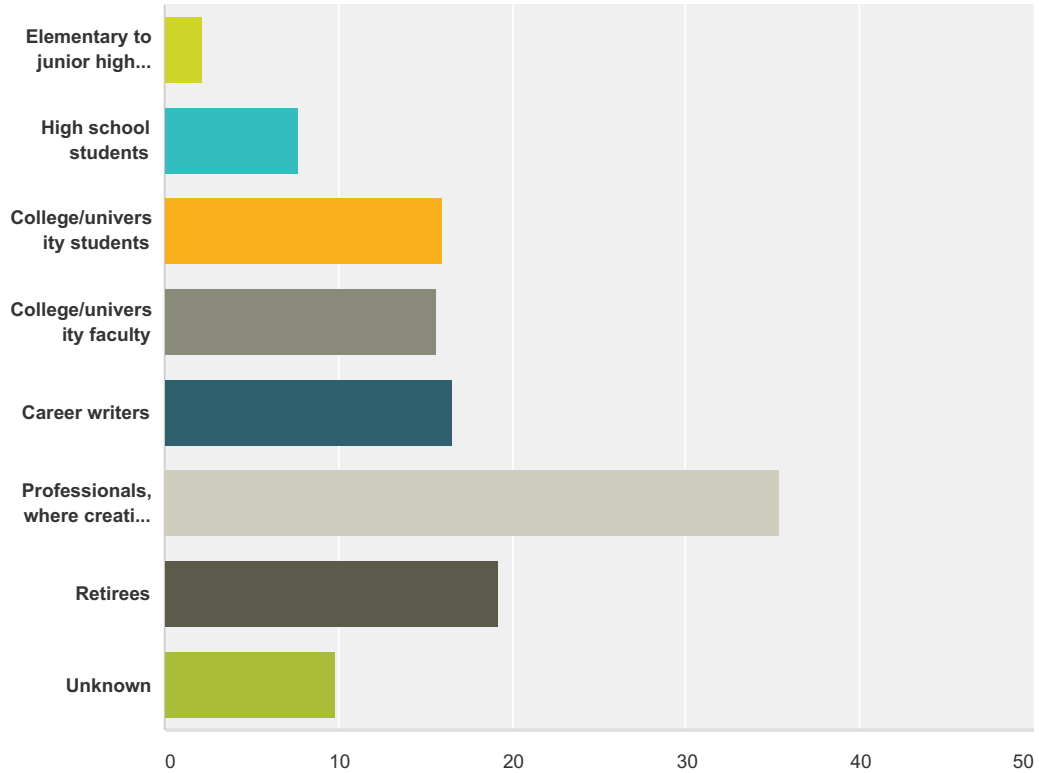
- Another online site, which yielded nothing.
- At first, we lacked assertiveness—now we post frequent reminders and to more open private Facebook groups.

- About.me, Twitter; Twitter has great numbers and retweets, but it doesn't translate into anything productive. Same with about.me
- Buying tiny ads in huge publications like the New York Times is a mistake we made early on. You have to know who you're aiming for and where they reside (i.e., what they read; what webpages they visit, etc.).
- We tried a \$50 book giveaway at AWP in 2015 and received some interest, but no respondents. Any strategy veering away from promoting our roster of writers that students want to work with tends to fail. "Corporate"-type strategies don't work for us.
- Advertising is not a huge benefit to us. We've taken out ads in papers and mags, but they tend to be viewed with suspicion. People trust other writers and news coverage that is not promotional.
- Ads in some magazines that cater more to readers than writers
- Press release
- Email lists through publications
- Print media has been difficult to secure: as a new conference, we have not yet established enough of a reputation to gather attention, and the approach of using faculty publications/profiles as the "news event" they seek (then piggy-backing the conference on that) has proven labor intensive and finally not fruitful.
- Advertising in theater ads isn't the greatest, but it supports other groups.
- Using mailing lists is a mixed bag
- Paying lots for ads in writers' magazines.
- Limited/no success promoting our annual conference via ads in regional conference programs. Also had little success using a regional list from AWP to do a postcard mailer 5 months before conference. However, we didn't have an early-bird date printed on card and think that may have affected people's incentive to act. We're also having a challenge reaching parents with programming for youth.
- We tried flyers to the schools, email blasts, and ads in local newsletters targeting parents to little avail.
- Flyers and print ads
- Facebook ads do not yield adult writers much; FB works better for our high school writing program
- Promotions geared to appeal to new writers that are too business-speaky, ie: apply by X date and be entered to win \$50 in free books. Folks tend to want to come to work with our workshop leaders or to workshop in a particular genre
- Advertising in Poets and Writers, Creative Nonfiction magazine, New York Review of Books. All three netted zero to one response. Even AWP has not netted any attendees, though some response.
- So far, we haven't had much response from calendar listings.
- Hard to tell
- Flyers—it is an expense to print and distribute and every bulletin board space is so covered with flyers no one notices.
- Twitter. Not a good fit for our demographics.

- Paid display ads in print journals. Too expensive for the buck. Sorry to say the one time we exhibited at AWP in Denver, we had a very poor response.
- Print ads are very hard to track and costly.
- Print advertising. For many years, we placed large ads in Poets & Writers magazine at a sizable cost. For a fraction of this cost, we now garner many more impressions through online promotions and have ceased all print publicity.
- We tried doing meet-up groups, but never saw any attendance at our workshops from them.
- NYFA classifieds
- Late starts to promotion mainly.
- Listing on AWP alone—too complicated to find and see conference listings
- Basically no strategy has been that successful. We are running -15 based on our ideal enrollment. Help!
- Advertising in Poets & Writers is expensive and may only attract one person.
- National magazines—advertising in national magazines does not yield that many sign-ups.
- Flyers, in general, are the least effective.
- Print ads.
- Print advertising. Paid web advertising. Neither pull successfully. Direct mail is effective but prohibitively expensive.
- Since we are very small and tightly budgeted, we don't do anything that costs money. We get enough people to pay the costs, and that's all we need.
- Our biggest failure was participation in a retail holiday event. We opened our doors and offered a gift with membership to our organization, but we just didn't attract any interest. Folks were clearly out that night to shop.

Q21 To the best of your knowledge, what percentage of your students/attendees belong to the following categories?

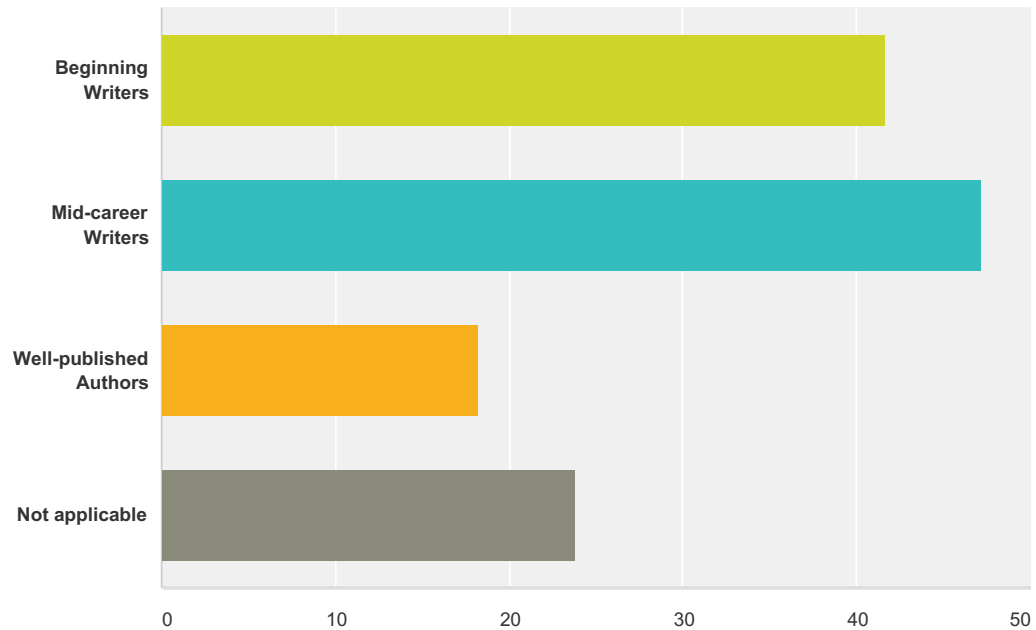
Answered: 47 Skipped: 13



Answer Choices	Average Number	Total Number	Responses
Elementary to junior high school students	2	67	30
High school students	8	238	31
College/university students	16	607	38
College/university faculty	16	594	38
Career writers	17	730	44
Professionals, where creative writing is not their career	35	1,487	42
Retirees	19	751	39
Unknown	10	226	23
Total Respondents: 47			

Q22 Of those who identify as "career writers," what percentage would fall under the following categories?

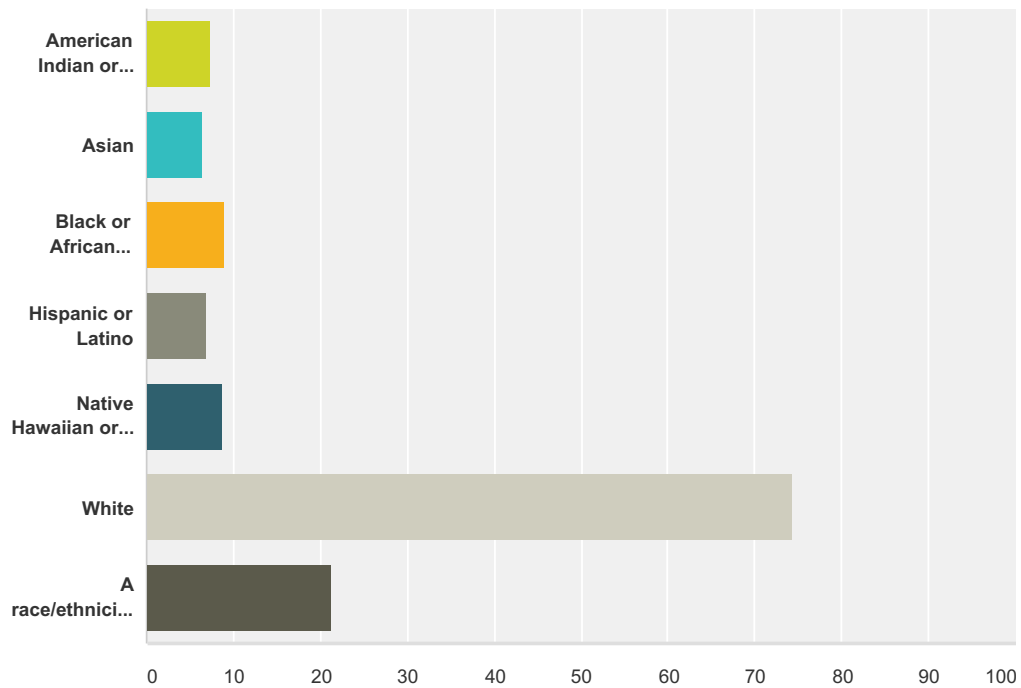
Answered: 44 Skipped: 16



Answer Choices	Average Number	Total Number	Responses
Beginning Writers	42	1,542	37
Mid-career Writers	47	1,981	42
Well-published Authors	18	567	31
Not applicable	24	310	13
Total Respondents: 44			

Q23 To the best of your knowledge, what percentage of your audience identify as:

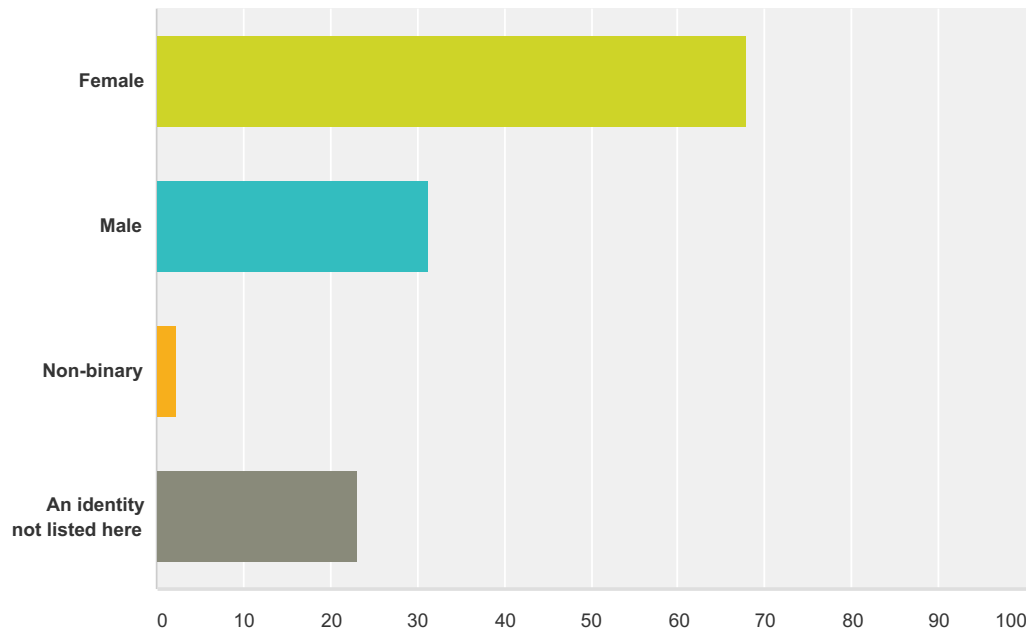
Answered: 38 Skipped: 22



Answer Choices	Average Number	Total Number	Responses
American Indian or Alaska Native	7	162	22
Asian	6	204	32
Black or African American	9	298	33
Hispanic or Latino	7	197	29
Native Hawaiian or Other Pacific Islander	9	159	18
White	74	2,525	34
A race/ethnicity not listed here	21	255	12
Total Respondents: 38			

Q24 To the best of your knowledge, what percentage of your audience identify as:

Answered: 46 Skipped: 14



Answer Choices	Average Number	Total Number	Responses
Female	68	2,988	44
Male	31	1,375	44
Non-binary	2	28	12
An identity not listed here	23	209	9
Total Respondents: 46			

Q25: How do you reach out to underrepresented demographics?

