

Testing the captions.

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>> Sarah Lewitus: Hi, everyone and welcome. I'm really glad you could join us today for the Roster Artist Interest Form Info Session. We are going to record. So, if you need to move away from the webinar for any reason, you can refer back to this recording at a later date. It will be posted to Mid Atlantic Arts's website by next week. Again, welcome. My name is Sarah Lewitus. I'm the Program Director for Performing Arts & Accessibility Coordinator here at Mid Atlantic Arts. I use she/her pronouns and I'm a white woman with very short brown hair and a white button-down shirt over my seven month pregnant belly today and I'm Zooming in from my home on land known as Baltimore, Maryland. I want to know that Piscataway are stewards of this land and Eastern band of Cherokee city members in Baltimore city today.

If you're on the East Coast of the continental U.S., I hope you are staying inside and staying safe with the air quality warning we are. I might be a bit Wigglier than I normally am on a webinar. I'm so glad you could join us for this session. Today, I'm going to share information on the Regional Touring Program focusing on the Roster Artist interest form, that allows artists to be considered for the Mid Atlantic roster session. This is meant to be an overview and a resource, but before submitting the interest form, review the mid Atlantic tours roster form overview and the drafted fiscal 25 guidelines that you can see at [midatlanticarts.org](http://midatlanticarts.org) and I will be posting in the chat. You can reach out to me with questions about the overview and guidelines. My e-mail is [slewitus@midatlanticarts.org](mailto:slewitus@midatlanticarts.org) and I will share it a few times throughout this presentation.

Working on entering them into the chat right now.

Now, some housekeeping, I have about 20 minutes of information to share with you throughout this slide deck and we will have lots of time for questions. For today's session, if you have any questions, please put them in the Q&A box at the bottom of your screen. We have live captions today. Kara is here with us. Thank you, Kara. To turn on captions, click on "Moore" and select "show captions."

Throughout your process of the Roster Artists interest form, if you need information, please contact me, Sarah Lewitus at 410-539-6656 extension 110 or e-mail [slewitus@midatlanticarts.org](mailto:slewitus@midatlanticarts.org).

I want to share a little bit about Mid Atlantic Arts with you. Mid Atlantic Arts supports presenters, artists and organizations through unique programming, grant support, partnerships and information sharing. The organization was created in 1979 and it is aligned with the region state art council, as well as the national endowment for the arts. Mid Atlantic Arts is one of six regional arts organizations, and we combine the federal funding that we receive from NEA with private support from corporations, foundations and individuals to nurture diverse artistic expression while connecting people to

meaningful art experiences within our region and on. You can learn more about Mid Atlantic Arts and our work at [midatlanticarts.org](http://midatlanticarts.org).

Now, let's jump into talking about Mid Atlantic Tours, what you're all here to discuss today. Before we discuss the Roster Artists interest form itself, I will share a bit about the program. Mid Atlantic Tours is a grant opportunity for presenters in Mid Atlantic Arts geographic region, that region is listed on the screen and it includes presenters in Delaware, D.C., Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, the U.S. Virgin Islands, Virginia, West Virginia, as well as the native nations that share this geography. The program is funded through the Regional the NEA Regional Touring Program and it supports robust touring of selected Roster Artists throughout the Mid Atlantic Artists' geographic region. What we're talking about today is how an artist can express interest for being considered for the roster through the Roster Artists form. The fiscal year we're here to discuss is FY25, which runs from July 1, 2024 to June 30, 2025.

Artists interested in consideration for the Roster Artists, must be able to tour during that time. For any presenters, the FY25 mid Atlantic guidelines will be released with the roster in late fall of 2023, that is this upcoming fall. You are welcome to reach out to me with direct presenter-focused questions via e-mail, and there will be a separate webinar focused on the presenter process for Mid Atlantic Tours and that will be announced this fall when the roster is coming out. Today, we're going to focus on the artists' process to submit to the interest form.

Both perspective Mid Atlantic Roster Artists and presenters entered in the program can review the draft guidelines available at [midatlanticarts.org](http://midatlanticarts.org) and I'm putting them in the chat right now. Keep in mind these are draft guidelines and the formal FY25 guidelines will be released with the final Rottner -- roster in the fall.

If selected for the roster, Roster Artists, tour managers and presenters work together to plan at least two engagement activities at each presenter venue. At least one of the two engagement activities must include a performance or performative component of at least 30 minutes that is open to the public. It can be ticketed or free. It can be repeated multiple times or happen just once.

