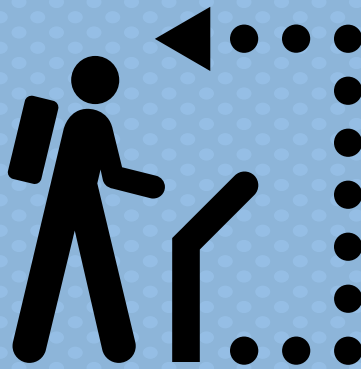


# **BAM! Complete Guide to the College Market - USA**

**by Robert Baird**



**#19**

A guide to the college market in the United States for artists, agents and managers

# BAM! Baird Artists Management Consulting

PO BOX 597

Alliston ON L9R 1V7

1-800-867-3281/705-424-6507

[www.bairdartists.com](http://www.bairdartists.com)

Copyright © 2017 by Robert Baird

All rights reserved.

departmental programs at colleges and universities. Community and departmental programs are usually administered by paid staff or as part of departmental duties and accessing those programs for performing artists can be better accomplished by attending national or regional conferences (see: [BAM! Complete Guide to Conferences – U.S.A.](#)). The student activities part of the college market is not for everyone and it can be difficult, but for some artists it can prove to be a satisfying and lucrative area. First of all, an artist (or artist agent/manager) must determine the suitability of the artist for the college market, decide that the investment in the market may be worth the return and then formulate a plan to enter the market.

## **The College Market**

The college market is a student market and schools are very sensitive to appropriate activities and behaviors on campus. The college market by its very nature is a changing market. The students who serve on student activities boards graduate and are replaced, often annually. The artistic tastes of students are formed by their youth and current societal norms. In terms of music, they are usually looking for young bands; for speakers or comedians, they tend to look for slightly older performers. Generally, they are looking for “fun” acts which will provide their audience with a good time and will be skilled at interacting in a positive way with the audience. In addition, they will be open to new sounds and unusual acts. If the students involved in college booking like an artist, then staff advisors will normally go along with their choices. On the plus side, budgets are fairly reasonable (although many are on the low side) and college campuses do have many good performing spaces.

## **Suitability for the College Market**

If you are or represent a youthful artistic group who can provide fun-filled, lively entertainment at a college event, then this market is for you. Your marketing material should emphasize your ability to entertain (testimonials from presenters, other colleges, etc.) and confirm your responsible and pristine character – colleges abhor controversy and need to feel confident that the artist will not cause them any problems of any kind. An artist also needs to be extremely flexible. The actual gig, in terms of audience, technical equipment available, venue, etc. may vary from descriptions and expectations and you have to be able to roll with the punches. Hecklers and bored or stressed-out students may be encountered and whatever happens, the show must go on. Remember that you are most likely not dealing with professionals and maintain a cheerful disposition at all times. Consider offering different versions of your act: if you normally perform as a 4- or 5-piece band, offer a duo or solo version. This will make you more attractive and fit you into various budget levels, which can vary according to the college or series. Finally, you need patience – it can take a while to get gigs in the college market and you have to commit to participating in the market no matter what transpires. Start by getting involved in the college market organizations: APCA and/or NACA.



[www.apca.com](http://www.apca.com)

Throughout the year, APCA hosts leadership development workshops and campus events planning conferences. APCA offers top of the line educational sessions, exhibit halls, and live showcases. Last year, over 600 schools and 2000+ students and higher education professionals attended APCA conferences and institutes.

The mission of The Association for the Promotion of Campus Activities (APCA) is to promote campus engagement through quality educational experiences, affordable entertainment and community service initiatives.

APCA is currently divided into 5 regions: southeast, northeast, midwest, south central, and western. This provides schools within a region the opportunity to merge their buying power and save money by sharing the travel costs for the events and programs they book. APCA artists and attractions usually offer a price break on blocks of shows within each region, allowing schools to save even more by participating in cooperative buying with the schools near them.



## Conference Activities Planning Conferences

APCA offers regional campus events planning conferences each year in each region during the fall and spring semesters. Each event boasts a diverse educational curriculum, stellar live showcase live-up, novelty vendors, well-known and recognizable speakers, student government training, networking opportunities and community service components.

### APCA Showcases

There is no application fee for APCA showcases. Showcase acceptance at APCA conferences is guaranteed, however, artists are not charged a showcase fee until they agree on a showcasing spot.

APCA offers video and printed guides, chances to be published in an online Student Activities Journal, exhibiting opportunities for vendors, and live showcases and educational sessions where buyers can see artists perform with a view to booking them for their campus events, and APCA offers the exclusive opportunity to get seen by this closed circle of selective buyers.

Only APCA members are eligible to attend and showcase at our nationwide events, where many schools do most of their campus event booking for the year. APCA also offers a cooperative buying program which is a great asset for building a tour schedule and a loyal base of buyers.

State-of-the-art production services with professional-quality lighting, sound and audio/visual are standard at every APCA event and APCA offers affordable in-house backline rentals.

### Types of Showcases Available

Note: FOR ANY SHOWCASES IMMEDIATELY FOLLOWING A MEAL ADD \$100 TO PRICE. ALL SHOWCASES ARE 10 MINUTES IN LENGTH EXCEPT FOR LATE NIGHT EVENTS.

**Mainstage:** A mainstage showcase is geared toward musicians, comedians, variety, and other entertainment- oriented artists. Any such acts may apply for this showcase. There is no price limitation on this category. Mainstage showcase pricing varies according to the conference attended.

**Purposeful Programming:** A showcase designed to teach learning outcomes to students and advisors for the acts performing. Immediately following each act, the host of the showcase will explain the specific learning out- comes that can be gathered from that particular performance or presentation. This can be very beneficial for the performers on the Purposeful Programming showcase due to the added educational value the schools can take from each of the acts seen. Purposeful Programming showcase pricing varies according to the conference attended.