- This is a problem.
- We host programs in disenfranchised neighborhoods, post fliers in public libraries in those neighborhoods, and add names to e-blast lists. We have LGBT officers and members who reach out to the LGBT community.
- Through affiliate organizations, through grants and travel awards
- Meeting notices at colleges, MeetUp
- With a diverse faculty.
- Establishing special partnerships and awards
- Through invitations to organizations serving underrepresented demographics, to nominate students for scholarships
- We go to libraries, schools, and community centers.
- Networks.
- That is our primary goal.
- Explicitly, in all materials and outreach: and most importantly, by scholarships, since many underrepresented writers come from lower income contexts and/or lack any institutional support.
- Tuition assistance, advertising, meeting with local groups.
- For youth, we focus on bringing our residencies to schools with under-served populations. We also offer scholarships to our non-school classes and camps for youth. For adults, we offer free classes and talks at local libraries and a local winery that are open to the public (though we don't advertise these to any particular demographic, per se).
- We offer youth scholarships and are trying to get funding for native scholarships.
- General advertising
- We do not actively reach out for adult programs; for high school students we send writers into the classroom to host a workshop
- By email to targeted lists
- Don't know how.
- With deliberate effort. We have to get the word out to them and encourage them to join us. We're not doing as well with this as we'd like in our first year, but in the future we will have a plan of action in place from the outset.
- I offer a scholarship specifically to the indigenous population in my region. I have had NO luck getting anyone to take the scholarship. I am actively exploring why this is so.
- Through community collaborations with various service organizations
- We offer a number of scholarships based on merit and need.
- Partner with schools, organizations and other groups to publicize special scholarships.
- Sponsor 10 needs-based scholarships annually; partner with grassroots orgs when possible; institutional push to diversify student base, which is needed.
- We try to reach out to all countries, esp those where you can get to our country direct.

- We don't target specific demographics.
- We have struggled with this and don't yet have the answer.
- We are an international program. We get students from all over the world so it's difficult to answer this question. Students find us.
- We do our best and are creating financial aid programs
- Word of mouth. Advertising. Attracting faculty of color in hopes that the students will follow. Scholarships to under-25, and various donor-designated categories including elders.
- Word of mouth and targeted publicity
- We arrange speaking engagements in areas that do not yield a great amount of past attendees.
- I'm not sure we do.
- Mostly through collaborations with other non-profits.
- We are currently working on ways to reach out to underrepresented demographics, but I feel the first step is to create inclusion with the conference faculty. By having a more diverse faculty, we will have a more diverse demographic of attendees.
- Nothing special.
- Our organization/venue is actually located in a very diverse neighborhood, but we've had limited success in reaching underrepresented demographics with our usual promotional methods. This is an ongoing concern for us, and we hope to learn of better ideas from other centers.

Q26: How do you reach writers who are not in the "institutional fold" (college, university, AWP members, alumni)?

- I have cards at local bookstores.
- Local writing groups, local author fairs, newspaper blurbs from our press releases.
- We are working on how to better accomplish this!
- Newsletter, advertising, conference
- 99% of the writers who participate in our program are not in the fold.
- Word of mouth?
- Regional advertising, literary magazines; writing /publishing industry publications; inviting poet laureates to nominate attendees for scholarships
- Word of mouth/community.
- Blogs, websites, magazines, ezines, radio shows, writing groups, SF clubs, SF/F/H conventions
- Public advertisement on radio, newspapers, social media, websites
- Through community based work and workshops in reservation communities
- Primarily social media and word of mouth, in-person PR.
- That's most of ours...so fliers, ads, community involvement, etc.
- Much of our programming is offered outside of the "fold." Our organization was set up by writers very much outside the fold, classes are designed (including timing and structure) for community members, and advertising and outreach

tends to be focused on the community at large. That's not to say we look down on such institutions, and we do have some participation from university writing program and MFA students.

- Very few of our attendees are affiliated with a college. We use social media and local media.
- Social media/advertising
- The vast majority of our students come from the general community
- Ads, word of mouth
- Regional/local advertising; literary journals
- Good question.
- Facebook groups.
- Most of the people we serve are not in the institutional fold. We are a rural area with the nearest college an hour away.
- We do extensive community outreach at local writing events, comicons, etc.
- Facebook and other social media
- This IS our audience—the post-BA, graduate-degreed professional; very few are associated with traditional universities beyond being alumni.
- We try to reach as wide an audience as possible.
- Facebook, Twitter, Google Ad Words.
- Our artist residency networks
- Internet presence.
- Local ads
- That's pretty easy because we are not primarily in the academic fold. We are debating right now how to spend precious marketing \$ on print ads. To pay for an ad in AWP Writer, or not? Display or classified? Run a contest for AWP members? We actually want to attract more writers who are IN the academic trenches! Rather than retirees who live in our rural community.
- Regional writers groups, reservations, and other non-institutional
- We arrange speaking engagements in our community to promote our programs.
- Word of mouth. We have a large local literary arts community.
- None of our writers are in the "institutional fold," really, since we are a community-based organization.
- We don't do much of the outside the institutional fold outside of our area. In our city, we go to festivals, advertise in bookstores, and get a large group from that. Our amazing faculty also do a lot of work in terms of promoting the program when they can.
- Nothing special.
- Usually via social media platforms.
- Word of mouth

Q27: What percentage of your students/attendees attend your program through scholarships or supplemented support?

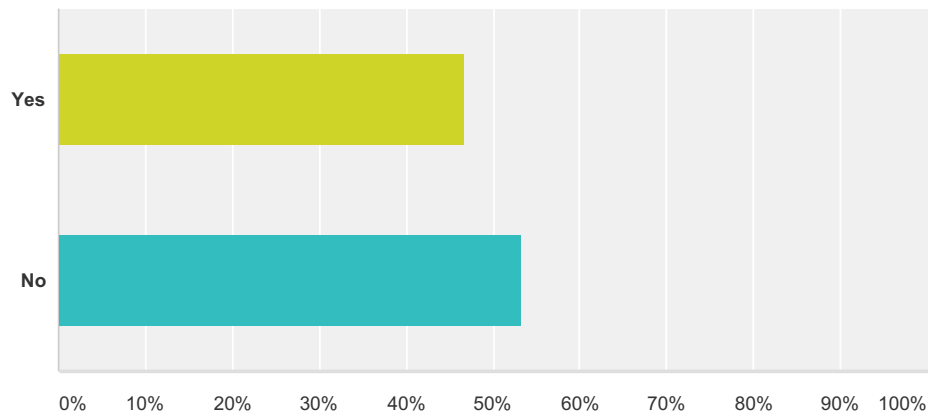
- 0

- Five percent?
- unknown on support from other institutions, from our org directly only about 1–2%
- 10
- 0
- 5
- 7%
- 20%
- 20
- 5
- 15%
- We had five fully funded scholarship seats in year one. Our goal for year two is ten.
- 18%
- 35 percent
- We offered eight scholarships to youth last year and hope to have more than that this year.
- A small percentage of our students take courses through employer-sponsored programs
- 45% of high school students receive aid; fellowships are awarded to 10% of the adult writers who are willing to serve as teaching assistants
- 20%
- None
- 0
- We hope to offer some scholarships in the future.
- I offer two full scholarships per year.
- Less than 10 percent
- 20
- 100
- 5%
- 52%
- Very few, as we can't offer degrees. There is support for programs that culminate in certificates for which there are gainful employment opportunities, but creative writing/screenwriting can't offer that assurance.
- About 5–10%
- 10%
- 20% (one session out of five is free for college students)
- 0
- 20%
- This year, highest ever thanks to incredible donor support. We offered scholarships to 28% of attendees.
- 10–15

- 25
- 40%
- I don't know. We supply scholarships to everyone who asks for one
- For our youth programs, the entire workshop is subsidized by contributions, and about 33% of students receive full scholarships. For our adult programs, about 2% receive scholarships or other assistance.
- Previous years it was a very small percentage (15%). This year we will be able to provide over 70% of our attendees financial aid.
- 5%
- Some who are college faculty get professional development money. Not many, but when someone retires they sometimes stop attending
- None.
- Very few.

Q28 Do you have a discounted rate for students?

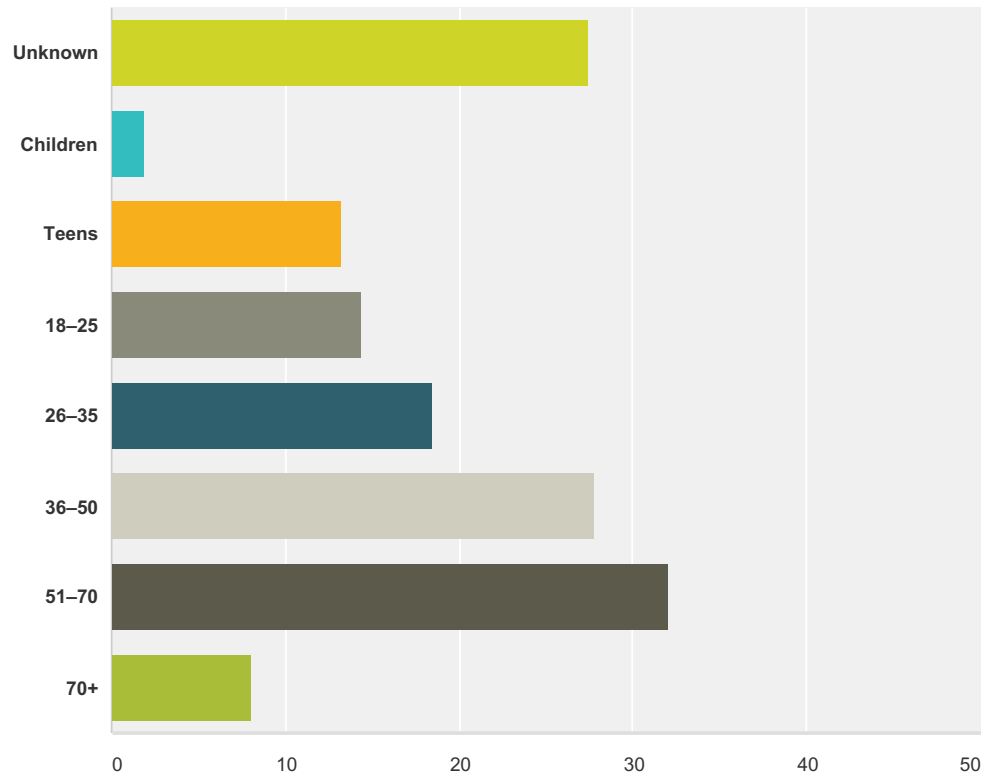
Answered: 47 Skipped: 13



Answer Choices	Responses	
Yes	46.81%	22
No	53.19%	25
Total		47

Q29 Please tell us what percentage of each age group constitutes your attendees/students.

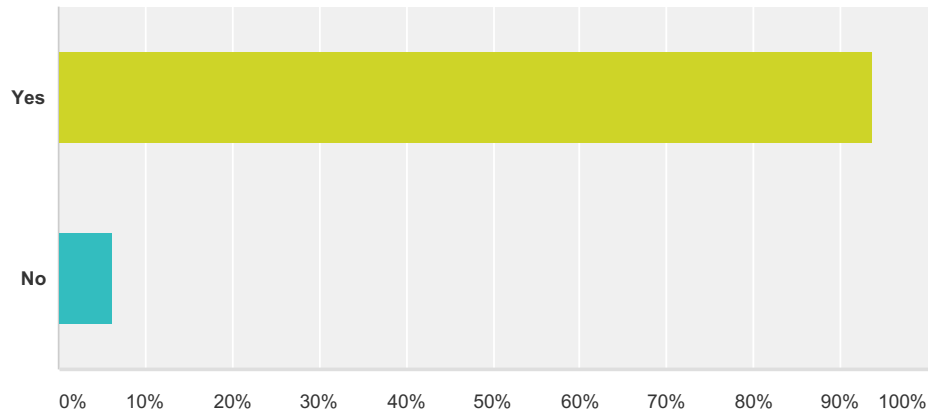
Answered: 44 Skipped: 16



Answer Choices	Average Number	Total Number	Responses
Unknown	27	302	11
Children	2	33	18
Teens	13	278	21
18-25	14	474	33
26-35	18	684	37
36-50	28	1,139	41
51-70	32	1,250	39
70+	8	240	30
Total Respondents: 44			

Q30 Do you have an application/registration process?