So, now that you have heard more about the Mid Atlantic Tours Program in general, we will discuss what we're here today to be considered for the Mid Atlantic Roster in this form. This form is a new process. In the second year we offered the option for artists to be considered. In the past, the roster has been assembled by Mid Atlantic Arts staff in direct conversation with potential artists or their managers, and the interest form was developed to create a transparent process, by which artists and agent or manager can express interest to be included for the upcoming fiscal year. It is important to note this interest form is not a grant application. I will say that again. This form does not constitute a grant application.

Selection to the Mid Atlantic Tours roster does not include financial exchange directly between the artists included on the roster and Mid Atlantic Arts. Rather, artists selected to the roster will work with a tour manager and with Mid Atlantic Arts staff to determine the subsidy award made directly to the presenters in mid-Atlantic region for presentation of the Roster Artist during the project period. You can receive a subsidy toward their artist fee if they engage with you during the project period. So, now

we're going to talk about the criteria that artists must meet to be included on the mid-Atlantic tours roster.

To be included on the roster, you should be a performing artist working in dance, folk and traditional performing arts forum, multidisciplinary perform, music, puppetry or theater. You must be in the region that is listed on screen. You must be ready to complete a perform, work, or concert no less than 30 minutes, plus one additional engagement activity between July 1, 2024 and June 30, 2025, again, this is the project period. Finally, you need to have a tour manager or be experienced in managing tours yourself in order to be eligible. The tour manager will be the person who actually signs the MOU with Mid Atlantic Arts.

If you are self-managing, we will ask -- if you are self-managing and considered as a finalist for the roster, we will ask for a reference from a presenter you have worked with recently about tour management.

So, who should complete the Roster Artist interest form? You can fill out the form if you are an artist meeting all of the criteria I just described, or if you are the manager or agent of an artist meeting criteria, or if you are a presenter wishing to nominate an artist that meet those criteria. Just make sure if you're a presenter, you're giving the artist or manager a heads up before you submit, because we will need to eventually talk directly with them.

So, once an artist, their manager or agent or a presenter submits the Roster Artist interest form, these are the next steps. First, Mid Atlantic Arts staff reviews your submission for eligibility. Next, a curatorial advisement panel will review the submission and will make a recommendation. The panel will be made up of artists based in the mid Atlantic region. Artists recommended by the panel are included in an interest survey to mid-Atlantic region presenters, and based on the curator's recommendations and the result of this survey, the final roster is assembled by Mid Atlantic Arts staff.

So, now let's talk about the selection priorities for the mid Atlantic tour roster. These priorities will be shared with the advisement panel and used by Mid Atlantic Arts staff when making final decisions for the roster. First, projected touring success for Roster Artist, tour feasibility and interest. This includes whether the artist has a history of touring or demonstrate preparedness for their first tour, whether they have a plan to engage with the tour manager and how presenters responded through the survey I mentioned.

Next, broad representation of multiple performance genres. The roster will feature six artists or companies, and while we certainly cannot feature every genre of performance within the selection of states, arts or companies, we want to cover a wide range. Also broad representation from artists based in different states or jurisdictions in the mid-Atlantic region will be considered. Similarly, within six artists we cannot feature an artist from all 10 mid-Atlantic regions or states spaces, but we do want to do our best to engage folks from a range of states and jurisdictions through this program.

Finally, we want to prioritize artists and creators who are actively engaged with diverse communities to engage the transformative power of the arts and this language comes straight from Mid Atlantic Arts' vision and I will talk about what it means. Through mid-Atlantic tours, we want to engage artists whose practice connects them to people and communities, whether the communities are defined

geographically or by identity or both. There are so, so many ways for this to look and so many artists, probably most of you on this call doing this work every day, so for example, maybe you are interested in touring your work specifically to rural communities in the region or maybe your work centers around connecting with queer youth and that is something you want to prioritize in your engagement activity or you personally hold an identity that has been systemically and historically marginalized and underrepresented in the performance arts or in your performance genre and it connects you to past, and future identities. If you have any questions or concerns about how to answer, please feel free to reach out to me and we will talk about it.

So, here are the deadlines and important dates for prospective Roster Artists. The deadline for the interest form is June 22, 2023. And that will be at midnight. The curatorial advisement panel will review selections through July. If you're submitted, you can expect to hear one way or another sometime during August about whether you will advance to the presenter interest survey stage. Then in early September 2023, finalists recommendations are sent via e-mail to presenters in the mid-Atlantic region. And finally, in October, artists and artist manager wills will be contracted for the '24-'25 roster. If you are selected, here are the important dates to consider.