**Late Night Event:** This showcase is designed for game shows, hypnotists, dance parties, or anything that cannot physically be showcased in 10 minutes. Late night events are one hour in length (extra time is possible depending on the conference). The total cost of a late night event is

the cost of one booth and two non-meal showcases. Late night event showcase pricing varies according to the conference attended.

**Emcee:** APCA is selecting professional emcees to host showcases at APCA conferences. The emcee will do up to 2 minutes to warm up the audience at the beginning of the showcase and fill in time between acts as needed by the showcase production manager. This type of emcee spot costs nothing to the emcee other than registration for the days they are emceeing. However, this is not an opportunity to showcase. This particular emcee spot is only to serve as an emcee and host.

If an artist is already showcasing and would like to emcee their particular showcase, then that emcee generally does his or her full 10-minute showcase in the opening slot and additional time as required by the showcase production manager for setup in between each act. APCA strongly cautions against applying for an emcee spot unless applicant feels confident that s/he can keep the audience energized during fluctuating amounts of time between acts. Price is same as type of showcase emceed. Pricing varies according to the conference attended.

**Roving Artist:** Acts in this showcase category include magicians, jugglers, mimes, and other acts capable of performing in a “no frills” (e.g. - no lighting, sound, or staging) environment. Typically, these acts are given a designated area in which to showcase during educational session breaks, conference registration, entrances to meals, exhibit halls, etc. A roving artist may also perform in their booth (booth demo) during all exhibit hall hours. Roving artist showcases are priced at \$399 per attraction.

**Booth Demos:** Inflatables, virtual reality machines, artistic workshops, caricature artists, mentalists, sleight-of-hand, balloon twisters, face painters, and other non-musical entities fall in this category. If sound or traffic from a booth demo continuously effects the normal operation of the surrounding booths, it will be closed without a refund of any fees. Booth demos may be performed only during exhibit hall hours inside the booth of the act approved for a booth demo. Booth demos are priced at \$199 per attraction.

## Showcase Selection

All associates wishing to showcase acts, products, or services must submit an online video demonstration for each showcase option for which they request a showcase spot. These demonstrations must be sent with showcase application and a link to the appropriate website must be included with your submission. Demonstration videos must be of an unedited, live performance and about 3-6 minutes in length. APCA will notify showcase applicants within 14 days of receipt of booth registration/showcase application as to which showcase options are accepted. The showcase option that is selected will be determined by APCA. All showcase fees are non-refundable upon notification of showcase acceptance. APCA reserves the right to reject any showcase option for any reason. If any or all options are unacceptable to APCA, associate member will only be charged for accepted showcases and corresponding booth fees per

showcase. Exhibit hall booth and/or showcase acceptance will be at the sole discretion of APCA, with due regard to APCA sensitivity statements and category availability. Only current APCA members or their submitted artists may be considered for showcase selection.

## **Showcase Procedures**

Specific showcase time slot requests are honored in order of conference booth registration: first-come, first-served. Sound check will be held on day of performance; sound check time to be announced by associate coordinator. Acts failing to appear for sound check forfeit right to sound check, and may, at associate coordinator's discretion, be replaced by alternate and have fees forfeited. Any changes to stage plot submitted must be approved by showcase coordinator prior to the conference or at sound check. Live showcases will be 10 minutes in length for all showcase spots. Acts going over time allotted will have sound and lights cut off. Show call time is 30 minutes before performance. Any acts not present at this time may be replaced with an alternate act, all fees being forfeited. Agent representing act must be present with artist at sound check and during showcase. Act may not leave the showcasing area until authorized by showcase coordinator or the end of showcase. Failure to adhere to these provisions may result in loss of showcase. All controls of stage lighting and sound will be under APCA supervision. No acts or their representatives may run sound and/or lights without APCA authorization. Acts are responsible for setup and take down of any additional staging. Additional staging must be cleared by APCA in advance. All decisions of showcase coordinator in any of these matters are final. Firms & agencies showcasing acts warrant they have the right to represent act, have no legal barriers to acts' representation, are authorized by act to represent them, are current APCA members, and are exhibiting conference attendees. Firm representing act must attend their booth during all exhibit hall hours. If these requirements are not met, showcase may be forfeited. All showcasing artists will receive one-day pass that does not include meals. Meal tickets for showcasing acts may be purchased for \$25 per conference meal on the day of their showcase from the APCA registration desk. Artists not showcasing will require a day pass or full delegate pass to attend the conference.

## **APCA Exhibit Hall**

An exhibit hall booth must be purchased for each showcase accepted. Booth fees and at least one delegate fee are due upon submission of conference application. Fees for showcase spots are due within 14 days of showcase notification. Failure to forward showcase fees may result in loss of showcase spot assigned to that booth and all corresponding guarantees of showcase for the exhibitor. All delegates and showcasing artists must be registered guests at the official conference hotel. See travel & lodging area of registration for details.

Exhibit Halls feature associates (APCA member agencies, artists, speakers, vendors, etc.) representing showcasing attractions and other products or events. All exhibiting artists must be APCA members and bound by APCA ethics and sensitivity guidelines. APCA exhibit halls will

also feature roving showcases, booth demonstrations, and an APCA resource desk for cooperative buying information, programming resource articles, job opportunities, and other resource references. Exhibit halls usually run one hour in length a couple times a day.

APCA recommends you read [Guerrilla Trade Show Selling](#). Recommendations include giveaways, a banner, brochures, CD's, or media download links. a TV or a boom box (must have headphones), a sign in sheet so you can collect delegate contact information for follow up after the conference, showcase information, emails to the list of college events planners provided by APCA, advertising in the program, etc.

