



BOX OFFICE MANAGEMENT INTERNATIONAL

A HISTORY

THE INTERNATIONAL TICKETING ASSOCIATION



TOP PICTURE

Herman Kesselaar, Stadsschouwburg; Larry Appel, Stratford Festival; Larry and Fred Frank, Dane County Coliseum, Madison Ticket Agency; Gerald Corner, Stratford Festival; Phil Carter, Lyric Opera Co.; Peggy Rose, Milwaukee Repertory Theater; Richard Carter, Minnesota Orchestral Association; Mark Leenhouts, Theatre X; Denis Hardy, National Arts Centre; Ernie Santi, Ravinia Festival; Gaston Morin, Place des Arts Montreal; Joe Weicher, Ravinia Festival; Peter Ross, O'Keefe Centre for the Performing Arts.

Seated: Patricia Spira, Performing Arts Center; Monique Burnelli, Theatre National Opera de Paris; Alice Boettcher, Milwaukee Brewers Baseball Club; Virginia Anderson, Green Bay Packers; Bea Westfahl, Milwaukee Bucks; Judy Ashford, Madison Civic Center; Ann Spira, Chicagofest; Chloe Long, Milwaukee Symphony Orchestra.

BOTTOM PICTURE

Patricia Spira, Performing Arts Center; Bill Murphy, Los Angeles Music Center; James Greiner and Walter Rueckert, Wisconsin State Fair; Robert Wilkins, Saint Louis Symphony; David Wax, Pittsburgh Symphony; Jimmy Gatens, Theatre Development Fund; Saheed Baksh, Brooklyn Academy of Music; Hans Buter, Concertgebouw; Tom Smith, Chautauqua; Dirk Epperson, Performing Arts Development; Tim Kratsch, Edgewood Agency; Terrell Barton, Oregon Shakespearean Festival; Michael Picaud, Tulsa Performing Arts Center; Marshall Menzies, Sydney Opera House; Randy Weeks, Center Attractions.

Seated: Paul Rosedale, Shubert Organization; Gordon Cramer, New Jersey Meadowlands; Kevin Fitzpatrick, Atlanta Alliance for the Arts; Tony Mabbutt, Royal Opera House; Linda Alstatt, Denver Center Theatre; Roberta Monda, Edgewood Agency; Marilyn Miller, Florentine Opera Co.; Wendy Reed, Playhouse Square.

Not shown: Robert Bodus, Performing Arts Center; Susie Hansen, Milwaukee Ballet Company; Bruce Hughes, Tennessee Performing Arts Center; James Howland, Kentucky Center for the Arts; Carl Matte, Kennedy Center; and John Steinmiller, Milwaukee Bucks.

These pictures were taken at the Performing Arts Center in Milwaukee, 1980.

W*e are very pleased to assist The International Ticketing Association by sponsoring the publication of the 20th Anniversary History Book. We applaud the staff and members of INTIX for their leadership and commitment in providing the managerial and marketing skills necessary for success.*

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Dear Colleagues,

Welcome to Nashville and the 20th Anniversary Celebration of INTIX.

As you thumb through this history book I hope that you enjoy the memories of our Association, its members, its events and its vendors. The past twenty years have seen many changes for our industry as well as our Association. We have a challenge ahead of us. We need to adapt and grow into the 21st Century. Our goals are simple, we need to identify the needs and services that we provide for our members. We need to continue to serve the INTIX mission of being the definitive resource for the ticketing industry. Our history is glorious, and we need to ensure the same stellar course for our future.

I challenge all members of INTIX to look to the future. We all need to cultivate and encourage new membership; to continue to be leaders in your industry; to promote INTIX in your region, state, province and country; to participate in the organization.

On behalf of the Board of Directors I offer congratulations and thanks to Patricia Spira, founder and President of INTIX for her vision and unfailing devotion to the Association. I further offer the Board's thanks to our vendors and sponsors for their continued support. In closing, the Board gratefully acknowledges the members of INTIX for sustaining the Association in a manner that makes us all proud.

Maureen Andersen
Chairman of the Board, INTIX
Director of Ticket Services
The Denver Center for the Performing Arts

In The Beginning...

A group of people who were in Milwaukee for an IAAM regional conference came to look at the Performing Arts Center. Patricia Spira spoke to them about the centralized ticket operation at the Center. When she asked if there were any questions there was one person who was eager to hear more about the various methods and processes that were being utilized in the box office. Thus began a dialogue between Pat and Richard Carter which resulted in a strong professional friendship, and a sharing of information which eventually led to the founding of Box Office Management International.

Several months later an invitation had been sent to venues in North America announcing a one week course in Banff on box office management. Now remember, this was in the era of manage by objective, manage by results, manage, manage, manage! People were attending seminars and workshops, and it was believed to be essential for professional growth and effectiveness to attend these courses.

On one of their phone calls to discuss a ticketing problem, Pat mentioned to Richard that she had wanted to attend the Banff course, but that her general manager said funding wasn't available. She said she was a bit miffed because she felt that perhaps box office wasn't high on the meetings priority list. Richard, at that time managing the ticket operation at the Minnesota Orchestra Hall, responded that he'd also requested to go to Banff and was told that if his organization wanted a consultant they'd hire one. That did it! It was at that moment in the phone conversation that the decision was made to have a gathering of box office managers to meet and discuss their common concerns.

At first it was going to be just a few box office managers meeting in the Green Room at the Performing Arts Center, but it eventually developed into a full fledged three day conference. In the fall of 1979 Richard flew down from Minneapolis, and together they developed the program. Pat started calling people for funding. She wanted to make sure that anyone who was invited could come, and that there would be no financial constraints to keep them away. The idea was that there would be no registration fee and that housing would also be

taken care of for them. They would just have to get to Milwaukee, everything else would be supplied.

One of the first calls went to Bob Gorra, Sr. Vice President, Ticketron. Pat told him what she had in mind, and he immediately offered \$1,000 in support, the beginning of sponsorship by that company which was renewed each year until its demise. Bob then asked her if she planned on having people from overseas. Pat replied in the affirmative, although it hadn't occurred to her until that moment. Next, she wrote a letter to Wingspread, a Frank Lloyd Wright designed conference center, part of the S.C. Johnson complex in Racine, about 30 miles from Milwaukee, asking if they would host the conference. She also talked to the University of Wisconsin-Milwaukee, and they were quite interested.

Pat wanted to start inviting people, but the next problem was the stationary she would use. She wanted everyone who was invited to know that this was going to be a highly professional conference, well worth their while, so this ruled out personal stationary. Using the Performing Arts Center's stationary would give the conference importance and a mark of approval. She decided to ask her general manager if he would give his approval, and after explaining that she didn't expect any funding from the Center, he said fine, but talk to the chairman of the board. Bill Randall, the PAC chairman, listened to the concept and asked to see a budget. When the budget was presented to him, he not only gave approval, he said the PAC would host the conference, the bank in which he was a Senior Vice President would hold a cocktail dinner party the first night, and that she didn't need to seek any funding. We were off and running!

Bill did have one reservation when he looked at the budget. He recommended a small registration fee, and so a \$50 fee was charged to delegates from North America, and none to the overseas attendees. This covered an opening reception, dinners, breakfasts, lunches, buses and their hotel rooms!

The actual cost to the Performing Arts Center was less than \$1,300. Pat worked out an amazingly low discounted rate at a hotel (\$15) and arranged a sponsored evening at the Miller Brewing Company for a tour of the brewery and dinner on the second night.

The invitations went out to box office

managers only. Richard and Pat worked out a list of who would be invited. Pat had visited several venues in Europe and invited box office managers from the Paris Opera House, the Concertgebouw and the Royal Opera House. They all accepted. The box office manager from the Stadsschouwburg in Amsterdam heard about the conference from his colleague and asked if he could come. We were happy that we said yes because Herman Kesselaar became a board member and the 1987 Lifetime Achievement recipient.

Lloyd Martin, general manager of the new Sydney Opera House, had visited the PAC and spent some time with Pat in the box office. More out of courtesy than expectation she sent an invitation to him to send his box office manager. Imagine the absolute surprise when she received a cable from him saying "Please hold a space. Marshall Menzies, our box office manager will be there."

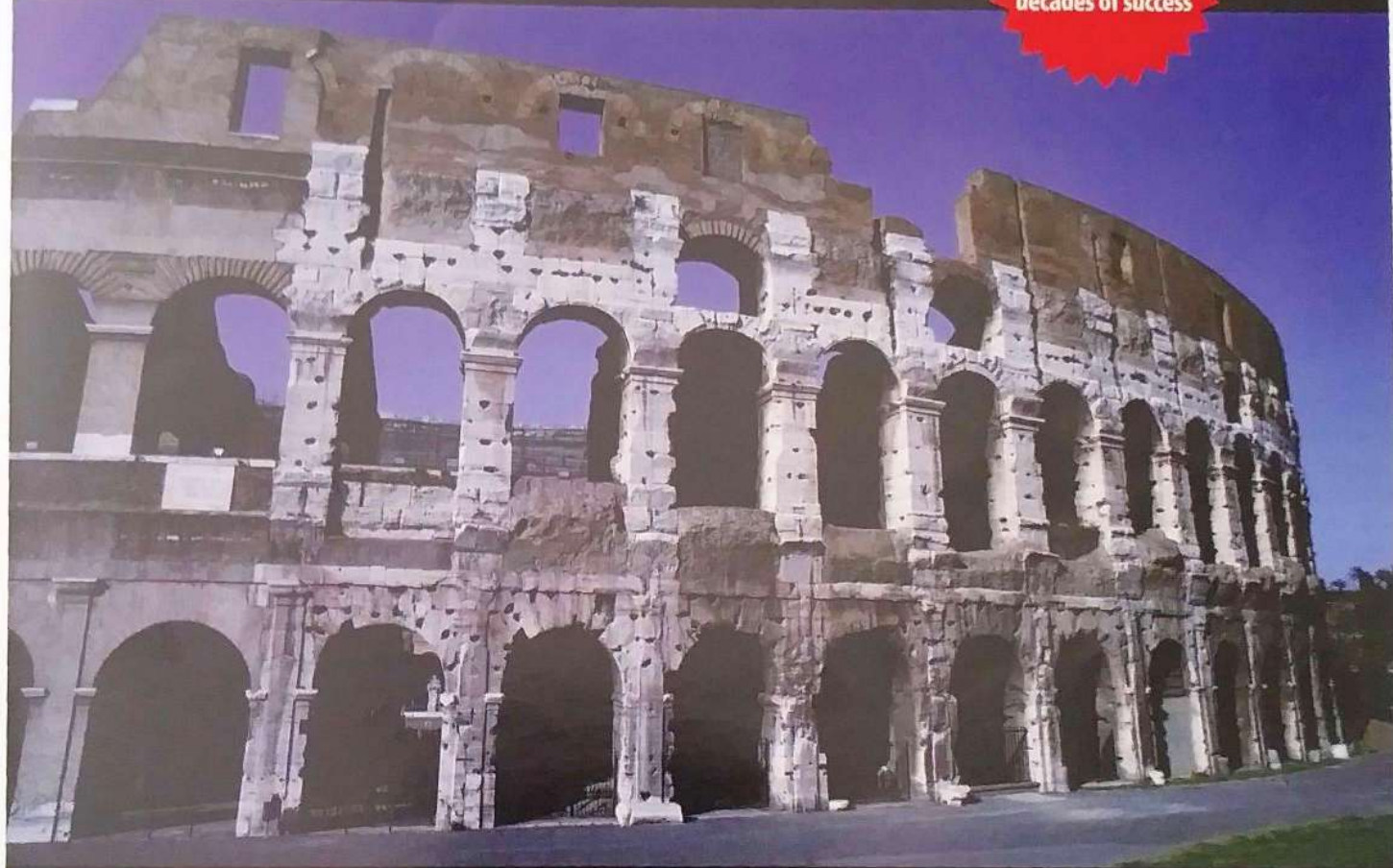
Everybody was saying yes. They were coming to Milwaukee during the coldest month of the year because they wanted to share experiences, they wanted to see what others were doing, they wanted to talk ticketing. Although some vendors and some general managers requested an invitation, they were refused. This was for box office people only. It was their meeting. It was to give them a professional presence, to give them the opportunity to talk to each other as peers about the subjects that concerned them on a day-to-day basis, to talk about what they knew best...better than anyone else in the world....**ticketing.**

Challenge of the '80s: Instant Service

The first conference was held at the Performing Arts Center in Milwaukee, now the Marcus Center for the Performing Arts. Patricia Spira, who chaired the meeting, had lived in Milwaukee all her life so she didn't regard the weather as anything exceptional. However, very few of the guests at that conference had experienced chill and winds as brutal as the ones they felt during those three days. But spirits were high, and the enthusiasm was tremendous. The workshops discussed telecommunications, customer service and the Milwaukee Brewers new computerized ticket system,

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designed to their specifications to give the maximum amount of information to the team's management. Of particular interest were the details of how they had input hundreds of thousands of names into the database so that when someone called the telephone room to charge tickets, the name and address popped up. Vincent Marron, marketing director of Theatre Development Fund was our keynote speaker, and Paul Rosedale, Shubert Organization, who was in charge of the recently computerized Shubert theater box offices on Broadway, spoke about that undertaking. The attendees were interested in all the workshops, and they were attentive, but top interest was in their one-to-one conversations which went on at top speed during breaks, meal functions, and of course, at the bar after the meetings were over. There were 40 box office managers there (and one "crasher," a systems developer.) The venues they represented ranged from the newly built New Jersey Meadowlands with its race track, 18,000 seat arena and 80,000 seat stadium, to Milwaukee's Theatre X with 75 seats. Did they really have anything in common? You bet they did! It was ticketing with all its similarities and all its permutations.

The contacts that were made during that conference, the ideas that flowed, the discussions that went on to the early hours of the morning were precursors of what was to follow every year up to the present time.

No one who attended that first conference will ever forget what Herman Kesselhaar said at the close of that meeting. Someone had just answered a question with "God only knows." Herman was the next to speak. He said, "My managing director asked me if I wanted to go to Milwaukee, and I said yes, because I thought what a wonderful way to get to New York. But after three days here, all I can say is, if only God knows, then I am in heaven."

News from 1980

- The name Box Office Managers International (BOMI) was adopted from a list of several suggestions, and, with a slight but significant change, it remained the name of the Association until 1997.

- BOMI/Search was started when John Carter, who had interned for a few weeks at the PAC box office while working on his Masters in Arts Management, wrote to Pat Spira to see if she knew of someone who could manage the box office at PCPA Theaterfest where he was marketing director. She immediately sent an inquiry to this new



An Interesting Box Office

network of contacts made at the conference. One of the participants, Terrell Barton from the Oregon Shakespeare Festival recommended someone who got the position, and that's how BOMI/Search, now INTIX/Search, was born.

1 9 8 1

"Being Responsive to the Times...What Your Business Is, Where It Is Going"

That was a pretty long title! But titles didn't matter. What did matter was that this year the conference in Atlanta would have to stand on its own. There would be a registration fee, and the attendees would also have to pay for their hotel. Would they come? A more extensive list was prepared, and a mailing went out. It was a simple invitation with a list of the venues represented at the first conference and the schedule for this conference. 65 people registered including a sprinkling of systems analysts, marketing directors, financial and general managers and a vendor along with the box office managers who made up the vast majority of attendees. We knew now that the word was getting around that box office managers from all over the world, with a commitment to improving services and ticketing operations, were getting together and having a simply exhilarating time talking to each other. New participants came Scotland, and also from Japan and Germany who spoke to us through translators about their operations. We were fascinated

to discover that the ticket had still not been computerized successfully in Japan because of the difficulty in accommodating the characters to the existing word processors. To list the essentials of place, time, event and cost, the ticket would have been too large to be efficient.

This conference started the tradition of facility tours. We visited the Atlanta Memorial Center (now the Woodruff Arts Center) box office, went to a concert at the "Fabulous Fox," and saw a rehearsal at the Alliance Theatre. The technique of "shadowing" was demonstrated to us at that rehearsal. This was the technique of having signers behind each actor and using sign language to tell the deaf people in the audience what was being said.

Important events of 1981

- Ernie Santi, membership chairman, Paul Rosedale, Robert Wilkins, Randy Weeks, Linda Aistatt, Carl Matte and Pat Spira met for two days in April to create a membership structure and to organize a membership campaign. Paul brought a draft of a brochure which is still serving as the model for our present membership brochure. This meeting proved to be one of the most important meetings in the establishment of the Association. It established the membership structure, created a budget, and set the course of the Association. The name was changed to Box Office Management International as Box Office Managers International was too limiting, now that we were including managers and directors from different departments at our conferences.

- A logo was designed, stationary and a

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brochure printed, and the first membership solicitation went out in September. It was an exciting moment when the checks started coming in. We now had an official membership of close to 100 people.

- The first BOMI Newsletter was written that winter, and mailed to a large mailing list as a promotion for both membership and for the next conference which would be held in St. Louis in January 1982.

- BOMI Headquarters established in New York, December 1981.

- It was the 60th Anniversary of the Hollywood Bowl. There was a new record of 629,567 tickets sold, and the phone service charge was 50¢ per ticket.

1 9 8 2

"Managing the Staff for Productivity: Creative Controls and Technological Assistance"

The conference themes were getting rather pretentious by now! The conference was now attracting even more ticketing industry professionals. 162 people came to St. Louis from every type of venue, and we added Sweden to our growing list of countries. At the opening meeting infra-red head sets were given to the attendees to demonstrate this new system which would enhance performances for people with hearing disabilities. The opening reception was held at Powell Hall, home of the Saint Louis Symphony, where the chairman of the conference, Robert Wilkins, was director of ticket operations. Powell Hall was the first venue to be converted from one of the 1920's movie palaces to a concert hall, and it was beautiful.

The facility tour was at Busch stadium where the attendees visited the St. Louis Cardinal Football Team offices to see their computerized season ticketing system. Southwestern Bell Telephone displayed a computerized system to us during a workshop. Ken Fraser, developer of the boc's ticketing system, set up his computer in a suite at the Chase Park Plaza where the conference was being held. Attendees signed up for appointments and watched Ben Wells, former chairman of Seven Up and one of St. Louis' leading citizens, buy tickets for a performance of the London Symphony. Everyone was quite intrigued with the screen which displayed the full

house seating with available seats and sold seats.

Some of the workshops that year were *Group Sales; Refunds, Exchanges, Donated Tickets and the Cancelled Show, and Inter-staff relations/Marketing and the Box Office*. Which all goes to prove that old French maxim, "the more things change, the more they stay the same."

Important events of 1982

- BOMI was incorporated first as a business corporation, and then later that year as a not-for-profit trade association, and received its 501 (c) (6) tax exempt status from the Internal Revenue Service.

- The annual BOMI membership fee was raised from \$50 to \$65, and BOMI decals that displayed a membership logo were distributed. The first membership directory was published with the names of 142 members.

- Gary Switlo and Tom Worrall met the Barre brothers in St. Louis at the conference, and they decided to merge their ticket operations in Vancouver in order to place a bid for the ticketing services at the soon to open B.C. Place Stadium

- The Checkerdome in St. Louis had a noteworthy sale. In April, 21,639 tickets were sold from 10 am to 9 pm for a Neil Diamond concert, 2 tickets per terminal per minute, using 4 Ticketmaster terminals at the box office and 13 at remote locations. Well, maybe some things do change.

- BASS Tickets planned to add 8 more telephone lines to the 16 they currently had.

- Filene Center at Wolf Trap Farm Park for the Performing Arts was destroyed by fire.

1 9 8 3

"New Perspectives... Box Office in Transition"

The fourth annual conference was held in London, in January. It was a particularly gutsy move for this young association. But international we were, and international we would prove to be only if we had a conference outside of North America. And so we went to London, and in the process proved what risk takers we really were by holding our first trade show in conjunction with the conference. 80 people showed up for the conference from the U.S., Canada, and several European countries. We gained new members at that conference, people like

Brian Leishman, who became leaders in the Association.

We now had a conference committee, and through the efforts of co-chairs Tony Mabbutt and Roger Lobb, and committee members, Andy Spencer, Kevin Chapple, Robert Moore and Francis Crawley, over 200 people visited the trade show which featured displays from ticket printing, envelope and charge card companies, computerized ticketing systems, and tourism. Our very first exhibitors were American Express; Apollo Computerised Ticket System; boc's; Boris; British Tourist Authority; Cost Effective Computing; Globe Information Systems; ICL; James Parker & Associates; Mercury Printing; Norwat Computer Systems, Oaktree Ltd. Synchro Systems; Ticket Envelope Company, TicketShop; Ticketmaster UK; TOR Systems; and Prestel, a system by which people ordered their tickets through their home computers, and remember, this was back in 1983! The exhibitors were absolutely delighted to have this forum to display their products and services, and also to be able to meet face to face with the users. This was the beginning of the on-going discussion which has continued to this day, strengthening the entire industry.

Those of us who attended that meeting have some great memories of the workshops and the social events. Who can ever forget the roar of laughter that went up during the role playing at the Assertiveness Training workshop as Marilyn Bacon, from the Grand Opera House in Maryland, acting the particularly irate customer screamed her complaints at Vivienne Gardener who quietly defused the situation by inviting Marilyn into her office. Marilyn's reaction was what brought on the laughter...she was so stunned that she stood with her mouth open; it had never occurred to her that a box office manager would so graciously react in that fashion. And what about Dennis Green's reaction to speaker Vincent Burke's suggestion that box office managers weren't very nice because they stopped taking telephone credit card orders at 6:00 pm. When Dennis rose up to protest quite clearly and articulately that Vincent was certainly out of line on that score, it was quietly suggested to Vincent that perhaps he shouldn't visit the U.S. for awhile.

One of the big highlights was our visit to the House of Commons for our social event. When it was first recommended to the London committee, they downgraded



CELEBRATING 100 YEARS OF SERVICE IN THE TICKETING INDUSTRY ...

Chauncey A. Lick, one of the founders of Weldon, Williams & Lick, Inc. had a vision and a goal. At age six he set in Long Primer (10 point) type the following, which was placed in his fathers newspaper: "I'm a little boy six years old and I want to be a printer. I set this." The following was set by the same Chauncey Lick in four point type without any help of microscopic aid, at his own print shop in 1950: "I'm eighty-two now and not a bit too old to know that the goal I set at six has been reached these many years. Printing has been my life and the pride I felt in seeing my first composition appear in the newspaper can only be likened to the pride I now feel in the print shop that bears my name."

The pride that Chauncey Lick felt in his accomplishment of providing custom tickets, is reflected in all the employees that have kept this company in business for over 100 years. This same pride is extended to the INTIX organization for having a goal and reaching it by celebrating their 20th anniversary. Our association with your membership for the last 20 years has provided us with many opportunities to serve the Ticketing Industry and we hope it will continue until well past the time you celebrate your 100th anniversary.

**CONGRATULATIONS TO THE
INTERNATIONAL TICKETING ASSOCIATION!**

the suggestion, saying that no one would really want to do that. We convinced them that the delegates would be duly impressed, especially the colonials from North America! We had a lovely reception, Ivan Lawrence, a Member of Parliament, spoke to us, and the committee hung a medal on Pat Spira. She almost felt like a Dame of the British Empire.

We had been overly optimistic in anticipating growth from the 160 attendance in St. Louis, and initially we were disappointed with the modest attendance at this conference, but the conference proved to be so valuable that it contributed greatly to our growth and reputation. 16 years later we are still benefiting from the contacts and friendships made at that meeting.

News from 1983

- BOMI conducted its first annual survey. Average salary for a box office manager was \$22,500.
- Membership fee raised to \$75. BOMI now had 186 members.
- A new company, SOFTIX was formed.
- Kentucky Center for the Arts, B.C. Place and Ruth Eckard Hall opened.
- An article in the BOMI Newsletter states that credit cards have become a necessity to theater.
- BOMI takes a booth at the IAAM trade show in Montreal, and distributes membership information.
- New members from France and Germany join BOMI.

