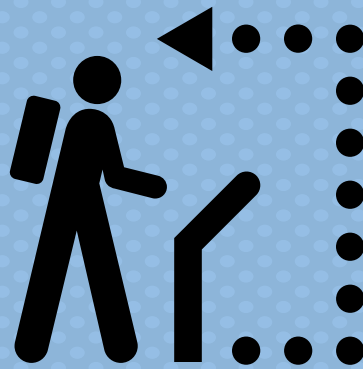


BAM! Complete Guide to Professional Associations in the Performing Arts

by Robert Baird



#22

A guide for artists, agents,
managers, and presenters

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Introduction

This Guide is designed to provide contact information for various arts organizations for consideration by anyone wanting to be active in the performing arts world. The vast majority of these organizations are member organizations, providing a multitude of resources, information, services and representation for their members.

Check out those organizations that seem relevant to your work in the performing arts and consider membership in as many as you can afford.

In addition, this Guide lists a number of non-member organizations of which you should be aware since they may organize arts activities (conferences, seminars, etc.) which may be advantageous to your work.

You might also consider membership in or access to organizations “outside the box” which may provide food for thought.

NOTE: I have added my personal impressions on several of the associations in this Guide. Take them with a grain of salt and make your own assessment of any and all associations once you’re a member.

Robert Baird

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Actors: Canada

ACTRA

<http://www.actra.ca/>

ACTRA (Alliance of Canadian Cinema, Television and Radio Artists) is the union of more than 23,000 professional performers working in English-language recorded media in Canada including TV, film, radio and digital media. We are actors, recording artists, comedians, announcers, stunt co-ordinators & performers, dancers, narrators, voice performers, hosts, choreographers, models, singers, background performers, puppeteers and more.

Canadian Actors' Equity Association

<http://www.caea.com/equityweb/default.aspx>

Equity is the voice of professional artists engaging in live performance in English Canada. We are a national association representing almost 6,000 artists working in theatre, opera and dance from coast-to-coast-to-coast. Equity's membership includes performers, directors, choreographers, fight directors and stage managers.

Union des Artistes

<https://uda.ca/>

The **Union des artistes** (UDA) or **Artist union** is a Quebec-based labour organization representing stage, television, radio and film performers in French-language media in Canada (the English language labour organization is ACTRA). It represents over 6,900 members and is affiliated with the International Federation of Actors (FIA).

Actors: United States

Actors' Equity

<http://www.actorssequity.org/>

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 50,000 Actors and Stage Managers. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks.

Sag/Aftra

<http://www.sagaftra.org/>

SAG-AFTRA represents approximately 160,000 actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. SAG-AFTRA members are the faces and voices that entertain and inform America and the world. With national offices in Los Angeles and New York, and local offices nationwide, SAG-AFTRA members work together to secure the strongest protections for media artists into the 21st century and beyond.

Advocacy: Canada

Canadian Arts Coalition

<http://www.canadianartscoalition.com/>

The Canadian Arts Coalition is a collaborative non-partisan movement spearheaded by a group of national arts service and membership organizations, with a volunteer Steering Committee comprised of artists and arts administrators. We are united in the belief that the future of our citizens, their towns and cities, and the nation itself depends on a rich, vibrant and diverse arts and heritage community. Since its inception, the CAC has successfully advocated for increased support for the arts through the Canada Council for the Arts and the Department of Canadian Heritage.

Canadian Conference of the Arts

<http://ccarts.ca/>

The Canadian Conference of the Arts is a not-for-profit, non-partisan member-based organization that represents the interests of over 400,000 artists, cultural professionals from all disciplines of the nation's vast arts, culture and heritage community. As the national convener, the CCA provides support for collaborative leadership for the Canadian cultural sector.

Advocacy: United States

Americans for the Arts

<https://www.americansforthearts.org/>

Americans for the Arts serves, advances, and leads the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Founded in 1960, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts and arts education.

Performing Arts Alliance

<https://www.theperformingartsalliance.org/>

The Performing Arts Alliance advocates for America's professional nonprofit arts sector before Congress and key policy makers.

Members:

Alliance of Artists Communities · Alternate ROOTS · American Composers Forum · Association of Performing Arts Professionals · Chamber Music America · Chorus America · Dance/USA · League of American Orchestras · National Alliance for Musical Theatre · National Association of Latino Arts and Cultures · Network of Ensemble Theaters · New Music USA · OPERA America · Theatre Communications Group

Agents: Canada

Music Managers Forum Canada

<http://musicmanagersforum.ca/about/>

The collective voice for Canadian music managers and self-managed artists. MMF Canada is a non-profit trade association offering education, networking and advocacy on behalf of our members, their artists, and the wider Canadian music community

Talent Agents and Managers Association of Canada

<http://www.tamac.ca/>

Counting 50 member agencies, comprised of more than 150 agents across Canada, representing over 25000 industry professionals, TAMAC is the catalyst of the Canadian Entertainment Industry, enabling artists from all professions to merge together to create meaningful, provocative and entertaining art in every medium.

Agents: International

International Artist Managers' Association (IAMA)

<https://www.iamaworld.com/>

The International Artist Managers' Association (IAMA) - is the only worldwide association for classical music artist managements. It is dedicated to serving all its

members' needs including Affiliate and Group members and it strives to raise professional standards in the business of music.

International Music Managers Forum (IMMF)

<http://immf.com/>

The IMMF is the umbrella Executive Organisation utilising a collaborative network of MMF National Organisations from over 30 countries comprising of 1,200 individual entertainment manager members. The IMMF connects music managers around the world to share experiences, opportunities, information and resources.

Agents: United States

Music Managers Forum US

<http://www.mmfus.com/>

The Music Managers Forum provides a platform to connect, enhance, and reinforce the expertise and professionalism of music managers. Our goal is to further the interests of managers and their artists in all fields of the music industry, including live performance, recording and music publishing matters.
(Nice group of people willing to help each other as agents/manager)

NAPAMA

<http://www.napama.org/>

NAPAMA is the association of North American Performing Arts Managers and Agents, a not-for-profit service organization founded in 1979, and dedicated to promoting the professionalism of its members and the vitality of the performing arts.

(NAPAMA is the touchstone for agents/managers. Responsible for Code of Ethics which governs most arts conferences. Annual retreat is a great opportunity for bonding with colleagues and learning from professional development sessions)

Choral: Canada

Choral Canada

<http://www.choralcanada.org/>

Choral Canada is the national voice of the Canadian choral community, representing and uniting a network of conductors, educators, composers, administrators, choral industry leaders, and more than 40,000 choral singers from coast to coast to coast. Choral Canada advocates for Canadian choral music and musicians and encourages excellence in the choral art through our programs, including the National Youth Choir (NYC) the NYC Conducting Apprenticeship, Podium (Canada's national choral conference and festival), and the National Competition for Canadian Amateur Choirs. By connecting choral communities with information, resources for professional development, and advocacy tools, Choral Canada inspires greater awareness of choral singing across the nation.

