



# Performing Arts Handbook for Arts Councils 2018-2019



# OSAC PERFORMING ARTS HANDBOOK 2018-2019

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# OSAC PERFORMING ARTS HANDBOOK

## 1. CODE OF ETHICS FOR ARTS COUNCILS

As members of OSAC, arts councils are responsible for their financial commitments including all fees such as membership, performance(s), exhibition(s), and conference registration.

As members of OSAC, arts councils are obliged to fulfill their verbal and written commitments to programs such as visual arts exhibitions and performing arts series and single events.

Arts councils should remember that deadlines are set to ensure the best service to all members and each art council should strive to adhere to OSAC deadlines.

## 2. OVERVIEW

“There may be no greater reward than standing at the back of a darkened theatre and listening to the murmur of anticipation in those last few moments before a performance begins. At that moment, you know the people gathered in that room are about to forget their daily trials and tribulations and be transported to another place. As a group of people sharing an experience together, at one with each other and the artists on stage, they are, truly, a community.”

An excerpt from: On the Road – the Presenter’s Handbook, prepared by Canada Council for the Arts.

Community arts councils or *presenters*, as they are called in the business, have provided an attractive market for performers for many years. At the end of the 1980s, presenting was starting to be recognized as a profession and receiving attention. For example, in the United States a national task force was set up to study presenting and touring. The resulting document, "An American Dialogue" published by the Association of Performing Arts Presenters, is a timely look at the presenting phenomenon and is very applicable to the state of presenting in Canada as well as in the United States.

From that document, here are some thoughts on the performer/presenter relationship:

"The interaction of a strong artist-presenter relationship describes a mutuality of purpose that must characterize our business attitudes and dealings. Artists and presenters often see themselves as adversaries in this arena, and the creative possibilities go unexplored. Creating and presenting performances of the highest quality should be the first point of discussion as presenters, artists, and their managers develop projects, residencies, tours, and commissions. Contracts and fees alone are not what keep us together; without a strong artist-presenter relationship they can just as easily divide us."

Rebecca Lewis, in her perspective paper, "The Perfect Presenter", captured this when she recounted what artists told her they look for in a presenter:

“In sum, the most beloved presenters are those who exhibit a personal passion for experiencing artists' work and who can convey an institutional enthusiasm for the works being presented. These presenters will most likely:

- \* take the trouble to know something of the artwork and the artist;
- \* be knowledgeable of and sensitive to the needs of his or her own community;
- \* work imaginatively to get the audience to the theatre;
- \* provide stress reduction for the traveling artist (a few amenities will usually do);
- \* see that any non-performance activities are well-integrated and well-planned;
- \* understand their own role as educators within the community."

Arts councils/presenters do not operate in a vacuum. Community integration is vitally important to be able to fill the "perfect presenter" bill. Again, this quote is from "An American Dialogue":

"Strong relationships with community require the development of an ongoing dialogue between presenters and their communities, both about the art and artists and about the context for their presentations. It requires activism on the part of the presenter, a commitment to the interaction of artist and audience, and the recognition that community is more than audience alone.

Achieving this relationship is encouraged by incorporating the community into all aspects of the presenting organization's activities and decision making, which in turn generates community support. So integral is this to the act of presenting that many easily regard community as the true source of all culture and the most sustaining context for the presentation of both art and artists.

So why do volunteers want to be presenters? Besides a personal passion for art and a willingness to serve their communities, it seems that they have a "vision". This collective vision is what drives presenting organizations. Articulating that vision and sharing it with the community both in word and action is vitally important.

"Artistic Vision asserts a particular point of view, a knowledge of and instinct for the artists and artwork being presented, a genuine interest in the art itself, and the determination to see that artists and their art reach the public. As it drives a presenting organization, it influences what is presented and what context is created, how audiences are educated and prepared, and what relationship the artwork has to other pieces that have been or will be presented. Without the content-based programming that artistic vision implies, presenting loses its meaning.

...Nor is artistic vision the province of any one type of presenter. Whether the presenter programs work that is classical or Avant Garde, single or multi-disciplinary, traditional or contemporary, or specifically rooted in a particular culture, good presenting must be driven by artistic vision." <sup>1</sup>

Presenting can be highly rewarding. It takes commitment and a love of the arts, not to forget thought, time and resources, to be successful.

### **3. PERFORMING ARTS PROGRAM AIM**

The aim of the Organization of Saskatchewan Arts Councils' (OSAC's) performing arts program is to assist arts councils to present live, high quality performances from all disciplines, to enhance the quality of life in Saskatchewan, and to develop a future audience for the performing arts.

#### **3.1 Strategies:**

##### **3.1.1 To offer arts councils a variety of programming possibilities and to showcase performers at Showcase, whose selection is based on their quality, professionalism, marketability, and fee.**

ACTION - Provide a variety of performing disciplines drawn from the applications received.

ACTION - Ensure quality of performers or performing groups based on the subjective appreciation and reaction of a representative group of presenters, peers, and others in the performing arts field.

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<sup>1</sup> "An American Dialogue", The Association of Performing Arts Presenters, 1989.

ACTION - Ensure the professionalism of performers and performing groups.

ACTION - Consider the unique nature of the Saskatchewan market including the demographics of the audience, the economy of the rural community, and the reputation of the performer or performing group on the national scene.

ACTION - Weigh the price of the performance against the stature of the performer and the price reduction available for block booking opportunities.

ACTION - Give some preference to performers who reside in Saskatchewan at the time of their application.

ACTION - Consider the educational exposure for the development of arts councils' awareness of presenting particular art forms.

### **3.1.2 To offer arts councils the opportunity to present live performances for adults, families, children, and young audiences in a community setting.**

ACTION - Provide information to arts councils on an ongoing basis about the availability of performers.

ACTION - Consult with arts councils regarding the content of their series in light of artistic values, quality of performers, and variety of disciplines being presented.

ACTION - Encourage arts councils to block book performers through a documented and regular booking cycle, including a booking meeting.

ACTION - Provide administrative services including negotiation of fees, scheduling of tours, and contracting with performers on behalf of arts councils.

### **3.1.3 To provide financial resources to arts councils presenting performances through the Performing Arts Grant.**

ACTION - Provide a direct subsidy to arts councils in booking performers.

ACTION - Ensure arts councils' accountability to OSAC.

### **3.1.4 To provide quality marketing consultation, information, and workshops on marketing on an ongoing basis.**

ACTION - Provide consultation to arts councils.

ACTION - Develop workshops for arts councils.

### **3.1.5 To encourage and support the development and promotion of Saskatchewan performers.**

ACTION - Encourage Saskatchewan performers to participate in the OSAC system.