1 9 8 4

"Box Office: Part of the Management Team"

Sunny California! The 5th Anniversary Conference & Exhibition was held at the Biltmore Hotel in the heart of downtown Los Angeles. Room rates were \$45 for single and double rooms and the conference fee was raised to \$275 for a member and \$325 for a non-member. 214 ticketing professionals came and 30 exhibitors filled the ballroom with their displays. Because this was only our second trade show, and because full-day show hours had worked in London, it was decided to have the exhibition open from 9:00 am to 5:00 pm every day, even while workshops were in session. We soon learned that this was a big mistake. Although we also had visitors to the show, there were many hours when the

exhibitors were standing in their booths with no one there. It was quite a contrast from the previous year. We were very lucky that the vendors recognized the potential and the value of the Association and didn't give up on us.

The opening reception was sponsored by the Los Angeles Music Center, home base for the conference chairman, Bill Murphy. The Music Center is one of America's premier venues and it was a grand way to kick off the conference. Bill gathered together a conference committee from throughout California. Included in the committee was a representative from Ticketmaster, a computerized ticketing system which was becoming better known through the efforts of its CEO, Fred Rosen, who was probably one of the most effective deal makers in ticketing history, and who would rapidly take the fledgling company from a small franchised operation to the biggest ticketing system in the world.

There was quite a bit of discussion and controversy among the committee as to whether computerized ticketing should be included in the workshops. Finally there was one session on it, and it was very noticeable that the exhibitors who were the busiest were the software vendors. Even though most attendees were still on hard tickets, it was apparent that the majority of those who didn't have a system were planning to have one soon, and they were trying to learn everything they could about what was available in the market.

Another interesting thing we learned at this conference was that although we were all in ticketing, and we had many of the same concerns and procedures, not everything could be simplified into one basic rule. This was clearly brought home when Barry Stockhammer from the Los Angeles Dodgers who spoke on group sales, described the minimum amount of a group to be 200. What a shock that was for some of our people with only 200 seats in their entire venue!

A "first" at this conference was the closing social event at the Variety Arts Center Roof Garden. It was a dinner dance, the first of many to follow. There is no question that our members love to party, and that these social occasions provide additional networking opportunities in a relaxed and pleasant environment.

This was the first conference where the attendees were issued event tickets. When Pat Spira met with the committee to discuss

the various meal and social events, she asked quite innocently, "Does anyone have any objection to tickets?" It resulted in a huge outburst of laughter. Later the committee presented her with a gold record; the song title was *Does anyone have any objection to tickets?* The record is now on a wall at INTIX Headquarters.

News from 1984

- Patricia Spira is invited to the inauguration of the PIA Ticketing Service in Tokyo. This service opened with 100 telephone lines in place, outlets throughout Tokyo, and was supported by a magazine that listed all the events on sale and was read by hundreds of thousands of subscribers. 1,000 people were at the inaugural party where Pat presented Hiroshi Yanai, president of the company, with a congratulations plaque and message from the members of BOMI.
- AMK Berlin, a major exhibition organizer, contacts BOMI to exhibit at their Showtech trade show in Berlin, a major exhibition with thousands of visitors.
- BOMI survey reports that average box office manager's salary is \$22,400.
- Ann Marie Sinnot (now Ann Marie Gennardo) joins BOMI as special projects director.
- BOMI reaches 237 in membership. A 600 goal for membership is set for 1985.
- Annual membership fee is raised to \$95.
- Pittsburgh opens TIX ticket booth, and Chicago opens HOT TIX.
- New Member committee is formed with Robert Bodus as chairman.
- Members from Hong Kong and Denmark joined BOMI.

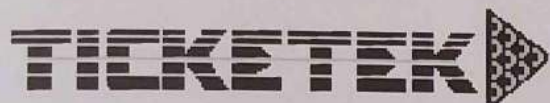
1 9 8 5

"Box Office Means Business"

Our first time in Canada. The registration fee was now \$295 for a member, \$365 for a non-member, and the hotel cost \$75 for a single room. We arrived in Toronto, and we were greeted with that well known Canadian courtesy and friendliness. The committee was chaired by Richard Carter, assisted by vice-chairs Gary Switlo, Vancouver, on the west coast, and Gaston Morin, in the east, and a lively committee from Ottawa, Montreal, Toronto and other Canadian cities. Every attendee was greet-



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ed with wonderful gifts, starting a tradition that has continued to the present day in the "goody bags" that each conference committee prepares for the arriving attendees.

There was a pub crawl through the underground passages that kept us out of the January cold, and the big social event was dinner on the top of the revolving CN tower with its incomparable view, and of course some dancing on the floor below. The Blue Jays hosted a hospitality suite at the Royal York Hotel, site of the conference and trade show, and which we will return to in 2002.

We had first drawing for prizes at the closing luncheon. It was called *Prizes Galore*. The prizes were round trip airline tickets to BOMI '86 in New York, tickets to a Broadway show, and pre-theater at the revolving restaurant at the new Marriott Marquis where next year's conference will be held.

When we had launched our first trade show in London we were too naive to think about customs, shipping, etc., but now that we were more experienced we knew to hire a customs broker and to be able to give better advice to our exhibitors. When we realized the exhibition would be smaller than we had originally planned, we quickly contacted the hotel and moved it to a more suitable room. We shortened the hours to the present schedule consisting of an opening reception in the exhibit hall, and afternoon hours when there are no workshops on Wednesday and Thursday. The exhibitors were delighted! They were busy, the delegates had time to visit the displays and have their questions answered, and once again the vendors were having a dialogue with the people who would be using their products. They had found the perfect marketplace in the BOMI trade shows.

1st Regional Conference

Regional conferences were started in order to give the opportunity to people who could not come to the annual conference because of funding, program conflicts or distance. We also thought it was a good membership recruitment tool. The chairs were Bea Westfahl and Robert Bodus, and the conference was held at the Performing Arts Center in Milwaukee on July 11. Robert named it *The Other Side of the Ticket* and we used that theme for the next several years for the regional conferences. This one-day conference focused on Policies and Procedures, and to our surprise we discovered it wasn't really a regional as the atten-

dees came from across the continent.

News from 1985

- BOMI reaches 526 in membership.
- Calgary Centre for the Performing Arts opened.
- Top price for a Broadway show hits a record high of \$47.50, until the Yul Brynner, *The King and I*, posted a limited run with a top of \$75.
- Jo Fenton, one of the most charismatic accessibility directors in the country begins writing articles for the BOMI newsletter
- Scalping made news in Cincinnati (where its been legal since 1982) when William Meister purchased 12,800 tickets to three *Prince* concerts. He paid \$15.50 - \$17.50 each and sold them for \$35 and up. He gave \$24,000 worth of tickets to charity. The securities division of the Ohio Department of Commerce and several of his investors are suing. Meister announced that he planed to form a corporation in California to broker concert tickets.
- Scalping also made news in Moscow when a woman was caught scalping theater tickets in a subway station. She was sentenced to six years in jail, and all her property was confiscated. The cashier who supplied the tickets was sentenced to three years.
- A new record was set at Radio City Music Hall when 17,000 tickets for Madonna concerts were sold out in 30 minutes through the box office and nine TicketWorld outlets.
- South Africa became the latest country represented in the BOMI membership.
- Dan Wasser, BOMI legal counsel, heads the By-Laws committee formed to study and recommend revisions in the by-laws.

1 9 8 6

"The Future is Here: Are We Ready?"

New York, New York, it's a wonderful town! In making arrangements for this conference the BOMI staff was in shock at prices for meal events after experiencing the marvelous Canadian exchange to the U.S. \$ the year before in Toronto. But we had negotiated a \$70 room rate for the delegates which meant it was affordable for them to come to the conference, and the new Marriott Marquis was beautiful. Of course there were some strange moments which are not uncommon in a brand new

hotel with an inexperienced staff...like the man pushing the large and noisy vacuum cleaner through the middle of 400 of our delegates during a coffee break! It was also the first time we'd experienced having the lobby on the 8th floor, but the meeting rooms were spacious, the guest rooms were lovely and the glass elevators exciting.. Our chairmen, Paul Rosedale, who had recently resigned his position at the Shubert Organization to become president of Space-Times System U.S.A., and W. Thomas Smith, Chautauqua Institution, headed a committee from the tri-state area. They all wanted their staffs to be able to come at least one day to the conference so we inaugurated the "one-day" conference registration.

The delegates went to Radio City Music Hall on a facility tour and had a great time practicing a Rockette routine. There is no record of any of them being asked to join the regular corps. The other facility tours were to Madison Square Garden, Shubert Tele-charge, the Ticketmaster phone room and the Teletron phone room.. We went to the Meadowlands, and watched the harness races while having dinner. Fur coats were modeled courtesy of Antonovich furs and not a single protester was in sight.

The first awards luncheon was held. Beth Janiszewski from the Empire State Theater received the "Box Office of the Year" award from Awards Chairman Roger Lobb .

1986 Regional Conferences

Three regionals were held in 1986. In April, "**Accessibility: Affordable and Achievable,**" the first time a meeting on accessibility was directly targeted to the ticket industry, and which demonstrated the growing importance to BOMI that everyone regardless of physical or mental disability, age, or ethnic background would have access to our venues. It was held in Albany and Jo Fenton organized the conference and served as chair. Jo was accessibility coordinator at the Empire State Institute for the Performing Arts (ESIPA), and when we attended a performance there, we quickly saw why it had been designated as a 100% accessible venue. The theater was filled with people with hearing disabilities using a hearing assistance device, people with visual impairments using the same system, but turned to a different channel so they could hear the audio description, seeing eye dogs resting quiet-



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ly under their companion's seats, signers on one side of the stage and adequate space with full vision for people who remained in their wheelchairs. The audience was also comprised of people without any apparent disabilities. It was a compatible and enjoyable experience for all. By making the theater accessible, season ticket and single sales had been going up each year. ESIPA also had people with disabilities on their staff in all facets of management.

"Policies & Procedures" in Arizona was co-chaired by Vivienne Gardner, Gamage Auditorium, and Wendy Bowers, Phoenix Civic Plaza. There were some big numbers involved here. The dynamic committee of 16 Arizona BOMI members brought in support from 14 sponsors, and most of the events were underwritten as a result. 80 people attended which was a record to date for the regionals. In addition to the excellent workshops there was a Western Hayride and Barbeque complete with a "real" gunfight. There are a couple of memories from that conference, Connie Nelson and Richard Miller riding an elephant (please don't ask what an elephant was doing at a Western Hayride,) and some of the tall tales from the attendee's box office experiences. Can we ever forget June LeBlanc with her soft southern accent telling about how a woman requested a refund because her husband had died, and June asked her to return the tickets...the woman said she couldn't because they were in the suit she'd buried her husband in....June just replied, "Dig him up!"

John Turchon organized the **"Customer Service"** conference in Cleveland. The meeting was held in the lobby one of the three theaters which made up Playhouse Square. This was a unique venue, probably the only place in North America where three large movie theaters had been built on the same square block in the 1920's. They were now being joined to make an outstanding performing arts center with three large theaters, lovely lobbies and room for a cabaret. This venue would go a long way to revitalizing downtown Cleveland and once again making it an important city. With the concentration on service, the attendees left the conference with a better understanding of their roles as sale's representatives for their organizations.

News from 1986

- Long Range planning committee was formed with Robert Carr, CPA, Lutz & Carr, as chair to study the goals and direc-

tion as part of a planned and managed growth of the Association. The mission statement was changed to read, "The mission of Box Office Management International is to provide an international forum for the exchange of ideas for effective box office management, promote the advancement of management techniques, and encourage the development of high professional standards."

- The BOMI survey reported that the average box office manager's salary was \$25,000. The first questions on computerization were asked in this year's survey. 63% answered that information from their system increased sales. 58% said that staffing requirements had changed since acquiring a computer; there had been an increase in personnel due to more data processing people, increased sales activity and staffing remote sites.

- Membership reached 530. A prize of a complimentary conference registration was the incentive in the BOMI Membership campaign for recruiting the most new members

- Major league baseball established a single season attendance record of 46 million.

- Chargit, the telephone reservation system, went into Chapter 11. American Express paid \$1 million to cover all tickets charged through Chargit on American Express cards.

- Cleveland was selected as the site for the Rock & Roll Hall of Fame.

- The Theatre Communications Group survey reported that more than half of the United States' 217 non-profit legitimate theaters were operating with a deficit, and that earned income did not rise as much as contributions.

- Ticketron developed an in-store video tape featuring two to three minute segments of over a dozen attractions giving potential customers a preview of shows and sporting events.

- Ticketmaster got the exclusive contract for ticketing services for the Pan-American games.

1 9 8 7

"Deep in the Heart of Tickets"

From the minute Don Andrews, president of Quick Tick, and a member of the

Texas committee, suggested the title for the conference theme and showed us his sketch of the logo, we knew we had a winner. We had three co-chairs, Ann Capotosto, Houston Ballet; Gary Lustig, Dallas Opera and Helen Neilson, Rainbow Ticketmaster (San Antonio.) We met in the San Antonio Marriott Hotel for our workshops and meal events, but held the exhibition in the Convention Center across the street. The chairs met with their committees in each city with separate responsibilities. Houston was in charge of speakers, Dallas, sponsorship, and San Antonio was in charge of social events. Helen Neilson proved she was certainly the "hostess with the mostess" when she planned the two social events which set the standard to be matched for social events in future years. The first was a ranch party which was absolutely spectacular, and the next was a real fiesta. A workshop on scalping, (with a real scalper) brought down the house when he claimed that he was doing the presenters a favor by buying their tickets up-front, and Sylvia Salazar from the non-profit San Antonio Performing Arts Association stood up and said how much she'd appreciate it if he'd do the favor for them. We were lucky with the weather. It had been 30 F the week before, but the day the conference started the temperature went up to 70 and stayed that way all week. The attendees were charmed by the hotel staff, and by everyone they met....those "yes ma'ams and no sirs" go a long way in customer courtesy! A real highlight of the conference was an address by Henry Cisneros, then Mayor of San Antonio. He was scheduled to speak for 10 minutes, and instead spoke for close to an hour. There wasn't a sound made during his speech, he was terrific! We presented him with a plaque making him an honorary member.

Regional conferences in 1987

"Box Office Accountability," chaired by John Rhamstine, RFK Starplex, was held in Washington, D.C., just prior to the IAAM conference, which helped bring attendance from Canada, Australia, Germany, the UK and the United States. John was assisted by a strong committee and they organized workshops on groups sales, scalping, subscriptions, phone sales, security and accessibility. The tour of Kennedy Center, and its box offices was an outstanding event of the conference.

Minneapolis was the site for **"Staff Training & Development,"** chaired by Tom Harbin, Minnesota Orchestral Association.

Tom drew on human resource professionals from major corporations in the region for the majority of the speakers at this conference. For two days delegates from Denmark, Canada and the U.S. explored the human and legal issues inherent in interviewing, hiring, motivating, training and firing. It was an inspiring conference, and the speakers were excellent, but of all the top notch professionals who spoke, it was a box office manager, Robert Cousineau, who received the highest evaluations!

When the *Western Alliance of Arts Administrators* asked BOMI to present a workshop at their annual conference in San Diego, we decided to use this as our third regional for 1987. Pat Spira and John Turchon presented "Customer Service" to a group of BOMI members and other arts administrators. The workshop provided an opportunity to reach many new people and we made some good contacts.

News from 1987

- Membership grew by 16% to 589 members. Goal is set for 1,000 by our 10th Anniversary in 1989.
- The Annual Survey now includes an Accessibility Survey
- 16 countries are now represented in BOMI membership with Belgium and New Zealand the most recent to join Australia, Canada, Denmark, England, France, Germany, Holland, Hong Kong, Japan, Norway, Scotland, South Africa, Sweden and the United States.
- BOMECA introduced the Accessibility Advisory Council to help facilities to develop an accessibility program for their venues, and starts working with St. John's University to initiate a pilot program for certification.
- Some changes to the Internal Revenue Code: Business entertaining expenses formerly 100% deductible, became 80% deductible. As of January 1, 1987 an entertainment expense was deductible only if substantial business discussions actually took place before, during, or after the event, as opposed to previously, if positive business relations resulted from or were maintained.
- Bass (NSW) Pty. Ltd. was approved as the official ticketing network for World Expo1988.
- Texas introduced bill 667 outlawing scalping.
- Space-Time Systems opened First Call (telephone center.)

• Top price for a Broadway show was still \$47.50 until Cabaret opened in October with \$50 orchestra seats.

• The TKTS 1/2 price ticket booth returned \$30,000,000 to theater companies.

• ESIPA doubled season ticket sales and received 800 requests for Arts Access Services.

• Ticketron announced a record year in revenue with more than \$800,000,000 tickets being processed throughout the US and Canada.

1 9 8 8

"Tickets & the Law"

We managed to wind our way past the "one armed bandits" and other gaming tables into the meeting rooms at Caesar's Palace in Las Vegas, site of the conference and exhibition. Some of our attendees were dismayed by the clatter of all those coins, and the shuffling of all those cards, others were big winners and had a great time. (Bea, do you still have that coat you bought with your winnings?) and the majority of

us just took it all in stride. Vivian Gardner, Gammage Auditorium, Bob Anderson and Roger Grant, both from Thomas & Mack Arena, were the co-chairs assisted by a committee from Arizona and Las Vegas. BOMI members made up the core of our speakers, and professionals from legal and accounting firms and from the university joined them to conduct the workshops. The theme of the conference stemmed from an incident the year before when a facility manager had requested the complimentary tickets, to which he was entitled, from his box office manager, and then requested a refund on those tickets. The box office manager and the facility manager were both arrested and brought to trial later. We started work then on a strong code of ethics to give courage to box office managers to say "no" when they were asked to do something unethical and illegal by their supervisors. We wanted them to know that as an Association, and as a profession, we stood for honesty and strong ethical conduct in ticket management.

Regional Conferences in 1988

"The Telephone" co-chaired by Vince Rieger, Shubert Tele-charge and Dan

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Ahearn, Academy of Music, was held in Philadelphia. Ticket sales by phone charge were increasing so rapidly that we thought we'd have a much larger crowd for this conference. It wasn't as big as we'd expected although two attendees came from Amsterdam just for this workshop! The reason for the smaller attendance was that while phone charge sales were growing, there was a comparable growth in the phone rooms established by Ticketmaster, Ticketron, and Shubert Tele-charge, so many potential attendees didn't feel they needed the information about telephone management. For the people who did attend, the information on running a telephone operation in their own box office, or dealing with an outside room, was invaluable. The discussions were led by representatives from all of the three major operations and by in-house managers as well. Dinner at the Academy of Music was a real treat, and we all enjoyed Philadelphia.

The interest in *"Policies & Procedures"* is always high and that's why we repeat this subject in regional conferences and workshops at the annual conference. Mission statements, cancellations, refunds and exchanges and crisis management were just a few of the subjects addressed. We started having the conferences recorded by the Keens Company this year and transcribed into summary manuals. This conference was held in Ann Arbor and was chaired by Kevin Gilmartin, Major Events Office, University of Michigan Ann Arbor is considered a suburb of Detroit, and it was the first time BOMI had been outside the center of a large city. It worked well for us. We visited the new Palace of Auburn Hills, the Pontiac Silverdome and went to a concert and ice-cream social at the Meadowbrook Theatre. An attendee from Australia joined Canadian and US professionals at this conference.

News from 1988

- BOMI now has 681 members from 17 countries.
- Bass Toronto became Bass/Ticketmaster. Bass Winnipeg and Vancouver Ticket Center also converted to Ticketmaster software. Bass/Ticketmaster Toronto bought out Uniticket in Ottawa.
- 83% of 322 industrial relations executives surveyed believed that AIDS in the workplace would be the leading national labor and employment issue for 1988.
- PIA Ticket, Tokyo, joined with The Shubert Organization to supply PIA sub-

scribers and members with tickets at Shubert theaters nationwide

- Ticket Craft acquired American Ticket Service.
- Spectator and the Facility Management Group merged to form Spectator Management Group (SMG), making it the largest private facility management company.
- New York Governor Cuomo signed a bill requiring promoters to set aside enough money to provide refunds for advance sales in case of cancellation.
- BASS NSW changed its name to Ticketek
- TicketWorld used cellular phones at temporary ticket sales outlets in Brisbane to sell tickets to thousands of sailors who came ashore on their way to the Bicentennial Naval Review.

1 9 8 9

"Box Office: A Changing Environment"

It had rained for three solid days until BOMI attendees arrived and brought glorious sunshine with them. It was our 10th Anniversary, and we were ready for a productive, educational experience and a very good time. We had both! John Turchon, Performing Arts Authority, Tim Zagorc, Tampa Bay Performing Arts Center, and Dannette Lynch, Ruth Eckard Hall, were the co-chairs of the event. Patricia Spira gave the keynote address and awarded plaques to founding members who had been at every conference since the first. We were delighted to see Monique Burnelli from the Paris Opera House, who had been at our first conference, but whom we hadn't seen since 1980, and she was given special recognition. The social events included a wonderful evening at Ybor City, site of the old tobacco factory where we all felt like singing "Carmen," and the next evening at Busch Gardens where many of our daring souls took to the high rides, and where the meekest of us just sat and talked. 21 workshops were held and there were some innovations this year. A "First Timers" session, conducted by John Turchon, was a big hit with the new attendees, and to our surprise, many veterans attended it too. An exhibitor workshop was held to advise exhibitors on the best way to market their services. The third innovation was

the "challenge" breakfasts. The Canadians sponsored a Snowbird Breakfast and challenged the Floridians who responded with a "Rise and Shine" breakfast. It was exciting to see our members from venues join vendor members to support and sponsor conference events.

Regional Conferences in 1989

"Box Office As A Marketing Force" was held in New Orleans with Charles Wendt, Maison Blanche Department Stores, and June LeBlanc, Louisiana Superdome, as co-chairs. Box office and marketing...would there be fistfights? Actually it was quite compatible. The biggest crisis came when Pat Spira discovered she'd been taking pictures all day without a roll of film in her camera. There was a wonderful "meeting of the minds" between the box office managers and marketing directors who had frank discussions of shared problems and the value of working closely together. The closing lobster dinner didn't hurt either!

"Fresh Air, Fresh Ideas" was held at a Y camp in Estes Park Colorado with Maureen Andersen, Denver Center for the Performing Arts, as chair. If suburban Ann Arbor was a first for us last year, a Y camp in the mountains was definitely a first. While conditions were a bit more primitive than we had been conditioned to at our conferences, we had a great time, and we definitely had fresh air and fresh ideas. The views were spectacular, the workshops on various services were well done, important information was gained, and the ride in jeeps on narrow curving mountain roads to a height of 7,000 feet for a steak fry was indeed memorable. Steak never tasted so good, and it is hard to believe that we had the nerve to get back in those jeeps and come down those mountain trails at night. There must have been a lot of beer consumed that night.

Pacific Rim Conference - "Box Office Management Into the '90s"

In Las Vegas at the annual conference the year before, five people from the Pacific Rim and Pat Spira sat talking about how important it was to get conferences started in the Asia/Pacific region. It was agreed that Sydney would be the best city to start, that the Sydney Opera House would be the perfect site, that Lloyd Martin would be the ideal chairman, and that the conference should take place in 1989. There was no

doubt in our minds that this was an absolutely wonderful decision. The only problem was that Lloyd Martin wasn't there. Would he agree? Agree he did, and he held a meeting that drew exhibitors from the United States, England and Australia to the tabletop trade show, and over 100 attendees to the conference despite an airline strike. It was indeed a success and gained more friends for BOMI in the Asia/Pacific region. We looked forward to more conferences in that area, and didn't dream that it would take eight more years until we returned.

News from 1989

- Over 600 attend the 10th anniversary conference and trade show.
- BOMI membership is now 696
- The BOMI Annual Survey showed that only 40% of respondents had at least one box office low enough for wheelchair access, and only 44% had box office work space accessible for employees who needed wheelchair access.
- "Customer preferences" becomes a new buzz word for marketers trying to use data collected from customers to their advantage.

• Ticket stubs gain in value. According to New York Magazine, a \$22.50 Bruce Springsteen ticket could be worth \$20 - \$25 in 1990. Stubs that are dated, uncreased, and cornered from Super Bowls, the World Series, world's fairs and important cultural events are often worth more than the original ticket price.

• A new survey shows that Americans are working longer hours, over 40% of workers and over 65% of top management log over 50 hours per week.

