

Arts and Culture Terms and definitions

Terms	Definitions
7 Quality Principles	<p>The aim of Arts Council England's Quality Principles work is to raise the standard of work being produced by, with and for children and young people. Seven quality principles have been developed as a result of close collaboration between the Arts Council England and arts and cultural organisations that work with children and young people. The seven quality principles are:</p> <ol style="list-style-type: none"> 1. Striving for excellence and innovation 2. Being authentic 3. Being exciting, inspiring and engaging 4. Ensuring a positive and inclusive experience 5. Actively involving children and young people 6. Enabling personal progression 7. Developing belonging and ownership <p>More information about the Quality Principles can be found here: http://www.artscouncil.org.uk/quality-metrics/quality-principles This webpage includes a free downloadable report about how to use the Quality Principles in work for, by and with children and young people.</p>
Activist art	<p>Work that actively addresses political or social issues. Activist art empowers individuals and communities and artists often work closely with communities to create the art. (Tate.org.uk)</p>
Artist development	<p>A process of development and improvement that artists go through. The process is normally led by someone with industry expertise - for example, a band's development might be led by someone with music industry expertise. Artists might be given time to experiment or develop their style or genre. They might experience other people's art or be challenged to do new things.</p>

Arts Award	<p>A range of unique qualifications that supports anyone aged up to 25 to grow as artists and arts leaders, inspiring them to connect with and take part in the wider arts world through taking challenges in an art form - from fashion to digital art, pottery to poetry. Offered at five different levels, young people get to:</p> <ul style="list-style-type: none"> • discover the enjoyment of creating and participating in any art form • develop their creativity and leadership skills • learn new skills and share them with others • get to work with or experience working with creative arts professionals • gain experience and knowledge to progress into further education and employment <p>To achieve their Arts Award, young people take on challenges in an art form, participate in arts activities, experience arts events, get inspired by artists and share their arts skills with others. Young people create a portfolio to keep a record of their creative journey. Along the way they are supported by an Arts Award adviser, acting as assessor, facilitator and mentor.</p>
Artsmark	<p>Artsmark has been designed by schools, for schools, to align with School Improvement Plans and support core EBACC and STEM priorities, giving the curriculum breadth and balance. As well as recognising schools that are making the arts come alive, the Artsmark award is a practical and valuable tool for enriching a school's arts provision whatever the starting point. It provides schools with access to enviable networks of leading cultural organisations that will enable them to use the arts to engage and develop happy, self-expressed and confident young people and inspire teachers. Schools are awarded Silver, Gold or Platinum, based on their achievements.</p>
Audience development	<p>The term 'audience development' describes activity which is undertaken specifically to meet the needs of existing and potential audiences, visitors and participants and to help organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, involvement in decision making, education, customer care and distribution. The term 'audience' includes all physical and digital attendees, visitors, readers, listeners, viewers, participants, learners and people who purchase works of art.</p>
Box Office splits	<p>This is when a venue splits box office takings with an artist or performer. There is no set split; this differs between venues and can differ between individual shows too. Battersea Arts Centre has a useful, clear document about their relationship with artists and their work, and splits, here: https://www.bac.org.uk/resources/0000/1236/The_way_we_work_with_artists_Updated_10.3.14.pdf</p>