In fall of 2023, that is this coming fall, we will announce the roster, along with the finalized guidelines. On March 28 of 2024 that will be the booking deadline for presenters to contract a mid-Atlantic tour artists and the project period for artists to tour through the roster with subsidy will be July 1, 2024 through June 30, 2025.

So, this is the last informational slide I have about the program to share with you today. We're going to take a quick look at the form itself, but I also want to encourage you after looking at that to think about your questions and go ahead and put them in the Q&A. I do see we have a few questions in there already, which is fantastic.

Let me see, I'm going to switch my screen share now to the form.

Okay, here we are. This is the FY25 mid Atlantic tours Roster Artist interest form. This is similar to a Google form. The form asks, first it starts with an overview of much of what we just discussed. It asks who is submitting this form, it asks that you reviewed the overview, which has all of the info that we talked about today. It asks for the artist or company's name, the lead contact name, e-mail, phone number, what state or jurisdiction you represent, the genre you're working in, your bio, your web presence, your plans for engaging a tour manager, your fee range, which should just be a rough estimate. If you move on to the finalist stage and your information is sent out to presenters in the region, we will be in touch to get more specific about what your approximate fee range for touring would be. We then ask narrative questions, the first is about the work that you would tour if you were selected, and the second is about the communities that you would like to engage while you're touring. We then require one word sample and -- work sample and have an opportunity to provide a second work sample.

So, with that, I'm going to stop sharing again and check out the Q&A questions. Thank you for being here and listening. Okay, so it looks a lot of the questions are about the chat. So, I am so sorry everybody, I will make sure everybody receives the links that I am talking about in this webinar as a

follow-up. I'm sorry about that technical glitch. For rents, if you need it before you hear from me via e-mail, midatlanticarts.org is going to have all of the e-mail you will need and you will go to, for presenters, because this is a presenter grant, and you will go to the mid Atlantic tour tab and that is where you will see all of the information about the Roster Artists interest form. Again, I will follow up with an e-mail with all of these links.

Again, my apologies for that. Okay. I'm going to go through these in order here. With all of the asks, can a group of four dancers come together as a collective to be considered? Yes, that would be appropriate if you are touring a work or a short form evening of work and you would like to be considered as a group that would be fine and appropriate. We ask that everyone or the majority of people in a group if you are applying really with anyone more than a solo tour act that the majority of people touring are based in the mid Atlantic region. And you would need to keep in mind that even if you are collaborating across four artists there would need to be one tour manager point of contact who is signing an MOU for all four of you and serving as your tour manager.

All right, is this opportunity open only to individual artists or also open to nonprofit performing arts groups such as theater companies? That is a good question. You can be incorporated as a nonprofit theater company if you are touring, and you meet all of the other guidelines that is absolutely fine. I'm happy to talk with you more specifically about your situation if you have further questions. I would just encourage you to read through the guidelines or rather the overview form and make sure you are meeting the overall program requirements and it feels like a good fit for your performing arts group. Yes, the recording will be available at midatlanticarts.org after the webinar and I will e-mail it out after I send out the links that should have gone in the chat.

All right, Brent asks, are the tours eliminated to the mid-Atlantic region or can the tour be anywhere in the U.S.? Great question. The tours are limited to the mid-Atlantic region. Those who are eligible for a subsidy must be based in the mid-Atlantic region. We do have other programs that serve the full U.S. through our international program and if you're a presenter interested in that and you're outside of the mid-Atlantic region, I would encourage you to check those out.

Joan asks, we have self-managed tours for 25 years, how would we find a tour manager? It sounds like if you have self-managed, it would be appropriate to serve as your own tour manager and that is admissible for companies and artists who have experience in doing that and that is in the overview. There is no need to contract a new person if that is something you already have experience doing. For self-managed artists, we will ask, if you advance to the final stage that you provide us with a reference for a presenter you have worked with recently to speak to your tour management.

Anonymous attendee asks, is it okay to have more than one program to tour with? For example, one program in 2024 and another in spring 2025? It is admissible to have multiple projects that you tour with. You can consider having projects at different price points, considering we have a breadth of presenters in our region and it might be reasonable to engage with other presenters if that is an authentic representation. When you're talking about splitting it up by time, to my knowledge, it hasn't happened, at least not recently, but it could be possible. If you would like to speak more about it, I would be happy to do that. At the end of the day, you will want to have work that is both the work that

you want to be touring and ready to tour at that time, and the work that presenters are interested in. So, if that means different engagement for different parts of the touring cycling tour, that makes sense to me.

