

Art is the signature  
of civilizations.  
- *Beverly Sills*

The real voyage of  
discovery consists not in  
seeking new landscapes,  
but in having new eyes.  
- *Marcel Proust*

Art is not what you see, but  
what you make others see.  
- *Edgar Degas*

What art offers is space - a  
certain breathing room  
for the spirit.  
- *John Updike*

The stage is not merely the  
meeting place of all the  
arts, but is also the  
return of art to life.  
- *Oscar Wilde*

When the music and dance  
create with accord their  
magic captivates both the  
heart and the mind.  
- *Jean Georges Noverre*

# **Arts Management**

## **Lexicon**

# **Terminology for the Management of the Arts**

# **Arts Management Lexicon**

## **Introduction**

September 14, 2009

Teaching in the field of arts management at George Mason University, we found that students were many times unclear as to the definition of terminology relating to the arts. As consultants working with arts organizations, we noticed that board members also were unfamiliar with the definitions relating to management, marketing, performing arts, and visual arts.

This lexicon was created to help students, teachers, arts administrators, board members, executive directors, arts councils, arts advocates, and the general public to have a clearer understanding of the terminology in the field of arts management. We hope that you enjoy the quotes next to each lettered heading and that they will inspire you.

This dictionary of terminology has been and will be an ever-changing document that will be updated on a yearly basis. Please note that the numbers that follow many of the definitions refer to the bibliography on page 70. A Checklist for Effective Mission Statements has been added in the appendix section on page 72 (June 2011).

We welcome your comments, edits, and suggestions for this first edition. Please email them to us using "Arts Management Lexicon" in the subject line. Many thanks to all the interns and graduate assistants that made this project possible.

Thank you for your interest in arts management.

Most sincerely,

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# A<sub>rt</sub>

## **Art is the imagination expressed through the senses. – Anonymous**

### **Above, performing arts**

Upstage or away from the audience. Actors crossing above a prop or piece of set are keeping it between them and the audience. (6)

### **Absorption, performing arts**

- 1) A material's capability to dampen sound.
- 2) The process of a material dampening or "absorbing" sound. (6)

### **Access, performing arts**

Part of a contract that includes the timing of the opening and closing of the doors, and actual use of entrance ways. (2)

### **Accessibility, performing arts**

The ability of people to move round an area and to reach places and facilities, including elderly and disabled people, those with young children and those encumbered with luggage or shopping.

### **Accounting, management**

Identifying, collecting, analyzing, recording, and summarizing business transactions and their effects on a business. (3)

### **Accounts Payable, management**

Obligations that the organization needs to pay usually within one year.

### **Accounts Receivable, management**

Amounts that are due to the organization.

### **Account Receivable Turnover, management**

Net (Sales/Average accounts receivable) It measures the organization's effectiveness in extending credit to customers and collecting debts owed to the organization. Management should keep this number as low as possible.

### **Accrual Account System, management**

This method recognizes revenue when earned and expenses when incurred.

### **Accrued Liability, management**

Because of the accrued method of accounting, some liabilities will be accrued from the previous fiscal year and will need to be paid off within the current fiscal year.

**Acoustics, performing arts**

- 1) The science of sound.
- 2) The factors and characteristics of a room or space that determine the sound capabilities and properties of that room. (6)

**Act, performing arts**

- 1) What an actor does.
- 2) Segments of a performance, usually separated by an interval. The first part is Act 1, the second Act 2, etc. (6)

**Acting Area, performing arts**

The area of the stage setting within which the actor performs. It may include areas off the normal stage.(UK) Usually split into theoretical portions for ease of reference. (6)

**Acting Area Lights, performing arts**

- 1) Lanterns mounted in front of the proscenium arch. (US)
- 2) Lanterns hung directly over the relevant acting area providing a narrow beam of light directly down. (6)

**Action Plan, marketing**

A phase of the planning process that develops concrete steps in the allocation of human, financial, and equipment resources to meet the objective. (3)

**Actor Manager, performing arts**

An actor who rents a theatre, and runs their own company. (6)

**Actor's Equity Association (AEA), performing arts**

An organization made of unions of actors and stage managers. (3)

**Additions, performing arts**

In contracts, the possible changes to the internal structures of the venue. (2)

**Ad Hoc Committee, management**

Committees convened on a temporary basis to address a specific, single event or issue. The committee meets for a few months then disbands once the task is completed. (8)

**Administrator, management**

A manager who is responsible for one or more people. The title is often used in nonprofit or academic organizations. (3)

**Advertising, marketing**

Non-personal, paid communication such as newspaper, radio, internet, direct mail and TV segment directed toward the general public or sponsors about a facility or the time, place, contents, etc. of an event or performance.

**Advertising campaign, *marketing***

The plan for advertising, promotions and other means by which tickets for an event are advertised and promoted in electronic media, print, etc.

*Our advertising campaign was successful. (7)*

**Agent, *management, performing arts***

One who acts as the representative of another.

**Agency, *management***

A business or service officially acting for or representing another party.

**AIDA, *marketing***

An acronym used in arts marketing to indicate buyer readiness:

*Awareness*, how much people know about the organization; level of

*Interest* in the organization and its programming; *Desire* to attend a

performance or exhibit; readiness to take *Action* by purchasing a ticket. (2)

**Aiorema, *performing arts***

Stage machinery used in ancient Greek theatre for appearances of gods.

Possibly some form of mobile crane. (6)

**Alesis, *performing arts***

Company producing a popular range of audio signal processing equipment. (6)

**Allocation Expenses, *management***

Expenses that are put aside for a specific purpose.

**Alterations, *management***

In contracts, the possible changes to the internal structures of the venue.

(2)

**Ambience, *performing arts***

The mix of background noise and other reflected sounds that make up a room's acoustic character. More recently, a generic description of new age music. (6)

**American Federation of Musicians (AFM), *performing arts***

A labor union of professional musicians in the U.S. and Canada

**American Federation of Television and Radio Artists (AFTRA)*performing arts***

- A labor union representing television and radio performers. (3)
- American Guild of Musical Artists (AGMA), *performing arts***  
A labor union of opera, dance, and concert musicians. (3)
- American Guild of Variety Artists (AGVA), *performing arts***  
A labor union representing variety artists. (3)
- American Marketing Association (AMA), *marketing***  
One of the largest professional associations for marketers. AMA's principal roles are: improving, promoting, and supporting. (6)
- Americans for the Arts, *arts advocacy***  
A leading nonprofit organization for advancing arts in America.  
[www.artsusa.org](http://www.artsusa.org)
- Americans with Disabilities Act (ADA), *management***  
In 1990 the federal government passed the ADA Act—a statement by Congress that facility managers must not discriminate on the basis of disability whether as an employee or guest.
- Amphitheater, *performing arts***  
An outdoor theatrical setting, usually with a large semi-circular seating area sloping down to the stage. Sometimes a very large indoor venue.
- Ancillary Revenue, *management***  
Generally refers to income earned from events other than rent and expense reimbursements. Typically include concessions and catering, merchandise, parking and decorating. *We are using our ancillary revenue to generate more income.* (7)
- Ancillary Revenue Streams, *management***  
Revenue source in addition to facility charges of rent, labor and equipment to include, but not limited to food/ beverage sales, catering commissions, novelty sales, parking fees, advertising commissions, ticket/ facility surcharges, naming rights fees, sponsorship, etc. (7)
- Ancillary Services, *management***  
Revenue sources available to facility managers by providing basic services such as food and beverages, merchandising, and novelty sales, parking services, etc. *Event advertising is our ancillary service.* (7)
- Angels, *management***  
Financial backers of a production. (6)
- Angel Walk, *performing arts***

A walkway across the rafters in a building's ceiling. (6)

**Apron, *performing arts***

A part of the stage projecting towards or into the auditorium. In proscenium stages, the part of the stage in front of the curtain. (6)

**Arena, *performing arts***

An enclosed area, often circular or oval-shaped, designed to showcase theater, musical performances, or sporting events. It is composed of a large open space surrounded on most or all sides by tiered seating for spectators. The key feature of an arena is that the event space is the lowest point, allowing for maximum visibility. Usually, an arena is designed to accommodate a fairly large number of spectators.

**Artist Manager, *visual arts***

Historically, the person who created and arranged the meeting of the artist and the public. (3)

**Artistic Director, *management***

The executive of an arts organization, particularly in a theatre company, that handles the organization's artistic direction.

**ArtSEARCH, *management***

An employment service bulletin, issued 23 times a year by the Theatre Communications Group (TCG), that enables an individual to gain an overview of the job market for arts managers. (3)

**Arts Advocacy, *management***

Active support of promoting the arts.

**Arts Council, *management***

A government or private, non-profit organization dedicated to promoting the arts mainly by funding local artists, awarding prizes, and organizing events at home and abroad.

**Arts Management, *management***

The process of bringing artists and audiences together in as effective and efficient manner as possible and to provide opportunities for artists to develop their work and flourish in a supportive and productive environment. (3)

**Arts Policy, *arts advocacy***

A plan of action adopted by a person, group, or government that promotes the arts in a positive and expanding manner.

**Assessment, *management***

Determining a property's value for the purpose of taxation.

**Assets, *management***

What an organization owns.

**Association of Performing Arts Presenters (APAP), *management***

An organization composed of the network of facilities managers and sponsors. APAP produces an annual conference that is an important booking opportunity for theater groups, dance companies, music ensembles, and soloists. Student associations also hold annual meetings to book acts on campuses around the country. (3)

**At Rise, *performing arts***

The action occurring on the stage when the curtain opens. (6)

**Attenuator, *performing arts***

A device to reduce the level of sound or light at its source. (6)

**Audit, *management***

An examination of a company's accounting records and books conducted by an outside professional in order to determine whether the company is maintaining records according to generally accepted accounting principles (GAAP).

**Auditorium, *performing arts***

A theatrical setting, with a large semi-circular seating area sloping down to the stage. Usually a very large indoor venue.

**Audit Stub, *management***

A portion of a ticket created by perforations that are retained by a ticket seller to document that the ticket was sold and at what price. (7)

**Augmented Product, *marketing***

In arts marketing, the augmented product consists of features and benefits created by the marketer to stimulate purchase and enhance consumption of the core product and includes ticket offerings, such as subscription packages, ticket exchange privileges, newsletters, pre- or post-performance lectures or other educational programs. (2)

**Automated Light, *performing arts***

A light that has motors and other equipment attached that allow such things as movement and color selection to be controlled remotely. Now becoming a major force in lighting design for all types of events because it can both dramatically reduce the number of conventional lanterns needed, and produce visually very exciting effects. (6)

**Avails, management**

Dates that are available for booking. (7)

**Average Age of Plant, management**

Accumulated depreciation/depreciation expenses. This ratio is useful for organizations that own their facilities.

**Average Payment Period, management**

Current liabilities/(Total expenses- Deprecation)/ 365

This ratio is the counter opposite of the Accounts Receivable turnover ratio. It measures the time that elapses before an organization pays its current liabilities.

## **B**eautiful

**The most beautiful thing we can experience is the mysterious,  
the source of all art and science. - Albert Einstein**

**Back-of-house, performing arts**

That portion of the facility where public access is not permitted, usually behind the stage, production area and/or other restricted areas such as mechanical rooms, dressing rooms, kitchen, etc. beyond the physical location this term can be used in conjunction with building functions. (7)

**Backdrops, performing arts**

Usually painted, suspended from the flies at the rear of the stage.

**Baffle, performing arts**

- 1) A wall of timber or board that separates sound sources such as speakers from surfaces that might reflect sound back and thus to cancel out the sound.
- 2) A metal plate or strip within a lantern that stops light exiting the lantern housing through openings other than the lens, usually the cooling vents. (6)

**Balance Sheet, management**

The balance sheet shows the organization's financial position as of a specified date.

**Balanced Line, performing arts**

An audio cable in which the two audio lines, positive (hot) and negative, are kept electrically separate from the earth. A way of reducing hum and noise on the cable.

**Ballad Opera, *performing arts***

A musical with songs based on popular melodies or tunes, e.g., *The Beggars Opera*. (6)

**Banquets Event Order (BEO), *management***

A document that confirms a food/beverage service for a select group of people. (7)

**Bar Coded Tickets, *management***

Tickets bearing a series of vertical bars of varying widths conforming with the Universal Product Code used specifically for computerized inventory control. Bar coded tickets are now used during the admission process at numerous facilities. (7)

**Barre, *performing arts***

The bar running around the wall of a dance rehearsal room used by the dancers to hold on to during some exercises in a dance class. (6)

**Bass, *performing arts***

The lowest end of the audible audio frequency spectrum. (6)

**Bells, *performing arts***

Electric bell or tone sounded in all front of house areas to warn the audience that the performance is about to begin or resume. (6)

**Benchmarks, *marketing***

Identifiable points in the organization of an event where a high standard is achieved. Benchmarks emphasize quality and best practice. Attaining a benchmark is often cause for celebration by the event company. (2)

**Billed Back, *management***

The process by which one party that provides goods or services to another party bills for and receives reimbursement for the goods and/ or services provided. (7)

**Blackout, *performing arts***

A total, sometimes sudden, extinguishing of the stage lights, often at the end of a scene or act. (6)

**Blocking, *performing arts***

Also known as **staging**; the movement given to the actors to do while they perform their lines.