Tables must be set up by 1:00pm on 1st day of conference and manned for ALL scheduled exhibit halls. Failure to set up or occupy table may result in table closure and resale of table with no refund to previous purchaser.

Exhibit hall booths WILL NOT be assigned under any circumstances without payment of booths fees. Applicant must be an APCA member in good standing to apply. Tables are 6', skirted, and include 2 chairs, a wastebasket and an electrical outlet. Exhibit hall booths assigned on first fees received first choice of booth basis.

## **APCA Cooperative Buying Procedures**

APCA cooperative buying is a program that gives schools attending conferences the ability to merge their buying power, offering associates a block of booking dates in a specified time period in exchange for a lower price and sharing of travel costs with other schools. Travel and lodging costs may often be agreed to onsite by filling out a cooperative buying form and detailing the arrangements in the co-op travel rider section. Any cooperative riders attached to a commitment to block or onsite contract become part of the agreement and may not be changed without the consent of both parties. The time periods that schools can agree to set up a block are:

Isolated (A single date), 2 of 3 days, 3 of 5 days, and 5 of 7 days (X number of shows within a Y number of days, travel and lodging can be an additional cost or the price can be "All inclusive" of travel and lodging.) A typical cooperative pricing schedule in the conference program might be:

John Doe Represented by ABC Agency:

Isolated: \$1,500

2 of 3: \$1,350

3 of 5: \$1,200

5 of 7: \$1,000

Plus travel and lodging. (or "All inclusive.")

### **I. Types of Interest**



**Attraction Interest (AI)** - This option does not commit either party to a binding contract, it only retains the option for the purchaser to purchase at the published APCA conference program price for up to 21 days after the conference. When an attraction interest is indicated on a submitted and signed cooperative buying form, the school has indicated that it is strongly interested in booking the attraction. If the interested school wishes to book an attraction at isolated convention price structures or join a block, the attractions representative must be notified within 21 calendar days. All requested additions to a formed block are subject to reasonable travel and time constraints as determined by the conference cooperative buying coordinator, with final approval resting with the APCA.

**Commitment to Block (CB)** - When a commitment to block form is turned in to the cooperative buying center in the exhibit hall, the school has expressed their interest to enter into a contract if a block of as many as two schools are interested in the act on the specific date/s they have requested. If the block forms within 21 calendar days, the schools agreeing to the block must contract at the block price listed for that number plus any travel and lodging, lights, sound, etc. listed for the attraction in the APCA conference program or agreed to by cooperative buying form rider. Block prices are only available to buyers who have finalized a contract for the block pricing.

**Request Contract (RC)** - Buyer has agreed to purchase this attraction on site at the convention and bound to the terms of the APCA contract signed by both parties. Both parties agree to honor all APCA cooperative buying process guidelines and procedures as set forth in the APCA conference program. Associate artists and agencies are responsible for contacting the buyer for a final contract provided by associate member or buyer to finalize the date.

**Previously Contracted (PC)** – The act is previously contracted by another venue. Though blocks may form around this date and those dates are subject to the listed pricing structures in the APCA program, the original contract will not be altered without agreement from both school and attraction representative involved. This form must be accompanied by copy of the contract acknowledged by both parties to be correct.

## **II. Notice of Cooperative Buying Options for APCA Conferences**

These discounts will be offered to APCA member schools in an ongoing effort to enhance buying interest at the conference on the part of smaller schools. In order to participate in the APCA Onsite or Full-Time Enrollment (FTE) card discounts, you should indicate your intentions on the form. We will give you a sign for your booth onsite indicating your Onsite or FTE discount participation. Participation in these discounts is optional; used as an incentive tool for associates to encourage more business.

### **On Site Purchasing Discounts:**

Participating associates will offer a 10% discount on any price published in conference program (isolated or block) to schools who book onsite by using either a request contract or commitment

to block form. This discount is in addition to any block discounts available. Associates offering this discount will have a sign displayed in their booth. Onsite discount must apply to all members' acts showcasing at conference.

### **FTE Cards & Discounts:**

To encourage smaller school programming, the APCA offers the voluntary FTE (full-time enrollment) discount card program. Based on the full-time enrollment status of the campus, a school may receive between 3% and 7% off the listed price of a participating artist or other attraction. This discount is in addition to any other cooperative or onsite discounts, but the attraction must be booked onsite. The breakdown of the school population, full-time enrollment (FTE) discounts are: 9,999 - 5,000 FTE Discount - 3%; 5,000 - 3,000 FTE Discount - 5%; BELOW 3,000 FTE Discount - 7%.

These programs are completely voluntary. A listing of all associates offering these discounts will be published and distributed in the conference program. Additionally, all associates participating in either or both programs will be given signs to place in their booths indicating their participation. Schools accepted to receive full-time enrollment discount will be given FTE cards to present to participating associates when filling out cooperative buying forms. FTE discounts must apply to all of the member's acts showcasing at conference.



[www.naca.org](http://www.naca.org)

The National Association for Campus Activities (NACA) is the recognized leader in higher education providing knowledge, ideas and resources for campus life. We provide our members with programs and events focusing on student and professional leadership development, program planning, concert management, diversity and more. Our school and associate members also have access to one of the largest campus activities networking and talent buying resources in the country. With the assistance of **Fluent**, our exclusive marketing partner, NACA is able to provide members with additional resources, including internship, educational and networking opportunities.