• £3,000,000 was added to the endowment fund of the National Theatre in London, and the theater was renamed the Royal National Theatre at a gala attended by the Queen, Cabinet members, business figures, diplomats and stars of stage and screen for the National's 25th year celebration.

• Theatre Development Fund has a new 800 number for calls from outside of New York to make theatergoing and ticket buying easier by giving accurate, up-to-date information on theater, dance & music events.

• The Atlanta Symphony launches its 1st Summerfest season playing to an average of 102%.

• The carrying of currency has been drastically decreased through widespread use of credit cards. Now a new Japanese-style cash card has been introduced and may continue the trend even further. The new Japanese debit cards are the first to not require the vendor to have an electronic tie with the issuing bank.

• The AIDS Advisory Committee distributed suggestions by Surgeon General C. Everett Koop on what should be included in a company's AIDS policies.

• Bass/Ticketmaster building destroyed in San Francisco earthquake. Calls to their phone center were routed to Ticketmaster offices in Los Angeles, and there was an amazing lack of disruption in service.

• Ticketmaster's growth: from \$1 million in 1982 when Fred Rosen was appointed CEO to \$60 million in 1989

1 9 9 0

"BOMI By The Bay: Gateway to the Nineties"

The conference was held at the Marriott Hotel just three months after a major earth-



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quake rocked the city. The conference brochures had been mailed that very day, and when we heard the news we wondered how it would affect the conference. We were happy to learn that all our members from that area were safe. We didn't need to worry about the conference either, there were almost 500 attendees, and several hundred more at the trade show. Bill Graham, the famous rock promoter was the keynote speaker, and he received mixed reviews. There was a 60's party which proved again that BOMI members love to show their creativity in costumes. It was pretty funny to see how some of our younger members pictured "those good old days." And then there was a social event at Beach Blanket Babylon. When someone had asked the committee what was Beach Blanket Babylon, they replied in one voice, "It's San Francisco!" We laughed from beginning to end when the performers with their huge headpieces sang their clever lyrics. Frankie Accardi, Grateful Dead Ticket Sales, and Garth Nelson, Bass Ticketmaster, served as co-chairs. Frankie always claimed she was too shy to speak, but she acquitted herself very well. The Canadians again challenged the conference committee to sponsor a breakfast so we had a Snowbird breakfast and a California Dreamin' breakfast. The parties and luncheons were also sponsored, and our bottom line was looking better and better. To top off a really excellent week, Sunshine Tucker as Scarlett, and Clyde Almy as Rhett brought a great deal of amusement and laughter to the crowd as they "hyped" next year's conference in Atlanta.

Regional Conference in 1990

Patricia Abts, Central Ticket Office-UMKC, headed up the Kansas City committee to present *"Policies and Procedures in Customer Service."* 65 people attended and the committee had a hospitality suite which was a forerunner of the opening receptions we now have at these conferences. Once again we saw dedicated conference committee planning, organizing and implementation of a worthwhile and productive educational experience. The goal of a regional is to provide a concentrated two or three day workshop on a specific subject, and the attendees were able to look at customer service from the various perspectives of accessibility, phone service and staffing.



"Europe Talks Tickets '90"

We were finally returning to Europe after seven years. We were getting more and more attendees from there at our annual conferences in North America, but if we wanted to reach a large group of European professionals we should hold meetings closer to where they lived and worked. At the Tampa conference, in January 1989, 30 attendees from several countries in Europe held a meeting and formed the European Conference Committee. Michel Hellawell, Tix Sa, was chosen as manager and chairman of a 1990 conference to be held in Brussels, and that the official language would be English. The committee met in Brussels in September 1989 and continued the planning for the conference and exhibition. When it opened in May 1990 over 200 people from 15 different countries throughout Europe attended the conference and trade show. We knew we had filled a need, and that BOMI was now firmly established in Europe.

News from 1990

- Long range planning started in January involving both the BOMI and BOMECE boards.

- Barbados, Finland, Italy, Switzerland, Taiwan and the Netherlands Antilles join the growing ranks of BOMI members. Membership now stands at 788.

- Record attendance at 11th BOMI conference: 800, including over 200 first-timers. Membership dues were raised for first time since 1986 to \$160.

- New minimum wage in the United

States will go from \$3.80 to \$4.25 by April 1991.

- West End legitimate theater attendance rose to almost 11 million with gross revenues of more than £242 million.

- The National Endowment for the Arts celebrates 25th anniversary while under attack for funding "obscene" exhibitions.

- ATM's on the rise - New York Times reported that 8 in 10 transactions at Citibank were done on cash machines. Industry average was 3 in 10.

- Federal government experimented with telecommuting. 2000 workers were scheduled to put in part of their time at the office and the rest of time work from home.

- President Bush signs the Americans With Disabilities Act.

- Lavenhol & Horwath merged with Price Waterhouse Canada.

- Paciolan Systems introduced new ticketing software product - Ticket Reservations.

- PIA Ticket has grown rapidly with 450 outlets. The company has sold tickets for 2500 events, computerized 20 theaters, and has 300,000 PIA cardholders.

- Hollywood Bowl has a record year selling over 1 million tickets for a total of \$15 million.

- Ticketmaster/NY starts separating paper for recycling.

- Huge celebrations held in Atlanta after the city is chosen for 1996 Olympic summer games.

- Duke University becomes Paciolan's 100th customer with installation of PSI

Football Game Analysis system.

- Boca Systems moves from Margate to Boca Raton.
- Dillard's Box Office changes its name to Dillard's Ticketing Systems.

1 9 9 1

"Service: The Price of Admission"

Dee Fowler, Bob Dhue and Sunshine Tucker co-chaired the annual conference heading up a committee which represented a wide variety of sports, arts and entertainment organizations in the Atlanta area. Southern hospitality was at its peak, we were charmed, and we even learned to love grits and red eyed gravy breakfast. Stan Kasten, president, Atlanta Hawks, was our keynote speaker, first time from a sports organization, and charismatic Max Cleland, Georgia Secretary of State, also addressed us. We had expected a much bigger crowd than the 425 conference attendees, but we had not anticipated the major effect of the recession, Desert Storm, and the cancellation of Eastern Airlines flights all happening just in time for our conference and trade show. We also had all our on-site funds stolen by a hotel employee which fortunately did not impact the conference attendees, but it was pretty dramatic for the BOMI staff! There were 28 workshops with BOMI members again comprising the core of speakers, but also with the addition of government, corporation and university professionals lending expertise to subjects that needed their specialized knowledge. One social event was held at a club with terrific music, and gambling, with "funny money" of course. It's amazing how serious we get, even when we're using play money. The other event was at "The Fabulous Fox" that Oriental palace of splendor. There was great gospel singing and a real "murder mystery" to solve. We had a fabulous time.

Summer Conference in 1991

We had renamed our regional conferences to "Summer" conferences now. Robert Cousineau chaired "*Ethics & Standards*," a conference which looked at ethics from moral, ethical and legal perspectives. Developing a code of ethics for our Association took a great step forward with this conference, and we all learned a great deal from our facilitator, Dr. James Sauer. A ses-

sion led by Dave Clark also considered standards for the industry. The discussion centered mainly on interfacing and it was clear that this was also a subject that needed more consideration. An added bonus was a Certificate awarded to each attendee from the University of Ottawa, attesting to the high quality of the meeting. It was interesting to be in the capital of Canada, and we had dinner at the National Arts Centre in Ottawa, Ontario, (English speaking province) and a visit to the Canadian Museum of Civilization, in Hull, Quebec (French speaking province) which was just a quick walk over the bridge. Brochures for this conference were in French and English.

"Europe Talks Tickets '91"

250 professionals attended ETT '91 in Cologne, Germany. Once again the European conference committee had met in the previous Fall to plan the conference, and Hanns-Wolfgang Trippe managed and chaired the conference. Networking was taking on a whole new meaning in Europe with the lowering of trade restrictions, the prospect of a common currency, and the tremendous opportunities for travel, tourism and ticketing. Although the composition of the attendees was different from our North American conferences, a lesser percentage of the attendees were box office managers, everyone was delighted to make contact with colleagues and have the opportunity to exchange ideas with their counterparts from several European countries. The conference site was the beautiful Hyatt Regency, on the Rhine River, directly across from the famous Koln Cathedral. The social event was held on a river boat giving us a wonderful view of the city and the outlying suburbs as we cruised during dinner. Translation was used for some of the workshops at this conference from English to German, and German to English. It was very expensive, and we were not sure when we do it again.

News from 1991

- Membership reaches 862 members.
- New York Times reports that Madison Square Garden is planning to charge up to \$70 for special seats and various events to help pay for renovations.
- Harrods, Hotel Dorchester, and Madame Toussauds become Ticketmaster outlets.
- TKTS booth tops the 20 million mark for the 17th year.
- Stoll Moss Theaters introduce a 24

hour, 7 day a week telephone ticket sales service

- Miss Saigon opens in New York in April with all-time record of \$36 million advance.
- Select Ticketing Systems, Inc. introduces SelectNet.
- Ticketron venue contracts are sold to Ticketmaster and the Cyber2 system is sold to Shubert Organization.
- Keith Prowse ticket agency folds, leaving 60,000-100,000 advance ticket purchasers wondering if they are holding worthless tickets. Agency owes £37 - 30 million to theatrical and sports organizations and banks. The agency is sold to Wembley plc for an undisclosed sum.
- START Ticket GmbH formed a partnership with START Holding GmbH.
- Advantix starts business in Cleveland.
- Toronto Blue Jays set major league attendance record for a single season (81 games) with 4,001,526.
- The London Palladium celebrates its 80th year.
- The Children's Theatre Company (CTC) sets a record number of 29,100 subscribers for the 1990-91 season. CTC now has the largest number of subscribers for any theater in the Midwest.
- The Dublin City Council asks the Eire government to set guidelines for the future sale of all concert tickets. Concerned with customer protection, and the "protection of young fans who were being exploited by concert promoters", they will be discussing pricing, cancellations and refunds.
- The Skydome in Toronto greeted its 10 millionth visitor in February after being open only 19 months.
- The Arena Stage and the Washington Ear celebrated its 10th Anniversary of Audio Description on April 4, 1991. Audio Description is the service for visually impaired individuals, providing live narration of the performing arts, television and exhibits.

• Employee handbooks are becoming a useful and common tool of management. Increasingly, state and federal laws require that company plans and programs treat employees equitably and that the employees be informed of the ground rules. More and more large and small companies have been incorporating the required information (including conditions of employment such as working hours, overtime and vacation pay, pensions and benefit programs, health and safety hazards, etc.) with other

facts about the company in an employee handbook

- Scalping legislation is considered in California and New York. If passed it would be a first for California and would prohibit resale of a ticket for more than face value away from the site of the event. In NY the bill would prohibit anyone from selling four or more tickets within 500 feet of a venue and would also establish designated resale areas where people who have four or fewer tickets could resell them for a max of \$2 over face value.

- In preparation for anticipated ticket sales of Phantom of the Opera, the Denver Center for the Performing Arts expands the box office. Two more offices, a giant-walk-in steel safe and a phone annex were added.

1 9 9 2

"Focus on the Future"

When we arrived in Vancouver we could all see why Gary Switlo had worked so hard to get us there. It was a lovely city surrounded by mountains, bay and ocean. We learned the true spirit and beauty of Native Americans through the moving keynote address of Chief Leonard George and our visit to the Museum of Anthropology. We were inspired by the devotion to BOMI displayed by Gary, who was terminally ill, but summoned all his energy to present an exceptional conference to us. He wanted us to love the city and its culture as much as he did, and we enjoyed every minute of our stay...even the antelope, bear, moose and other assorted meats we ate at the museum! Jack Lucas, G&B Select-A-Seat and Mark Moore, Calgary Centre for the Performing Arts joined Gary as co-chairs and with their committee from the Northwest, they presented an exceptional program. The discussion on a code of ethics for BOMI was continued in workshops and meetings, under the guidance of Dr. Sauer and the Standards & Ethics committee, and we were well on our way to the formulation of the Code.

Summer Conference in 1992

"Computerization: An Update" took place in Norfolk with John Rhamstine, Norfolk Scope, as chairman. Workshops included Box Office and the ADA; Computerized ticketing in the '90s; Computerization, ticketing and marketing; Computerization and accountability. An innovation

was the incorporation of a tabletop trade show in conjunction with the conference. 11 vendors decided to try it out. Both the conference and the trade show were a big success, and the follow-up evaluations from the attendees and the exhibitors determined that these informal trade shows should continue. We were very pleased that a new avenue had opened for our vendors and suppliers to bring their services to us in the more intimate settings of our summer conferences.

"Europe Talks Tickets '92"

The enthusiasm of the exhibitors and attendees at ETT '92 once again verified the need and benefit of this meeting. Major Brian Leishman managed and chaired the conference in his home town of Edinburgh, with the able assistance of the European Conference Committee. As we've mentioned before, BOMI delegates always appreciate an active social evening after a hard day at workshops and the exhibition, and the Major provided a treat we will never forget. We learned what a "Fife, a Forth and a Firth" were when we were "shipwrecked" on a cold, rainy and windy night out on the Forth, and had to take refuge in an 11th century monastery on a rocky isle with "monks" sworn to silence. The Forth is a river, but that night we felt like we were in the Atlantic Ocean going down on the Titanic! The next day there were still people who didn't know the whole "shipwreck" had been planned, and that the monks were actors.

News from 1992

- Membership was at 825 members, a 4% decrease. Exit letters show that budget cuts were primary cause of non-renewal.
- BOMI sends a letter to the U.S. Attorney General stating the Association's position opposing scalping.
- Spain is the first country to host both an Expo and the Olympics during the same year.

- Telecharge Systems passes 5 million ticket mark for the year. It is being used in 37 theaters in 5 cities.

- Ticketmaster changes its refund policy for cancelled or postponed events, and starts to give seat locations to customers ordering by phone.

- Total Quality Management (TQM) is the new business philosophy of the moment.

- Royal Opera House announces deficit of £33.6 million.

- The League of American Theatres and Producers institutes its "Reach Out And Touch Broadway" phone number which gives information about plays and also can connect customers with appropriate charge-by-phone centers if they wish to purchase tickets.

- The English National Opera, after 25 years, has a place to call home after purchasing the Coliseum from Stoll Moss Theatres Ltd. for £12.8 million.

- From Paris - members of the Parisian commercial theatre guild, the Syndicate, had previously never allowed discounts during the first week of a run, feeling that it lowered the tone of the theatrical profession. Finally, one director offered seats at 1/2 price for the first 10 performances of a production, and it was a big success, bringing in people who had never been to a theatre before. The Syndicate was impressed and has now given the system their stamp of approval. They have taken the theme of *Soyez les premiers aux premieres* which is "be the first at first nights."

- After 22 years the Shakespeare Theatre moves from its home at D.C.'s Folger Shakespeare Library to a new 477 seat theatre in The Landsburgh, doubling its capacity.

- The Cleveland Ballet meets its June 30th goal of \$1 million in a SAVE CLEVELAND BALLET campaign with 9,000 individuals, corporations and foundations contributing to the success.

- Select Ticketing System's Berlin office was awarded 23 cultural venue contracts by the Department of Culture and Tourism for the city of Dresden.

- Tele-charge Systems reaches a milestone by passing the five million ticket mark for the year.

1 9 9 3

"Tickets & All That Jazz"

The New Orleans chairs, Jim Tallman and Melinda Johnston, both from Ticketmaster New Orleans, and Claudie Hawkins, City of Beaumont Civic Center, headed up a committee comprised of BOMI members from several Southern states, plus one member from Canada who was described as "really a New Orleans boy at heart!" Well, by the time we left we were all New Orleanians. The committee was determined to make the conference an

unforgettable Mardi Gras. They accomplished this with a colorful array of workshops (the one on Interfacing could have come out black and blue,) facility visits and social events. BOMI members once again were at their most creative the night of the Mardi Gras party. The masks and costumes were absolutely terrific and made for a memorable night of collegiality, networking and fun. The trade show grew larger this year and the combined conference and trade show reported a \$96,000 net result, making it a smashing economic as well as educational and social success.

1993 Summer Conference

85 people attended "*Mile High Management*," chaired by Maureen Andersen, Denver Center for the Performing Arts. A highlight was the appearance by Congresswoman Patricia Schroeder who gave a charming, and yet candid, speech about both Washington and Denver politics. The facility visits to the Denver Center Performing Arts complex were particularly interesting because of the way the various buildings were joined by a galleria, and the blending of the new and renovated older

structures. This complex hosts some of the busiest venues in the country, and the resident organizations paid tribute to their ticketing personnel with sumptuous receptions for the conference attendees. We were all so impressed with the committee, the conference and the city that the Board voted to return to Denver for the 1997 Annual Conference.

Europe Talks Tickets '93

No wonder Hans Christian Andersen wrote such fanciful tales. Copenhagen, with the Little Mermaid rising out of the harbor, is a delightful city full of culture, entertainment (Tivoli Gardens as a splendid example!) and great ice cream. Chairman Mogens Hjorth and his crew from Arte, an organization similar to Theatre Development Fund, managed the conference. Their distinctive black and white caps and shirts, with the BOMI logo incorporating the Little Mermaid in the design, were a big hit with the attendees. An even bigger hit was the Minister of Culture, with that same BOMI cap worn backwards on her head during her keynote address. The Danes are marvelously informal.

English was the language of the confer-

ence, and it is interesting to note that the hundreds of attendees from over 15 different countries communicate in highly technical terms with an excellent understanding of the subject at hand. We are pleased to report that although Copenhagen was one of the most expensive cities in Europe, the chairman was able to repeat the excellent results of past *ETT* conferences and report a \$21,000 profit, a tribute to his excellent management.

News from 1993

• Have you ever been the "messenger"? That's how Pat Spira felt when she informed the Board at their summer meeting in June that the BOMI '94 conference and exhibition could not be held in San Diego the following January because the Sheraton Hotel was being closed for renovation. Everyone was unhappy, the Board, the conference chairman and the conference committee. However it all worked out exceedingly well. We switched the contracts around and changed the New York conference to '94, the Chicago conference to '96 and the San Diego conference to '95. It was musical chairs, and it was possible because we had contracts with Sher-



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atons in each city. To make it even sweeter, the Sheraton felt that we were such important clients that for the inconvenience they gave us a \$50,000 credit toward our conference expenses.

- Sunshine Tucker arrived at BOMI '93 with a check for \$1,000 from Anheuser Busch, and this was the start of our scholarship program to fund people who needed financial assistance to come to conferences.

- Membership increased to 906 despite the lingering recession. BOMI dollars have proven to be a most effective recruiting incentive, and colleagues urging colleagues to join is one of our best marketing tools.

- The average salary of a box office manager was \$33,625.00.

- BOMI creates a new Special Interest Group (SIG) - Group Sales, chaired by Connie Nelson, group sales director at the Denver Center for the Performing Arts.

- Two member services which are extremely popular are the BOMI Vendor List and BOMI/FAX for job opportunities.

- American Express replaces many of their 29,000 drop boxes with kiosks.

- Australian venues consider establishment of national ticketing network.

- Sexual harassment becomes a major issue for employers. Number and types of reported cases increase substantially over the past decade with more instances occurring between co-workers as opposed to supervisors.

- ADA gives examples of questions prohibited both on job applications and during interviews including "What disabilities do you have that would keep you from performing this job?" ADA includes people recovering from drug or alcohol abuse.

- Time Square starts a year long celebration of 100 years as the home to Broadway. In the 1893-94 season, professional theatre in New York moved from Herald Square uptown to 42nd Street, "the Crossroads of the World." At that time theater tickets sold for 25 cents.

- Tele-charge will provide ticketing services for the U.S. Open Tennis Championship including all box office ticket sales as well as telephone sales.

- Softix now has four network systems in Australia: Ticketek, Bass South Australia, Red Tickets Perth and Queensland Performing Arts Trust. Bass New Zealand, that country's major network, also runs on Softix software.

- Because of numerous show failures, new regulations for West End producers have been introduced by the Society of West End Theatre and Theatrical Management Association. They have increased the number of years for deposits to be made by the producers. Deposits can run into many thousands of pounds. They protect performers and crew from losses if a show fails.

- The Great Midwestern Flood takes its toll on numerous venues throughout the Midwest. Damage includes \$2.7 million at the Hilton Coliseum after water rose 13 feet, covering 13 rows into the second tier of seating. In Moline, Illinois, free tickets for the Bon Jovi concert were offered to people who would come to the parking lot at MARK of the Quad City Arena to fill three sandbags each. The promotional slogan was "Fill three for free." Three thousand tickets were given, the flood was contained and the concert was filled. Ten thousand sandbags were filled and used in the parking lot as well as given to local businesses and homeowners.

1 9 9 4

"Setting the Stage for Tomorrow's Opportunities"

We had a little over six months to form a committee, plan a program, social events, arrange for speakers and sponsorship. We wanted to show New York at its best, and we did it. The committee headed by Jim Gatens, Theatre Development Fund and Kathleen O'Donnell, New York City Opera/New York City Ballet, was on duty every day helping the attendees to enjoy the conference and the city, arranging for special tours of the Metropolitan Opera and Madison Square Garden, and once again proving that New Yorkers are as warm and hospitable a group as you could find anywhere in the world. This year we started our educational tracks, dividing the workshops into marketing, management, financial, technology and personal development segments. Audio/Visual requirements were much more elaborate this year with the increasingly sophisticated technology for our industry, and we realized that the A/V budget would have to be increased each year in order to accommodate speakers who were utilizing the latest technology in their presentations. Our

social events included being hosted at Radio City Music Hall for breakfast and a tour, and dining and dancing at the top of Rockefeller Center in the Rainbow Room Suites. The city looked like a fairyland, from a height of 64 floors, with the snow falling outside.

Summer Conference in 1994

When we visited Brenda Tinnen's box office at the Target Center during "*Counting on Tickets, Counting on You*," we were amazed at the size. No one was cramped, there was plenty of storage space, windows galore, computers, printers, office area, you name it, she had it. And in addition, the aesthetics were wonderful, not an electric cord or cable in sight. Was this truly a box office, or a dream? Brenda chaired the conference with Paul Froehle, Minnesota Twins, and a Twin Cities committee (Minneapolis and St. Paul.) The conference emphasized the characteristics of a successful box office in the excellent workshop sessions, and the intimate trade show again proved to be a good marketplace for the exhibitors. More than half of the attendees were "first timers" and they received an excellent introduction to the Association, its educational services, and to the collegiality and enthusiasm of BOMI members.

ETT '94 - "Tickets, Targets & Tulips"

The European conference this year took its theme from the famous flower of Holland, and when we entered the trade show we were greeted with hundreds of colorful tulips. In addition to the impeccable workshops and growing trade show, chairman Arthur van Schendel, from Amsterdams Uit Buro, and his committee, published the BOMI Dictionary of Ticketing Terms. With English as our conference language, but recognizing that attendees from close to 20 countries where English was their 2nd language, we wanted to standardize the meanings of these terms. Seven languages, English, Danish, Dutch, Finnish, French, German and Italian were represented. Mathieu Heinrichs, Music Centre Vredenburg was the editor and was assisted by the European conference committee.

There was another innovation this year; a professional conference organizer was hired to assist in the managing of the conference and show, allowing the committee to concentrate on program, speakers and social events. And what a social event! We rode on canal boats to the harbor where we

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boarded an ancient Dutch galleon. The only thing missing was a pirate or two.

News from 1994

- BOMI's continued growth reaches a new high for membership with 999 members in 1994.

- The average salary for a box office manager in 1994 was \$32,750. The average age was 38.

- Eight hundred ticketing professionals from 16 different countries attended BOMI's 15th Annual Conference & Exhibition. Gretchen Dykstra, president of the Times Square Business District, officially opened the conference with a keynote address on her organization's efforts to revitalize and develop Times Square.

- At the annual BOMI Board of Directors meeting in January, a certification program for the industry was approved.

- New York City's 42nd Street Redevelopment Project gets off to a good start with the announcement that the Walt Disney Company will rehabilitate and reopen the New Amsterdam Theater in September 1996. "The New Amsterdam, which opened in 1903, has a luxurious interior of marble and classical friezes that was legendary even by the standards of the Broadway theaters of the time," reported the New York Times. New York City and State plan to lend Disney \$21 million at three percent interest, and will receive an undisclosed

share of the profits.

