



## 2009 MIDWEST ARTS CONFERENCE NEW COLLEAGUE PRIMER

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### The New Colleague Connection at a glance

If you are new to the field or to the Midwest Arts Conference, join our New Colleague Connection—a program geared toward helping our new colleagues make the most of your first experience with the Midwest Arts Conference.

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#### Prior to the Conference

- Sign up for the program on your registration form, or contact Katherine Haugen at [katherine@artsmidwest.org](mailto:katherine@artsmidwest.org) if you've already registered for the Conference but didn't sign up for the program.
- We'll match you with a mentor who is a veteran of the field and the Conference.
- We'll connect you to information and resources to help you plan and prepare for the Conference.
- Visit [www.artsmidwest.org](http://www.artsmidwest.org) for full Conference details.

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#### Onsite at the Conference

- Attend the New Colleague Connection Orientation to get started on the Conference.
- Take advantage of workshops and social events specifically for new colleagues.
- Tour the Marketplace when it first opens.
- Ask questions and make new connections.
- Volunteer to meet even more new people.

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#### After the Conference

- Touch base with your mentor if you have questions.
- Follow up with people you met at the Conference.

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### Pre-Conference preparation

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#### What should I do before I come to the Conference?

- Visit [www.artsmidwest.org](http://www.artsmidwest.org) frequently to keep up-to-date on Conference events and schedule. Use this information to plan your days ahead of time.
- Keep in touch with your mentor once you have his or her name and contact information. Ask questions!

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#### How should I plan for expenses?

- You're responsible for travel and hotel, but your per diem should be minimal. Your registration fee includes three breakfasts, one brunch, two luncheons, and two evening receptions with hors d'oeuvres.
- Check out the "Making the Conference affordable" page on the Conference Web site for more discounts and ideas of how to save money.

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#### What should I wear?

- Most attendees wear business or casual business attire. Many of our attendees like to bring something dressy or fun for the Opening-Night and Closing-Night parties.
- Dress for comfort and in layers; room temperatures vary throughout the day and between indoors and outdoors.
- Wear comfortable and durable shoes – you will be doing a lot of walking and standing.
- September daytime temperatures in Saint Paul in September can be as warm as 75°–85° F. Keep in mind that you will be in- *and* out-of-doors at various points during the Conference.

## **New Colleague Connection & related events on-site**

**"101" Workshops:** Wednesday, September 9, 1:45 p.m.–2:45 p.m.

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Catch one of our three intro-level workshops earlier in the afternoon on Wednesday – there's one for presenters, one for artist managers/agents, and one for self-represented artists. Even if you're not new to the field, lots of our veterans find these sessions to be a great opportunity to brush up on the basics or catch up with new ways of going about the basics.

**New Colleague Connection Orientation:** Wednesday, September 9, 3:00 p.m.–4:30 p.m.

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Attending the New Colleague Connection Orientation is a must! This is where you start getting to know the Conference and each other, and can finally meet your mentor and other new colleagues. The session will feature the program co-chairs and others discussing a variety of pertinent issues and a question-and-answer period. The session will feature the program co-chairs and others discussing a variety of pertinent issues and a question-and-answer period. You'll be assigned to a table when you arrive at the session; each table will be hosted by two mentors – an exhibitor (either an artist manager/agent or a self-represented artist) and a presenter – so you'll have the chance to meet people from the "other side of the aisle."

**New Attendee Mingler:** Wednesday, September 9, 4:30 p.m.–5:30 p.m.

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Continue conversations and keep networking at this informal gathering. All Conference attendees are welcome at this event, which is an opportunity for those who are brand-new (or even relatively new) to this Conference to meet more folks in the same boat and get some pointers from those who have been through this kind of event a time or two. Join us for a little snack and a drink while you make connections and scope things out before heading over to the Opening-Night Party.

**Opening-Night Party:** Wednesday, September 9, 5:30 p.m.–7:00 p.m.

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Now that you've met some new people and have an introduction to what the Conference is all about, head over to the historic Landmark Center for some great networking and hors d'oeuvres. Grab a drink from the cash bar and join the party at this all-attendee event!

