Curriculum Proposal
M.A. in Arts Management

College of Visual and Performing Arts

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Table of Contents M.A. Arts Management Program

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Summary</td>
<td>3</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>5</td>
</tr>
<tr>
<td>Justification</td>
<td>6</td>
</tr>
<tr>
<td>Careers in Arts Management</td>
<td>7</td>
</tr>
<tr>
<td>Enrollment Projections</td>
<td>8</td>
</tr>
<tr>
<td>Competition</td>
<td>9</td>
</tr>
<tr>
<td>Benchmark Study</td>
<td>10</td>
</tr>
<tr>
<td>Curriculum Outline</td>
<td>12</td>
</tr>
<tr>
<td>Description</td>
<td>13</td>
</tr>
<tr>
<td>Electives Clusters</td>
<td>14</td>
</tr>
<tr>
<td>Internal Internships</td>
<td>16</td>
</tr>
<tr>
<td>External Internship</td>
<td>19</td>
</tr>
<tr>
<td>Semester Curriculum Schedule</td>
<td>22</td>
</tr>
<tr>
<td>Admission Requirements</td>
<td>23</td>
</tr>
<tr>
<td>Student Assessment in Program</td>
<td>24</td>
</tr>
<tr>
<td>Shared Resources</td>
<td>25</td>
</tr>
<tr>
<td>Program Costs</td>
<td>26</td>
</tr>
<tr>
<td>Resources Need</td>
<td>27</td>
</tr>
<tr>
<td>Lack of Overlap with Other Programs</td>
<td>28</td>
</tr>
</tbody>
</table>

Appendix A: Deans and Director Bios
Appendix B: List of Arts Administration Programs

Attachments: Graduate Council Approval Forms
Course Syllabi: Five new core courses;
One elective course
The College of Visual and Performing Arts: Masters in Arts Management

PROGRAM SUMMARY:

The proposed Master's in Arts Management degree responds to a demand for graduates who can manage and coordinate the arts, bridging the world of performing and visual arts utilizing applied managerial skills. Demand for arts administrators has arguably never been more acute. Opportunities to support arts venues through excellence in financial management; strategic management and entrepreneurship; public relations including marketing and advertising; fund-raising and philanthropy and skilled operations knowledge continue to grow at a fast pace, particularly in the Northern Virginia/DC region. Responding to a need for excellence in management also fulfills George Mason's public service mission. We see many arts organizations challenged not by ideas and creative performers, but from lack of strong leadership and management.

George Mason University is positioned in a unique space and time relative to the creation of a graduate Arts Management program. Specifically, George Mason, through The College of Visual and Performing Arts (CVPA) boasts internal strengths of a burgeoning performing arts center; visual and technological studios; outstanding faculty; advancing reputation in dance, music, theater and visual arts and technology and has developed hundreds of strong connections to its external arts community.

The CVPA excellently reputed degree programs in Arts and Visual Technology; Dance; Music; and Theater, hosts approximately 1,000 current majors placing the College at the heart of a well-developed educational enterprise. Its current degree offers include: Arts and Visual Technology - the B.A.; B.F.A., M.A. and M.F.A. degrees; in Dance, the B.A., B.F.A. and M.F.A.; in Music, the B.A., B.M. and M.M. degrees and in Theater, the B.A.degree. In addition, the popular Center for the Arts boast the fifth largest theater space in the Northern VA/DC area and hosts over 100 performances annually.

In addition to the University's public mission, and predicted continual enrollment growth in the arts, the program builds on existing University resources. The Arts Management program is built on a platform with the Nonprofit management program within The Masters in Public Administration program. This program offers directed courses in non-profit management and leadership; finance; accounting; philanthropy and fund-raising to augment an arts administration core curriculum. As opportunities grow in nonprofit management, individuals with skills to bridge both nonprofit and arts administration are predicted to be in demand.

Additional skills in arts management will augment what is a natural career progression for artists. Many artists move toward some capacity in administration, as has been normative in performing arts, in particular. For example, a student with a B.F.A. in Dance is hired by Wolf Trap and within a few years is in charge of scheduling and production for the facility. Graduates in Music move into performance venues that often involve them in aspects of the administrative side of performance ranging from church music to assistant conductors. In the Arts and Visual Technology program, entrepreneurial students engage in start-up facilities in venues ranging
from animation to production in various aspects of computer technology, as well as into the many opportunities in museum management, curatorial roles, and other visual art organizations.

Many artists of both visual and performing persuasions need and seek additional credentials to transfer the mastery of their craft into a challenging job market. A graduate degree in Arts Management would enable many of our current students to obtain the extra credentials and skills needed to marry their passion in arts to expanding career options and to move forward in their current positions.

External Environment and Competition:

One true competitive advantage of Mason is in the juxtaposition of the University internal strengths with its unique external environment. We are located within 30 miles of over sixty professional theatres including The Kennedy Center; The Shakespeare Theater; The Studio Theater; Washington Opera and Center Stage. In addition, we are linked to the Smithsonian Institution; National Archives; and Visual Arts venues such as The National Gallery, The Corcoran, Folger Museum and numerous others. In Dance, our current dance alumnae work at such venues as Wolf Trap and Dance Place. In Music, the Northern Virginia region is ripe with active community-level symphonies, as well as The Fairfax Symphony that currently utilizes the CVPA Concert Hall as its primary performance space.

These performing and visual arts venues are not merely conveniently located. Since its inception, the CVPA has cultivated strong relationships with large and small arts organizations which will form a rich internship experience and potential employment opportunity for our students. At the same time, dozens of community-based arts organizations are developing and the next wave of arts development will involve an entrepreneurial community-based design.

As to competition, there are only 2 Universities in our vicinity that offer Arts Administration: American and Shenandoah Universities. The former is not in Mason's competitive niche, due to private university pricing (roughly 30K per year) and the latter lacks the proximity to the vibrant regional arts community. The only other Virginia University currently offering graduate level Arts Administration/Arts Management degrees is at Virginia Tech in Blacksburg.

Finally, the program will endeavor to build on the three-pronged model for the arts created by its former President, Dr. George Johnson: 1) great performances; 2) student learning; and 3) community connectivity. The first is critical as it continues to establish the reputation of the arts at Mason, augmented with the managerial side; the second is synchronous with the mission of Mason; the third-community connectedness is critical for fulfilling the promises to our community and for fostering internship and employment opportunities in an open system.
LEARNING OUTCOMES:

Succinctly put, the primary learning outcome of the arts management program is to foster excellence for students who wish to develop marketable administrative and managerial skills. At the conclusion of the arts management program, students will be trained in specific managerial competencies to commence or enhance careers in arts management and administration. Specifically;

1) Students will have acquired competency in specific skills of budgeting and finance; strategic planning; leadership and entrepreneurship; marketing and public relations; and philanthropy and fund-raising.

2) Students will have acquired skills in public relations for promoting, sustaining and advancing arts organizations; marketing, advertising and sales.

3) Students will have developed or enhanced a wide range of managerial and organizational skills including structures; resource management; motivation; appreciating culture; ethics; and leadership.

4) Students will develop specific competency in one area of arts management by moving from the basic core courses to clusters of electives in specific skills of budgeting and accounting; entrepreneurship in the arts and management; marketing and public relations; or an advisor developed set of electives in specific concentration of arts.

5) Students will develop a greater appreciation of the arts policy world, as well as specific competencies in grantsmanship, lobbying and interaction with policy decision makers.

6) Students will have developed a greater understanding and competency in practical application of arts management skills through hands-on training as apprentices.

7) Students will be a living part of fulfilling the University and CVPA mission to enhance

Student and Program Assessment

Students’ knowledge will be assessed by the papers they write and the projects they complete throughout their course of study. The program requires a core of courses followed by the selection of a cluster of electives. Students will maintain a 3.0 average in core courses and electives. Students will meet with advisors each term. Exit interviews will be conducted to assess student satisfaction with the program.

The requirement of internal and external internships near the completion of the program will provide a means of evaluating the success of the program prior to a student’s graduation. Job placement following completion of the program will provide evaluation of the success of the program. We will keep records of employment and strive for 100% employment placement.
JUSTIFICATION FOR THE PROGRAM:

What will students DO with this degree?

This question serves as the pivotal focus of our efforts with objectives and curriculum written with the student in mind. What will the student be capable of doing upon completion of this degree?

The Cultural Alliance of Washington posted 64 jobs on its website (Oct.2003). The majority are in: Development; Marketing and Visitor Services. In addition, Special Events Coordinators; Program Developers and public relations skills are in demand. Performance venues, even nonprofits require particular business skills in operations, performance evaluation, budgeting and finance, now more than perhaps ever. We need only look to our immediate vicinity to realize the difference between an ongoing successful organization and failure usually lies more with the managerial role, than with the artistic one.

With both a growing population, and a nationally aging population, we can expect the continued explosion of Community Organizations in both performing and visual arts. In the Fairfax County region alone, the Fairfax Symphony boasts over 100 performances per year. There is a growing need for those who can manage the growth, as well as direct the art form. In Manassas, our distributed campus is at the center of population growth and newly emerging arts organizations.

And examples abound of the growing need for managers with both knowledge of management and the arts in the larger, nationally recognized organizations. The Kennedy Center, for example, is headed by Michael Kaiser whose background is marketing. The Smithsonian has looked outside of academia for managers at many levels with knowledge of operations, management and budgeting. In addition to its traditional mission, The Smithsonian has engaged in numerous activities to involve the community in evening events, special 'arts on the mall' and folk festivals, all of which require management talent. In short, every visual art show; every performance in dance, theater and music requires management with the old adage of "build it— they will come", giving way to better appreciation of customers; outreach toward markets (and developing new markets); coordination of volunteers; and philanthropy/fundraising in a competitive enterprise.