Co-production – producers and curators	The production of a piece of work - e.g. exhibition, theatrical performance, film - jointly with a group or person. In museums, co-produced exhibitions might be created with community groups as a participatory activity on or off-site. Community members can be involved in every aspect of the exhibition, including research, design, creation, and marketing. A video case study of a co-produced exhibition can be found here: http://ourmuseum.org.uk/a-co-production-model/
Community art	Artistic activity based in a community setting that involves the artist interacting with the community. Community art often sees collaboration between a professional artist and those who might not otherwise engage in the arts (Tate.org.uk)
Creative evaluation	Creative evaluation is a process that enables individuals and organisations to measure the impacts of their work in a creative, fun, sometimes playful, way. Creative strategies can be adopted when this approach suits the audience and project. These include, for example, asking participants to take photos that describe their view of something, role playing, collage making, drawing, video vox pops, dance, drama, sculpture etc. It is important to ensure that the creative methods you choose enable you to answer the question that you're asking, and that they are appropriate for the audience.
Creative learning	There are many definitions of creative learning. Creative Scotland defines it as "Creative learning takes place when arts and cultural activity leads intentionally to the development of understanding, knowledge and skills". It encourages participants to ask questions, make connections, imagine future possibilities, explore options, and critically reflect. It stimulates imagination and curiosity, and enables people to develop their creative capacities. Creative learning can happen anywhere that learning takes place, including formal and informal learning settings.
Creative practitioner	A creative practitioner is someone who, in their profession, exhibits and uses creative behaviours e.g. artists, animators, dancers, photographers, storytellers, web designers. Creative practitioners also have wider skills, and are able to take their practice and work with others - for example, a creative practitioner might work with a group of young people on a creative project.
Creative process	The creative process is the process of generating and developing new artistic ideas. Literature suggests there are 4, 5 or 6 stages, but the idea that the process is 5 stages is most prevalent. The first stage is Preparation - immersing oneself in your medium and being inspired (e.g. a musician would absorb music that inspires them). The second stage is Incubation - when all the information gathered in the Preparation stage churns in the mind; this may take days, months or years. The third stage is Insight or Illumination - the 'aha' moment when an idea forms. The fourth stage is Evaluation - when one reflects

	on, and is self-critical of, the idea one has had. The fifth stage is Elaboration or Implementation - when one does the work to make the idea a reality. (Please note that the names of the stages differ depending on the literature).
Cultural Commissioning	Cultural Commissioning is the process of advertising for, recruiting and selecting artists, producers and other professionals to undertake work in the arts and culture sector.
Cultural ecology	"The complex interdependencies that shapes the demand for and production of arts and cultural offerings" (Holden, <i>The Ecology of Culture</i> report). The cultural ecology includes publicly funded culture, commercial culture and homemade culture, which interact with each other. An ecological approach to culture looks at the relationships and patterns within the system. The AHRC report, <i>The Ecology of Culture</i> , can be downloaded here: http://www.ahrc.ac.uk/documents/project-reports-and-reviews/the-ecology-of-culture/
Cultural Education Challenge and CEP	The Cultural Education Challenge, which was launched in October 2015, is Arts Council England's call for art and cultural organisations, education institutions and local authorities to work together in offering a joined-up, consistent and high quality art and cultural offer for children and young people, to share resources and bring about a more coherent and visible delivery of cultural education through Cultural Education Partnerships. ACE aims to establish CEPs to improve the alignment of cultural education for young people in places where this is most needed. Successful LCEPs (Local Cultural Education Partnership) were piloted in Great Yarmouth, Bristol and Barking & Dagenham. More information about the Cultural Education Challenge and CEPs can be found here: http://www.artscouncil.org.uk/children-and-young-people/cultural-education-challenge
Cultural learning	Actively engaging with the creation of arts and heritage as makers and consumers. The term includes both learning <i>through</i> culture and learning <i>about</i> culture. Cultural learning can take place across school subjects.
Dance	Dance is a performing art in which artists perform purposefully selected sequences of movement. Dance involves moving the body in a rhythmic way, usually to music. Dance covers a wide range of aesthetics and styles and takes place in a wide range of settings. Further information about ACE and dance can be found here: http://www.artscouncil.org.uk/supporting-arts-and-culture/supporting-dance