**Marketplace Exhibit Hall Tour:** Thursday, September 10, 9:00 a.m.–9:15 a.m.

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Get a look at the Marketplace when it first opens – several of our mentors will take you through and explain what's happening and what to look for. If you've got questions about how to navigate the Marketplace, now's a great time to ask!

**Brunch:** Saturday, September 12, 11:00 a.m.–12:15 p.m.

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Regroup with mentors and other new colleagues at the brunch, where tables will be reserved for mentors and new colleagues. If you'd like to reconnect, it gives you the chance to ask questions and compare notes from the previous several days.

## **What do I need to know before I get onsite in Saint Paul?**

**How do I register once I'm onsite?**

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Stop by the Conference registration desk in the RiverCentre convention center to pick up your name tag and Program Book before you continue on to any Conference events – you'll need your name tag for all Conference events, and the Program Book has all the info you need to navigate the four days of the Conference, from schedules and locations to event descriptions and local information.

**What kind of interaction can I expect from my mentor once we're onsite?**

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Everyone is extremely busy once they get to the Conference. It's up to you to seek out or set up a meeting with your mentor if you want to reconnect or have further questions. Don't be offended if they aren't able to give you a lot of extra attention – most attendees are pretty tightly scheduled and focused on making the most of their four days onsite.

**How do I meet people at the Conference and keep in touch with them afterwards?**

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- Attend as many Conference activities as possible to increase your interaction with others and maximize productivity.
- Participate in New Colleague Connection events.

- Volunteer! It's another great way to connect to your colleagues – you never know who you'll meet or strike up a conversation with while you're greeting fellow attendees at the all-Conference luncheon or Marketplace entrance or handing out evaluations at a professional development session. Volunteer commitments are typically only a half-hour to an hour-and-a-half and it's common for volunteers to tell us afterwards that they met someone new through their volunteer activity and discovered a new connection for booking or networking. Visit the volunteer page at <http://www.artsmidwest.org/programs/mac/volunteer> for more information!
- Professional development sessions (seminars, workshops, roundtable discussions, meetings) offer opportunities to learn or expand your knowledge and skills and are good networking opportunities.
- Social events and meal functions also allow time for networking and fun.
- Introduce yourself to those you meet, and be sure to take business cards to all events.
- Follow up with e-mails and phone calls after the Conference, especially to those with whom you've exchanged business cards.

## Conference policies

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### STANDARDS OF BEHAVIOR & NAPAMA GUIDELINES

The Midwest Arts Conference strives to offer a professional and collegial environment to conduct business. To help maintain our high standards, the Conference has established basic Standards of Behavior and adopted NAPAMA's Ethical Guidelines:

1. Exhibits should not impinge on neighboring spaces nor should they block or obstruct the view of another booth.
2. Audio-visual equipment should be oriented so as to be viewed from within the exhibit space, not from outside.
3. The aisles should be considered a neutral space in which presenters may circulate freely without being accosted.
4. "Sellers" should not approach "buyers" in front of another seller's space.
5. Conversations among colleagues should not be interrupted.
6. At educational sessions, showcases, and hospitality events, attendees should not be distracted from the business at hand with sales-oriented conversations.

Visit [www.napama.org](http://www.napama.org) for the complete NAPAMA Ethical Guidelines.

In addition, the Conference does not allow:

- Artists appearing in character
- Live performances, except at Spotlight and independent showcases and sponsorship opportunities featuring a performance

**Failure to abide by the Conference Standards of Behavior and NAPAMA Ethical Guidelines may affect your eligibility to participate in the Midwest Arts Conference.**

## Midwest Arts Conference terminology

### Who comes to the Conference?

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Our attendees represent a wide variety of organizations. We color-code attendee name tags to help you identify different attendee types; ribbons further identify key individuals like committee co-chairs, volunteers, staff, etc.

#### Attendee types

- **Presenters:** Presenting organizations are the "buyers": those who book artists to perform at their venue(s), such as theaters, performing arts centers, universities and colleges, performing arts series, etc. Presenting organizations range from small, one-person operations to large performing arts centers booking for multiple performance series.
- **Exhibitors:** Exhibitors are the "sellers": those who are selling artists/ensembles. Exhibitors must purchase space in the Marketplace exhibit hall, and range from self-represented artists and ensembles to artist managers/agents and agencies who represent anywhere from a couple to dozens of artists.
- **Service Organizations & Arts Councils:** Service organizations and arts councils provide services to the performing arts field in varying capacities. These organizations range from those that operate on the national level (National Endowment for the Arts) to regional organizations (Arts Midwest) to state-level organizations (Minnesota State Arts Board).