**Blog, *marketing***

Web log. An online journal or diary often used in the arts as a marketing or public relations tool.

**Board, *management***

The board of directors of a nonprofit corporation. The legal, governing body of a nonprofit organization. (8)

**Board Chair, *management***

The head of the board of directors. Other terms include board president, CVO (chief voluntary officer), and chairman. (8)

**Board Member, *management***

Members of nonprofit board of directors and may also be referred to as trustees, governors or directors. (8)

**Booking, *management, performing arts***

- 1) Closing a book flat.
- 2) An engagement of a show.

**Bookkeeping, *management***

In financial management, the clerical work of recording a transaction. (3)

**Bottom-up Planning, *management***

A process that begins with lower and middle management setting the objectives. Upper management responds with final planning documents that reflect the input. Pure bottom-up planning is rare because it is a cumbersome process that involves substantial staff time. (3)

**Box Office, *marketing***

Part of the theatre front of house area where audience members can buy tickets. Most Box Offices are now computerized, and offer phone reservations. Some offer online (internet) bookings also.

**Box Office Advance, *management***

Funds advanced to an event promoter from revenue derived from event ticket sales and paid in advance of the event settlement; the fulfillment of the contract by the event promoter or prior to the conclusion of the event. (7)

**Box Office Statement, *management***

An itemized accounting of tickets distributed (sold or complimentary), or unsold and the corresponding monies collected for a specific event.

**Branding, *marketing***

An organizing principal that carries meaning and association for an organization. Thorough brand development and implementation guarantees that the organization's mission and artistic vision will remain in clear focus and central to all activities. (2)

**“Break A Leg,”** *performing arts*

Traditional good luck greeting between cast and crew before a performance. (6)

**Break-Even Chart,** *management*

A simple graphic tool used to highlight control problems by finding the intersection of costs and revenue. (2)

**Break-Even Operation,** *management*

Generally refers to a public assembly facility that does not require an operating subsidy from its owner to cover annual operation expense; operating revenue is sufficient to cover operating expenses. Debt service, capital improvement reserves and taxes are typically excluded as operating expenses. (7)

**Bring Up,** *performing arts*

To increase the intensity of the lanterns. (6)

**Broadcast Rights,** *management*

Payment for the right to broadcast the event. (2)

**Budget,** *management*

An estimate of the costs and revenues of an event. A quantified statement of plans expressed in numerical terms and includes costing, estimating income, and allocating financial resources. Event management uses two types of budgets:

- 1) Line-item budget that focuses on each cost and revenue item of the total event; and
- 2) Program budget that is constructed for a specific program element. (2)

**Bundling,** *marketing*

A marketing strategy used to help promote events in public assembly facilities and used to encourage patrons and fans to make a long-term commitment by purchasing a number of events in bulk. The season ticket or subscription series of events is offered at the bulk price which is usually less than the combined individual rates of each event. (7)

**Bureaucratic Organization,** *management*

An organization with a mechanistic organizational structure that has clear lines of authority, well-trained staff assigned to their areas of specialization, and a systematic application of rules and regulations in a fair and impersonal manner. (3)

**Bus and Truck,** *performing arts*

Tour designed for short stops, usually 1 to 4 nights. (6)



**It is the supreme art of the teacher to awaken joy in creative expression and knowledge. - Albert Einstein**

**Calendar, *management***

A list or register of events.

**Camera Left, *performing arts***

The right hand side of the stage as viewed by the cast facing the audience. Also Stage Right, Opposite Prompt. (6)

**Camera Right, *performing arts***

The left hand side of the stage as viewed by the cast facing the audience. Also Stage Left, Prompt Side. (6)

**Cancellation, *management***

Part of a contract that outlines the penalty for cancellation of the event and whether the hirer will receive a refund if the event is re-hired at that time. (2)

**Car Loader, *management, performing arts***

A person that is hired temporarily, often a union employee, to unload/load freight to and from a truck or railcar. (7)

**Cash Accounting, *management***

This method recognizes revenues and expenses when supported by an inflow or outflow of cash respectively.

**Casual Labor, *management***

Employees not holding regular positions and working only as opportunity opens (on-call). These employees may be released or furloughed when there is no work for them to perform. (7)

**Capacity, *management, marketing***

The maximum number of people that can fit or be accommodated in the house (theatre, stadium, etc.).

**Catalogue, *visual arts***

A publication created by a visual arts gallery or institution that documents an exhibition through image reproductions, statements, and essays. Typically sold.

**Certificate of Insurance, *management***

Written verification of types, terms and amounts of insurance carried by the named insured which are sent to those who require proof of such coverage. (7)

**Certificate of Occupancy, *management***

An authorization given by a municipal jurisdiction, which gives an organization a right to occupy and utilize a space. Needed for alternative spaces as well as formal organizations like galleries and theaters.

**Change in Net Assets, *management***

When an arts organization earns its revenue and incurs its expenses, the net difference between these two amounts results in the Net Income. This result will then be applied to the Net Assets in the Statement of Financial Position, either increasing or decreasing Net Assets.

**Change Order, *management***

In construction or renovation, formal change made to final construction documents. A change order may affect the final cost of a construction or renovation project up or down or not at all, or it may change the length of the construction time. (7)

**Changeover, *management, performing arts***

The activities required to change from one stage set-up, seating configuration, etc. within a public assembly facility to another, different set-up or configuration necessitated by the requirements of different types of events or tenant's production need. (7)

**Chorus, *performing arts***

Set of performers who speak, sing and/or dance as a group rather than individually. (6)

**Classified Balance Sheet**

Balance sheet that separates current assets from long-term assets and current liabilities from long-term liabilities.

**Claquers, *performing arts***

People paid to lead the audience in applause. Sometimes known as cheerleaders or friends in front. (from French claquer = clap) (6)

**Client, *management***

The direct beneficiaries of nonprofit activity. (8)

**Come Down, *performing arts***

When the show 'comes down,' the performance is finished. (6) See *Deinstallation*.

**Commissary, *management***

A warehouse or production room for food, beverage and/or merchandise. The term is also used to describe a vending room that supplies products to hawkers selling in the seats of a venue. (7)

**Commission, *visual arts***

- 1) The fee taken by a gallery or agent when selling work on behalf of a represented artist.
- 3) A work created by an artist specifically upon request by an individual, generally to agreed upon characteristics, size, and subject matter. A commission agreement is typically signed by both parties to outline time frames, cost, and aesthetic parameters. Often but not necessarily managed by a gallery or artist agent.

**Community-Based Organization (CBO), *marketing, management***

A term used frequently by government agencies to identify nonprofits that are community organizations, led by members of the community and serving the community. Also termed community-based nonprofit. Not included are churches, or other religious entities, labor unions, condominium associations, charitable foundations, professional associations, or large, institutional nonprofits such as private universities and hospitals. (8)

**Complimentary Tickets, *marketing***

Tickets to an event issued at no charge to the recipient with no monetary value. (7)

**Conceptual Estimate, *management***

Part of the costing process of an event, the “ballpark figure” that is used in the conceptual development stage and generally has a plus/minus accuracy of 25% of the total cost. (2)

**Confirmed Contract, *management***

A contract that has been negotiated, agreed to, and is awaiting signatures. (7)

**Consignee, *visual arts***

In gallery management, the party taking goods on consignment. The party is responsible for loss or damage to the goods. (8)

**Consignment, *visual arts***

In gallery management, the relationship between the artist and the gallery whereby the artist retains ownership of the work until it is sold. The gallery promotes and handles the sale of the work and receives a portion of the sales price as commission. (8)

**Consignor, *visual arts***

In gallery management, this is usually the artist. (8)

**Contingency Planning, *management***

Organizational planning that sets alternative courses of action dependent on different conditions. Trigger points are built into the process. (3)

**Contract, *management***

- 1) A written agreement between two or more parties in which it is agreed that one party will perform a desired work or provide a service for which the other will pay some form of compensation.(2)
- 2) An oral or written agreement between two or more parties that sets out their obligations and is enforceable by law. (2)

**Control, *management***

In events management, control involves comparing the progress of all key functions against a management plan to ensure that projected outcomes are met. Control affects all aspects of events management including:

- 1) Project management;
- 2) Logistics;
- 3) Human resources; and
- 4) Administration. Control involves establishing standards of performance and ensuring that they are realized. (2)

**Convention Center, *management***

A large civic building or group of buildings designed for conventions, industrial shows, and the like, having large unobstructed exhibit areas and often including conference rooms, hotel accommodations, restaurants, and other facilities.

**Cooperative, *visual arts, management***

A group of individual artists that band together to pool the resources and talents of each member in order to benefit the whole group. Individual members hold regular business meetings to make decisions about how the cooperative should be run. (5) Members of a cooperative often take on tasks typically ascribed to paid professional staff, such as installing exhibitions, managing publicity, etc. However, cooperatives are not precluded from hiring professional staff.

**Co-Promoted, *marketing***

An event that the facility becomes involved with on at least a partially at-risk basis. In a co-promoted arrangement, the facility might not charge a guaranteed rent or expenses and earns negotiated percentage of gross ticket sales. (7)

**Core Product, *marketing***

In arts marketing, that which is visibly and centrally being offered to the target market for purchase or consumption, i.e., the works seen on the stages of performing arts organizations are core products. The core product choice is the domain of the artistic director. (2)

**Corporate Culture, *management***

Unique myths and rituals that are part of an organization or “how things are done” in an organization. (3)

**Corporate Liability Shield, *management***

Protects a shareholder from liability based on the corporation’s breach of contract if the other contracting party has agreed to look only to the corporation for responsibility. (5)

**Corporation, *management***

A group of people that form an organizational body to limit personal liability and to minimize income tax liability. Incorporation requires legal assistance to ensure compliance with state formalities. The owners of the corporation are known as shareholders or stockholders. (5)

**Cost Accounting, *management***

Method of accounting that emphasizes the determination and the control of costs, particularly the costs of production and the final product. (7)

**Cost/Benefit Relationship, *management***

The benefit of providing financial information should be weighed against the cost of providing it.

**Cost Disease, *management***

An observation by economists William Baumol and William Bowen that indicates the growing financial pressures and an ever-widening gap between income and expenses in performing arts organizations. Productivity in the arts has decreased relative to the rest of the economy while artists’ wages have risen over time to keep pace with incomes in the rest of society. (2)

**Cost Estimate, *management***

A written or verbal estimate provided by a party providing goods or services to another of the resources required to provide said goods or services. (7)

**Counterweight System, *performing arts***

A system of suspending scenery above a stage that enables it to be raised or lowered easily. The scenes are attached to a bar, which in turn is suspended by steel cable that runs to the grid, and then down the side wall and to the weight cradle. The cradle runs along tracks bolted to the

wall. For every kilo on the bar, a weight is placed in the cradle, so balancing the system. Once balanced most items can be flown, i.e., moved up or down, without much physical effort. A Counterweight House is a theatre that uses a counterweight system. (6)

**Crash Box**, performing arts

Box used for creating sound effects. (6)

**Creative Economy (also Creative Industries)**, *management*

Refers to a set of interlocking industry sectors that focus on creating unique property, content or design that previously did not exist. Economic contributions from creative industries have been increasing, particularly as manufacturing industries have become increasingly automated and process-driven.

**Crisis Management**, *management*

The plan and process of responding to an emergency situation and minimizing damage to property or injuries to persons once an emergency or crisis has occurred. (7)

**Crisis Planning**, *management*

Organizational planning that involves dealing with crises within arts organizations, i.e., death of founder/director or controversial projects or programming. (3)

**Critical Path**, *marketing, management*

In planning, the creation of defined pathways by which objectives can be achieved.

**Cross-Bounce Coupon**, *marketing*

A marketing tool used to increase sales of tickets to an event or retail product by offering a value-added benefit for the customer either in the form of a discount on the price of a ticket to an event or a discount on a retail item at a participation retail outlet or on something offered by some other promotional partner. (7)

**Crowd Control**, *management*

General term for the combined services involved in managing the direction and demeanor of an audience. (7)

**Crowd Management**, *management*

The planning of, and the work performed by ushers, ticket takers, peer-group security, medical teams and facility management to provide the safety and security for the general public attending the event. (7)

**Culture**, *management*

Knowledge, beliefs, art, morals, laws, customs and any other capabilities and habits acquired as members of society. Culture can affect buying habits, leisure needs, attitudes and values. (2)

**Cultural Policy, *management***

The area of public policy-making that governs activities related to the arts and culture.