- The design for a \$60 million performance hall to be built in downtown Fort Worth, Texas was presented to the public on April 6, 1994. The hall is being completely funded from private contributions and gifts from foundations, corporations, and individuals.

- The Equal Employment Opportunity Commission (EEOC) proposes a single guideline to cover all forms of harassment except sexual. This proposal prohibits by federal law harassment in the forms of race, color, religion, gender, national origin, age, and disability.

- The European Union is pressing hard for rapid deregulation of the telecommunication sector. EU Telecommunications Commissioner, Martin Bangemann, attempts to bring the deadline for total phone liberalization to sometime before 1998. A report by industry leaders says that Europe's expensive telephone monopolies are the single largest obstacle to building information superhighways of the future.

- PIA Corporation, which started out in July, 1972 as a monthly information magazine launched by a group of college students, has turned into a corporation with seven subsidiaries including a mega-ticketing operation with annual sales of \$440 million and a membership of 380,000.

- According to the *New York Times*, scalpers demanded up to \$200 for tickets to

see children's icon Barney, the purple dinosaur with his own television show, at Radio City Music Hall. A flood of complaints from disappointed parents and grandparents spurred New York City's Department of Consumer Affairs on its first organized law-enforcement action against illegally operating ticket brokers in the New York City area. The eleven scheduled concerts had sold out in just two hours.

- Bushnell Memorial Hall earmarked \$3 million for its new PARTNERS (Partners In Arts and Education Revitalization Schools) program in Hartford, CT. The program, including an extensive process of research and planning, works with arts organizations, individual artistes, pilot schools and specialists in curriculum design and assessment.

- The greater Miami Opera and the Opera Guild, Inc. of Ft. Lauderdale announced the formation of Southern Florida's first regional-based company named the Florida Grand Opera. The company has a budget of \$7.3 million for its first year.

- Sales of \$817,156 top the previous record ticket sale of \$603,494 sold in a 24-hour period in New York for "Beauty and the Beast". But on June 6, the Minneapolis sale for "Joseph And The Amazing Technicolor Dreamcoat" not only beat that record in dollars, but did it in eleven incredible hours.

- Broadway and North American touring productions brought in over \$1 billion in the current season. 66% of the receipts were from road shows.

- The smash musical "Buddy" celebrates its 2,000th performance at London's Victoria Palace Theatre. The show, which opened in October of 1989 has already generated a staggering \$50 million at the box office.

1 9 9 5

"Shaping the Future"

Well, it was worth the wait. The hotel was exquisite! Situated between the bay and the harbor, we could look out the windows at yachts, battleships, and sailboats. The contrast was fascinating and remarkable. The whole town was jumping because the San Diego Chargers were in the Super Bowl which was at the end of the week. Every San Diegan was wearing the "elec-



tric charger" logo. Some people actually had their sweatshirts battery-charged so they would light up with football designs.

Richard Miller, Los Angeles Philharmonic, and Vicky Hanssen, Long Beach Convention and Entertainment Center, chaired a Southern California committee which organized workshops discussing ethical conduct, negotiation skills, marketing, personal needs of staff, box office trends, buying power, customer service and memory skills. Facility tours were at the Old Globe Theatre, the San Diego Convention Center and the Jack Murphy Stadium. Having dessert in the exhibit hall, and holding drawings there, proved to be quite popular. The traditional Thursday night social event was a spectacular dinner cruise affording another opportunity to network under the most pleasant of circumstances. That cruise featured "gambling," with BOMI money (no, not from the treasury, just some printed stuff) and who can ever forget the Karaoke Room....what BOMI talent!

1995 Summer Conference

The Toronto committee co-chaired by Richard Carter, Art Gallery of Ontario, and Randy Low, Toronto Blue Jays, put on quite an event for us. We went to an opening reception at the Hockey Hall of Fame, a performance of *Phantom Of The Opera* at the Pantages Theatre, with a Chinese banquet in the lobby prior to the performance, and an innovative trade show which will continue in the future. Attendees at "*Motivation, Communication & Automation: Three Steps to a Better Box Office*," were organized into 17 groups, each group spending time at each of the 17 tabletop displays, and rotated according to a time schedule. In this way, every person saw each display and heard a description of the product or services from each vendor. The total attendance of 150 people was the largest summer conference to date, and the total number of Canadian attendees broke another record.

ETT '95 - "Vienna Waits For You"

The 6th Annual ETT conference and exhibition was chaired by Charles Sperl, Libro Ticket Line, and it attracted attendees and exhibitors from the United States and the Pacific Rim in addition to Europe. Once again the European Conference Committee, 25 members from 11 countries, assisted in the program and work-

shops including the data highway, interfacing systems, sports marketing, software acquisition and customer service. Round table discussions were held each day, and these remain popular for a lively and less formal discussion of ticketing issues. English remained the language of the conference, and the BOMI Dictionary was distributed to each attendee.

This is a good time to report on the activities of the European conference committee. Since the first conference the committee had met the previous Fall to plan the upcoming conference. Each conference chair tried to give the committee a real "taste" of the city. We'd been at a beer garden in Cologne where enormous plates of food accompanied the endless glasses of beer, a Witches Restaurant with a Dracula character leading us through the pathways of Edinburgh, and in the Fall of 1994, in Vienna, Charles Sperl gave us an experience that was really unique, especially for those of us who had seen "The Third Man." We boarded special trams after having French, English, Russian and U.S. soldiers examine our passports. The trams took us to a spot where we disembarked and were given mint leaves to crush and hold to our noses. Yes, we were going down into the sewers, and down and down we went, passing the man playing the "Third Man Theme" on his zither, and he didn't have any mint leaves! Someone asked to what union he belonged to get such a great job. We finally got to the bottom where there was a reenactment of the famous shooting in the sewers 60 feet under the Vienna streets. We then went up and boarded the trams which took us to the fairgrounds. We boarded the ferris wheel, with its enclosed carriages, all of which were part of the "Third Man" movie. The only difference is that we were sipping champagne during the ride. We then had dinner before going back to our hotel. For those of us who had seen the "Third Man" it was an unforgettable experience. For those who had never seen the movie, or heard of it, they still don't know what they were doing in the sewers of Vienna.

News from 1995

- Some significant decisions were made at the summer board meeting. A new chief elected position of chairman of the board will be established, dues will be raised to \$180 effective Oct. 1, summer conference fees will be raised to \$200 for the 1st person and \$150 for each additional staff,

exhibitor booths will be raised to \$1150 for a 10x10 booth, a new \$500 chairman's circle membership will be established with \$250 allocated for the scholarship fund and there was approval of a new staff position of deputy director.

- BOMI Internet committee formed.
- Winners of membership recruitment program were Daniele Leoni who recruited seven people, and Connie Nelson who recruited six. They will receive free registrations to the conference next year.
- A new award, the Spirit Award, was established this year.
- BOMI's membership crosses the 1000 threshold with 1017 members.
- The American Society of Association Executives added BOMI to its Associations Advance America Honor Roll for the publication of the BOMI Dictionary of Ticketing Terms.
- The 1995 BOMI survey reports the annual salary of a box office manager is \$35,070.
- Lincoln Center Productions creates the first ever telephone preview service featuring classical music.
- The National Endowment for the Arts and National Assembly of State Arts Agencies release the most comprehensive access resource book published to date for the arts field. The book will help arts administrators nationwide make their programs more accessible to the 49 million Americans with disabilities and over 32 million Americans who are 65 and older.
- The Atlanta committee for the Olympic Games chooses Protix to handle 1996 summer games.
- Lasergate Systems, Inc. acquired Global Information Systems (Select-a-Seat System).
- PIA Tickets purchased Wembley Ticketing System as a replacement system for their existing network in Japan.
- A Ticket Fee Disclosure Act is introduced to the House of Representatives to provide disclosure of convenience fees, surcharges and other amounts added to the face value of tickets.
- Global Ticketing Service introduces its new software system, Galathea.
- After years of accusations, the Justice Department decides not to pursue a monopoly charge against Ticketmaster. The investigation resulted from a Pearl Jam controversy when Ticketmaster wouldn't reduce its service charges to an amount that would make the total ticket price less

than twenty dollars.

• Technology continues to move forward with the introduction of E-ticket, a new electronic ticketing service that artfully turns a photo ID into a United Airlines plane ticket. After making flight and seat reservations by phone, securing it with a credit card, passengers need only to show a photo ID at the airport to collect their boarding pass.

• Miami Arena establishes Tickets to Paradise, a non-profit organization, to distribute free tickets to deserving individuals who could not otherwise afford to attend their events.

1 9 9 6

"The 21st Century Workplace"

Have you heard of the "Windy City?" It was cold, it was windy, it was freezing! The result was that most people stayed in the sparkling Sheraton Chicago Hotel, the workshops were crowded, the exhibition was packed, and the networking in the lobby lounge was exceptional. A few brave souls actually walked over to "the magnificent mile," but most of us were very happy to stay inside at an excellently organized event. We did board the buses to go to The Museum of Science & Industry for a very special social event. This Chicago museum is one of the most noted museums in the world, and we were privileged to have it all to ourselves that night. We went down in the coal mine, landed our airplane on the aircraft carrier, ate a terrific dinner and danced the night away.

David Taylor, Sangamon Auditorium, University of Illinois at Springfield, and his committee from Illinois and Southern Wisconsin, were in charge of the programming, and the workshops were targeted toward preparing our members for the 21st century which still seemed a long way away. The exhibition again featured ticket printing companies, computerized software systems, credit card processing, ticket envelope, hardware and other suppliers directly targeted to ticketing. A very different exhibitor this year was the Atlanta Committee for the Olympic Games booth, which was used to recruit staff for the '96 games. They came to the right place. Over 100 BOMI members participated in some aspect of ticketing at the Games that summer.

Summer Conference - 1996

Did you ever wonder how conference sites are chosen? Here's how Charlotte, North Carolina became the site for the '96 summer conference. John Tipton happened to mention at the Hockey Hall of Fame during the 1995 summer conference in Toronto that he'd be happy to organize a conference some day. He was asked if he could put a committee together, and he replied that there were some really enthusiastic members in that area, whom he was sure would be delighted to help. We discussed it at the board meeting three days later, and Voila! John had himself a conference.

Now that seems almost too simple, but what it takes is someone who is capable of organizing a committee, and enough interested and responsible people to serve on that committee. BOMI Headquarters does the administrative work, but we depend on the committee to organize the program, speakers, facility tours and a social event. We also like to be in an area that is easy to get to, has a good hotel, and a site that will attract people. John, his committee and Charlotte, North Carolina fit the bill. The event, *"A Wave of the Future: Technology & the Box Office,"* attracted close to 135 people, the marketplace trade show was patterned after the previous year and was again successful. We had a festive reception, went to a baseball game where we ate hot dogs, potato salad and everything connected with that sport, and the workshops met all our goals of going back to our jobs refreshed and with new ideas.

ETT '96

"One BOMI Leads to Another"

Ah, Bologna. Food shouldn't be the most important subject in a history of our Association, but if you've been to Bologna and tasted the pasta, the risotto, the gnocchi, the vino, well O.K., we'll get down to work. The temptations were great, sunny weather, 50 minutes from Florence, not much farther to Venice, flea markets a block away, but chairman Daniele Leoni and his committee managed to keep us focused with the workshops, and with the hi-tech exhibition, which were both now beginning to highlight the Internet as a new and useful tool for selling tickets. We were beginning to understand the power that was now in the consumer's hands (or should we say mouse.) Now our customers could really use their PC's to order their tickets, but we had to

have all the information there for them, the right designs, security, and make sure we made it easy enough for them to do it.

Was it worth it? Were there enough customers who would use the Internet to order tickets? We'd find out soon enough. We had one session translated into English from Italian to accommodate an Italian speaker who told us about the taxes on tickets to museums and how museum administrators were banding together to present a united front to the government to eliminate this tax. The closing party was at a trattoria, where there was a mighty cheer for the chef who had made a large cake decorated with the words BOMI on it, and the BOMI flag which had been made for the European conferences was passed to the chairpeople for ETT '97.

2nd Pacific Rim Conference & Tradeshow

It took eight years to get back to Sydney, but it was as if we'd been meeting every year in that region. Few people on the committee had been to a BOMI conference in North America or Europe, namely the chair Michelle Cavanagh, MCA Tickets, and committee members Keith Dobinson, Sydney Opera House and Michael Saddington, Theatre Royal Management. (Michael also was our Asia/Pacific correspondent for the newsletter.) The rest of the committee and the attendees were familiar with us only through the newsletter, directory and other mailings from the Association. However, it would have been difficult for anyone to realize this. The same energy, enthusiasm, and interest in ticketing and BOMI were evident all the way through this meeting. It was a typical BOMI conference.

The committee was fabulous...they planned great workshops, round tables, cocktail parties, a dinner on a cruise ship in the Sydney harbor, and a luncheon and facility tour in the world famous Sydney Opera House, sponsored by Lloyd Martin. Other members, Kelvin McWhinnie, Theatre Royal Management, Maria O'Connor, Ticketmaster, Adam Lyle, Ticketek, Marcia King, Performing Arts Trust, David Joyce, bocs, Rainer Jozeps, Adelaide Festival Centre Trust, Katherine Divett, First Call Sydney, Ian English, Select Ticketing Systems and several others sponsored events to make this meeting a success.

A discussion about the organization of the ticketing system for the Atlanta

Olympics was of primary interest to the group as Sydney had already been chosen for the 2000 Games. However, a memorable moment came when Michael Saddington, who was moderating a workshop, asked everyone to turn off their cellular phones. It's important to note that everyone in Sydney carries a cellular phone. Your writer believes she saw a baby in a carriage holding one, but that may not be true. Anyway, Michael was exhorting the group to turn off their phones explaining they were disruptive to the speakers and the audience, and as he started to introduce the speakers, you guessed it, his phone rang. We all enjoyed it very much.

News from 1996

- Occasionally throughout this narrative you've learned how things happen, sometimes serendipitously, sometimes not. Would you like to know how INTIX got its name? Here goes. The Board of Directors meets semi-annually, in summer and in winter. It was decided to start Long Range Planning at the summer board meeting immediately following the Charlotte conference. Henry Ernstthal, a prominent facilitator, had been hired to lead the session. About three days before leaving for Charlotte, BOMI Headquarters received a letter from a service provider with a thick wad of papers attesting to the fact that Building Owners Management Institute (notice those initials please) had registered their domain name for email as bomi and had been told we already had it. They were a bit put out as they had it trademarked and it had been in use long before we were formed as an association.

We had co-existed for sometime, but evidently this was too much. We could easily change our domain name for the Internet, but what a great opportunity this gave us going into long range planning to take an analytic look at ourselves, who we were, who were our members, what were our goals, were we best serving our members' needs?

We met in session starting at 10:00 am, had an intense discussion, worked hard, and finished for the day at 5:00 pm with a new name for the Association, The International Ticketing Association, and a new mission statement which would be crafted more clearly at our winter session. Our new name was certainly more representative of our membership which included marketing, general managers, presidents and sales directors of companies, business



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managers, as well as directors of ticketing and box office managers. We covered the whole spectrum of the ticket industry and the new name was indicative of who we were. The next morning we came up with the acronym, INTIX.

Now, we needed to inform the membership as they would have to vote on this change at the membership meeting at BOMI '97. A fax went out to all the members the following Monday, and we waited for the reaction. There was very little comment. One person said he hated the acronym, but everyone we talked to seemed to think it was a good idea. So that's how your Association got its new name.

- Internet Committee meets in cyberspace! In August the Internet Committee held its first meeting using the Internet. When they set the time they forgot that for two of their members in Europe it was the middle of the night, but they'll keep that in mind for future meetings. It won't be too many years before all our committees will meet this way. More power to technology!

- BOMI is beamed around the world as CNN brings its cameras to BOMI Headquarters to interview Pat Spira about whether the advance sales for unguaranteed tickets to the Atlanta Olympics is a fair practice. (She said it was.)

- BOMI membership for 1996 continues to grow, reaching 1135 members.

- BOMI's annual survey reports the average box office manager salary is now at \$35,970.

- BOMI's Website is up and running. Membership information, vendor ads, a message board are all up and more is planned.

- BOMI members adopted a bylaw change that created the executive position of chairperson of the board, an office that must be held by a director and elected by the board of directors. Jim Gatens, treasurer of the TKTS booth in New York, New York, was elected as BOMI's first volunteer chairperson.

- BOMI '96 sets records welcoming 900 ticketing professionals to the Chicago Conference and Exhibition.

- After 27 years of operation, McLaughlin Planetarium in Toronto shuts down.

- The Victory, renamed The New Victory Theatre, reopened as part of New York City's theatre district reconstruction effort.

- ETM, Entertainment Networks, introduces its interactive ticket kiosks in super-

markets and shopping malls. The company plans an initial public offering of 2.5 million shares of common stock to raise \$25 million.

- Paciolan System begins using ETM, Entertainment Networks, kiosks to sell and distribute tickets.

- Ticketmaster opens Ticketmaster Travel, selling airline tickets through the same telephone agents who sell event tickets. The service has access to book flights on all major airlines.

- E-cash, electronic money, begins a new era for business transactions. *Business Week* features a story on e-cash, touting it as the biggest currency revolution "since gold replaced cowrie shells."

- According to Britain's Association of Metropolitan Authorities, most British buildings will not be able to comply in a timely fashion with the nation's new Disability Act.

- Betty Brown Casey, chairperson of the board of The Washington Opera, donates over \$18 million to purchase a former downtown department store. The Washington Opera is looking for a permanent home after having used the Kennedy Center for many years.

- Don Law Company forms Next Ticketing using automated voice telephone systems for sales.

- London's *Mousetrap* reaches its 18,000th performance. The Agatha Christie mystery drama is now in 44th year and has been called the world's most famous play.

- Livent, Inc. receives an award from the Drama League of New York for its part in the renewal of 42nd Street.

- The Ticketing Group changes its name to First Call Group plc.

- Canada's Admission Network moves into the US market with Cirque du Soleil's *Quidam*.

- The Netherlands' 11-year-old Dynamo Festival sells out all 60,000 tickets weeks before performers are announced.

- The Chicago Symphony Orchestra ends its 105th year with a new attendance record of 99.32% capacity for 112 subscribed performances.

- A prototype of Galathea NT is demonstrated in Bologna at BOMI's European trade show.

- GDTS Too is incorporated by Frankie Accardi and Steve Marcus.

- The Royal Opera House cuts 320 jobs when it shuts down for redevelopment in 1997.

- Smart Cards are a big hit at the Atlantic Olympics, with denominations running from \$10 to \$100.

- Select Technologies Corporation of Syracuse introduces TicketsLive, a system where tickets are sold to the buyer on-line in real time over the internet with instantaneous payment and confirmation.

- Email guidelines are being set, partially as a response to a lawsuit filed by an employee who claimed that his privacy was violated when an employer intercepted a message to his supervisor which contained inappropriate and unprofessional comments. The court found in favor of the employer.

- The Australian Opera merges with the Victoria State Opera to become Opera Australia.

- Sacramento's Memorial Auditorium reopens after \$10.8 million in renovations.

- Ticket Craft, Inc. expands and changes locations to Merrick, NY.

1 9 9 7

"Stake Your Claim in the New Ticketing Frontier"

We knew we'd struck gold, and had a real winner from the minute, we saw the movie the committee produced, directed and acted in at the closing luncheon in Chicago the year before. After all, the co-chairs had won several awards, "Box Office of the Year," "Box Office Manager of the Year," "Membership Recruitment Award," "Spirit Award," and the list goes on for Maureen Andersen, Denver Center for the Performing Arts and Connie Nelson, Denver Center Theatre. Their 32 member committee was comprised of BOMI Directors, former conference chairs, and a group of free-spirited Coloradans and members from surrounding states. (Can you ever forget *those* goody bags?)

The registrations just came pouring in and we found ourselves with the biggest conference we'd ever had, over 1,000 people attended the conference and trade show. They came with their skis, their smiles and their enthusiasm at "getting together." It was a real reflection of the upswing in the economy, Denver as a very attractive site, and a tribute to the Denver committee. The net financial result from this event was \$200,000!

Facility visits centered on the Denver Center for the Performing Arts and Coors Field, the new urban home of the Colorado Rockies. Workshops involved ADA, employment issues, customer service, better use of the postal system and the popular early morning round tables.

The annual business meeting called for a vote on changing the name to The International Ticketing Association (INTIX). The vote passed so Denver had the honor of hosting the last BOMI conference. We promised everyone that we had a new name and a new look, but that we were keeping that same distinctive and incomparable BOMI spirit.

Summer Conference in 1997

"One Hot City, One Hot Ticket," was chaired by Ed Gilchrist, Cleveland Play House and Andy Malitz, Malitz & Associates. It was held in Cleveland in June and attendees visited Jacobs Field for a baseball game, the Rock and Roll Hall of Fame, Playhouse Square, and took the "Molly Trolley" to get around the city. They learned about Personal Seat Licenses, access to venues, had a quiz about vendor products, and a jam session where the panel presented their views and the attendees had an opportunity to express theirs. Ed, Andy and their committee did some innovative marketing for the conference with special flyers and hosted a Cleveland booth at the Denver trade show. It paid off, resulting in an excellent attendance. The marketplace trade show was so successful that the vendors requested more time to present their products. Right now we've been moving the groups from table to table every five minutes, but this time will be expanded at future summer conferences.

ETT '97 - "Where Ticketing Takes Off!"

This theme was definitely a play on words. The 8th Annual *Europe Talks Tickets Conference & Exhibition* was held in the London area at the Radisson Edwardian Hotel - Heathrow, a gorgeous hotel, but an airport hotel. Thus, the theme.

545 people came to this conference, 200 more than the previous top number for an ETT conference. The committee had done a sterling job in promoting the event, and we had excellent press coverage. The people poured in to see the sold-out exhibition which featured exhibits from Canada, the U.S., Italy, Austria, Germany, the U.K., The Netherlands, and France.

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1998

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Co-chairs Sue Scott-Avis, Ticketmaster UK, and Ray Jones, Centre Stage, took us to Hampton Court Palace for the opening reception, and held a "black and white" ball for a closing party. Popular topics at the workshops were the use of the Internet, the E-Ticket and customer service.

INTIX Headquarters took over the total administration of the event instead of assigning those duties to a professional conference organizer as had been the practice for the last four ETT conferences and trade shows. The outcome was better control of finances and a more than healthy end result of close to \$80,000 net. Another reason for the good financial outcome was the strong relationship Ray Jones had with the Radisson Hotel which waived many of the usual fees charged in Europe for meeting rooms.

News from 1997

- The new mission statement was completed, "*The mission of The International Ticketing Association (INTIX) is to continue to provide the definitive resource and forum for the international ticketing industry.*"

- At the summer Board meeting 76 submissions for the new INTIX logo were posted around the perimeter of the meeting room. There was a full range from the sketchiest of drawings to highly sophisticated art. We were all impressed with the enthusiastic response and participation of the membership. After several hours of viewing and elimination, a logo designed by D. Neil Bremer, Bremer Communications, was selected and will become the official logo of the Association.

- Scholarship committee changes name to Professional Development Grants Committee, and a Gift Committee is established to formalize the ad hoc group which organizes the gifts for the drawings.

- Newsletter changes to glossy white coated paper and plans are made to accept 4-color ads.

- INTIX/SEARCH is so popular that special inserts have been put in newsletters to accommodate all the listings.

- INTIX membership reaches 1303.

- The annual survey now includes box office managers and also director of ticketing services in order to get a more accurate salary picture. The survey reported the average salary of a box office manager was \$34,460 and that of a director of ticketing services was \$43,530.

- INTIX forms a Gift Committee which reports that over 800 "fabulous gifts were logged and distributed to attendees at BOMI '97" in Denver.

- The INTIX Website continues to expand with conference and vendor information

- Out of 411 respondents, an INTIX Access Survey reported that 98% of venues have wheelchair seating; 57% had at least one box office window low enough for wheelchair access; 56% had box office work space accessible for employees who need wheelchair access; and 66% had assistive listening devices.

- The Vancouver Opera merges with the Vancouver Symphony in an effort to "lead to a stronger, more vital music arts scene over the long term."