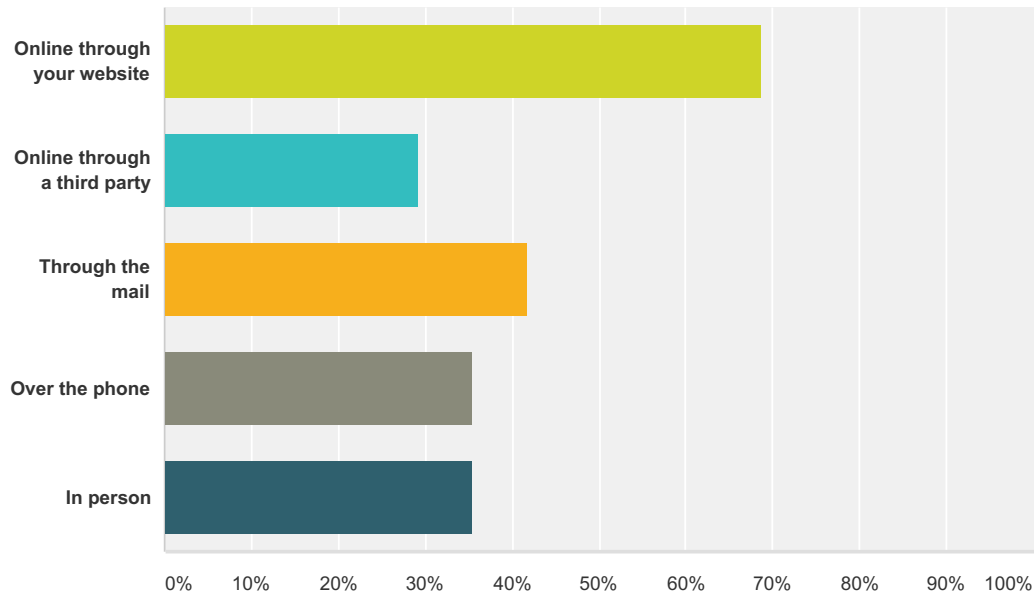
Answered: 48 Skipped: 12



Answer Choices	Responses	
Yes	93.75%	45
No	6.25%	3
Total		48

Q31 How do you receive applications/registrations? (Check all that apply.)

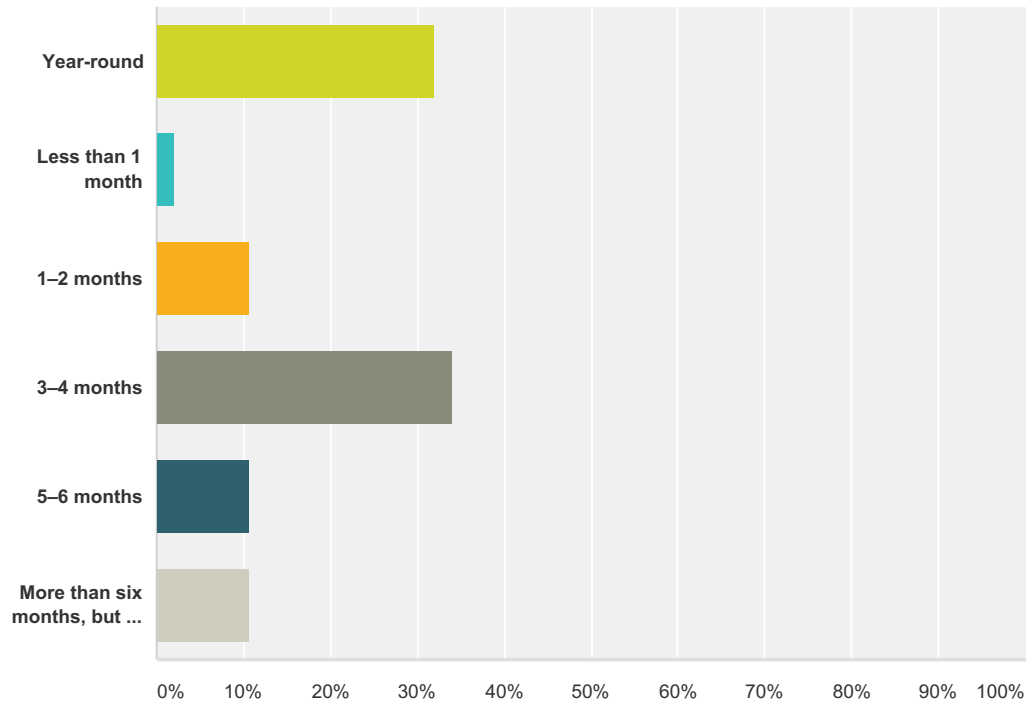
Answered: 48 Skipped: 12



Answer Choices	Responses	
Online through your website	68.75%	33
Online through a third party	29.17%	14
Through the mail	41.67%	20
Over the phone	35.42%	17
In person	35.42%	17
Total Respondents: 48		

Q32 How long is your application period?

Answered: 47 Skipped: 13



Answer Choices	Responses	
Year-round	31.91%	15
Less than 1 month	2.13%	1
1-2 months	10.64%	5
3-4 months	34.04%	16
5-6 months	10.64%	5
More than six months, but not year-round	10.64%	5
Total		47

Q33: How long does it take you to process applications/registrations?

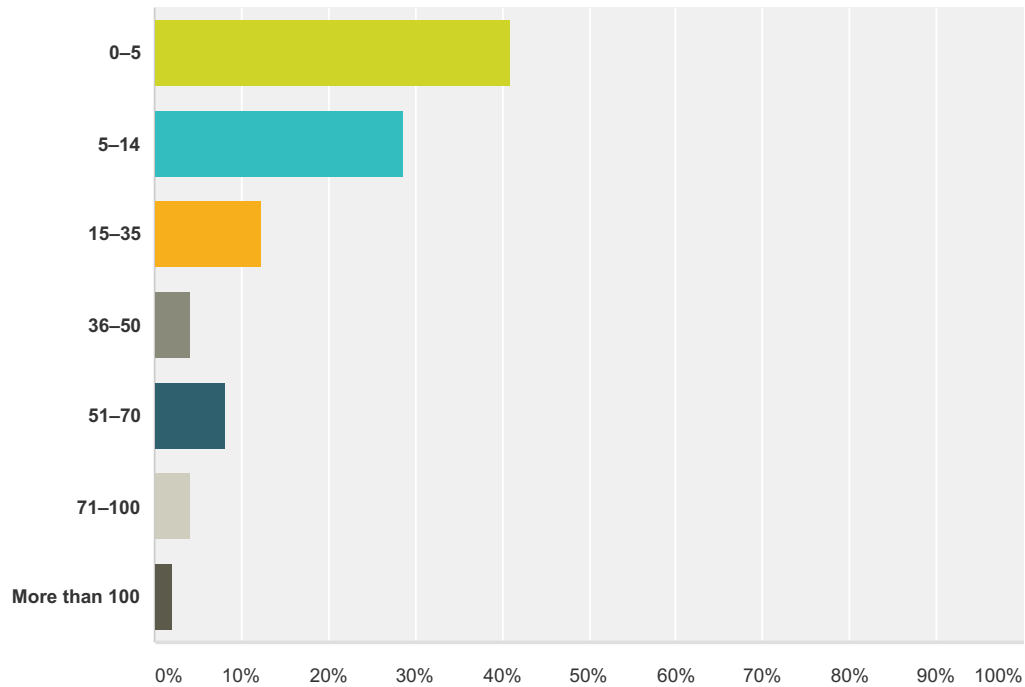
- It's quick
- A few minutes.
- 1–2 days; we now use Submittable for submissions
- A day.
- One month
- 2–4 weeks
- Anywhere from hours to weeks, depending on whether it's an app for regular offerings or festival (juried workshops) or fellowships.
- 1 month
- .5 hours
- Less than a week.
- About a month.
- 1 day or less.
- Online—immediately. In person—5 minutes
- A few minutes.
- Only master classes, about a month, otherwise first-come-first-served
- Variable. Most commonly same day
- Two weeks (rolling admissions for adults) Two months (deadline set for high school students)
- Regular applications 2–6 weeks; scholarship applications take longer
- Negligible time
- 4–5 weeks
- Within 30 days, usually much faster
- Less than 24 hours usually.
- Varies by program. for application program 2 months.
- 3–4 months
- We do not have an application process, just registrations which are processed immediately.
- 1 month
- We don't do this in the office. This is an open-enrollment institution (with a few exceptions for advanced workshops), so the registration office handles this process.
- 6–8 weeks
- Minutes
- 48 hours
- 1 month
- 2–5 days
- 2 months
- Hard to say. We moved to an online system in 2015 and are still sorting out some glitches!
- Students apply to workshops with sample writing so it takes a week usually.

Repeat students can register within a day.

- It's automatic
- 15 minutes total to log them into multiple database, to build a personal page for listing of writing accomplishments, and to send a welcome/tax letter.
- Most of our programs do not require any application, so this doesn't really apply to us.
- 15 days.
- Usually a few days
- Minutes.
- One week

Q34 Other than classes and workshops, how many events/programs do you have a year?

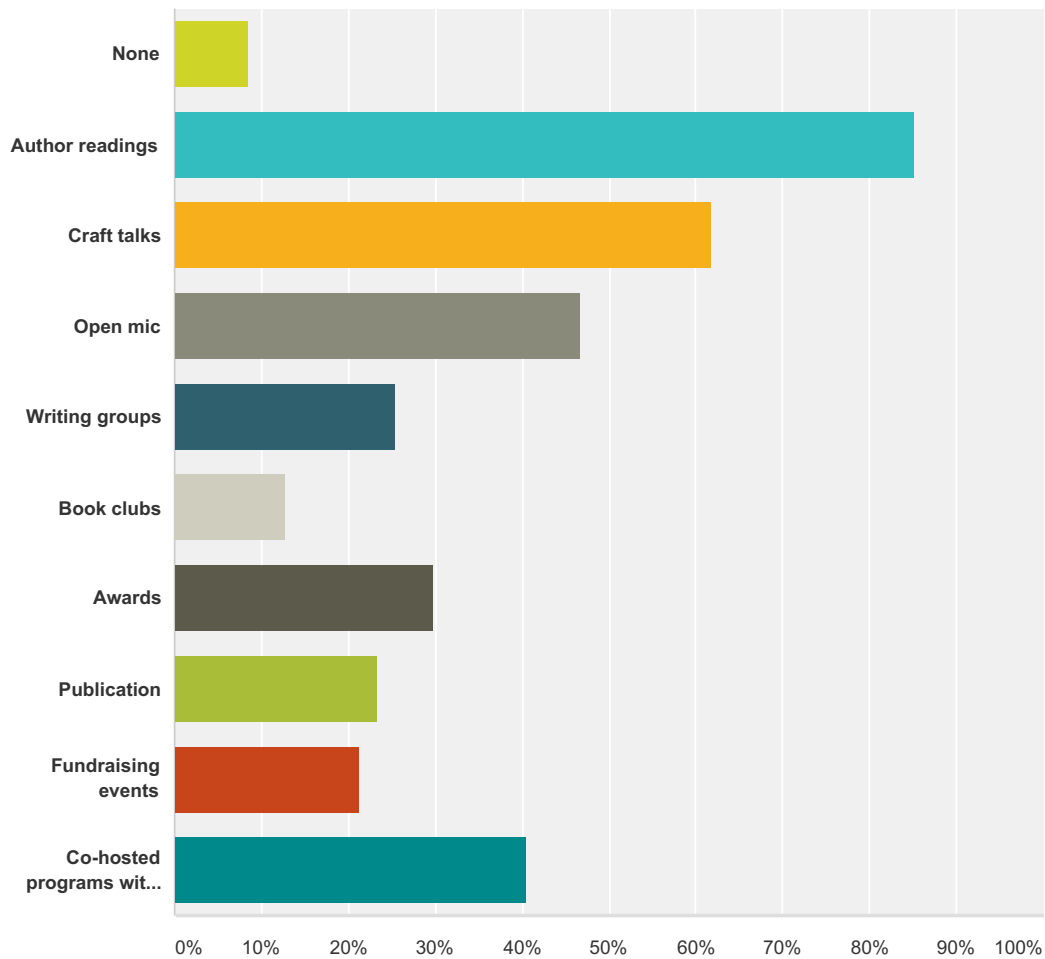
Answered: 49 Skipped: 11



Answer Choices	Responses	
0-5	40.82%	20
5-14	28.57%	14
15-35	12.24%	6
36-50	4.08%	2
51-70	8.16%	4
71-100	4.08%	2
More than 100	2.04%	1
Total		49

Q35 What types of programs do you offer in addition to classes? (Check all that apply.)