ACTION - Develop workshops specifically for Saskatchewan performers.

ACTION - Promote Saskatchewan performers to both arts councils and their audiences.

ACTION - Maintain a referral list of Saskatchewan performers with discipline specific information.

DEFINITIONS:

Professional: based on the Ontario Arts Council's definition of professional as follows:

"Professional artists: artists whose arts practice have assumed career significance through a combination of individual competence, reception by community, and economic return. Typically, professional artists have completed basic training in their fields, devote a significant proportion of their energies to practicing their art, seek remuneration for their work, and are acknowledged as peers by others working in the field."

Professional Company or Organization: a company or organization which supports, presents, and/or produces the work of professional artists.

Saskatchewan Performer: defined as a resident of Saskatchewan at the time of showcasing or at the beginning of a booking cycle. For Showcase, there is no quota established either by number or percentage of the total selected to showcase for Saskatchewan performers. The criteria of quality, professionalism, marketability, and price are considered in each case.

## 4. PROGRAMS

### 4.1 Series: "Stars for Saskatchewan" & "Koncerts for Kids"

#### 4.1.1 Eligibility Criteria

same fee	Arts councils will pay the same fee to a performer, when negotiated by OSAC, regardless of geographical location or population. The only exception will be if there is some special consideration, e.g. a reduction to compensate for a date change initiated by the performer, or multiple performances in the same venue.
time frame	Arts councils will present block booked series events or block booked single events or both during a season which is defined as occurring between September 1 <sup>st</sup> in one calendar year and June 30 <sup>th</sup> in the next calendar year.
definition of series	Arts councils will present a series of events which includes three or more performances presented in a concert setting. The series of events does not necessarily have to be sold as a subscription package.
block booking	Only the fees of performers booked through the block booking system will be included in the grant calculations.
series name	Arts councils will present a series of events under the "Stars for Saskatchewan" and/or "Koncerts for Kids" series titles and will inform OSAC of their choices. However, the type of performances presented can be any combination of adult and/or family and/or young audience type events. Arts councils will use whichever series title they deem appropriate. The length of a performance under the "Stars" category is 90 minutes plus an intermission. "Kids" performances are 60 minutes with no intermission.
final report	Arts councils will not receive a grant until the final report and performance evaluations from the previous season are completed and returned to OSAC and all outstanding performer fees from the previous season and the current OSAC membership fee have been paid.

#### 4.1.2 Selection Process and Booking Deadlines:

The selection process starts eleven months in advance of any particular season. Showcases are presented at Showcase in October every year to begin touring as early as September of the following year.

Price Lists of performers interested in touring Saskatchewan are distributed by mail to arts councils approximately one month prior to Showcase. Updates of this list are distributed at Showcase.

Price List information includes: name of performer, type of performer, number in group, fee schedule, technical requirements, workshop availability as well as website, video and image links. Wherever applicable, performers are required to include hospitality, accommodation and technical requirements (i.e. providing their own production, sound and lights), as part of their fee.

**New in 2018: OSAC is launching the Performing Artist Directory. This will be a searchable online directory for arts councils to search and look for artists that suit their needs. More information will be sent out via email closer to the launch. The target launch is September 1, 2018.**

While arts councils may choose any performer they wish, booking should be made through OSAC for a concert series to facilitate collective buying (block booking). **Only bookings made through the OSAC office are eligible for the performing arts grant. School Shows booked**



***through OSAC are not eligible for the performing arts grant.***

Arts councils make series choices or single event choices or both by sending performers' names to the office on the Performing Arts Grant Application form (see SAMPLES section) which OSAC supplies for "Stars" and "Kids".

First choices are made at the Performing Arts Booking Meeting at Showcase. Any changes from the first selection must be finalized by November 30 and submitted on the Performing Arts Grant Application.

When there are more requests from arts councils for performances of a particular performer than are available for booking, preference will be given to arts councils on a first-come, first-served basis according to the submission date of the OSAC choice lists which may be mailed or faxed to OSAC by November 30.

#### 4.1.3 Block Booking:

Most performers will consider lowering their per/performance fees if a number of performances can be grouped into a tour of consecutive dates. It is to the arts councils' advantage to consider this and to see which performers other arts councils may be booking when choosing their programming. However, the stature of the performer will dictate the "starting fee" for the reductions. The expectation that higher profile performers will reduce their fees considerably because of a large tour is unrealistic.

In order to facilitate the block booking process, compilations of performers that arts councils want to book are circulated to arts councils immediately following Showcase and prior to the booking deadline of November 30.

The Performing Arts Exchange, held annually at Showcase, is an important vehicle for arts councils to ensure that large tours occur, thus resulting in lower performer fees.

OSAC negotiates a fee with the performer and charges them a 5% finder's fee to a maximum per performance amount of **\$150.00 plus GST**. Saskatchewan performers are exempt.

#### 4.1.4 Tour Schedules

Once arts councils' choices are finalized by November 30 for the following year, the tours are coordinated by OSAC (i.e. all tour dates and performer fees are finalized).

It takes OSAC approximately two to three months to coordinate all the information and book the performers from the time of the Performing Arts Booking Meeting. Holidays, arts councils' particularly booking restrictions, double booking, booking dates too close together, etc., are taken into account during the process.

Tour Schedules are then prepared by the Performing Arts Coordinator. The schedules are sent to the presenters, usually by late January. The Coordinator should be notified **immediately** if it is impossible to accept dates, as changes require extra coordination and can affect other arts councils on the tour.

#### 4.1.5 Performing Arts Grant

Performing Arts Grant Application forms (see LINKS section) are sent to arts councils by email and hard copy in September in time for the booking deadlines.

Grants are calculated on a percentage basis (for e.g. 20%) of presenters' total performer fees as set by OSAC's budget availability and eligibility criteria. Grants are usually sent to arts councils in 2 payments, the first by November 30, as long as all paperwork from the previous season was submitted and a second payment at the end of the season.

OSAC only funds and coordinates arts council events that meet the eligibility criteria of being presented in a concert setting with a focus of sitting, listening, and viewing.

Any changes to an arts council's series during a season, for any reason, will result in the recalculation of the Performing Arts Grant to reflect the actual figures. Replacement must take place in the same performance season.