- Advantix merges with Entertainment Express to become ADVANTIX, Inc. The company then acquires Bay Area Seating Service, Inc. (BASS)

- ArtBase out of Amsterdam launches the 1st international arts guide magazine on the net entitled *AAPlanet*.

- Vincent Byrne and Jim Bracken start Innovative Print Solutions Ltd. servicing the United Kingdom and Europe with thermal and hard copy tickets.

- Globe Ticket & Label Company acquires BSC Litho.

- Shubert Ticketing Services begins selling tickets on-line.

- The Shaw Festival in Niagara-on-the-Lake, Ontario reports a record ticket revenue of C\$11 million with 78.7% capacity for the 36 year old festival.

- The Living Arts Centre is the newest venue in Canada, located in Mississauga, Ontario.

- Only two years left until the planned start of European Union's Economic and Monetary Union (EMU) slated for January 1, 1999, when the Euro will become the currency of the countries participating.

- Theatre Development Fund and The League of American Theatres and Producers co-sponsored "Kids on Broadway." Ten thousand kids aged 6 - 18, moms, dads, uncles, and aunts came to Broadway to eat at 15 different restaurants, complimentary for the kids when accompanied by an adult, and then were off to a Broadway show.

- The *St. Petersburg Times* in Florida reported that credit card companies in the United States have discovered that cards with a 2000 expiration date have been rejected by thousands of point-of-sale ter-

minals across the country. First USA recalled all cards with that date and MasterCard International asked member banks not to issue cards with an expiration date later than 1999. Hpercom Inc. and Verifone Inc., the largest manufacturers of debit terminals, have launched a program to help retailers upgrade their terminals, but a Verifone consultant says many companies may find it easier just to buy new machines.

- *Cats* sets a new record on Broadway with 6150 performances. 8.25 million people have attended the Broadway show with a \$329 million gross. Worldwide gross is \$2.2 billion with an attendance of 50 million.

- The 25 year old OMNI in Atlanta, Georgia is demolished to make way for a new stadium scheduled to open in 1999.

1 9 9 8

Capital City, Capital Conference

In January over 1,000 ticketing professionals attended the 19th Annual Conference & Exhibition in Washington, D.C. While the media storm was whirling around the capital city with the breaking news of the "intern" story, a calm and dignified Attorney General Janet Reno held the rapt attention of 600 attendees at the opening luncheon discussing the Americans With Disabilities Act. Although the ADA is a uniquely United States law, the Attorney General spoke so eloquently and with such personal insights into the law, that the delegates from outside the United States were as engrossed as those from within.

We were honored when she thanked INTIX for "all that you do for over 50 million people with disabilities in the United States." She went on to say, "INTIX is recognized all over the world. I think that's pretty special, and I think, it reflects your leadership and your individual commitments in bringing the highest professional standards to box office management."

Co-chairs of the conference were Ralph Beyer, Ticketmaster Washington/Baltimore; Carol Orth, Kennedy Center and Ron Gilbert, Wolf Trap Foundation for the Performing Arts, and the unsung hero (perhaps not the right terminology for someone from the Washington Opera) was Jimmy Legarreta who developed the program

20/20

INTIX

Celebrating its 20th Anniversary

Twenty years ago there was a vision to create **Box Office Management International (BOMI)** to provide the definitive resource and forum for the international ticketing industry which evolved into the **International Ticketing Association (INTIX)**.

bocs

Celebrating its 20th Anniversary

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and obtained the outstanding speakers including Robert Weiner, Chief of Press Relations, White House Drug Policy, Robert Hager, NBC news, John Wodatch, J.D., Chief Disability Rights Section, and the rest of the outstanding 85 speakers involved in the workshops, seminars and round tables.

We had our own OlympTix. The challenge was on to see who could count dollar bills the fastest, alphabetize will-call envelopes, count a stack of tickets quickly and use a 10 key adding machine. The finalists performed at the closing luncheon and were cheered on as they raced to a finish by the technologically "hip" computer babies who never had to use these archaic skills. It was so popular that it is going to be held in Dublin in April, and again next year in Albuquerque.

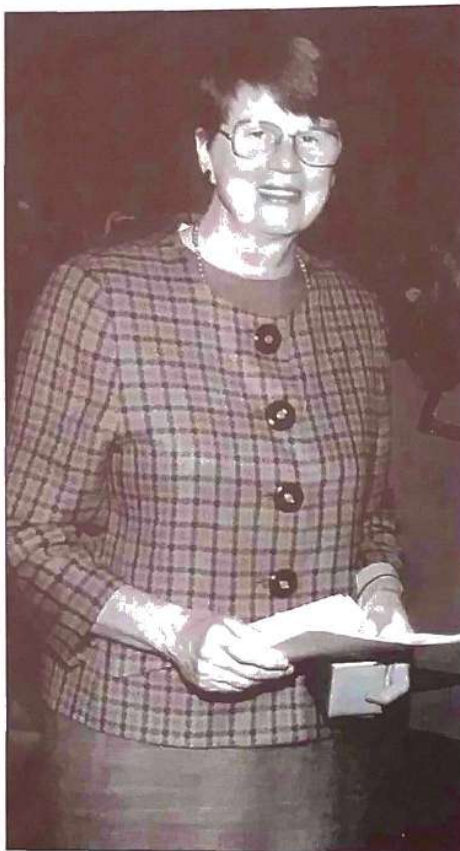
Miss Foggy Bottom and her political pundits entertained us just prior to the opening reception and the next day the "60 Karats, a group of dancing" grandmothers, average age 73, brought down the house with their syncopated tap dancing.

The exhibition featured some new exhibitors, a group sales company, a theatrical production company, access control, Internet based ticketing; credit card processors; Smart card technology; suppliers of ticket stock; kiosks; software companies; teleservices; wristbands; ticket printing machines; computer hardware; ticket printing companies and admission control. We've certainly grown. The exhibition provides a comprehensive view of ticketing opportunities and services, and it is considered a true education for anyone involved in our industry. What I think we're most proud of is the loyalty of our vendors, and their commitment to our members, and that's why each committee works hard to create a good market place for them.

The facility tours of Kennedy Center, the new MCI Center and Jack Kent Cook Stadium as well as the Washington After Dark tours were all quite popular. People were thrilled to be in D.C., they evaluated the conference as outstanding, and a big moment came for all of us at the end of the conference when Ralph Beyer asked all the First-Timers to stand and pull off their red dots. They were now officially veterans!

1998 Summer Conference

"What's the Buzz!" was the theme of the meeting in Salt Lake City. We were in an Olympic city again. Olympic fever is real-



ly catching, and everyone was excited about the 2002 Winter Games which would be held in Salt Lake. Verena Rassmussen, Director of Game Services for the Salt Lake Olympic Committee (SLOC), gave us as much information about the ticketing process as was public at this time, and you could tell that many INTIX members were planning to apply for ticketing positions as soon as they were advertised.

Generous sponsors gave hard hats to everyone to wear at all the construction sites as the city prepared for the Olympics. They sponsored coffee breaks, a tour and luncheon at Delta Center where the Jazz and the Bulls were playing the opening game of the NBA finals that night, a reception at the remarkable Abravanel Hall, a baseball game and dinner, and all the time we were surrounded by those gorgeous mountains.

Almost 1/2 of the attendees were "red dots," we expanded the time for the vendors to display their products at the trade show, workshops included marketing, customer service, technology, service charges and fees. The generosity of the Salt Lake City conference committee, chaired by Mark Chambers, was applauded when they declined committee plaques and instead sponsored a scholarship to the Annual Conference.

The attendees reported that networking was "the most valuable," and that was no surprise. Ticketing people talking to each other. That's the way it's always been.

1998 ETT - "Springtime in Paris"

Chairman Jean-Pierre Jolivot and his committee worked hard at marketing the meeting. They were determined to bring in a good participation from French sports and arts administrators, something we had all wanted for a long time. They succeeded brilliantly when a record one hundred plus French professionals joined the attendees from twelve other countries at the conference and trade show.

April in Paris is pretty hard to resist, and while it's true that we lost some of the people to the boulevards of the beautiful city, most of the rest attended the workshops and went to the trade show.

Workshops reflected the current issues that were of most concern to European ticketing professionals. Subjects were the impact of the Euro on ticketing; marketing tools; ticket distribution on an international basis; the electronic marketplace and the ticket of the future. The general sessions were translated from French to English, and English to French.

A 50/50 drawing was held to benefit the professional development grants fund, and when Steen Larsen was declared the winner he quipped that "it is the first time I've ever been paid to come to a conference." Moira Burgess, winner of the 1998 "Box Office Manager of the Year" award wasn't present in Washington when it was announced in January, so she received her award at the membership luncheon in Paris. Jerry Hendricks, winner of the 1998 "Spirit Award" was present in Washington, but we gave it to him again in Paris anyway.

In true Parisian fashion we danced the night away at Les Bains, a popular Parisian night club. Paris in springtime just can't be beat!

1998 - Asia/Pacific Conference

Everyone was very disappointed when the 1998 conference was cancelled. Although our goal was to have a conference and trade show every two years in the area, the one planned for 1998 just never got off the ground. We know how important getting together at conferences is to ticketing professionals, and how important it is to provide a marketplace for vendors. We're working together with our members from

the Asia/Pacific region to provide these events, and with their enthusiasm and participation, it shouldn't be too long before we have regular conferences in that area..

News from 1998

- The annual INTIX survey reported the average salary of a box office manager was \$34,800 and a director of ticketing services was \$46,550.

- Janet Reno, Attorney General, is the keynote speaker at INTIX '98 in Washington DC and speaks about the ADA.

- boc's announces installations in the United Kingdom, Australia, Europe, and the United States.

- TicketCharge pte ltd, Singapore officially launches TicketCharge on the Net.

- First Call Australia is sold to Melbourne-based Ticketmaster.

- Air Miles International Group buys First Call Group for £7.4 million.

- The Seattle Symphony Orchestra celebrates the opening of its new Benaroya Hall with planned festivities.

- The Royal National Theatre purchases the Old Vic Annexe for £1.1 million.

- USA Networks completes ownership of Ticketmaster Group, Inc. paying \$400 million for the remaining half of the company.

- Dillard announces 75 additional outlets in Colorado.

- Space Agency merges with Magicworks Entertainment to become Magicworks West.

- The Nancy Lee and Perry R. Bass Hall, a \$65 million venue built entirely with privately contributed funds, opens in Fort Worth, Texas.

- Toronto-based Livent, Inc. experiences a tumultuous year. First Michael Ovitz enters live entertainment again by teaming up with Livent, Inc. and investing \$20 million. Garth Drabinsky takes a less prominent position and is reported as focusing on artistic development. Shortly thereafter accounting irregularities are discovered by KPMG accounting firm, resulting in the suspension of Drabinsky and Martin Gottleib. Over the course of the rest of the year, suits and countersuits are filed, and the financial irregularities are so enormous that the company is forced to file for Chapter 11.

- The newest craze in pop music over the Spice Girls results in tickets for all their shows selling out in minutes.

- An international scandal breaks out over World Cup tickets being unfairly dis-

tributed with the majority going to the French and scalpers. A lawsuit is filed against France by members of the European Parliament.

- Walt Disney opens its first new theme park in ten years, the Animal Kingdom, encompassing 500 acres and housing more than 1000 live animals and 2.3 million plants from 260 species.

- Broadway attendance reaches an all time high of 11.5 million during the 1997-1998 season. Box office grosses reach \$558 million.

- France pays £260 million through private and public funding for its first government built stadium in seventy years to host the World Cup.

- Companies gear up for the Y2K problem. Legislation is introduced in California to help deter lawsuits against companies actively trying to fix potential problems.

- SFX buys a wide variety of entertainment businesses as Robert FX Sillerman tries to consolidate the live entertainment industry.

- The Michigan legislators consider a bill to rate concerts, requiring parental advisories about the possibility of lewd or violent content at concerts.

And now it's 1999.....

Ten years ago we wrote that the four walls of the box office have faded away. What the box office will look like five, ten or twenty years from now is anybody's guess. But we do know that ticketing is a dynamic and vibrant industry, and that INTIX will be part of all the changes that will take place. By getting together to share our knowledge, by creating the environment in which suppliers talk directly to the users of their products and services, we have taken charge of the direction of our industry. Through INTIX our industry has gained recognition for the fine professionals who work selling, manufacturing, marketing and distributing tickets. Congratulations to all our members, friends and colleagues who have participated in our growth.

Editor's note: The mention or omission of any individual or organization's name in the News portions of this book does not signify any importance other than a random selection from the INTIX Newsletters over the years to give an idea of trends in the industry.

BOARD OF DIRECTORS

At the end of the first conference in Milwaukee in 1980, Patricia Spira asked the attendees if they would like to form an association. An enthusiastic and unanimous YES reverberated throughout the room. Pat said that was excellent, and now who would volunteer to be on the Board of Directors? The silence was as resonant as the affirmative reply had been a few moments earlier. Rather surprised that box office managers would be so shy, she decided to drop the subject for the time being.

A month before the next conference (1981) in Atlanta, Pat sent letters to everyone who had been in Milwaukee announcing the Board meeting at 1:00 pm at the Woodruff Arts Center. They showed up, and that's how we got our first board!

For the first five years the board served in an advisory capacity. In 1986 we had our first membership election for the Board of Directors. Terms were staggered so that eight people were elected for one year, 10 for two years and nine for three years. After that initial vote, all terms would be for three years. We now had a policy setting board and an Executive Committee which would represent the full board between meetings. Ten years later we took another step forward and elected Jim Gatens as the first Chairman of the Board of Directors.

For many years the Executive Committee was comprised of board members who lived on the East Coast so that they could attend the monthly meetings. For the last year (1998) the Executive Committee has included members from California, Illinois, Pennsylvania, New Jersey, New York, and the current Board Chair, Maureen Andersen, is from Colorado. Their organizations support their activities in INTIX by financing their expenses and approving the time away from their jobs. We are truly grateful to them for this support.

The full Board meets four times yearly: on the Monday before the Annual Business Meeting in January, and on Friday following the close of the Conference. The summer Board meeting takes place on the Friday and Saturday following the Summer Conference. INTIX members can be assured that they have active and dedicated Directors who are knowledgeable, fair, and extremely interested in keeping the Association strong and viable.

Voting for the Directors takes place every Fall. In June letters are sent to the entire membership asking for nominations.

Each nominee receives a form to complete which all members of the Nominating Committee evaluate. They choose 15 people to appear on the ballot which is sent to all members in good standing. Ten people are elected from that group for a term of three years. Remember to vote the next time you receive a ballot! It ensures your representation on the policy making entity of the Association.

Thanks to all the people listed on the following pages. You have served us well!

Terms Ending 1987

Linda Alstatt, Denver Zephyrs, Denver, CO
 Robert Bodus, Milwaukee Repertory Theatre, Milwaukee, WI
 Robert M. Carr, Lutz & Carr, New York, NY
 Richard D. Carter, Roy Thomson Hall, Toronto, Ontario, Canada
 Len Greenhalgh, Seattle Supersonics, Seattle, WA
 Herman Kesselaar, Stadschouwburg, Amsterdam, The Netherlands
 William Murphy, Los Angeles Music Center, Los Angeles, CA
 Robert Wilkins, Saint Louis Symphony, St. Louis, MO

Terms Ending 1988

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 Donald Casper, Peoria Civic Center, Peoria, IL
 Kevin Fitzpatrick, Kentucky Center for the Arts, Louisville, KY
 Patricia Horan, Garden State Arts Center, Holmdel, NJ
 Tony Mabbutt, Royal Opera House, London, England
 Garth Nelson, Bass/Ticketmaster, Concord, CA
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 John L. Shaw, Ticketmaster, New York, NY
 Patricia Spira, BOMI, New York, NY
 Joseph Weicher, Ravinia Festival, Highland Park, IL

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dam, The Netherlands

Leo Ehrline, Meadowlands Arena, East Rutherford, NJ
 Dee Fowler, Atlanta Symphony Orchestra, Atlanta, GA
 Vivienne Gardner, Gammage Center, Tempe, AZ
 Gaston Morin, Place des Arts, Montreal, Quebec, Canada
 Ernest Santi, Ravinia Festival, Highland Park, IL
 W. Thomas Smith, Chautauqua Institution, Chautauqua, NY
 Daniel M. Wasser, Franklin, Weinrib, Rudell & Vassallo, New York, NY
 Bea Westfahl, Milwaukee Bucks, Milwaukee, WI

Terms Ending 1990

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 Robert Bodus, Milwaukee Repertory Theatre, Milwaukee, WI
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 Richard Carter, Roy Thomson Hall, Toronto, Ontario, Canada
 Tom Hardin, Minnesota Orchestral Assn., Minneapolis, MN
 Herman Kesselaar, Retired, Amsterdam, The Netherlands
 Monique Lacas, Montreal Expos, Montreal, Quebec, Canada
 William Murphy, Music Center Operating Company, Los Angeles, CA
 Gary Switlo, Ticketmaster Canada, Vancouver, British Columbia, Canada

Terms Ending January 24, 1991

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 Sue Uings, Cameron Mackintosh, London, England

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 William Waters, Lehman Center for the Performing Arts, Bronx, NY
 Bea Westfahl, Milwaukee Bucks, Milwaukee, WI
 John Shaw, Consultant, Weston, CT

Terms Ending January 21, 1993

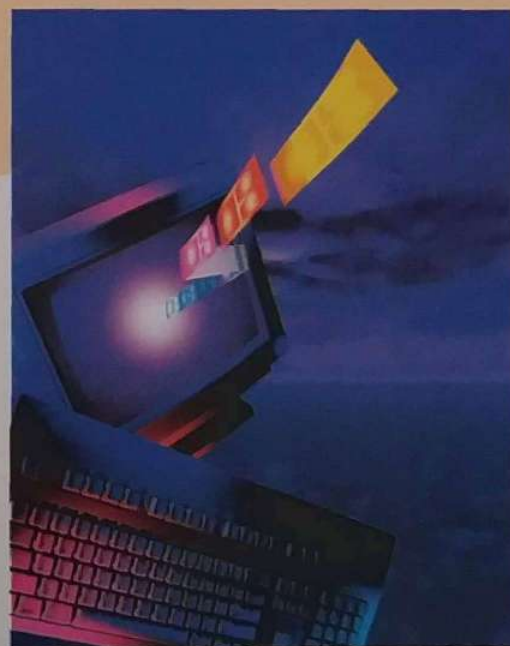
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Dianne Zemba, Thunder Bay Community Auditorium, Thunder Bay, Ontario Canada

Awards

Recognition is important, and recognition by one's peers is the ultimate accolade. The Awards program started in 1986 with the presentation by an international jury of BOMI members to Beth Janisewski for "Box Office Manager of the Year" award. Janisewski was acknowledged for managing a box office which provided such outstanding service to people with disabilities that it played a major role in that venue being designated as the only 100% accessible theater in the United States.

The following year the committee decided to present a new award, and Bill Murphy, Treasurer at the Music Center Operating Company, and one of the founding members of BOMI, was presented with the "Lifetime Achievement" award. Bill had been a mentor for many ticketing people, and was highly regarded by his management, staff, customers and colleagues, everyone who had ever worked with him or knew him.

Over the years the program has been expanded. In 1990 the first "Box Office of the Year" was presented to Dianne Zemba, Box Office Manager, Thunder Bay Community Auditorium, a venue located in a remote section of Ontario, illustrating that the committee looked at quality of the ticketing operation, and not at the size and prominence of the venue.

In 1996 the Spirit Award was added, and Susan Santi, wife of the 1994 Lifetime Achievement recipient, was given the first award. Talk about power couples! This award was not restricted to a manager of a ticket operation, and in 1998 one of our vendors, Jerry Hendricks was presented with the award.

With the change of our name from Box

Office Management International at the 1997 Annual Meeting, the name of the Box Office Manager of the Year award was changed to Ticketing Professional of the Year. 1999 will be the first year the award will be presented under this name.

The Awards Committee is comprised of an international group of members. The entire membership is solicited for nominations for these awards, and nominees

answer specific questions in writing which then are sent to the committee to evaluate. The committee meets during the annual conference for their final vote, and the Lifetime Achievement award is presented at a special luncheon, usually on the Wednesday of the conference. The other awards are presented on the last day of the Annual Conference at the Awards luncheon. These ceremonies are usually a great deal of fun, include a good measure of emotion and are very popular with the members.

We encourage you to nominate your worthy colleagues. We want to recognize them!

Listed below are the distinguished recipients of the various awards. We congratulate them on all their many accomplishments.

Lifetime Achievement Award

Recipients

1987 William Murphy, Music Center Operating Company

1988 Vivienne Gardner, Gammage Center

1989 Herman Kesselaar, Stadsschouwburg

1990 Gaston Morin, Place des Arts

1991 Roger Lobb, Royal National Theatre

1992 Gary Switlo, Ticketmaster Canada

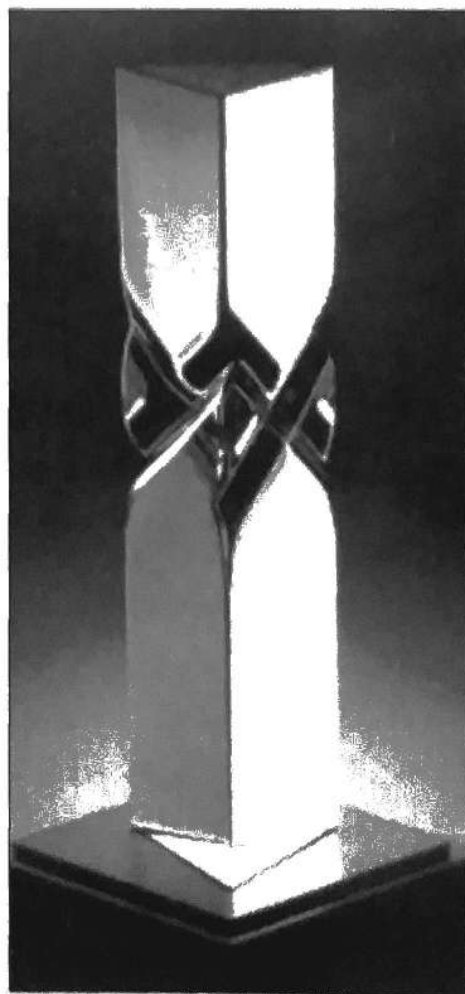
1993 Bea Westfahl, Milwaukee Bucks

1994 Ernie Santi, Ravinia Festival Association

1996 Dorothy McLaughlin, Dillard Ticketing Systems

1997 Brian Leishman, Edinburgh Military Tattoo

1998 Richard Carter, Art Gallery of Ontario



Lifetime Achievement Award

Box Office Manager of the Year

Recipients

- 1986 Beth Janiszewski, Empire State Institute for the Performing Arts
- 1987 Robert Bodus, Milwaukee Performing Arts Center
- 1988 Dianne Zemba, Thunder Bay Community Auditorium
- 1989 June LeBlanc, Louisiana Superdome
- 1990 Melinda Johnston, Kiefer Arena, University of New Orleans, Lakefront Center
- 1991 Jennifer Staats, J. Wayne Reitz Union at University of Florida, Gainesville
- 1992 Alice Toombs, Riverside Centroplex
- 1993 Jim Gatens, Theatre Development Fund
- 1994 Nedra Simpson, Miami City Ballet
- 1995 Pat "Sunshine" Tucker, The Fox Theatre
- 1996 Maureen Andersen, Denver Center for the Performing Arts
- 1997 Jill Baldi, Bryce Jordan Center, Penn State University
- 1998 Moira Burgess, National Exhibition Centre

Box Office of the Year

Recipients

- 1990 Thunder Bay Community Auditorium
- 1991 National Arts Centre
- 1992 Denver Center for the Performing Arts
- 1993 Milwaukee Brewers Baseball Team
- 1994 Penn State University Center for the Arts
- 1995 Orlando Centroplex
- 1996 Cirque du Soleil
- 1997 Woodruff Arts Center
- 1998 Ordway Music Theatre

Spirit Award

Recipients

- 1995 Susan Santi, Chicago Symphony Orchestra
- 1996 Connie Nelson, Box Office Services
- 1997 Sue Uings, Cameron Mackintosh
- 1998 Jerry Hendricks, Weldon, Williams & Lick

An Interview with Howard Erskine about the early years of Ticketron

Q: What were you doing before you started with Ticketron?