## **Associate Membership**

Benefits of Associate Membership with NACA

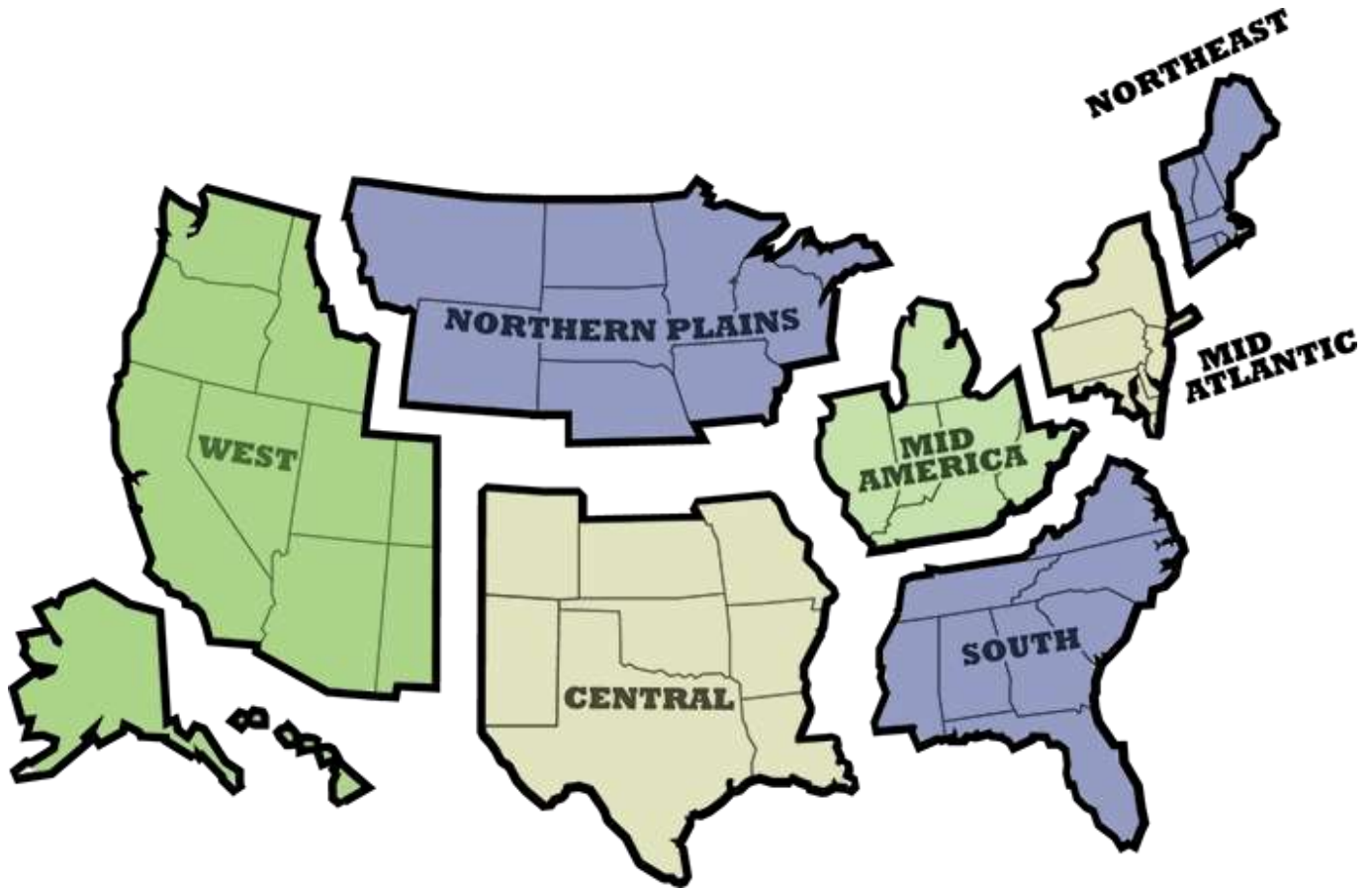
---

### **National Membership**

As a National Associate Member, you will have the opportunity to exhibit and submit to showcase at all seven NACA® Regional Conferences as well as the National Convention. National Associate members also have access to our entire directory of over 900 member schools.

### **Regional Membership**

A Regional Associate membership provides access to exhibit and showcase submissions for your region's conference, as well as to the directory of member schools from your region. Not sure which region you're in? Check the regional map below.




---

**NACA® West** - Alaska, Hawaii, Washington, Oregon, California, Nevada, Idaho, Arizona, Utah, Colorado, New Mexico, west of the 107th longitude (which roughly parallels the Rocky Mountains) and the Canadian Province of British Columbia

**NACA® Northern Plains** - Montana, Wyoming, Wisconsin, the Upper Peninsula of Michigan, Nebraska, Iowa, Minnesota, North Dakota, South Dakota, and the Canadian Provinces of Alberta, Saskatchewan, Manitoba, and western Ontario

**NACA® Mid America** - Michigan, Indiana, Ohio, West Virginia, Kentucky, and Illinois

**NACA® South** - Virginia (south of metro Washington DC), North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, and US & British Virgin Islands

**NACA® Mid Atlantic** - New York, Pennsylvania, New Jersey, Delaware, Maryland, Washington DC (and the surrounding metro area) and the Canadian Province of eastern Ontario

**NACA® Northeast** - Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, and the Canadian Provinces of New Brunswick and Quebec

**NACA® Central** - Colorado and New Mexico east of the 107th longitude (which roughly parallels the Rocky Mountains), Kansas, Oklahoma, Missouri, Texas, Arkansas, and Louisiana

## 2017-18 Associate Membership Dues

### NATIONAL Agency/Company

\$839

- Access to all NACA regional and national events
- Access to the entire NACA member directory.
- Submit any/all acts on your roster for showcase consideration at NACA events nationwide.

### NATIONAL Single Act

\$634

- Access to all NACA regional and national events
- Access to the entire NACA member directory.
- Submit your act for showcase consideration at NACA events nationwide.