## Key individuals (look for the ribbons on attendees' name tags!)

- Conference co-chairs
- Committee chairs & members (local Host Committee, New Colleague Connection, volunteer liaison)
- Sponsors
- Speakers
- Volunteers
- Mentors
- New Colleagues
- Arts Midwest/Midwest Arts Conference staff

## Glossary

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- **Addendum:** Something added, as an attachment to a contract. Most common uses in our industry occur when a presenter must use their own contract and treats the artist's/agent's contract as an Addendum. Or when additional performances are added after the first contract has been issued, so an Addendum with those details is added and must also be signed by all parties.
- **Agent/agency:** Individual or group that represents and negotiates contracts for performing artists (usually for booking purposes).
- **Arts in education:** Education that fosters an understanding of, and provides opportunities to participate in, the visual, performing, literary or media arts. In practical terms, it frequently refers to performances that are geared to young audiences held in theaters where the arts in education department of a venue negotiates directly with area school to bus in children to these performances. Additional outreach activities like workshops and lecture/demonstrations are also added if possible. Content of performances often is chosen to be compatible with the learning guidelines instituted by the state where the performances are taking place.
- **Block booking:** Two or more presenters working together to bring an artist/ensemble to their communities in a coordinated tour that allows the artist(s) to go from one community to the other without a gap in performance dates. This allows the presenters to save on travel costs for the artist(s) and allows the artist(s) to build a tour with multiple dates.
- **Blog:** A frequently updated internet journal or diary, often hosted by a third party.
- **Co-bill:** A shared engagement of multiple performers.
- **Community outreach:** The ability of the presenter to identify underserved groups in its community, involve these groups in project planning and marketing, and publicize the project to targeted, underserved populations and the general public.
- **Confidentiality clause:** Usually, a clause in a contract in which its parties agree that the terms and conditions and all information within a contract are to be held as confidential.
- **Consultant:** An expert, having special skill and knowledge derived from training and experience, that provides professional advice or services.
- **Contract:** An agreement between two or more parties, especially referring to something that is written and enforceable by law.
- **Corporate:** Referring to the corporate market, which is generally driven by a kind of industrial entertainment that is geared to the employees of a large corporation, perhaps for their annual employee meeting (like a big, live TV commercial). Also refers to aspects of fundraising generally done by the development/marketing departments of venues.
- **Education/outreach component:** A learning event that has a lasting impact upon the audience (e.g., workshops, lectures, and masterclasses). The educational/outreach component is an integral part of the engagement and should be carefully planned. A meaningful educational component should involve concentrated preparation by the artist(s) and presenter. The artist(s)/company must conduct the educational activity.
- **E-mail blast:** Sending out group e-mails divided by similar interests, location, budget, etc., in order to target the best potential market for any given artistic program.
- **Exclusive:** With agents/artists, it would refer to an agreement between the two parties that states that all leads for touring in the agreed upon area are done by that agent for as long as the agreement states. For presenter contracts, there is frequently an exclusivity clause stating that this same artist is not to present the same performance within a stated number of miles for a stated amount of time before or after the engagement. This is generally added in order to protect the "sales area" – the geographic scope that the marketing department deems is within their feasible sales area for tickets. Exceptions to this clause can be negotiated, depending on circumstances of other area performances.