Abe asks, are artists required to reside in the mid-Atlantic region during the touring period? For example, if an artist applied for Maryland and moves to North Carolina in 2024, etc. I would say our preference to engage with artists that are based in the mid-Atlantic region, and considering the selection criteria, your application, your submission is going to be more competitive if you're an artist who resides in the region. Of course, if something comes up and you're selected for the roster, we will deal with that in a case-by-case basis. If you generally reside in North Carolina, but sometimes live in Maryland, I think that would be a less competitive submission, but we can talk about it further if you would like.

And anonymous attendee asks, can you only choose fall '24 or spring '25? No, the touring period is from July 1, 2024 through June 30, 2025. If you are submitting to the Roster Artist interest form, you need to be available and interested in touring during that full touring period.

Okay, can we -- we have a standup show, what category is that? Multidisciplinary? Yeah, I would say multidisciplinary or theater, whichever feels like the best fit for you. Will an artist have a competitive chance if their target community is not localized to a demographic, but hopes to engage with all human beings? It is a good question. Yeah, I think we want to know who you want to engage with through your work that is what that question is asking, so I would say, we want to hear authentically who those communities are that you are interested in engaging with. So, if for you that is everyone, that is your answer.

Lynn asks, must you propose and tour only one program or can you tour two programs? I discussed this already. Quick reiteration, you can discuss multiple programs to tour for this program. Erica asks, can an artist apply without having a manager at this time and does that affect possible selection? So, the artist will need to either have experience self-managing their tour or have a tour manager that they have worked with already or they can engage if they move on to a finalist stage of the Roster Artist interest form process. It would affect possible selection that would fall into the tour readiness adjudication category if you don't have someone ready to go to manage, we would consider that as being less ready to tour. I would be happy to talk to you about that or what that might look like for your situation, specifically, but by the time you were selected for the roster, you would need to have a tour manager in place, because that is the person who signs the MOU.

Jill asks, more or less, how many applications you receive? So, this is the second year that we've done this process. Last year was the first and we received over 90 submissions to the interest form. I anticipate we'll have a few more than that this year, so it is a substantial and fairly competitive process. As I mentioned, we will be selecting six Roster Artists for the program. So, again, the interest form is not a grant application. It is a way to indicate your interest in being considered. We do try to keep the submission form process as kind of straightforward and streamlined as possible, acknowledging every single submission like this, that you fill out as an artist is your time and your labor. We're balancing that knowledge with the desire to keep this process transparent and open, so lots of people can get their

name seen by the curatorial advisers and the Mid Atlantic Arts. We're open to feedback about, that but this is only the second year we've done it. It is competitive. I expect 100, potentially more submissions.

When you ask for a tour fee estimate, is it per show, per half week, per week, et cetera? So, what we're asking here is for the engagement, which would be, at least one public performance and one community engagement activity, plus housing and travel. For you, that might be a week or half a week, but it would not be per show. It would be for the full scope of the requirements for the program, which at a minimum includes one live performance and one additional community engagement activity.

Karen asks, is this application for individual artists, parenthesis, presenters or a nonprofit that tours its production? Great question. I'm going to define or I'm going to share how Mid Atlantic Arts is defining artists and presenter to answer this question. So, when we say "artists" we're talking about the individual or organization, which could include nonprofits that are generating and creating the work to be toured. So, they are the makers. They are making the work and touring the work.

We define "presenter" as an organization who works with an artist, who invites an artist into their community to present a work that was developed outside of the regular operations of that presenter's day-to-day work. So, a presenter would be someone who is engaging the artists. So, the application -- the interest form, I should say that we're talking about here today the targeted, is for artists who would be interested in being considered for the roster. The artist on the roster will not receive a grant from Mid Atlantic Arts. Those grants will go directly to presenters who invite the Roster Artist into their community to do an engagement, which at a minimum has one public performance and one community engagement activity. I hope that helps. Feel free to add another question in the needed. Does the website include -- excuse me, Deanna asks, does the website include the 2023-2024 Mid Atlantic Arts roster? It does. We have a fabulous list of artists this '23-'24 cycle who all went through this interest form process as well. They are available. You can check out the work they are touring and we are in process of awarding the grants to the presenters who will be engaging those artists for '23-'24 right now, so you can see a list of presenters who will be working with those '23-'24 artists, certainly the fall.