### REGIONAL Agency/Company

\$419

- Access to the NACA conference for your region.
- Access to the NACA member directory of schools in your region.
- Submit any/all acts on your roster for showcase consideration at the NACA conference for your region.

### REGIONAL Single Act

\$264

- Access to the NACA conference for your region.
- Access to the NACA member directory of schools in your region.
- Submit your act for showcase consideration at the NACA conference for your region.

Please be aware that there are **additional costs** associated with showcasing and exhibiting at regional and national events. Visit our [performing & exhibiting](#) page for more details.

### NACA MEMBERSHIP DUES ARE NON-REFUNDABLE

*The NACA® membership year is May 1-April 30, regardless of join date.*

By becoming an associate member of NACA, you will have access to our member directory for your region if a regional member or all our regions if a national member. The directory contains contact information for students and professional staff at our member schools. These contacts are usually the key contact for the school for bookings. You also get access to our conferences and convention as well as our webinars, newsletters, Campus Activities Programming® Magazine, and more. Associate members also have opportunities to advertise their businesses throughout our numerous membership and conference publications. Plus, you have the

opportunity to engage with other associate members through the Associate Member Community on NACA Connect.

## **NACA Convention and Conferences**

The NACA National Convention is held annually in February. Regional conferences are held annually in fall or spring:

- [NACA® South](#)
- [NACA® Mid Atlantic](#)
- [NACA® Central](#)
- [NACA® Mid America](#)
- [NACA® Northeast](#)
- [NACA® West](#)
- [NACA® Northern Plains](#)

### [Download a sample regional Conference guide](#)

#### *Conference Overview: A few general things to keep in mind*

- Don't Panic. Often the school members, and some advisors, are as afraid of you as you are of them. •Booths with an act showcasing will usually attract the most visitors (which means, if they are in your aisle . . . That's great!! Good traffic for everyone!).
- Don't Be Overly Aggressive; school members will not come by your booth if you try to grab them out of the aisles, try to come up with unique ways to attract attention to your booth.
- The first Campus Activities Marketplace (CAMP) is the most frantic - it settles down after that. Do not give out all your promo materials and giveaways the first one.
- There usually will be one very quiet Campus Activities Marketplace (It just always seems to work out this way).
- Bring any questions to the Associate Orientation, which is held on the first day of the conference. Watch the schedule for the location! If you miss that, be sure to ask your Associate Member reps any questions you may have. We're here to help!

#### *What to Bring To the Conference*

This is just a general list. Feel free to bring what you anticipate you will need when talking about your act(s).

- Your promotional items
- Equipment on which to play/display those items
- Masking / Packing tape for sealing boxes (not for taping things to floors and walls)

- Scissors / Box cutter to open your boxes (Helpful hint - don't pack it in the boxes!)
- Stapler with extra staples
- Sharpies for signing pictures
- Clear/Scotch Tape
- Pens/Pencils
- Paper (Notebook/Pads)
- Briefcase/Backpack
- Some extra promotional material (bios, etc.) packed with you - in case the stuff you pre-ship doesn't arrive in a timely manner (better safe than sorry!)
- Aspirin/Pain Reliever of Your Choice
- Throat Lozenges / Breath Mints
- Hand Sanitizer (good to keep around when you are shaking hands with a lot of people)

### *What To Wear*

This is not the kind of conference where business suits and formal outfits are required or expected. Dress for comfort. If that means a suit to you, well then go for it. The days are long ones and comfortable shoes are really a **MUST**, especially if you want to stay in good spirits. If you are a jeans and t-shirt kind of person, you are sure to find some kindred spirits here. In addition, the Campus Activities Marketplace can get a little warm, with all of those students and associates chatting away. Be prepared to "peel down" a layer or two.

### *What NOT to do at the Conference:*

- Giving out promotional materials outside of the Campus Activities Marketplace to any students or school members.
- Any illegal showcasing. Anyone other than those acts chosen by the conference showcase selection committee performing for school members in order to get work is against the rules.
  - This includes advertising at the conference for an event outside of the conference (Example: A band is playing nearby at a local club. You cannot tell school members about this in order to encourage them to leave the conference & go see this other act. This is unfair to the other agents and artists who have paid to showcase).
  - Having someone play in a room at the hotel or the lobby, and inviting school members to come hear it. This will get you in trouble.
- Parties. To Have, or Not to Have . . . Remember, **MANY OF THESE SCHOOL MEMBERS ARE NOT YET 21**. For them to consume alcohol, they and whoever serves them are breaking the law. The local police and hotel security will get called to break up any parties that are deemed "illegal." This puts you in a bad light for the advisors and other schools, so **DO NOT** make alcohol available to underage persons.

### *Other Things to Remember*

You will be talking a great deal, hopefully. Stay hydrated. Get some sleep. The conference schedule starts early: 9:00 am for some educational sessions and ends around midnight-1:00 am. Naps can be wonderful!

### ***THE CAMPUS ACTIVITIES MARKETPLACE (CAMP)***

This is the area of the conference set up for associate member booth displays. It is the place, as at any trade show, where buyers come to inspect the merchandise of sellers. There are a few ideas that you can try to attract and keep school members in CAMP.

- Snacks / Candy (always popular – but make sure they are allowed in the marketplace for each conference – it varies from location to location.)
- Things that are easy to hand out and quick to eat are good. (NOTE: Non-sticky, non-messy items. Otherwise, booths may soon resemble the fairgrounds the morning after.)
- Toys / Giveaways (Not everything needs to be very costly - inexpensive stuff is great.)
- Your favorite promo items like press packages, t-shirts, buttons, hats, CDs & DVDs

### **Basic rule of thumb:**

Think of a way to get the school members excited about your booth in as easy and quick a way as possible. Their first impression should be positive. Also, your neighbors will really appreciate your help in creating "good traffic" in your aisle.