A: I was producing on Broadway and an old friend of mine named McMayo, a Hollywood producer married to Janet Blair, was head of Computicket. He said come on over and help us get Broadway onto our system, and so I did and I was there for about six months.

Q: When was that, what year?

A: 1970. And so I was there for about six months until they went under. It was closed. The company was controlled by Computer Sciences, and they figured it would cost them \$20 million more to put into the company to make it break even, eventually, and they weren't going to do it.

Q: Did they have anything to do with the CompuTicket in Australia or in South Africa, do you know.

A: I'm not sure, I don't know. I think they might have sold the rights there, but I'm not sure.

Q: 1970, that's early.

A: Yes, it was one of the first. They did a demonstration at some hotel, and they wanted all the Broadway people to come in and see it. They had a machine there, and they showed how it worked. We were all very impressed so when McMayo said come on over, I did, and after six months they went under. During the course of the six I had been very active in the Broadway scene. I got every friend of mine to put their tickets on CompuTicket, and Ticketron had none. And Ticketron was frantic as to how to stop all of this, and when CompuTicket went out of business, Ticketron then called me and asked would I come to work for them.

Q: Ticketron was already up and running?

A: Yes, it was already up and running. They were the two competitors. And so when they asked me to join them, I accepted, and I thought, well this will hold me until I get my next play on. And 18 years later I finally left. But it was an interesting experience.

Q: It certainly was a brand name, people still ask for Ticketron tickets.

A: You know, at that time the name was owned by a little company in New Jersey which was starting to go out of business. I

don't remember what our name was at the time, but we bought the name.

Q: Tell me about the Broadway shows that went on Ticketron?

A: They were on an allotment basis. The first to put any large amount of tickets on was Alex Cohen. He had a show called "Six Rms Riv Vu." Alex was a great friend of mine, and he came and talked to the President of Ticketron, and I was invited to the meeting. For a certain amount of money he would give every other row in the theater to Ticketron. Starting with the first row he would give them the third, fifth, seventh, and so forth and they bought it. I would not have done it that way. I would have said, "Alex here's an investment in your play for that amount of money," but anyway, they gave it to him that way, and then the play was not a success. But that was the first time we had any serious amount of tickets.

Q: Every other row?

A: Every other row.

Q: And that was early '70's?

A: Yes.

Q: And did Control Data have Ticketron at that point?

A: No. Control Data was originally Edgar Bronfman. And I think eventually, business was so bad... and Ticketron just wasn't paying their bills, and Control Data was the biggest investor in the whole thing, and they just said this is silly, we're taking over the whole thing. And so they did. They took the company in exchange for the debt.

Q: But Bronfman was the original owner?

A: Yes, he founded it. He put up the original money to get it going.

Q: I never knew that. OK, so then Control Data took over.

A: Right. And besides Alex Cohen, I had some from Hal Prince's show. In small allotments. Ten, fifteen tickets and so forth, for every night.

Q: And where did people go to buy them.

A: Outlets all over the place.

Q: So you did have outlets. You must have been doing more than just Broadway shows then, because if you were getting so few tickets from them.

A: I can't remember exactly what we had on system then. It was so long ago. But we had a lot of things on the system then. But Broadway was the big target. Broadway was what everybody wanted. Slowly we just crept up. We kept asking them to tell the people in their ads where to buy the

ticket, that's all. That's all we're asking. Just put in Ticketron and the outlets. And this is about the time we went into all Macy's. Robert Gorra and I had worked together at CompuTicket. He was Vice President of CompuTicket. So when they went under Ticketron hired me, and then they hired Gorra about 2-3 months later. At CompuTicket we had been equals, but he came in the slot over me, and then fired someone the wrong way after about a year and they fired him. Then the person who fired him got fired, and then there was a new President of Ticketron, a guy named Elliot Levine. Elliot was a great friend of Gorra's, so I said let's get Gorra back while we're shifting all this personnel around, so they said OK if you can talk him into it. I took Gorra to lunch and said "come on, come back to Ticketron" and so he came back, and now he was working for me. He came back, and slowly but surely he was more serious about the business side than I was. I was just in the show-biz side, and so he wound up as the Vice President of Marketing.

Q: What was your title?

A: My title was Eastern Regional Manager. I had everything from Canada to Florida east of Chicago. So there were about 7 huge cities reporting to me. Which was a very nice job. I enjoyed it, I liked it. I liked the people who worked for me.

Q: You did have these allotments from Broadway shows, and was it because the Shuberts were so powerful that it created such a stir when they went on Ticketron?

A: There had been some problems with the Broadway box offices. So I explained to the management and the Treasurers how the system worked, how accountable it was. I think what really convinced them was my point that now you could only have ten weeks worth of tickets, because that's all the racks you had in your box office,so I said look, we could sell tickets for you a year out, a year in advance...that was all the system was capable of doing at that time, and somebody at the meeting said, "well come on, what good is that" and I said think of the float, and they all just sat up in their chairs and all of a sudden they said OK let's get on Ticketron.

Then each night the Treasurers came in with an allotment of 60 seats each, the same 60 seats each night and we'd set them to be programmed. And there was also a lot of concern about whether we would duplicate seats, because that had happened in the past.

Q: Because at that time it was happening a lot?

A: It was happening quite a bit. So the first night we went on Ticketron I had guys in front of every theater with walkie-talkies. They kept reporting back to our headquarters. Any duplicate seat was to be reported to this guy who would take care of it immediately. He was hooked up to the computer room. And we didn't duplicate the tickets that night which is fine. It didn't start for quite a while, and then it began to crop up.

Q: I remember a headline from Variety, "Shuberts Computerize Broadway."

A: That was when they went to full computerization at almost every theater.

Q: That was much later?

A: Yes, it was some years later. They kept increasing our allotment and they liked the flow of it, and then they said they wanted their own system, and would we design it. So we designed the system for them which they paid for.

Q: It was the Ticketron system?

A: Yes, it was a separate set of computers just for them. It was a big step forward. Now that contract was all Gorra, he did all the mathematical formulas.

Q: Why did Ticketron always lose money? Was it because of Control Data?

A: I don't think Control Data understood what they had with Ticketron. They didn't know how to handle it. They are a very organized computer company. Everything is cut and dried. They wanted projections that were going to be on target. And I can remember giving projections for a year in advance...what we were going to do next year. In the ticketing business how do you know. But they wanted numbers. And I used to give them numbers....the Stones were going on tour and at the time I said, OK so if the Stones go on tour, then if all goes well...and they said, What do you mean if all goes well...and I said, well, things can happen and they said, no, they're going to go, and I said OK. I said that's worth about six million tickets. And they said six million tickets. A month later the lead guitarist breaks his thumb in his kitchen at home and they cancel the tour. And they went crazy at Control Data.

Q: They had no perception what this business was?

A: No, none. And so I felt that they didn't support us in the proper way, but my 18 years with Ticketron was a very exciting time.

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Andy Hendricks, Weldon, Williams & Lick, Inc.
Jerry Hendricks, Weldon, Williams & Lick, Inc.
Vicky Howey, Saskatoon Centennial Auditorium
Patricia Hunter-Taylor, Hunter-Taylor & Assoc./You Never Can Tell
Margie Ison, Indiana University Auditorium
Michael Kaufmann, Kölner Philharmonie
Rick Klopčic, Fireside Restaurant and Playhouse
Barbara Lawton, Retired member
Robert LeBarron, Colorado Springs World Arena/GFS
Christian P. Leduc, Admission Network, Inc.
Jimmy Legarreta, The Washington Opera
Brian A.S. Leishman, Lifetime Achievement Recipient
Randy Low, Toronto Blue Jays
Adam Lyle, Ticketek Pty. Ltd.
Fred Maglione, TicketsLive Corporation
Carol Mangano, Kennedy Center for the Performing Arts
David M. Marnell Sr., ONCenter Management Group
Heather McGean, Dalhousie Arts Centre
Richard Miller, Los Angeles Philharmonic Association
Dee Mills, Cellar Door Productions of Virginia

Barrett Newman, The Warner Theatre
Josette Ono, Magicworks West/Theater League of Utah
Matthius Postler, Stora Spezialpapiere GmbH
Helen Price, Lazy E Arena Inc.
Vince Rieger, Shubert Ticketing Services
Richard Robbins, Carnegie Hall Box Office
Bjoern Schlesselman, Papagena Software Vertriebs GmbH
Mary Schroff, Cheyenne Frontier Days
Anne Scott, Madison Civic Center
Warren Shanahan, NC Blumenthal Performing Arts Center
Ravindran Sivalingam, The Esplanade - Theatres on the Bay
Carol Stenberg, Globaltickets from Edwards & Edwards
Terri-Ann Stoeckle, New Jersey Performing Arts Center
Dorothy Sullivan, Weldon, Williams & Lick, Inc.
Karen Sullivan, New Jersey Sports & Exposition Authority
John W. Tipton, University of Nevada-Reno
Gary Toussaint, Nashua Corporation
Treasurers & Ticket Sellers Union (Local 751)
Pat "Sunshine" Tucker, The Fox Theatre
Sharon Turner, Tallahassee Leon County Civic Center
Rick Tyler, TicketWeb, LLC
Fran Vaccaro, Globaltickets from Edwards & Edwards
Peter van Ruijven, TicketService Nederland
Arthur van Schendel, City of Amsterdam
Lee Ann Vick, Weldon, Williams & Lick, Inc.
Jim Walcott, Weldon, Williams & Lick, Inc.
Daniel M. Wasser, Franklin, Weinrib, Rudell & Vassallo, P.C.
Jennifer Womack, Miami Arena/Leisure Management Int'l
Leslie Zane, Villa Montalvo Center for the Arts

FACT SHEET

"The mission of INTIX is to continue to provide the definitive resource and forum for the international ticketing industry."

The International Ticketing Association (INTIX) is an not-for-profit trade association with 1400 members, representing 31 countries. INTIX is committed to the improvement, progress and advancement of ticket management, and to reach this goal, provides educational programs, trade shows, conducts surveys and produces publications including the widely read INTIX Newsletter, conference proceedings manuals, and its valuable membership directory.

INTIX is recognized for the impact it has made on ticket management worldwide by helping to advance management techniques, encourage high professional standards and for its influence in the field of accessibility. The Association has consistently advocated accessibility to its members' programming and workplaces for all people, regardless of ethnic origin, physical and mental disability or age.

Members of INTIX include box office, business, financial, marketing and general managers from the sports and entertainment industries; representatives from ticketing software and hardware developers, ticket printing, access control, Internet based ticketing, ticket envelope companies, industry publications and other vendors and suppliers to the industry. The leading companies of the world who are involved in the marketing, distribution, selling and manufacturing of tickets are members of INTIX.

Over 500 of its members are involved in committee work on one or more of the standing and ad hoc committees. These committees are: membership, new member, nominating, survey, standards, ethics & certification, sponsorship, internet, exhibitor relations, gift, publications, awards, professional development grants, long range planning, conference committees and eight special interest groups (SIGs.)

INTIX has been international from its conception, and conferences and trade shows are held in Canada, Europe, Asia/Pacific, as well as the United States.

Background/History

Founded in 1980. Member countries represented: Argentina, Australia, Austria, Belgium, Canada, Denmark, England, Finland, France, Germany, Greece, Hong Kong, Ireland, Italy, Japan, Mexico, Netherlands

Antilles, The Netherlands, New Zealand, Norway, Peru, The Philippines, Scotland, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Turkey and the United States.

ANNUAL CONFERENCES:

- 1980 - "Challenge of the 80's... Instant Service," Milwaukee, WI, *Patricia Spira, Chair*
- 1981 - "Being Responsive to the Times...What Your Business Is, Where It Is Going," Atlanta, GA, *Patricia Spira, Chair*
- 1982 - "Managing the Staff for Productivity: Creative Controls & Technological Assistance," St. Louis, MO, *Robert Wilkins, Chair*
- 1983 - "Box Office in Transition...New Perspectives," London, England, *Roger Lobb & Tony Mabbutt, Co-Chairs*
- 1984 - "Box Office...Part of the Management Team," Los Angeles, CA, *William Murphy, Chair*
- 1985 - "Box Office Means Business!," Toronto, Canada, *Richard Carter, Chair*
- 1986 - "The Future is Here: Are We Ready?," New York, NY, *W. Thomas Smith & Paul Rosedale, Co-Chairs*
- 1987 - "Deep in the Heart of Tickets," San Antonio, TX, *Helen Neilson, Gary Lustig, & Ann Capotosto, Co-Chairs*
- 1988 - "Tickets and the Law," Las Vegas, NV, *Vivienne Gardner, Bob Anderson & Roger Grant, Co-Chairs*
- 1989 - "Box Office: A Changing Environment," Tampa, FL, *Tim Zagorac, John Turchon & Danette Lynch, Co-Chairs*
- 1990 - "BOMI by the Bay: Gateway to the Nineties," San Francisco, CA, *Garth Nelson & Frankie Accardi, Co-Chairs*
- 1991 - "Service: The Price of Admission," Atlanta, GA, *Dee Fowler, Bob Dhue & Sunshine Tucker, Co-Chairs*
- 1992 - "Focus on the Future," Vancouver, Canada, *Gary Switlo, Jack Lucas & Mark Moore, Co-Chairs*
- 1993 - "Tickets and All That Jazz," New Orleans, LA, *Claudie Hawkins, Jim Tallman & Melinda Johnston, Co-Chairs*

1994 - "Setting the Stage for Tomorrow's Opportunities," New York, NY, *Jim Gatens & Kathleen O'Donnell, Co-Chairs*

1995 - "Shaping the Future," San Diego, CA, *Vicky Hanssen & Richard Miller, Co-Chairs*

1996 - "The 21st Century Workplace," Chicago, IL, *David Taylor, Chair*

1997 - "Stake Your Claim in the New Ticketing Frontier," Denver, CO, *Connie Nelson & Maureen Andersen, Co-Chairs*

1998 - "Capital City, Capital Conference: INTIX We Trust," Washington, DC, *Ralph Beyer, Carol Orth & Ron Gilbert, Co-Chairs*

1999 - "20th Year INTIX: A Music City Celebration," Nashville, TN, *Terence Cohan, Cindy Randles & David Spencer, Co-Chairs*

2000 - "21st Annual Conference & Exhibition," Albuquerque, NM, *Mark Koson and Tom Reynolds, Co-Chairs*

2001 - "2001 AD: A Ticket Odyssey," Toronto, Canada

2002 - "23rd Annual Conference & Exhibition," Atlanta, GA

SUMMER CONFERENCES:

1985 - "The Other Side of the Ticket: Policies and Procedures," Milwaukee, WI, *Robert Bodus and Bea Westfahl, Co-Chairs*

1986 - "Accessibility," Albany, NY, *Jo Fenton, Chair*
"Policies & Procedures," Phoenix, AZ, *Vivienne Gardner, Wendy Bowers, Co-chairs.*
"Customer Service," Cleveland, OH, *John Turchon, Chair*

1987 - "Box Office Accountability," Washington, DC, *John Rhamstine, Chair*
"Staff Training & Development," Minneapolis, MN *Tom Hardin, Chair*
"Customer Service," San Diego, CA, *Patricia Spira and John Turchon, Chairs*

1988 - "The Telephone," Philadelphia, PA, *Dan Ahearn and Vince Rieger, Chairs*

"Policies & Procedures," Ann Arbor, MI, *Kevin Gilmartin, Chair*

The background of the advertisement features a close-up, artistic shot of two red boxing gloves and a basketball. The gloves are positioned on the right side, with their laces visible. The basketball is in the center, showing its orange pebbled texture. The lighting is dramatic, with strong highlights and shadows, creating a sense of intensity and focus.

e**vent**

tickets

**Box Office Management, Ticket Operations,
call it what you want. It's a tough job.
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Call us, we can help make a tough job easier too.

- 1989 - "Box Office as a Marketing Force," New Orleans, LA, *June LeBlank and Charles Wendt, Co-chairs*.
 "Fresh Air, Fresh Ideas," Estes Park, CO, *Maureen Andersen, Chair*
- 1990 - "Policies and Procedures in Box Office Accounting," Kansas City, Missouri, *Patricia Abts, Chair*
- 1991 - "Ethics & Standards," Ottawa, Ontario, Canada, *Robert Cousineau, Chair*
- 1992 - "Computerization: An Update," Norfolk, VA, *John Rhamstine, Chair*
- 1993 - "Mile High Management: Computer Confidence, Inspired Employees," Denver, CO, *Maureen Andersen, Chair*
- 1994 - "Counting On Tickets, Counting On You," Minneapolis, MN, *Brenda Tinnen and Paul Froehle, Co-chairs*
- 1995 - "Motivation, Communication & Automation: Three Steps to a Better Box Office," Toronto, Ontario, Canada, *Richard Carter and Randy Low, Co-Chairs*
- 1996 - "A Wave of the Future: Technology & the Box Office," Charlotte, NC, *John Tipton, Chair*
- 1997 - "One Hot City, One Hot Ticket," Cleveland, OH, *Ed Gilchrist and Andy Maltiz, Co-Chairs*
- 1998 - "What's the Buzz," Salt Lake City, UT, *Mark Chambers, Chair*
- 1999 - "What's Brewing in Tickets," Portland, OR, *Betty Curtis, Chair*

EUROPEAN CONFERENCES:

- 1990 - "Europe Talks Tickets," Brussels, Belgium, *Michel Hellowell, Chair*
- 1991 - "ETT 91," Cologne, Germany, *Hanns-Wolfgang Trippe, Chair*

- 1992 - "ETT 92," Edinburgh, Scotland, *Brian Leishman, Chair*
- 1993 - "ETT 93," Copenhagen, Denmark, *Mogens Hjorth, Chair*
- 1994 - "ETT '94: "Tickets & Tulips," Amsterdam, The Netherlands, *Arthur van Schendel, Chair*
- 1995 - "ETT 95: "Vienna Waits For You," Vienna, Austria, *Charles Sperl, Chair*
- 1996 - "ETT 96: "One BOMI Leads To Another," Bologna, Italy, *Daniele Leoni, Chair*
- 1997 - "ETT 97: "Where Ticketing Takes Off," London, England, *Sue Scott-Avis and Ray Jones, Co-Chairs*
- 1998 - "ETT 98: "Springtime in Paris," Paris, France, *Jean-Pierre Jolivot, Chair*
- 1999 - "ETT 99: "Cead Mile Fáilte, One Hundred Thousand Welcomes," Dublin, Ireland, *Vincent Byrne, Chair*
- 2000 - "ETT 2000: "Barcelona, Spain, *Xavier Burjachs, Chair*

ASIA-PACIFIC CONFERENCES:

- 1989 - "Box Office Management Into the '90s," Sydney, Australia, *Lloyd Martin, Chair*
- 1996 - "2nd Pacific Rim Conference & Exhibition," Sydney, Australia, *Michelle Cavanagh, Chair*

ACTIVITIES:

- Annual Conference & Exhibition held each January in North America.
- Summer Conferences and Tabletop Trade Show: These conferences are held primarily in North America.
- "Europe Talks Tickets" conferences and trade shows are held each Spring in

Europe.

- "Asia/Pacific conferences are scheduled to be held bi-annually in the Fall.
- Publications: Newsletter; Conference Proceedings Manuals; Membership Directory; International Glossary of Ticketing Terms; Who's Who Listing.
- INTIX/SEARCH and INTIX/FAX: Career Information, Job Opportunities.
- Surveys: Annual Survey includes salary levels, demographics, customer service information, accessibility compliance; and ticket pricing information and technology data information. Surveys including conference and exhibit evaluations, industry trends and other specialized questionnaires are distributed on a regular basis. Results are published in the INTIX Newsletter and the INTIX Website.
- Committees - Over 500 INTIX members are involved in committee work on one or more of the standing and ad hoc committees. These committees are: Awards; Conferences (Annual & Summer); Exhibitor Relations & Sponsorship; Gift; Internet; Long Range Planning; Membership; New Member; Nominating; Peer Consulting; Professional Development Grants; Publications; Survey; Standards, Ethics & Certification.

- Special Interest Groups (SIG): Group Sales; Marketing; MIS; Museums; Sports; Orchestras; Universities.

- INTIX Website provides a forum for members to communicate with each other and gives information to the public about the Association. The Vendor list is categorized into software, hardware, ticket printing, ticket envelopes, internet providers, credit card processors, access control and has links to the vendors' home pages. Industry news is regularly updated, all members are listed by country and venue. Membership and conference registration can be done online.

An interview with Dorothy McLaughlin about the development of a software system

In the fall of 1971 a company that would be known as Select-A-Ticket had its beginning. My sister, Margie Bliss, her husband Mike McLaughlin and I were at a football game. Bill and Margie shared with us the fact that Bill's company wanted to move him

to Vermont. Margie and Bill wanted to stay in Phoenix and were exploring ways to do that and possibly work together.

Margie had a ticketing and building background, as she had worked for the Arizona Coliseum and the Phoenix Suns. Bill remembered waiting for Margie many nights as she helped with settlements for an event and with his engineering background, he felt there had to be a better way to settle a show. At the time I was working for General Electric as a programmer analyst and Bill was

wondering how hard I thought it would be to program ticket sales.

I remember Bill wanted to use standard CRT's and keyboards. He felt the computer could be a minicomputer. I took a piece of paper from my purse and began thinking about what the screen display would look like. I suggested displaying event information on the top, asking the operator for a section name and then displaying three or four rows on the screen showing row name, the letter O for open or available, and X if the

seat was sold and a dash if there was no seat. On the bottom of the display would be price codes, A-adult \$5.00, J-junior \$3.00, etc. The user could then select the seat, get a total for the order and the tickets would print. We left the game that night all thinking about this infant system.

In the weeks that followed, Bill wrote a business plan, got capital backing, quit his job and by January 1972 we were off and running. Mid January I realized this was going to be more than a part-time effort to program and I too resigned from GE. Margie continued to work and teach us about ticketing.

Early on it was obvious we needed more input from potential users. We wanted to do season ticketing, as well as single event sales and we wanted the programs to be right for the users. Bill contacted the Phoenix Suns and Arizona State University and explained what we were attempting to do. "You are under no obligation to us, but we sure would like to come and visit your box office and learn about your business" he explained. They were both interested, and were glad to share their knowledge.

By April of 1972 we had completed the season ticketing portion of the programs. Our first contracts were with AS Athletics, the Phoenix Suns and the Phoenix Roadrunners. That summer Margie joined us full time as Business Manager. We moved the business from the dining room to a real office and purchased our first computer, instead of time sharing on a local system.

By August of that year we had printed all of the season tickets, completed the single event programs, finished a special interface between the CRT and ticket printer, contracted with Hanny's Mens Stores to be our outlets, signed up Celebrity Theatre, PIR Raceway and the Fiesta Bowl as clients.

I will never forget the first day of outlet sales. The idea was well received by the public and a 25 cent service charge per ticket met with little resistance, but the system was very slow. We stayed up and worked all night. By the next day the system was working at an acceptable speed.

In 1972 the only national company we were aware of was Ticketron. I never saw their system until ours was up and running. It was lucky that the two were so different.

The "firsts" I think we introduced to computerized ticketing are as follows:

- Use of a CRT
- Use of a minicomputer
- Seat selection by the customer
- Event maps

- Computerized season ticketing
- Detailed sales reports
- Customized programs for each box office
- Custom ticket stock
- On-line season ticket printing by account
- System designed by box office personell.

Our first computer was manufactured by BIT Systems, Inc. I think it was the fourth computer they ever made. It had 16 terminals, 64k of memory and 10 megabytes of disc storage. Our philosophy was always to service the box office and keep expanding system function.

We always wanted to have a location the public could buy tickets and not pay a service fee. We wanted the public to learn to buy tickets in advance and be happy with the service. We felt the box office should help pay for the service and therefore keep the service charge to the public low.

Bill wanted to operate in Phoenix for two years before selling the system out of state. As it turned out, the system was completely rewritten the second year and we sold our first out of state system to Omni in Atlanta, Georgia. They called it S.E.A.T.S. There were many people that came to Phoenix to see our systems. Our expansion continued and new computerized ticketing companies were being created.