Anonymous asks, and you're only selecting a total of six? That is correct. We're selecting six artists from the submission process, and that is the capacity that we have in terms of the funding we have available to make the tours meaningful for the artists.

Rachel asks, can you help me understand the difference between arts connect and mid-Atlantic tours? If we're interested in venue partners, is it better for them to apply -- if we interest venue partners is it better for them to apply on our behalf? So, I think these are two different questions. I will start with the question discussing the difference between arts connect and mid-Atlantic tours. Arts connect is another program of Mid Atlantic Arts, which is a consortium based program for presenters, as I described it before, which means a presenter being an institution that brings artists into their community to share a performance work that was developed outside of the operations of the presenter.

So, in Arts Connect, two or more artists present in the time period. They can work with any artist they

want. They can select any artist whether it is in their geographic community, somewhere else in the U.S. or anywhere in the world. So, if you are an artist and you are not selected for mid-Atlantic tours, something you can consider is reaching out to presenters that you may work with in the region and seeing if they are interested in partnering to apply for an arts connect grant to engage your work. Mid-Atlantic tours, as we talked about today is a roster program. This is a program where six artists will have the opportunity to get engaged by presenters in the mid-Atlantic region with a project that they propose, that you propose through this interest form process, and those tours are subsidized by Mid Atlantic Arts. We provide up to 50% of the artists' fee to the presenter directly for those tours.

So, the second part of your question, if you have interested venue partners is it better for them to apply on your behalf? No, not necessarily. We just want to make sure we have the information in our interest form system, so the curatorial advisers and later, Mid Atlantic Arts staff can review it.

Okay, Rebecca asks, I noticed the work sample is listed as unedited video. Our only video is from a live stream performance. The video is good, but the sound is not well balanced. Would an audio recording diminish our chances from being selected? No, not at all. The guidance about unedited video is really speaking more towards a real or a highly produced video that is chopped into snippets of your work. We would love to see or the curatorial advisors would love to see more complete sections of performance rather than two minutes of 30-second clips, for example. If you are a musician and your medium is audio, that is appropriate. I am happy to answer specific work sample questions as they come up.

Anonymous attendee asks, I have a question regarding my group if selected. My group can be four or five piece or in bigger shows, we have 20 musicians with dancers. Is Mid Atlantic Arts looking for a specific sized group or show type up front? So, this is a great question. For the submission form, for the interest form, this is something you can describe in that question 13 about what work or works the artist would tour if selected. I recognize the fee range only gives the opportunity to select one. You will be welcome to make a note in the "other" section that you have a cost range and that would be fine to submit.

Just to clarify, the touring manager can be part of the touring ensemble? Yes, that is fine as long as that member has experience managing tours in the past. Edward asks, will a preference be given to new and emerging artists in determining the roster? Great question. Not necessarily. That is not part of our selection criteria. We do have that tour readiness question built in there, so that will be considered, but we also definitely want to support artists who are emerging in the field. The tour readiness question is definitely meant to make sure the artists selected are ready for this kind of tour, that they feel prepared and we are setting them up for success with this work, but it is certainly not a bad thing to be new and emerging nor is it a bad thing to be an established touring artist.

Anonymous asks, for a work sample or Pitching a -- pitching a live perform or live in the studio performance? live in the studio is fine. If you have a live performance, that will give the curatorial advisors a sense of what your live performance is like. If the best you have is a studio video, I think that is okay, too.

Victoria asks, I'm sorry I came on late. Do you have to already have a booking agent? Where are the



tours? Do you set up your own tour? Victoria, I'm going to ask you to re-watch the recording when I send it around. Very briefly, you need to have a booking agent or someone in your ensemble needs to have experience. The tour goes anywhere in the mid-Atlantic geographic region and in terms of setting up the tour, the tour manager works with presenters in the region to negotiate the terms of your tour and works with name to allocate the recommendations for the presenter subsidy.

Rebecca asks, also, we have been self-managing, but I've been looking for a manager, but no luck. Is there is a list? We don't keep a list. I might invite you to check out past year's rosters to see who people are working with. Some of the Roster Artists for '23-'4 are self-managed, some have tour managers. I would also encourage you to take a look at artists in the region who are touring right now whose work you admire or whose work you feel some kinship with and see how they are handling tour management and go from there to start a conversation. Again, while we don't have a list, happy to brainstorm with you if you want to set up a time to talk and think about how you might approach that.