#### 4.1.6 Responsibilities of Presenters:

##### **A. Planning the Performance(s)**

1. Prepare a projected budget, set some goals, e.g., audience size, profit, or break even.
2. Book the hall as soon as dates are finalized.
3. Upon receipt of the contract from OSAC, read thoroughly, checking to see if arrangements need to be made for a stage crew, special equipment, or piano tuning.
4. Plan a progressive publicity campaign (see section 6.2).
5. The performers may ask you to recommend a motel. While you may book the necessary rooms, payment is the responsibility of the performers unless otherwise specified in your contract.
6. Find out when the performers will arrive. Have someone available to greet them, take them to the hall, and deal with any questions that arise. **Your helpfulness and attitude will be repaid in the quality of the performance.**
7. Evaluate the event. Did it go as planned? Were the goals met? What did audiences say about the performance? These audience quotes are vital for those that help to fund OSAC to understand the difference we are making. Fill out the online evaluation form promptly.

##### **B. Performer Fees**

Arts councils must pay OSAC the performer fee one month prior to the concert date. OSAC invoices arts councils for the performer fee plus the GST due.

A contract (called the Main Contract) is signed between the performer and OSAC. A Contract (called the Sub Contract) is signed between the arts council and OSAC. The Sub Contract is not issued to the arts councils until a fully executed copy of the Main Contract (with signatures of both the Executive Director and the Performer on both copies of the contract) is filed at OSAC.

The Sub Contract is sent to the arts councils signed by the Performing Arts Coordinator; one fully signed copy requiring two signatures from the arts council must be returned to OSAC. All technical information available is attached to the Sub Contract. Incomplete information (e.g. venue or time) must be completed by the arts council at this time. A contract is binding; any inconsistencies or problems must be communicated to the Performing Arts Coordinator as soon as possible.

Verbal contracts between OSAC & performers and between OSAC & arts councils are considered binding. When an arts council has made the verbal commitment of booking a performer and dates have been set, it is imperative that any absolutely necessary cancellations be made when dates are being confirmed prior to brochure production time.

It is difficult to cancel a performance once the contract has been signed by OSAC and the performer. The fee is usually due to the performer if an arts council cancels. A possible exception is in the case of

inclement weather. As a general rule, if performers can get to the venue despite adverse weather conditions, the show will "go on". Legally it is preferable to have the performers cancel the show because they are unable to get to the community than for an arts council to cancel a performance because the audience may not show up. If the performers are ready, willing, and able to perform but the arts council decides to cancel the show, the performer's fee may be due to them without the opportunity to negotiate another date. Sometimes arranging for another date is the best solution. It is better for the arts council to deal directly with the company and negotiate the new date. However, it is necessary for the office to know what is being negotiated because payment may have already been made for the missed performance.

Any expense involved in advertising the new performance date is the responsibility of the arts council. If the show is cancelled, OSAC will take over and deal directly with the performer.

### C. Other Expenses & Fees

Arts councils are also responsible for paying the expenses of physically presenting the event, that is, the securing of a facility, paying for any equipment rentals needed and for personnel to run the show. Researching these costs and preparing a budget before the series or event will establish the financial criteria for the event(s). Decide on a reasonable sales potential to see if it will cover proposed performer fees and other associated costs. Fundraising events, donations from individuals, service organizations, and businesses may be necessary to keep the event(s) in the black.

EXAMPLE: Based on three performers which might cost \$5,000, the following budget is a model to work from:

<b><u>Expenses</u></b>	
Facility rental	300.00
Performer Fees	5,000.00
Advertising	600.00
Hospitality	150.00
Miscellaneous - piano tuning, printing, SOCAN/Re:Sound* fee, etc.	<u>300.00</u>
<b>Total Expenses</b>	<b>\$6,350.00</b>
<b><u>Revenue</u></b>	
Sales Series Tickets	
110 adult tickets @ \$30	3,330.00
25 senior tickets @ \$25	625.00
20 student tickets @ \$15	300.00
9 family tickets @ \$75	675.00
Door Sales (\$100 per concert)	300.00
Donations/Corporate Sponsors	500.00
Performing Arts Grant	<u>750.00</u>
<b>Total Revenue</b>	<b>\$6,480.00</b>
<b><u>Profit</u></b>	<b>\$ 130.00</b>

The main factor in determining the number of potential subscribers is your enthusiasm and willingness to sell. We have, in the past, recorded that a centre with a population of 10,000 had 150 subscribers and a centre with a population of 900 had 450 subscribers. Obviously, while a large population base is an asset, it is not the essential ingredient for success.

## **D. SOCAN and Re:Sound Central Reporting Program**

As of the 2017/2018 touring season OSAC Arts Councils have the option to opt in to central reporting for both SOCAN and Re:Sound reporting.

### **Arts Councils that opt in will receive the following benefits:**

- No more phone calls, emails or statements from either organization. All communications handled by the OSAC Performing Arts Coordinator
- No reports to fill out – You will receive 1 invoice a year with a statement attached to your final invoice from OSAC.
- No admin fee for the service – You will only be charged actual fees submitted to both organizations by OSAC on your behalf
- We can include Non-OSAC performances if you wish. We will create a separate webform for this information to be collected.

### **Requirements:**

- Confirm with the PA Coordinator that you wish to opt in to one or both SOACN and Re:Sound Central Reporting options
- Complete the required section in the Performance Evaluation required for determining licenses.
- Submit your season subscription sales number by March
- Pay final invoice that will be calculated and emailed to you in early May

## **SOCAN and Re:Sound Budgeting**

### **SOCAN:**

For planning purposes, the SOCAN fee is generally going to be 3% of all ticket sales for Non-Classical performances and 1.56% for classical concerts. There are minimums in effect as well, but generally it will be these percentages.

For more information visit: <http://www.socan.ca/>

### **Re:Sound:**

OSAC presenters are no longer required to submit a license for recorded music played in the lobby or over the sound system before a performance, at intermission or after a performance. This fee is now to be paid by the venues. If you are not being charge a licensing fee when you rent your venue you should inform your venue they are likely not in compliance.

For performances where recorded music is used as part of the show (Magician, Theatre etc.) The Re:Sound fee will be approx. \$10 per show.

For more information visit: <http://www.resound.ca/>

\*SOCAN fee: Society of Composers, Authors and Music Publishers of Canada

This non-profit society is authorized under the Copyright Act of Canada to collect a license fee for the public performance of music. The fees paid to SOCAN are distributed to the creators and publishers of music. The Department of Consumer Affairs Canada approves SOCAN's license fee annually and publishes them in the Canada Gazette.

\* Re:Sound is the Canadian not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights.

Re:Sound advocates for music creators, educate music users, license businesses and distributes royalties to creators — all to help build a thriving and sustainable music industry in Canada.