### **Booth Design:**

This is up to you. Make your booth your own expression, and don't worry about spending a ton of money (simple can be effective), but here are some common items:

- Lights (Small pin spots - like track lighting - nothing too bright) - make sure you've ordered and paid for electricity if you plan on bringing lights. Electricity must be requested and paid for separately on the form provided by the decorating company in the exhibitor kit.
- Carpet - The exhibit floor is probably not carpeted, but you are able to order carpet from the Decorating Company. Check the exhibitor kit you received which is generally sent out 8-10 weeks before the event starts.
- Dimensions - The dimensions of the booth are usually 10' x 10' but not always, so refer to your specific region's Associate Information page to be sure. There is an 8' high back drape, and 3' high side rail.



- Table & Chairs - You will also be provided with one 6-foot skirted table, two side chairs. (Our advice: don't sit behind the table. Put your table along the side or at the back of the booth.)
- Other Items - You will receive one sign, with your company name and booth number and one wastebasket. All associate members will receive an "Exhibitors Service & Rental Order Form" in the exhibitor kit prior to the conference to order additional equipment and indicate your choice of table size. This will also include shipping information.

**Booth Design Tip:** Set up your booth before you come to the conference. See what it looks like when you approach it from both sides (left & right). There is always some question on booth height, etc. If you really are going to build something, please contact your region's CAMP Coordinator. This contact info can be found in the email sent to you notifying you of your booth number(s). The CAMP Coordinator will help you to not create something that will block your neighbor's view down the aisle. Exhibits may not exceed four feet in height within the first four feet of depth of the marketplace space. If your exhibit does not meet these specifications you will be asked to take it down.

### **Technology**

Like Booth Design, this is up to you. If you feel that using a TV and DVD player is the best way to sell your act or product, by all means use it. Just use headphones or keep the volume low in respect of your neighbors. A reasonable level is loud enough to be heard only in your booth and keep your speakers pointed toward the aisle. You can rent TV/DVD equipment in advance from the Exhibitor Services Company or bring in your own, but just plan ahead as it will not be easy on-site. Security is provided at all times (the marketplace is locked when it is not "open for business.") However, we do suggest using common sense like storing some of your own, personal, really nice stuff under your table or take it with you when you are not there. NACA cannot guarantee the security of your items.

### **Audio equipment:**

Again, you will only need a personal sound system (i.e. iPod, DVD player, etc.). No Large Speakers or Stage Sound Equipment.

### **Behavior in CAMP**

Every school is different: private colleges, state four-year schools, two-year / community colleges; very rural settings and very urban settings; very assertive or more laid back; some are pros at this whole thing and some are brand new. What they tell us every year is they prefer when an agent/performer respects them and their space, especially in the Marketplace. Just follow the Golden Rule, and treat them as you would want to be treated. The more they see you as a person, not just as someone who wants to sell them something, the more likely they are to want to talk to you.

## **What NOT To Do in CAMP**

Do not run out into the aisle and grab a school member/drag someone into your booth, especially if they are talking with another associate.

Don't leave your booth unattended. Reasonable exceptions, of course: walking to the Block Booking Booth, the bathroom, etc.

Do not make it hard for your neighbors to conduct business. You may even find that being cordial and helpful to others makes you look better.

Do not try to have a long, extended conversation with another associate member. Everyone wants to be able to focus on business during the limited time you have in the hall. So please ask the "veteran" associates questions outside of the CAMP, including if you want to give them your promotional materials.

Do not leave early. NACA is very serious about this. This will help keep the energy in the CAMP and keep traffic in your booth. Anytime there is any empty booth in your aisle, it makes that aisle less attractive to school members.

### ***Block Booking with NACA***

The Block Booking process increases business opportunities by allowing associate members to gain exposure to a variety of additional markets while saving in touring costs because of the close proximity of performance dates to each other. Associate members are able to concentrate their marketing efforts by working directly with the campus program "decision-makers" in a relaxed, supportive and vibrant atmosphere while on-site at the conference. When an associate member books a date through Block Booking, the results are more logical routing, increased business volume and lower overhead in travel expenses. Block Booking is a direct and visible benefit of being an NACA member.

The Block Booking process helps illustrate the strength and importance of the college market in the entertainment industry and serves both showcasing and non-showcasing associate members as agents in CAMP represent thousands of acts on-site. Additionally, Block Booking helps increase communication and cooperation between schools and associate members.

### ***Other Aspects of the Conference***

Showcases: This is where you will see the acts chosen to perform by the showcase selection committee. They will be comedians, variety artists, acoustic musicians, bands, lecturers, etc. It is always good to see what the school members are enjoying, so you can better judge what they will think of YOU.

Educational Sessions: Read the descriptions in the conference program. Some are geared mainly at school members, some at staff, and some at the associates. Many of these sessions, even if not directly aimed at you, will be on topics that interest you or impact your business. Please feel

welcome to attend, learn, give your feedback and listen to the school members and staff. This organization focuses very heavily on creating a dialogue between buyers and sellers.

### *After the Conference*

Do not stress out too hard and heavy if no solid dates are formulated at the conference. Most business is done after the conference. Some of the contacts you make here may lead to a booking six months, twelve months, two years from now. This market is about staying in for the long haul, not making a quick buck. Conferences function really well as a "meet and greet" experience. You give out info and get the names of school members interested in your work. Then through mailings, phone calls, faxes, e-mails and future advertising, you keep in touch with the school members. Many schools make decisions, as a committee, after the conference. Making a good impression on the delegation puts you in a better position for them to remember you after the fact. Patience and perseverance should be key elements of your strategy. The main goal of any trade show or conference is to increase business for your acts or services. As associates we all have that in common. If you use this document as a guide but still create your own style, you should have a positive experience at the NACA® Regional Conferences. See you on the road!