British Columbia: <https://bcchoralfed.com/>

Alberta: <https://www.choiralberta.ca/>

Saskatchewan: <https://www.saskchoral.ca/index.cfm>

Manitoba: <https://www.manitobasings.org/>

Ontario: <http://www.choirsontario.org/about.html>

Quebec: <https://www.chorales.ca/>

New Brunswick: <https://nbcfsite.wordpress.com/>

Nova Scotia: <http://www.nscf.ca/>

Choral: International

International Federation for Choral Music

<http://ifcm.net/>

The International Federation for Choral Music (IFCM) was founded in 1982 for the purpose of facilitating communication and exchange between choral musicians throughout the world. Through its diverse range of projects and programs since that time, the IFCM is fulfilling its purpose.

Choral: United States

American Choral Directors Association (ACDA)

<https://acda.org/>

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose expressed purposes outline the association's dedication to the advancement of choral music. ACDA membership consists of choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boychoirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

ACDA is divided into seven geographic regions/divisions, as well as fifty state chapters, each with its own conferences, newsletters, festivals, clinics, and workshops. Whether at the National, Division, or State level, ACDA is structured so that its members can easily involve themselves in the organization's activities. (Monthly magazine sets the standard for other association journals; biennial conference is inspiring and educational with many choral performances from choral groups from around the world; THE organization for anyone involved in choral music)

College Market: Canada

Canadian Organization of Campus Activities (COCA)

<http://www.coca.org/>

The Canadian Organization of Campus Activities, represents more than 60 member post-secondary institutions across Canada from Vancouver to the Atlantic provinces. COCA also has more than 80 Associates. These are artists and suppliers who provide services to the Canadian campus activities sector.

Founded in 1982 as the successor organization to the Canadian Entertainment Conference, COCA has been promoting excellence in campus activities through education, networking and mentorship programs for more than 30 years.

(Small but vital organization for colleges and universities in Canada; artists need to be suitable for this market)

College Market: United States

Association for the Promotion of Campus Activities (APCA)

<http://www.apca.com/>

Throughout the year, APCA hosts leadership development workshops and campus events planning conferences. We offer top of the line educational sessions, exhibit halls, and live showcases. Our events provide your organization opportunities to network and meet new vendors and artists for your campus event planning needs. Last year, over 600 schools and 2000+ students and higher education professionals attended APCA conferences and institutes. 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.

(Regional block booking is the strength of this college/university organization; a good alternative to NACA – see below)

National Association for Campus Activities (NACA)

<https://www.naca.org/Pages/default.aspx>

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 [Riddle & Bloom](#), our exclusive marketing partner, NACA is able to provide members with additional resources, including internship, educational and networking opportunities.

(The BIG association for college/university performances; the national conference is wild and crazy with students mainly pushing the agenda and choosing artists for their campuses – although student advisors often keep the enthusiasms in check. If you have an act suitable for college/university-age students, then this is the organization to which you must belong. However, consider Derel Sivers' article: <https://sivers.org/college>)

NACA Regions:

SOUTH: Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, US & British Virgin Islands

CENTRAL: Colorado, eastern New Mexico, Kansas, Oklahoma, Missouri, Texas, Arkansas, Louisiana

MID ATLANTIC: New York, Pennsylvania, New Jersey, Delaware, Maryland, metro Washington DC, Ontario

MID AMERICA: Michigan, Indiana, Ohio, West Virginia, Kentucky, Illinois

NORTHEAST: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New Brunswick, Quebec

WEST: Washington, Oregon, California, Nevada, Idaho, Arizona, Utah, Colorado, western New Mexico, Alaska, Hawaii, British Columbia

NORTHERN PLAINS: Montana, Wyoming, Wisconsin, northern Michigan, Nebraska, Iowa, Minnesota, North Dakota, South Dakota, Alberta, Saskatchewan, Manitoba, western Ontario

Dance: Canada

Canadian Dance Assembly (CDA)

<http://www.cda-acd.ca/en/>

The Canadian Dance Assembly (CDA) is the voice of the professional dance sector in Canada and promotes a healthy, sustainable environment in which professional dance practice can grow and thrive. CDA cultivates a strong national voice for Canadian professional dance and supports the development of resources for this field of artistic expression. Through conferences, workshops, and networking events we connect the dance community from coast to coast, building a cohesive and dynamic milieu.

Dance: United States

Dance USA

<https://www.danceusa.org/>

We believe that dance is essential to a healthy society, demonstrating the infinite possibilities for human expression and potential, and facilitating communication within and across cultures. Dance/USA sustains and advances professional dance by addressing the needs, concerns, and interests of artists, administrators, and organizations. By providing national leadership and services, Dance/USA enhances the infrastructure for dance creation and distribution, education, and dissemination of information.

Fairs: Canada – National

Canadian Association of Fairs and Exhibitions (CAFE)

<http://www.canadian-fairs.ca/en/home/>

C.A.F.E. is a non-profit organization established in 1924 and funded primarily by its members. The organization represents a broad spectrum of fairs from small community rural fairs to large urban exhibitions. In addition, the membership includes provincial associations that represent agricultural societies from across the nation, industry service providers and affiliate associations who have a direct interest and link with the Canadian fair industry.

(Fairs can be lucrative for artists, especially when you factor in CD and merch sales but fees are on the low side. Some of the larger fairs offer 2-3 week runs so that helps.)

Fairs: Canada – Provincial

Alberta Association of Agricultural Societies

<http://albertaagsocieties.ca/>

B.C. Association of Agricultural Fairs and Exhibitions

www.bcfairs.ca

Manitoba Association of Agricultural Societies

<http://www.mbagsocieties.ca/>

New Brunswick Fairs and Exhibitions Association

<http://nbfairs.ca/>

Exhibition Association of Nova Scotia

<https://www.nsexhibitions.com/>

Ontario Association of Agricultural Societies (OAAS)

<https://www.ontariofairs.com/>

The OAAS is the provincial association representing over 215 agricultural societies from across the province. Its mission is to act as a resource and a united voice for its members by providing leadership through education and communication to encourage them to promote agriculture and a rural way of life in Ontario.

(This is the only provincial fair association I know more about, having been a member and exhibited there for several years. It is by far the best exhibit experience I ever had – I swear that all of the delegates visited my booth and were interested in the artists I represented. They have a great silent auction as well, with items from around the province – excellent items. Plus the exhibit hall is open one day only, so easy to do.)