Arts councils should be aware of these fees for all music performances and take the license fees into account when they are budgeting. **This fee may be due for dance, Opera or musical theatre depending on the music included in the performance!**

License fees are payable for **all** other music performances. SOCAN has international agreements with similar organizations in other countries. The nationality of a performer makes no difference. License fees are payable for concerts with performers presenting their own music or the music of others.

## **E. Advertising**

Arts councils are responsible for the advertising of their series.

Posters and brochures are printed collectively through the OSAC office for the "Stars For Saskatchewan" series only. Be sure to use the "Stars for Saskatchewan" logo in every possible way – ads, programs, etc., so you may build a cumulative impact.

If printing your own posters, brochures or other marketing items please check with the Performing Arts Coordinator to be sure you are using authorized images and artist descriptions. Images found on Google or even the artist website may not be authorized for advertising.

As well it is imperative that Saskatchewan Lotteries, SaskCulture and Saskatchewan Arts Board logos are used on all advertising and promotions. OSAC's major funding source is the Lotteries with funds allocated by the Saskatchewan Arts Board. It is important to keep the general public aware of the types of events those dollars support.

The Department of Canadian Heritage (DCH) also supplies funding to OSAC and the arts councils and must be acknowledged using the DCH logo in all print and online materials. All logos for Saskatchewan Lotteries, Saskatchewan Arts Board and DCH are available electronically from the OSAC Office.

## **F. Hospitality**

Hospitality includes everything you can do to make your guests, the performers, feel welcome, from fruit and coffee in the dressing rooms to post-performance receptions. The OSAC circuit has a reputation across Canada for exceptional hospitality.

Most performers appreciate having coffee, juices, and bottled water available in their dressing rooms. Often they will also request fresh fruit, cheese and crackers. Sometimes the request is included in a rider attached to the contract and in this case, whatever they request must be supplied.

Performers are usually willing to meet briefly with the audience as a whole immediately after a performance, to sign autographs or answer questions. Most prefer smaller receptions following this where they can relax and enjoy visiting with the presenters.

Don't pressure them to attend, sometimes they are just too tired. It is thoughtful to extend an invitation before the tour (write or phone) if you are planning a function. You could go to a lot of trouble only to find that the performers have made other plans for after the show simply because they did not know they were invited.

Be sure to serve them something nutritious as they will be hungry. Many performers do not eat before the performance. If you have only dainties, they will be looking for a restaurant after the performance,

and in many small communities finding an open one is impossible. Sandwiches or buns with fillings are fine. Menus vary across the province, from sandwiches to chili to turkey dinners and cold buffets. Check with the performer's agent or the performer in advance of the performance date to identify the accurate number to prepare food for.

**Warm hospitality ensures warm performers who perform to the very best of their ability and go on to the next place full of enthusiasm.**

## **G. Reporting**

Reporting is a necessary evil. Arts councils are requested to cooperate by supplying information in a timely manner following every concert once per year by returning the performing arts final report form.

Arts council's report on each event they present by completing the Performance Evaluation on the OSAC website. The form is located at:

<http://www.osac.ca/index.php/programs/performing-arts/performance-evaluation>

Once completed the website will email you back a copy and a copy is sent to OSAC for input into our database.

Arts councils are required to complete the "Stars for Saskatchewan" and "Koncerts for Kids" final report forms as soon as possible after the series ends. OSAC requires statistical information for the major funders to report actual income and expenses (season end final report), due May 30.

## 4.2 Performing Arts in Schools – School Touring Program

### 4.2.1. Eligibility Criteria

eligibility	Any school or school division booking an OSAC school performance must pay an annual associate membership fee of \$30 plus GST and will be known as a school centre member. This fee is billed at the time of the first booking of the current season. A \$10 booking fee is added to the price of each performance. Arts Councils can book school performances on behalf of schools, but are still required to pay the \$30 school centre fee. School members are entitled to a vote at the annual general meeting held at Showcase.
same fee	School Centres pay the same fee for an OSAC school performance regardless of geographic location or population. The only exception is when there is a negotiated fee for two or more consecutive performances in the same venue.
qualification	Tours are negotiated with artists under the OSAC Performing Arts in Schools' name and are marketed to schools by that name.
scheduling	Shows, lasting between 45-60 minutes, are held during the school day and include a question and answer period.
time frame	Fall tours commence no earlier than the second week of September and end no later than the first week of December. Spring tours commence no earlier than the first week of February and end no later than mid-June.

### 4.2.2. Selection Process and Booking Deadlines:

A Selection Committee comprised of four school centre members and arts educators and youth representative(s) select OSAC school touring artists approximately twelve months prior to the touring season to review applications (July of each year).

Tours are selected based on:

- artistic excellence;
- an interesting, informative and entertaining 45-60 minute show (with question & answer)
- school touring experience, (stamina and dependability to tour 2-3 weeks, depending on number of shows booked, based on 2 shows/day);
- educational content;
- artists' ability to interact and relate to young audiences;
- entertainment value;
- relevancy of performance to curriculum (with well-designed study guide for pre and post-concert use in schools);
- fees;
- performance discipline;
- suitable for K-12, K-8 audiences and middle years & high school audiences – 7-12;
- easy to transport, quick to set up and strike, and self-contained (carry own lights and sound);
- workshop availability and references.

Workshops and one-day residencies (performance including workshops) are also presented as part of an OSAC school tour.

Contracts are signed with the artists, promotional material developed and e-mailed/faxed in mid-February for fall tours and September for spring tours.

Booking deadlines are mid-May for fall tours and late November-early December for spring tours. All booking is done through OSAC. Bookings are accepted on a first come, first served basis. There is no minimum or maximum booking requirement. No commission is charged to the artist.

The brochure and booking information is e-mailed and faxed to school divisions, schools and arts council members in mid-February for Fall tours and mid-September for spring tours. Electronic copies of brochure and booking information and study guides are available on the OSAC website under the Performing Arts in Schools section.

#### 4.2.3. Tour Schedule

The Performing Arts Coordinator for school tours prepares the tour schedule. Scheduling is set as tightly as time and distance allow, usually two shows per day. Consideration is always given to restrictions and prior commitments of schools and will be given where feasible to accommodate kindergarten days.

The artist reviews the schedule before it is distributed to school centres. The School Tour Coordinator should be notified immediately if there is a conflict with the date as assigned.

#### 4.2.4. Performing Arts Grant

The performing arts grant does not apply to OSAC school performances.