Answered: 47 Skipped: 13

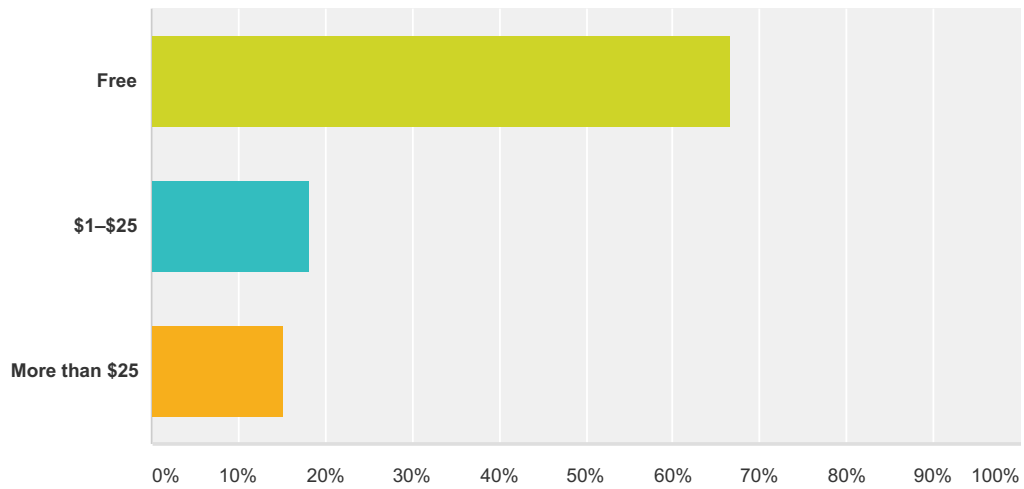


Answer Choices	Responses	
None	8.51%	4
Author readings	85.11%	40
Craft talks	61.70%	29
Open mic	46.81%	22
Writing groups	25.53%	12
Book clubs	12.77%	6
Awards	29.79%	14
Publication	23.40%	11
Fundraising events	21.28%	10
Co-hosted programs with other arts groups	40.43%	19

Total Respondents: 47	
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Q36 How much do you charge for these programs?

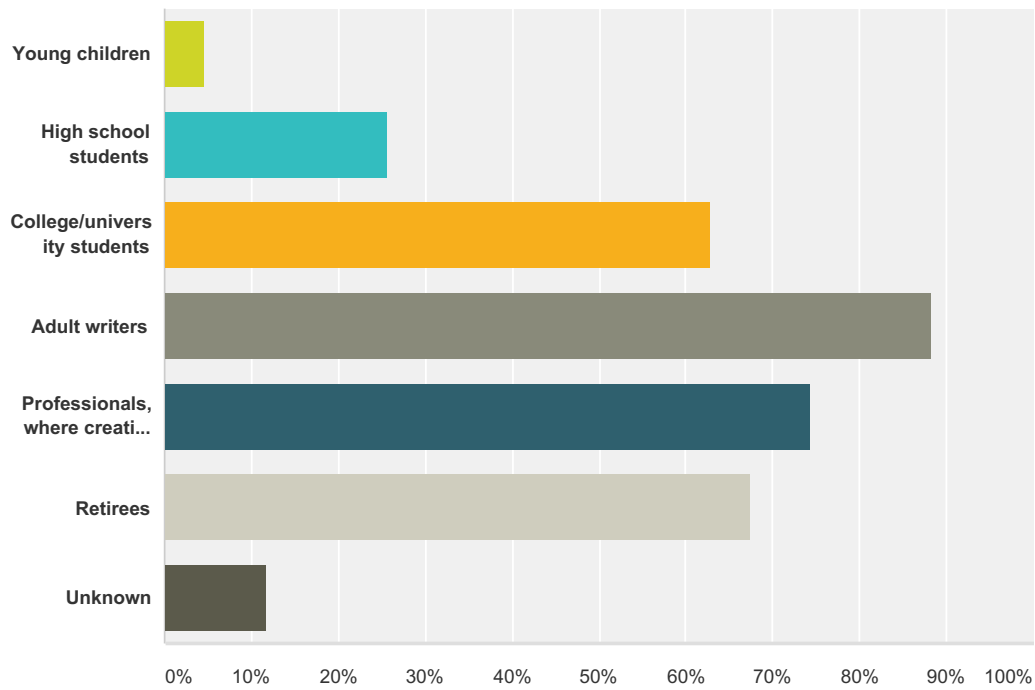
Answered: 33 Skipped: 27



Answer Choices	Responses	
Free	66.67%	22
\$1-\$25	18.18%	6
More than \$25	15.15%	5
Total		33

Q37 What is the typical audience for these programs?

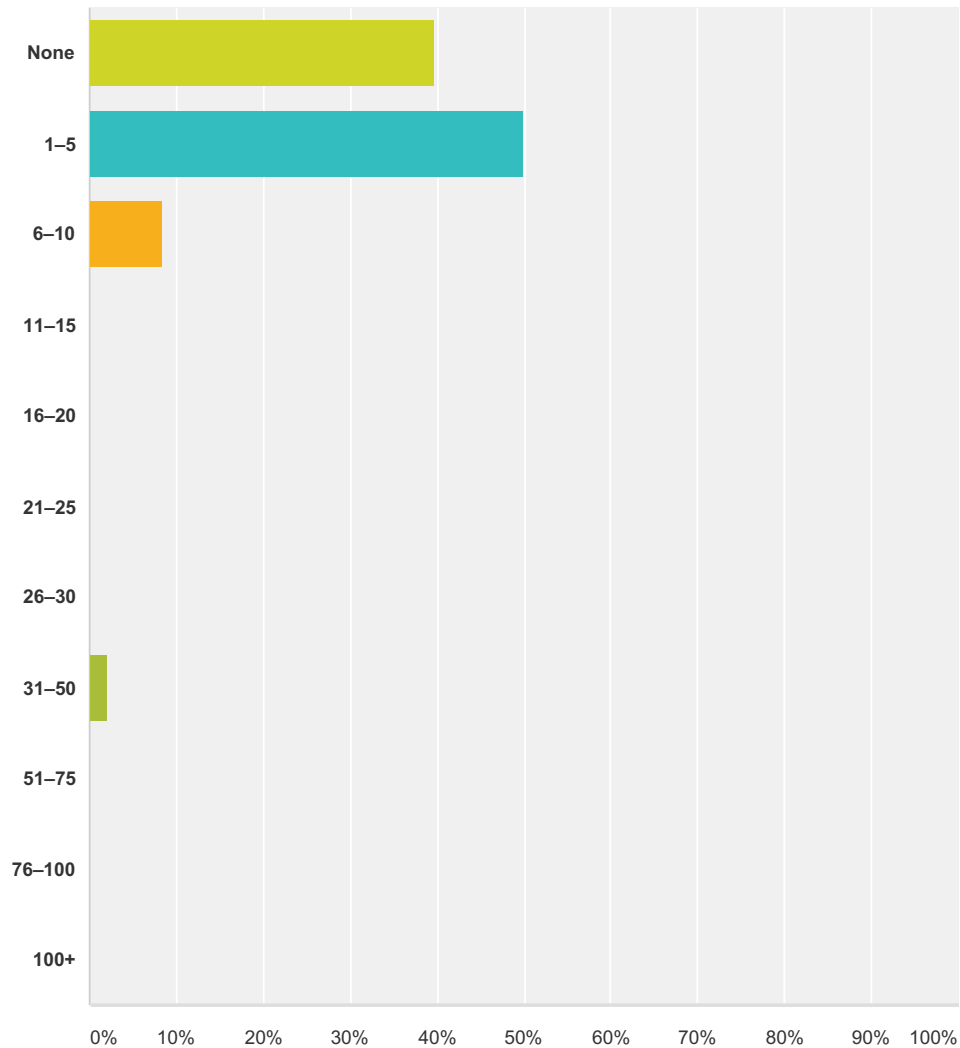
Answered: 43 Skipped: 17



Answer Choices	Responses	
Young children	4.65%	2
High school students	25.58%	11
College/university students	62.79%	27
Adult writers	88.37%	38
Professionals, where creative writing is not their career	74.42%	32
Retirees	67.44%	29
Unknown	11.63%	5
Total Respondents: 43		

Q38 How many full-time, paid staff do you have? (Administrative staff + full-time, paid instructors.)

Answered: 48 Skipped: 12



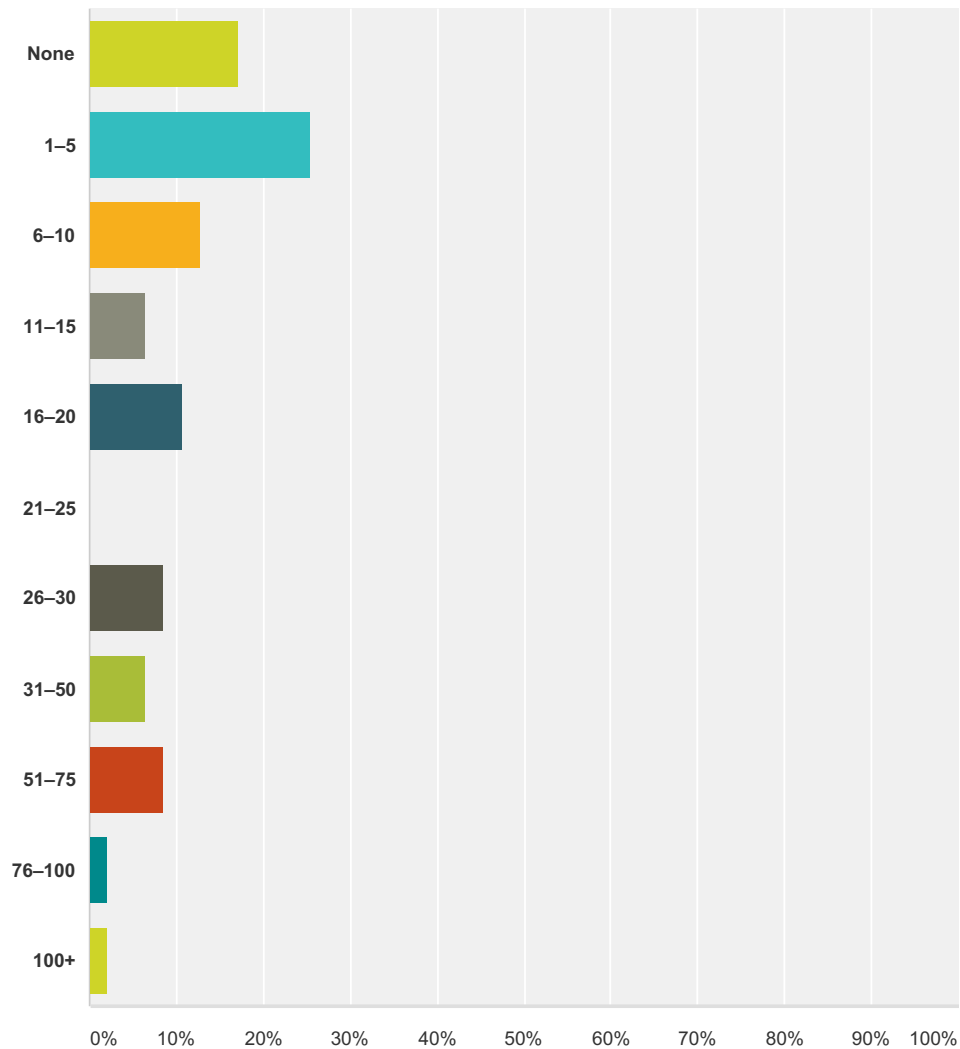
Answer Choices	Responses	
None	39.58%	19
1-5	50.00%	24
6-10	8.33%	4
11-15	0.00%	0
16-20	0.00%	0
21-25	0.00%	0
26-30	0.00%	0
31-50	2.08%	1

AWP's 2015 Survey of WC&C Member Programs

51-75	0.00%	0
76-100	0.00%	0
100+	0.00%	0
Total		48

Q39 How many paid contract employees, including teaching staff, do you have?