With Community College populations projected to double; undergraduate enrollments in the College of Visual and Performing Arts aimed at increasing to 2,400 over the next five years, (up from the current 1,000) an expanding arts scene in and around the Washington, DC and Northern Virginia area; growing population; burgeoning interest and challenges, career opportunity in arts management is wide. While the progression for arts graduates into some aspects of administration is normative in both visual and performing arts, there is a demand for specialized skills, training and career track degree programs. As we have witnessed, many arts organizations fail not because of untalented performers, but because of management issues.
Current Employment Opportunities and Careers in Arts Management

Career opportunities obviously relate to the student's existing experience and degrees. The following is a partial list of the positions open to graduates of Arts Management (data from The Washington Post; The Cultural Alliance of Greater Washington - www.cultural alliance.org; careers @symphony.org)

Marketing and Advertising in Arts Organizations
Public Relations
Development positions in Arts and Arts-related Organizations
Arts Policy Analysts, Lobbyists and Researchers
Museum Directors and administrators at middle and upper levels
Program Directors
Technical Directors for Theater, Opera and other performing arts organizations
Arts Marketing Strategist
Marketing Information Researcher
Technology Officer or Information Officer of Established Arts Organizations
Website Designers, Network Managers and Artistic coordinators in IT
Arts Consultants
Managers of Community and Regional Theaters
Managers of Regional Symphonies
Managers of Regional Dance Venues
Managers of Animation and Visual Technology Organizations
Box Office and Ticketing Managers
Budget Directors in Arts Organizations
Entrepreneurs in Visual Technology
Production Management
Media Relations
Research and Policy Analysts
Radio Broadcast Studio Managers
Special Events Coordinators
Fundraising and Philanthropy Directors
Volunteer Coordinators
Community Liaisons
Community Education directors
Art Show Coordinators Church Music: Choral Conductors and Assistant Managers
Ensemble librarians
MARKET

We anticipate that the graduate degree in Arts Management will bring a fairly diverse student background of undergraduate majors. Those with B.A. degrees in the arts will be one segment, but we anticipate that students with other skills outside the arts, may be attracted to the growing career path of linking management, communications, marketing, finance, education, and policy with a career path in the various facets of Arts Management.

In specific, we anticipate three areas of student market:

1) Part-time-currently employed in the Arts; 2) Full-time students; 3) Out-of-state full time.

Enrollment Projections:
Major in Graduate Arts Management – M.A.

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Assumptions: 90% Retention; 20% Full-time students; 80% Part-time students
Full-time students taking 9 credit hours
Part-time students taking 4.5 credit hours

Part-time Student Market:

To say that the area is rich with performing and visual arts organizations is an understatement. There are over 60 theaters within a 30 minute radius of George Mason's Fairfax campus. Add to that, the prolific number of museums, including the Smithsonian and others, both small and large; visual arts studios; technology enterprises; policymaking associations; community symphonies; dance studios for training and performance; as well as less traditional, but growing opportunities for artists, we anticipate a strong part-time market.

Students who are currently working in capacities that require more advanced knowledge of management and the arts will turn to GMU due to the lack of competitive programs in the area, as well as its stellar reputation in visual and performing arts; its strong reputation in public and private management (in CAS, SOM and SPP) and for its adult - student friendly reputation. We have seen this trend – employed students in nonprofit management, for example, in our sister program, The Masters in Public Administration (MPA). The MPA has approximately 300 students, the majority of whom work currently in various aspects of government, military, and nonprofit administration. As the MPA program grows, much of its growth is in nonprofit management, with a number of students already seeking specialized training in museum
administration. In short, given the demographics of the area; the propensity of arts institutions; and the lack of competitive programs, the potential market to attract working, part-time students is great.

Full-time Students:

There are currently over 900 undergraduate majors in The CVPA for whom the master's degree may be an appropriate means of combining the arts and managerial capacities, seriously. The existing minor in management reflects that faculty are mindful of the realities of the marketplace, as well as the norm of artists combining arts with administration as a somewhat common career progression. However, while the undergraduate minor in management is adequate for entry level positions, for those who seek higher level positions, or advancement within the workplace, or career change altogether, a graduate degree in arts management would be the required credential.

Further, the degree in arts management augments, rather than competes with, existing master's degree programs within the CVPA. For students to be considered for the M.F.A., serious professional experience, as well as extraordinary talent in the arts must be evident, even for candidacy. While this is the career path of many students, it is obviously not for all.

GMU undergraduates with the B.A. degree, have been very successful with employment opportunities, however, for many, the BA degree in the arts must be supplemented with additional training. For these students, a degree in Arts Management may be the perfect choice. In addition, we know that the adult student market continues to grow precipitously and anticipate that for the 30-45 year old student, a degree in arts management may be the perfect compliment to an existing career, or a return to the arts.

Out of State Enrollments:

The program projects a strong out of state enrollment. This is based on: 1) Lack of competition in Virginia and the region from public universities; 2) The strength of CVPA's reputation and the Center for the Arts; 3) The proximity to the DC area which is the third largest concentration of visual and performing arts venues in the nation.

Competition:

There is a surprising lack of competition in Arts Management programs in the region of D.C., Northern Virginia and Maryland; and the field is currently underdeveloped in the United States. The overwhelming majority of Universities in the DC; Maryland; and Virginia regions continue to focus on more traditional areas of visual and performing arts offering undergraduate, M.A., MFA, and in limited cases, PhD degrees.

(Please see Appendix B for a list of universities offering Master's degrees in Arts Administration or Arts Management).
In Virginia, ONLY Virginia Tech offer Arts Administration among public universities. In the PRIVATE sector, the exclusive regional competitors are American and Shenandoah Universities.

Nationally, the majority of highly reputed programs in Arts Administration are in private universities. However, as we know, tuition puts them only in a "quasi" competitive league. For example, the two year with full time summer internship requirement of Carnegie Mellon University's arts management program requires students to be full-time at roughly $30,000/year tuition. Yale University is comparably priced but for a three year program. In the more immediate vicinity, American University has an arts management graduate degree of good reputation, however it is in the private league tuition range of roughly 25-30K/year.

If we consider the lost opportunity costs of 2 years without full time employment (for example at an average $45,000/yr.) and living expenses added to the $60,000 tuition, the cost of a private degree in arts management averages about $150,000. This cost is arguably difficult to recoup, regardless. One significant competitive advantage then, to the GMU degree will be cost, and we have purposefully created a program to be cost-effective in both monetary and time and attractive to the part-time market.

**Benchmark of National Arts Administration Programs:**

We have looked closely at many of the national programs in arts management to assess curriculum standards and also to model some program aspects which we expand upon below in curriculum. We have modeled some aspects of the programs in the benchmark study. To avoid distracting the proposal focus with the details of the benchmark study, I expound upon four of the most important findings that are particularly germane to our rationale:

1) Most successful programs are **collaborative**. For example, many successful programs link core courses in arts administration with other parts of their Universities for further courses in management, finance, nonprofit management, and policy, drawing on the strengths of management and, more frequently, public management and policy schools to collaborate with the arts management core. This is certainly the case at the well-reputed programs of Carnegie Mellon; New York University and Indiana Universities, to name a few.

2) Many successful programs offer intensive **cooperative education**, or as they are more traditionally called - internships. In short, there is widespread recognition of the fact that arts management is learned by doing and builds on the tradition in the arts of apprenticeship and internship, also fostering significant advantage in post education career building.

3) One of the most highly reputed models in the country is Yale University whose students engage in **internal job rotation** to take advantage of the many faceted performing venues at Yale, and to become better prepared prior to the external internship experience. We have built this into the program curriculum below.

4) The benchmark study underscores **George Mason's competitive advantage** at having the best of the best features of other programs! That is, GMU has the ability to build a **collaborative program** with our strong sister programs in nonprofit management; private
management; and policy; coupled with a remarkable community for external internships that is matched by few, as well as strong internal performing and visual arts organization for internal training and internships. And, this at a cost to students that is remarkably lower than our best competition.

Competitive Advantage of George Mason University

In particular, the laboratory-based model of student internal job rotation as well as external internship placement would enable George Mason to hold a substantial competitive advantage over the private universities, and the majority of arts management programs located at great distance to the region. We would be able to take advantage of the many dozens of excellent local venues to host student interns with potential future career placement, at a fraction of the cost of the most immediate rival program, American University.

As an assessment measure, we would deem the program successful if we are able to create a truly three-pronged collaboration. That would engage our College of Visual and Performing Arts with our Nonprofit management program and the external community relationships.

Curriculum Rationale as per Northern Virginia Market

We have proposed a 37 credit master's degree based upon the following rationale:

1) To enable part-time students (predicted to be our dominant, though not exclusive, market) to complete the degree in 2.5-3 years;
2) To provide a competitive advantage offering a laboratory model to provide internal internship as well as external internships in cooperative education with the blossoming arts network surrounding the University;
3) To enable full-time students to complete the degree and internships in 1.5 years;
4) To provide sufficient core courses specific to Arts Management while keeping new course development to a minimum due to current budget realities; and
5) To have sufficient credits for clusters in specific skill sets.
Curriculum Outline: 37 credit program

Core Courses – 19 credits

1. Seminar in Arts Management (MAM 602) 3 credits
2. Arts in Society (MAM 603) 3 credits
3. Strategic Marketing and Public Relations for Arts Managers (MAM 604) 3 credits
4. Finance and Budgeting for Arts Administrators (MAM 704) 4 credits
5. Arts Policy (MAM 710) 3 credits
6. Fundraising and Philanthropy** (PUAD 655) 3 credits

19 credits

** = Existing course in Masters in Public Administration Program

Clusters of Electives: 9 credits

Students will be advised to select a cluster of electives to develop and specialize their interests and skills. The initial four clusters of electives are:

1) Entrepreneurship in the Arts and Management;
2) Finance and Budgeting for the Arts;
3) Public Relations and Marketing; and a more general,
4) Advisor-selected cluster (either general, or specific to an arts discipline such as in music; AVT; or dance).

Internships:

Laboratory Rotation (Internal Internship)
In keeping with the hands-on learning germane to the arts and to utilize the many opportunities for students to learn from the CVPA faculty and senior staff right at the University, students will engage in a 3 credit internal job rotation.

3 credits

External internship: 6 credits
Students will be placed in local community arts organizations of various types to serve as part of the administrative learning, as well as to advance student placement for career employment.

Total Degree Credits 37 credits
Curriculum Description:

Course Descriptions: Overview (Please find attached new course forms and syllabi)

1. **MAM 602 Seminar in Arts Management:** This course provides the fundamental overview of managing in the arts, discussion of the role of structure and organizational dynamics, as well as specific tools germane to both performance and visual arts management.

2. **MAM 603 Arts in Society:** This course provides a rich overview of the role of the arts in the larger society. Based on the premise that arts are (and have always been) a construction of the larger society, as well as reflective of newly emerging ideals, the course focuses on the interplay among the artist and society. Beginning with Plato, the course demonstrates the historical criticality of arts, and the value of arts in society. It will instuct students to be more acutely aware of how managerial aspects of the arts are essentially about linking the art, the artists and the society/audience.