#### 4.2.5. Responsibilities of School Centres

### **A. Planning the Performance**

1. Return the signed booking request by specified date.
2. Review and comply with the instructions regarding technical requirements for each specific performance.
3. Arrange busing if other schools are to attend.
4. Circulate the study guide to all teachers so that pre-performance preparation can be done in the classroom.
5. Ensure that someone is available to greet the artist upon arrival.
6. Ensure that the artist(s) has unrestricted access to the gymnasium or performance area during the required set-up and strike time as well as during the performance. Please provide a change room for the performer as well as access to washrooms.
7. Have students seated and ready by the time your performance is scheduled to begin.
8. Introduce the artist before the performance begins by acknowledging OSAC, Saskatchewan Lotteries, SaskCulture, and the Saskatchewan Arts Board for funding. Extend a thank you to the artist after the performance is completed.
9. Evaluate the performance and fill in the on-line evaluation for the OSAC Office.



## **B. Performer Fee**

Payment for all OSAC school performances is to be submitted to OSAC.

If a performer cancels a show for any reason, the school centre is not obligated to pay the performance fee.

If a school centre cancels a show and rescheduling is not possible, the school centre may still be obligated to pay the performance fee.

### **4.2.6 Media Releases**

The Performing Arts Coordinator for School tours issues a media release for each touring artist approximately one month prior to the beginning of the tour. This release is e-mailed to all school members booking the performance, as well as arts council members and local and provincial media. A media release is emailed to all Saskatchewan Members of the Legislature who have a school performance in their Constituency.

## **4.3 Spark Presenter Mentorship Program**

### **4.3.1. Program Purpose**

Spark is an arts presenting mentorship program designed to engage people under age 29 as audiences, participants, and decision-makers and enable them to make an impact in their communities. The goal is to help OSAC Arts Councils mentor and develop the next generation of arts presenters in Saskatchewan. While Spark is currently a pilot project, the hope is that it will become part of OSAC's core programming. All Spark documents can be found in the OSAC website here. <http://osac.ca/index.php/performing-arts/90-spark>

## **5. NON-SERIES PERFORMANCES**

Arts councils that cannot book a series (of three or more shows) but who would like to present a single event are still eligible to participate in the block booking system and to receive a performing arts grant. Consult the sections on Selection Process and Booking Deadlines, Block Booking, Tour Schedules, and Responsibilities of Presenters.

Arts Councils who present single, non-series events are required to complete a Performing Arts Grant Application and submit a budget. Arts councils who book single, non-series events outside the booking deadlines may be charged 5% plus GST on the performer's fee at the discretion of OSAC.

## **6. MARKETING**

### **6.1 Some Encouragement!**

Many presenters still need help with this concept which goes far beyond advertising. Here's a quote about marketing from "An American Dialogue":

"Encouraging audiences to attend a performance, maintaining their involvement, and challenging them is vital to the presenter's relationship with community. At each step the presenter faces considerations of how the art is described, of the artist-audience relationship, and of the needs and interests of the audience - in a word, marketing.

Neill Archer Roan, in his perspective paper "Marketing in the Next Decade", acknowledges the scope of this challenge."

Marketing directors must create identities for their organizations that powerfully underscore the value of the presenting organization to its communities and to the arts.

Roan observes that: "All the highfalutin' market research techniques, algorithmic factor-weighting formulas, psychographic segmentation methodologies, and high-priced computer applications in the world will never equal the relationship opportunities, person-to-person communication, and sense of community that exist naturally in a grass roots community - be it small town, urban neighbourhood, or rural valley. There's no marketing or advertising technique anywhere that can build audiences and enlist support for the arts like an enthusiastic community member talking up last night's performance over a drug store counter... Marketing at the grass roots level is about people talking to one another, building community together, sharing and creating vision together and reaping their reward together."<sup>2</sup>

Take heart - chatting to your neighbours and selling series tickets to them has finally been recognized as a marketing tool. OSAC presenters have been presenting in Saskatchewan for 45 years. It takes some effort but pays off and doesn't cost anything. The following sections provide tools to help to support the "direct" or "word of mouth" campaign.

## 6.2 Media

### 6.2.1 Media Releases:

OSAC issues a press release including a detailed tour schedule for each performer presented by arts councils to the print media approximately 6 weeks in advance and to the electronic media approximately 3 weeks in advance of the first performance of the tour. Other types of press releases may be issued from time to time. A copy of the press release is sent to each arts council sponsoring the performance. Arts councils can use the press release copy "as is" for the local first press release (see 6.2.1 Sample Advertising Campaign) but should expand on the information and supply their media people with more details about ticket prices, sales outlets, etc.

All Press Releases are available on the OSAC website here:

<http://www.osac.ca/index.php/programs/performing-arts/papressreleases>

### 6.2.2 Advertising:

Advertising is the responsibility of the arts councils; however, the Performing Arts Coordinator advises arts councils on publicity campaigns if requested. Publicity Request Forms are sent yearly to arts councils so that specific requirements for performers' poster and flyers (if available) can be requested on an individual need basis per arts council.

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<sup>2</sup>. "An American Dialogue", The Association of Performing Arts Presenters, 1989

## 6.3 Sample Campaigns

### 6.3.1 Sample Advertising Campaign:

Prior to the event at:

8 weeks	Plan the campaign
5 weeks	Issue first press release
4 weeks	Distribute flyers and posters
3 weeks	Issue second press release
	Approach media with ideas for feature story, supplying them with a media kit of information including a picture
	Arrange interview (telephone is okay) with performer
	Invite media to event including <b>reviewers</b>
2 weeks	Place ads and public service announcements
1 week	follow up on invitations to media

After the Event: Send reviews to the performer (actual newspaper clipping with date of issue and name of newspaper)  
Send any thank you notes which might be appropriate  
Obtain audience quotes and stories to include on the Performance Evaluation

### 6.3.2 Sample Subscription Campaign:

1. Plan the campaign.
2. In early spring, prepare an article about your upcoming season and submit it to your local newspaper. Be enthusiastic and knowledgeable about the performances.
3. Send out a renewal letter to your subscribers before the last concert in the current season. Have a special bonus for those who subscribe at the last concert such as a special draw or some kind of prize.
4. Plan a campaign blitz with a definite time period (2 or 3 weeks) incorporating some of the suggestions as follows:
  - run a newspaper article with pictures if possible
  - put up attractive posters
  - arrange for ticket sales at popular outlets
  - advertise in the local paper
  - mail brochures
  - call former subscribers if they haven't renewed
  - approach local businesses for sponsorships
  - arrange a publicity event (e.g. the mayor buying the first subscription and have photo published in the local paper)
  - do a telemarketing campaign
5. Have an appreciation night for the volunteers to thank them for their work.

## 6.4 Brochures and Posters "Stars for Saskatchewan"

Arts councils are not obligated to participate in OSAC "Stars for Saskatchewan" Brochure and poster production. However, all arts councils participating in the production use the same format and help to create a distinct visual identity for the series across the province.