**Culture War, *arts history***

A metaphor used to claim that political conflict is based on sets of conflicting cultural values, ideas, philosophies, beliefs, and behaviors. The term frequently implies a conflict between those values considered traditional or conservative and those considered progressive or liberal. The "culture war" is sometimes traced to the 1960s and has taken various forms since then.

**Curator, *visual arts***

In the visual arts, the person responsible for determining the theme and scope of an exhibition, selecting artists and artworks. Typically, but not always, the curator determines the placement of works in an exhibitions as well. The curator is not the same as a juror, who is given a theme and scope and pool of works from which to make a limited number of selections.

**Current Assets**

Assets that can be converted into cash usually within one year.

**Current Liabilities**

Liabilities that are due usually within one year.

**Current Ratio, *management***

The ratio is calculated by dividing the amount of money held in current assets by the amount of money owed in current liabilities. (a ratio of 1.0 indicated that an organization has just enough solvency to pay for its current liabilities. (Ratio between 2.0 and 4.0 desirable!)

**Curtain, *performing arts***

- 1) The drapery which hides the stage from the audience. *See House Curtain.*
- 2) The action of the House Curtain coming down at the end of an Act or the play.
- 3) The last piece of action on the stage before the House Curtain comes down. (6)

**Curtain Up, *performing arts***

The beginning of the show. *Also Curtain Time.* (6)

**Customer, marketing**

People who have attended an arts organization's offerings at least once. (2)

**Customer Relationship Management (CRM), management**

Customer relationship management will help you strengthen your business with an integrated marketing, sales, and service approach to customer relations.

## Dancers

**Great dancers are not great because of their technique; they are great because of their passion. - Martha Graham**

**DAT, performing arts**

*Digital Audio Tape*. Digital sound recording and playback system that uses a tape similar in shape to the standard audiocassette. (6)

**Dark, management**

A date without a performance or event and not usually available for booking. (7)

**Day Cash on Hand, management**

$$\text{Cash} + \text{short-term investments} + \text{long-term investments} / (\text{total Expenses-Depreciation}) / 365$$

Art managers use this ratio to measure the number of days of average cash expenses that the organization possesses in short-term sources or long-term sources.

**Deaccession, visual arts**

The often controversial practice of formally removing a work of art from a collection, often by sale through an auction house. The act of deaccessioning is often counter to the terms of the bequest under which the work was donated to the institution, and can lead to legal action.

**Deadwood, marketing**

Unsold tickets that remain in inventory. (7)

**Decibel (dB), performing arts**

Unit of measure of the volume of sound. (6)

**De-Install, visual arts**

When a visual art exhibition is taken down and removed from a gallery.

**Delegation, *management***

Distribution of work to others that involves three steps: assigning duties, granting authority, and establishing an obligation. (3)

**Demographic Descriptors, *marketing***

Factors that can influence an arts organization: sex, age, race, income level, occupation, education, birth and death rate, geographical distribution. (3)

**Departmentalize, *management***

To set up departments in an organization, grouping people and activities together under the supervision of a manager. Departments may be structured in three ways: by function, by division, and by matrix. (3)

**Direct International Cultural Exchange (DICE), *management***

The first international online information exchange system providing an opportunity for policy makers, planners, researchers and other interested parties in the cultural sector across the globe, to receive and contribute regular updates on policy initiatives, research, surveys, reports and studies, data analysis, training projects, conferences and seminars, and other relevant information. (3)

**Direct Marketing, *marketing***

In arts marketing, a communications tool that uses the appeal to select individuals and target groups through the use of direct mail, telemarketing, and efforts to build word-of-mouth marketing. (2)

**Director, *management, performing arts***

Someone who has the ultimate responsibility for the interpretation of the script through his control of the actors and supporting production team.

**Director of Exhibitions, *visual arts***

The person responsible for coordinating an exhibitions calendar, managing an exhibitions budget, coordinating selection or curators and jurors, and coordinating the installation and deinstallation of exhibitions. In a commercial gallery, a director is often responsible for preparing for art fairs and discussing sales and artist representation with gallery owners or principals. The Director of Exhibitions can, but does not necessarily, serve as a curator. In commercial galleries, simply referred to as Director.

**Donor, *funding***

Refers to a business, organization or individual that contributes something, such as money, to a cause, institution, or fund.

**Double Handling, *performing arts***

Moving scenery or equipment more than necessary because it was not correctly positioned in the first place. (6)

**Dresser, *performing arts***

Crew member who assists actors with costume care and costume changing during the performance. (6)

**Drop Count, *management***

The number of ticket stubs collected for a single event at the entry point(s) of a facility. (7)

**Dry, *performing arts***

When cast members forget their lines and cannot continue, they have 'dried'. (6)

**Dump, *management***

In events management, when the audience arrives all at once. Also an important part of the event hospitality experience. (2)

**Duplicates (Duplicate Seats), *marketing***

When the computer system prints two tickets for one seat. (6)

**Dutchman, *performing arts***

Material used to smooth the gap between two flats. (6)

**Duty of Care, *management***

In events management, duty of care means taking actions that will prevent any foreseeable risk of injury to the people who are directly affected by, or involved in, the event. This would include event staff, volunteers, performers, the audience or spectators and the public in the surrounding areas. (2)

**Dynamic Range, *performing arts***

The range of an audio signal from its lowest to highest level. (6)

**E**xpression

***The truest expression of a people is in its dances  
and its music. Bodies never lie. - Agnes De Mille***

**Earned Revenue, *marketing, management***

Revenue earned by the sale of merchandise, services, or other commodities.

**Echo, performing arts**

A sound that has been reflected off a surface so as to arrive back at the source an audible time later. (6)

**Echo Unit, performing arts**

A sound signal processor that duplicates the effect of a sound echo. Echo units originally used an endless loop of audio tape passing over several tape heads. Now the processors are almost all solid state, except for those used by a few die hard audio engineers who are looking for a specific sound. (6)

**Economic Entity Assumption, management**

This assumption presupposes that the nonprofit is separate from its owners.

**Economic Impact Studies, management**

An economic impact study identifies the economic contribution an organization makes to the community in which it operates.

**Edge Up, performing arts**

- 1) To raise a piece of scenery up-right onto its edge.
- 2) A mild form of upstaging. (6)

**Egress, performing arts**

The act of leaving or exiting a public assembly facility or other location. (7)

**Electrics, performing arts**

- 1) The members of the electrical team.
- 2) All of the electrical equipment.

**Elevator Stage, performing arts**

Type of mechanical stage with sections that can lowered or raised. (6)

**Emergency Preparedness, management**

Maintaining a plan and performing regular training to best respond to any incident, situation, or occurrence that could possibly result in the injury/death of employees, patrons, clients or visitors at a facility and/or cause any damage to the facility, equipment and its contents. (7)

**Enclosure, performing arts**

The housing or cabinet that contains the speakers. (6)

**Entrance, performing arts**

- 1) Place on a set through which the actor may appear.
- 2) Point in the script at which an actor appears on stage.

**Ensemble Acting, performing arts**

Actors working as a group on stage rather than individual characters. (6)

**Event Logistics, *management***

The efficient supply of the customer to the product, and the supply of facilities to and from the event site. There is a defined preparation, lead-up, execution and shutdown. Areas of importance include: 1. Supply (customer, product and facility); 2. Transport; 3. Linking; 4. Flow control of products, services and customers during the event; and 5. Information networks. (2)

**Event Management, *management***

The process of planning and disseminating information and communicating pertinent event production requirements to a facility's staff which results in the coordination of activities that leads to the successful production of an event. (7)

**Event Operations, *management***

- 1) The various units needs to operate the event and facility, including but not limited to, technical staff, sound and lighting operators, laborers, electricians, changeover crews, maintenance staff, etc.
- 2) The process of running an event. (7)

**Event Services Trinity, *management***

The synergy created between marketing, human resources and operations management. (2)

**Event Timelines, *management***

An outline or timeline used to help manage an event that lists dates when important event production details are scheduled to occur in the event management process. (2)

**Executive Director, *management***

The top paid staff position in an organization. Terms also used include CEO (chief executive officer), president, or director. (8)

**Exhibition, *visual arts***

A public display, as of art object. An event at which products and services are displayed. (7)

**Expenses, *management***

- 1) *Programmatic expenses* are incurred in the production of activities for the organization's audiences, customers and members to fulfill the organization's mission.
- 2) *Management and administrative expenses* are usually for the business management of an organization, such as bookkeeping and administrative expenses.

**Fundraising Expenses, *management***

Expenses that deal with promoting and conducting fundraising activities.

**Exterior, *performing arts***

A setting depicting an outdoor scene.

**External Audit, *management***

An audit conducted by an individual or firm that is independent of the company being audited. (7)



***It's kind of fun to do the impossible. - Walt Disney***

**Facility Manager, *management***

In charge of the overall welfare of all technical and acting staff, including paying wages, organizing accommodation, and liaising with the venue.

**Facilities Management, *management***

An interdisciplinary field primarily devoted to the maintenance and care of large commercial or institutional buildings, such as theatres, schools, office complexes, sports arenas or convention centers. Duties may include the care of air conditioning, electric power, plumbing and lighting systems; cleaning; decoration; grounds keeping and security.

**Fade Time, *performing arts***

The time taken to execute a lighting change. (6)

**Festivals, *management***

A universal form of events that are an important expression of human activity that contribute much to social and cultural life. These events are increasingly linked with tourism to generate business activity and income for the community. (1)

**Financing Activities, *management***

On the Statement of Cash Flows, this section shows activities that involve borrowing and repaying creditors.

**First Pipe, *performing arts***

The lighting bar immediately upstage of the proscenium arch. (6)

**Fiscal Year (FY), *management***

Any designated 12-month period of expense and revenue activity. (3)

**Fixed Assets, *management***

Those assets of a permanent nature required for the normal conduct of a business, and which will not normally be converted into cash during the ensuing fiscal period e.g. furniture, fixtures, land, buildings, etc. (7)

**Fixed Budget, *management***

Allocations that are based on the estimated costs from a fixed base of resources. (3)

**Fixed Overhead, *management***

Ongoing administrative expenses of a business that cannot be assigned to a specific business activity and that tend to stay the same whether sales go up or down, e.g. rent, utilities, telephone, insurance, etc. (7)

**Flow Control, *management***

In events management, the flow of products, services and customers during the event. (2)

**Followspot, *performing arts***

Spotlight mounted on a swivel socket in order to produce a sharp moveable beam of light which can travel with the subjects on a stage or ice surface as they move from place to place. (6)

**Flash Out or Through, *performing arts***

To check whether the lanterns are functioning correctly by putting them on one at a time. (6)

**Flat, *performing arts***

A basic unit of scenery, a wooden frame covered with either canvas or plywood, and painted with the required picture. (6)

**Floor Plan, *performing arts***

A scale drawing which shows the exact position of the openings, wall and windows, and other details on in a stage set as seen from above.

**Floorcloth, *performing arts***

A canvas covering for the floor of the stage. The cloth can be painted to resemble some surface, but be easily removed to reveal another cloth, or the stage floor below. (6)

**Fly Floor, *performing arts***

A high platform that runs along the side of the stage from which the flying lines are operated. (6)

**Flys, *performing arts***

- 1) The space above the stage in which scenery, lanterns and so on are hung invisible to the audience.
- 2) The counterweight system. (6)

**Fly Man, *performing arts***

Crew person who operates the flies. (1)

**Fly Tower, *performing arts***

The part of the theatre building above the stage that contains the flies. (6)

**Focus, *performing arts***

- 1) That items and objects on the set are consistent with the theme envisaged by the director.
- 2) Pulling focus - when an actor deliberately tries to draw the audience's attention away from another cast member to themselves. (6)

**Focus Group, *marketing***

Research that involves bringing together eight to twelve persons for a one-time meeting of two to three hours to respond to questions posed by a skilled moderator. Focus group meetings should consist of people representing a single segment of the arts market or some other segment the organization would like to understand better. (2)

**Focusing, *performing arts***

- 1) Adjusting a lantern to give it a well defined image.
- 2) The process of adjusting and directing the lanterns prior to the technical rehearsal. Can be 'The Focus' (6)

**Fogger, *performing arts***

See Smoke Machine. (6)

**FOH, *performing arts***

See Front of House. (1)

**Foldback, *performing arts***

Sound reinforcement from loudspeakers on the side of the stage to enable actors to hear their musical accompaniments clearly, and to hear their own voices when the sound is heavily reinforced for the audience. (6)

**Follow On Cue, *performing arts***

A cue that is executed automatically after the previous one. (6)

**Followspot, *performing arts***

A manually operated spot light with a beam which can be directed to follow an actor around the stage. Also Dome, Limes. (6)

**Footlights, *performing arts***

A batten of lights mounted on the stage floor, generally not used today except for special effects. The earliest English use of footlights was 1672 - but they became popular after their installation at the Drury Lane Theatre, London, in 1758 by the legendary David Garrick, after whom there have been theatres named in both England and America. Garrick probably used an idea from the French. A rumored use of footlights was to blind the cast so they could not see the audience, hopefully to reduce nervous tension. (6)

**Force Majeure, *management***

A French term literally translated as "great force," this clause is included in contracts to remove liability for natural and unavoidable catastrophes that interrupt the expected course of events and restrict participants from fulfilling obligations. Sometimes referred to as "Act of God."