Dance - Theatre	Performance that combines elements of dance and theatre. In dance theatre, movement and text/narrative are of equal importance.
Data Sharing with companies	Cultural organisations sometimes want, or need, to share audience data. This must be done in compliance with Data Protection legislation and whilst respecting the wishes of audiences. This ACE-commissioned site gives excellent guidance on good practice in relation to sharing audience data: https://www.audiencedatasharing.org
Digital art	Digital Art or Creative media has been traditionally used to describe the industries producing digital and creative content. This includes companies working in film, television, radio, interactive content electronic publishing, software and computer games. Within this wider ecology, Arts Council England uses creative media to refer to artistic and cultural works and content that are created for digital platforms and/or distributed digitally to engage the public.
Electronic media	The most common examples of electronic media are video recordings, audio recordings, slide presentations, CD-ROM and online content (Tate.org.uk)
End on	Traditional audience seating layout in a theatre where the audience sits on one side only and audience members all look at the stage from the same direction. This is also known as Proscenium Staging.
Guarantees against box office	This is when a company is guaranteed a certain amount of box office income as payment for their performance regardless of the total of box office income. This is not strictly a fee; it means that the theatre guarantees that revenue from ticket sales will be a certain amount that this amount will be paid over to the company, and the theatre will make up the difference if this amount is not taken at box office. Even if no tickets are sold, the same fee must be paid to the company.
Immersive	Immersive art offers immersive, sensory experiences for audiences. It often requires audience members to physically participate and engages them in unexpected ways.
In Residence	Artist-in-residence programmes enable artists to spend time away from their usual environment in a venue that may or may not be a cultural institution (in 2011, for example, author Tony Parsons was in residence at Heathrow Airport). No programme is the same; each has its own context and may last for weeks, months, or even a year. Some top tips about artist-in-residence programmes can be found here: https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/jul/03/artist-in-residence-schemes-top-tips

In the round	Theatre in the round is performed to an audience who are placed on all sides of the performers, not just in front of them. This approach tends to be used in more intimate productions and means that large scenery can only be used if it suspended above the actors' heads. The first large Theatre in the Round, the Royal Exchange Theatre, was built in Manchester in 1976.
Installation	Installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time (Tate.org.uk)
Large scale	Productions or events touring to venues of 800 seats or more.
Lighting Rig	The structure that holds lights for an indoor or outdoor stage.
Live Art	Performances or events undertaken or staged by a group of artists as a work of art. These are usually innovative or exploratory in nature. (Tate.org.uk)
LX Plan	Stage lighting plans that show the location of lighting equipment.
Mid-Scale	Midscale venues have around 400-800 seats. Midscale theatre has to appeal to significant audiences in order to sell seats; venues should be confident that tickets will sell.
New media	New technologies that can enable the digital production and distribution of art, including CD-ROMs, mobile phones, the world wide web, and YouTube. (Tate.org.uk)
NPO	A National Portfolio Organisation (NPO) is an organisation that receives regular funding from the Arts Council over the period 2018 – 2022 for a the programme of work that the organisation described in its application to become an NPO and in its business plan. The funded work of NPOs is expected to meet the Arts Council goals and align with Arts Council priorities. NPOs report to the Arts Council regularly as a condition of their funding. NPOs are banded according to the type of organisation and the level of funding received with those receiving higher levels of funding being required to take part in more detailed reporting, planning and closer alignment to more of the goals.
Participatory art	Art that directly engages audiences in the creative process so they become participants in the event. (Tate.org.uk)
Per Diems	Per diem means 'per day'. Per diems are daily subsistence rates for artists.
Performance art	Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted. The term has also been used to describe film, video, photographic and installation-based artworks through which the actions of artists, performers or the audience are conveyed. (Tate.org.uk)

Pervasive	Pervasive media is any experience that uses sensors and/or mobile/wireless networks to bring audiences content (e.g. film, music, images, games) that is sensitive to their immediate situation - which could be where they are, how they feel or who they are with. Pervasive media uses technology to understand something about the situation and responds based on that situation and uses digital media to augment (bridge) the physical environment and vice versa. For example, a mobile phone might detect someone's location and that might trigger a specific piece of media about that place to be played. (Watershed.co.uk).
Physical Theatre	In physical theatre, performers tell stories and convey emotions through physical movement. Techniques such as movement, mime, gesture and dance are used. Physical theatre is often abstract in style, using movement in a stylised way. Performers use little or no dialogue.
Presenting organisation	An organisation, or department of a larger organisation, that works to facilitate exchanges between artists and audiences through creative, educational, and performance. The work that these artists perform is produced outside of the presenting organisation.
Promoting	Publicising/marketing the arts.
Producer	Artistic project leader, often with a large and varied role which can include placing the project in overall context, fundraising and guiding the project. Directors report to producers.
Producing	Production refers to the tasks that must be completed or executed during the creation of e.g. a film or record. A producer is responsible for the financial and managerial aspects of the making of a film or broadcast or for staging play, opera etc. For example, a music producer is a project manager for the recording, mixing and mastering process. Film producers generate new projects and ideas, secure finance, manage production, and strategically marketing the result.
Promenade	In promenade theatre the staging or performance area may be set in various locations in a venue or outside. There may be no distinction between the area the audience sit or stand in and the space for action. The audience inhabit the space. Audience members move about from place to place during the performance.
Public art	Visual art and craft located in a public space landscape/environmental art. It is in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding. (Art Council of Wales definition).