- **Fee range:** A price range for various services.
- **Flys:** The space above the stage in which scenery, lanterns, and so on are hung invisible to the audience, on a counterweight system.
- **Force majeure:** A standard clause in a contract which indemnifies either or both parties to a contract whenever force majeure events (fire, hurricanes, earthquakes, floods, storm, strikes, and other natural disasters, sickness, or other instances which cannot be controlled by the parties to a contract) prevent either party from complying with the provisions in the contract. All parties are then held harmless.
- **Green Room:** Room adjacent to the stage (i.e., the Green) for the artist(s) to meet and relax. Also used for artists to change costumes or as a holding room prior to and after performances. Why “green”? Green, the color, is known to be psychologically soothing.  
**Indemnify:** A legal term that usually refers to securing against future loss, damage, or liability; gives security for; to compensate or make amends. The popular definition is the right to receive compensation from another for a loss paid. Indemnity does not alter the assignment of liability, but permits the indemnified to effectively escape the burden of paying for the liability incurred.
- **Independent showcase:** Showcases that are produced in conjunction with the Midwest Arts Conference but are independent of the officially scheduled Conference activities. Independent showcases are not adjudicated or juried.
- **In-kind contributions:** All non-cash contributions provided to the grantee for the project. These contributions may be in the form of charges for real property and non-expendable personal property and the value of goods and services directly benefiting and specifically identifiable with the project or program. The basis for the valuation of personal services, material, equipment, buildings, and land must be fair market value and documented. This includes all such goods and services provided to the grantee by a third party in lieu of a cash contribution. A very common example is when presenters provide lodging for the members of a touring company.
- **Lecture/demonstration:** A residency activity that serves an audience of interested individuals, not necessarily students of the art form being presented. In addition, lecture/demonstrations may be offered during school assemblies. As the name suggests, it usually consists of a short lecture which covers the related performance excerpt or examples and/or the art form.
- **Licensing:** Legal authorization (by a government entity) to sell, negotiate, hire, lease, or buy services.
- **Artist manager:** Individual or group that represents performing artists on day-to-day basis; organizes, schedules, and works on behalf of artists (more personalized to artists than booking agents, but not necessarily doing the work of booking).
- **Masterclass:** An educational/outreach/residency activity intended to serve serious students of the art form being presented. Typically a masterclass is limited to small groups and involves hands-on instruction by the professional artist.
- **Multi-media:** An artistic performance that mixes disciplines – such as a theater performance that also includes dance and rear-screen projection of visual art with music performed by live musicians.
- **National Endowment for the Arts (NEA):** The National Endowment for the Arts is an independent public agency of the United States federal government dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education.
- **Networking:** Meeting other colleagues with like interests, often through social gatherings. By learning more about the situations of our professional colleagues, everyone can better understand the diversity of our field and find common ground to work together, when the needs match the offerings.
- **Non-exclusive:** Usually refers to an artist who works with many agents and accepts bookings based on who finds the engagement first. It seems to be more prevalent in the commercial market, rather than the fine arts market.
- **Presenter consortium:** An umbrella association/organization made up of presenting organizations who jointly conduct arts business within a particular state or region. Members of a consortium often work together to block-book artists.
- **Professional performance:** A public performance of an artist that is a paid professional, i.e., has been contracted to perform based upon their outstanding level of artistic quality. A performance by unpaid community members and/or amateur performers is not generally considered a professional performance for the purposes of many grant program guidelines, even if they have worked in collaboration with professional artists.
- **Promo kit:** A collection of promotional materials for an artist. These are also used by the marketing department of a venue in order to “sell” the performance.