3. **MAM 604 Public Relations and Marketing Strategies for the Arts:** Students will develop skills in strategic thinking about the placement and planning for arts organizations as well as specifics of marketing theory and application. Built on modules, the course begins with fundamentals of strategic marketing, involving an assessment of external and internal arts environments. The second module teaches basics of marketing, niche marketing and audience; the third module is devoted to public relations and the fourth, to basics in advertising. (The course is prerequisite to further electives that develop public relations and marketing more exquisitely).

4. **MAM 704 Budgeting and Finance for Arts Organizations:** This course will introduce the novice in budget and finance about fundamentals of the budget process, specifically tailored to the needs of arts organizations. It will provide an overview of accounting as a tool toward managing and controlling arts organizations and will involve a laboratory with software application, as well.

5. **MAM 710 Arts Policy:** This course addresses policy development in the arts, and the critical articulation of the policy environment with arts organizations. It will give students a background in legal issues that impact arts administrators; ethics and codes of ethics as they exist and are of evolving importance; and provide a working knowledge of the arts policy environment.

6. **Philanthropy and Fundraising (PUAD 655)** This existing course in the Masters in Public Administration Program examines the history of philanthropy and its relationship to the nonprofit government and commercial sectors in the United States. It teaches students the principles of financial development; organizational capacity and the identification of funding sources and donor motivations. It provides an understanding of the many fund-raising techniques that generate financial support for nonprofits and the context in which these methods may be used.
Electives Clusters:

Our intent is to utilize many existing courses for electives; however, we intend students to concentrate their electives to emerge with specific, marketable competencies. To meet the dual goal of keeping new course development at a minimum AND to provide students with sufficiently advanced training, we propose an initial 4 clusters. The initial electives clusters are:

1. Entrepreneurship in the Arts and Management Cluster
2. Finance and Budgeting Cluster
3. Public Relations and Marketing Cluster
4. General elective cluster: Advisor-selected Cluster

Electives Clusters: 9 credits

Students will be advised to concentrate their electives in specific skill sets as the clusters indicate. Students may also elect to take the 9 credit elective cluster in their specific artistic discipline. The important factor is that electives should be selected with advisor approval. Both the internal job rotation internship and external internship should be chosen to gain more hands-on experience and develop more specific expertise.

Entrepreneurship in the Arts and Management Cluster
This is intended for the student who seeks skills in arts organizations start-ups as well as management and leadership. Students will concentrate electives by taking 3 of the following courses

1. Entrepreneurship in the Arts MAM 610 – modified course (see syllabus attached)
2. PUAD 620: Organizational Management and Theory
3. One of the following courses:
   - PUAD 622: Program Planning and Evaluation
   - PUAD 629: Special Topics in Public Management
   - PUAD 732: Managing Technology Transfer
   - PUAD 720: Performance Evaluation
   - PUAD 657: Association Management
   - PUAD 670: Human Resource Management
   - Other as approved by student's advisor

Finance and Budgeting Cluster: Students will take 3 electives related to finance, accounting and contracts. As a future plan for the program, we would intend to develop our own electives in this important area. For the initiation of the program, existing courses in the MPA and SOM (electives) have been opened to students.
Students will take 3 of the following courses:

PUAD 660: Public and Nonprofit Accounting and Finance
PUAD 661: Public Budgeting Systems
PUAD 769 Nonprofit Social Enterprise – (new course that explores organizational movement from public to private finance/accounting issues)

Marketing and Public Relations Cluster:
Students will concentrate electives and internships in Marketing and Public Relations, including graduate courses from other parts of the university in media relations.

Students will select 3 of the following courses:
MBA 623: Marketing Management
PUAD 654: Communication, Marketing and Public Relations
COMM 601: Communication in Professional Relationships
OTHER: Electives from Communication; AVT, etc.

Future Clusters: As the program grows, we anticipate being able to offer additional electives clusters such as:

1) Development and Philanthropy
2) Arts Policy and Consulting
3) Community-based Arts Organizations
4) Visual Arts Cluster
5) Performing Arts Cluster – Music, Dance and Theater

CVPA ELECTIVES:

Music 562 Psychology of Music Teaching and Learning
Music 592 Advanced Topics in Music
Music 663 Aesthetics of Music Education

Art and Visual Technology Graduate Courses
AVT 616 Internet Multimedia Art
AVT 620 Theory and Criticism in the Visual Arts

Dance 680: Dance Management   Dance 790
Dance 571: Residency Project   Dance 615
Theater 599: Special Topics

GENERAL ELECTIVES:
As noted, it is our expectation that students will enter with varied experience and goals, we anticipate that a general array of electives will be desired. The following list is a sample of potential electives, but is not exhaustive. Like other graduate students, students can take
advantage of the D.C. Consortium of Universities and where available, other electives at GMU. We expect that students will work closely with advisors in selecting electives, as per career choices.

Public and International Affairs – Masters in Public Administration Program

PUAD 505: Introduction to Nonprofit Management
PUAD 622: Program Planning and Implementation
PUAD 654: Communication, Marketing and Public Relations
PUAD 659: Nonprofit Law, Governance, and Ethics
PUAD 660: Public and Nonprofit Accounting and Finance
PUAD 661: Public Budgeting Systems
PUAD 670: Human Resources Management in the Public Sector
PUAD 671: Public Employee Labor Relations
PUAD 700: Ethics in Public Administration
PUAD 720: Performance Management

INTERNSHIPS:  Internal Job Rotation 3 credits
External Apprenticeship 6 credits

The Arts Management program seeks to provide students with the overall knowledge, skills and judgment to advance to various levels of management and leadership in visual and performing arts institutions. Consistent with the goal of the program – to provide professional experience for students that will facilitate their eventual career placement, and the knowledge to succeed in careers in arts administration, the program will require a three credit internal job rotation internship and a six credit external internship

THREE CREDIT INTERNAL INTERNSHIP:

One the nation's most successful and highly reputed programs in Arts Administration is at Yale University, and one of the components well worth modeling is its internal job rotation program. Taking advantage of the Center for the Arts, the 150 programs scheduled yearly; the ongoing visual and performing arts shows; students will rotate through specific internal positions as a means of linking experiential learning with professional mentorship.

Job Specific Internships:

The internal internships will be set up as job specific functions with specific responsibilities and evaluation mechanisms for the mentoring faculty. The internship will take place after students have completed 12 credits of course work, or by permission of the advisor. Students will be oriented regarding the specific functions and criticality of the position and will have expectations clarified in written contract regarding the intern's role and responsibilities. Students will also be expected to keep daily journals regarding their work contribution and experience and will be required to have a written assignment during each phase of the internship which will highlight
key learning points. Students will spend one full semester of approximately 10 hours/week rotating through ONE of the following Internal Internships for a selected department.

The following is a list of some of the internal job rotation internship possibilities. We expect to develop further specific job rotations.

**In Performing Arts:**

**Scheduling and Operations: Ms. Julie Thompson**

This is an opportunity for the student to experience the challenge and skills of scheduling and coordinating large scale performances on a time schedule. Students will be introduced to this aspect of production with seminars by Julie Thompson and her team. The student in this job rotation will be expected to learn the functions of a presenting organization which includes many facets of:

- Contracts and scheduling
- Backstage production management
- Crisis management for performances
- Outreach Assistance.

**Public Relations, Marketing and Advertising: Mr. Tom Reynolds**

Students will work at the oversight of Mr. Tom Reynolds, Director of the Center's public relations and marketing and his Senior Staff. Following a seminar, they will assist with progressive levels of the very large scale public relations, marketing and advertising conducted to promote and facilitate the reputation of the Center for Performing Arts. Students will perform work related to:

- Press Releases and the finer art of managing relationships with the Press
- Marketing principles and hands-on construction of marketing brochures
- Target marketing
- Design of marketing materials for various outlets
- Publication Coordinator
- Information Technology and Marketing: Website and Technology

**Box Office and Ticketing: Mr. Tom Reynolds**

Students will gain experience working in the "front of the theater" to gain experience in creating the overall performance experience, specific to box office, reservations and ticketing. Here, students will gain experience with such areas as:

- Customer relations;
- Issues of large groups;
- Administrative and organizational skills and coordination of various levels of ticketing and front of the house issues;
- The relationship with ongoing theater and performing arts philanthropy
Front of the House Public Relations: Mr. Tom Reynolds

Here, students will be involved in the finer aspects of setting up a welcoming environment for performance attendees and learn to create the overall experience for the performing arts. This involves:

♦ Vending and concessions,
♦ House management such as accessibility services (restroom access, ramps, etc.)
♦ Crowd management (emergency responsiveness)
♦ Related artistry
♦ Event coordination such as pre-performance speakers series; post-performance celebrations
♦ Parking and entrance/exit management

Philanthropy and Development: Ms. Julie Green, Director of Development, Center for the Arts

Students will work with the Director of Development and her senior staff to obtain applied knowledge of philanthropy and fund raising. Specifically, students will work with the details of managing a large external network of Arts participants such as:

♦ Events for the Friends of the George Mason Center for the Arts
♦ Relationship building and coordination of volunteers;
♦ Assisting with Fund raising events
♦ Technical details of creating and managing donor lists and spreadsheets
♦ Hands on aspects of fund-raising research
♦ Participation in Grant writing
♦ Participation in design and implementation of development materials

Dance Assistant Production Manager: Mrs. Linda Miller, Chair of the Dance Department

The student, under the supervision of the Chair of the Dance Dept. (or her designee) will assist with managerial aspects of production for a dance performance. This will involve:

♦ Marketing and Promotion assistance
♦ Practice and Scheduling Coordination
♦ Event Coordination
♦ Related public relations such as media and pre- and post- performance coordination

Arts and Visual Technology: Dr. Scott Martin, Department Chair, AVT or his designee
Students will work with faculty and staff to understand the managerial aspects of scheduling and managing visual productions in the eight galleries and art spaces at GMU’s Fairfax and distributed campuses.