## Showcases

NACA runs several showcase sessions at each conference. In order for your showcase submission(s) to be considered you must:

- Have a current national or regional NACA® Associate Membership
- Have purchased exhibit booth(s) for each conference to which you are submitting.

### Sample Regional Showcase Submission Form

Special Event Showcases are presented in various settings during each conference (during conference orientation, late at night, etc.).

- If the performance is scheduled on the PRIMARY STAGE, NACA will provide production (sound, lights, staging).
- If the performance is provided on an AUXILIARY STAGE, the act is responsible for ALL productions costs; i.e. sound, lights, labor, electric, staging, etc.
- Performance times vary (i.e. 20, 30 or 60 minutes).

These showcasing opportunities vary by region. Details can be found on each region's Associate Info page. A summary document for all regions can also be found [here](#).

## Getting an Agent

Getting an agent is a difficult proposition for most artists. And getting an agent that specializes in the college market can be even more of a challenge. My best advice is that you attend the National Conference and/or one of the regional conferences and go and see which agents are there and what kinds of acts they represent. Protocol dictates that you do NOT approach them at the conference for discussing representation, but you can offer them an EPK and a business card and make a note of the ones who might fit your act and contact them after the conference for a discussion of whether they might represent you or not. Agents are generally looking for something unique in your act that will make it easier for them to get you bookings. All artists are, of course, unique but you need to have something that makes you stand out above the crowd. Learn the ropes by attending conferences and don't hesitate to ask around about agents and their track record. In the end the artist-agent or artist-manager relationship has to be win-win for both and I always advise people to go with their gut – it's a relationship that needs to feel good on the gut level.

## Self-promoting

Often the best promoter of an artist is the artist. Given my experience in the field, it is a waste of time to try calling colleges to try to get bookings. Phone calls rarely connect and are seldom returned. Emails are ignored. Do NOT send out promo kits, in the hopes of securing bookings. Simply send out a one-page flier highlighting what you do, with a bit of bio, experience and testimonials. Print material is usually scanned by the recipient, often tossed out, but there are those who will glean something from it and follow up with you for a booking. Remember that you have to be patient, consistent and persistent. There are resources out there to help:

[The Musician's Atlas](#)

[Indie on the Move](#)

[The Indie Bible](#)

## Showcases

Getting a showcase at any conference is highly competitive and you need to have extremely professional promotional material to even be considered. The key promotional vehicle for the college market is your video. It should be the most awesome three minutes of video that the showcase committee has ever seen. If you are going to put money into promotion, then start with your video and make it comparable to the many music and other artist videos shown on commercial television.

## General Promotion

In addition to an awesome video, your promotional portfolio must include a current and easy-to-navigate website, professional-looking 4-colour fliers, posters, postcards, professional CDs and/or DVDs, a complete EPK, a one-sheet, a professional business card, a current biography, and promotional hi-res photos. In addition, the use of as much social media as you can master is key to promoting you and your work. Stream your music, have a YouTube channel for your videos, offer free giveaways, maintain any connections you make at colleges or universities where you perform.

## Maintain Connections

Once you've done a show at a college, maintain that connection on an ongoing basis by keeping in touch and letting them know what you are up to. You should also contact other colleges or universities for a proposed tour routing and use the work you've already done to impress upon other colleges that you are active in this market. Get as many testimonials as you can from colleges where you have performed and use them in your promotion.

## Enhancing your College Booking

Once you have a booking, here are some ways to make the most of your time on campus:

1. Contact the music, theatre, women's studies, etc. and offer to do a lecture or a master class. This outreach will increase your presence on campus and may pay you an additional fee, as well as advertising your upcoming gig.
2. Investigate the on-campus college radio and offer to do an interview and send them some free CDs for airplay. The [College Music Journal](#), can be an important resource.
3. Contact local media and try to get an article or notice of your upcoming gig or see if they will do an interview.
4. Provide a press release to the local media.
5. Provide give-away CDs to local media.

## Doing On-Campus Promotion

1. Provide posters with a space at the bottom for specific information on your campus appearance.
2. Contact any associations, clubs, teams, councils, etc. and invite them to attend your concert.
3. Provide give-away CDs or other merchandise for on-campus promotion.
4. Provide smaller fliers for cafeteria, library tables, and other gathering places.
5. Place an ad in the campus newspaper (if your budget allows).

6. Advertise on the campus radio station (if your budget allows).
7. Provide a press release to campus newspapers or other print opportunities.
8. Try to get air play on campus and publicity (e.g. an interview).
9. Contact other schools in the area and invite them to attend. Provide complimentary tickets if necessary.
10. Do promotional activities at nearby schools as well (posters, media, fliers, etc.)
11. Offer themed programs which can be tied in to homecoming, sports events, orientation events, etc.
12. Make sure that your event is featured in any on-campus listings.

## **For some insight on NACA/APCA:**

[Artist Booking and the College Market: Interview with Ari Nissman, Degy Entertainment](#)

[Finding Your Audience in the College Market: Lee Mayer, Houla Entertainment](#)

[The Truth about NACA: Gigging on the College Circuit: Music Biz Academy](#)

## **Conclusion**

The college market requires dogged determination and planning but it gives you an opportunity to develop your career– get the students as fans at college and you’ll have them as fans for life.