- **Promoter:** An organization/agency/person who books artists and then stages public entertainments. Promoters do just what their name suggests – they promote live performances. But, more than just promoting the show, promoters also organize shows and book artists. The basic duties of a promoter are to secure a venue for a performance, promote the performance via the media and via posters/flyers/etc. in the local area, work with the artist/agent to make sure all the performance-night needs are covered (PA system, lighting, etc.), and, when appropriate, promotes the artist. The promoter is responsible for covering the costs of the venue, promotion, and any special equipment. However, promoters can, and do, recoup these costs from the performance income before they pay the artist (in many instances). Every deal is different, and promoters work with agents and managers to nail down the specifics of a deal before the performance.
- **Public performance:** A performance is considered “public” when the work is performed in a place open to the public and at a place where a substantial number of persons outside of the normal circle of clients can participate. The performance must be marketed and accessible, in both time and place, to the general public. Generally, such events are ticketed – though not always; festivals are one common exception. Performances at conferences and school-focused performances (primarily engaging students, whether taking place at the school or a performance venue) are usually not considered public performances.
- **Purchaser:** Analogous to presenter. Refers to anyone who purchases entertainment.
- **Residency:** Arts programming that reaches audiences in an extended learning event and has a lasting impact on the community. Workshops, lectures, masterclasses, and/or seminars may all be part of an artist’s residency activities. A good residency should include interpretive materials such as teachers’ guides and student learning packets and demonstrate focused preparation by both the artist and presenter. A residency generally lasts over a period of three or more days.
- **Retainer:** An advance sum held in trust by a party. Services are charged to the retainer. Also known as a “deposit.” Many agents send these deposits to their artists in order to defray some of their advance costs, such as flights, auto rentals, etc. before the tour or engagement begins.
- **Run out:** A single engagement which is not part of a longer tour.
- **Season:** Timeframe of presenting performances (often aligns with the academic calendar).
- **Self-represented or self-managed artist:** Performing artists/ensembles who represent themselves in agent and manager capacity.
- **Split fee agreement:** A fee agreement wherein a purchaser and performer agree on payment based upon percentages of ticket sales, costs and fees, purchaser profit margin, etc. In these cases, a detailed box office report is forwarded to the agent/artist within 24 hours of the final show in order to determine the exact amount owed the artist.
- **Spotlight Showcase:** Short performances presented by the Midwest Arts Conference and part of the official schedule. Performing artists submit application materials in January and are selected through a panel (jury) process in March.
- **Staging:** Generally used as a term in theater performances, in which the intent of the play – as directed by the director – inspires where the actors move and when, etc.
- **Tech rider:** Addendum to a contract; usually specifies the technical requirements necessary for the engagement.
- **Underserved audience/community:** A community or group of people who lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, socio-political circumstances, disability, age, or other demonstrable factors. The term “community” can refer to a group of people with a common heritage or characteristics, whether or not living in the same location.
- **Waiver:** Anything in a contract that the parties involved both agree to “excuse” or “not enforce.” It may refer to an insurance liability, a required deposit, some of the tech requirements, area exclusivity requirements, etc.

## FAQs for Presenters

organizations that book artists to perform at their venues

### How will the Conference benefit me?

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- Meet artists and artist managers/agents and learn about the work of established and emerging artists and ensembles.
- See live performances of quality artists during the Spotlight and independent showcases.
- Network with other new colleagues as well as veterans of the field and the Conference.
- Gain insight and knowledge from professional development sessions and other colleagues.
- Learn about current trends in the field.
- Opportunities for one-on-one consultations with service organizations that offer grants and other programs.

### How else can I meet people at the Conference?

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- **Presenter consortia:** If you are already a member of a presenter consortium, attend their scheduled meeting(s), which are listed in the Program Book; if not, use the Performing Arts Service Organization Directory on the Conference Web site (find it on the Presenter Info page of the Conference Web site) to find out whom to contact about joining.
- **Speed Leads:** Speed Leads are “speed dating”-style sessions that connect artists and agents with presenters in a short time frame. Speed Lead topics cover a wide range of topics – be sure to pre-register before you get to the Conference to ensure your spot (visit [www.artsmidwest.org](http://www.artsmidwest.org) for details on registering). If you didn’t pre-register, stop at the registration desk onsite to inquire about available openings.
- **Professional development:** There is a wide slate of seminars, workshops, and roundtable discussions to choose from, and many of these sessions are open to and/or intended for artists and agents. Not only will you be learning how better to conduct your own business, you’ll be meeting other attendees in a more relaxed setting. (Don’t forget, though, that selling only happens in the Marketplace!)
- **Social events:** Don’t skip meals and parties – they’re great opportunities to get to know new people and make connections you might not have made otherwise. You never know when you’ll meet someone who would be a good fit at your venue – or might know or represent an artist who *would!*

### How do I research artists?

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- A list of registered exhibitors will be on the Conference Web site beginning in July – use it to visit artists’ and artist managers’/agents’ Web sites to learn more about them and where they’ve been performing.
- We’ll post an Exhibitor Profile online in August (it will be password-protected – watch your e-mail for access instructions). This is a great resource for research on artists and artist managers/agents coming to the Conference, and will give you ideas of what exhibits you’ll want to visit in the Marketplace.
- Search the Internet for articles and reviews about the artists.
- Ask artists or their managers/agents for references from presenters whose venues are similar to yours.
- Make calls to these references and have candid conversations.

### How do I learn more about showcasing artists?

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- Visit the Conference Web site prior to the Conference for information on Spotlight and independent showcase artists.
- Attend as many showcases as possible, both Spotlight and independent.
- Use the Program Book onsite to learn more about showcasing artists and to locate their exhibits in the Marketplace.