**Gallery Program**  
Specific functions of:

♦ Scheduling and Producing a Visual Arts Show  
♦ Promotional marketing  
♦ Developing Relationships with the Artist  
♦ Installation of Visual arts shows  
♦ Related marketing and promotional work

**Multi-Media Studio**

♦ Creation and development of materials  
♦ Specifics of production with multi-media  
♦ Grantwriting and development in multi-media

**Music: Dr. James Gardner**  
Students will work under the guidance of the music department chair, Dr. Gardner, or his designee to assist with aspects of music performance and production such as:

♦ Assistant Conductors: The student will assist in all administrative aspects concerning a music performance.  
♦ Philanthropy and Fundraising related to music

**Six Credit External Internship:**

Some of the local opportunities for student internships with which the CVPA currently has relationships include:

- Center Stage  
- The Fairfax Symphony  
- The Alexandria Symphony  
- Fairfax Arts Council  
- Fairfax Choral Society  
- The Puppet Theater  
- Virginia Opera  
- Washington Opera  
- Washington Ballet  
- Wolf Trap  
- WETA  
- NPR  
- CNN
WGMS
The Manassas Center for the Arts
Lorton Arts

Sampling of Local Museums:

The National Archives
The Corcoran
The Capital Children's Museum
The Newseum
The Kreeger Museum
The National Building Museum
The Fairfax Station Railroad Museum
The Smithsonian National Gallery and related galleries
The Museum of African Art
The Textile Museum
The National Building Museum
The Smithsonian American History Museum
The Smithsonian Natural History Museum
The Smithsonian National Air and Space Museum
The United States Holocaust Museum

External internships exist outside of Washington, of course. The program would anticipate utilizing the many contacts already established within the College, as well as the student's own connections to establish a further reach of possible internships in New York City; Baltimore; Philadelphia; Pittsburgh as well as other sites in Virginia and nationally.

**ACADEMIC INTEGRATION with INTERNSHIPS**

The program developers seek to ensure that the internship is a viable and demonstrable learning environment for students and sufficiently links to academic objectives. As the CVPA is well-acquainted with the internship experience through the well-developed tradition of internships, there are many links in place to coordinate academic and internship components at the more advanced level for graduate students.

For the initiation of the program, the program director will supervise student internships. As the program grows, a full-time internship coordinator would be considered.

**Internship Guidelines:**

**Selection:** Students will be involved in the selection process for their internships, making use of work and professional contacts and working with the Program Director as internship coordinator. A web-site of student resources will be developed with potential internship institutions and contacts.

Students will apply directly to the internship institution.
Integration among the academic and internship components:
Ultimately, we expect students to select a concentration, by way of the academic clusters, and to be carefully advised to create an integration among:

1) The selected academic cluster (management/entrepreneurship; finance; public relations);
2) The internal job rotation; and
3) The external apprenticeship

Contracting

Students will begin their internship with a design of their goals and objectives which will be discussed with the program director. Students will sign a contract of understanding with the host institution and program director establishing credit hours for specific work hours. The contract will serve to define the credit hours of the internship and to establish specific working hours and schedule with the host institution.

Credit Hours: Students will work within generally accepted CVPA internship guideline hours as per the current internship directors with 15 hours/week (240 hrs) equating to 6 credits. For the external internship, students may also elect to do two internships at 3 credits each involving one day (7.5 hrs.)/week for 14 weeks.

Coordination: Students will meet regularly (approximately 2-3 times per semester with the internship coordinator (Program Director for now) during the internship.

Evaluation:
An evaluation of the internship will be based on:
1) The student's self-evaluation, learning objectives and goals met;
2) A written evaluation by the internship director based on a site visit;
3) An interview with the person to whom the student is supervised or assigned on-site;
4) A review of the student’s portfolio (Note – the portfolio will vary by individual but will contain a record of the student’s activities and project summary;
5) A journal outlining their work, goals and experience and submit the journal and portfolio at the mid-point of the internship and also at its conclusion.
6) A written evaluation of the student's performance by the student's job-site coordinator.
Typical Semester-by-Semester Curriculum Schedule

**Part time Student** at 2 courses per semester = 3 years to completion including summer
**Full-time student** at 4 courses per semester plus summer = 1.5 years including summer or 2 years without summer.

### Year One: Fall

<table>
<thead>
<tr>
<th>PART TIME STUDENT</th>
<th>FULL TIME STUDENT</th>
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<tr>
<td>MAM 602 Seminar in Arts Management</td>
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<td>MAM 603 Arts in Society</td>
<td>MAM 604: Public Relations and Strategic Marketing</td>
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<td>MAM 704: Finance and Budgeting for Arts Administrators</td>
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### Year One: Winter:

- **Part Time Student**
  - MAM 704 Finance and Budgeting for Arts Administrators
  - PUAD 655 Philanthropy and Fundraising

- **Full Time Student**
  - PUAD 655; MAM 704
  - MAM 710 Arts Policy
  - MAM 740: Internal Internship

### Year One: Summer:

- **Part-Time Student**
  - MAM 740: Internal Job Rotation OR
  - MAM 604: Public Relations and Strategic Marketing
  - MAM 710: Arts Policy

- **Full Time Student**
  - MAM 790: External Internship

### Year Two:

- **Fall Term**
  - Elective Clusters (9) credits
  - MAM 604: Public Relations and Strategic Marketing in the Arts
  - MAM 704: Budgeting and Finance in the Arts

- **Spring Term**
  - MAM 710: Arts Policy
  - PUAD 655: Fundraising and Philanthropy
Summer Term: 740 OR 790

YEAR THREE

Fall Term: MAM 740 or 790
Winter Term: Electives  9 credits

ADMISSIONS REQUIREMENTS:
We anticipate a diverse applicant pool. For example, given the region and the University's reputation with working students, we anticipate receiving applicants with considerable work experience in the arts; those with undergraduate degrees in arts; and those whose interests have taken other paths, leading more circuitously back to the arts. Unlike some graduate programs in science or math, for example, where undergraduate majors would be more monolithic, and requirements for admission more standard, we expect our applicant pool to be more diverse and students will thus be evaluated on a case by case basis within the guidelines established by the Graduate Admissions policies of George Mason University.

PREREQUISITES: Students must be graduates of an accredited undergraduate institution.

UNDERGRADUATE MAJOR: We expect that undergraduate majors will vary. We anticipate that many students will have experience in the Arts, either studio or digital arts; Music, Theater or Dance. At the same time, we expect that experience may range from undergraduate majors in the Arts to students whose arts experience is outside traditional university level training, but whose experience reflects genuine experience in some capacity of arts organizations and career intention.

GPA: Students should carry 3.0 GPAs from undergraduate work (on a 4.00 scale) or better in the last 60 semester hours of baccalaureate study.

GRES: We will require GREs for applicants to be reported directly from the Educational Testing Service. However, if students carry undergraduate cumulative GPAs at or above 3.3, the GREs will be waived.

TOEFL: As per GMU University policy, TOEFL scores are required of all international students. University guidelines are followed.

GOALS STATEMENT: Students should submit a statement of interest expressing the student's particular interest in the Arts Management program. This should include why the student selected the particular program; relevant experience in the Arts, and express personal goals of career or personal outcome desired.

LETTERS of RECOMMENDATION: Three letters of recommendation should be submitted from individuals who are familiar with the student's work in a professional, or educational setting. Forms may be obtained from the gmu.edu admissions website.
PERSONAL INTERVIEW: The program director and faculty hold that potential students pursuing the graduate degree in arts management may have very diverse academic and work experience backgrounds. Given that some attributes that may be successful in arts management are not readily measurable by written analysis, we will require a face to face interview with potential applicants.

Admissions Committee:

Potential applicants will be referred to the George Mason Graduate Admissions Office and will follow GMU graduate admission policies and procedures

Students will be evaluated by an admissions committee comprised of the Program Director, and 2 representatives of the Program Faculty

Program faculty will be the entire faculty of CVPA teach in the program.

Student Assessment in the Program:

Students will be expected to maintain a 3.0 overall GPA as per the University policy for Graduate students.
Students will work closely with an advisor in the program to select electives and particularly to develop a consistency with the internship portions of the program and their academic and career objectives.
Students will be expected to meet with their advisor at least once per term. They will be asked to design career objectives at the start of their internship and to be evaluated on a written portfolio of career objectives, internship performances as well as traditional grades.

Future plan:

As the program grows, we anticipate being able to offer additional electives clusters such as:
- Arts Policy and Consulting
- Community-based Arts Organizations
- Visual Arts Cluster
- Performing Arts Clusters: Music, Dance and Theater
- Philanthropy and Development of Arts Organizations

In addition, we anticipate collaborating with the School of Education and the Community College Doctoral degree to build career opportunities for graduates who wish to combine arts with management education at the growing area Community Colleges. Opportunities in Arts Management also exist to coordinate with GMU’s new major in Tourism. And, as the program develops, a 3:1:1 program would permit Mason students to advance into managerial training by linking the undergraduate and graduate arts management programs.
Resources: Internal and External

University level

We anticipate requiring few additional resources to initiate and conduct a stellar arts management program because the University boasts many internal and external resources to support an arts management program, as well as to provide a unique competitive niche for George Mason.

Collaboration with The College of Arts and Sciences:

As noted in the benchmarking study, the most effective arts administration programs leveraged existing strengths of their respective Universities. Here at George Mason, the programs in nonprofit management under the larger program of Masters in Public Administration have been successful in growth.

Dean Reeder of CVPA has created an open-door with Daniele Struppa of The College of Arts and Sciences, obtaining his support for sharing course electives in the CAS Masters in Public Administration program. For example, existing courses such as Budgeting for Nonprofits; Nonprofit Management; Organizational Management and Theory; will provide rich electives. The many finance and accounting courses currently offered in both the MPA and SOM will enable students to take sufficient electives to take future positions in the financial side of arts administration.

To reciprocate, the CVPA will offer Dean Reeder's expertise in teaching Philanthropy and Fundraising in the MPA program; continual teaching of the Program Director, Meg Brindle for MPA courses and cross-listing of a new course in Arts Policy for both the MAM and MPA students. As noted above, the rich selection of existing electives enables the program to draw on solid experience in finance, management and leadership while enhancing the electives selection for the MPA students, as well.

The most critical nontangible resource of the University is reputation. Here, the reputation already established in Public Administration; Private sector Management; Entrepreneurship; and Nonprofit Management has created an appreciation of George Mason's capacity in the region.

We believe the structure of our program, in which the program is housed within the richness of the arts, while maintaining open doors with public administration is an ideal structure, for now and for future growth.