OSAC will endeavor to keep the costs reasonable, but the intent is not to subsidize the cost of printing brochures and posters. Arts councils are invoiced for brochures and posters plus GST.

It is desirable for arts councils to receive their brochures and posters for the next season before their last concert in the current season. This is an ideal situation but not always possible. When all the bookings are finalized, the Performing Arts Coordinator sends a memo and an order form to all arts councils advising them of:

- 1) their concert dates, including a tour schedule of each performer
- 2) the deadline for arts councils to submit their own brochure information including venue, concert time and prices
- 3) the cost of buying brochures and posters from OSAC.

To avoid delays in brochure and poster production, OSAC maintains the option to levy a penalty of 5% levied against the arts council's performing arts grant for the next season if the deadline is missed.

If it is possible, minor changes can be made to tour schedules upon request up to the deadline for brochure and poster production. Information regarding each arts council's brochures and posters is compiled and sent to the printer including the deadlines for completion. Proofs of each brochure and poster are submitted to the coordinator who makes any corrections and returns the information to the printer. The completed brochures and posters are sent to each arts council by bus. OSAC orders and keeps 25 extra brochures and 5 extra posters for each arts council for promotional and archival purposes.

#### 6.5 Brochures: "Koncerts for Kids"

Brochures are not produced by OSAC for "Koncerts for Kids" series.

#### 6.6 Single Artist Posters

OSAC no longer supplies printed promotional posters for arts councils for single artists. Not all artists make posters available for distribution although OSAC continues to include the requests. If artists indicate they are not going to send posters they will be required to provide a tour poster template to the Performing Arts Coordinator. Most performing artists have websites with publicity images and electronic press kits that are available through their websites to assist the presenter (arts council) to make their own posters. The Performing Arts Coordinator is always available to consult on the best way to produce publicity information to advertise concerts.

## **7. SHOWCASING**

### 7.1 Showcase

#### 7.1.1 Notification:

In January OSAC notifies managers, agents and performers of the upcoming Fall Showcase so that they can apply for showcasing. The deadline for applications is around May 1st.

#### 7.1.2 Showcase Operating Policy:

A Showcase Selection Committee meets in June to select showcase performers. Selection is based on:

1. quality
2. professionalism
3. marketability
4. fee
5. availability
6. variety
7. Saskatchewan performer
8. representation/management
9. previous Showcase applications/appearances

The showcase lineup consists of a cross section of disciplines including both adult and family performances.

OSAC provides, at its own expense, stage facilities, a sound system and basic lighting. For all showcasing artists, a 30-40 minute sound check (including set up and strike) is scheduled.

Performers selected to showcase must register for Showcase and maintain a booth in the contact room at the set fee. Showcase performances are limited to 20 minutes. Performers are requested to respect this time limit. Performers must accept the technical stage equipment supplied by OSAC. Any additional requirements are the responsibility of the performers.

OSAC does not provide any grants or reimbursements for travel or other expenses incurred by showcasing performers.

Showcasing performers are made aware that arts councils are responsible for programming their own series.

OSAC does not guarantee any bookings.

High profile performers generally do not showcase because arts councils can make decisions to book them based on their knowledge of the performer.

## **8. RESOURCES**

### 8.1 Handbook

OSAC produces and updates a Performing Arts Handbook for arts councils. In addition, an Arts Council Manual is produced which deals with administrative issues.

These manuals are available on the OSAC website in pdf format.

## 8.2 Workshops

OSAC offers performing arts workshops at the conferences each year based on requests from arts councils, needs, and time available. Other applicable workshops are listed in the Showcase Registration brochure.

## 8.3 Performer Information

On request, OSAC provides performers with information about touring to arts councils (see Links section). **OSAC only releases arts council contact information to artists and agents when individual arts councils have agreed to make their information available.**

OSAC offers a mailing service to performers. Any materials performers wish to distribute to Arts Councils can be sent to the OSAC office to be distributed to the Arts Councils in our regular monthly mailing. No fee is charged, but artists must provide their own materials.

## 8.4 Exhibitor Exchange

An exhibitor exchange is provided at Showcase. Arts councils are encouraged to talk to performers and managers about their specific concerns, e.g. our stage is small; can your group adapt? To what age group is your show geared? Do you have some tips on marketing? We don't have a grand piano; will you play on a tuned upright?

## 8.5 Committees

The Performing Arts Coordinator strikes an annual committee for purposes of Showcase selection. Performing Arts issues can be brought to the attention of the Performing Arts Coordinator in writing.

If a policy does not exist to cover the issue, OSAC staff will discuss it as part of a regular internal Program meeting. If the Executive Director and OSAC staff fails to resolve the issue either through a change in policy or in some other manner, the issue can be taken to the Board of Directors as per the Board of Directors Governance Policies.

## **9. GRANTS, FEES & DEADLINES**

### A: Performing Arts Grant Forms

#### **For 2018/2019**

[2018/2019 PA Grant Application Form](#)  
[2018/2019 PA Grant Budget Form](#)

#### **For 2019/2020**

[2019/2020 PA Grant Application Form](#)  
[2019/2020 PA Grant Budget Form](#)

Grant for **Series** performances:

- "Stars" – 20% a percentage (depending on budget constraints) of performer fees with a ceiling of \$4,000.

- "Kids" – 20% a percentage (depending on budget constraints) of performer fees with a ceiling of \$4,000.
- A single "Kids" performance that the arts council books as part of their regular "Stars" series, i.e. Missoula Children's Theatre will be eligible for a "Series" grant.

Grants for **non-series** performances:

- "Stars" or "Kids" – 5 % (depending on budget constraints) of performer fees with a ceiling of \$1,000 per performance or \$2,000 per arts council, whichever is less.

#### B: Payment Timelines

OSAC pays 50% of the Performing Arts Grant (both "Stars" and "Kids" series and single events) to arts councils in November and the balance after the receipt of arts councils' Final Report Forms and any other outstanding items, (e.g. financial statements, performer fees, performance evaluations, membership fees) in the spring.

#### C: Booking Fees

##### Non-Series

For performances NOT booked within the booking deadline. (see 6. DEADLINES). Booking fees, at the option and discretion of OSAC, are as follows:

- "Stars" - 5% of performer's fee plus GST
- "Kids" - 5% of performer's fee plus GST

#### D: DEADLINES

##### "Stars for Saskatchewan"

November:

January:

February:

choices for following season  
brochure & poster orders  
publicity materials requisition  
venues & times of concerts  
any routing changes  
(information package sent)

1 month prior to performance:

1 week after performance:

performer fee payment  
Performance Evaluation (On OSAC Website)

<http://osac.ca/index.php/performing-arts/86-performance-evaluation>)

May 30:

Final Report (sent in April)

##### "Koncerts for Kids"

Same deadlines as "Stars" apply. There are no brochures produced by OSAC for this series; however, the information regarding publicity materials, venues and concert times will be due in mid-February so that contracts can be produced.