**Forestage, *performing arts***

The area in front of the house curtain in a proscenium arch theatre.

**Fore And Aft, *performing arts***

Measuring the depth rather than the width of the stage. (6)

**Form 990, *management***

An informational return required by the Internal Revenue Service(IRS) for most non-for-profit organizations.

**Formal Leadership, *management***

Leadership by a manager who has been granted the formal authority or right to command. The director of a play, the conductor of an orchestra, and the chair of the board of directors have been given formal authority by the organization to act on behalf of the organization. (3)

**Foundation, *management***

A nonprofit, non-governmental organization with a principal fund or endowment of its own that maintains or aids charitable, educational, religious, or other activities serving the public good, primarily by making grants to other organizations. (3)

**Fourth Wall, *performing arts***

The imaginary wall that separates the audience from the stage in a proscenium theatre. (6)

**Freeze, *performing arts***

To stop all action and movement on stage, usually during applause or just before a lighting cue. (6)

**Front-of-house, *performing arts***

*FOH.* Any part of the theatre in front of the proscenium arch. (7)

**Front of House Lighting**, *performing arts*

Lights placed in front of the proscenium arch. Only generally introduced in the 1870s. Previously - through the candle chandelier and gas ages - all stage lighting came from above or to the side of the stage. Also Ante-Pros Lighting. (6)

**Front of House Manager**, *management*

The staff member in a Theatre responsible for the audience and Front of House facilities, such as the bars, concessions, programs, and ticket selling. (6)

**Full-service Venue**, *management*

Usually refers to a facility that provides all critical support services necessary for the tenant to successfully present/produce their event. (7)

**Full Up Finish**, *performing arts*

Abbrev. to FUF. Increase in lighting at the end of a musical number. (6)

**Functional Manager**, *management*

A manager with responsibility over a single area in an organization, i.e., a dance company manager. (3)

**FX**, *performing arts*

*Effects.* Special lighting and audio effects. (6)

## **G**reat ideas

**Great ideas originate in the muscles. - Thomas Edison**

**Gaffer Tape**, *performing arts, visual arts*

Heavy duty cloth adhesive tape with many uses in the entertainment world. (6)

**Gaffer Grip**, *performing arts, visual arts*

Type of spring loaded clamp used to attach a light to scenery, etc., when a standard G-clamp would not be suitable. (6)

**Gain**, *performing arts*

The difference or increase in audio levels from one point in the circuit to another. (6)

**Galaxy**, *performing arts*

Series of large memory lighting control consoles by Strand Electric, used world wide in both theatre and television. (6)

**Gantt Chart, *management***

Bar charts named in honor of management science theorist Henry Gantt that is simple to create and imparts knowledge quickly and clearly, using tasks, timelines, priorities, grids and milestones. (2)

**Gap Analysis, *management***

The plan to identify gaps that could lead to a weakening in the implementation of the logistics plan and help in the creation of a contingency plan. (2)

**Ghost, *performing arts***

- 1) A beam of light that inadvertently leaks from a lantern and falls where it is not wanted.
- 2) To allow a small dim light to emit from a follow spot to allow it to be properly lined up before turning the lantern to full.
- 3) No theatre would be complete without a resident ghost! (6)

**Goal, *management***

A desired outcome. (3)

**Going Concern Assumption, *management***

The assumption that a nonprofit entity is going to be in existence for a long time.

**Golden Circle, *marketing***

The condition in which the best seats in the house are set-aside and are sold at a significantly higher price. (7)

**Gopher, *performing arts, event***

General helper who is sent to 'go for' things for the cast and crew.

**Governance, *management***

Final and overarching responsibility for the health and activities of the organization. A responsibility of the board of trustees of an arts organization.

**Governing Body, *management***

Typically refers to the highest authority of a facility's ownership level, e.g., city councils, country commissions, university board of regents, or a board of directors of a private corporation. (7)

**GPO, *performing arts***

*General Purpose Outlet.* The typical mains power wall socket. On stage is used to refer to a power outlet not connected to the lighting dimmer system, and so providing an independent source of power. (6)

**Graphic Equalizer, performing arts**

Advanced audio tone control unit that allows very precise control over the frequency spectrum at a number of center frequencies. (6)

**Green, performing arts**

The part of the stage area visible to the audience. (6)

**Grid, performing arts**

- 1) The arrangement of wooden or metal slats above which are mounted the pulley blocks of the flying system.
- 2) The system of trusses and bars from which lanterns are hung. (Concert) (6)

**Gridded, performing arts**

Any flying piece raised as high as possible into the flies. (6)

**Gross Revenue, management**

Total revenue generated before any expenses or taxes are applied or paid. (7)

**Groundrow , performing arts**

- 1) A row of lanterns on the floor of the stage for lighting the bottom area of a cyclorama or cloth. This is usually masked by a scenic groundrow.
- 2) Shaped pieces of scenery usually less than a meter high. Also Scenic Groundrow. (6)

**Grouping, performing arts**

The arrangement of actors in and around the set at a particular time. (6)

**Groupthink, management**

A tendency for highly cohesive groups to lose their critical evaluative abilities. (3)

**Group Ticket Sales, marketing**

Refers to the process of selling blocks of tickets to groups. Group tickets are usually offered for specific performances at a discount. (7)

## **H**onesty

**Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad. - Salvador Dali**

**Half Hour Call, *performing arts***

Warning to the company given 30 to 35 minutes before performance. (6)

**Hallmark Event, *performing arts, event management***

- 1) Those events that become so identified with the spirit or ethos of a town, city or region that they become synonymous with the name of the place, and gain widespread recognition and awareness.
- 2) Major one-time or recurring events of limited duration, developed primarily to enhance awareness, appeal and profitability of a tourism destination in the short term and/or long term, relying on their success on uniqueness, status, or timely significance to create interest and attract attention.
- 3) A recurring event that possesses such significance, in terms of tradition, attractiveness, image, or publicity, that the event provides the host venue, community, or destination with a competitive advantage and over time the event and destination become inseparable. (1)

**Hard Edged, *performing arts***

A light beam on stage that has a clearly defined edge or side. Opposite to Soft Edged. (6)

**Helpers, *visual arts, performing arts***

In the context of this text, entry level apprentice workers employed to assist professional craftsmen. (7)

**Hertz, *performing arts***

Hz. The unit of measure of frequency. One Hertz is equal to one cycle in one second. (6)

**Hierarchy of Authority, *management***

A system designed to ensure that the work efforts of the different members of the organization come together as a whole. (3)

**Hiss, *performing arts***

Background noise on an audio system or tape unit at a high frequency. (6)

**Horizontal Coordination, *management***

The process of integrating activities across the organization. Many arts organizations use this structure to promote interdepartmental cooperation. (3)

**Hotel Nights, *management***

Nights in a hotel reserved and/or actually used by convention or meeting delegates. One room rented for one night is a hotel night or room night. (7)

**Hot Spot, *performing arts***

An area on the stage on which the lighting is unintentionally more intense than the other areas. (6)

**House, performing arts**

- 1) The audience.
- 2) The auditorium.

**House Keeper, management**

Supervisor of the theatre's cleaning staff.

**House Lights, performing arts**

The decorative fixtures that light the auditorium whilst the audience is entering or leaving, usually they are dimmed or switched off during the performance. (6)

**House Seats, marketing, performing arts**

The free tickets reserved for venue management. (2)

**H-Stand, performing arts**

A small 'H' shaped frame used to stand a light on the floor.

**Human Resource Management, management**

An integrated process involving a number of steps, taking the event organization's mission, strategies and goals as the starting point. The steps include: 1. Human resource strategy and objectives; 2. Policies and procedures; 3. Recruitment; 4. Training and professional development; 5. Supervision and evaluation; 6. Termination, outplacement and re-enlistment; and 7. Evaluation and feedback. (1)

**I**mitate

***I do not want life to imitate art. I want life to be art. - Carrie Fisher***

**Ideavirus, marketing**

In arts marketing, a term used to describe the powerful customer-to-customer dialogue that creates an environment where ideas can replicate and spread. Customers are part of a network that arts marketers utilize to maximize the number of positive comments about the product and accelerate contagion within the network.(2)

**Identification of Deliverables, management**

A method used by project management. The deliverable encapsulates a part of the management and is proof that it has been performed. A tangible result of one of the areas of project management. (2)

**Impedance, *performing arts***

The measure of resistance to alternating current in an electrical circuit. Measured in 'ohms'. An important characteristic in many audio components such as speakers and microphones. (6)

**Incentive Travel, *management***

A global management tool that uses an exceptional travel experience to motivate and/or recognize participants for increased levels of performance in support of organizational goals. (2)

**Incident Reports, *management***

Documentation of what occurred during a situation and what steps were taken in response. Such documentation is usually made by a member of a facility's staff on a pre-printed form. (7)

**Income Gap, *management***

The difference between earned income and total operating expenses, is another way of viewing the financial condition of arts organizations

**Informal Leadership, *management***

Leadership by a person without authority who is able to influence the behavior of others. Often informal leadership grows out of specific situations where an individual steps in and takes over. (3)

**Ingress, *performing arts***

The act of entering a public assembly or performance facility or other location. (7)

**Inhibit, *performing arts***

Some lighting desks allow for the control of one or a group of channels to be overridden via a separate control circuit. (6)

**In-house, *management***

An activity that is conducted within, coming from or being within an organization. (7)

**Initiator, *marketing***

In arts marketing, a culturally active adult consumer who attends arts events and scans the media for activities. (2)

**Inner Stage, *performing arts***

A part of the acting area that can be masked off and revealed only during certain scenes. (6)

**Integrated Marketing, *marketing***

In arts marketing, the use of multiple-vehicle, multiple-stage marketing campaign, to include a combination of paid ads, direct mail, brochures and postcards, telemarketing, email, and public relations, all based on a timeline developed to best leverage each of these media. Integrated marketing communication (IMC) considers all sources of contact that a consumer has (with the event) as potential delivery channels for messages and, makes use of all communication methods that are relevant to consumers. (2)

**Intensity, performing arts**

The brightness of a light. (6)

**Interior, performing arts**

A scene set indoors

**Internal Audit, management**

An independent appraisal of the financial health of a company's operation by its own employees. Employees who carry out this function are called internal auditors. (7)

**International Alliance of Theatrical Stage Employees (IATSE), management**

A labor union representing theatrical stage employees. (3)

**In Trust, visual arts**

A legal term. In gallery management, the money a gallery receives for sales of an artist's works may not be used for other purposes until the artist has been paid. (8).

**Investing Activities, management**

On the Statement of Cash Flows, this section shows the purchases and sales of long term investments, property, plant, and equipment.

**Irish Acting, performing arts**

Acting term coined in the 20<sup>th</sup> century to describe a lack of gestures, but confident delivery of lines. (6)

## J<sub>azz</sub>

**A jazz musician: a juggler who uses harmonies instead of oranges. - Benny Green**

**JBL, performing arts**

Popular American brand of speaker. Name is the initials of the company's founder - James B. Lansing (6)

**Juror, *visual arts***

One who is given a theme and scope, and a pool of works from which to make a limited number of selections.

**Juried, *visual arts***

Art show or exhibit where work is selected for showing by a panel of judges.

## **K**nowledge

**All anybody needs to know about prizes is that Mozart never won one. - Henry Mitchell**

**Kabuki, *performing arts***

Traditional form of Japanese theatre still practiced today by a select group of male actors in Japan. (6)

**Key Lighting, *performing arts***

The primary lighting for an area, or person. (TV)

**Kill, *performing arts***

- 1) To turn off lanterns or sound effects.
- 2) To remove something from the set, such as a prop. (6)

## **L**ove

**When love and skill work together, expect a masterpiece.- John Ruskin**

**Labor Call, *management***

A specified list of required temporary personnel that must be available at a specified time and place, including stagehands with specific skills. (7)

**Lamp Check, *performing arts***

The visual systematic checking of each lantern before each performance in case any lamps require replacement. (6)

**Late Conclusion, *management***

In contracts, the penalty for the event going over time. (2)

**Lavalier Microphone, *performing arts***

A small microphone that can be clipped or attached to a performer's clothing. Sometimes called a pin microphone, it can be a very small

model which is virtually invisible to the audience when hidden, for instance, in the performer's hair. (6)

**Law of Demand, *marketing***

The relationship between the amount of a good or service that a buyer both desires and is able to purchase, and the price charged for the good or service. The lower the price charged for a good or service, the larger the quantity demanded. Conversely, the higher the price, the lower the quantity demanded. The law of demand is based on an important assumption: only the price change affects the quantity demanded. (3)

**Law of Supply, *marketing***

The relationship between the amount of a product and its price. The law states that suppliers will supply larger quantities of a good at higher prices than at lower prices. (3)

**Leadership, *management***

A manager's use of power to influence the behavior of others. (3)

**Leverage, *marketing***

In events management, using the event sponsorship to gain further support from other sponsors. (2)

**Liabilities, *management***

Everything that an organization owes.