Answered: 47 Skipped: 13



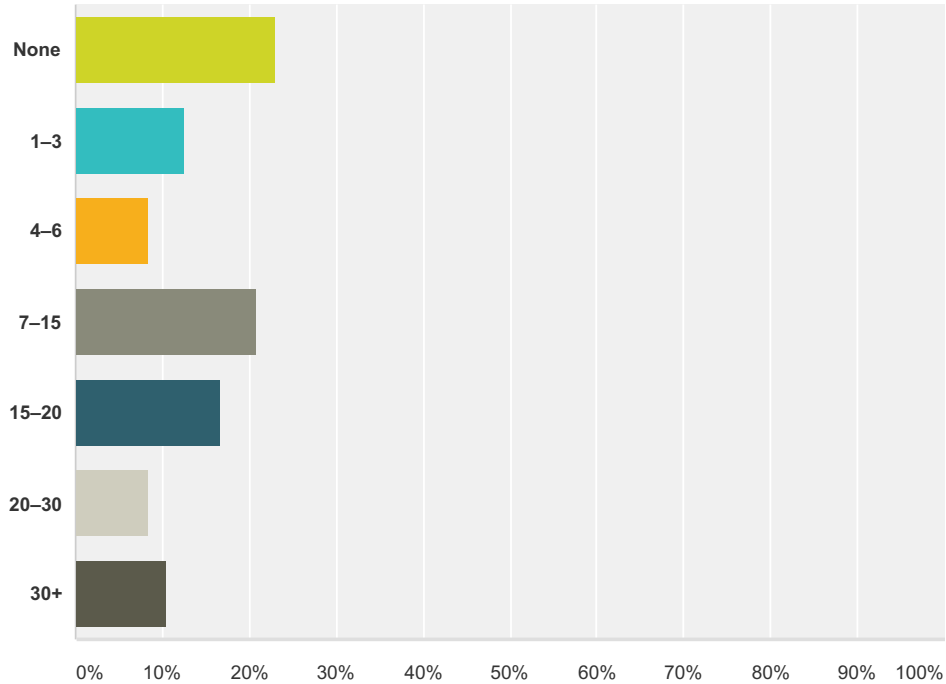
Answer Choices	Responses
None	17.02% 8
1-5	25.53% 12
6-10	12.77% 6
11-15	6.38% 3
16-20	10.64% 5
21-25	0.00% 0
26-30	8.51% 4
31-50	6.38% 3
51-75	8.51% 4

AWP's 2015 Survey of WC&C Member Programs

76–100	2.13%	1
100+	2.13%	1
Total		47

Q40 How many volunteers or unpaid workers contribute to your program over the course of one year?

Answered: 48 Skipped: 12



Answer Choices	Responses	
None	22.92%	11
1-3	12.50%	6
4-6	8.33%	4
7-15	20.83%	10
15-20	16.67%	8
20-30	8.33%	4
30+	10.42%	5
Total		48

Q41: What is the salary of your director (or the person in a similar role)?

- I am not on a salary. I make tuition minus expenses, about \$4,000.
- \$48,500
- \$70,000
- 70,000.
- 42,000
- \$70K
- \$80,000
- Theoretically: 20,000\$CAD (1/3 salary for 1/3 of FT faculty position)
- 26,000
- Based on \$48,000 FTE (currently paid for .25 FTE)
- None
- \$42K
- Don't know (Programs Director salary is around \$50,000 annually)
- \$2,200 annually
- 0
- \$1000
- \$45,000
- \$60,000
- \$42,000
- \$60,000
- \$24,000 + housing
- University salary
- 6000
- Zero
- \$10,000.
- I get one course release per year.
- \$0 We're an ALL-VOLUNTEER nonprofit
- \$68000, though only about 25% of his time is spent on this program.
- \$52,000.00
- Volunteer
- The President of the Board currently functions as our director, and does not receive payment.
- None

Q42: On average, what is the hourly rate of pay for your teaching artists?

- \$60 an hour
- \$125
- \$25 per hour
- 200
- \$50
- \$25 per hour

- We don't pay hourly; we pay for the week. \$5,000.00 CAD is the starting place.
- We pay by class and # of students. In a 6-meeting class, instructors receive \$92.50 per student (1/2 our full price tuition), for example.
- \$30 for workshops/classes; \$60 for teaching residencies in schools
- None. Just airfare, housing, and meals.
- \$65/hr, based on contact hours in the classroom
- \$200
- We offer an honorarium of \$3000–\$4000 for a week of intensive workshops with 7 day a week classes
- Not hourly. She works for a week plus some prep time for \$1500 a week.
- \$30
- I pay faculty \$1000–\$1500 for the four days.
- \$25.00
- \$100
- It varies. In addition to \$ we offer other perks such as housing, food, discounts on our other programs.
- They receive a university salary.
- 75
- Stipend, varies
- \$75/hour plus hospitality and travel
- Less than \$25 and hour
- \$24/hr
- \$140.00
- \$60–80/hour
- No idea

Q43: How do you find teaching staff?

- Right now, I'm the only teacher.
- Our featured poets each provide a workshop, a reading, and a panel/craft talk.
- Requests for proposals, recommendations
- They find us and propose workshops.
- Application
- Advisory board
- We recruit and we get many, many unsolicited applications.
- Word of mouth
- Recommendations from previous instructors, attendees and writers, websites.
- Network and membership
- I (the conference director) select faculty based on their reputations as generous, warm, effective teaching as well as writing excellence.
- Local universities, MFA grads, our published students, writers who live here.
- We have a large community of professional local authors to draw from and who are known to various members of the board/staff. Our former board president ran

- a workshop for many years and from that worked with many national authors, who we bring in for our conference.
- They mostly contact us, although sometimes our attending agents bring them.
 - Ads in the Chronicle for Higher Ed; trade and/or local organizations; referrals from instructors in the existing teaching pool; campus
 - Advisory board
 - Some are college professors, some write for our magazine, most come by invitation
 - My cultural guide is a former attendee.
 - Networking at events like AWP and through personal connections.
 - Networking. People I know. Writers with good reputations.
 - Word of mouth largely.
 - Word of mouth, outreach, referrals, AWP conference networking and other networking opportunities.
 - Mostly from our network of friends and writers cultivated over the last 24 years. Occasionally we will invite someone who contacts us.
 - Word of mouth
 - Referrals, AWP ads—many more applications than spots available
 - They come from the university faculty
 - Connections through director and past faculty
 - Word of mouth, national recognition
 - Recommendations; connections with area literary circles; book reviews; press; word-of-mouth. Recruit from local writing programs that are not open in the summertime (our conference is in the summer).
 - Books, word of mouth
 - Word of mouth/ We're very plugged in with local universities and have developed a stable of instructors basically willing to work for free (\$50 honorarium). We're blessed.
 - Word of mouth, primarily.
 - Through connections of the director/reaching out.
 - Personal requests, response to inquiries, and associations with universities.
 - Colleagues.

Q44: How many of your staff members are full-time?

- One, the director.
- 2
- 1
- 7
- 1
- 0
- 0
- None for the conference.

- 1
- 0
- None, although our director puts in full-time hours in addition to his paid job.
- 2
- One (Managing Director)
- 8
- One during the week of the annual retreat.
- 0
- None.
- Three
- 1
- 4
- If you mean non-teaching staff, 1. Teaching staff members? 0 (They work for 1 week per year.) Admin staff? 1.
- Nine
- 1
- 0
- All
- 0
- 1
- Zero
- 0
- None
- 0
- 1
- Staff is only partially responsible for running events. Mostly guided by volunteers.
- None

Q45: How many of your staff members are part-time?

- 1
- Three.
- 3
- 21
- 3
- 0
- 10
- 2
- I use student employees on work-study to pull off the conference week (4–5 of them).
- 0
- 2
- Seven

- 0
- One (Director works 1/6 of time on our program); 4 Assistant Directors work 10 hrs/week during school year; several week-of support staff (17) work full time during the program, along with all directors
- We have 50 student volunteers who work at least 2 hours a week
- None
- All
- 0
- I am the conference director. I guess I am part time, though I pay myself as a contractor.
- 0
- 3
- All
- If you mean non-teaching staff, 2. Teaching staff members? 0 Admin staff? 1
- None
- 1
- 3
- One
- 9
- 1
- All
- None
- 10
- We have two part-time paid contractors.
- Entirely

Q46: What is the average salary of non-teaching staff?

- Not applicable
- \$20 hourly
- 40,000.
- Anywhere from \$18 to \$25/hour
- \$15 p/hour
- Hourly work study wage as determined by the institution.
- 26,000
- \$10,000/year (.25 FTE)
- 0
- \$300–\$500 for the week (asst directors paid in credits during the school year along with \$1500 stipend.)
- \$30,000
- 0
- \$45,000
- \$41,000

- We only have 2. One, the ED and one, the 1/2 time assistant.
- \$12,000–24,000
- They get university staff salary.
- 1775
- Paid through other organization
- Contracted.
- \$0
- \$0
- \$20/hr.
- \$35,000.00
- \$11/hour
- \$3,000 plus a month's accommodation

Q47: What are your major sources of funding?

- None
- Sponsorships, grants, and individual donors.
- Registration fees and grants.
- Membership dues, conference registration fees.
- Tuition fees.
- Private donations, grants
- Graduate school and individual donors
- Fee for service, city-based fund, NEA
- Donations from graduates
- Registration fees, grants, donations
- Membership, Foundations
- Tuition, scholarship donations, University.
- Tuition revenue
- Registration fees for classes/workshops/conference/retreats, grants, local business sponsorships
- Tuition, grants, donations.
- Fees from attendees, plus some scholarship money from Rotary. We are applying for grants this year.
- Revenues from registration
- We are self-supporting
- Graduate school, individual donors
- Grants, Fundraising from gala in NYC, program income
- Enrollment fees
- Fees
- Ticket sales and workshop registration. We periodically do small fundraising drives when expenses require it.
- Fully funded through registration fees. Two scholarships are fundraised, though that may shrink to just one scholarship this year.

- Grants and contributions
- Private donations
- Endowment, state funding and university funding
- We are self supporting. Our budget is funded through registration fees.
- Tuition, contributions
- Fully self-supporting
- Foundation grants and individual support
- Participant fees, government grants, sponsorship
- Workshop fees
- Angel donors, corporate grants
- University and student fees.
- Half fees and half grants
- Donations, tuition
- Tuition fees 80%; donations 20%. Grant is pending but if funded, would be 10% and allow for capacity building.
- University, registration fee, donations
- Donations, sponsorships, admission fees, once a year fundraising auction of donated new items/gift cards, grants, Amazon.com
- New York State Council on the Arts, student tuition fees, private and corporate contributions.
- Endowment
- Registration fees, sponsorships.
- Participant fees
- Individual donations, fee-for-service (workshops, memberships, ticketed events), and grants.
- Tuition

Q48: What percentage of your budget is directed to paying teaching artists/instructors?

- 80
- 30 percent?
- 70%
- Not sure
- 10%
- 19
- More than 50
- 60
- 15%
- Nearly 50%
- 28%
- about 50%
- 60%

- 19%
- 60
- \$20%
- 50
- Don't know.
- 20
- unknown
- 20%
- 10%
- 54%
- 0%
- 20%
- We don't have a specific budget. Everyone is paid by the university.
- Half
- 110 (no profit yet)
- 20%
- 60%
- 16 percent
- Approx. 50%
- At least 30%
- 0
- None
- 50%
- 25%

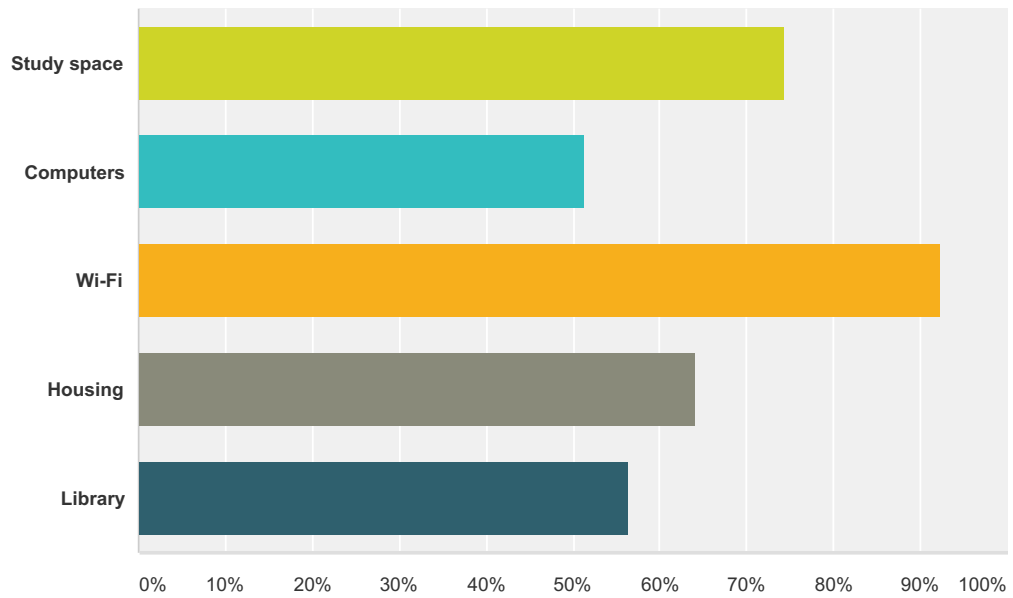
Q49: What percentage of your budget is used to attract headlining visiting artists?

- 20
- Unknown
- % of conference budget for keynote speakers: 17%
- 0
- 5%
- 16.6
- 10–20?
- 75
- 5%
- N/A. Each faculty negotiation is discrete, and 'headliners' get only very slightly more than anyone else (and only if necessary: preference is for a more egalitarian faculty).
- \$4000 in artists fees \$5100 in travel/lodging \$300 in fabulous swag 7.1%
- less than 1%
- 3%
- 16%

- 10
- 10%
- 15
- Not enough.
- 0
- Unknown
- 2%
- 0
- None
- 5%
- 0
- Comes from student fees.
- 8%
- 10%
- We have a policy to pay all faculty the same based on their workshop hours. We don't pay a bonus for headliners (cannot afford to do this).
- 25–30%
- We attract them by paying them so it would be the same, 16 %
- Approx. 15%
- Around 6%
- .5%
- None!
- 0

Q50 What resources do you have at your program? (Check all that apply.)