##### Non-Series Performances

In order to avoid a booking fee, non-series performances should be booked by the deadline noted above for "Stars" and "Kids" performances. Arts councils booking non-series performances by the booking deadline will also be required to supply information regarding publicity materials, venues and concert times at the February deadline.

\*OSAC maintains the option of levying a penalty of 1% of the next season's Performing Arts Grant ("Stars" or "Kids") for missing the Choice List deadline.

\*\*OSAC maintains the option of levying a penalty of 5% of the next season's Performing Arts Grant ("Stars") for missing the brochure production deadline.

## **10. INSURANCE**

Arts councils are required to obtain general comprehensive liability insurance. Directors & Officers liability insurance is recommended as well. Submitting proof of annual renewal of insurance is required by the OSAC office by June 30 of each year. Many arts councils deal directly with Henderson Insurance - [www.jordanewartinsurance.com](http://www.jordanewartinsurance.com) 1-888-283-8888, [regina@hendersoninsurance.ca](mailto:regina@hendersoninsurance.ca) They have a reasonably priced package that includes general comprehensive liability as well as D&O liability. It is important to keep your insurance company up to date on all your events not only performing arts concerts. It is also important to note at which events liquor may be served, (e.g. dinner theatre).



## 11. GLOSSARY

### GLOSSARY OF TECHNICAL TERMS AND JARGON

"It is the facilities you can offer performers that decide what scale of events you're able to present and each community is unique in terms of resources it has."

The Sponsor's Handbook, Canada Council Touring Office

A440	A tuning term, specially used in tuning of pianos for concert events. The piano is tuned so that the note A (on the second space of the treble staff) vibrates at 440 vibrations to the second.
ACTING AREA	The portion of the stage in which any action of a performance takes place.
ACOUSTICS	A hall with good "acoustics" is one suitable for clear transmission of sound. The audience will be able to hear musical or spoken performances easily in the hall.
ACTRA	Association of Canadian Television and Radio Artists. A union for professional actors and writers working in radio, television, and films.
ADVANCING A SHOW	A phone call or email communication usually 2 weeks before a show confirming load in times, loaders required, hospitality requirements and any other items either the presenter or the performer want to clarify prior to show day.
AF of M	Associated Federation of Musicians. A union of professional musicians with branches all over North America.
AREA LIGHTING	An approach to stage lighting in which the ACTING AREA is broken down into a number of areas each of which is lit from the same or similar angles.
ADAPTOR	A length of electrical or audio CABLE having different types of plugs at each end capable of interconnecting compatible systems with incompatible plugs.
AMPERE (AMPS)	The unit of electrical current. Power entrance panels are rated in amperes and fuses are also calibrated in amperes. The number of amperes can be calculated by dividing the voltage into the number of watts.
ARENA STAGE	Audience views performance from all four sides.
APRON	The extension of a stage projecting outward into the audience.
BACKDROP/CLOTH	An unframed piece of scenery, usually flat, painted canvas hanging at the back of the scene suspended from the GRID.
BACKLINE	Generally any instruments a music act might need. Drums, guitars, amps, cords, strings etc. would be considered backline.
BAND SHELL	Movable sound reflector placed behind musicians to improve acoustics. Also known as Acoustic Shell.
BARN DOOR	Movable blades affixed to the front of a FRESNEL that allow a beam of light to be shaped slightly and kept off background and audience.
BATTEN - ELECTRIC	A metal pipe attached to the cable of the FLY system on which lighting equipment is tied or clamped.

BATTEN - SCENERY	A length of rigid material, usually wood, used in scenery construction generally; also, a length of timber carrying and stiffening a hanging cloth.
BLACKOUT	The turning off of <u>all</u> stage lighting to separate or end scenes in a production.
BOOK FLAT	A pair of FLATS hinged together and set like a book upon its edges.
BOOKING AGENT	A person acting on behalf of a performer or a group of performers, who for a fee paid by the performer, not the presenter, arranges and negotiates contracts for bookings of performances and provides follow-up services.
BOOM	A vertical pipe on which lighting instruments are mounted. On stage, booms are usually portable. When mounted in the audience chamber, they are usually fixed. The terms "Tree", "Tower", and "Ladder" are often used for a portable boom.
BORDER (or TEASER)	A horizontal masking piece hung across the top of the stage used to hide lighting equipment and scenery.
BREAK EVEN	The point at which there is neither gain nor loss in financial matters. Revenues and expenditures balance.
CABARET	Entertainment provided with food and/or drinks, with the audience seated at tables.
CABLES	Extension cables with male plug at one end and female plug at the other end, used to connect lighting instruments into available circuits.
CALL	A warning to cast and crew to be ready for a part of the performance.
COLOUR FRAME	Colour medium, used to change the colour of the stage lighting, needs support and must be mounted in a frame. Generally built of folded sheet metal with a slot for inserting gels or cinemoid with clips which hold it in position. The frame must be larger than the opening of the face of the lighting instrument so as not to cut off any of the light.
CORPORATE SPONSOR	A business corporation which undertakes to assist financially, or by other means, the sponsorship of a project, either publicly or anonymously.
COUNTERWEIGHT	A series of iron weights used to counterbalance hanging scenic elements or lighting BATTENS in order to allow reasonably effortless raising and lowering.
CROSSOVER	A passageway behind the stage permitting performers and technicians to cross from one side of the stage to the other without being seen from the audience.
CUE	Prearranged signal given for the execution of an action or the operation of various pieces of equipment (e.g. light cues, sound cues, fly cues, etc.) Actors' cues are generally verbal, within the script, and dancers' cues are often taken from the music or the movement of another dancer.
CYCLORAMA (CYC)	A very large fabric DROP, usually white, rigged at the back of the stage and which may wrap downstage in the wing space.