**License Application, *management***

Form completed by potential facility user demonstrating the necessary financial resources, prior experience and ability to produce an event. (7)

**Lien, *management***

A legal term. A claim against property that restricts what the party possessing the property may do with it. (8)

**Lighting, *performing arts, visual arts***

- 1) Apparatus for supplying artificial light effects for the stage.
- 2) Having abundant light or illumination in an exhibit or such.

**Lighting Design, *performing arts***

The drawn plan detailing what lanterns will be used where, in what way, with what color, and on which dimmer. (6)

**Lighting Designer, *management***

The person responsible for deciding in conjunction with other members of the production team, and executing, the Lighting design. (6)

**Line Manager, *management***

A person directly responsible for getting the product or service completed, i.e., the head carpenter or ticket office manager. (3)

**Listen In, *performing arts***

An actor must 'listen in' to the others on stage to gather the nuances of the language and action. It is too easy for an actor to reply automatically without considering the import of what they are saying. (6)

**Limited Contract, *management***

An agreement between two parties that is restricted to specific issues, such as purposes, date, and time and that usually expires at the conclusion of an event. (7)

**Limited Liability Company (LLC), *management***

A business form that combines the limited liability features of a corporation with all of the tax advantages available to the sole proprietorship or partnership. (5)

**Limited Partnership, *management***

A hybrid form of association containing elements of both a partnership and a corporation. Both parties seek to share in the profits, but also wish to limit the risk to the amount of investment. The law provides for such limited risk, but only so long as the limited partner plays no active role in the day-to-day operation of the business. The limited partner is like an investor who buys a few shares of stock in a corporation but has no significant role in running the organization. To form a limited partnership, documents must be filed with the proper state office, usually the Secretary of State. (5)

**Limited View Seats, *management***

Seats in a public assembly facility that offer only a partial or restricted view of the stage, performance area or playing field where the event is being held or staged. (7)

**Loan Agreement, *management***

A contract between the lender and borrower that spells out in detail the terms and conditions of the loan. (5)

**Local/Community Events, *management***

Family-fun events that are considered “owned” by a community because they use volunteer services from the host community, employ public venues such as streets, parks and schools and are produced at the direction of local government agencies or nongovernment organizations. (1)

**Location, *marketing***

- 1) Managing the benefits and constraints of the organization's own performance venue in efforts to realize audience-building and customer satisfaction objectives;
- 2) Alternative venues where the organization could consider performing or providing lectures or demonstrations;
- 3) All the ticket distribution sites and methods the marketer may use to make product offering available to the public. (2)

**Logistics, *management***

The planning, implementing and control of the flow and storage of products, and the related information from production to the point of consumption, according to consumer requirements. (2)

**Loyalty Marketing, *marketing***

Arts marketing that focuses on building relationships through trust and personal communication. (2)

**Luxury Suites, *management, marketing***

Refers to a form of premium or VIP seating sold in arenas and stadiums. Suites are physically separated from the general seating and might typically offer cushioned seats, standing room for additional guests, catered meals and drinks, closed circuit TV, special VIP access including parking, restroom facilities, concierge services and other amenities. (2)

**LX, *performing arts, visual arts***

Lighting.

**M**<sub>usic</sub>

***There is geometry in the humming of the strings. There is music in the spacing of the spheres.- Pythagoras***

**Major Events, *management, marketing***

Events that are capable, by their scale and media interest, of attracting significant visitor numbers, media coverage and economic benefits. (1)

**Management, *management***

The process of planning, organizing, leading, and controlling. (3)

**Managerial Level of Management, *management***

This management style, also called middle management, coordinates the operations and acts as a bridge between the operational and strategic levels of management. This level usually functions in a one- to two-year planning cycle in the organization. (3)

**Manager, management, performing arts**

A person who is responsible for the work performance of one or more people. The basic job is to organize human and material resources to help the organization achieve its stated goals and objectives. (3)

**Market, marketing**

A designated interaction of buyers and sellers for a product or service. (3)

**Market Position, management, marketing**

Refers to the relative competitive standing of an organization in its general market area. (2)

**Marketing, marketing**

The art of creating and communicating genuine customer value through quality, service and value. A sound, effective technique for creating exchanges and influencing behavior. A way of thinking for the entire organization, whether in the nonprofit or business sector. A one-to-one interaction between the organization and the customer with many exchanges of influence and information among the customer and the people in his or her network of friends, family, and associates. (2)

**Marketing Mix, marketing**

The combination of activities involving product, price, place, promotion, and people that an organization undertakes to provide satisfaction to consumers in a given market. The five Ps can be manipulated as part of the organization's overall marketing strategy.(3)

**Marketing Public Relations, marketing**

The process of planning, executing, and evaluating programs that encourage purchase and consumer satisfaction through credible communication of information and impressions that identify organizations and their products with the needs, wants, concerns, and interests of their publics. The primary task of public relations is to form, maintain, or change public attitudes toward the organization or its products. (2)

**Market Segment, marketing**

In marketing, a group of buyers who have similar wants and needs. (3)

**Marking, performing arts**

- 1) Indicating the position of scenery or props on the stage floor, usually with different color tapes to avoid confusion. Also spiking.
- 2) In singing, a means of using the voice with reduced volume and without vocalizing extremes of register. (6)

**Marking Out, performing arts**

The process of marking the position of scenery and props with colored tape on the rehearsal room floor. (6)

**Mask, *performing arts***

- 1) To hide or conceal unwanted areas or machinery.
- 2) One actor obscuring another unintentionally.
- 3) A mold or prop used to conceal an actor's face. (6)

**Maslow's Hierarchy of Human Needs, *marketing***

A hierarchy of human needs organizational chart developed by psychologist Abraham Maslow that proposes the more basic needs require gratification before a person is able to acquire substantial gratification of higher-level needs. Gratification at each level contributes to a person's maturation. People must satisfy their basic psychological and security needs first. At the next level people satisfy their social needs, their need for love and a sense of belonging; then people pursue satisfaction of their need to attain a certain level of self-esteem. (2)

**Mechanist, *management, performing arts***

Crew person responsible for the operation of stage machinery and other related tasks.

**Mechanistic Organization, *management***

An organization that tends to have a great deal of centralization, many rules, very precise divisions of labor, narrow spans of control, and formal and impersonal coordination procedures. (3)

**Meetings, *management***

All off-site gatherings, including conventions, congresses, conferences, seminars, workshops and symposiums, which bring together people for a common purpose-the sharing of information. (2)

**Mega-event, *marketing, management***

Events that are so large they affect whole economies and reverberate in the global media. The size and significance of these events yield extraordinary high levels of tourism, media coverage, prestige, or economic impact for the host community or destination. (1)

**Method Acting, *performing arts***

A style of teaching acting formulated by Konstantin Stanislavsky, a Russian actor and theatre director. (6)

**MICE (Meetings, Incentives, Conventions and Exhibitions), *management***

Business events that are an established arm of the event industry and generate considerable income for their host cities and regional centers.

MICE events are characterized by the business and trade focus, but can have a strong public and tourism aspect to many of the activities. (2)

**Milestones, *management***

Key dates. Intermediate achievement dates that stand as guideposts for monitoring an event's progress and mark particularly critical completion times. For example, the arrival of a headliner at the venue or the submission date of a grant proposal. (2)

**Milestone Trend Chart, *management***

A graphic illustration of the milestones and include whether they have been met or delayed. A sophisticated technique used for large events. (2)

**Mimic, *performing arts***

On some semi-computerized lighting desks that do not use a TV monitor to display channel information, a row of LEDs is used, one for each channel. When a channel is faded up the corresponding LED lights to show that that channel is active. (6)

**Mirror Ball, *performing arts***

A polystyrene ball covered with small mirrors usually rotated by a small motor and used as a lighting effect. Had its foundation in the 70's disco revolution. (6)

**Mixer, *performing arts***

- 1) Sound control desk, used to mix and adjust levels of sounds from various sources.
- 2) The operator of the sound control desk. (6)

**Mission Statement, *management***

A mission statement defines a facility's basic public purpose, often in two powerful statements. Defines what the organization does, whom it serves, and what it intends to accomplish. The mission statement should be broad enough not to need frequent revision yet specific enough to provide clear objectives and to guide programming. (2)

**Moral Rights, *management***

In Europe, "Droite Morale." The rights intended to provide the creative person with additional incentives for the creative act by protecting the integrity of the work and its creator's reputation. These moral rights include the right to create, the right of disclosure, the right to withdraw, the right to name attribution, and the right to preserve the integrity of a work. (8)

**Motor Control Center, *management***

The portion of the facility that is devoted to engineering and mechanical switch gear. (7)

**Monetary Unit Assumption, *management***

Economic activity is measured in a consistent currency (usually the U.S. dollar)

**Mugging It, *performing arts***

In theatre, playing to the audience too much. (6)

**Multiple Setting, *performing arts***

When several locations are represented on the stage at the same time.

**Multiplexer, *performing arts***

A unit that converts analog signals to digital and vice versa. Pronounced M-U-X. (6)

**Musical Director, *management, performing arts***

Abbrev. to MD. The person in charge of the musical content of a show. (6)

**Mystery Shopper, *management***

People who pose as customers and rate the performance of personnel such as ticket sellers or ushers. Mystery shoppers also attend competitors' performances to observe offerings and procedures firsthand and listen to customers' reactions. The research is meant to evaluate directly the quality of service delivered. (2)

## N<sub>otes</sub>

***Music was my refuge, I could crawl into the space between the notes and curl my back to loneliness .- Maya Angelou***

**Naming Rights, *marketing***

Refers to a form of advertising and marketing whereby a business, organization, or individual, places it, her/his name on the facility for a fixed amount of money over a period of years. In return, the naming rights sponsor is guaranteed benefits such as luxury suites, club seats, their name on the scoreboard and other inside advertising signage inventory. (7)

**National Endowment for the Arts (NEA), *arts advocacy***

An organization established on September 15, 1965, with the goal of promoting growth and excellence in the arts. The creation of the NEA has led to the development of a support system for performers, performing arts

organizations, museums, and film, design and humanities projects for nearly 40 years. (3)

**Negotiation, *management***

A dynamic process of adjustment by which two parties, each with their own objectives, confer together to reach a mutually satisfying agreement on a matter of common interest. (2)

**Net Assets, *management***

Total assets minus total liabilities of the organization. The net worth of an organization.

**Net Operation Surplus, *management***

Revenue that is generated and retained in excess of the total operating expenses of a facility. (7)

**Niche, *marketing***

Refers to a smaller segment of an audience base that is attracted to a less popular art product.

**Noh Theatre, *performing arts***

Traditional form of Japanese drama. (6)

**Noise, *performing arts***

Any unwanted sound.

**Noise Gate, *performing arts***

An audio device which does not allow an audio signal to pass until the input signal reaches a certain level. Useful for rejecting background noise in a high volume environment. (6)

**Nonprofit, Non-profit (abbreviated **NPO**, also **not-for-profit**), *management***

An organization that does not distribute its surplus funds to owners or shareholders, but instead uses them to help pursue its goals. Also, a 501(c)(3) corporation that is eligible for tax-deductible donations, as defined by the Internal Revenue Service (IRS). (8)



***A play representing life in another world, whose inhabitants have no speech but song, no motions but gestures and no postures but attitudes.***  
***- Ambrose Bierce***

**Objective**

- 1) *Performing*: The end towards which a character urgently strives.
- 2) *Management*: Specific means to achieve the desired outcome. (3)
- 3) *Marketing*: Strategic goals that are clear and measurable.

**Obstructed View Seats, *marketing***

Seats in a public assembly facility from which the view of the stage performance area or playing field for an event is blocked or hidden from sight. (7)

**Offstage, *performing arts***

Backstage area outside the performance area.

**Omni-Directional, *performing arts***

A microphone equally sensitive to sound source from all angles. (6)

**One Play Actors, *performing arts***

Actors who, for various reasons, have become associated with a single part. An actor in this position may be known as over-exposed. (6)

**Online Marketing, *marketing***

Any type of advertisement for an organization using the internet (ex: email, website, web ads, etc.).

**Online ticketing, *marketing***

A way of purchasing tickets to an event via a website or ticket merchant (such as Ticketmaster).