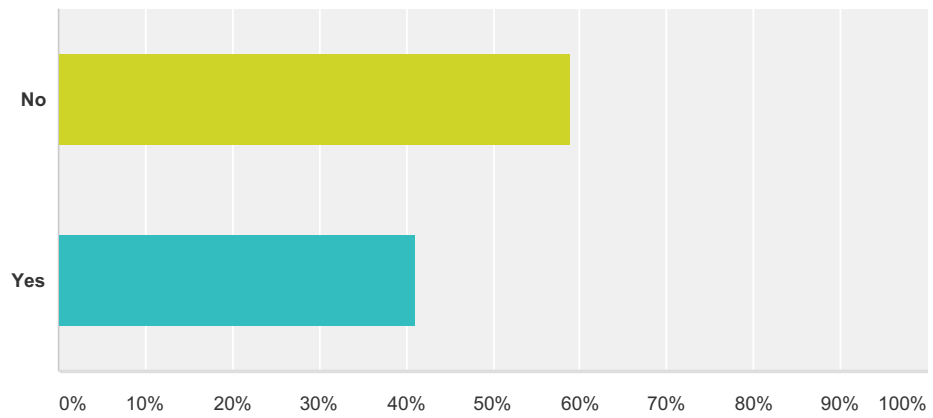
Answered: 39 Skipped: 21



Answer Choices	Responses	
Study space	74.36%	29
Computers	51.28%	20
Wi-Fi	92.31%	36
Housing	64.10%	25
Library	56.41%	22
Total Respondents: 39		

Q51 Do you share space with other programs?

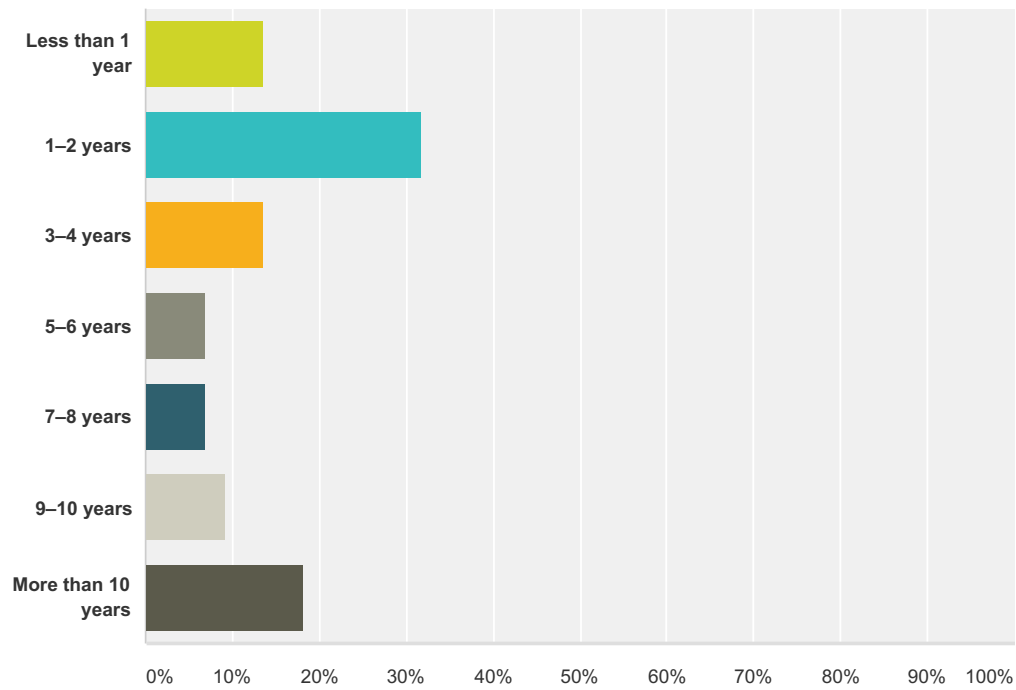
Answered: 39 Skipped: 21



Answer Choices	Responses	
No	58.97%	23
Yes	41.03%	16
Total		39

Q52 How long has your organization had a WC&C membership?

Answered: 44 Skipped: 16



Answer Choices	Responses
Less than 1 year	13.64% 6
1-2 years	31.82% 14
3-4 years	13.64% 6
5-6 years	6.82% 3
7-8 years	6.82% 3
9-10 years	9.09% 4
More than 10 years	18.18% 8
Total	44

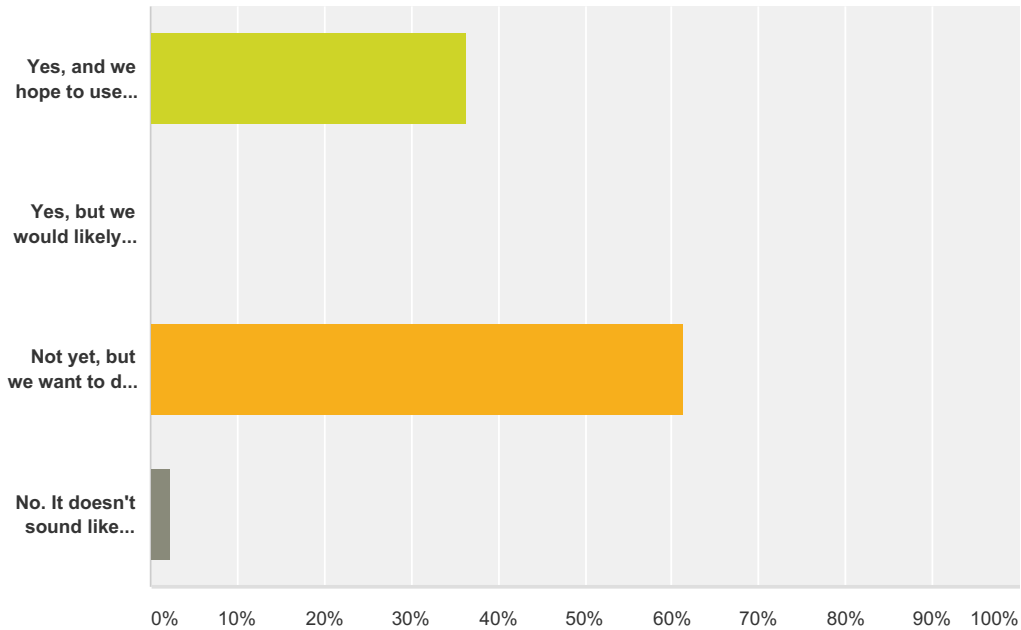
Q53: What initially prompted you to join as a WC&C member?

- The advertising in the *Writer's Chronicle* and being part of the WC&C community.
- Desire to learn, grow, network, and promote our organization.
- Actually, I'm not sure how long we've had a WC&C membership.
- Desire to connect with more creative writers and make them aware of our organization
- We were members of the original WC&C before it was folded into the AWP. We wanted the camaraderie and the opportunity to share resources and expertise.
- For the mailing list
- Networking and chronicle, etc. We were program members before being WC&C members, so that number might be off...
- Can't remember
- To join national organization with similar programs and publicize our conference
- Online connection
- Opportunities for collaboration, cross-promotion, and information sharing.
- Desire to access AWP Mailing Lists and to attend the AWP conference.
- Connecting with other writers centers, attending conference
- Ability to advertise our conference.
- Exchange of ideas
- Wanting to publicize our Post-Baccalaureate Certificate Program in Writing and special, short writing intensives
- We believed the connections were important. We savor time at AWP
- To help publicize my program and learn from other programs
- Promo help
- Promotion.
- I don't remember. I have tremendous respect for AWP and it just seemed like a good idea! Also—the advertising.
- This is a new organization. Prior to this position, I worked at another WC&C member institution and couldn't imagine not being a member.
- Kurt Brown, founder of what became WC&C, had been one of our regular faculty.
- Discounts on ads and interest in being a part of a professional association.
- Promotional purposes
- Good reach
- Being part of the greater community.
- To attract more writers to our residency. Not sure it's had any effect yet.
- Experimenting with garnering more recognition
- Advertising benefits, education and contacts
- Advertising, ability to list conference professionally
- One of the board members had attended AWP and convinced the board to reach out to the college-aged demographic. Also good way to fortify ties with potential creative writing faculty.

- Michael Khandelwal of the Muse writing center suggested that we do so
- Community, networking
- Most appropriate category for my organization.
- Personally a member at AWP.
- Desire to be listed in the listing of programs
- Opportunity to list the Retreat with WC&C
- As a fledgling organization, we hoped to both be inspired and to learn from other WC&C institutions, and to participate in the conversation within the WC&C community.

Q54 As part of your WC&C membership, we can help arrange social media postings about your program on AWP's Facebook, Twitter, and Google+ accounts. Have you made use of this before?

Answered: 44 Skipped: 16



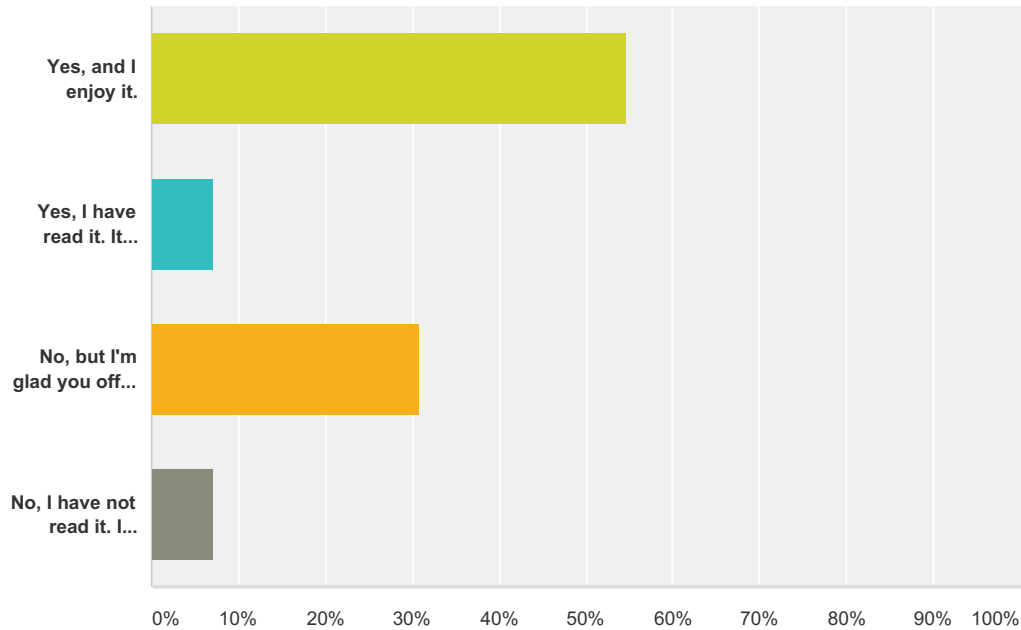
Answer Choices	Responses	
Yes, and we hope to use this benefit again.	36.36%	16
Yes, but we would likely not use this benefit again.	0.00%	0
Not yet, but we want to do this!	61.36%	27
No. It doesn't sound like something we need.	2.27%	1
Total		44

Q54: As part of your WC&C membership, we can help arrange social media postings about your program on AWP's Facebook, Twitter, and Google+ accounts. Have you made use of this before?

- I'm for it.
- Sounds great!
- If people actually look at it, it's great. Our experience is that most promotional social media postings are ignored.
- Terrific, thank you! I didn't realize it was an option.
- How did I miss this opportunity?!
- Sounds good.
- It's a good benefit, but I'm not sure how effective it is to our audience.
- Has not brought registration but is good publicity
- I'd have to hear more about it.
- Don't know what to think. I already have a very active Facebook page which has not reaped any attendees.
- Very helpful
- I think this is a key benefit.
- I need help understanding how to use it. Diane and the team is always helpful and gracious, but I am terrible at this part.
- We've just added a board member who owns a marketing/social media consulting business and he will be assisting with our social media presence. Once that is in place, we see great benefit to reaching people beyond our community who will make us a writing vacation destination.
- May be a great opportunity to attract new students
- Great!!!
- We only knew about this because WC&C failed to list our program in the *Writer's Chronicle* at the requested time. AWP was kind to help with an electronic notice.
- Yes. Please help!
- Please send more info!
- Thank you thank you. We didn't recruit any enrollment this year but think it will take a few years to get some traction. Much appreciated.
- We've noticed that being listed on the AWP site under conferences and your social media blast about our conferences have had minimal to no effect.
- This is an important benefit.
- We are trying to get better at the Social Media aspect of everything we do. Some things we have done for a long time, but not for the Retreat.

Q55 Last year, AWP started an e-newsletter for our member programs called the WC&C Quarterly where programs share tips and information with one another. Do you read this newsletter?

