



2010 MIDWEST ARTS CONFERENCE

NEW COLLEAGUE PRIMER: ARTISTS/MANAGERS/AGENTS

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 you make the most of your first experience with our event.

Prior to the Conference

- Sign up for the program when you register for the Conference, or contact Katherine Haugen at 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 so you can ask questions and prepare for your arrival onsite. (For those registering for the program prior to August 12)
- Join the [New Colleague Connection group on Facebook](#) to connect to more people and ask more questions.
- We'll also connect you to pre-Conference information and resources to help you prepare for your time in Indianapolis.
- Visit www.artsmidwest.org for full Conference details. Read everything you can to help you better understand the event, what you can expect, what events you'll want to be sure to attend, etc.

Onsite at the Conference

- Plan to attend the **New Colleague Connection Orientation** on Monday, September 13 (more details on page 2). Be sure to arrive in Indianapolis with plenty of time to load in to the Marketplace exhibit hall at the Indiana Convention Center and get your exhibit space set up before orientation.
- Take advantage of **events specifically for new and younger colleagues** (more details on page 2):
 - New Connections Mingler: Monday, September 13 (following orientation)
 - New Colleague Reconnections: Wednesday, September 15
 - NextGen social event (currently in the planning stage – more information to come)
- **Load in to the Marketplace on Monday** and see what other exhibitors are doing with their spaces. Tour the [Marketplace](#) when it first opens on Tuesday if you can (more details on page 2).
- **Ask questions and make new connections whenever you have the chance.** Don't be shy, but always be respectful of the business that others are at the Conference to conduct. Most people are happy to be of help, if you aren't interrupting them doing what they are at the Conference to do – meet with people and conduct business.
- **Volunteer** – it's a great way meet even more new people.

After the Conference

- Touch base with your mentor if you have questions.
- Follow up with people you met at the Conference.
- Keep in touch with other new colleagues, alumni, and mentors via our [Facebook group](#).

Pre-Conference preparation

What should I do before I come to the Conference?

- Visit www.artsmidwest.org frequently to keep up-to-date on Conference events and schedule and to plan your time onsite.
- Keep in touch with your mentor once you have his or her name and contact information. Ask questions!
- Connect with other new colleagues, program alumni, and mentors via the [Facebook group](#).

How should I plan for expenses?

- You're responsible for travel and hotel; your registration fee includes three breakfasts, one brunch, two lunches, and two evening receptions with hors d'oeuvres, so you'll be responsible just for a few dinners and whatever cocktails you consume.
- Check out ways to [make the Conference affordable](#) for discounts and ideas of how to save money.

What should I wear?

- Most attendees wear business or business-casual attire during the day. Many like to bring something dressy or fun for the Opening-Night and Closing-Night parties or for going out.
- 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 Indianapolis 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 events onsite

Orientation: Monday, September 13, 3:00 p.m.–4:30 p.m.

Attending the New Colleague Connection Orientation is a must – it's where you start getting to know the Conference and each other. The session will feature the program co-chairs and others discussing a variety of pertinent issues, a question-and-answer period, and the opportunity to meet your individual mentor. 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.”

***Note:** If your travel arrangements get you to Indianapolis too late to attend orientation, or if you plan to attend a [pre-Conference seminar](#) (which run concurrent to the orientation session), **please** let Katherine Haugen know at katherine@artsmidwest.org so she isn't planning for you to be at the orientation. However, we'd love it if you could still join us at the New Connections Mingler...*

New Connections Mingler: Monday, September 13, 4:30 p.m.–5:30 p.m.

Continue your conversations and networking at this informal gathering. All Conference attendees are welcome at this event, which is an opportunity for those who are brand-new (or relatively new) to this Conference to meet more folks in the same boat and get some pointers from those who know the ropes. Even if you weren't able to be at the orientation, you're welcome to join us for a snack and a drink before heading over to the Opening-Night Party.

Marketplace Exhibit Hall Tour for new colleagues: Thursday, September 14, 9:00 a.m.–9:15 a.m.

Get a closer look at the Marketplace when it first opens, if you can be away from your booth for a few minutes – several of our mentors will take you through and explain what's happening and what to look for. If you've got questions, now's a great time to ask!

New Colleague Reconnections: Wednesday, September 15, 7:30 a.m.–9:00 a.m.

Regroup with mentors and other new colleagues over breakfast and/or during the Roundtable Discussion time block (8:00 a.m.–9:00 a.m.) if there isn't a roundtable you'd like to attend. There will be a dedicated space where you can bring your breakfast, network, ask questions and compare notes from the previous several days.

Related events onsite

“101” Workshops for artists and managers/agents: Monday, September 13, 1:30 p.m.–2:30 p.m.

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

Opening-Night Party: Monday, September 13, 5:30 p.m.–7:00 p.m.

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

General questions

How will the Conference benefit me as an artist/manager/agent?

- 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.
- Perform live by arranging an individual or group independent showcase or sponsoring an event with a performance component.
- 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.
- Meet lots of presenters in a speed-dating setting through Speed Leads (see below).