Joan asks, the last year's roster available? Yes, it is at [midatlanticarts.org](http://midatlanticarts.org), definitely invite you to check out the artists touring through the roster. How does one demonstrate the experience for self-managing? We're going to trust you, but if you make it to the finalist stage and we're sending your info out to the presenters in the region, we will ask for you to provide a presenter reference of someone you worked with recently if you're a self-managed artist.

Our production manager and stage manager often toggle shared responsibilities of a tour manager. Is it okay to list them both or should we list only one for the role? You don't have to list who your tour manager is in the interest form. You just have to indicate what your plan is. If you advance to the finalist stage, we will talk to you about that and keep in mind, if you're selected for roster, you would need to have one person serving as the point of contact for our MOU. That person will be the tour manager officially responsible for communicating with Mid Atlantic Arts, but you're welcome to work as a team. Many companies work collaboratively in this way and I'm happy to work with you on that. I need one person who is going to get that MOU, get that e-mail, and, you know, and multiple people are welcome to come to the planning meeting. It is definitely possible to have a collaborative team, but we just need one point of contact.

Lynn asks, ask you tour a program and also offer a different virtual program to reach remote audiences? Yeah, that is a possibility. You can describe about what you're thinking in your interest form submission, and just state that as the two possible works that you would tour if you were selected.

Joan asks, when you say two in one place, does that include an educational program that could take place in a local school or is it two main stage performances at the same venue? I think you're talking about two in that we require a minimum of one public perform and one additional community engagement activity. That community engagement activity could be a whole separate performance, but more often than not, it is another type of engagement activity that is working with your public performance to engage community. So, that could be, as you describe, an engagement in a local school. it could be a post show discussion. It could be a series of workshops or conversations with folks in the community. It is really whatever feels like a good fit between you and the presenter that

you're working with, think broadly about that. I'm happy to brainstorm, too, about what your community engagement might look like.

Anonymous asks, can you SharePoints of selection priority that will be considered? So, I did talk through the kind of criteria points. Let me pull them up again. We have projected success for touring on the roster, like tour feasibility and presenter interest, broad representation for multiple performance genres, broad representation for artists based in different states or jurisdictions and finally, prioritizing curators who are actively engaged in communities to engage the transformative power of the arts. Those are the four that we're looking at and encouraging the curatorial advisors to look and you can read those in the interest form overview.

When submitting program samples, do they have to be complete version of the work? They do not. We ask for a five-minute time stamp if your work sample is longer than five minutes. I would encourage it to be at least two minutes, so the curatorial advisors can get a good sense of your work, but you should submit the best of samples that show what your work is like and you feel good about. They do not have to be the complete version.

Carlo asks, if we apply with more than one production, do we make two separate applications? Please do not. In the engagement activities answer that you submit just indicate that you're interested in touring more than one production through the process.

We are a group and all of our performers in the mid-Atlantic region, but different states, which state do we put down? Good question. If you have a majority of folks in one state, put that down, if not, select one and we will be in touch with you if you advance to the finalists stage to discuss further.

Hillary asks, can the company be available to tour during a few specific months during the tour period or must they be available the entire time? Good question. I will say you will be more competitive in your application if you're available during the entire tour period. Of course, we want to maximize the amount of funding that we can give during the tour and we want to ensure that presenters have the flexibility to work with you during the tour period, or as much as possible. There might be a few weeks that you're not touring, that is reasonable, but if it is going to be half of the tour period that you are unavailable, I might consider applying in the future round.

Anonymous asks, if we want to tour with a specific program in fall '24 and spring '25 is that okay? I think I already answered this, but briefly, yes, that is okay. I would recommend just describing that in the works that you're interested in touring. And just know that the process for this program is you're negotiating directly be presenters, so you may want to be a little bit flexible in that time period. At the end of the day, we want to support the work that you are ready and excited to tour, so if that means two different works in two different time periods that could potentially be doable.