### What technical information should I know about my venue?

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| • Width, depth, height, and type of stage, apron, and pit | • Curtain color and number of legs and borders | • Availability and location of bus and truck parking |
| • Wing space  | • Layout and number of seats in hall           | • Number of dressing rooms and showers               |
| • Light and sound system equipment and capabilities       | • Loading dock location, size, accessibility   | • Marley dance floor availability                    |

## How do I prepare for meeting with artists and artist managers/agents?

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- Know specifics about your venue: specs, audience, budget, housing for artists, and interest in residency activities.
- Know your audience!
- Bring an up-to-date schedule so you can talk about booking your current and upcoming seasons.
- Bring promotional packets describing your venue and technical capabilities.
- A small notebook and stapler are useful for organizing business cards and making notes.
- Bring season brochures so you can hand them out and place them on the presenter information tables on-site.
- Don't forget your business cards!

## How do I determine what exhibitors to visit in the Marketplace exhibit hall?

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You are your audience's eyes and ears at booking conferences. Take some time to get acquainted with new art forms and artists who can add variety your performance seasons and expand your audience's horizons. Artists and artist managers/agents have invested significant dollars and energy in their exhibits and showcases, and would appreciate meeting you.

- Research who's in the Marketplace by visiting the Marketplace map and exhibitor lists on the Conference Web site. Use the links to individual exhibitors' Web sites to learn more about exhibitors that sound interesting. These sections are updated frequently – keep checking back for new information.
- Take notes as you research artists and artist managers/agents – who they are booking, what their rosters or schedules are like, what audiences they are performing for, what disciplines they represent, tech riders, what artist fee ranges are. Some of this information is also in the Attendee List.
- A Marketplace map and exhibitor list will be included with the Program Book that you will receive on-site at the Conference.
- Once you get on-site, take a look at the ads in the Program Book to get more ideas about which exhibitors you want to visit.
- Visit exhibitors who are new to you, in addition to those with whom you are already familiar.

## What should I take home with me?

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- Promotional materials and contact information from exhibitors and service organizations.
- Exhibitors may provide audio or video samples to you. Do not take samples of artists who are not under consideration. (They are not meant for your personal collection.)
- If you take a video or have one sent to you, let the artist or artist manager/agent know how long you will need to keep it, and return it promptly when you are finished with it.

## What can I do to promote my venue?

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- There will be info tables onsite where different kinds of organizations may leave literature. Look for the table signed "Presenter Information" for your season brochures or other marketing piece. (More information on the location of these tables will be in the Program Book you'll receive onsite.)

## FAQs for Exhibitors

artists & artist managers/agents

### How will the Conference benefit me?

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- Establish name recognition for you or your artists in the Midwest.
- Meet performing arts presenters and discover new venues in which to present your or your artists' work.
- Network with other new colleagues as well as veterans of the field and the Conference.
- Gain insight and knowledge from professional development sessions and other colleagues.
- Learn about current trends in the field.

### What else is there to do besides be in my exhibit in the Marketplace?

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- **Speed Leads:** Speed Leads are “speed dating”-style sessions that connect artists and agents with presenters in a short time frame. Speed Lead topics cover a wide range of topics – be sure to pre-register before you get to the Conference! Exhibitor slots fill up fast, so check the Speed Lead page on the Conference Web site (in the Registration area) for more information about availability.
- **Professional development:** There is a wide slate of workshops and discussions to choose from, and many of these sessions are open to and/or intended for artists and agents. Not only will you be learning how better to conduct your own business, you'll be meeting other attendees, including presenters, in a more relaxed setting. (Don't forget, though, that selling only happens in the Marketplace!)
- **Social events:** Don't skip meals and parties – they're great opportunities to get to know new people and make connections you might not have made otherwise. You never know when you'll meet someone interested in your work, art form, or artist, or – even if you're not right for their venue – might know someone who *would!*

### What can I expect as far as communication and networking?

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- Do not expect presenters to return your calls or be easily available after the Conference – they receive dozens, sometimes hundreds, of calls a day or week from other artists and agents.
- Other artists and artist managers/agents as well as presenters and service organization professionals have experience to share with you. If they seem receptive, ask questions when they are not otherwise engaged and take good notes.