Prince Edward Island Association of Exhibitions

<http://peiae.ca/>

Association des expositions agricoles du Québec

<http://www.expoduquebec.com/index.php>

Saskatchewan Association of Agricultural Societies and Exhibitions

<http://www.saase.ca/>

Fairs: International

International Association of Fairs and Expositions (IAFE)

<https://www.fairsandexpos.com/eweb/startpage.aspx>

The International Association of Fairs and Expositions (IAFE) is a voluntary, not-for-profit corporation, serving state, provincial, regional, and county agricultural fairs, shows, exhibitions, and expositions. Its associate members include state and provincial associations of fairs, non-agricultural expositions and festivals, associations, corporations, and individuals engaged in providing products and services to its members, all of whom are interested in the improvement of fairs and allied fields.

Fairs: United States

Arizona: www.arizonafairs.com

Colorado: www.coloradofairs.org

Florida Federation of Fairs: <http://www.floridafairs.org/>

Illinois: www.illinoiscountyfairs.org

Indiana: www.indianafairsandfestivals.org

Iowa: www.iowafairs.com

Kansas: www.kansasfairsassociation.com

Kentucky: www.kafs.net

Louisiana: www.laffnet.org

Maine: www.maineagriculturalfairs.org

Massachusetts: www.mafa.org

Maryland: www.maafs.com

Michigan: www.michiganfairs.com

Minnesota: www.mfcf.com

Missouri: www.mofairsfest.org

Montana: Rocky Mountain Association of Fairs: <https://www.http://www.rmaf.net>

North Carolina: www.ncfairs.org

Nebraska: www.nefairs.org

New Hampshire: www.nhfairs.com

New York: www.nyfairs.org

Ohio: www.ohiofairs.org

Oklahoma: www.oaff.com

Oregon: www.oregonfairs.com

Pennsylvania: www.pafairs.org

South Dakota: www.southdakotafairs.com

St. Louis: www.slastlouis.org

Texas: www.texasfairs.com

Virginia: www.vafairs.us

West Virginia: www.wvfairsandfestivals.com

Washington: www.wastatefairs.com

Wisconsin: www.datcp.state.wi.us

Wyoming: www.wyomingfairs.org

Western Fairs Association

www.westernfairs.org

Festivals: Canada – National

Canadian Association of Fringe Festivals (CAFF)

<http://fringefestivals.com/>

CAFF improves access to professional artistic experiences in Canadian communities by facilitating the growth and stability of Canadian Fringe Festivals. Fringe Festivals are Canadians' most accessible source of diverse performing arts. Fringe Festivals are focal points for the development of theatre in 22 communities in Canada.

Festivals: Canada – Provincial

Festivals and Events Ontario (FEO)

<http://www.festivalsandeventsontario.ca/>

Festivals & Events Ontario (FEO) was established in 1987 as an association devoted to the growth and stability of the festival and event industry in Ontario.

- Provides festival and event organizers across the province, with a networking forum
- Offers professional development opportunities and resources aimed at encouraging professionalism and excellence in the industry
- Acts as an advocate for the industry by identifying, and working towards solutions on issues such as legislation, governance, product development and more
- Also serves the interests of festival suppliers whose goods and services are of use and benefit to Ontario's festival/special event organizers
- There are over 2,500 member events that happen across Ontario annually

(Representing festivals in Canada's most-populated province, this organization offers an annual conference which moves around the province and provides showcasing opportunities for artists as well as festival networking for members)

Folk Music Ontario (FMO)

<http://www.folkmusicontario.ca/>

Now, 29 years after its founding, Folk Music Ontario is the largest folk and roots music organization in Canada and serves its members as a recognized arts service organization.

(A typical folk music conference – lots of great artists, great professional development and great networking for artists)

Festivals: International

International Festivals and Events Association (IFEA)

<http://www.ifea.com/>

The IFEA is a 501(c) 6 not-for-profit organization that is overseen by an independent, international Board of Directors. Globally, we are represented by affiliate regional organizations, each with their own boards and staff representatives. Global regions are then often further broken down by affiliated partners and/or ambassadors in individual regions, countries, states, provinces and territories. IFEA World is supported and advised in its efforts by the IFEA Global Roundtable Council, a body of industry leaders from all parts of the world.

(This is a good organization for anyone interested in the global festivals market)

Festivals: United States

California/Nevada Festivals and Events Association

<http://www.calfest.org/>

Colorado Festivals and Events Associations (CFEA)

<http://www.coloradofestival.com/>

Florida Festivals and Events Association

<http://www.ffea.com/>

Since 1994, the Florida Festivals and Events Association, Inc. (FFEA) has grown to more than 500 members strong and collectively represents 3,500 events throughout the state of Florida. FFEA has hosted more than 4,000 event organizers, vendors, speakers and sponsors at its annual convention and trade shows. In addition, FFEA has presented nearly 1,500 awards recognizing the creative and technical innovations of its members.

Indiana Festivals

<http://www.indianafestivals.org/>

Michigan Festivals and Events Association

<http://michiganfun.com/>

Ohio Festivals and Events Association

<http://www.ofea.org/>

Oregon Festivals and Events Association

<http://www.oregonfestivals.org/>

South Carolina Festivals and Events Association

<http://www.scfea.com/>

Southeast Festivals and Events Association (SFEA)

<https://sfea.wildapricot.org/>

Texas Festivals and Events Association (TFEA)

<https://www.tfea.org/>

Managers

See: **Agents**

Marketing-Canada

ArtsReach

<https://www.artsreach.com/>

Arts Reach is the association that supports leading arts professionals who are committed to “Advancing Arts Revenue Growth Together.” Joined together through the Arts Reach website, conferences, magazine, webinars and e-letters, Arts Reach members are adding \$10,000, \$100,000, even \$1,000,000 to their bottom lines through the knowledge they gain. Additionally, they are advancing the field with cutting-edge breakthrough ideas they share with each other regarding leadership, marketing, fundraising and ticketing.

Marketing-United States

National Arts Marketing Project

<https://namp.americansforthearts.org/>

The National Arts Marketing Project (NAMP), a program of Americans for the Arts, is dedicated to serving arts professionals and artists who seek to market the arts, engage audiences, and serve their communities. We believe the arts have the power to transform individuals, organizations, and communities and we have seen that power at work across America. When arts professionals and artists are afforded the necessary skills to effectively market the arts and engage audiences, they have greater opportunities to not only strengthen their fiscal health and sustainability, but also create lasting impact in their communities. NAMP serves a

broad group of arts professionals and individual artists of various skill levels who work to promote the arts as a vital part of both an enriched, healthy life and a strong community.

Musicians-Canada

Canadian Academy of Recording Arts and Sciences

<https://carasonline.ca/>

The Canadian music industry continues to be shaped and influenced by the degree of energy and enthusiasm invested by those who participate in it. The future looks brighter than ever for Canadian music; our star system more impressive than ever. CARAS relies on the active participation of industry professionals like you to uphold the fundamental JUNO process; created specifically and solely to enhance our music industry through an annual, nationally televised awards show — the JUNO Awards.