While some national programs in Arts Administration are housed in Theater departments, we believe the existing and rich integration of the arts in the College create another resource and real competitive advantage for George Mason. As a College-wide program, students will have the advantage of experiencing the wide ranging aspects of Arts Management. We anticipate that the cross-fertilization that is certain to occur in the classroom where students will bring a variety of work experience in museum work, performing arts, technological aspects of arts and visual arts will serve them well in learning and career preparation.
COLLEGE RESOURCES:

The resources of the College for Visual and Performing Arts are the strong suit for launching an administrative program to complement the expanding college performance record, reputation, and student enrollment, as well to augment the community network. The College currently offers the following degrees with approximately 1,000 undergraduate majors:
The degree programs in CVPA have the rich resources of a world class theater space; several smaller theaters; numerous dance, visual arts, multimedia and performance studios.

Internal Integration:

Program Resource Needs:

Program Faculty:
We have built the program on a collaborative model, and with the existing internal and external resources of the College in mind. We anticipate no full-time faculty hiring needs.
The CVPA has numerous full-time faculty who are expert in the administrative side of the arts. These faculty are to be found in: Art and Visual Technology, where several faculty already teach in the management minor. In addition, Dr. Scott Martin, Assistant Dean and Department Head of AVT has been teaching an Entrepreneurship course which has been so successful that several students have attracted venture capital for start-ups developed as part of their coursework.

In Theater, Dance, and Music, there are several faculty whose work integrates the arts and managerial side of the art. Dean Bill Reeder and Associate Dean Rick Davis have a combined 50 years experience in numerous aspects of arts administration. Julie Thompson currently coordinates the performance schedule for over 100 performances per year. Dr. James Gardner, Chair of Music, brings dozens of years experience in management in the music area and Linda Miller has coordinated dance, choreography and administration for 20 years.

COMPUTERS: We require no additional computer facilities.
LIBRARY: We will request several Arts Management and Arts in Social Theory Journals of the Library with no cost as they are part of GMU library on-line.

PROGRAM COSTS

In the main, our costs will involve:

1. **Student marketing and recruitment:** Website – integrated with existing CVPA website; Mailings; brochures. We anticipate that tuition will cover the student recruitment expense after the first year of the program.
2. **Teaching:** The Program will leverage existing faculty strengths in all core courses. We will require an adjunct faculty budget for one course per semester - Finance and Budgeting.
   Cross-listing: We will cross-list an existing course in Philanthropy and Fund Raising.
3. **Program Director:** The program director is not a cost to the college. She continues to teach in the MPA program.

4. **Shared Resources:** The program will share some faculty resources. Dean Reeder will offer, on an occasional basis, the Philanthropy and Fund Raising course which will be cross-listed with the MPA program. Students from the MPA program will have open access to all courses.

**Part-Time Faculty:**
The CVPA has cultivated hundreds of relationships within the arts community in the D.C., Northern Virginia and Maryland region through its faculty, administrators and reputation. It is our intention to draw upon the specific expertise of this community for adjunct faculty work.

**RESOURCES NEEDED:**

Resources for recruitment, administration and adjunct faculty will be, we anticipate, largely covered by tuition generated by students after the first year start-up.

**Faculty needs:**
Adjunct faculty would be needed to cover some teaching responsibilities: 1/semester.

Adjunct faculty at 3,000 x 1 per semester - Approximately $6,000/year
In specific, one adjunct for Finance and Accounting course.
One adjunct for Public Relations and Strategic Marketing

**Marketing and Recruiting budget:**
**First year:** Brochures, newspaper advertising, targeted mailing, posters, website: $1,000
**Second year:** $1,000
**Third year:** $1,000

Student fellowships: $5,000

**Space needs:**

- **Office Space:** We are drawing upon existing faculty and adjunct faculty for teaching. We are using existing space in the CVPA Dean's office to house the program and thus anticipate no new space needs for offices. In the second and third years of the program, we anticipate requiring some space for adjunct offices.

- **Classroom Space:** During the first year, we would expect to offer two courses per week. We would expect Monday evenings and Saturday mornings as best times, involving classroom or seminar rooms to seat 20-30 persons.

**COMPUTERS:** We require no additional computer facilities.
LIBRARY: We will request several Arts Management and Arts in Social Theory Journals of the Library, which are of no additional cost, as they are available via existing on-line library resources.

Issue of Overlap with other programs:

There are currently no programs at George Mason that serve the growing needs for administrators in arts management. The closest program that could serve this need would be the Nonprofit Management program within the Master's in Public Administration.

While the Nonprofit Management program does well at serving students in a variety of nonprofits, and the enrollment has been steadily growing, the program serves an already very diverse audience, primarily focused on serving the needs of government; public affairs; military; community service such as firemen; administration of justice students (police officers and detectives); health care administrators and educators, as well as the needs of a diverse number of nonprofit start-ups and trade associations.

To add an additional audience of budding arts administrators and managers would, in our opinion, not serve the student interest well, nor would it foster the level of in-depth learning required to facilitate real career progression in arts management.

At the same time, with a solid core of specifically targeted arts administrative courses, electives should serve to improve student's knowledge of various complexities in nonprofit management. Simultaneously, the Arts Management program can serve as a focus for some students of nonprofit management, by complimenting the program, and for some, providing an additional career focus.

The School of Management at Mason has been well-focused on private sector management. Arts Management programs around the country are not housed in MBA programs for obvious reasons. The focus of courses differs. For example, the current SOM Finance and Budgeting courses are focused on private sector industry, investment and accounting practices specific to that industry. Case studies and other classroom learning is about the private sector for marketing, public relations, entrepreneurship and general management, as well. The Arts Management program will follow the overwhelmingly established norm of national programs and be housed in the Arts College, with a platform of courses built specific to Arts, and electives built on a platform with the Nonprofit Management program.

We have selected the term, “management” because we believe it is far more germane to the arts, than the term administration which suggests a more bureaucratic structure. For many decades, artists have worked in management as theater and stage managers; development and marketing managers; community arts managers; etc.

We have also carefully avoided using the SOM courses as electives, building on the established courses in nonprofit management of the MPA program.
ADVISORY BOARD:
We will be developing an advisory board for the program. We intend to engage individuals from the GMAA; the external arts regional arts community; representatives from the various forms of arts organizations, both performing and visual. The Advisory Board will also host a student representative; faculty and the Dean of CVPA.

Appendix A:
Bios of Deans and Program Director

Dean

College of Visual and Performing Arts
Bill Reeder has enjoyed a 30-year career in education, management, philanthropic administration and the arts. Bill is currently serving as the Dean of the College of Visual and Performing Arts at George Mason University. As Dean, he oversees the departments of Music, Dance, Theatre and Arts and Visual Technology, along with the performance and gallery activities of the Center for the Arts.

Prior to joining George Mason, Bill was Vice President and General Manager of the Washington Performing Arts Society. For two years prior, Bill was with the Sallie Mae Corporation, a $40 billion financial services company for which he established the Sallie Mae Trust for Education. From 1993 to 1997, Bill was Executive Director of the Levine School of Music, in Washington D.C.

Bill has served as President of The Saint Louis Conservatory of Music; Executive Director of Opera Music Theatre International; and the Newark Community School of the Arts. In addition, he has been on the faculty and administration of Indiana University, Bloomington, and Illinois State University. For 8 years, Bill was a leading operatic tenor engaged by the Zurich, Switzerland Opera Company. As a professional singer, he performed over 40 leading tenor roles in 15 major opera houses throughout Europe.

Recognized for his strategic planning, management and fundraising technical skills, Bill appears in two training films produced by the National Center for Nonprofit Boards and is a consultant to the William Oncken Corporation, a management training corporation for Fortune 500 companies, in Dallas, Texas.

Associate Dean, Rick Davis has been with George Mason University since 1991 as Artistic Director of Theater of the First Amendment (TFA), the professional company in residence at GMU, and he became Associate Dean of the College of Visual and Performing Arts in 2001. Under his leadership, Theater of the First Amendment has become a significant force in the Washington, D.C., area professional theater community, receiving 35 Helen Hayes Award nominations and winning the prize eleven times. TFA has produced two award-winning original cast CDs and its work has been aired nationally on NPR and regionally on PBS.
Since 2000 he has served as the artistic director of GMU's Center for the Arts, programming the Great Performances at Mason series of some 35 distinguished events in music, opera, dance, and theater.

Rick's directing credits in professional theater include Baltimore’s Center Stage, where he worked for six seasons as Resident Dramaturg and Associate Artistic Director before joining TFA; the Kennedy Center's Youth and Family Programs division; Players Theatre Columbus; SummerArts in Flagstaff, Arizona; Delaware Theatre Company and the American Ibsen Theater in Pittsburgh, which he helped found in 1983. He has also staged a wide range of productions for college and university theaters.

His work in regional opera includes productions for Capital City Opera at the Kennedy Center; Opera Idaho; The IN Series in Washington, DC; and Lake George Opera in upstate New York. For the past several years he has also served as stage director for the GMU Opera program. He is the librettist of a new opera, Love's Comedy, with composer Kim D. Sherman, based on an early Ibsen play. The first act of this work was given a workshop reading at Lake George Opera. He serves as principal stage director for the George Mason Opera Theater.

He is the co-author of two books, Ibsen: Four Major Plays (translations with Brian Johnston, produced in major regional theaters and universities) and Writing About Theatre (with Christopher Thaiss), and has written extensively for American Theatre and other publications. He has also translated four plays of Calderón de la Barca. As Professor of Theater at GMU he teaches a wide range of subjects including directing, dramatic literature, criticism, and theater history, in addition to serving as adviser for the undergraduate minor in Arts Administration and on the faculty of Cultural Studies. He was honored with the University's Teaching Excellence Award in 1997. Rick received his B.A. summa cum laude from Lawrence University, and his M.F.A. and D.F.A. from the Yale School of Drama.