Check out the other titles in the

## **BAM! COMPLETE GUIDES SERIES**

BAM! Complete Guide to Acronyms  
BAM! Complete Guide to Arts Education – Canada  
BAM! Complete Guide to Arts Education – U.S.A.  
BAM! Complete Guide to Audience Development  
BAM! Complete Guide to Being an Agent  
BAM! Complete Guide to Being a Manager  
BAM! Complete Guide to Booking Artists  
BAM! Complete Guide to Building a Career  
BAM! Complete Guide to the College Market – Canada  
BAM! Complete Guide to the College Market – U.S.A.  
BAM! Complete Guide to Conferences – Canada  
BAM! Complete Guide to Conferences - International  
BAM! Complete Guide to Conferences – U.S.A.  
BAM! Complete Guide to Contracts  
BAM! Complete Guide to Crossing Borders  
BAM! Complete Guide to the Cruises Market  
BAM! Complete Guide to Dance Performance – Canada  
BAM! Complete Guide to Dance Performance – U.S.A.  
BAM! Complete Guide to Dealing with Artists  
BAM! Complete Guide to Entering Canada to Perform  
BAM! Complete Guide to Entering the U.S.A. to Perform  
BAM! Complete Guide to Exhibiting  
BAM! Complete Guide to the Festivals Market – Canada  
BAM! Complete Guide to the Festivals Market – U.S.A.  
BAM! Complete Guide to Finances  
BAM! Complete Guide to Funding – Canada  
BAM! Complete Guide to Funding – U.S.A.  
BAM! Complete Guide to Gear  
BAM! Complete Guide to Hospitality Riders  
BAM! Complete Guide to Instruments Across Borders  
BAM! Complete Guide to the Libraries Market – Canada  
BAM! Complete Guide to the Libraries Market – U.S.A.  
BAM! Complete Guide to Logistics  
BAM! Complete Guide to Marketing  
BAM! Complete Guide to Mentoring  
BAM! Complete Guide to Merchandising  
BAM! Complete Guide to Music Performance – Canada  
BAM! Complete Guide to Music Performance – U.S.A.  
BAM! Complete Guide to Negotiating

BAM! Complete Guide to the PAC Market  
BAM! Complete Guide to Presenter Networks – Canada  
BAM! Complete Guide to Presenter Networks – U.S.A.  
BAM! Complete Guide to Professional Associations  
BAM! Complete Guide to Promotional Materials  
BAM! Complete Guide to the Schools Market – Canada  
BAM! Complete Guide to the Schools Market – U.S.A.  
BAM! Complete Guide to Self-Management  
BAM! Complete Guide to Self-Presenting  
BAM! Complete Guide to Showcasing  
BAM! Complete Guide to Spoken Word Performing  
BAM! Complete Guide to Taxation – Canada  
BAM! Complete Guide to Taxation – U.S.A.  
BAM! Complete Guide to Technical Riders  
BAM! Complete Guide to Theatre Performance – Canada  
BAM! Complete Guide to Theater Performance – U.S.A.  
BAM! Complete Guide to Touring  
BAM! Complete Guide to Touring Australia  
BAM! Complete Guide to Touring Canada  
BAM! Complete Guide to Touring China  
BAM! Complete Guide to Touring Eastern Europe  
BAM! Complete Guide to Touring France  
BAM! Complete Guide to Touring Germany  
BAM! Complete Guide to Touring Japan  
BAM! Complete Guide to Touring Latin America  
BAM! Complete Guide to Touring the United Kingdom  
BAM! Complete Guide to Touring the United States  
BAM! Complete Guide to Touring Western Europe  
BAM! Complete Guide to Unions  
BAM! Complete Guide to Venues – Canada  
BAM! Complete Guide to Venues – U.S.A.  
BAM! Complete Guide to Visas – Canada  
BAM! Complete Guide to Visas – U.S.A.  
BAM! Complete Guide to Waivers  
BAM! Complete Guide to Withholding – Canada  
BAM! Complete Guide to Withholding – U.S.A.  
BAM! Complete Guide to Young Audience Performance – Canada  
BAM! Complete Guide to Young Audience Performance – U.S.A.

All Guides are or will be available for download  
from the BAM! Baird Artists Management  
Consulting website: [www.bairdartists.com](http://www.bairdartists.com)

---





Robert Baird, President of Baird Artists Management, is now available for consultation and advice regarding Canadian and U.S. regulations and information for performers, agents/managers and performing arts venues. Mr. Baird has been in the performing arts for over fifty years and has had distinguished careers in education, publishing and musical theatre. He served on the Board of Directors (2008-2010) and was President (2011-2013) of the North American Performing Arts Managers and Agents (NAPAMA). He was Treasurer and Vice-President of Festivals and Events Ontario (FEO) and served on that Board on various committees (2010-2013). Mr. Baird received the Arts Northwest Coyote Award and the Performing Arts Exchange Mary Beth Treen Award in 2012. He is Chair of Team Agent Network (TAN) and APAP Showcase Coordinator.

Robert is a regular columnist in *International Musician: The Official Journal of the American Federation of Musicians of the United States and Canada* (Circulation 100,000+ Monthly) where he writes a monthly column entitled "Crossing Borders". The column focuses on what artists need to know to get into Canada or the United States. He also writes a monthly column entitled "Artist Manager's Toolkit" for *International Arts Manager*, based in London, England.

Take advantage of Robert's expertise, knowledge and guidance with:

- Visa Requirements for Canada**
- Work Permits for Canada**
- Crossing the Canadian Border**
- Bringing Merchandise into Canada or the United States**
- R-105 Withholding Waiver for Canada**
- Canadian Taxation Requirements**
- Canadian Incorporation**
- O-1 and P-1 Visa Applications for U.S. Entry**
- P-2 Visa AFM Applications for U.S. Entry**
- Canadian and American Venue Contacts**
- Canadian and American Conferences**
- Contracts and Riders**

1-800-867-3281 (Toll-free North America)

01-705-424-6507

416-887-2151 (Cell)

[robert@bairdartists.com](mailto:robert@bairdartists.com) / [www.bairdartists.com](http://www.bairdartists.com)