Call for Proposals

Deadline to submit: March 2, 2020
**This document contains the complete instructions for the application. Please review it thoroughly before submitting a proposal. For any questions about this document or the application process please email, info@mdarts.org.**

**Call for Proposals**

- Proposals will be accepted through March 2, 2020 at 10:00 AM. Notifications regarding proposals will be sent out no later than March 25, 2020.
- Each presenter whose proposals are accepted will be offered free admission to the Summit and an honorarium of $150. Please limit presenters to no more than three (3) per session.
- Submitted proposals will be reviewed by the Summit Committee, which includes staff and board members of the presenting organizations as well as community members and key stakeholders.

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**Call for Proposal Application Text**–please read the document thoroughly. Should anyone have any questions, please email info@mdarts.org OR call 410.467.6700.

**Presenter Information**

- Presenter Name(s)
- Primary Contact Name
- Primary Email Contact
- Primary Phone Number
- Primary Contact Address
- Primary County of Residence
- Arts Organization Affiliation (if applicable)
Part 1- Proposal Overview

**Theme** (select which of the following priorities you will incorporate into your session):

- **Equity and Justice** (resources to increase cultural competence, equity, and inclusion)
- **Accessibility in the Arts** (mechanics and mentalities to help artists/organizations learn how to become better communities of diverse accessibility needs)
- **Community Engagement** (resources so that community organizers can navigate existing structures to accomplish their community art goals)
- **Making Space for the Arts: Using and Sharing Resources** (provides greater access to knowledge about venues, toolkits, grants, organizations, resources, networks, etc. to increase opportunities, collaboration, and exchange)
- **Social Impact** (information and resources about programs and initiatives focused on social change through the arts)
- **Creative Process** (elaborates on the inspiration, artistic techniques, and collaboration involved in creative practice)
- **Historically resilient communities** (perspectives of artists and arts organizations from cultural/historically resilient communities)

**Audience Track** (who is the intended audience for the proposal):

- **Independent Artists** (artists, teaching artists, producing & presenting, public art)
- **Arts Organizations** (arts orgs, A&E Districts, county arts councils, boards of directors, arts education organizations, arts admins, public art)
- **Advocacy for the Arts** (arts advocates, arts education advocates, economic investors, arts admins, public art)
- **Arts Education** (arts instructors, education administrators, education leadership, arts organizations, teaching artists, arts councils)
- **Folk & Traditional Arts** (independent artists, teaching artists, producing & presenting, public art)
- **Youth Artists and Advocates** (students & youth)

*Specify if there is a specific segment of the selected audience track that this session you are targeting with your proposal?*
**Desired Topics:** Please select ONE of the topics from the list below:

Topics are organized by target audience. Under each target audience heading is the list of desired topics. We welcome your creativity and additional topic suggestions. **If you do not see your topic represented in the list,** please write in the following phrase “Additional suggested topic:____________.”

**This section is contained on pages 3, 4 and 5. Be sure to read through both pages for all desired topics.**

**INDEPENDENT ARTISTS**
- Marketing Best Practices
- Developing a Communication Network
- Increasing Touring Opportunities for Maryland Artists
- Going Public - Public Art for Artists
- Ideas to Form: Digital Design & 3D Modeling Tools
- Financial Sustainability (Independent Artists, teaching artists)
- Accounting for Artists (including information about A&E Income Tax Subtraction Modification)
- Finding and Applying for Grants
- Connecting to the For Profit Business Community
- Operating as a Business
- Creative Process-Developing in the Art Form
- Connecting to Festivals

**ARTS ORGANIZATIONS**
- Governance Best Practices
- Building/Maintaining an Active Board
- Board Responsibilities Beyond Fundraising
- Developing a Support System
- Staff Meeting Best Practices
- Staff Evaluation Tools
- Building a Marketing/PR Plan
- Grant Writing
- Developing a Public Art Project in your Community
- Board Development/Identifying new board prospects
- Models for Volunteer Engagement
- Public Art Success Stories
● Public Art Master Plans
● Data Management Platforms
● Social Media Tips for 2020
● Low Cost Marketing
● Equity, Diversity, Inclusion
● Attracting Artists and Businesses with A&E District Tax Incentives
● Emergency Planning

ADVOCACY
● Building Grassroots Arts Advocacy Campaigns
● Arts Voter Engagement /Voter Registration/Get Out the Vote
● Engaging Artists to Run for Office
● The Relationship between Artist and Advocate
● How Legislation can Impact Arts Communities (Community development, tax incentives, funding, etc)

ARTS EDUCATION
● Building Arts Education Partnerships (County Arts Councils, School Administrators, Teaching Artists)
● State Funding for Arts in Education/Info Session on AiE Grant Program
● Amplifying your Teaching Artistry (independent artists, arts organizations, teaching artists)
● How to Use Universal Design for Learning in Curriculum (Arts Instructors, Teaching artists)
● Socio-emotional Learning
● Arts Education Evaluation and Assessment
● Arts Education and Activism
● Decolonizing Arts Education Curriculum
● Cultural Competence
● Creative Youth Development

FOLK & TRADITIONAL ART
● Amplifying Community Voices
● Uprooting and Dismantling Inequity
● Professionalization for Folklife Artists
● Developing Folklife Programs at the Organizational Level
● Developing Folklife Collaborations at the State Level
YOUTH ARTISTS AND ADVOCATES

- Elevating student voice through art
- Experiences with technical/career training for arts & arts adjacent fields (carpentry, electrical, etc.)
- Advocacy 101 by and for youth
- How to create a parent advocacy group (PTA, Band Boosters)
- Youth Voter Engagement

Format (how does the session unfold):

- **Campfire** (1-2 facilitators / 30 minutes): A speaker-led, open conversation that focuses on driving a dialogue with attendees around a particular topic rather than offering a structured presentation. Invites participants to contribute their expertise to the summit conversation.
- **Case Study** (1-3 speakers / 60 minutes): A focused presentation, either highlighting research findings from relevant initiatives and projects or focusing on leading trends across the arts space, followed by audience Q&A.
- **Panel** (2-4 speakers / 60 minutes): A dynamic conversation led by several field experts, sharing their perspectives and experiences around a directed topic with a prompted audience conversation.
- **Art Reflections** (1-4 speakers / 15 minutes): An interactive discussion prompted by a shared experience of a new piece of artwork. Timed during artist bazaar.
- **Hands-On** (1-2 speakers / 60 minutes): An active, participatory session that facilitates elevated, interactive, and creative techniques. Some examples could include a Modern Dance Class, Media Arts Technology Class, Theatre tech workshop, etc.
- **Creative Keynote** (1+ speakers / 60 minutes): An interactive creative experience, designed to inspire the participants and make them excited for the Maryland Arts Summit’s events.
- **Meet-Up/Hang-Out** (1-2 speakers / 60 minutes): A networking event that encourages communities to connect around similar topics, passions, or interests. EAAs!
- **Podcast** (2-4 speakers / 60 minutes): A podcast conversation on topics across the arts landscape, hosted by media organizations and recorded in an intimate setting amongst a live audience at the event.
- **Other:**
Part 2- Session Information

I. Session Title:

II. Summary of Session: This section should include:
   ● content essential to the session
   ● participant goals
   ● participant self-evaluation of achieved goals

III. Biography, resume or statement of purpose that reflects mastery and experience of proposal.

IV. Any supplemental materials you feel would be helpful in communicating the content and/or goals of the session.

END OF DOCUMENT