Select-A-Seat became incorporated by 1975 and had expanded to Norfolk, Denver, Chicago, Minneapolis, San Diego and Seattle. Each city had their own computer. During the mid 70's Select-A-Seat even had its software stolen via phone lines. The company computerized the sale of tickets for the 1976 Olympics in Montreal; together with Wards Auto Club all the tickets in the United States were sold through Select-A-Seat.

By 1977, Diamond's Department Stores had been the Phoenix outlets for five years. Margie was then a Diamond's employee, in charge of all contracts, outlets and business affairs. The Dayton's Stores were the outlets in Minneapolis. Both of these companies were owned by the Dayton Hudson Corporation. In early 1977, Bill was hired by Dayton-Hudson to develop a brand new computerized ticketing system for these two store chains.

Select-A-Seat Corporation filed for chapter 11 bankruptcy in 1977. I was hired by Dayton-Hudson to support the existing Select-A-Seat system during the development. On November 20, 1977, Bill passed away. By 1978, I completed the new system. Diamond's and Dayton's were then connected and there were no longer any ties

with Select-A-Seat. The new system was called Seatomatic but that name never really was used. It was referred to as Diamond's Ticketing System or Dayton's Ticketing System.

During the years that followed many enhancements were made. A system was installed in Kansas City to sell movie theater tickets and numerous clients were added in both cities. The computer was now a super minicomputer, capable of handling hundreds of terminals, approximately sixteen megabytes of memory and approximately 22,000 megabytes of disk storage. The software and hardware were expanded to include phone room, group sales and credit card authorization plus many custom subsystems for individual users. In the early 1980's Dillard's purchased all the Diamond's stores and the ticketing system was then available to Dillard's.

In 1987, Margie retired and remarried. During the next few years the Texas market was opened with outlets in the Dillard's stores. I continued to work in Phoenix until 1985. In that year my husband and I moved and I continued the software support from my home. At that time, I believe there were few companies allowing people to work from home. In 1993, I was diagnosed with movement disorder called Meige's Syndrome and could no longer perform my job functions.

Margie, Bill and I put our hearts and souls into computerized ticketing. It was a hard, joyous road which we would take again. I hope you will allow me to thank just some of the people that played such key roles in the design of both systems that were created: Tom Poulter - BIT Systems, Inc., Bob Machen - Phoenix Suns/America West Arena, Terry Wojtulewicz - AS Athletics/Dillard's, Tom George - AS Arizona Outlaws/Dillard's Management, Diane Aguilar AS/Suns/ Arizona Diamondbacks, Woody Herman - Dillard's Hardware, Betty Bleier - Dillard's Outlets, Sam Russo - Dayton's Minneapolis, Richard Carter - Minnesota Orchestral Hall, Tom Hardin - Minnesota Orchestral Hall, Sammie Rothrock, Tuscon Community Center, Vivian Gardner - AS/Gammage Auditorium, Wendy Bowers - Phoenix Civic Plaza. Some of these individuals are now pursuing endeavors other than those listed.

This is my recollection of twenty two years of working with computers and ticketing. Thank you for letting me tell my story.

The INTIX Dictionary

A glossary of ticketing terms

The INTIX Dictionary has been a work in progress for several years. While the official language of our conferences is English, we are very aware that it is not the first language of many of our members. Although the first version was published as an accommodation for these members, it soon became apparent that its usefulness was much broader. As an example, many of our members find it valuable when traveling. It was first published in 1994 for the Europe Talks Tickets '94 Conference & Exhibition in Amsterdam. Mathieu Heinrichs, Assistant Director, Music Centre Vredenburg, spearheaded the effort. The European Conference Committee made out lists of ticketing terms which were subsequently translated into Danish, Dutch, Finnish, French, German and Italian. This year Japanese has been added, and a Spanish translation is planned for the next version of the Dictionary.

We depend on members to update and supply terms, translations and definitions. We ask your participation in the continuing work on the Dictionary and welcome your additions and suggestions.

Thanks to the following people for their assistance in the 1999 version:

Translations by:

Danish: Mogens Hjorth, ARTE
Dutch: Mathieu Heinrichs, Music Centre Vredenburg
Finnish: Tuula Peratalo, Lippupalvelu (Ticket Service Finland)
French: Jean-Pierre Jolivot, Mission ENS, Communaute Urbaine de Lyon
German: Hanns-Wolfgang Trippe, TRIPPE:Beratung
Italian: Daniele Leoni and Elena Verlicchi, Leoni Daniele srl
Japanese: Mayuko Shoji, PIA Company

Definitions by:

The INTIX Publications Committee chaired by Randy Low, Toronto Blue Jays

Please fax or e-mail new words to INTIX Headquarters at +212 581 0885 or email: info@intix.org.

English	Danish	Dutch	Finnish	French	German	Italian	Japanese
A Accessibility	tilgængelighed	toegankelijkheid	sistänpääsy	accessibilité	Erreichbarkeit, Zutrittsmöglichkeit	accessibilità	ribensei
ADA	forbud mod diskriminering af handicappede	Amerikaanse Invaliditeitswet	Amerikan vammaisasetus	lois anti discrimination	amerikanische Regularien für die Gleichbehandlung behinderter Bürger	decreto Americano per i diritti dei disabili	Amerika shougaisha hou
Admission	entré	toegang	sistänpääsy	accès à, admission	Zutritt, Eintritt	ammissione	nyuujou, kyoka
Advance sales	forvalg	voorverkoop	ennakkomyynni	prévénies	Vorverkauf	prevendita	maeuri
Amphitheatre	amfiteater	amfiteater	amfiteatteri	amphithéâtre	Amphitheater	anfiteatro	enkei gekijou, tougijou
Answering machine	telefonsvarer	antwoordapparaat	puhelinvaataaja	répondeur téléphonique	automatischer Telefon Beantworter	risponditore elettronico	rusuban denwa
Arena	arena	arena	areena, kenttä	arène	Arena	arena	gaikan
Asap (as soon as possible)	hurtigst muligt	zo spoedig mogelijk	mahdollisimman pian	au plus tôt	so schnell wie möglich	al più presto possibile	arna
Attendee	tiskuer	bezoeker, deelnemer	osallistuja	participant	Teilnehmer	partecipante	dekirudake hayaku
Audience	publikum	publiek	yleisö	spectateurs, public	Besucher, Zuschauer	spettatori	syussekiya
Audit	revision	controle van de boeken	tilintarkastus	vérification des comptes	Kassenprüfung	esame dalla contabilità	kankyaku
Audit trail	revisionspor	financiele stukken	tilintarkastus	rapport financier	Kassenprüfungsunterlagen	traccia di controllo	kaikai kensa, kessan
Auditorium	tilskuerrum	(gehoor)zaal	auditorio, luentosali	salle, auditorium	Zuschauerraum	auditorio	kaikai kensa rikei
Auditorium lights	rumbelysning	zaallicht	auditorium valot	éclairage de salle	Beleuchtung des Zuschauerraums	luci dell' auditorio	kanakyakuseki, kudou
Authorization	bemyndigelse	machtiging	valtuutus	autorisation	Autorisierung	autorizzazione	kyakuden
Automation	automatisering	automatisering	automaattivaihe	automatisation	Automaton	automazione	kounin, syounin
Award	pris	prjs, onderscheiding	palkinto, apuraha	récompense, prix	Auszeichnung	premio	jidou syou
B Backstage	bagscene	achter de schermen	näyttämön takana	coulisses	hinter den Kulissen	dietro le quinte	gakuya
Balancing	afstemning	saldo opmaken	tasapainoitus	solde des comptes	Saldierung, Ausgleichung	pareggio	tinshaku taisyou, seisan
Balcony	balkon	balkon	parveke	balcon	Balkon	galleria	barukonii
Bar code	stregkode	streepjescode	bar-koodi	codes barres	Balken-Code	codice a barre	baakoodo
Best seat available	bedst mulige plads	beste beschikbare plaats	paras jäljellä oleva paikka	meilleure place disponible	Besplatz	miglior posto disponibile	yoiseki
Board	bestyrelse	bestuur	hallitus	direction, administration	Ausschuss	comitato	iinkai
Board of directors	bestyrelse	raad van beheer	johtokunta	conseil	Aufsichtsrat, Vorstand	comitato	riijikai
Booking fee	bestillingsgebyr	reserveringskosten	varausmaksu	d'administration	Buchungsgebühr	d' amministrazione	yoyaku tesuuryou
Box office	billetkontor	kassa	lipputoimisto	tarif de réservation	Kartenverkaufsbüro	maggiorazione	bokkusu ofisu
Box office counter	billetsranke	kassabalie	lipunmyyntitiski	bureau de location	Kartenverkaufsbüro	prevendita	bokkusu ofisu kauntaa
Box office manager	leder af billetkontor	hoofd kassa	lipputoimiston päällikkö	guichet du bureau de location	Manager des Kartenverkaufsbüros	cassa di biglietteria	bokkusu ofisu manecjaa
Box office window	billetluge	kassaloket	lipputoimiston ikkuna	de location	Kartenverkaufsbüros	responsabile	bokkusu ofisu madoguti
Box Seat	logeplads	logeplatts	aitio	guichet	Kartenverkaufsschalter	biglietteria	bokkusu ofisu seki
Brochure	brochure	brochure	esite	loge (baignoire) plaque	Loge Katalog, Publikation, Programmverschau	sportello biglietteria posto in un palco opuscolo	panfurello
C Cabo= (collect at box office)	afhentning på billetkontor	aan kassa af te halen	lipun lunastus lip putomistosta	prise des billets au guichet	Abholung im Kartenverkaufsbüro	ritiro presso la biglietteria	tiketito no torioke
Call distributor	automatisk omstilling	elektronische verdeler van inkomende telefoongesprekken	vaihe	distributeur d' appels	anruverteiler	distributore di chiamate	

English

Danish

Dutch

Finnish

French

German

Italian

Japanese

C Call sequencer	telefonkoe	elektronische wachtrij van inkomende telefoongesprekken	sarjapuhelinojauus	séquenceur d' appels	anrufverwalter	ordinatore di chiamate in sequenza (sequenzimetro)	
Cancellation	aflysning	annulering	perutus	annulation	Annullierung	cancellazione	chuusi, torikeshi
Capacity	kapacitet	capaciteit	kapasiteetti	capacité	Kapazität	capienza	syuuyouninzuu
Cash	kontant	contanten, kasgeld	kateinen	caisse	bar	contanti	genkin
Chamber	kammer	kamer	kamari	chambre (musique de..)	Kammer	camera	shitsunaigaku
Charge	pris	tarief, kosten	maku	frais, prix	Gebühr	prezzo	ryoukin
Chart	grafisk fremstilling	tabel, lijst	taulukko	diagramme	Schaubild	quadro informativo	chaato, zasekihyou
Commission fee	bestillingsgebyr	commissie, provisie	palkio	montant des commissions	Provisionsgebühr	commissione	tesuuryou
Complimentary ticket	fribillet	vrijaakt	kulsuvieraslippu	billet de faveur	Freikarte	biglietto omaggio	tiketto madoguchi tomeoki
Contribution	bidrag	bijdrage	avustus	don	Beitrag, Spende,	contributo	syoutaiken, yuutaiken
Consignment	forhandlerafsale	consignatie	küntösopimus	dépôt de billets	Unterstützung		kifu
Credit card	kreditkort	credit card	luottokortti	carte de crédit	Kontingenterierung	venta su commissione	ikaku
Credit card sales	salg via kreditkort	verkoop per credit card	luottokorttimyynti	ventes par carte de crédit	Kredit-Karte	carta di credito	kurejitto kaado
Customer	kunde	klant	asiakas	client	Verkäufe mit Kredit-Karte	credito	kurejitto kaado hanbai
Customer service	kundeservice	klantenservice	asiakaspalvelu	service au client	Kunde	cliente	kokyaku
					Kunden-Service	servizio clienti	kokyaku saabisu

D Debit card	købekort	betalpas	pankkortti	carte a paiement immédiat	Bank-Karte	carta di debito	debitto kaado
Delegate	delegeret	afgevaardigde	edustaja, osallistuja	délégué	Delegierter	delegato	hakendan, daihyoujin
Demographic	demografisk	demografisch	demografinen	données démographiques	demografische Erhebung	demografica	bunrui zokusei
Disability	handicap	handicap	vammaisuus	handicap	Körperbehinderung	disabilità	syougai
Discount	rabat	korting	alennus	rabais, remise	Rabatt, Nachlass	sconto	waribiki
Distribution	distribution	verspreiding	jakelu	distribution	Verteilung	distribuzione	bunpai
Door sales	dørsalg	verkoop aan de zaal	ovimyynti	vente à porte	Abendkasse	venta al teatro	tojituken hanbai
Double booking	dobbelt booking	dubbelbooking	kaksinkertainen varaus	double réservation	doppelte Buchung	prenotazione doppia	nijuu uri
Downloading	overføre	laden van computer-programma	tiedon siirto keskuskoneelta	transfert	herunterladen	caricamento	daunroodosuru
Dress circle	1. balkon	eerste balkon	1. parvi	premier balcon,	Erster Rang	galleria	nikai syoumenseki
Dressing the house	klæde salen paa	zaal vullen door het weggeven van vrijkaarten	taytomyynti	corbeille	Einteilung in Preiskategorien	arredare la casa	kankyaku haichi no bunsan
Dumping the ticket	billetprisedsættelse	'uiverkoop' van kaarten	myydä lippu alennuksella	repartir le public dans la salle	Ausverkauf von Karten	scancare il biglietto	tiketto no danpingu
Duplicate ticket	dobbeltbillet	duplikaatkaartje	lipun kaksoiskappale	doublon	doppelte Karte	uplicare il biglietto	chiketto no saihakkou

E EFT	Automatisk penge overførsel	elektronisch bankieren	elektroninen suoritusensiirto	transfert électronique de fonds	elektronische Zahlungsabwicklung	trasferimento elettronico di fondi	den shin furikomi
Elevator	elevator	lift	hissi	ascenseur	Aufzug	ascensore	erebetaa
Embarrassment	forfalskning	verduistering	kavallus	détournement de fonds	Unterschlagung	sottrazione	ouryou, tukaikomi
Emergency door	nødudgang	nooduitgang	varauloskäynti	issue de secours	Notausgang	uscita di sicurezza	hijou doa
Equipment	udstyr	uitrusting	laitteet	équipement	Ausrüstung mit Geräten	attrezzatura	setubi

English

Danish

Dutch

Finnish

French

German

Italian

Japanese

E Ergonomics	ergonomi	ergonomia	ergonomie	Ergonomie	ergonomia	shokuba kankyou sekkei
Event	begivenhed	tapahutuma	événement	Véranstaltung	manifestazione	kougyou
Exchange	veksling	vaihto	échange	Austausch	scambiare	koukan
Exhibition	udstilling	näyttely	exposition, salon	Ausstellung	esibizione	tenjikai, tenrankai
Exhibitor	udstiller	näyttelijäpanija	exposant	Aussteller	esibitore	syuppansya
Exit	udgang	varauloskäytävä	sortie	Ausgang	uscita	deguchi
F Facility	facilitet	laitos, tila	équipements	Einrichtung, Facilität	provvedimento installazione	setubi, shisetu
Fax sales	salg via telefax	fax-myynti	ventes par fax	Buchung per Fax	vendite via fax	fakkusu hanbai
Fee	gebyr	palkio	tarif	Gebühr	tariffa	ryoukin, tesuuryou
Fire alarm	brandalarm	palohälytys	alarme incendies	Feueralarm	alarme anti-incendio	kasai keihou
Fire code	brandbestemmelse	paloturvallaki	consignes de sécurité incendie	Sicherheitsvorschriften, Brandschutzverordnung	ordinanza antincendio	shoubou hou
Fire extinguisher	brandslukker	palosammutin	extincteur	Feuerlöscher	estintore	syoukaki
Fireman	brandmand	palomies	pompier	Feuerwehrmann	pompieri	syouboushi
Flex pass	abonnement med stor fleksibilitet	valinnaislippu	abonnement variable	flexibles Abonnement	abbonamento a scelta	tooshi ken
Floor plan	gulvplan	katsomokartta	plan de salle	Sitzplan	pianta del teatro	furoa puran
Floppy (disk)	floppy disk	levyke	disquette	Diskette	floppy (dischetto)	furooppu desuku
Flyer	flyveblad	lehtinen	prospectus	Flugblatt	volantino	tirashi
Forgery	dokumentifalsk	väärennös	contrefaçon	Fälschung	falsificazione	gzoubutsu
Fraud	bedrageri	rikos	fraude	Betrug	frode	sagi (kou)
Full house	udsolgt	täynnä	salle comble	ausverkauft	tutto esaurito	ouren manin
Funding	støtte	rahoitus	mecenat;subventions	einen Fond einrichten, Gelder sammeln	finanziamento	(shikin) enjo
G Gallery	galleri	galleria (esiintyjien)	dernier balcon, poulailler	Galerie	loggione	bijutukan
Gate	optælling af billetsnippe som kontrol	odotushuone, portti	loge des artistes	Anzahl Teilnehmer	frequenza	nyuujousha sousuu
Green room	skuespillerfoyer	o dostustila	remise de groupe	Künstler-Garderobe	camerino	gakuya, hikaeshitsu
Group discount	grupperabat	ryhmäalennus	ventes collectives, groupées	Gruppen-Rabatt	sconto per gruppi	dantai waribiki
Group sales	gruppesalg	ryhmämyynti		Gruppen-Verkauf	vendite a gruppi	dantai hanbai
H Hall	sal	halli	salle	Saal	sala	koukaidou
Handicapped	handicappet	vammaiset	handicapé	körperlich oder geistig Behinderter	disabile	shougaisha
Handling charge	håndteringsgebyr	käsittelymaksu	frais de manutention	Bearbeitungsgebühr	costi amministrativi	toraisukai tesuuryou
Hard tickets	fortrykte billetter	käsiliput	ticket fait à la main	konventionelle Eintrittskarten	biglietti di dotazione manuale	haado tiketto
Hardware	edb	tietokonelaitteet	matériel	Hardware	hardware	haadowa
Head set	hovedtelefoner	kuuloke	écouteurs	Kopfhörer	cuffia auricolare	heddo hon
Hearing aid	høreapparat	kuuloke	appareil auditif	Hörhilfe	apparecchio acustico	hochouki
House lights	rumlys	esityspaikan valot	éclairage de salle	Beleuchtung des Besuchertraumes	luci del teatro	gekijou syoumei
House manager	inspektør	paavahutimestari	chef de salle	Manager des Hauses	amministratore interno	shihainin
House seat	houseseat	esityspaikan istuin	places réservées à la direction	Dienstplatz	posto del teatro	gekijou zaseki

English	Danish	Dutch	Finnish	French	German	Italian	Japanese
I Implementation	indforelse	gegevensinvoer	toteutus	exécution, mise en oeuvre	Implementierung	implementazione	jishi
Incentive	ansporende	aansporing, bonus	aloite	incitations, bonus	Anreiz	incentivo	housyou, sigeki
Infrared system	infraroedt system	infraroodsysteem (voor gehoorgestoorden)	infrapunaajarjestelma	systeme infrarouge	Infrarotsystem für Hörbehinderte	sistema inharosso	sekigaisen sisutemu (choukaku shougaisha you onkyou sisutemu)
Inhouse system	intern system	intern computer	talokhohtainen	systeme intégré à l'établissement	Installation in der Veranstaltungsstätte	sistemo interno	syanaai sisutemu
Interface	kontaktflade	system	järjestelmä	interface	Schnittstelle	interfaccia	intaafaisu
Intermission	pause	interface	liittymä	entracte	Pause	pausa	kyuukei
Interpreter	dovetolk	pause	väläika	interprète	Interpret	interprete	tsuuyaku
Interval	interval	(doven)tolk	tulkki	entracte	Intervall	intervallo	aima, makuma
Involvement	engagement	pauze	väläika	engagement	Beteiligung	coinvolgimento	kakawariai
K Keyboard	keyboard	toetsenbord	näppäimistö	clavier	Tastatur	tastiera	kiiboodo
Keynote speech	hovedtale	toespraak over het hoofdthema	juhlpuhe	discours-programme	Vortrag zum Schlüsselthema	discorso	kichou enzetsu
Kiosk	billetautomat	kiosk	kioski	kiosque	Kiosk, kleiner Schalter	chiosco	kiosuku tanmatsu, baiten
L Lapsed	en abonnent, som sprang sidste sæson over	abonnee die jaar overslaat	entinen tilaaja	expiré	Abonnent, der die letzte Spielzeit ausgesetzt hat	scaduto	taikai (kain), shikkou
Line	række	queue, rij	linja, jono	file d'attente	Schlange	fila	rain
Lobby	lobby	foyer	aula	foyer du public	Foyer, Eingangshalle	ridotio	robii
Loge	loge	onderdak	aito, lokero	lodge	Pfortner Loge	portineria	sajiki seki
Loop system	loop system	inductielusysteem	kierto systeemi	loop system	Endlosschleife	sistema a circuito chiuso	ruupu sisutemu, (choukaku shougaisha you onkyou sisutemu)
Lottery	spil	lotenij	arvonta	loterie	Vérlösung	lotteria	takarakuji, fukubiki
Lottery, Ticket	billetsalg hvor man faar adgang til at købe via et lotteri	kaartverkoop volgens loterij-systeem	ranneke				
M Mailing list	adresseliste	adressenbestand	postituslista	liste d'adresses	Adressliste	indirizzario	hassousaki meibo
Mail sales	postalg	verkoop per post	postimyynti	ventes par correspondance	Schriftliche Buchungen	vendite per posta	tuushin hanbai
Mailing	forsendelse	verzending	positus	publipostage	Versandaktion	spedizione	yuusou
Manual	manual	handleiding	käsintehty	manuel	Handbuch	manuale	manyuuru
Marketer	marketingmedarbejder	marketing-specialist	markkinoija	merchandiseur	Marketing-Spezialist	responsabile marketing	maakettaa
Marketing	marketing	marketing	markkinointi	marketing	Marketing	marketing	maaketingu
Mezzanine	mezzanin	middenbalkon	väli-(kerros)	mezzanine, corbeille	Mezzanin	mezzanino	chuunikai
Moderator	ordstyrer	gespreksleider	puheenjohtaja	président de séance	Moderator	moderatore	chouteiya
Modern	modern	hedendaags	nykyaikainen, moderni	moderne (danse)	modern	moderno	
Monitor	lærred	beeldscherm	näytörüutu	moniteur	Bildschirm	monitore	monitaa

English

Danish

Dutch

Finnish

French

German

Italian

Japanese

N Network
Networking

Newletter
Non profit

Not-for-profit
= non profit

netværk
skabe kontakter

nyhedsbrev
ikke kommerciel

netwerk
kontakten
onderhouden
nieuwsbrief
zonder winsloogmerk

verkosto
verkotus
tiedote
hyväntekeväisyys

réseau
mise en réseau
bulletin
sans profit, sans but
lucratif

Netzwerk
gegenseitig
kommunizieren
Newsletter
ohne Gewinn

rete
networking
bollettino d'informazione
non a scopo di lucro

netlowaaku
netlowaakungu
nyuusetsutaa
hacuri

O Obstructed view
Orchestra
Orchestra pit
Outlet

begrænset udsyn
orkester
orkestergrav
decentralt billetkontor

naköste
orkester
orkestersyvenynys
luovutusposte

vision gencée
fosse d'orchestre
sortie

eingeschränkte Sicht
Orchester
Orchesterraum
Vorverkaufsstelle

vista ostacolata
orchestra
fossa dell'orchestra
punto di vendita

mukuri-seki (mimamuki seki)
oakesetora
oakesetora pitto
auisoretio

P Packaging(tickets)
Papering the house

arrangement
weggeven van vrij-
kaarten
klant
betaalmiddel
voorstelling
cultureel centrum
plenaire bijeenkomst
verkooppunt
beleid
uitgesteld

pakkaaminen
tapetoida, täyttää talo
mainoksilla
asiakas
maksutavat
esitys
esittäjän taiteen keskus
yleisistunto
myyntipiste
menettely
siirretty

conditionnement du
produit
distribution massive de
billets de faveur
client
type de paiement
représentation
centre culturel
session plénière
point de vente
politique
différé, reporté
(représentation)