**Onstage, *performing arts***

- 1) Inside the acting area.
- 2) Towards the center line. (6)

**Open, *performing arts***

To turn or face more towards the audience. (6)

**Open Circuit, *performing arts***

An electrical circuit that has been broken or interrupted and so cannot pass a current or signal. (6)

**Operating Activities, *management***

On the Statement of Cash Flows, this section shows the cash inflows and outflows generated from operations.

**Operating Margin Percentage, *management***

(Net income/Gross Profit) This ratio measures an organization's bottom line compared to its total revenue.

**Operational Level of Management, *management***

A management style, central to the realization of the organization's goals and objectives that is concerned with the day-to-day process of getting work done. (3)

**Operational Plan, *management***

A plan that identifies and develops the resources needed to support components of the strategic plan, usually limited to activities designed to support the day-to-day operations of the organization. (3)

**Opinion Letter, *management***

A letter that an auditor, after reviewing the basic financial statements, will include in the beginning of the audited financial statements.

**Orchestra, *performing arts***

- 1) The musicians who provide the musical backing to a show.
- 2) The ground floor seating in an auditorium. Also Stalls. (6)

**Orchestra Pit, *performing arts***

The sunken area in front of the stage where the orchestra plays during a performance. Also The Pit.

**Organic Organization, *management***

An organization that has less centralized structure, fewer detailed rules and regulations, often ambiguous divisions of labor, wide spans of control or multiple job titles, and more informal and personal forms of coordination. (3)

**Organization, *management, marketing***

A collection of people working together in a division of labor to achieve a common purpose. Organizations interact with many external environments in a process of transforming their resources (inputs) to products or services. The output of an arts organization may be a performance or an exhibition. (3)

**Organization Relationship Building Invitation Tool, *marketing***

A web-based application used by arts marketers that combines technology with an understanding of consumer attitudes and behavior, leading to audience growth among younger, culturally active adults. ORBIT provides a way for Initiators to start a relationship with an organization online and at the first contact. (2)

**Organizational Chart, *management***

A chart showing the hierarchical interrelationships of positions within an organization. A typical organizational chart should clearly show six key elements about the organization: divisions of work, types of work, working

relationships, departments or work groups, levels of management, and lines of communication. (3)

**Organizational Structure, *management***

The formal system of working relationships among people and the tasks they must do to meet the defined objectives. (3)

**Organizing, *management***

The process of dividing work into manageable components and coordinating results to serve a specific purpose, i.e., a director working with the stage manager to develop a rehearsal schedule for a production. (3)

**Out Front, *performing arts***

- 1) The audience.
- 2) Towards the audience.
- 3) See *Front of House*.

**Outreach, *management***

An effort by an organization to share its goods and services with individuals or groups that may benefit from them. This may be a one-sided effort, or two organizations may reach out to one another.

**Outsource, *management***

The act of assigning work to an outside provider. (7)

**Overture, *performing arts***

The music that begins a performance. (6)

## **P**olitics

***In the end, art outlives politics . - Anonymous***

**P&L Statement, *management***

Revenues - Cost of Goods Sold = Gross Profit

**Pace, *performing arts***

The speed at which the story and action in a play runs. (6)

**Packaging, *marketing***

Generally refers to the process whereby the facility individually or with one or more of its prime tenants, packages respective inventory through a combined sales staff in order to offer clients the broadest possible means by which to become advertising and sponsorship partners. (7)

**Panic Hardware, *performing arts***

A door latching assembly incorporating an unlatching device, the activating portion of which extends across at least one half the width or the door leaf on which it is installed. (7)

**Panatrope, *performing arts***

Large gramophone record player used in the 1940s and 50s. Specially designed for theatrical sound effects. It became so popular that stage managers used to write 'Pancue' in their prompt copy to denote a sound cue. (6)

**Panel Studies, *marketing***

A type of marketing study in which a consistent group of participants are polled over time to determine their changing views.

**Papering, *marketing***

To issue free passes for (a theater, for example).

**Parent Organization, *management***

Refers to owner or oversight authority/entity of which the facility or operations is a subsidiary thereof. (7)

**Part, *performing arts***

An actor's part of the play is his or her lines and directions, the whole performance of an individual. (6)

**Partnership, *management***

An association of two or more persons formed to conduct, as co-owners, a business for profit. No formal legal requirements are needed to create a partnership. (5)

**Patron, *marketing, funding***

- 1) One who attends an art event or buys a particular work of art. (i.e., a customer)
- 2) Historically, one who financially supports an artist.

**Percentage of Capacity, *marketing***

The potential level of accommodation use that could be achieved.  
Calculating percentage capacity:  $(\text{Number of places that it is hoped will be used} \div \text{Total number of places available for use}) \times 100$

**Percentage of Paid Capacity, *marketing***

The use of the accommodation that has actually been achieved.  
Calculating percentage paid occupancy:  $(\text{Number of places used for which money was received} \div \text{Total number of places available for use}) \times 100$

**Periodicity Assumption (also known as Time Period Assumption),  
*management***

Supposes that a nonprofit can record their operations and separate them into different accounting periods, the most common being months, quarters and years.

**Permanently Restricted Net Assets**

Net Assets whose principal cannot be used, but the income generated from these net assets can be used for operations (or for a specific purposed if identified by a donor).

**Permission Marketing, *marketing***

A term used in marketing in general and e-marketing specifically. Marketers obtain permission before advancing to the next step in the purchasing process. For example, they ask permission to send email newsletters to prospective customers. It is mostly used by online marketers, notably email marketers and search marketers, as well as certain direct marketers who send a catalog in response to a request. The undesirable opposite of permission marketing is interruption marketing

**Personal Seating License, *performing arts***

Typically used at the outset to raise funds to help finance a public assembly facility. (7)

**Petty Cash, *management***

An account and location where a small amount of cash is stored for incidental expenses in purchasing or the reimbursing of inexpensive out-of-pocket expenditures. (7)

**Philanthropy, *funding***

The act of donating time, money, goods, or services to a cause or organization, without receiving reciprocal benefits.

**Physical Plant, *management***

Refers to the equipment commonly associated with the heating, ventilation and air conditioning (HVAC) system, electrical distribution system, plumbing/sewage system, etc. within a public assembly facility. (7)

**Piano Rehearsal, *performing arts***

Rehearsal for a musical show where the music is provided only by a pianist, to save calling the orchestra and incurring the additional cost. (6)

**Pink Noise, *performing arts***

White noise that has been adjusted so that an equal amount of each signal can be heard. (6)

**Pipe and Drape, *performing arts***

Pipe material with fabric drape from it to make up side rails and the back wall of a trade show booth or a temporary barrier. (7)

**Plan, marketing**

A statement of intended means for accomplishing stated results. A plan should answer five questions: 1. Why? 2. What? 3. When? 4. Where? 5. Who? (3)

**Planned Giving, funding**

A form of charitable giving that grants contributions to a nonprofit organization following the death of a donor.

**Planning, management, marketing**

A process of stating what you want to do and how you want to do it. (3)

**Platform Stage, performing arts**

An elevated acting area that does not use a proscenium arch. (6)

**Playbill, marketing, performing arts**

A document distributed at performances that gives details about the performance and its performers.

**Plot, performing arts**

- 1) Any list of cues for effects used in the play.
- 2) The fundamental thread that runs through a story, providing the reason for the actions of the characters. (6)

**Point Of Attack, performing arts**

The moment in the story at which the writer decides to start the play's action. (6)

**Policy, management**

A deliberate plan of action to guide decisions and achieve rational outcome(s). Policy or policy study may also refer to the process of making important organizational decisions, including the identification of different alternatives such as programs or spending priorities, and choosing among them on the basis of the impact they will have. Policies can be understood as political, management, financial, and administrative mechanisms arranged to reach explicit goals.

**Positioning, marketing**

In arts marketing, the act of designing the organization's image and offer so that it occupies a distinct and valued place in the target customers' minds. (2)

**Post Mortem, performing arts**

The session attended by cast and crew after a show to discuss problems. (6)

**Pouring Rights, *performing arts***

Refers to the award of exclusive soft drink rights in return for an annual rights payment to the facility. (7)

**Power, *management***

The ability to get someone else to do something you want done. (3)

**Practical, *performing arts***

Any object that must do onstage the same job that it would do in real life e.g. lamp post or telephone.

**Premium Seating, *marketing, performing arts***

In arenas and stadiums, premium seating refers to the sale of individual “club” seats, the cost of which generally include tickets to all prime tenant sporting events, all other tickets must be purchased on a right of first refusal basis. (7)

**Preset, *performing arts***

- 1) Used to describe any article placed in its working area before the performance.
- 2) A basic lighting state that the audience sees before the action starts. (6)

**Press Release, *marketing***

A short informative piece of writing that informs the media about news-worthy events occurring within an organization which is then distributed to media outlets in the hopes of getting the organization and the event some media attention.

**Preview, *marketing, performing arts***

A performance given before the official opening night, sometimes it is in fact the final full dress rehearsal. Tickets, if sold, are often cheaper as a way of building audience interest in the show. (6)

**Price Point, *marketing***

The price set by a vendor/presenter for a product.

**Price Inelasticity, *marketing***

A situation in which a patron’s willingness to buy a ticket is only marginally affected by an increase in price.<sup>1</sup>

**Pricing, *marketing***

The dollar value placed on an art product or event.

**Principals, *performing arts***

The actors in a show with the lead or speaking roles. (6)

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<sup>1</sup> Kotler, Philip, and Joanne Scheff. *Standing Room Only: Strategies for Marketing the Performing Arts*. Boston: Harvard Business School Press, 1997. pp. 228

**Print Advertising** – *marketing*

Advertising materials that are printed on paper, such as newspaper ads, marketing brochures, etc.

**Private Funding**, *funding, marketing*

Money given by private philanthropic organizations (including private foundations) and corporate foundations.

**Private Management**, *management*

A publicly owned facility contracting with an outside operator that specializes in the management, marketing and operation of public assembly facilities.

**PRIZM** – *marketing*

A marketing tool from Claritas, Inc. that divides a customer base into groups with similar needs and interests based on their ZIP codes. It is widely used for direct mail advertising.<sup>2</sup>

**Problem Solving**, *management*

The process of identifying a discrepancy between an actual and desired state of affairs and then taking action to resolve the discrepancy. (3)

**Producer**, *performing arts*

The person responsible for raising the finance to stage a show and then generally running the business side. (6)

**Production Manager**, *performing arts*

*PM*. The senior member of the technical team, in control of staffing, budgets, and liaison with venues whilst on tour. (6)

**Production Call**, *performing arts*

A specified list of required personnel, many of whom may be temporary, that are needed to run the equipment or perform duties during the actual performance. (7)

**Production Rider**, *performing arts*

A document detailing an event's specific technical requirements in terms of stage location and size, sound and lighting equipment, mixer location, catering, etc. and other pertinent information. (7)

**Product Life Cycle**, *marketing*

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<sup>2</sup>"Claritas Prizm." [Wikipedia](http://en.wikipedia.org/wiki/Claritas_Prizm). 2008. 27 October 2008. <[http://en.wikipedia.org/wiki/Claritas\\_Prizm](http://en.wikipedia.org/wiki/Claritas_Prizm)>

In arts marketing, the ongoing life cycle changes in the environment that subject the core product to analysis, from introduction to growth and maturity and potential decline. (2)

**Product Portfolio, *marketing***

In events management, the variety of products and services that help to create the event experience for the customer. (2)

**Program Book, *marketing***

A printed book or schedule used for a specific program or set of events. Book includes a variety of things including: information about the program/event, schedule of events, locations, and other pertinent information.

**Project, *management***

A complex non-routine one-time effort limited by time, budget, resources and performance specifications designed to meet the customer needs. (2)

**Project Management, *management***

A collection of skills and knowledge that allows the integration of various contractors to deliver the project. (2)

**Project Status Report, *management***

A “snapshot” of the progress of the project. “Work in progress (WIP) reports” is the common term in the events industry. (2)

**Prologue, *performing arts***

Speech given to the audience by an actor before the start of the play.