Canadian Country Music Association (CCMA)

<https://www.ccma.org/>

The Canadian Country Music Association (CCMA) is a membership-based, not-for-profit organization committed to the promotion and recognition of Canadian country music. Built upon the foundation to *educate, elevate and celebrate* Canadian talent, the CCMA progressively heralds the spirit, community and creativity that country music fosters.

Canadian Federation of Musicians (CFM)

<http://www.cfmusicians.org/>

The Canadian Federation of Musicians [CFM] (formerly referred to as AFM Canada) is the leading professional organization of its kind available to Canadian musicians. As a complementary office of the American Federation of Musicians of the United States and Canada (AFM), CFM is managed by AFM's Vice President from Canada (VPC) and offers a comparative level of service that is uniquely focused on matters of concern to the Canadian membership. As the distinctly Canadian division of AFM, the CFM negotiates fair agreements for Canadian members, works diligently to protect ownership of recorded music, secures

benefits such as health care and pension for its membership, and actively lobbies legislators on Copyright reform and other matters of interest to professional musicians living and working in Canada.

(Every musician in Canada SHOULD be a member of the CFM. It offers many benefits not the least of which is the administration of the P2 Visa program for Canadian artists wishing to work in the U.S.A. I recommend this organization MOST HIGHLY.)

La Guilde des musiciens et musiciennes du Quebec (GMMQ)

<http://www.gmmq.com/en/node/244>

For over one hundred years the GMMQ, in partnership with the American Federation of Musicians of the United States and Canada, has defended the interests of over 3 300 professional musicians throughout Quebec in every facet of the music industry. The GMMQ is also a member of the International Federation of Musicians which represents over 250,000 musicians around the world. With offices in Montreal and Quebec City, the GMMQ is established as a Professional Syndicate and certified by the Commission de reconnaissance des associations d'artistes et des associations des producteurs. If you have any questions about the GMMQ or about live music for your needs, please contact our offices.

Musicians-United States

American Federation of Musicians (AFM)

<http://www.afm.org/>

80,000 musicians comprise the American Federation of Musicians of the United States and Canada (AFM). We perform in orchestras, backup bands, festivals, clubs and theaters—both on Broadway and on tour. AFM members also make music for films, TV, commercials and sound recordings. As the largest union of musicians in the world, we have the power to make the music industry work for musicians.

(The AFM is THE organization for ALL musicians at every level, in every genre. It represents musicians' interests in negotiating for orchestral, Broadway, film and TV work, and assists with visas and offers the working musician much-needed advice and resources through its website and monthly *International Musician*)

American Guild of Music Artists (AGMA)

<https://www.musicalartists.org/>

The American Guild of Musical Artists (AGMA) is the labor union that represents artists from numerous disciplines that create America's operatic, dance, and choral heritage. Whether our members are soloists, choral singers, actors, ballet dancers, or production staff, our union is a strong force in guaranteeing that our nation's artistic institutions adhere to fair labor practices, securing both gainful employment and quality of life for our artists.

Chamber Music America

www.chamber-music.org

Chamber Music America is the national service organization for ensemble music professionals. Our members are thousands of individual musicians, ensembles, presenters, artist managers, composers, educators and others in the national chamber music community.

(Remember when Chamber Music America was JUST pretty much Classical music? Well, now it includes ALL types of chamber music including jazz, contemporary, world and Early Music. What a transformation! This organization is a MUST for any chamber group.)

Country Music Association

<http://www.cmaworld.com/>

CMA was founded in 1958 in response to the burgeoning popularity of Elvis Presley. Radio stations were switching formats from Country Music to rock 'n' roll and a group of industry visionaries decided that the collective resources of the entire industry were needed to stem the rising rock tide. CMA was the first trade association formed to promote a genre of music. The organization started with 160 members and has now grown to more than 7,500 industry professionals around the world representing every aspect of the business. Today there are 82 volunteer leaders that serve on the CMA Board of Directors.

(For anyone involved in country music.)

Gospel Music Association

<http://www.gospelmusic.org/>

To foster interest among the general public in gospel and Christian music, to build community and cooperation among industry leadership in order to address mutual business issues to maximize sales of Christian music and to promote public awareness of Christian music in our culture.

Guitar Foundation of America (GFA)

<http://www.guitarfoundation.org/>

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today the GFA is the largest multinational guitar organization; providing serious guitarists worldwide a full range of educational, literary and performance resources and opportunities. The Guitar Foundation of America is an educational and literary organization and is devoted to furthering the knowledge of and interest in the guitar and its music. GFA is a 501(c)(3) organization.

National Opera Association (NOA)

<https://www.noa.org/>

The National Opera Association promotes excellence in opera education and pedagogy through its support of a diverse community of opera educators and professionals.

Sag/Aftra

<http://www.sagaftra.org/>

SAG-AFTRA represents approximately 160,000 actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. SAG-AFTRA members are the faces and voices that entertain and inform America and the world. With national offices in Los Angeles and New York, and local offices nationwide, SAG-AFTRA members work together to secure the strongest protections for media artists into the 21st century and beyond.

Non-Member Organizations: Canada

Canadian Music Week (CMW)

<http://cmw.net/>

Now in its 37th year, CANADIAN MUSIC WEEK is recognized as one of the premier entertainment events in North America focusing on the business of music. The Canadian Music Week festival spans 7 nights of performances, over 800 showcasing bands at more than 40 live music venues in downtown Toronto.

(A great way to check out new (and mature) artists, network with peers and hear some great speakers)

Festivals and Events Quebec (FEQ)

<http://www.attractionsevents.com/>

Founded respectively in 1975 and 1992, Festivals et Événements Québec (FEQ) and the Société des Attractions Touristiques du Québec (SATQ) are two non-profit organizations whose mission is to bring together festivals, events and tourist attractions, to promote them and to offer services that enhance their development. Over the years, our organizations have become key references in Quebec's tourism industry and we represent over 500 members located in all of the province's regions.

International Resource Centre for Performing Artists (IRCPA)

<http://ircpa.net/>

The International Resource Centre for Performing Artists is a dedicated service organization for Musical Artists. It was incorporated in 1985 to support freelance performers in the music field to make the transition from student to professional and to assist them to reach their goals at various stages in their careers.

(Ann Summers continues to amaze as she spearheads the organization she founded in assist artists in developing their performing careers. Primarily focussed on serious singers but of use to anyone looking for career advice and guidance.)

North by Northeast (NXNE)

<https://www.nxne.com/>

NXNE is a raging annual 10-day summer festival and conference every June in Toronto, featuring: music, gaming, comedy, interactive and more at this packed cultural explosion. The U.K. Guardian says "NXNE has crowned itself Toronto's leading music event." NXNE celebrates its 24th year in 2018 and takes over Toronto with showcases, panels, parties, installations, and more. NXNE includes a major free, three-day music festival in the centre of the city at Canada's biggest street corner, Yonge and Dundas. NXNE also features comedy, food, art installations and more. NXNE Game Land kicks off NXNE and features will one of Canada's largest eSports competitions live and on-line. We take over Toronto's best live music clubs to present our must-see Club LandCurator Series. Top Canadian artists present their favourite emerging bands. Admission to all with one low price wristband. Bars and clubs across the city stay open extended hours, till 4 am during NXNE. We are partners with our friends in Austin, Texas at SXSW. NXNE was founded in 1995.