So, how many artists will be selected? Six Roster Artists will be selected. How would you define community engagement activity versus a performance? We acknowledge that performances are also community engagement activities, so we ask or we require through this program that you have a minimum of one public performance and one additional community engagement activity, so that could be something like post show discussion, workshop, community discussion. It can be very broad. I encourage you to collaborate with the presenters that you are working with to figure out what that

looks like, but for the purposes of your submission form, I would talk about what you are most excited to do in community with the folks that you're touring to, so whether that is hold a masterclass workshop, any number of things. There is a whole bunch of ways that you as an artist engage with a community and the community that you tour your work to. We just want to hear what that looks like. And I think that also answers Brent's question, yes, what is considered a community engagement activity. Happy to talk further about community engagement activity if you have further questions. How many touring stops do selected artists usually make? It is a one-off stop or is multiple locations considered? That can depend on how much per engagement your tour costs, because we have a dedicated amount of funds for each artist on the roster, which we will know more about closer to when we are contracting with you, because it depends on the funding we receive, so it depends. If the work you're touring is, you know, has a lot of artists involved and needs to stay for a week, it may be more expensive and you may have fewer stops on your tour. If you are, are, you know, a solo artist or smaller band and tour without relatively expensive price points, you may be able to pack more stops into your tour.

Could the presenter be one of the performing artists if engaging a group of artists? So, for this question, I would encourage the potential presenter to read through the draft guidelines for this program and make sure they are eligible as a presenter for the program. Generally, it would not work for a presenter to also be a member of the performing arts team or the touring team rather, the Roster Artists. Also, we all wear many hats and have layered identities in this field, so I'm not going to say it is impossible. Yeah, I would have that presenter start by reading over the guidelines for the program and seeing if they are eligible. All presenters who are receiving funding through mid-Atlantic tours needs to be a registered 501C3 and there are a number of other guidelines they do have to meet. Have them take a look and reach out if they have any questions.

Angela asks, if the primary performing artist on the roster may occasionally bring a collaborative artist on tour depending on the artist's eligible, how might that be written? I think you can describe it just like that in the project you plan to tour. Just say, sometimes we tour with this other artist and it affects the tour in these different ways.

Concerning what is requested on application, is there is a preference for the artist's website over the artist's web page on the agency's website? No, no preference. Whatever you think is the best way for the curatorial advisement team to get a quick glance of the artist's online presence.

Anonymous asks, so this is an arts connect question, they ask, arts connect requires three presenters from different regions for an artist to be eligible, is that correct? For the past two touring cycles for funding cycles, for '23 and '24, arts connected only required two presenters from two or more states or jurisdictions. I encourage you to check out the guidelines for FY25 for arts connect, which will be released this fall to get the most up to date answer for your question whether we move back to three presenters.

Anonymous asks, do you have a list of presenters available that have engaged artists on the roster last season? We don't keep that list necessarily as a database, but we will be publishing the list of presenters who were awarded mid-Atlantic tour funds for the '23-'24 Roster Artists. That will be

available by fall this year, if not before. We're currently finalizing the awards to the presenters right now.

If multiple solo artists perform together, can the work sample be clipped as there is one minute per artist I think that will be fine if you are all performing or what you're proposing to tour would be separate, short-form performances that makes sense. If you're suggesting that you would present work that you're all performing together, but you have separate clips, I would encourage a clip of everyone performing together as well, something that reflects the work that you're trying to tour. Again, with the work sample, we acknowledge it has been a pandemic, it has been hard to get good footage of performances. So, we will take what you can get on that front, but what's going to be the most compelling work sample is what gives the curatorial advisors the best sense of the work you're proposing to tour.

If you are selected, do you tour once during that timeframe or might go on a shorter tour, return home, rehearse and tour again? You would not need to block your tour. The presenters can engage with you any time during the project period, which is July 1, 2024 through June 30, 2025. So, any time during that period, you can work with a presenter to engage your company, and that would be when you tour. You could block book the whole thing if you wanted, and if you could figure that out with, you know, with the presenters you're working with, I would say it would be a challenge to do that, but it is possible. Yes, absolutely, you can work directly with the presenters just add you would if you were not a Roster Artists on the touring schedule that works best for you.

Hillary asks, can the company be available to tour during a few specific months or must be available during the entire time? I believe I answered this already, so briefly, you would be more competitive if you could tour the entire time. Although, it is understandable there may be windows that you're not available during the year-long touring period.

Okay, for the work sample for comedy, we have a variety of options. We can provide one performer performing a five-minute set, we can provide two or three artists doing two to three minutes or provide a trailer. I'm going to say what I said earlier, what is most competitive gives the curatorial advisors the best sense of experiencing a public performance is like. I can't answer that for you based on not knowing your work, so from knowing your work and knowing how you want it to be represented to the curatorial advisor, I would encourage you to think about what is going to give the best representation of what seeing the work is like and experiencing the work is like.