### What should I know about using audio and video equipment in my exhibit space?

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Information about equipment rental and electric hook-up will be included in the Exhibitor Services Packet, which will come directly to you from Brede Exposition Services in July, after you've registered for your exhibit at the Conference.

- Presenters might only watch your video or listen to your audio for a minute or two when they stop by your exhibit.
- Rent or bring your own A/V equipment and arrange for electric hook-up through Brede Exposition Services.
- **Don't forget to bring or rent headphones!** They are required when playing any sort of media that has an audio component in your exhibit (this includes laptop computers).

### How will the presenters know I will be coming to the Conference?

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- Your organization name and a link to your Web site will be listed in the alphabetical and exhibit-number exhibitor lists on the Conference Web site.
- You will receive a complimentary set of presenter mailing and e-mail addresses via e-mail prior to the Conference. Send a promotional mailing to presenters, and don't forget to include your exhibit number!
- In late August, password-accessible attendee lists will be posted on the Conference Web site and all registered attendees will receive passwords via e-mail. Printed copies will be included on-site with your Program Book.

### How do I prepare for meeting with presenters?

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- Bring an up-to-date schedule so you can talk about openings in your or your artists' schedules for bookings.
- Be able to describe what you or your artist does in one minute or less. Practice this “elevator speech” before you get to Kansas City.
- Review the information in the Presenter Profiles to scope out potential presenters/venues for you or your artists. The profiles will be password-accessible on the Conference Web site in late August. Keep in mind that these profiles are **available online only**, so you may want to print all or part of it to bring with you to the Conference.

- Take notes as you research presenters – who they are booking, what their seasons are like, who their audiences are, the technical specs and capabilities of their facilities, what artist fee ranges they are looking for, when they make their booking decisions, what their missions are. Some of this information is also in the Presenter Profiles.
- A small notebook and stapler are useful for organizing business cards and making notes.
- Don't forget your business cards!
- If you are a self-represented artist, design your exhibit display so that your performing arts medium is obvious.
- Visit with presenters who are new to you, in addition to those with whom you are already familiar.
- Be prepared to mail or e-mail information to presenters post-Conference. Some prefer this method to bringing a big stack of literature home in their suitcase.

### What do I need to know about the Marketplace exhibit hall and setting up my exhibit space?

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After you have registered for the Conference, you will receive an Exhibit Services Packet from Brede Exposition Services containing a complete list of services, costs, and order forms. When setting up your exhibit space, keep these points in mind:

- Displays should be appropriate to the size and type of exhibit space you have purchased in the Marketplace. See the Exhibiting area of the Conference Web site for set-up and display guidelines.
- Bring promotional kits, including audio and/or video samples of your or your artists' performances and any other items that will help promote you or your artists.
- Decorations and enticements add interest to your space (flowers, chocolate, etc.).
- Security will be provided in the Marketplace during closed hours, but we recommend taking valuable personal items with you when leaving.
- Exhibitors with valid name tags will be allowed to enter the hall 20 minutes prior to its scheduled opening. Access will NOT be granted beyond these designated times, so take necessary items that you may need outside of the hall with you when leaving!
- There are hundreds of other agents in the field representing thousands of artists, and it often takes an artist or artist manager/agent a couple of years to start building relationships with presenters at the Conference. Don't be discouraged if traffic in your space is slow – make connections ahead of time to maximize your contacts on-site, and follow up afterwards to build on and maintain relationships.
- As a first-timer, keep in mind that it is unlikely that you'll be able to set up meetings with presenters prior to the Conference. It could be a few years before your connections will be solid enough to realistically expect it.

### What should I consider when putting together promotional packets and materials?

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- Plan on high marketing expenses (printing cards, brochures, mailing, shipping materials to the Conference). Don't go "budget" on this – marketing is essential.
- Include a business card, photos, press clippings, tech riders, brochures, previous bookings, etc.
- Include information on master classes, workshops, and other residency activities you or your artists offer.
- Meet the presenters first and get to know them; the issue of fees should be discussed later on.
- Plan to display extra brochures and small takeaways: some presenters may not be ready to take the whole packet.
- Your materials should be comprehensive, interesting to look at, and easy to navigate.