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

- **Speed Leads:** Speed Leads are speed-dating-style sessions that connect artists/managers/agents with presenters in a short time frame. Speed Lead topics cover a wide range of options – sign up when you register to have the best chance at getting a seat in one of these lively sessions. Exhibitors must register by July 7 and are assigned to sessions via lottery. Visit the [main Speed Lead](#) and the [Speed Leads for Exhibitors](#) pages for more information.
- **Professional development:** There is a wide slate of [workshops and discussions](#), plus a handful of [in-depth seminars](#) to choose from, and many of these sessions are open to and/or intended specifically for artists/managers/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 miss [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?

- 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, managers, and agents.
- Other artists, managers, and 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?

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?

- Your organization name and a link to your Web site will be listed on the Conference Web site.
- You will receive complimentary presenter contact information via e-mail prior to the Conference. Send a promotional mailing to presenters, and don't forget to include your exhibit number so they know where to find you.
- 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?

- Bring an up-to-date schedule so you can talk about openings in your or your artists' schedules for bookings.
- Practice your "elevator speech" before you get onsite – describing what you/your artist does in one minute or less.
- We'll post a Presenter Profile online in August (it will be password-protected – watch your e-mail for access instructions). This is a great resource for research on presenters coming to the Conference. Keep in mind that these profiles are **available online only**, so you may want to print it to bring with you to the Conference, or make detailed notes to bring with you.
- 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 Profile.
- 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.
- Plan to 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 to an overweight suitcase.

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

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 in mind:

- **Displays should be appropriate to the size and type of exhibit space you have purchased in the Marketplace.** Visit the [Package Options page](#) to view the display guidelines for the type of exhibit space you've purchased, as well as the [Exhibitor Services & Setup page](#) for additional 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. Be sure to take necessary items that you may need outside of the hall with you when leaving – you won't be able to return to your exhibit outside of open and accessible hours!
- There are hundreds of other organizations in the Marketplace representing thousands of artists, and it often takes an 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's the difference between "accessible hours" and "open hours" in the Conference schedule?

- **Open hours** are dedicated business times, and no other Conference activities or events occur during these time periods. These are the prime-time business discussion opportunities. Exhibitors are expected to be in their exhibit spaces, ready to meet and talk with presenters.
- **Accessible hours** are additional times where the Marketplace is accessible for informal networking and meetings, concurrent with other Conference activities. Exhibitors may choose to be in their exhibit spaces at this time, schedule meetings with presenters at their spaces, or attend other events like professional development sessions.

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

- 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 and their needs and interests; 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.

What do I need to know for when I get onsite in Indianapolis?

How do I get my name tag and program materials once I'm onsite?

Stop by the Conference registration desk in the Indiana Convention Center to pick up your name tag and printed program materials before you continue on to any Conference events – you'll need your name tag for all Conference events, and the program materials have 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?

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 – our attendees are focused on making the most of their four days onsite. Remember, everyone comes to the Conference because the business they accomplish onsite is vital to their livelihoods. Many people are tightly scheduled from breakfast to late night and your mentor might not have time to meet with you. Take any opportunity you can to talk to other mentors, or any of the people you meet throughout the Conference.

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

- Attend as many Conference activities as possible to increase your interaction with others and maximize productivity.
- Participate in New Colleague Connection and related 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](#) for more information.
- Professional development sessions offer opportunities to learn or expand your knowledge and skills and are good networking opportunities, too.
- Don't miss social events and meal functions – these are prime networking opportunities, as well as being fun.
- Introduce yourself to those you meet, and be sure to take business cards to all events. You never know when you'll have a great conversation with someone that may lead to a booking or a word-of-mouth recommendation.
- Follow up with e-mails and phone calls after the Conference, especially to those with whom you've exchanged business cards.

Conference policies: Standards of Behavior & NAPAMA Ethical 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, particularly those pertaining to conventions and conferences:

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.

- At educational sessions, showcases, and hospitality events, attendees should not be distracted from the business at hand with sales-oriented conversations.

Visit [NAPAMA](#) for more information and the complete Ethical Guidelines.

In addition, the Conference states:

- Live performances are not permitted outside of Spotlight and independent showcases or sponsorship opportunities featuring a performance.
- Artists may not appear in character except when performing at the above events.
- Live animals are not allowed at the Conference, except for service animals.

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?

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

Glossary

The Glossary contains generally accepted industry definitions. However, if you’re ever in doubt when having a professional conversation, never be afraid to ask – taking the time to clarify that you are both using a term in the same way will help you avoid misunderstandings.

- 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 venues' development/marketing departments.
- **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 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 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. In addition, 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 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, promote the artist. The promoter is responsible for covering the costs of the venue, promotion, and any special equipment. In many instances, promoters can, and do, recoup these costs from the performance income before they pay the artist. 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, 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 apply in January and are selected through a panel (jury) process in March or April.
- **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.