Program Director: Meg Brindle, Associate Professor has taught over 80 courses in organizational theory and management; policy, ethics and strategy in both public and private sectors (MBA, Executive MBA, Undergraduate, PhD, and MPA programs) for 15 years. She holds two master's degrees, PhD and post-doc from Carnegie Mellon University. She has published a number of books; designed several graduate-level degree programs and over a dozen new management courses.
Appendix B: Accredited Arts Administration Programs

American University
Boston University
Brooklyn College
Carnegie Mellon University
City University, London
Columbia College, Chicago
Columbia College, Teacher's College
Drexel University
Florida State University
Goucher College
Indiana College
ICCM
New York University – Performing Arts Management
New York University – Visual Arts Management
The Ohio State University
Saint Mary's University, Minnesota
The School of the Art Institute of Chicago
Shenandoah University
Showa University of Music
Southern Methodist University
Texas Tech University
University of Akron
University of Alabama
University of Cincinnati
University of Illinois at Springfield
University of New Orleans
University of Oregon
University of Wisconsin, Madison
Virginia Tech
Wayne State University
Yale University
York University
George Mason University
Graduate Course Approval/Inventory Form
Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:  

___ NEW  _____ MODIFY  _____ DELETE

Local Unit:  CVPA  Graduate Council Approval Date:

Course Abbreviation: MAM 602  Course Number: 602

Full Course Title: MAM 602: Seminar in Arts Management

Abbreviated Course Title (24 characters max.): MAM 602: Sem. in Arts Mgt.

Credit hours: 3  Program of Record: Masters in Arts Management

Repeatable for Credit?  

___ D=Yes, not within same term  Up to hours

_X_ T=Yes, within the same term  Up to 3 hours

___ N=Cannot be repeated for credit

Activity Code (please indicate):  

___ Lecture (LEC)  ___ Lab (LAB)  ___ Recitation (RCT)

___ Studio (STU)  ___ Internship (INT)  ___ Independent Study (IND)  _X_ Seminar (SEM)

Catalog Credit Format  3: 3: 0  Course Level: GF(500-600)  _X_ GA(700+)

Maximum Enrollment: 20  For NEW courses, first term to be offered: Spring, 2005

Prerequisites or co requisites: Admission to a Graduate Program in CVPA (or permission of instructor).

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses.: The purpose of this course is to assist students in the development of the tools and techniques necessary for the successful pursuit of a management career in the visual and performing arts. Students will be introduced to a wide range of arts organizations, working arts administrators, and institutional models through guest lectures, readings, field trips and analysis of institutional data. Students will gain an understanding of organizational
structures and functions of arts organizations as well as a theoretical model for general management and practical tools for its practice.

For MODIFIED or DELETED courses as appropriate:
Last term offered: Previous Course Abbreviation: Previous number:

Description of modification:

APPROVAL SIGNATURES: (will bring to Graduate Council)
Submitted by: email:

Department/Program: Date:

College Committee: Date:

Graduate Council Representative: Date:
Graduate Course Approval/Inventory Form

Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

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<td>Activity Code (please indicate):</td>
<td>____ Lecture (LEC)</td>
<td>____ Lab (LAB)</td>
<td>____ Recitation (RCT)</td>
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<td></td>
<td>____ Studio (STU)</td>
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<td>____ Independent Study (IND)</td>
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<tr>
<td>Catalog Credit Format</td>
<td>3: 3: 0</td>
<td>Course Level: GF(500-600)</td>
<td><strong><em>X</em></strong> GA(700+)</td>
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<tr>
<td>Maximum Enrollment:</td>
<td>20</td>
<td>For NEW courses, first term to be offered: Spring, 2005</td>
<td></td>
</tr>
<tr>
<td>Prerequisites or co requisites:</td>
<td>Admission to a Masters Program in CVPA or by permission of instructor.</td>
<td></td>
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</tr>
</tbody>
</table>

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses. This seminar will examine the role of the visual and performing arts as social/cultural institutions, with an emphasis on the historic traditions and trends that have most directly influenced contemporary American practice. Consideration is given to the essential functions of art in society in an effort to address such questions as “Why do we require art at all? What constitutes “good” or “bad” art? What is the value of art? What encouragements or impediments does our society offer to the creative artist or arts institution? How do the various forms differ in their traditions, philosophical underpinnings, and current
manifestations? And, how can arts managers participate in the cultural conversation to the benefit of art forms, artists and the institutions they serve?

For MODIFIED or DELETED courses as appropriate:

Last term offered: Previous Course Abbreviation: Previous number:

Description of modification:

APPROVAL SIGNATURES:
Submitted by: email:

Department/Program: Date:

College Committee: Date:

Graduate Council Representative: Date:
George Mason University  
Graduate Course Approval/Inventory Form

Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:  

- NEW  
- MODIFY  
- DELETE

Local Unit: CVPA  
Graduate Council Approval Date:

Course Abbreviation: MAM 604  
Course Number: 604

Full Course Title: MAM 604: Public Relations and Marketing Strategies for the Arts

Abbreviated Course Title (24 characters max.): MAM 604: Pub. Rel. & Mk. Strategies for the Arts

Credit hours: 3  
Program of Record: Masters in Arts Management

Repeatable for Credit?  

- D=Yes, not within same term  
- T=Yes, within the same term  
- N=Cannot be repeated for credit

Activity Code (please indicate):  

- Lecture (LEC)  
- Lab (LAB)  
- Recitation (RCT)  
- Studio (STU)  
- Internship (INT)  
- Independent Study (IND)  
- Seminar (SEM)  
- X

Catalog Credit Format: 3: 3: 0  
Course Level: GF(500-600) X GA(700+)

Maximum Enrollment: 20  
For NEW courses, first term to be offered: Spring, 2005

Prerequisites or co requisites: Admission to a Graduate Program in CVPA, or by permission of the instructor. MAM 602 Arts Management core course should be taken either prior to or concurrently with MAM 604.

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses.:  
This course will teach students a strategic way of thinking about audience, community, and markets. Structured into 4 modules, the course begins with fundamentals of strategic planning; students will learn about external and internal environments and the interplay among them. Next, we will discuss marketing fundamentals as pertaining to arts audiences - existing and potential audiences. The third module will introduce fundamentals...
of applied marketing media and advertising fundamentals. This course is designed as the fundamentals course for the elective concentration in marketing and public relations.

For MODIFIED or DELETED courses as appropriate:

Last term offered: Previous Course Abbreviation: Previous number:

Description of modification:

APPROVAL SIGNATURES:
Submitted by: ________________________________ email: ________________________________

Department/Program: ________________________________ Date: __________________

College Committee: ________________________________ Date: __________________

Graduate Council Representative: ________________________________ Date: __________________
George Mason University
Graduate Course Approval/Inventory Form
Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:  __X__ NEW  ____ MODIFY  _____ DELETE

Local Unit:  CVPA  Graduate Council Approval Date:

Course Abbreviation: MAM 740  Course Number: 740

Full Course Title: MAM 740: Internal Internship - Laboratory Rotation

Abbreviated Course Title (24 characters max.): MAM 740: Int. Internship – Lab. Rotation

Credit hours:  3  Program of Record: Masters in Arts Management

Repeatable for Credit?  
D=Yes, not within same term  Upload to 3 hours  
_X_ T=Yes, within the same term  Up to 3 hours  
___ N=Cannot be repeated for credit

Activity Code (please indicate):  ___ Lecture (LEC)  ___ Lab (LAB)  ___ Recitation (RCT)  
___ Studio (STU)  _X_ Internship (INT)  ___ Independent Study (IND)  ___ Seminar (SEM)

Catalog Credit Format  3: 0: 0  Course Level: GF(500-600) _____  GA(700+)

___X___

Maximum Enrollment: 20  For NEW courses, first term to be offered: Spring, 2005

Prerequisites or co requisites: Admission to the Masters in Arts Management Program; 12 credits taken within the Masters in Arts Management program; or permission of the Program Director.

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses.: This internship course is needed to develop the practical application for the masters in arts management. The course builds on the notion of apprenticeship as a core means of teaching students applied concepts of arts management. Further, it augments the use of the Center of the Arts and the active arts environment, both performing and visual, as a learning laboratory for students. In addition, the internal internship builds on the concept of practical learning and provides internal training as preparatory for the students’ external internship.
For **MODIFIED** or **DELETED** courses as appropriate:

Last term offered: Previous Course Abbreviation: Previous number:

Description of modification:

**APPROVAL SIGNATURES:**

Submitted by: ________________________________ email: ________________________________

Department/Program: ________________________________ Date:

College Committee: ________________________________ Date:

Graduate Council Representative: ________________________________ Date:
George Mason University

Graduate Course Approval/Inventory Form

Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:  _X_ NEW  ____ MODIFY  ____ DELETE

Local Unit:  CVPA

Graduate Council Approval Date:

Course Abbreviation: MAM 790

Course Number: 790

Full Course Title: MAM 790: External Internship

Abbreviated Course Title (24 characters max.): MAM 790: Ext. Internship

Credit hours: 3-6

Program of Record: Masters in Arts Management

Repeatable for Credit?

D=Yes, not within same term  Up to hours

T=Yes, within the same term  Up to 3 hours

N=Cannot be repeated for credit

Activity Code (please indicate):

Lecture (LEC)  Lab (LAB)  Recitation (RCT)

Studio (STU)  Internship (INT)  Independent Study (IND)  Seminar (SEM)

Catalog Credit Format  3-6: 0: 0

Course Level: GF(500-600)  GA(700+)

Maximum Enrollment: 20

For NEW courses, first term to be offered: Spring, 2005

Prerequisites or co requisites: Admission to the Masters in Arts Management Program; 15 credit standing or by permission of the Program Director, Masters in Arts Management. The EXTERNAL internship is designed to follow the INTERNAL internship of the program.

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses. The apprenticeship is an unpaid internship selected by the student, in concert with the program director or academic advisor that provides work experience in the students’ selected field of expertise or stated interest.

The apprenticeship provides a specific work environment for the students that build on the skills developed in the classroom and integrates the work experience with specific academic exercises.
Students will be advised to pursue a three-pronged approach toward specialization: 1) The electives; 2) The internal internship in the same area as concentrated electives; 3) An external internship consistent with both specialized course work and the internal internship.