Non-Member Organizations: United States

Arts Midwest Conference

<https://www.artsmidwest.org/programs/conference>

The Arts Midwest Conference brings together performing artists, artist managers/agents, performing arts presenters, and service organizations engaged in connecting the performing arts to audiences across the Central United States.

(One of 3 regional conferences in the U.S., and each one has something of value to offer, but in my books, the Arts Midwest Conference is #1 for me. It is extremely well-organized, extremely well-run and it offers a wealth of networking, showcasing and professional development opportunities. If you can only afford one regional, this is the one to attend. David Fraher is one of the grand men of performing arts and has formed an organization which is a touchstone in the field. His staff is exemplary and does him and the organization proud – Angela, Brian, Anna, to name a few.)

Billboard Latin Music Week:

<http://www.billboardevents.com/event/billboard-latin-music-week-2018/>

Billboard Touring Conference & Awards:

<http://www.billboardevents.com/event/touring-conference-awards-2017/>

Latin Alternative Music Conference

<http://www.latinalternative.com/>

Performing Arts Exchange (PAE)

<http://pae.southarts.org/>

The Performing Arts Exchange, or PAE, is an annual performing arts booking, showcasing and professional development conference, managed by South Arts and hosted in an eastern city each year. PAE is the primary marketplace and forum for performing arts presenting and touring – artists and work, ideas, learning and information – in the eastern US. Our purpose is to connect artists with audiences by fostering excellence in all aspects of presenting and touring the performing arts.

(South Arts has imposed certain understandable guideline on this conference, specifically where it can be held and this has had a negative effect on PAE's ability to attract attendees. However, it continues to be of value for anyone wanting to be active in the eastern United States. Kudos to Leland, Ethan and staff for soldiering on.)

South by Southwest (SXSW)

<https://www.sxsw.com/>

Founded in 1987 in Austin, Texas, SXSW is best known for its conference and festivals that celebrate the convergence of the interactive, film, and music industries. The event, an essential destination for global professionals, features sessions, showcases, screenings, exhibitions, and a variety of networking opportunities. SXSW proves that the most unexpected discoveries happen when diverse topics and people come together.

Outside the Box

Asana: www.asana.com

(This task organizer works for me)

Bob Lefsetz Blog: <http://www.lefsetz.com/lists/?p=subscribe&id=1>

(Opinionated, at times cranky but always thought-provoking)

International Arts Manager: <http://www.internationalartsmanager.com/>

(Snapshots of performing arts around the world)

International Association of Venue Managers (IAVM):

<http://www.iavm.org/>

Representing public assembly venues from around the globe, IAVM's active members include managers and senior executives from auditorium, arenas, convention centers, exhibit halls, stadiums, performing arts centers, university complexes, and amphitheaters.

Musical America: <https://www.musicalamerica.com/>

Online international Performing Arts and Music

(Produces the “bible” of worldwide performing arts information)

The New York Times: <https://www.nytimes.com/>

(Arguably the best newspaper in the world.)

The Producer’s Perspective: <http://www.theproducersperspective.com/>

Broadway Blog by Ken Davenport

Switchback Blog: <http://www.waygoodmusic.com/blog>

(Marty McCormack of Switchback sends out my favourite artist blog)

TED Talks: www.ted.com

(A variety of expert speakers on a wide variety of topics. Thought-provoking.)

Toodledo: www.toodledo.com

(To do lists organizer which I like to use.)

The Violin Channel: <https://theviolinchannel.com/>

(News from the string world plus amazing videos. You've got to love a blog which contains videos labelled Manic Monday, Wacky Wednesday, Throwback Thursday and Flashback Friday)

Vistaprint (Canada): <https://www.vistaprint.ca/>

Vistaprint (U.S.): <https://www.vistaprint.com/>

(Economical printing; excellent quality; fast service)

The Washington Post: www.washingtonpost.com

(Another great newspaper)

Performing Rights: Canada

Canadian Musical Reproduction Rights Agency (CMRRA)

<http://www.cmrra.ca/>

Founded in 1975, the Canadian Musical Reproduction Rights Agency Ltd is a music licensing collective representing music rights holders who range in size from large multinational music publishers to individual songwriters. Together, they own or administer the vast majority of songs recorded, sold and broadcast in Canada. On their behalf, CMRRA issues licences to individuals or organizations for the reproduction of songs on various media.

Musicians' Rights Organization Canada (MROC)

<http://musiciansrights.ca/en/>

The Musicians' Rights Organization Canada (MROC) is a Canadian federally incorporated not-for-profit organization whose primary objective is to collect and distribute royalties to musicians and vocalists. MROC distributes the performer's share of neighbouring rights and private copying royalties. These royalties

primarily flow from the broadcast and public performance of sound recordings and are based on tariffs approved by the Copyright Board of Canada. MROC represents more than 6500 musicians, from session players to featured artists, recording across the full range of genres.

ReSound

<http://www.resound.ca/>

Re:Sound is the Canadian not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights. Re:Sound conducts extensive outreach to fitness facilities, nightclubs and background music users such as bars, restaurants, retail establishments, and hotels to let them know about their legal obligations to pay a licensing fee(s) in order to use recorded music in their business.

Re:Sound collects these fees on behalf of artists and record companies and distributes them to our member organisations who represent thousands of music creators.

SOCAN

<http://www.socan.ca/>

SOCAN connects more than four-million music creators worldwide and more than a quarter-million businesses and individuals in Canada. Nearly 150,000 songwriters, composers and music publishers are its direct members, and more than 130,000 organizations are Licensed To Play music across Canada. With a concerted use of progressive technology and a commitment to lead the global transformation of music rights, with wholly-owned subsidiaries Audiam and MediaNet, SOCAN is dedicated to upholding the fundamental truths that music has value and music creators and publishers deserve fair compensation for their work.

Performing Rights: United States

ASCAP

<https://www.ascap.com/>

A professional organization of 650,000 songwriters, composers and music publishers, owned and run by its members, and the world leader in performance royalties, advocacy and service for music creators.

BMI

<https://www.bmi.com/>

BMI was founded in 1939 by forward-thinkers who wanted to represent songwriters in emerging genres, like jazz, blues and country, and protect the public performances of their music. Operating on a non-profit-making basis, BMI is now the largest music rights organization in the U.S. and is still nurturing new talent and new music. BMI is the bridge between songwriters and the businesses and organizations that want to play their music publicly. As a global leader in music rights management, BMI serves as an advocate for the value of music, representing nearly 13 million musical works created and owned by more than 800,000 songwriters, composers and music publishers.