Is there is a price range for what artists can ask? We can tour a one-woman show or production that includes 10 artists, so different price points. Within the interest form there are bulleted options for different price points that are, again, just a starting place, so the curatorial advisors and Mid Atlantic Arts staff can understand better, approximately what price range your work would tour inside of. Take a look at that and if you decide to submit both of those projects as options for the curatorial advisors, you can potentially enter into the "other" category that you are sort of in this range for this project and this other range for this other project.

Could you define the role of a manager? I'm self-managed and wonder if I am qualified to fill out an MOU. When I describe MOU, it is memorandum of understanding, AKA, agreement. This is the

agreement the Roster Artists ensemble will be signing with Mid Atlantic Arts and the person who signs that is going to be the tour manager. So, that person is going to need to engage with Mid Atlantic Arts for all of our back and forth logistics for the program. They will also need to be the point of contact that presenters can reach out to directly. If they have questions about your work or if they want to book you for through the program. And if you have any other questions, please don't hesitate to reach out about that.

We have very different works in one evening. I would not be sure what would be best to send. Our trailer marketing will give an example of the different choreography in one evening, our website has many examples. Great to hear you have experience touring and lots of options. For this program, I would encourage you to think through what, for your ensemble is the most compelling project that you would like to tour or if you would like to propose multiple projects at different price points that is totally fine. And to present that in the interest form. The curatorial advisors are going to have a lot to get through, and you know, we want to see what you are most excited to tour in the region, and so, it will be helpful if you can think through what you have available, what you might want to tour, what would best meet the selection criteria that I described, and propose those projects.

Joan asks, we are a music group, can our work sample has video editing if we don't edit the sound? Yes, the work samples should be the best representation in the work that you're interested in touring. Joan asks, how many performances do you expect a group to give in this period, approximately, one a week, one a month? So, the tour manager works with the presenters to determine the touring schedule. As I said before, if you are interested in block booking, you can try to do that with the presenter that you're working with. If you want to space it out, you can space it out, as long as all of the performances happen during the project period, which is July 1, 2024, through June 30, 2025.

Lynn asks, if the work is site specific and can be performed outside as well as in a theater, will the work include both indoor and outdoor clips or staging and let the presenters know it can be presented outside if an amphitheater is available? I hope I don't sound like a broken record, you can submit two work samples, you can submit one in and one outdoor. I can't say what is the best reputation of your work through a work sample, but that is a question I invite you to ask yourself as you're selecting samples for this work program.

And with that, I think we are at the end of the questions that have been submitted. We do have one more. Anonymous asks, what are the average amounts of engagement performance artists on the roster typically do in a year? There is no typical amount, because it depends on the price points for the touring work. Mid Atlantic Arts has a dedicated amount of funds for each artist's tour on the roster. The funds go directly to presenters who work with the artists to subsidize the artist's fee. If you are touring with the show at a higher price point, you may have fewer stops on your tour. If you're touring at all lower price point, you may have lower amount of stop. Best thing to check out FY24 mid-Atlantic rosters. The timing may not work out for that this year, but I encourage you to think about, for you, what is the best price point and understand that Mid Atlantic Arts is going to work with you on what number of stops on the tour that means for you when the time comes, if you're selected.

And I will hang out for a few more minutes to catch any other questions that come up. I want to thank

everyone for being here today. And I really want to encourage you to reach out to me if you have any further questions about the interest form.

Emily says thank you. Thank you. Hi, Emily. Thanks, everyone for being here.

Lots of thank you. Thank you so much. Really appreciate your time and don't hesitate to reach out with other questions. Okay, Joan asks, if our artists live in different states, but our group is headquartered in one state, is that the state we use? Yes, I would encourage that.

Will this recording be shared through e-mail, I was late to the webinar. Yes, we will send this out to all of the registrants and it will be available at [midatlanticarts.org](http://midatlanticarts.org) in about a week.

All right, I think we have pretty much come up -- oh, one more. Oh, thank you very much for that feedback, Joan. I appreciate it. Thank you again for being here.

All right, I'm going to sign us off, but do not hesitate to reach out with any other questions about the program, about mid-Atlantic tours or anything Mid Atlantic Arts related. Thank you all and thank you Kara for your live captioning support. Great appreciated. Take care, everyone. Have a good rest of your day.