**Promoter, *marketing, performing arts***

Contracted person(s) or company(ies) responsible for costs, production and promotion of an event. (7)

**Promoter Packet, *marketing, performing arts***

A pamphlet or brochure designed to familiarize a new promoter with the features and services of a public assembly facility. (7)

**Promotion, *management***

The act or fact of being raised in a position or rank (preferment). The act of furthering the growth or development of something, especially: the furtherance of the acceptance and sale of merchandise through advertising, publicity, or discounting. (9)

**Prompt, *performing arts***

The person who, during the performance, feeds actors lines if they 'dry.' Usually from the downstage stage left position - hence Prompt Corner. In opera it was traditional for the prompt to be positioned with the head

projecting through a small slit cut in the stage floor down stage centre, with a wooden hood or cover to mask the prompt person from the audience. (6)

**Prompt Copy, *performing arts***

Fully annotated copy of the play with all of the various production details used by the Stage Manager during the performance to co-ordinate all the various technical and staging departments. (6)

**Prompt Corner, *performing arts***

The down stage left corner of the stage. Known as Prompt Corner because that is the area where the Prompt, or Stage Manager, usually sits to feed actors lines if needed. (6)

**Prompt Side, *performing arts***

Abbrev. to PS. The left hand side of the stage as viewed by the cast facing the audience. Also Stage Left, Camera Right. (6)

**Properties, *performing arts***

Abbrev. to Props. Any item or article used by the actors other than scenery and costumes. (6)

**Props Table, *performing arts***

Table in convenient offstage area on which all props are left prior to use. (6)

**Proscenium Arch, *performing arts***

Abbrev. to Pros. The archway that separates the stage and the auditorium. (6)

**Proscenium Theatre, *performing arts***

Any theatre with a proscenium arch. (6)

**Prospects, *marketing***

- 1) People who have contacted the arts organization for information and have expressed interest but have not acted on that interest. These people need to be persuaded to make a ticket purchase. (2)
- 2) Potential donors, funders, or customers.

**Protagonist, *performing arts***

The main character in a play around whom most of the action is based. (6)

**Proximity Effect, *performing arts***

The difference in sound characteristics as a microphone is moved towards or away from a sound source. Generally a loss in bass response is experienced as the microphone is moved away. Often used by vocalists to add emphasis to their songs. (6)

**PSA (public service announcements), *marketing, arts advocacy***

An advertisement that educates the public about an important issue rather than a product for sale.

**Psychographic Segmentation, *marketing***

A way of dividing an audience base using both lifestyle characteristics and demographic information.<sup>3</sup>

**Public Funding, *funding, marketing***

Money given from tax revenue or other governmental sources to an individual, organization, or entity.

**Public Relations, *marketing***

The business of inducing the public to have understanding for and goodwill toward a person, firm, or institution. (9)

**Publicity, *marketing, management***

The quality or state of being public. Advertising or other activity designed to rouse public interest in something. An act or device designed to attract public interest, specifically: information with news value issued as a means of gaining public attention or support. (9)

**Pyrotechnics, *performing arts***

Any chemical effects used onstage or in the wings to create explosions or special effects. (6)



***There is always music amongst the trees in the garden, but our hearts must be very quiet to hear it. - M. Aumonier***

**Quarter, *performing arts***

Backstage pre-show call given 15-20 minutes before curtain up. (6)

**Questionnaires, *marketing***

A set of questions for obtaining statistically useful or personal information from individuals.<sup>4</sup>

**Quick Ratio, *management***

<sup>3</sup> Kotler, Philip, and Joanne Scheff. *Standing Room Only: Strategies for Marketing the Performing Arts*. Boston: Harvard Business School Press, 1997. pp. 100

<sup>4</sup> "questionnaire." *Merriam-Webster Online Dictionary*. 2008. Merriam-Webster Online. 29 October 2008 <<http://www.merriam-webster.com/dictionary/questionnaire>>

**(Cash and cash equivalents/current liabilities)** It is similar to current ratio, but the inventory is excluded, and shows how well cash and cash equivalents can cover current liabilities.

## **R**<sub>epresent</sub>

**The aim of art is to represent not the outward appearance of things, but their inward significance. - Aristotle**

**Rag, performing arts**

Slang for “House Curtain.”

**Ratio Analysis, management**

Ratios that can be used to identify problems in the management of an event with the main function as an indicator of the health of the event organization. For example, return on investment ratio. (2)

**Readers Theatre, performing arts**

Similar to a workshop piece, but without the analysis, where the cast read the play aloud with the script in hand and without gestures. (6)

**Reconciliation, management**

A process to compare two sets of financial records to ensure that the figures are in agreement. (7)

**Rehearsal, performing arts**

The learning of the show by the cast and crew before public performance.

**Repertory, performing arts**

Abbrev. to Rep. A form of theatre production company, usually with a permanent company of actors, where each production has a run of limited length. At any time there is normally one production in performance, one in rehearsal, and several in varying degrees of planning. (6)

**Request for Proposal, management**

Process by which an outline of desired goods or services is responded to by vendors. (7)

**Request for Qualifications (RFQ), management**

Document issued prior to a request for proposal (RFP). The purpose is to ascertain whether or not the respondent is qualified by knowledge, experience and financial capability to provide specified goods or services. (7)

**Reserved Ticketing, marketing, performing arts**

Ticketing for a performance in which the precise seat to be occupied by the patron is defined by row and number. The opposite is unreserved seating.

**Resident Companies, *performing arts***

Organizations for which the facility is their home. In a performing art facility, it might include symphony orchestra, opera and/or theatrical drama companies. In arenas and stadiums it typically includes sports franchises. (7)

**Resource Assessment, *management***

An important aspect of organizational self-analysis that is designed to evaluate the organization's internal human, material and technological resources and operating systems. (3)

**Responder, *marketing***

In arts marketing, a culturally active adult consumer who attend cultural events if invited by another person. (56% of culturally active adults) (2)

**Return on Net Assets, *management***

This ratio measures the organization's ability to finance new additions and renovations without having to add new debt.

**Revenue, *marketing***

- 1) A date that has been tentatively held by a potential client for an event awaiting final contract negotiations. Also called a "tentative hold". (7)
- 2) Income from an event that can come from a variety of sources: 1. Ticket sales; 2. Sponsorship; 3. Merchandising; 4. Advertising; 5. "In-kind" arrangements; 6. Broadcast rights; 7. Grants; 8. Fundraising; and 9. Client. (2)

**Revenue Management, *marketing***

In arts marketing, the act and the art of progressive pricing, or changing the ticket price over time based on the anticipated or actual supply and demand. The "right" answer is different for each arts organization. (2)

**Reversal, *performing arts***

A sudden about change in the plot or action on stage leading to an unexpected outcome. (6)

**Reverberation, *performing arts***

Abbrev. to Reverb. The effect of multiple sound waves reflecting off surfaces in a room. (6)

**Revocable Permit, *management***

The consent or authorization to enter, occupy or for other purposes remain upon a premises that can be revoked, recalled or withdrawn. (7)

**Ride It, performing arts**

A technique of pacing and timing employed by an actor to handle laughter from the audience. (6)

**Rider, management, performing arts**

In entertainment contracts, an attachment, usually on a separate piece of paper, that lists such things as food, extra accommodation, transport and set-up assistance. The rider can be used by an entertainer's agent as a way of increasing the fee in real terms, which can have serious consequences for the budget of an event. (2)

**Rig, performing arts**

- 1) The lighting system as a whole, i.e., *the rig*.
- 2) To hang lanterns on bars and connect with cables.
- 3) Often used to describe putting together any part of the show, e.g. '*Rigging the set*'. (6)

**Rigger, performing arts**

A person who installs rigging. (7)

**Rigging, performing arts**

General term for the rope and pulley arrangement in the grid of a theater or the chain motors and wire cables used in an arena or amphitheater. (7)

**Risk Assessment, management**

The process of evaluating the severity and frequency of loss associated with a particular activity or event. (7)

**Risk Management, management**

The process of identification of risk, analysis of risk as to its likelihood, frequency and severity, risk education/elimination and transfer, to the extent possible of the remaining risk. (2) A logical and systematic method of establishing the context, identifying, analyzing, evaluating, treating, monitoring and communicating risks associated with any activity, function or process in a way that will enable organizations to minimize losses and maximize opportunities. Risk management is as much about identifying opportunities as avoiding or mitigating losses. (2)

**Rosco, performing arts**

American manufacturer of color filter widely used in Australia, and a range of other lighting effects equipment including smoke machines and fog juice. (6)

**Royalty, performing arts**

The performance fee paid to the author of a script. (6)

**Run Through, performing arts**

A rehearsal at which all the elements of the production are put together in their correct sequence. Sometimes shortened to 'Run'. (6)

**Runner, performing arts**

Also known as Production Assistant (PA), is usually someone familiar with the community who is employed locally by the act or promoter to provide a means of transportation for crew members and to serve as a “go for” for the acquisition of various services and sundry items needed during an event’s stay in facility. (7)

**Runners, performing arts**

A pair of curtains parting at the center and moving horizontally. (6)

**Running Schedule, performing arts**

A schedule used to help manage an event that lists important event production elements with corresponding times when they are scheduled to occur. (7)

**Rush Tickets, marketing, performing arts**

Deeply discounted tickets offered shortly before a performance, typically either two hours before the show or any time the day of the show, according to the preference of the organization. Rush tickets vary in cost from half to less than half price. (2)

**S**implicity

**When the subject is strong, simplicity is the only way to treat it.- Jacob Lawrence**

**Scalar Principle, management**

The clear and unbroken chain of command linking every person in the organization with successively higher levels of authority. (3)

**Scale-the-House, marketing, performing arts**

The process of assigning different ticket prices to different seating areas within a public assembly facility whereby prices vary depending on the seat location. (7)

**Scalping, marketing, performing arts**

A trading strategy that attempts to make many profits on small price changes or larger profits reselling “in demand” tickets.

**Scheduling, *management***

Setting an order and time for planned events.

**Scope (Scope of Work), *management***

The amount of work required to get an event up and running and then shut it down. The work necessary to deliver the event, as well as what is going on at the event. (2)

**Security Deposit, *management***

In events management, a part of the contract that specifies an amount, generally a percentage of the hiring fee, to be used for any additional work such as cleaning and repairs that result from the event. (2)

**Self-Sustaining, *management***

A public assembly facility that does not require an operating subsidy from its owner to cover annual operating expenses and is similar to a “break-even operation.” (7)

**Settlement Sheet, *marketing, performing arts***

A detailed itemization of ticket sales, production expenses, building rent, box office costs and all other event-related expenses. (7)

**Statement of Activities**

Shows the revenues, expenses, gains and losses of a not-for-profit organization for a specific time period.

**Statement of Cash Flows**

Shows the cash generated in an organization for a specific time period.

**Statement of Financial Position**

Shows the financial position of a not-for-profit organization as of a specified date.

**Show Call, *performing arts***

A specified list of required personnel, many of whom may be temporary, that are needed to run the equipment or perform duties during the actual performance.

**Signage, *marketing, performing arts***

Advertising display typically located in arenas and stadiums and to a lesser extent in convention centers, performing arts center and other public assembly facilities. (7) The signs of any sponsor and other advertising that may require venue management approval for all promotional material. (2)

**Single-Use Plan, *management***

A type of plan used in an arts organization that include budgets, production schedules or project timelines. (3)

**Site Map, *marketing***

A map of the event site or venue. An indispensable tool for the events manager, the map needs to filter information that is of no interest to the logistics plan. Three basic features of maps, scale, projection and the key (showing the symbols used), need to be adapted to the target audience. (2)

**Skull Session,**

In events management, a collaborative exercise that explores and creates concrete solutions to all possible problems that could emerge during an event. (2)

**Sole Proprietorship, *management***

An unincorporated business owned by one person. (5)

**Special Event, *marketing***

A one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organizing body. To the customer or guest, an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond the everyday experience. (1)

**Sponsor, *marketing***

Refers to a business, organization or individual that pays fees or provides in-kind products (catering) or services to associate its name with a special event. Various sponsorship levels are available including presenting, associate, and media. (7)

**Sponsorship, *marketing***

The purchase (either with cash or in-kind support) of exploitable rights and marketing benefits (tangible and intangible) that arise from direct involvement with a personality/player, special event, program, club or agency. An investment in sport, community or government activities, the arts, a cause, individual, or broadcast which yields a commercial return for the sponsor. The investment can be made in financial, material, or human terms. (2)

**Stadium, *performing arts***

A place, or venue, for (mostly) outdoor sports, concerts or other events, consisting of a field or stage partly or completely surrounded by a structure designed to allow spectators to stand or sit and view the event.

**Staff Manager, *performing arts, management***

A manager with special technical skills who supports the efforts of line personnel, i.e., technical director or production manager. (3)

**Stage, performing arts**

- 1) The part of the theatre on which the actor performs.
- 2) The acting profession—an actor is said to be 'On The Stage.'