SESAC

<https://www.sesac.com/>

Since being established in 1930, SESAC Performing Rights has become the nation's most innovative PRO. Songwriters and publishers are paid royalties based on many factors, including state-of-the-art monitoring and computer database information. SESAC is the first and only performing rights organization to pay royalties on a monthly rather than quarterly basis. SESAC utilizes a selective process when affiliating songwriters and publishers, resulting in a level of service and attention unparalleled in the industry. With an international reach and a vast repertory that spans virtually every genre of music, SESAC is the most innovative and technologically adept of the nation's performing rights organizations.

SESAC currently licenses the public performances of more than 400,000 songs on behalf of its 30,000 affiliated songwriters, composers and music publishers.

Sound Exchange

<https://www.soundexchange.com/>

SoundExchange develops business solutions to benefit the entire music industry. The organization collects and distributes **digital performance royalties** on behalf of more than 155,000 recording artists and master rights owners accounts and administers direct agreements on behalf of rights owners and licensees. To date, SoundExchange has paid out more than \$5 billion in royalties. SXWorks, a SoundExchange subsidiary, acquired the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) which represents music publishers and administers the majority of songs recorded, sold and broadcast in Canada.

Presenting Organizations: Canada – National

CAPACOA

<http://www.capacoa.ca/>

The Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques (CAPACOA) serves the performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians. CAPACOA takes initiative in providing leadership, knowledge, communications, skills development and advocacy on behalf of its members and within the arts presenting community.

(CAPACOA is re-inventing itself with innovations which should migrate to other arts organizations. It continues to advocate effectively for the performing arts in Canada, offers a wealth of resource material to presenting organizations and provides a national focus for networking.)

CINARS

<http://www.cinars.org/en/cinars/around-the-world/programmation.html?>

Since 1984, CINARS organizes every two years in Montreal, one of the most important international performing arts conferences in the world, with nearly 1500 professionals hailing from 40 countries including 360 show presenters, some of whom are the most influential in the business. During one week, over one hundred and fifty shows from Quebec, Canada and abroad grace the stages while workshops, networking events, as well as an exhibition hall are teeming with

participants. After 16 editions, the CINARS Biennale has become a key worldwide event in performing arts touring.

(CINARS is a window on another sensibility in arts presenting. It focuses on international performing arts and offers an amazing array of showcases and global networking opportunities.)

Orchestras Canada

<http://orchestrascanada.org/>

We have member orchestras in every Canadian province; our members and associates include 173 professional, community, youth and training orchestras and related organizations. Our circle of influence and participation extends to other individuals and organizations who share our commitment to a vibrant Canadian arts culture.

Presenting Organizations: Canada – Regional

Atlantic Presenters Association

<http://www.atlanticpresenters.ca/>

The Atlantic Presenters Association (APA) is the regional arts presenter's organization for the four Atlantic Provinces: Newfoundland and Labrador, Prince Edward Island, Nova Scotia and New Brunswick. It is a leader in the presentation of the performing arts and promotes the development of performing arts touring in the Atlantic region. The APA's mission is to enable our members to enhance, promote, and facilitate diverse, quality live performances, and to provide an exchange of best practices and ideas.

East Coast Music Association (ECMA)

<http://www.ecma.com/>

It is the ECMA's mission to develop, advance and celebrate East Coast Canadian music, its artists and its industry professionals throughout the region and around the world. We advocate for our members to ensure they can sustain music careers while based in Canada's Atlantic region.

(A great conference for anyone interested in the wonderful heritage of eastern Canada and the wealth of unique artists who hail from "down East.")

Presenting Organizations: Canada – Provincial

Arts Touring Alliance of Alberta (ATAA)

<https://www.artstouring.com/>

Since 1993 the **Arts Touring Alliance of Alberta** has been dedicated to the maintenance, development and growth of a strong touring arts industry in Alberta. We are a membership network comprised of artists, community presenters and agents who identify and share common concerns and strengths. We focus on services and programs that promote and nurture arts touring, and provide networking opportunities and access to professional development.

(The annual showcasing conference offers artists an opportunity to possibly tour Alberta with its unforgettable landscape and vistas. Be prepared to travel great distances, meet some wonderful people and perform in a variety of conditions.)

BC Touring Council (BCTC)

<http://bctouring.org/>

THE BC TOURING COUNCIL (BCTC) was established as a non-profit organization in 1976 to serve presenters and touring professional artists in British Columbia. Its goals are to expand touring opportunities, promote audience development and be an advocate for artists and presenters. The BC Touring Council has a membership that includes about 60% artists, agents and managers and 40% presenters and theatre venues. Its board of directors is made up of members and is elected at an annual general meeting held at Pacific Contact in March / April.

(Pacific Contact is the major arts gathering in western Canada and it offers its showcasing artists the possibility of touring the province, as well as networking and professional development opportunities.)

Contact Ontariois

www.reseauontario.ca/fr/contact-ontariois

Contact ontariois is one of Canada's premier French-language events and celebrates the arts by bringing together hundreds of artists and Canadian broadcasters, highlighting a significant number of proud-to-be francophone artists from Ontario, Quebec, the Maritimes and Western Canada. Contact ontariois has become a major event for the Canadian art Francophonie.

Ontario Presents

<https://ontariopresents.ca/>

Ontario Presents is a province-wide network of performing arts touring and presenting organizations that work collaboratively to facilitate the distribution of live, performing arts shows – and their engagement with citizens – into communities across Ontario. The organization was incorporated as a not-for-profit network of performing arts venues in 1988 and has grown over the years to be an effective champion for the practice of performing arts presentation and community engagement. Its members include municipal performing arts centres; not-for-profit, volunteer, community presenters; touring artists/arts organizations, artists' agents, and industry service consultants.

(If you want to market to most of Canada, this is the conference to attend. It has arguably the best block booking process in the world and is a leader in the field in many areas.)

Organization of Saskatchewan Arts Councils (OSAC)

<http://osac.ca/>

OSAC is a member based provincial cultural organization, funded by Saskatchewan Lotteries, that offers programs and services in the visual arts and performing arts. (See Alberta above but insert Saskatchewan instead)

Manitoba Arts Network

<http://www.manitobaartsnetwork.ca/>

The Manitoba Arts Network is a non-profit, charitable arts service organization, showcasing and advancing arts and culture in all regions of Manitoba. The Network is dedicated to connecting Manitoba's communities by celebrating and sharing the arts. (See Alberta above but insert Manitoba instead)

Rideau

<http://www.rideau-inc.qc.ca/home>

RIDEAU, the Réseau indépendant des diffuseurs d'événements artistiques unis is an independent network of presenters of artistic events. RIDEAU has 169 members, 160 organisations mainly from the province of Quebec and nine regional networks of arts presenters. (The premier gathering of Francophone performing arts in Quebec)

RoseQ

<http://www.roseq.qc.ca/>

ROSEQ, the **Network of Show Organizers in Eastern Quebec**, is a network of multidisciplinary broadcasters who provide services to its members to encourage the reception and circulation of professional shows on its territory.