QLab	QLab is a multimedia playback software. In QLab, a cue is a marker for action to take place in the program. When triggered, a cue executes an operation. Cues include 'audio', 'video', 'camera'. QLab allows people to align audio files in a sequential order and manipulate them. The software also allows users to add video files to the cue lists. More information about QLab can be found here: http://figure53.com/docs/
R&R	Rules and regulations? / Roles and responsibilities?
Research & Development	Usually applied to an artist when they undertake a phase of discovering more about a subject, group of people or area of interest with a view to creating new artwork.
Residencies	Residencies, which can look different depending on the residency, provide time and space for creative work. Res Artis is a worldwide network of artist residencies that gives information about residencies: http://www.resartis.org/en/
Role of Library Ambassadors/Young Cultural Leaders	A Young Cultural Leader is a young person, aged up to 25, with an understanding and knowledge of cultural practices and processes. They are empowered and supported to share and advocate their perspective. Essex Libraries, for example, recruits young consultants every year and invites these young consultants, via text or email, to recommend changes to a particular aspect of the library service - source: http://static.roh.org.uk/learning/bridge/ROHB_YCLGuide.pdf .
Share Days – museums have these	Share days can be when museum professionals meet to share best practice - see this British Museum example: http://www.britishmuseum.org/about_us/national_programmes/sharing_expertise.aspx and when museum professionals consult with members of the public to make decisions about the museum - see this Derby Museums example: https://www.derbymuseums.org/whats-on/sharing-days-beyond-the-label
Site responsive	Site responsive is when a performance is created by using a certain site as stimulus and responding to it; the space inspires the art. It may invoke the history, architecture and possibilities inherent within a venue.
Site specific	A theatre production that takes direct inspiration from the location in which it is performed. Art and performance that takes place in a particular venue - often a non-traditional art/performance venue - chosen to reflect the content of the piece e.g. a play that takes place in a living room might be staged in an actual living room. The art inspires the choice of space.
Small Scale	Productions or events touring to venues of less than 400 seats.

Socially-engaged practice	Socially engaged practice - also referred to as social practice or socially engaged art - describes art that is collaborative, often participatory, and involves people as the medium or material of the work. It can include any art form which involves people and communities in debate, collaboration or social interaction. This might be the result of an outreach or education program but many independent artists also use it within their work. The participatory element of socially engaged practice is key, with the artworks created often holding equal or less importance to the collaborative act of creating them (Tate.org.uk)
Spoken Word	Poetry intended for performance, with roots in oral traditions and performance. It can be delivered in a variety of styles, and can involve collaboration and experimentation with other art forms such as music, theatre and dance.
Sprung floor	A sprung floor is a floor that absorbs shock, giving it a softer feel and reducing injuries. They are considered the best available for dance.
Talent pipeline	Developing, attracting and retaining artists to maintain and grow creative industries. Children and young people can be supported to enter jobs in the arts through helping them foster an appreciation for the arts and creativity and providing opportunities for them to be creative. The talent pipeline into the creative industries begins in childhood and ends in professional arts practice. When the pipeline of talent is leaking, barriers mean that people are leaving arts careers or are prevented from taking up careers in the arts through, for example, factors such as low income, limited careers advice and inadequate training routes. ACE's 25 year Creative Talent plan aims to discover and develop creativity and innovation in children and young people from birth for the first 25 years of life - more information: http://www.artscouncil.org.uk/blog/making-more-our-nations-talent
Theatre	A form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. Theatre can refer to a whole theatrical production whereas drama refers to the plays themselves. ACE published a BOP report - <i>Analysis of Theatre in England</i> - in October 2016: http://www.artscouncil.org.uk/publication/theatreinengland . Further information about ACE and theatre can be found here: http://www.artscouncil.org.uk/supporting-arts-and-culture/supporting-theatre
Tourable	Suitable for touring. Show creators must consider, for example, whether their show can be toured e.g. is the set portable?