Answered: 42 Skipped: 18



Answer Choices	Responses	
Yes, and I enjoy it.	54.76%	23
Yes, I have read it. It doesn't feel applicable to my needs.	7.14%	3
No, but I'm glad you offer this benefit.	30.95%	13
No, I have not read it. I don't think it would be applicable to my needs.	7.14%	3
Total		42

Q55: Last year, AWP started an e-newsletter for our member programs called the *WC&C Quarterly* where programs share tips and information with one another. Do you read this newsletter?

- I need to find time to read it.
- Wish we had more time to read it.
- The one caveat is that like all university faculty who are also conference directors, I get hundreds of emails a day and only very rarely have the time to respond to anything that is not an immediate emergency (this is, of course, not ideal, but reality).
- Love it! I appreciate hearing what other programs are doing, especially the "here's what's working, what's not working" pieces.
- Good!
- I don't recall receiving it, in all honesty.
- Sorry—I feel swamped by submissions and applications so I don't take time to read it
- I think I received only one issue.
- It's great—please continue!
- Has developed into a very useful newsletter
- I think my co-Founder reads it.
- It seems like it might be a bit of a struggle for staff to find content for it and in the vast cloud of things I have to read each day, it doesn't rank high on my priority list.
- Read it sometimes
- Sometimes browse it.

Q56: What is the most beneficial aspect of WC&C membership?

- The online listing and the print listing
- I enjoyed networking at the WC&C event at the 2015 AWP.
- Visibility within the AWP community
- I'm not benefiting much from it, I have to say.
- The mailing list and potential access to the results of this survey.
- Mutual support
- Networking
- Visibility on your site
- Marketing
- Still figuring that out.
- I very much enjoyed the meet and greet at AWP last year, and benefited from gathering information and contacts from fellow conferences. This has been the only direct benefit thus far.
- Strangely, doing this survey has helped me look at my organization in a new light. Very helpful. The WC&C Quarterly has been helpful. Listing our programs on the website also valuable.
- Connecting with other writers' centers.

- Publicity for our events.
- Getting word out about our programs on a national level.
- AWP, Job listings, magazine
- Not sure right now.
- Visibility.
- Advertising I also like that I can direct people to apply for the scholarship even though it's highly competitive. I know some attendees have applied.
- Knowing that there are others who are just starting up and that there are experienced leaders. It's a community of support and networking opportunities.
- Announcement for our programs reaches WC&C members and member organization
- Website listing and *Writers Chronicle* listing
- Association and the online and print advertising it supports.
- Discounts, tips
- Exposure and networking with writers and writing programs; very much enjoyed the conference this year and was impressed with how it was run!
- Being listed on the website.
- Program advertising
- Not sure yet.
- Online listing and discount to ads in publications
- AWP conference
- Sense of belonging to something way bigger, national reach. We are a very small conference in a rural, underserved area of our state. Love to learn from other programs, etc.
- At this point, I'm not sure there is any beneficial aspect for us.
- Mailing list, networking
- Contact with other conference and center staff members from around the country.
- Discounted rates on advertising, although I'm sure the support is beneficial, this is my first year and have not had the chance to take part in the conference.
- Added visibility for our program
- Access to a potential national audience through your listings and other support.
- We're still figuring this out.

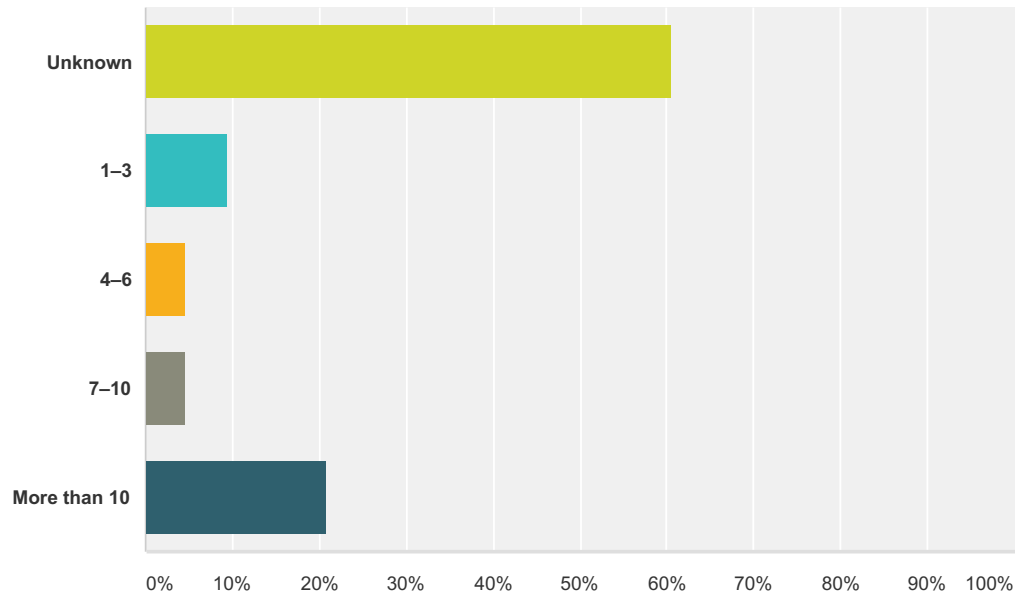
Q57: What would you like to see added or changed to the WC&C membership program?

- A table at the Bookfair with info on all the programs, organized by region.
- More resource information available.
- Nothing now, it seems like a great program
- I'd like to see an online forum.
- More chances to have our program highlighted
- More opportunities to publicize members' conferences. Would like members to

- provide links to others's conferences.
- It would be of great help to know how to share information for promotion by WC&C, and to have clear structures for collaborative cross-promotion program-to-program.
 - Really make the conference reception a permanent benefit.
 - More events and panels devoted to adult writers and adult writing instruction/resources at the annual conference
 - I would like to see literary service organizations, such as Cave Canem or PEN and the nonprofit literary presses, be part of WC&C. Missions might be slightly different, but only slightly, and we have much to offer each other.
 - More attention to the non-academic parts of the programs: residencies, retreats, community projects, etc.
 - Better ability to send information about conferences to specific members/organizations/populations.
 - Bigger discounts on printed ads?
 - A way to better connect WC&C members who throw annual writers' conferences. We'd also benefit if the slant of AWP moves away from academia and more toward the average writer who is most likely to attend a writing conference. Our attendees aren't MFA students, for the most part. They are hobby writers who merely want to improve their craft. AWP as it is structured now, ONLY addresses the needs of universities (their students, grad students, professors, and lit mags.) It's seen as pretentious and way too lofty for the average common writer. Until this can be addressed, the C portion of the WC&C will get little to nothing from AWP.
 - A way for directors/coordinators to talk to one another.
 - More discussion of programs for mid-career writers. Less emphasis on big names and programs oriented toward making money for their sponsoring organizations.

Q58 How many of your students/attendees/members attend AWP's conference each year?

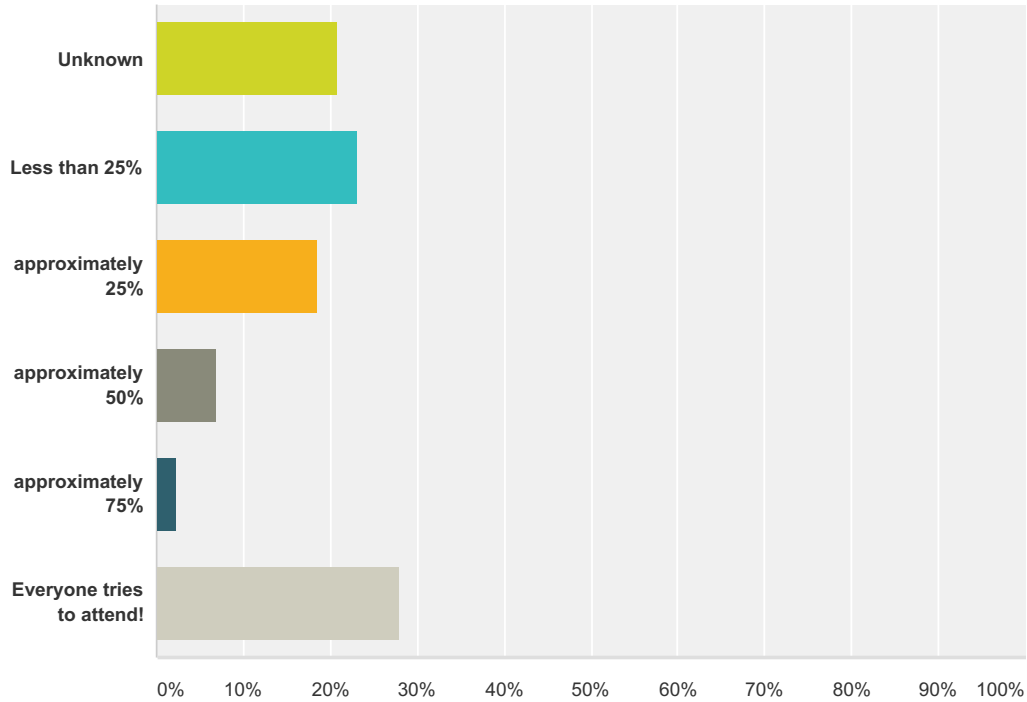
Answered: 43 Skipped: 17



Answer Choices	Responses	
Unknown	60.47%	26
1-3	9.30%	4
4-6	4.65%	2
7-10	4.65%	2
More than 10	20.93%	9
Total		43

Q59 How many of your staff/faculty/board members attend AWP's conference each year?

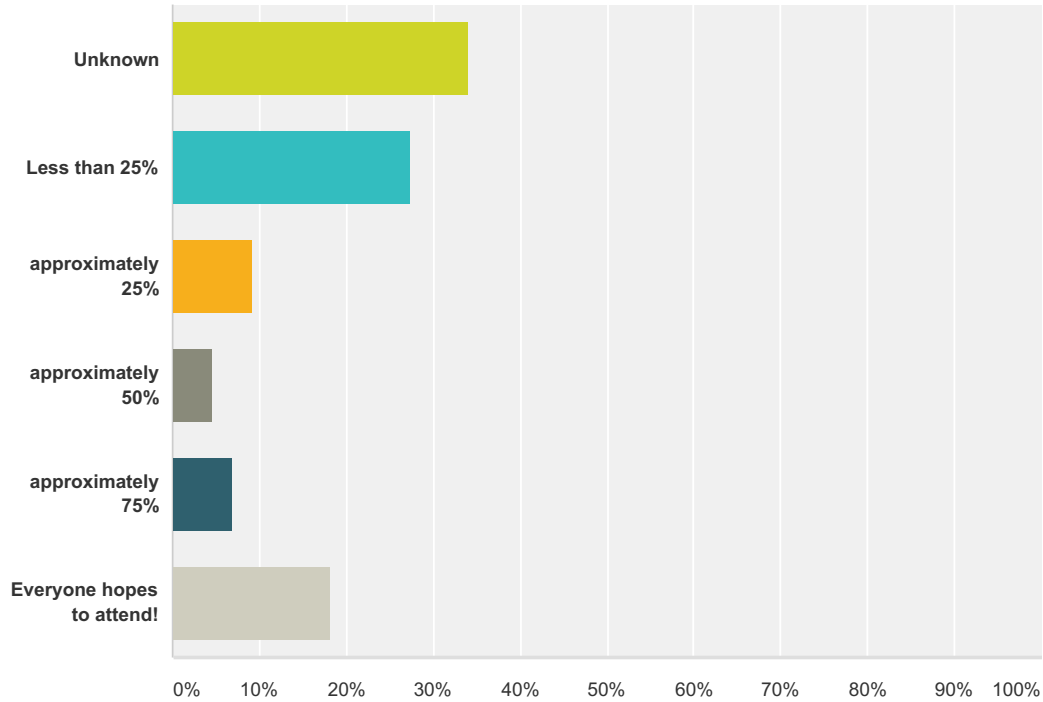
Answered: 43 Skipped: 17



Answer Choices	Responses	
Unknown	20.93%	9
Less than 25%	23.26%	10
approximately 25%	18.60%	8
approximately 50%	6.98%	3
approximately 75%	2.33%	1
Everyone tries to attend!	27.91%	12
Total		43

Q60 How many of your staff members plan to attend AWP's 2016 conference in Los Angeles?