DIMMER	The dimming system controls the light intensity of each instrument. There are simple versions of this available for home decoration use. There are two major groupings of dimmers: manual and remotely controlled electronic types.
DIRECTIONS	In the theatre, directions are <u>always</u> given in terms of an actor's position on the stage facing the audience. <u>Stage left</u> and <u>stage right</u> are the left and right sides of the actor. <u>Upstage</u> and <u>downstage</u> are terms that originated in times when the back of the stage was slanted higher than the front (raked stage). Thus, the portion of the stage closest to the audience is <u>downstage</u> and the back of the stage is <u>upstage</u> .
DOCK, LOADING	The loading dock usually refers to the entrance for scenery from the street in to the backstage area of the theatre.
DOLLY	A moveable platform cart especially useful in moving large items from place to place.
DROP	A hanging piece of scenery usually made of fabric.
EQUITY	Canadian Actors' Equity Association. A professional association for stage managers, actors, directors, choreographers, dancers, and fight directors of live stage.
FACILITY	A building; space, place, used for presentations of arts events before an audience.
FINANCIAL STATEMENT	A formal, detailed account of all receipts and expenditures of an organization during a given period.
FOH	Abbreviation for "Front of House". Any mounting position (e.g. for lighting instruments) in the audience chamber. Also used in a personnel sense. A stage manager is responsible for what goes on behind the HOUSE CURTAIN - a house manager, in front.
FLAT	A unit section of flat scenery in the form of a tall screen of canvas stretched upon a wooden frame.
FLYS	The space directly above the stage where draperies and lighting instruments are hung. Ideally, the height of the fly is three times as high as the PROSCENIUM ARCH.
FLY SYSTEM	A series of cables, pulleys and counterweights that enable scenery, drapes, or lighting equipment to "fly in and out" (move up and down).
FOCUSING	Once lighting instruments are hanging or mounted, the process of aiming the individual instruments to cover a specific area is known as focusing.
FRESNEL	A type of lighting instrument which gives a wide beam of soft edged light. Comes in different sizes. Pronounced without the "s" (fren-nel).
GOBO	Material (usually light-weight aluminum) which is cut out or pierced, according to a design, and mounted inside a spotlight to achieve a desired effect (e.g. leaves, stars).
GROUND PLAN	An aerial view of the stage drawn to a specific scale - usually 1/2" = 1', or 1/4" = 1'.

HOUSE CURTAIN	The curtain that opens and closes, separating the audience chamber or "House" from the stage area.
IATSE	International Alliance of Theatrical Stage Employees and Motion Picture Operators - a union.
INCANDESCENT LAMP	Type of lamp widely used in stage lighting instruments.
LEG	A vertical masking piece hung at the sides of the stage used to hide WINGS. Can be a drape or a FLAT.
LEKO	An ellipsoidal-reflector spotlight. The Leko is the workhorse of all lighting instruments. It has a hard-edged beam of light that can be easily controlled to allow light to be focused where it is needed. Comes in different sizes.
LIGHTING PLOT	List with diagrams showing lighting to be used in each scene of a production.
MASKING	Any drapery or scenic piece used to define the stage or hide the backstage and wing space from the view of the audience.
ORCHESTRA PIT	Section of a hall at a lower level just in front of the stage. Here an orchestra may be seated out of the audience's line of vision of the events on stage.
PATCH PANEL	The maze of cables that connect the lighting instruments to the DIMMERS is known as the circuitry. These cables, either visible or concealed, go from the mounting positions on the stage to a large panel that often looks like a telephone switchboard. This is the patch panel. It enables the technician to plug any circuit, and thus, any instrument into any dimmer. The patch panel is a very important feature of any good lighting system because it allows maximum use of each dimmer.
PRESET BOARD	Lighting control console designed to allow for pre-selection of dimmer levels for preparations of lighting cues in advance of operation.
PRESENTER	This term is used mostly to describe the presentation of the performing arts but could apply to all types of arts. A presenter is either a formally designated group of people or individual, or a facility that "presents", or makes available, performances to audiences usually for a ticket price. As such, a presenter is a buyer of an art product (performance, exhibition etc.) as opposed to a seller of an art product like an agent or a manager. However, the selling aspect does come into play when the presenter sells or promotes the viewing of the product to the audience or public at large. There are presenters who work at presenting in a full time professional capacity most often associated with facilities (e.g. Conexus Arts Centres). Others present on a volunteer basis and usually rent facilities but not always (e.g. OSAC members). There are many kinds of presenters operating in Canada including arts councils, arts centres, municipal and regional governments, universities and colleges, festivals, commercial producers, school libraries, and art galleries.
PROFESSIONAL	Professional Performers: Performers whose arts practice has assumed career significance through a combination of individual competence, reception by community, and economic return. Typically, professional performers have completed basic training in their fields, devote a significant proportion of their energies to practicing their art, seek remuneration for their work, and are acknowledged as peers by others working in the field.

	Professional Company or Organization: company or organization which supports, presents, and/or produces the work of professional artists.
PROPS	Objects used on stage as part of the performance, e.g. furniture, carpets, flowers, books, implements etc., not including the SET.
PROSCENIUM ARCH	The opening in the downstage wall separating the audience from the stage.
PROSCENIUM STAGE	Audience views action through an arch-like opening.
RISER	Portable platform used to create a stage where there is none or to create a raised area on an existing stage. Risers are also used to elevate rows of audience.
SASKATCHEWAN PERFORMER	Defined as a resident of Saskatchewan at the time of showcasing or at the beginning of a booking cycle.
SCRIM	A transparent gauze material used for ghosts, clouds, and any effect requiring something to appear and disappear. When lit from the front, it becomes opaque; when back-lit, it becomes transparent. Often used in front of a skydrop to give more sense of depth.
SET	Arrangement of scenery units which together represent a single location. The term is also used as a verb to put up or assemble scenery for use (e.g. to set a stage).
SKYDROP	Unit of scenery used to convey the impression of open sky. Does not wrap downstage and obscure wings positions, as does the CYCLORAMA.
SPRUNG FLOOR	A wooden floor constructed on wood joists to provide necessary "give" for dancers.
STRIKE	Take apart and remove from the acting area, a set of scenery after it has been used or at the end of a performance.
THRUST STAGE	Audience wraps around three sides of the performance.
TRAP	An opening in the stage floor.
VENUE	The place where a performance is to take place.
WASH	The light from a bank of lights focused so as to illuminate the full stage from one direction and angle in an even blend from side to side or upstage to downstage.
WINGS	Offstage spaces to left and right of acting area.

Glossary references taken from:

Sponsor's Handbook by the Canada Council Touring Office, Audio Systems by Richard Stewart, Step by Step handbook for sponsors by the Ontario Arts Council.

## 12. LINKS TO FORMS AND HANDOUTS

### Member Documents & Links

- [Online Performance Evaluation](#)
- [The Performing Arts Grant Application Guide](#)

### Documents for Artists and Agents

- [Touring the Performing Arts in Saskatchewan](#)
- [7 things to make your OSAC tour a success](#)