Bündelung des
Angebotes
Füllkarten
Kunde
Zahlart
Vorstellung
Schauspielhaus
Vollversammlung
Verkaufsstelle
Verhalten, Richtlinie
verschoben, verlegt

imballaggio
riempire la pianta
con omaggi
cliente
tipo di pagamento
spettacolo
centro servizi e spettacoli
sessione plenaria
punto di vendita
politica
posticipato

pakkeijungu
douin wo kakuru
patoron
shiharaino syurui
kouen
geijutsu sentaa
zentai kaigi
pointo obu seeru
porishii
enki

Patron
Payment type
Performance
Performing arts center
Plenary session
Point of sale
Policy
Postponed

inledende
prisklasse
sette en pris
prijsbeleid
printer
privat sektor
procedure
referat

ennakko
hintaaluokka
hinnoittelu
tulostin
yksityissektori
menettely
asiakirja

préliminaire
catégorie de prix
politique de prix
imprimante
secteur privé
procédure
minutes d'une conférence
conférence
bénéfice, profit
centre de profits
prospect
secteur public

vorläufig
Preis-Kategorie
Preiseinteilung
Drucker
Privatwirtschaft
Vorgehensweise
Dokumentation,
Protokoll, Mitschrift
Gewinn
Profit Center
Kunde, Kandidat
Öffentliche Hand

preliminario
categoria prezzo
fissare i prezzi
stampante
settore privato
procedura
atti una conferenza
profito
centro di profitto
prospettiva
settore pubblico

yobino
kakaku no kategorii
puraishingu
purintaa
minkan soshiki
tejun
tetsuduki
rieki, eiri
rieki sentaa
koukyou soshiki

spørskema
kø

vragenlijst
queue, rij

kysely
jono

questionnaire
file d'attente

Fragebogen
Schlange

questionario
fila

ankeito
retu

Q Questionnaire
Queue

spørskema
kø

kysely
jono

questionnaire
file d'attente

Fragebogen
Schlange

questionario
fila

ankeito
retu

English	Danish	Dutch	Finnish	French	German	Italian	Japanese
R Recruiting	rekruttering	werving	rekrytointi	recrutement	Personalgewinnung	reclutamento	rikuruutingu
Refund	refundere	terugbetaling	korvaus	remboursement	Rückerstattung	rimborso	haraimodoshi
Releasing tickets	frigive billetter	vrijgeven van entree-bewijzen	vapauttaa liput	libération des places	Freigabe von Karten	emissione biglietti	tojitsuten mawashi
Renewal	genteging	verfening (van abonnementen)	uusinta	reprise	Erneuerung, Wiederaufnahme	rinnovo	koushin
Reservation	reservation	reservering	varaus	réservation	Reservierung	prenotazione	yoyaku
Rest rooms	toiletter	publieke toiletten (met vastafels e.d.)	naistenhuone (for women) miestenhuone (for men)	toilettes	Toilettenanlagen, Toiletten	toilette	toire, otearai
Revenue	indtægt	inkomsten	tulot	revenu	Einnahmen	incasso	syuuuebi
Round table	rundbordssamtale	rondetafelgesprek	keskustelukokous	table ronde	runder Tisch	tavola rotonda	entaku (kaigi)
S Scalping	sælg forfalskede billetter	zwarte markt	mustanpörssin myynti	trafic de billets (marché noir)	Schwarzhandel	bagarinaggio	dafukoui
Screen	lærred	scherm	näyttämö	écran	Bildschirm	schermo	sukurin
Season	sæson	seizoen	kausi	saison	Saison	stagione	suzun
Season ticket	sæsonkort	abonement	kausikortti	abonement	Dauerkarte	abbonamento	nenkan tikitto
Seat allocation	stolindeling	stoelindeling	paikkakiintiö	allocation de places	Platz-Zuordnung	assegnazione posto	zaseki warate
Seating	siddeplads	zitplaatsen	istumapaikat	places assises	Sitzplätze	posti a sedere	zaseki sentaku
Seat selection	udvælgelse af sæder	stoelkeuze	paikkavalikoima	choix des places	Platz-Auswahl	selezione posto	zaseki no sentaku
Service	service	dienstverlening	palvelu	service	Dienstleistung	servizio	saabisu
Service charge	servicegebyr	provisie, commissie	palvelumaksu	prix du service	Service-Gebühr	supplemento	saabisu tesuuryou
Settlement	afgørelse	vereffening van de rekening	sovittaminen, sopimus	règlement, paiement	Begleichung	pagamento	kessai
Sight line	synslinje	zichtlijn	näkölinja	ligne de vue	Sichtlinie	traietoria visiva	butai no miekata
Single ticket	løssalg	losse kaart (i.t.t. abbonement)	yksittäinen lippu	billet à l'unité	Einzelkarte für eine Vorstellung	biglietto singolo	ikkai ken
Skill	færdighed	vaardigheid	äly, taito	savoir faire	Geschick	abilità	sukiru
Smart card	købekort	chip-card	älykortti	carte à mémoire	Chip-Karte	carta svelto	IC kaado
Soft ticket	EDB billetter	entreebewijs uit computer	tietokonelippu	ticket issu d'une machine	Eintrittskarte per Computer	biglietti emessi dal computer	sofuto tikitto
Software	programmel	computer- programmatuur	ohjelmisto	logiciel	Software, Programme	software	sofutowea
Software update	program opdatering	vernieuwing van pro- grammatuur	päivittää ohjelmisto	mise à jour de logiciel	Software-Ergänzung	aggiornamento software	sofutowea koushin
Sold out	udsolgt	uitverkocht	loppuunmyyty	complet	ausverkauft	terminato or esaurito	kanbai
Sponsor	sponsor	sponsor	tukija	commanditaire, mécène	Geldgeber	sponsor	suponsaa
Stadium	stadion	stadion	stadion	stade	Stadion	stadio	sutajiamu
Staff	personale	personeel	henkilöstö	le personnel	Mitarbeiter	dipendenti	sutaffu
Stalls	parlet	stalles	aitiot	fauteuils d'orchestre	Parkett	platea	baiten
Standard	standard, norm	standaard, norm	standardi	standard, norme	Standard	standard	hyoujun
Standardization	standardisatie	standardisatie	standardointi	standardisation	Standardisierung	standardizzazione	hyoujunka
Statement	opgørelse	lijst, staat	lausunto	état, relevé	Liste, Übersicht	estratto conto	chouhyou
Steward	steward	zaalchef	tarjoilija	régisseur, placeur	Order	assistente	styuaado
Subscribe	abonnere	abbonement(en) kopen	lippupaketin tilaus	abonner	Abonnieren, Dauerkarte	abbonamento	teki koudoku, suzun sito no kounyuu
Subscriber	abonent	abbonementhouder	kausikortin ostaja	abonné	Abonent	abbonato	teikikoudokuya
Subscription	abbonement	abbonement	kausikortin osto	abonnement	Abonnement	abbonamento	teikikoudouku, kahi

English	Danish	Dutch	Finnish	French	German	Italian	Japanese
S Superettes Supplier Surcharge Survey Switchboard	overtelster leverandør gebyrer oversigt omstillingsbord	boventelting leverancier toeslag onderzoek telefooncentrale	tekstiväläite toimittaja lisämaksut katsaus puhelinvalhde	suritirage fournisseur supplément, surtaxe sondage, enquête standard téléphonique	Simultanübersetzung Lieferant Gebühren-Aufschläge Untersuchung Telefon-Zentrale	sottotitoli fornitore tariffe aggiuntive indagine centralino	jimaku sapuraisyaa tuika ryoukin saabei suicchiboodo
T Target Target group	målætning målgruppe	doelstelling doelgroep	kohdeet kohderyhmä	cible, objectif groupe, population cible	Ziel Zielgruppe	obiettivo gruppo in cui si individuano gli obiettivi	taagetto taagetto guruupu
TDD	doervetefon	telecommunicatie- apparaat voor doven	telekommunikointiväline kuorille		Kommunikationseinrichtung für Gehörlose	telecomunicazione per non udenti	choukaku shougaiha muke hitsudan denwaki
Teambuilding	opbygge et hold	opbouwen van een team	ryhmämuodostus	formation d'équipe	Teambildung	sviluppo lavoro squadra	chimuzukuri
Telephone room	telefonum	telefoonfaciliteit	puhelinhuone	standard	Telefonraum	stanza dei telefoni	terefon ruumu
Telemarketing	telemarketing	van de kassa verkoop per telefoon	puhelinmarkkinointi	telémmarketing	Outbound Aktivitäten im Call-Center	televendita	teremaaketying
Telephone sales	telefonsalg	telefonische verkoop	puhelinmyynti	ventes par téléphone	Verkauf per Telefon	vendite telefoniche	denwa hanbai
Terminal	terminal	eindstation	paate	terminal	Terminal	Terminal	tanmatsu
Ticket	billet	entreebewijs, kaartje	lippu	billet, ticket	Eintrittskarte	biglietto	tiketto
Ticket agency	billetbureau	kaartverkoopbureau	lipputoimisto	agence de spectacles	Ticket-Agentur	agenzia di vendita biglietti	tiketto dairiten
Ticketing	billetsalg	(het vak) kaartverkoop	lipunmyynti	(activités de la) vente de billets	die gesamte Kunst des Kartenverkaufs	ticketing	tikettyngu
Ticket stub	billetsnip	regu, controlestrook	lipun kanta	partie du billet gardee par le spectateur, talon	Kartenabriss, Abschnitt	matrice del biglietto	hanken
Ticket taker	kontroller	kaartkoper	lipun tarkastaja	controleur	Eingangskontrollleur	la persona che incassa i biglietti	mogiri
Tier	række	rang	porras	gradin	Rang	i biglietti	dan, retsu
Tout	forfalske	zwarthandelaar	tyrkittää	revendeur de billets (marché noir)	Schwarzhändler	fila	kyakuhiki
Trade show	udstilling	beurs	näyttely, messu	salon	Verkaufsausstellung	borsanerista	toraidoshou
Training	uddannelse	opleiding	harjoittelu	formation	Schulung	addestramento	toireingu
U Update Upper circle User group Usher	ajourføre første etage brugergruppe kontrollør	update tweede balkon gebruikers van een systeem suppoost	päivittää 2. parvi käyttäjryhmä paikannäyttäjä	mise à jour deuxième balcon groupe d'utilisateurs placeur, membre du service d'ordre	Update, Ergänzung zweiter Rang Benutzerguppe Platzanweiser	aggiornare galleria loggione gruppo utente uscieri	koushin ni-lai sajiki yuuzaa guruupu annaigakari
V VAT Vending machine Vendor Venue Voice response Volunteer	mons salgsautomat salgsagent spilletted voice response frivillig	BTW verkoopautomaat verkoper accommodatie telefoon-doorkies- systeem vrijwilliger	arvonlisävero automaatti myyjä esityspaikka automaattinen puhelinpalvelujärjestelmä vapaaehtoinen	TVA distributeur automatique de billets vendeur, revendeur lieu de spectacle réponse vocale volontaire	Mehrwertsteuer Verkaufautomat Verkäufer, Systemlieferant Spielstätte künstliche Antwort Freiwilliger	IVA distributore automatico venditore luogo risposta voce volontario	fukakachizei jidouhanbaiki bendaa kajou onsei outou borantya

English



Watermark
Wheelchair seating

Will call

= cabo, cobo

Window

Workshop

Wristband

Danish

vandmærke
koerestolsplads

luge

workshop

armbaand

Dutch

watermerk
zaalruimte voor
rolstoelen

loket

werkgroep, workshop

polisbandjes

Finnish

vesileima
pyörätuolipaikat

ikkuna

työpaja, workshop

arvontaranneke

French

filigrane
espace handicapés

guichet

atelier

bracelets

German

Wasserzeichen
Rollstuhlplätze

Schalter

Workshop, Arbeitskreis

numerierte, nicht
übertragbare Armbänder

Italian

filigrana
area per sedie a rotelle

sportello

seminario

sistema, combinazione

Japanese

sukashi moyou
kurumaisu seti

madoguchi

kenkyuu kai

Explanations

A

Accessibility – ease of entrance into the venue or auditorium

ADA – American Disabilities Act enacted by congress as a prohibition of discrimination on the basis of disability

Admission – the price of entrance

Advance sales – sales before the day of performance

Amphitheatre – a round or oval theatre with seats rising in curved rows around the stage

Arena – an area surrounded by seats, for public shows, sports events, etc.

Asap – abbreviation: as soon as possible

Attendee – participant (in a conference)

Audience – a group of people watching/attending a performance

Audit – official inspection of an organization's accounts by an accountant

Audit trail – paperwork, computer evidence of accounting for financial situation i.e. sales figures against banking figures etc.

Auditorium – the part of a theatre, hall etc, where the audience sits

Auditorium lights – the lights in the part of a cinema, theatre etc. where people sit

Authorization – legal or official approval

Automation – computerization of data handling, eg in the box office

Award – prize

B

Backstage – behind a theatre stage; not seen by the public

Balancing – to strike the balance; to compute the difference between the debits and credits of an account

Balcony – upper tier in a theatre

Bar code – a machine-readable code consisting of parallel stripes of a varying thickness

Best seat available – best seat sold to patrons at time of booking

Board – an official group of people controlling or managing an organization

Board of directors – board of senior managers

Booking fee – fee paid by patrons for the reservation of seats

Box office – an office which sells tickets for a theatre, concert hall, etc.

Box office counter – ledge or shelf at box office; the point of sale at the box office

Box office manager – the person in charge of the box office operations and staff

Box office window – the actual place at which to purchase the ticket

Brochure – a pamphlet of information often used as a marketing tool for arts organizations

C

Cabo – abbreviation: collect at box office; reserved tickets to be collected at the box office window

Cancellation – a ticket returned for sale at the box office

Capacity – the amount of seats of a theatre, concert hall, etc.

Charge – price, fee, cost

Chart – sheet of information, presented as a table, graph or diagram

Commission fee – charge made by vendor for services provided

Complimentary ticket – free ticket

Consignment – an agreement with a secondary party to sell a given number of tickets

Credit card – card authorizing one to purchase goods or services on credit

Credit card sales – the accounting of sales made by credit card

Customer – person who purchases goods or services (tickets!), patron

Customer service – assistance and advice given to customers

D

Debit card – a card which is used as a credit card but which deducts direct from a bank account

Delegate – a representative to a conference or meeting

Demographic – statistic relating to age, income, sex, occupation, education, and family belief of a select group of people, usually pertaining to an audience and used for direct marketing

Disability – the state of having a physical or mental handicap

Discount – a reduction made from a regular or list price

Distribution – allocation of tickets to various agents

Door sales – tickets sales made immediately prior to a performance

Downloading – the act of transferring data from

one computer to another

Dress circle – a balcony in a theatre, especially the first above the ground floor

Dumping the ticket – selling tickets at a very low, reduced price

E

EFT – Electronic Fund Transfer, i.e. automatic debit plan

Elevator – lift in a building

Embezzlement – taking dishonestly money

Emergency door – doors, exits to be used in case of emergency (eg fire)

Equipment – machines, tools, instruments, etc necessary for a particular kind of work or activity

Event – something that happens: a concert, a performance, a sports contest

Exchange – the giving and taking of one thing for another

Exhibition – a display of works of art, objects of manufacture, etc.

Exhibitor – a person or firm exhibiting works of art, objects of manufacture, etc.

Exit – a way out of a building

F

Facility – a building, service or piece of equipment for a particular activity

Fax sales – ticket sales offer or sales using the fax machine

Fee – charge made for a professional service, membership

Fire alarm – a bell or other device activated to warn people of fire

Fire Code – safety ordinance administered from local fire departments adopted into the state for the general public safety. Prescribed regulations for safeguarding to the life and property from the hazard of fire and explosion in the use of occupancy of buildings or premises

Fire extinguisher – a portable device for spraying on to a fire in order to put it out

Fireman – a male member of a fire brigade

Flex Pass – a subscription allowing for great variety of options

Floor plan – a scale drawing of the layout of rooms, halls, seating, entrances, exits, etc. on one floor of a venue

Floppy (disk) – a portable flexible disk with a magnetic coating on which data for a computer can be stored

Flyer – an advertising leaflet

Forgery – a copy (eg of a ticket) made for a fraudulent purpose

Fraud – an act of deliberate deception; cheating

Full house – all seats sold (or at least occupied...)

G
Gallery – the upper floor in a theatre, usually containing the cheapest seats

Gate – the count of ticket stubs taken at an event to verify actual total attendance

Group discount – discount given where tickets are sold to a group of patrons

Group sales – selling tickets to groups, companies, organisations – usually at a certain discount

H
Hall – a building or large room, used for concerts, public meetings, etc.

Handicapped – physical or mental disability

Handling charge – fee charged for the handling of ticket sales

Hard tickets – pre-printed tickets, not sold on a computer system

Hardware – the electronic, electrical, magnetic, and mechanical components of a computer system, as opposed to the programs that form the software

Hearing aid – a device, worn in or behind the ear, to aid the hearing of a person who is totally or partially deaf

Head Set – a telephone device allowing for hands-free communication

House lights – the lights in the part of a cinema, theatre etc. where people sit

House seat – seats usually complimentary available for the management and its guests

Marketing – the business techniques or methods by which anything may be sold

Mezzanine – a small floor built balcony-like between two other floors in a building, usually the ground and first floors; the lowest balcony in a theatre or its first rows

Moderator – a person presiding at a meeting, dispute, or discussion group

Monitor – a television or computer screen used for display, to present information to the user

N
Network – a system of two or more computer terminals that are linked to each other, enabling users to share facilities such as printers, and to communicate and exchange data with other network users

Networking – to communicate within a group of people working in the same or related business; a main activity of Bomi Conference delegates

Newsletter – a sheet containing news issued to members of an organization

Non profit – not conducted or maintained for the purpose of profit

Not-for-profit – non profit

O
Obstructed view – view cut off from sight by an obstacle (wall, column)

Orchestra – group of musicians, led by a conductor; first row of seats directly in front of the stage

Orchestra pit – part of a theatre or opera-house where the orchestra sits in front of or under the stage

Outlet – a ticket shop or bureau in a department store that sells tickets on behalf of a venue or promoter

P
Packaging (tickets) – adding extra value to ticket sales e.g. car park tickets, restaurant meals, programme vouchers, other tickets etc. – possibly providing a package price

Papering the house – to give away a large quantity of free tickets so an auditorium will seem to be filled

Patron – a regular attendee at a theatre, concert hall, etc.

Payment type – way of paying (eg cash or by credit card, etc.)

Performance – the act of performing a job, task, etc.; a dramatic or artistic presentation or entertainment

Performing arts center – facility for the forms of arts that require performance to be appreciated, especially music, drama and dance

Plenary session – meeting attended by all members, delegates etc.

Point of sale – the place where goods are paid for; a pay desk or checkout

Policy – a plan of action, usually based on certain principles, decided on by a body or individual; a principle or set of principles on which to base decisions; a course of conduct for following

Postponed – a delay in an event until a later date which may or may not be determined at the current time

Preliminary – occurring at the beginning; introductory or preparatory; something done or said by way of introduction or preparation

Price category – the parts of an auditorium determined by the pricing

Pricing – the act of fixing ticket prices

Printer – a computer output device that produces printed copies of text or graphics

P
Private sector – the part of a country's economy consisting of privately owned and operated business, etc.

Procedure – the method and order followed in doing something; an established routine for conducting business or in a law case; a course of action; a step or measure taken

Profit – an excess of income over expenses; advantage or benefit

Profit centre – profit making activity

Public sector – that part of a country's economy consisting of nationalized industries and of institutions and services run by the state or local authorities

Q
Questionnaire – a set of questions, usually in the form of a printed leaflet, for distribution to a number of people, as a means of collecting information, surveying opinions, etc.

Queue – a line of people in front of the box office window; a list of items, eg programs or data, held in a computer system in the order in which they are to be processed

R

Recruiting – to enlist new members or personnel
Refund – the paying back of money
Releasing tickets – making tickets available for sale
Reservation – a booking; something (eg tickets, a hotel room) which has been reserved
Restrooms – rooms equipped with toilets, sinks, and baby changing areas for public use consisting of separate rooms for men and women
Revenue – the income produced by a given source
Round table – a meeting of a group of persons for discussion

S

Scalping – the act of buying up tickets for resale at greatly increased prices
Screen – the part of a monitor on which the images are formed and displayed
Season – a period of the year during which a particular activity (eg sports, performing arts) is carried out
Season ticket – a ticket giving the right to a specific or unlimited number of visits or journeys during a fixed period
Seat allocation – the distribution of tickets in accordance with the wishes of the promoter or box office

Seating (plan) – the number or arrangement of seats in an auditorium; a map of the seats available in a venue
Seat selection – choosing the required ticket for the occasion
Service – assistance given to customers
Service charge – a fee for service added to the nominal ticket price
Settlement – an agreement, especially ending an official dispute
Sight line – the view of the stage from the seats
Single ticket – the purchase of one event
Skill – a talent or accomplishment, naturally acquired or developed through training
Smart card – a plastic card like a bank card, fitted with a microprocessor (including a memory) instead of a magnetic strip, used in commercial transactions, telecommunications, etc.

T

Target – a result aimed at; a goal
Target group – a specific group of prospects advertising actions being aimed at
TDD – Telecommunications Device for the Deaf which is a device resembling a typewriter that allows a deaf person to communicate through the telephone network
Teambuilding – the act of creating a group of people working together
Telemarketing – marketing sales technique of outbound phone calls
Telephone room – an area of the box office where incoming calls are answered by telesales personnel
Telephone sales – selling tickets by the way of telephone
Ticket – a printed piece of paper or card which shows that the holder has paid for admission
Ticket agency – agency that sells tickets for sporting events, concerts, etc.
Ticketing – the act of selling tickets
Tier – any series of levels placed one above the other, eg of seats in a theatre
Tout – a person who buys up large numbers of tickets and sells them at inflated prices
Trade show – exhibition of commodities, eg computer systems
Training – the act or process of being prepared for something, of being taught or learning a particular skill and practising it until the required standard is reached

U

Update – to make or bring up to date, eg of software
Upper circle – the upper balcony in a theatre, concert hall
User group – group of people using the same ticketing system
Usher – a person who shows people to their seats, eg in a cinema or theatre

V

VAT – abbreviation: value added tax
Vending machine – a machine for vending merchandise, eg tickets, drinks, chocolate
Vendor – a person who provides sales and services
Venue – location for a sports event or entertainment
Voice response – a telephone system that directs the flow/pattern of calls by recorded spoken instructions
Volunteer – a person carrying out voluntary work

W

Watermark – a manufacturer's distinctive mark in paper, visible when the paper is held up to the light
Wheelchair Seating – a designated seating area in a venue for wheelchair bound patrons and their companions
Will call – cabot
Window – a (glass-covered) opening eg at a railway, theatre, etc., at which to purchase one's ticket
Workshop – an educational meeting of a small group usually involving instruction
Wristbands – a number system given to ticket buyers for use in a ticket lottery



The International Ticketing Association

The International Ticketing Association (INTIX) is a not-for-profit trade association with over 1400 members worldwide. It's mission is to continue to provide the definitive resource and forum for the international ticketing industry.

INTIX is committed to the improvement, progress and advancement of ticket management, and to reach this goal, provides educational programs, trade shows, conducts surveys and produces publications including the widely read INTIX Newsletter, conference summary manuals, and its valuable membership directory.

Members of INTIX include box office, business, financial, marketing and general managers from the sports and entertainment industries; representatives from ticketing software and hardware developers, ticket printing, access control, Internet based ticketing, ticket envelope companies and other suppliers and vendors to the industry. The leading companies of the world who are involved in the marketing, distribution, selling and manufacturing of tickets are members of INTIX.

Over 500 of its members are involved in committee work on one or more of the standing and ad hoc committees. These committees are: membership, new member, nominating, survey, standards, ethics & certification, sponsorship, internet, exhibitor relations, gift, publications, awards, professional development grants, long range planning, conference committees and eight special interest groups (SIGs.)

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INTIX is recognized for the impact it has made on ticket management worldwide by helping to advance management techniques, encouraging high professional standards and for its influence in the field of accessibility. The association has consistently advocated accessibility to its members' workplace and programming for all people regardless of ethnic origin, physical or mental disability or age.

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