Presenting Organizations: International

Folk Alliance International

<http://www.folk.org/>

FAI exists as a registered 501c3 federal organization (#56-1698333) to nurture, engage and empower the international folk music community — traditional and contemporary, amateur and professional — through education, advocacy and performance. (A laid-back conference with lots of amazing artists, and professional development. Music goes on late into the night in floors of showcase rooms)

International Performing Arts for Youth (IPAY)

<http://ipayweb.org/>

To create professional and education opportunities for key stakeholders in North America (artists, agents, and presenters) to engage around support of meaningful performing arts experiences for young audiences.

(An international conference of artists whose work is directed at young people)

International Society for the Performing Arts (ISPA)

<http://www.ispa.org/>

ISPA is a global network of more than 500 leaders in the performing arts with representation from more than 185 cities and all regions of the globe. ISPA members include facilities, performing arts organizations, artist managers, competitions, funders, consultants and other professionals working in the performing arts.

(The organization that focuses on the broader themes in the performing arts and offers a platform for the introduction of new works from artists at home and abroad)

World Music Expo (WOMEX)

<https://www.womex.com/>

WOMEX – the World Music Expo – is the most international music meeting in the world and the biggest conference of the global music scene, featuring a trade fair, talks, films and a showcase festival. Over 2,600 professionals including 300 performing artists come together every October from more than 90 countries, making WOMEX not only the number one networking platform for the world music industry, but also the most diverse music meeting worldwide. Its musical spectrum is unparalleled in the international showcase festival scene, ranging from the most traditional to the new global local underground, embracing folk, roots, local and diaspora cultures and urban and electronic sounds from all over the globe as well as all musical juxtapositions of these. Jazz and classical are explicitly welcomed!

Presenting Organizations: USA – National

Association of Performing Arts Professionals (APAP)

<https://www.apap365.org/>

Serving thousands of member organizations and individuals since 1957, APAP works to strengthen the field and advance careers through professional development, grant support, advocacy, networking and the annual APAP|NYC conference.

(The largest arts conference in the world, replete with thousands of delegates, showcases and professional development sessions.)

International Entertainment Buyers Association (IEBA)

<https://www.ieba.org/>

IEBA and its Annual Conference stand alone in the entertainment industry by showcasing a diverse and uniquely-crafted lineup of live entertainment and by staging discussions with the entertainment business's leading innovators and decision makers. IEBA's Agents Alley brings Buyers and Agents together to

discuss the specifics of the upcoming touring season. “The Buying Starts Here” slogan originated from this longstanding IEBA tradition.

(Major players, major artists)

League of American Orchestras (LAO)

<https://americanorchestras.org/>

The **League of American Orchestras** leads, supports, and champions America’s orchestras and the vitality of the music they perform. Its diverse membership of more than 2,000 organizations and individuals across North America runs the gamut from world-renowned orchestras to community groups, from summer festivals to student and youth ensembles, from conservatories to libraries, from businesses serving orchestras to individuals who love symphonic music. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement. Its conferences and events, award-winning Symphony magazine, website, and other publications inform people around the world about orchestral activity and developments

(Anyone connected with orchestras should attend.)

National Performance Network (NPN)

<https://npnweb.org/>

Through our network of more than 100 arts organizations in the U.S., Latin America, and Asia, we are committed to investing in artists whose voices and visions illuminate and shape the world around us and to those organizations that take risks in showcasing such artists.

Presenting Organizations: USA – Regional

Arts Northwest (ANW)

<https://www.artsnw.org/>

One of the region's largest gathering of artists, their management, and presenters of the performing arts. Four highly productive and professional days include dynamic performance showcases, Keynote Speaker, workshops, block-booking sessions, a packed exhibit hall, pitch / perform sessions, and social networking opportunities! Presenters of the performing arts will discover untapped

resources, ideas, and inspiration. Performers/artist's management have a medium that allows them access to the presenting organizations and individuals throughout the northwest, and helps get them in front of the audience most capable of booking them into the western U.S. market! The ANW Conference is an opportunity to renew, refresh and remember why it is what you do with commitment AND passion.

(ANW is a smaller conference but they try harder and offer many advantages – published interest from presenters in showcasing artists and a vigorous block booking program.)

Consortium of Eastern Regional Theatres, Inc. (ConsERT)

<http://www.consert.us/>

The Consortium of Eastern Regional Theatres, Inc. (ConsERT) is a non-profit collective of performing arts centers and presenters, historic theatres, agents, concert promoters and industry vendors with member venues in the northeastern United States from New England to the Mid-Atlantic region, as well as venues in other eastern states. Member venues range in size from 250 to over 2,500 seats. . ConsERT meets regularly to compare notes, discuss industry trends, develop solutions to common problems, and create programming opportunities. The mission of ConsERT is to advance the empowerment of member eastern presenters and venues through regional cooperation and representation, and an open exchange of information.

(A mix of larger venues looking to book major artists and smaller/college-university venues with more modest means and needs. Great networking organization and block booking is a focus)

New England Presenters (NEP)

<http://www.nepresenters.org/>

New England Presenters (NEP) is a non-profit, regional consortium of over 50 organizations in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont

Southwest Performing Arts Presenters (SWPAP)

<http://www.swpap.org/>

Southwest Performing Arts Presenters (SWPAP) is a consortium of presenting organizations in Arkansas, Louisiana, Oklahoma and Texas. Member organizations range from very small presenting groups in local communities to university and municipal presenters mounting full seasons of events including traditional and modern music, dance, theater, musical theater, opera, family presentations, children's events, mime and Broadway shows.

Western Arts Alliance (WAA)

<https://www.westarts.org/>

Western Arts Alliance (WAA) is a membership association of touring and performing arts professionals engaged in promoting and presenting performing arts throughout the western states and provinces. Serving members since 1967, WAA's annual booking conference and its year-round programs are essential for artists, artist managers, presenters, and other performing arts professionals in the west. More than 680 artists, managers, presenters, arts service organizations, and state arts agencies know WAA as a trusted and vital resource.

(WAA has always operated “outside the box” and has spearheaded many new initiatives in the PAC world.)

Western Jazz Presenters Network (WJPN)

<https://www.facebook.com/WesternJazz>

A coalition of jazz presenters in western N. America dedicated to networking, collective booking of jazz artists & advancement of the jazz field.

Presenting Organizations: USA – State

Arizona Presenters Alliance

<http://azpresenters.org/>

The Arizona Presenters Alliance is a professional service organization committed to professional growth, leadership, and advocacy for the presentation of the arts in Arizona.