**Stagehand, performing arts**

Generic term for backstage production personnel not performing in form of the audience. (7)

**Staging, performing arts**

- 1) The presentation of plays at the theatre. The bringing together of all the elements of a theatrical production for its presentation on a stage.
- 2) The organization of a venue within a much larger festival. (2)

**Stakeholder, marketing**

An individual or group, inside or outside the organization, that has a stake in or can influence the organization's performance, for example, a funder or a member of the board of directors. The major players and the people and organizations likely to be affected in terms of the event. (2)

**Standby Tickets, marketing, performing arts**

Tickets offered for the seats of no-show patrons at sold-out shows. Standby tickets are sold for half price starting two hours before the performance. (2)

**Standing-Use Plan, management**

A type of plan used by arts organizations that include policy, operating procedures and rules, and designed to be used repeatedly. Standing-use plans are typically found in policy books, employee handbooks or posted rules. (3)

**Statement of Work (SOW), management**

A document that sets out the event objectives, lists the stakeholders, draft budget, scope, schedule and an outline of responsibilities. (2)

**Strategic Event Marketing, marketing**

The process by which an event organization aligns business and marketing objectives and the environments in which they occur, with marketing activities that fulfill the needs of event consumers. (2)

**Strategic Level of Management, marketing**

The type of management concerned with the overall operation of the organization with an eye toward constantly adjusting and adapting to the changing environments that affect the future of the organization while staying true to the mission. The goals and objectives are typically assessed annually. (3)

**Strategic Marketing Planning Process, *marketing***

A marketing planning process consisting of four steps:

- 1) Strategic Analysis;
- 2) Market Planning;
- 3) Market Plan Implementation; and
- 4) Control. (2)

**Strategic Plan, *marketing, management***

The process through which arts managers, marketers, and board members define their objectives (where they want the organization to go), their strategy (how the organization will get there), the necessary resources (what it will take to get the organization there), and evaluate their results (how they will know if the organization got there). An integral part of management and marketing that directs the arts organization to identify long-term trends and their implications helps define key strategic issues facing the organization, open better communication among the organization's key players, and improve management control by setting objectives and providing measures of performance. Strategic planning helps an organization develop a shared vision of its policies, goals, objectives, and activities and helps define the organization's planned trajectory. (2)

**Strategy, *marketing***

In the world of business and in event management and marketing, how an organization (or event) marshals and uses its resources to achieve its business objectives, within its ever-changing political, economic, socio-cultural and technological environment. (2)

**Strike, *performing arts***

- 1) To get rid of something on stage for performances; refers to material objects (i.e. striking a plant from the set that is in everyone's way on stage).
- 2) The disassembling of the entire set after the final performance of a show.

**Subsidized Operation, *management***

Refers to a facility that has operating expenses greater than the revenue it can generate and which, therefore, requires annual financial assistance from its owner. (7)

**Survey of Public Participation in the Arts (SPPA), *performing arts***

A comprehensive survey commissioned by the National Endowment for the Arts (NEA) in 1996 that identified seven age groupings, called cohorts, and analyzed the attendance patterns at classical music, opera, ballet, musicals, jazz, plays, and art museums. The research allowed arts

marketers to target potential audiences by narrowing the audience segments. (3)

**Suspects, *marketing***

New visitors to an arts organization's website who are at the lowest rung of the loyalty ladder. To convince a suspect to stay on the website, an arts organization must have a clear primary purpose and communicate it on the home page. (2)

**SWOT Analysis, *marketing, management***

Assessment based on Strengths, Weakness, Opportunities and Threats.

**Synergy, *marketing***

A management and marketing term that describes the result of two or more organizations working together that results in the sum of their individual efforts being greater than the whole. (3)

**T**heater

***The stage is not merely the meeting place of all the arts, but is also the return of art to life. - Oscar Wilde***

**Target Market, *marketing***

In arts marketing, the set of buyers having common needs or characteristics that an organization decides to serve. An arts organization should learn as much as possible about each segment under consideration to determine whether and how it can meet the segment's needs, interests, and desires. (2)

**Temporarily Restricted Net Assets**

Net assets whose use is restricted by donors for a specific purpose or time period.

**Tentative Contract, *management***

Contract that is in the process of being negotiated during the time the date is on reserve/ tentative hold. (7)

**Theater, *performing arts***

A theater or theatre is a structure where theatrical works or plays are performed or other performances such as musical concerts may be given.

**The National Guide to Funding in Arts and Culture, *management***

A research source for information about types of grants, amounts granted, purposes, limitations, publications, and application procedures.  
<http://www.fdncenter.org/> (3)

**360-Degree Organizational Assessment, *management***

A tool for gathering information that can be used in a decision-making process, as part of strategic planning, as part of evaluating the executive director's performance, and in many other different settings. (8)

**Ticket Brokers, *marketing***

An individual or agency reselling tickets in a locale where selling a ticket for more than face value is legal under specified conditions. (7)

**Ticket Manifest, *management***

- 1) A document that is used as evidence to prove the number of tickets printed for an event when hard tickets are preprinted.
- 2) A statement generated by a computerized ticketing system. (7)

**Ticket Scaling, *marketing***

A ticketing strategy that strives to obtain the best value from sales by varying the pricing according to seat position, number of tickets sold and time of sale. (2)

**Ticket Taker, *management***

Someone who is paid (or volunteers) to admit only those who have purchased tickets.

**Top-down Planning, *management***

A process where upper-level management sets the broad objectives, then middle- and lower-level management work out detailed plans within a limited structure. (3)

**Total Quality Management (TQM), *management***

A system used to control the quality of the event and the event company itself. TQM depends on gaining and responding to customer feedback and the role played by event personnel in delivering quality service. TQM seeks to create an event company that continually improves the quality of its services. (2)

**Trade Show, *management***

Exposition held for members of a common or related industry and not open to the general public. (7)

**Trade Tickets, *marketing***

Tickets for an event that are offered by an event promoter in exchange for event-related goods or services such as advertising, equipment, etc. (7)

**Transaction, *management***

In financial management, the exchange of property or services. (3)

**Transactional Leader, *management***

People who motivate people to perform tasks and achieve stated objectives. (3)

**Transactional Surveys, *marketing***

Surveys conducted at the time a person contacts an organization to purchase tickets, to request information, or for any other reason. The surveys provide ongoing feedback on the quality of customer service while the experience is still fresh and facilitate corrective action with dissatisfied customers. (2)

**Transformational Leader, *management***

Someone who motivates and inspires people to go beyond their normal work behavior. (3)

**Trickle, *marketing, management***

In events management, when the audience arrives and leaves over a longer period of time and an important part of the event hospitality experience. (2)

**Turnstile, *performing arts, event management***

Device that can keep the flow of an entering crowd at a controllable level, count the number of guests passing through and discourage or prevent unauthorized entry, usually in the form of a rotating set of arms, permitting only one guest per arm. (7)

**Turnstile Count, *performing arts, event management***

The number of customers or guests who enter the facility for an event as recorded by a turnstile. (7)

**U**nique

***A work of art is the unique result of a unique temperament. - Oscar Wilde***

**Umbrella Group, *management***

Organization that links together a larger consortium of entities. (7)

**Union, *management***

An organization of employees formed to bargain with the employer.

**Union Shop, *management***

A facility which has a contract with a union and is able to hire any person without regard to union membership, but said employee must then join the union within a specified period of time and pay dues. (This does not apply in Right to Work states.) (7)

**United Scenic Artists (USA), performing arts**

An organization involved with the union for scenery, costume and lighting designers. (3)

**Unrestricted Net Assets, management**

Assets that have no donor imposed restrictions. (6)

**Usher, performing arts**

- 1) *Noun*: someone employed to escort or direct others to their seats
  - 2) *Verb*: show (someone) to their seats, as in theaters or auditoriums
- Example: "The usher showed us to our seats"



**Every creator painfully experiences the chasm between his inner vision and its ultimate expression.- Isaac Bashevis Singer**

**Variable expenses, management**

Those business expenses that usually fluctuate in direct proportion to a level of activity, such as units of production or sales volume. (7)

**Vendor, management**

A person or agency that sells merchandise or goods.

**Venue, visual arts, performing arts, event management**

A location where an event or performance takes place.

**Vertical Coordination, management**

The process of using a hierarchy of authority to integrate the activities of various departments and projects within an organization. (3)

**Vienna Action, performing arts**

Curtains drawn up from part way along the inside vertical edge. (6)

**Viral Marketing, marketing**

A type of marketing intended to spread widely through the use of Web sites, email messages, and word of mouth. (2) It seeks to exploit pre-existing social networks to produce exponential increases in brand awareness, through viral processes similar to the spread of an epidemic.

**Virtual Reality (VR), marketing>**

An interactive computer technology that allows the individual to enter into an electronic world that not only appears real to the viewer but also allows direct interaction in an environment. (3)

**Vision Statement, *management***

A mental model of a future state built upon plausible speculations and reasonable assumptions about the future. (8)

**Volt, *performing arts***

The unit of electrical potential. (Italian physicist, Volta, 1745-1827). (6)

**Volunteers, *management, performing arts, visual arts, event management***

Persons who perform or offer to perform a service of his or her own free will, usually at no charge. (7)

**W**ork of Art

***Simplicity and repose are the qualities that measure the true value of any work of art. - Frank Lloyd Wright***

**Walk Through, *performing arts***

Rehearsals at which the actors go through entrances, moves and exits to make clear any changes or alterations that may be necessary. (6)

**Wardrobe, *performing arts***

General name for the costume department, its staff, and the accommodation they occupy. (6)

**Wardrobe Plot, *performing arts***

Actor-by-actor, scene-by-scene inventory of all the costumes in a production, giving a detailed breakdown of each separate item in each costume. (6)

**Warm Up, *performing arts***

A session usually a short time before a performance in which the actors prepare their bodies through a number of physical, mental, and musical exercises. (6)

**Warranty, *management, visual arts***

A legal term meaning a statement of fact that someone can rely on in entering a contract. In gallery management, a warranty means that the gallery is given assurances that the artist created the works, owns them free and clear and the descriptions of the artworks are accurate and truthful. (8)

**Wash, performing arts**

Wash lighting. Stage lighting focused on stage not in a specific spot, but more as a general lighting over an area. Several areas may be combined and balanced to effect an even light over the whole acting area. (6)

**Will Call, marketing, performing arts**

Another term for a box office where patrons of entertainment venues go to pick up already-bought tickets for an event, such as a play or concert, just before the event.

**Wings, performing arts**

The sides of the stage concealed from the audience's view. (6)

**Windshield, performing arts**

Foam cover for microphones that reduces the sound of wind and breath, and thereby enhancing the sound the microphone is supposed to be picking up. (6)

**Work Breakdown Structure (WBS), management**

Given dates for completion and used to control the progress of the event. (2)

**Workshop Performance, performing arts**

A performance in which maximum effort goes towards acting and interpretation of the script rather than sets or costumes, or the visual performance. (6)

**X**(e)xperience

**The whole world, as we experience it visually, comes to us through the mystic realm of color. - Hans Hofmann**

**Y**OU

**Life is a great big canvas, and you should throw all the paint on it you can. - Danny Kaye**

**Yamaha, performing arts**

Major Japanese manufacturer producing a wide range of audio and musical equipment. (6)

**Yellow Card**, *performing arts*

Refers to a union contract agreement for stagehands between show producer and organized labor that applies to traveling, touring shows. (7)

**Yield Management**, *management*

Also known as Revenue Management, is the process of understanding, anticipating and reacting to consumer behavior in order to maximize revenue or profits.

## Z<sub>est</sub>

**Happy people are those who have broken the chains of procrastination, those who find satisfaction in doing the job at hand. They're full of eagerness, zest, productivity. You can be, too. - Norman Vincent Peale**

**Zamboni**, *performing arts*

The given name (manufacturer) of a maintenance vehicle used for preparing ice surfaces. It brushes the ice and applies a thin sheen of water to smooth the surface. (7)

**Zoom**, *performing arts, visual arts*

A variable focus lens. (6)

**Zoom Profile**, *performing arts*

A profile spot with two lenses that allows the beam angle to be adjusted. (6)

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## Appendix

### Arts Management Program, College of Visual & Performing Arts George Mason University

#### Checklist for Effective Mission Statements

If you can agree with each of the following statements, the odds are that your arts organization is on the right track when it comes to developing, using, and updating its mission statement:

- 1. Our arts organization has a written mission statement.
  - It is brief (no more than three clear sentences).
  - It emphasizes what our organization wants to accomplish overall (its reason for existence).
  - It avoids emphasizing how we intend to carry out our mission (specific activities, methods, goals, and programs).
  - It avoids jargon and overly fancy language.
  - It is clear, concise, and understandable to people *inside* our organization.
  - It is clear, concise, and understandable to potential funding sources and donors *outside* our organization.
  - It seems realistic, believable, and doable to people inside and outside our organization.
  
- 2. Board, management, staff, and volunteers were involved in developing our mission statement.
  - Board, management, staff, and volunteers agree with it.
  - They understand it and can summarize it accurately in conversation.
  
- 3. Our mission statement is referred to frequently within our organization.
  - We use it to guide planning, goal setting, and program development.
  - Board, management, staff, and volunteers refer to it and regularly use it as a touchstone when they plan and make decisions.
  
- 4. Our mission statement is regularly reviewed in relation to our organization's programs and actual accomplishments.
  - Board, management, staff, and volunteers are involved in reviewing it.
  - It is updated or modified as needed.
  - Board, management, staff, and volunteers are involved whenever it is updated or modified.
  
- 5. After reading our mission statement, everyone can tell what our arts organization's unique mission is all about.