For MODIFIED or DELETE courses as appropriate:
Last term offered: Previou Course Abbreviation: Previous number:

Description of modification:

APPROVAL SIGNATURES:
Submitted by: Email:

Department/Program: Date:

College Committee: Date:

Graduate Council Representative: Date:
George Mason University

Graduate Course Approval/Inventory Form

Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:   ____x_ NEW   ____ MODIFY   ____ DELETE

Local Unit:   College of Visual and Performing Arts (CVPA)

Graduate Council Approval Date:

Course Abbreviation: MAM 704

Course Number: 704

Full Course Title: MAM 704 Budgeting and Finance for Arts Organizations

Abbreviated Course Title (24 characters max.): MAM 704

Credit hours: 4    Program of Record: Masters in Arts Management

Repeatable for Credit?   __ D=Yes, not within same term    Up to hours
   _x__ T=Yes, within the same term    Up to  hours 3
   ___ N=Cannot be repeated for credit

Activity Code (please indicate):   __x_ Lecture (LEC)   _x__ Lab (LAB)   ___ Recitation
(RCT)
   ___ Studio (STU)   ___ Internship (INT)   ___ Independent Study (IND)

Catalog Credit Format  4 : 3 : 1    Course Level: GF(500-600)   ___ GA(700+)   _
   ___x_

Maximum Enrollment: 20

For NEW courses, first term to be offered:
Prerequisites or co requisites:
Spring, 2005
Admission into a CVPA graduate program. Or, by special written approval of the program director.

Catalog Enrollment (35 words of less) This course will introduce the novice in budget and finance about fundamentals of the budget process, specifically tailored to the needs of arts
organization. It will provide an overview of accounting as a tool toward managing and controlling arts organizations. It will also involve a laboratory component for teaching software applications, as per that most frequently encountered in the fiscal operation of arts organizations.

George Mason University
Graduate Course Approval/Inventory Form
Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate: ____ NEW ___ X MODIFY ___ DELETE

Local Unit: CVPA
Graduate Council Approval Date:

Course Abbreviation: AVT 610
Course Number: 610

Full Course Title: MAM 610 Entrepreneurship in the Arts

Abbreviated Course Title (24 characters max.): MAM 610: Entrepren. in Arts

Credit hours: 4
Program of Record: Masters in Arts Management

Repeatable for Credit? ___ D=Yes, not within same term Up to hours ___
___ X T=Yes, within the same term Up to 3 hours ___
___ N=Cannot be repeated for credit

Activity Code (please indicate): ___ Lecture (LEC) ___ Lab (LAB) ___ Recitation (RCT)
___ Studio (STU) ___ X Internship (INT) ___ Independent Study (IND) ___ Seminar (SEM)

Catalog Credit Format 4: 4: 0
Course Level: GF(500-600) ___ X GA(700+)

Maximum Enrollment: 20
For NEW courses, first term to be offered: Spring, 2005

Prerequisites or co requisites: Admission to a CVPA Graduate Program or permission of the Program Director.

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses.: Combined lecture and studio course in developing entrepreneurial skills in the arts. Special focus will be given to developing communication skills, planning strategies, and nurturing the skills and attitudes that enable students to creatively solve problems and think about opportunities. This
entrepreneurial perspective is in line with the GMU experience, and is widely applicable outside the business world, in fields such as politics, education, and the arts. Assigned readings in the class will be augmented and supported by presentations, lectures and meetings with successful entrepreneurs in the region. Students will conceive, develop, and present a for-profit or not-for-profit business strategy (idea summary) at mid-term, and a full business and marketing plan for the final project. The semester concludes with a public presentation of the business plan where each student team presents a public 15-20 minute presentation before a panel of entrepreneurs, business executives, and non-profit founders.

For MODIFIED or DELETED courses as appropriate:
Last term offered: Previous Course Abbreviation: Previous number:

Description of modification:
Upgraded to include graduate students from existing Entrepreneurship in the Arts course (CVPA 610)

APPROVAL SIGNATURES:
Submitted by: email:

Department/Program: Date:

College Committee: Date:

Graduate Council Representative: Date:
George Mason University
CVPA 602
Seminar in Arts Management

Course Syllabus

Meeting Time: Tuesdays 4:00 to 7:00 PM, Spring Semester 2004

Place: Dean’s office CVPA, Mason Hall D-9

Instructor: William Reeder, Dean
College of Visual and Performing Arts
703-993-8624; wreeder@gmu.edu
Contact is best made through Carol Bresnahan, Assistant to the Dean, at cbresnah@gmu.edu or the listed phone number for the Dean’s office, Mon – Fri 8:30 to 4:30

Course Overview and Desired Outcomes:

The purpose of the course is to assist students in the development of the tools and techniques necessary for the successful pursuit of a management career in the visual and performing arts. Students will be introduced to a wide range of arts organizations, working arts administrators, and institutional models through field trips, guest lectures, readings, and institutional data.

In addition to understanding the organizational structures and functions of an arts organization, students will have begun to develop a philosophy of management in the arts, a theoretical model for general management and practical tools for its practice.

Students will be able to:
- Maximize their personal contribution to an organization
- Maintain control of “time” in the role of management
- Optimize the working relationships with their boss,
- Gain maximum support from the system of the organization
- Fully engage staff, and obtain the full measure of individual talents
- Understand the theory of volunteer leadership in non-profits and the division of labor between volunteers and staff
- Execute a personal strategy for career advancement

Required texts:

**Optional text:**
One “bonus” book of the student’s own choosing on management, strategic planning, finance, fundraising or marketing.

**Additional materials (provided in class by the instructor):**
Sample book reports  
Sample career plan  
Sample arts organization template  
Guest lecture materials on fundraising, marketing and finance

**Course requirements**

1. Assigned reading and book reports. Three textbooks are assigned, *Monkey Business*, *The Effective Executive*, and *The Board Member Book*. A student will self identify a fourth book to be read and reported on as a class project. 30% of the student’s grade will be derived from the 3 teacher assigned book reports. An additional 10% bonus will come from the student selected fourth book report. It is not necessary to read the fourth book for an A grade.

2. Three classes will be devoted to field trips to local arts organizations: The Kennedy Center, Wolftrap, and the National Gallery of Modern Art. Additionally, experts in marketing, finance and fundraising will guest lecture. Sample business plans, organizational charts, annual work flow models, board structures and annual budgets from each of the three functions of marketing, fundraising and finance will be provided by the guest lecturers.

3. Individual project. Each student may choose either to:

   Design a model arts organization - including a mission statement, board of directors plan, first year budget, marketing plan, program, and staffing chart

   **OR**

   Design a personal career plan including a personal values statement, employment and compensation goals, a networking strategy, a strategy for obtaining a “career mentor” and a timetable

   The final exam for the course will be the presentation of the organizational model or career plan to the class. 30% of the grade will derive from this project and its presentation.
Class Policies and Grades:

Because the course utilizes a “team” based approach, and depends upon each individual’s active participation, students may miss no more than one field trip or three classes per semester to receive an A (any exception to this policy must be prearranged by the student with the teacher).

Additionally, for both A and B grades, students must demonstrate an effective writing style in book reports and assignments. Book reports need not be longer than two double-spaced typed pages (samples will be provided).

Three tests will be given on the core content of the assigned textbooks identified above. Questions for the test will be made available prior to the book report due dates, the test itself, however, will be “closed book” but drawn from a specific outline provided by the teacher. Missed tests may be made up through prior arrangement with the teacher.

A sample of both versions of the Individual Project models will be provided at the beginning of the class.

Grade evaluations will be based on:

- Three book report assignments of the required books - 5% each for a total of 15%
- Bonus book report - 10%
- Field trip attendance and class participation - 15%
- Test grades – 20% midterm on O’Connell (see below), 5% each for Oncken and Drucker books - for a total of 30%
- Individual project - 30%

A grade of 90% or above = A; 80 to 90% = B. 70 to 80% = C

Schedule of Activity and Assignments

Week 1 – Introductions, review of syllabus and class discussions about arts management, expected course outcomes and schedules of field trips and due dates of assignments. Assigned reading for week 2 – Effective Executive and sample Individual Project templates, book review and test question handouts (provided).

Week 2 – Class discussion of Effective Executive; Review of sample book report and test questions; Guest lecture by arts executive. Assignment for week 3 – book report due on Effective Executive, begin working on an outline for the Individual Project.

Week 3 – Book report due, test on Effective Executive. Review of sample individual projects, and class joint development of individual projects. Assignment for week 4 – begin reading Board Member Book (chapters 1 – 3, test questions handed out). First outline of individual projects due.
Week 4 – Field trip to Wolftrap. Guest lecture by COO. Review of project outlines (at a room in the Wolftrap education center). Assignment for week 5 – Board Member Book (Chapters 4 – 9).

Week 5 – Discussion of chapters 1-9 Board Member Book. Continued review and discussion of individual projects and Wolftrap field trip. Assignment for week 6 – Board Member Book (chapters 10 – 15).

Week 6 – Discussion of chapters 10 – 15 Board Member Book; Guest arts administrator; Review of individual projects. Assignment for week 5 – book report on Board Member Book.

Week 7 – Review of book reports; Test on Board Member Book (midterm counts as 20% of the points for test grades); Review of individual projects.

Week 8 – Field trip to Kennedy Center. Guest lecture by Senior Vice President of Education. Attend concert at Center (tickets provided by WPAS). Assignment for week 9 – read Monkey Business (test questions handed out).


Week 11 – Review of individual projects. Assignment for week 12 – work on individual projects and book review of optional text.


Weeks 13 thru 15 – Presentation of final projects (to be individually arranged during last week of classes and final exam week).
CVPA 603
THE ARTS IN SOCIETY : Masters in Arts Management  603
Professor Rick Davis

Prerequisite: admission to a graduate degree program in CVPA, or POI. Enrollment limited to 20

Course Description
This seminar examines the role of the visual and performing arts as social/cultural institutions, with an emphasis on the historic traditions and trends that have most directly influenced contemporary American practice. Consideration is given to the essential functions of art in society in an effort to address such "framing questions" as: Why do we require art at all? What constitutes "good" or "bad" art? What is the "value" of art? What encouragements or impediments does our society offer to the creative artist or arts institution? How do the various art forms differ in their traditions, philosophical underpinnings, and current manifestations? How can arts managers participate in the cultural conversation to the benefit of the art forms, artists, and institutions they serve?

Learning Objectives
Through lectures and seminar presentations by resident faculty, guest scholars, and professionals, as well as student-led discussions, students will develop familiarity with most, and mastery of at least one of the major issues in the course's scope of inquiry. The ability to synthesize historical, critical, and sociological information in a clear, articulate, argument useful to both the specialist and the layperson will be developed and reinforced.