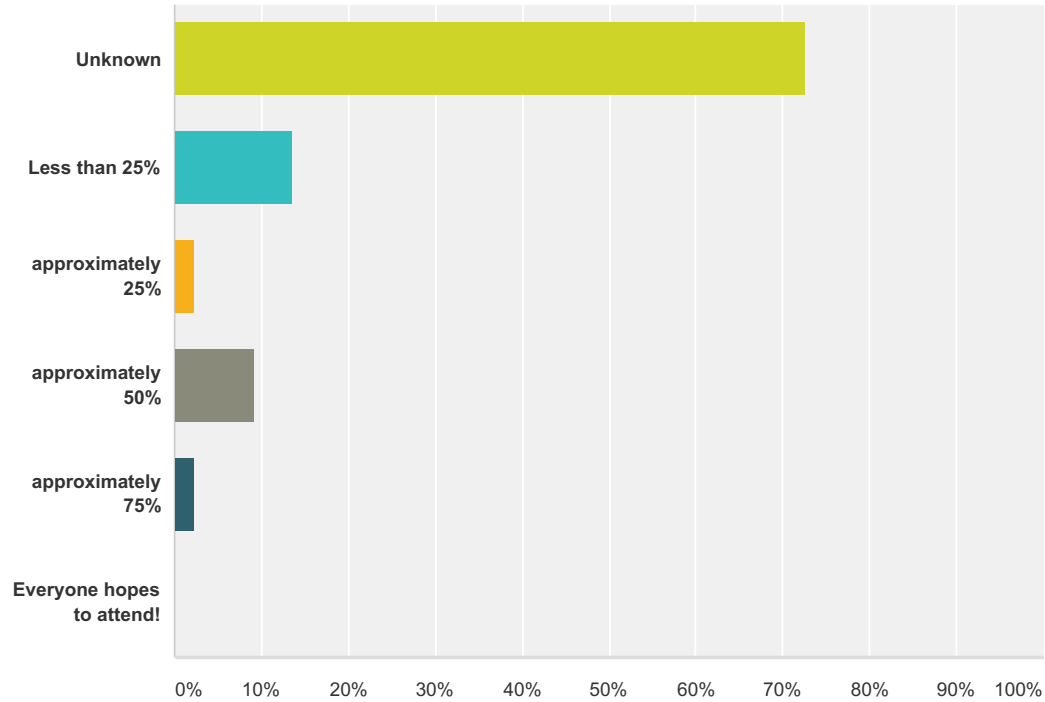
Answered: 44 Skipped: 16



Answer Choices	Responses
Unknown	34.09% 15
Less than 25%	27.27% 12
approximately 25%	9.09% 4
approximately 50%	4.55% 2
approximately 75%	6.82% 3
Everyone hopes to attend!	18.18% 8
Total	44

Q61 How many of your students/attendees plan to attend AWP's 2016 conference in Los Angeles?

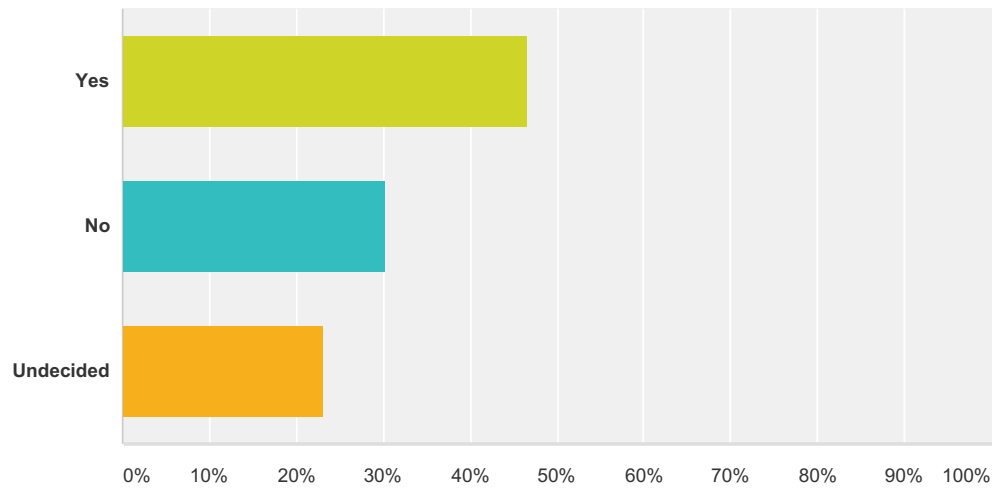
Answered: 44 Skipped: 16



Answer Choices	Responses	
Unknown	72.73%	32
Less than 25%	13.64%	6
approximately 25%	2.27%	1
approximately 50%	9.09%	4
approximately 75%	2.27%	1
Everyone hopes to attend!	0.00%	0
Total		44

Q62 Do you plan to attend the WC&C Council Meeting in Los Angeles?

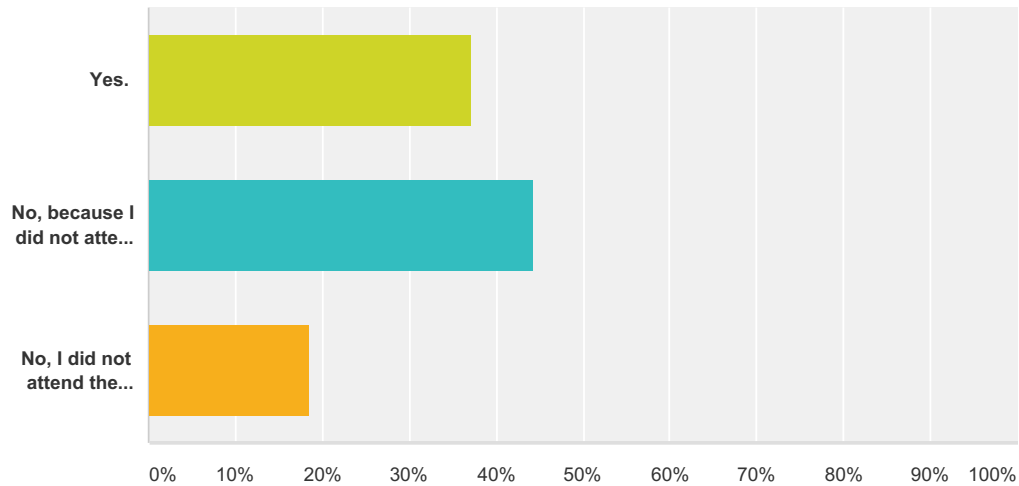
Answered: 43 Skipped: 17



Answer Choices	Responses	
Yes	46.51%	20
No	30.23%	13
Undecided	23.26%	10
Total		43

Q63 Last year we had our first-ever WC&C Reception at the Minneapolis conference. Did you attend?

Answered: 43 Skipped: 17



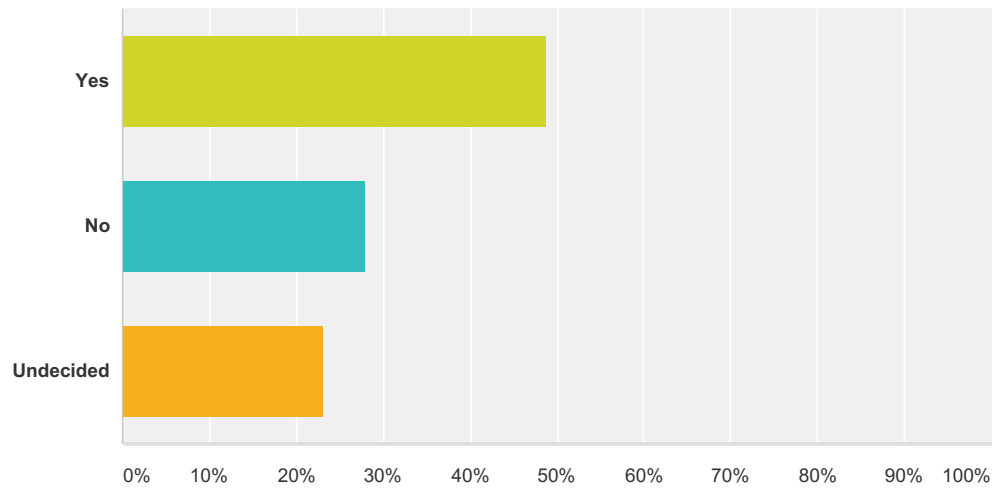
Answer Choices	Responses	
Yes.	37.21%	16
No, because I did not attend #AWP15.	44.19%	19
No, I did not attend the reception, but I was at #AWP15	18.60%	8
Total		43

Q63: Last year we had our first-ever WC&C Reception at the Minneapolis conference. Did you attend?

- It was terrific. One student I met there did attend my program.
- Loved it!
- The room was too small.
- We sent a representative with flyers, and hope to again this year!
- AWESOME! Have it again, and bigger each time!
- Our organization was not yet a member.
- I arrived late and the room was packed, which was a great sign. WC&C members seem to like socializing opportunities better than panels or the council meeting.
- The reception conflicted with another event I was expected to attend
- It wasn't useful in getting the word out about our programs. The only people that attended were other programs.
- Good turnout. Room was small. Nice to meet folks.
- The room was postage stamp sized and completely filled with people who wanted only so they could get a free drink. No one was there to learn about or meet the WC&C members. We wasted a ton of money printing postcards that no one was interested in.
- It was great, thank you!
- I can't stand for long periods, and I can't hear at those kinds of events. I probably will skip it in the future.

Q64 Do you plan to attend the WC&C evening reception in Los Angeles?

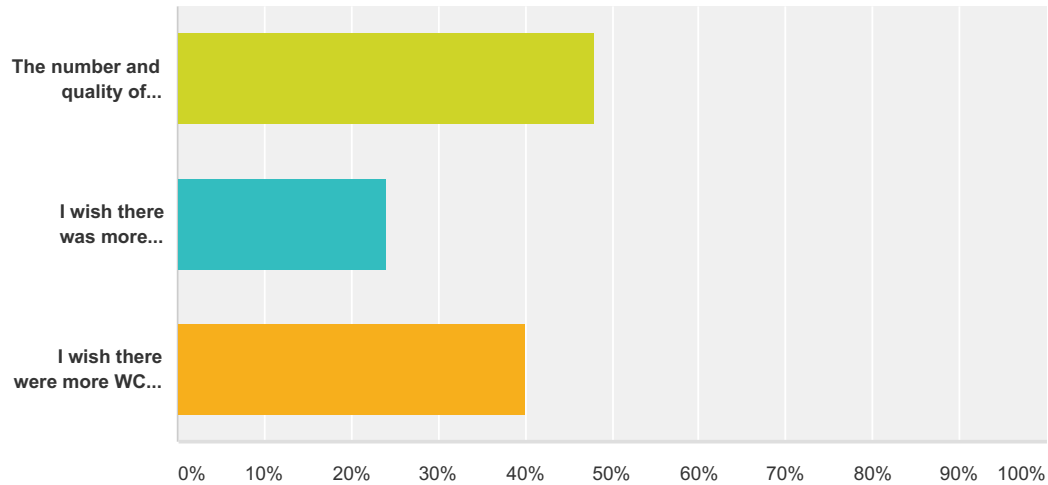
Answered: 43 Skipped: 17



Answer Choices	Responses	
Yes	48.84%	21
No	27.91%	12
Undecided	23.26%	10
Total		43

Q65 If you have attended the AWP conference in the past three years, what are your thoughts on WC&C-related events programming offered at the conference? (Feel free to check more than one answer.)

Answered: 25 Skipped: 35



Answer Choices	Responses	
The number and quality of programs feels right.	48.00%	12
I wish there was more diversity in WC&C programming.	24.00%	6
I wish there were more WC&C events offered at the conference.	40.00%	10
Total Respondents: 25		

Q66 Thank you for taking the time to complete this survey! If you are interested in having your name considered for the random drawing of two \$100 Visa gift cards, please provide your name and information below.

Answered: 37 Skipped: 23

Answer Choices	Responses	
Name	100.00%	37
Program	97.30%	36
Address	0.00%	0
Address 2	0.00%	0
City/Town	0.00%	0
State/Province	0.00%	0
ZIP/Postal Code	0.00%	0
Country	0.00%	0
Email Address	100.00%	37
Phone Number	100.00%	37

Q67: Please add any additional feedback for us.

- Keep up the good work.
- You all are doing a great job and we really appreciate your hard work!
- Would like more opportunities for organizers of writers' conferences to meet. Previous conferences had few.
- Thank you for building a network! As the founder, builder, and sole passion behind my conference (even with some institutional support), the connection to other conference directors is tremendously helpful.
- Thanks for all your hard work!
- Again, we are not a university program, but I would love it if there were resources more attuned to groups like ours that need help with fundraising, publicity, and programming. If you organized a meeting for conference directors who were NOT receiving university funding and backing, that would be a boon to those of us struggling to survive without access to even one paid staff member. Thank you.
- Thank you for doing this! It's a lot of work and will be greatly appreciated by current and future WC&C leaders!
- Thanks for all you do!
- Thank you. Some of the questions were hard to answer. We have workshops and events within our annual event. Didn't know how to quantify them in that context.
- Impressively-organized conference—congrats!
- Thank you for this program.
- Much appreciated! Thank you for selecting the panel we pitched with two other programs. This is a neat way to be involved with AWP and also to work more closely with colleagues in a collaborative way (even if we may be in competition to enroll students to our summer conferences!!!) P.S. The 25 free issues of AWP Writer that you sent for our conferees flew off the table the first day. Thank you!!!
- I appreciate your desire to make changes for the better. While AWP and the WC&C is of not benefit to our group, I do view it as a worthwhile endeavor and I applaud the numerous people for making it the success it is today.
- Thanks for all you do!
- I'm glad AWP has this category. More can be done with it, but you've been making progress in recognizing the range of missions your members represent and trying to support them.
- Thank you! I look forward to seeing the results.