California Presenters

<http://www.calpresenters.org/>

California Presenters is the statewide coalition of nonprofit, university and municipal presenters committed to bringing quality performing arts experiences to Californians in communities of all sizes by connecting, engaging and developing performing arts professionals from organizations of different sizes and structures, and advocating for vital issues in the presenting field.

Florida Professional Presenters Consortium

<http://www.flapresenters.com/>

The Florida Professional Presenters Consortium, an organization representing performing arts facilities, centers and public venues throughout Florida from Panama City to Key West, is committed to strengthening Florida's economy and communities through the business of culture and education. As an organization, we represent some of the largest cultural institutions in the state - and also some of the smallest, most vital organizations in rural and underserved counties.

Georgia Presenters

<https://www.foxtheatre.org/support/fox-theatre-institute/georgia-presenters>

Georgia Presenters membership is open to all arts, educational and governmental organizations that present a season of three or more professional companies/artists per year, have an official non-profit designation in accordance with section 501 of the Internal Revenue Code, and present cultural programming as part of their organization's primary purpose. Applications are considered on a case-by-case basis, so all that are interested are encouraged to apply.

Illinois Presenters Network

<http://www.ilpresenters.org/>

The Illinois Presenters Network (IPN) offers professional development opportunities and networking with colleagues through regional meetings and membership gatherings at state, regional and national conferences.

Iowa Presenters Network

<https://iowapresenters.org/>

The Iowa Presenters Network exists to support and enhance the activities of individuals and organizations presenting professional performing arts in Iowa and neighboring states.

Louisiana Presenters Network

<https://lparts.org/presenters-network/>

The Louisiana Presenters' Network (LPN) is a statewide organization whose members include presenters — both large and small — artists, agents, and other arts fans. The Louisiana Presenters' Network is a project of the Louisiana Partnership for the Arts.

Michigan Presenters

<http://www.michiganpresenters.org/>

Michigan Non-Profit Presenters Network (Michigan Presenters) was founded in 1991 as a statewide coalition of non-profit organizations committed to the advancement and presentation of the performing arts. Michigan Presenters nurtures organizational leadership, professional development, and knowledge exchange in the performing arts.

Minnesota Presenters Network (MPN)

<https://mnpresenters.wildapricot.org/>

MPN was formed in 1992 and has grown to include its present membership representing almost 50 organizations of all sizes. MPN is now incorporated as a Minnesota non-profit corporation. MPN encourages membership from organizations interested in the exchange of ideas between presenters. It is important to note that MPN includes both urban and rural organizations.

Mississippi Presenters' Network (MSPN)

<http://presentmississippi.org/>

Connects performers and presenting organizations across the state. Inspires collaboration that preserves our state's cultural heritage. Increases access to arts programs that enrich residents of all ages and backgrounds. Provides resources that support artists and arts presenters. Strengthens arts organizations in all of our communities so the arts in Mississippi can thrive.

Montana Performing Arts Consortium (MPAC)

<https://mtperformingarts.org/app/>

Montana Performing Arts Consortium (MPAC) is a non-profit coalition of Montana and regional performing arts presenting organizations and artists. Founded in 1981, MPAC's mission is to: 1.) promote booking of quality artists, 2.) increase skills in presenting and touring, and 3.) reduce expenses for artists and presenters through block-booking. The showcase and conference are the result of a cooperative effort between member presenters and performing artists. Each year representatives of approximately eighteen presenting organizations in Montana and Idaho, plus a like number of artists and management companies gather as a cost-effective way for marketing, booking, and continuing education.

New York State Presenters Network

<https://www.nyspresenters.org/>

THE NEW YORK STATE PRESENTERS NETWORK is a presenter-driven organization developed to broaden access to artists, increase statewide touring and presenting, serve as a catalyst to develop performance opportunities for New York State based performing artists, and facilitate block booking and collaboration among presenters throughout the state. An advisory committee consisting of one representative from each region of New York State has been created to develop programs that will reach the aforementioned goals.

North Carolina Presenters Consortium (NCPC)

<http://ncpresenters.org/index.php>

NCPC is a member-based resource network, forged in a spirit of non-competitive cooperation and dedicated to enhancing the availability, quality, variety, and affordability of professional touring arts and entertainment attractions presented throughout the state. NCPC members include representatives of numerous organizations large and small, urban and rural.

Ohio Arts Professional Network (OAPN)

<http://oapn.org/>

Our purpose is to provide programs and services that strengthen the quality and scope of the performing arts in Ohio. We serve our membership which includes

presenters (organizations that engage performing artists), as well as artists, management agencies, and service organizations. Block booking is a focus with an annual block booking conference.

Pennsylvania Presenters

<http://www.papresenters.org/>

Established in 1987 as a service organization, Pennsylvania Presenters is a consortium of arts presenters and others working in the performing arts. Dedicated to performing arts presenting, serving presenters throughout the Commonwealth & Region. MAPAM is a new initiative for them, alternating with ArtsMarket.

Tennessee Presenters

<http://www.tn-presenters.org/>

Tennessee Presenters meet twice annually at varying locations throughout Tennessee to discuss the creation of programming blocks that are mutually beneficial to the block members and artists. Members also gather during regional professional conferences such as Performing Arts Exchange and the yearly meeting of the Association of Performing Arts Presenters in New York.

Wisconsin Presenters Network

<http://www.wisconsinpresenters.net/>

Wisconsin Presenters Network exists to support and enhance the activities of the individuals and organizations presenting the professional performing arts in Wisconsin and other mid-western states.

Theatre: Canada – National

Professional Association of Canadian Theatres (PACT)

<https://pact.ca/>

PACT is a member-driven organization of professional Canadian theatres which serves as the collective voice of its members. For the betterment of Canadian theatre, PACT provides leadership, national representation and a variety of

programs and practical assistance to member companies, enabling members to do their own creative work.

Variety

American Guild of Variety Artists (AGVA)

<http://www.agvausa.com/>

The American Guild of Variety Artists (AGVA) is an AFL-CIO-affiliated labor union founded in 1939 to represent performing artists and stage managers for live performances in the variety field. The variety area of performance includes singers & dancers in touring shows and in theatrical revues (non-book shows...book revues may be under Actors' Equity jurisdiction), theme park performers, skaters, circus performers, comedians & stand-up comics, cabaret & club artists, lecturers/poets/monologists/spokespersons, and variety performers working at private parties & special events.

Afterword:

Be a joiner and take advantage of membership opportunities around the state/province, region, country or the world. Ongoing professional development is a must for everyone in the performing arts.

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
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BAM! Complete Guide to Funding – Canada
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BAM! Complete Guide to Gear
BAM! Complete Guide to Hospitality Riders
BAM! Complete Guide to Instruments Across Borders
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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.

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