Course Requirements and Grading (% of total grade)
1. Students will select an art form on which to focus their research leading toward a one-hour seminar presentation shaped around one or more of the "framing questions" above. Seminar presentations will include Q&A and will be accompanied by a bibliography, outline, and other supplementary written materials as necessary. 50%
2. Students will write a five-page statement in support of the cultural value of a selected artist, art form, or arts institution. This document could serve as part of a larger mission statement, founding manifesto, fundraising case, etc. 20%
3. Selected readings from the history and philosophy of the arts, arts criticism, and contemporary social issues in the arts, accompanied by a critical bibliography. 20%
4. Prepared, willing, and constructive participation in class discussion. 10%

Readings
Selections from the following:
Plato, Republic
Aristotle, Poetics
Rousseau, "Letter to D'Alembert on the Theatre in Geneva"
Nietzsche, Birth of Tragedy
Bloch, Essays on the Philosophy of Music
Benjamin, "The Work of Art in the Age of Mechanical Reproduction."
Collingwood, Principles of Art
Fisher, Reflecting on Art
Neill and Ridley, The Philosophy of Art

Schedule

Week

1. Introduction to course issues, policies, and procedures.
2. The framing questions: how to discuss art in society.
3. Criticism of the arts: beyond thumbs-up or down.
4. Philosophy of art in historical perspective: Greek origins.
5. Philosophy of art in historical perspective: the Enlightenment.
7. Philosophy of art in historical perspective: contemporary world.
8. Comparative analysis of the arts in America. (guest speakers)
9. Comparative analysis of the arts in America. (follow up)
10. Student seminar presentations.
11. Student seminar presentations.
12. Student seminar presentations.
13. Student seminar presentations
14. Student seminar presentations.
15. Conclusion, review, synthesis. All written work due.
CVPA: Masters in Arts Management  604
Public Relations and Marketing Strategies for the Arts

Professor Meg Brindle, PhD

**Course Description:** This course is designed to teach students a strategic way of thinking about audience, community and markets. It involves the larger context of strategy – opportunities and competition and threats and dynamics of the larger environment, as well as means of bridging the internal strengths of the organization with the broader external environment. In addition, the course moves from strategy to specifics of delivering the message and covers communication, advertising and sales.

**Course Rationale:** Following several decades of expansion, performing and visual arts venues are facing increasing challenges to expand their markets; to better understand competition; to appreciate customers and to build their philanthropic base. Despite decreasing operating budgets, many organizations face great challenge at adapting to a volatile environment. This course moves beyond basic sales and advertising, to include strategic marketing as a way of helping students to think differently and expansively about audience, opportunities and changing culture. Then, it teaches specifics of performing and visual arts sales and advertising.

**Objectives:** Students will conclude the course with a better understanding of:

- External environment, including audience and culture as well as volunteers and resources;
- Collaborative opportunities and building them;
- Strategies for recognizing competition and building bridges;
- Comprehending and Attracting target audience;
- Appreciating market segment;
- Understanding positioning;
- A better understanding of pricing – cost and value;
- Managing location, capacity and ticket distribution;
- Communication strategy;
- Direct marketing: values and strategies;
- Image and Reputation management;
- Marketing plans, budgets as well as implementation;
- Performance evaluation;

Course packet

**Schedule of Topics:**

**Module One: Developing the Strategy**

**Week One:** Introduction  
What is an Environment?  
External Environment: Issues of Scope, Competition and Collaboration

**Week Two:**  
The Internal Environment: Realistic assessment of Internal Strengths and Weaknesses  
Defining the Mission  
Mission statements and deficiencies

**Week Three:**  
Understanding the Audience: Market Segments, Target Markets and selecting target markets

**Week Four:** Developing the Strategy  
Defining the Product and Positioning

**MODULE TWO Defining the Strategy**

**Week Five:** Who ARE WE? Issues of Identity; Definition and Loyalty  
Marketing while not being all things to all people

Week Six: Pricing the Product for Value, Audience and Cost

Week Seven: Managing Location, Capacity and Ticket Distribution Systems

Week Seven: Audience Loyalty, Improving Image, Visibility

**MODULE THREE: Public Relations**

**Week Eight:** Communication Strategies – Articulating the Vision

**Week Nine:** Managing the Media: Relationships and Network  
Print media relations; radio and Television

Module Four: Advertising and Promotion

Week Ten: Developing Effective Advertising and Sales Promotion
Week Eleven: Employing Direct Marketing and Database marketing

Week Twelve: Electronic media and new media: strategies and issues

**Module Five: Bringing it all together**

Week Thirteen: The Marketing Plan: Budgets, Implementation and Controls

Week Fourteen: Sustainable Audience Development – Linking Strategy to the Future

Week Fifteen: Performance Evaluation: What works, what doesn't and how to know

**Assignments:** The course will involve readings, lecture, guest lecturers, case studies and market plan evaluations. Students will be expected to read topical areas in marketing strategy from a variety of coursebooks; coursepackets; academic and trade press articles. These will be integrated with case study materials.
The final project in the class will be to develop a marketing plan via team effort.

**Grading Criteria:**

- **Class Contribution:** 25%
- **SWOT Analysis**: (Strengths, Weaknesses, Opportunities and Strengths) Paper: 15%
- **Case Studies**: 2 Case Studies Required 30% (15 each)

Students will be permitted to select 2 case studies from a selection of 4: One is a for-profit entrepreneurial organization; a nonprofit performing arts organization; a community based or visual arts organization. of a Nonprofit Organization in the Performing Arts Venue.

- **Marketing Plan:** 30%

The final product of the course involves developing a strategic marketing plan. While detailed instructions will be provided, students will be asked to consider the internal and external environment; building audience; challenges and opportunities; mission statements. They will also be asked to develop specifics of advertising, pricing, and costs for the venue. A performance evaluation will be included:
Course Syllabus

Course # Finance & Budgeting for Arts Administrators
(3 credits) Course Rationale & Description

The objective is to provide an overview of accounting as a tool for managing and controlling an arts organization by showing the student how to set up a chart of accounts, compile information on costs and profitability, prepare reports for management, for proposals, for meeting external requirements and, how to apply this information.

The objective is to apply accounting to financial administration of the arts organization through the use of planning and budgeting

The objective is to train the "eye" of the administrator to sense the current fiscal reality and place that against the historical trends; to train the "hand" of the administrator to apply certain assumptions about certain known conditions within and outside of the environment of the arts organization to be prepared to manage the enterprise and; to develop the other "senses" in order to integrate the program and the fiscal activities into an efficient whole.

All three objectives will specifically be focused on the arts enterprise.

Accounting – the language of finance and budgeting:

1. Understand the basic accounting terminology
2. Explain double-entry rules and the nature of accounts
3. Identify the steps in the accounting cycle
4. Record transactions to journals, post to ledger accounts and prepare a trial balance
5. Explain the reasons for adjusting entries
6. Prepare closing entries
7. Prepare a worksheet
8. Prepare financial statements

[all of the above will be set within the context of certain current accounting pronouncements that regulate the standards by which organizations are required to account and report all financial activity]
Planning & Budgeting – the roadmap to achieving the mission:

1. Planning is a management function – budgeting and system design provide quantitative measures and controls for planning
2. Managing resources is a management function – monitoring income and expense, as well as cash are processes that permit perpetual oversight
3. Analyzing and evaluating results are management functions – the process and result of accounting, the production of financial statements and reports and, the analyses of variances in results are the techniques that provide objective measure to assessments.
4. Revising and updating plans are management functions – the revision of budgets allow for appropriate reaction and pro-action to environmental and programmatic changes.

Readings:


QuickBooks Premiere – Not-for-Profits (2003) by Intuit, 2003. (This will be an accounting text as well as a hands on software application to demonstrate effect of transactions and design of management reporting) (Manual)

Handouts developed by the Professor will constitute additional required readings and homework assignments.

Grading:

One-Third of the Grade will come from a project in which the student will design a chart of accounts and a budgeting system

One-Third of the Grade will come from a mid-term exam based solely on accounting terminology and an interpretation of the financial statements
One-Third of the Grade will come from a final exam that will require the demonstration of the theoretical framework for finance and budgeting.

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture title</th>
<th>Reading</th>
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<tbody>
<tr>
<td>1</td>
<td>Accounting, General accepted accounting Principles (GAAP), Accrual Basis, Chart of Accounts</td>
<td>Chapter 10 (ANOOM), FASB 116 &amp; 117</td>
</tr>
<tr>
<td>2</td>
<td>Basic concepts of fund accounting, IRS Course Project Design (1)</td>
<td>Chapter 10 (ANOOM)</td>
</tr>
<tr>
<td>3</td>
<td>Introduction to accounting systems/software Course project Proposal (2)</td>
<td>Intuit’s Manual(*)</td>
</tr>
<tr>
<td>4</td>
<td>Effect and reporting of financial transactions (hands-on use of software)</td>
<td>INTUIT Manual (*)</td>
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<td></td>
<td></td>
<td>Chapter 12 (ANOOM) (*)</td>
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<tr>
<td>5</td>
<td>Management information – who needs what and why</td>
<td>Chapter 11 and 13 (ANOOM) (*)</td>
</tr>
<tr>
<td>6</td>
<td>Operating Budget</td>
<td>Chapter 5 (ANOOM) (*)</td>
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<td>7</td>
<td>Program Budget</td>
<td>Chapter 6 (ANOOM) (*)</td>
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<tr>
<td>8</td>
<td>Mid-term exam</td>
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<td>9</td>
<td>Cash and Capital Budget</td>
<td>Chapter 7 (ANOOM)</td>
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<td>10</td>
<td>Cash Management</td>
<td>Chapter 14 (ANOOM)</td>
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<td>11</td>
<td>Financial reporting to others – contracts administration</td>
<td>Chapter 15 (ANOOM) (*)</td>
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<td>12</td>
<td>Maintain status as “tax exempt”</td>
<td>Chapter 16 (ANOOM)</td>
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<td>13</td>
<td>Course Project due</td>
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<td></td>
<td>Fund raising and income producing ventures</td>
<td>Chapters 8 &amp; 9 (ANOOM)</td>
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<td>14</td>
<td>Final Exam</td>
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(*)Tools: QuickBooks Premiere 2003 for Not-for-Profits (INTUIT) will be installed in up to 25 user stations within the classroom. Students will design a chart of accounts; design reports; enter transactions and see the impact of these transactions on the financial statements. This tool will require a student/course fee.
Instructor: Dr. Stefan Toepler is Assistant Professor of Nonprofit Studies in the Dept of Public Affairs and New Century College, where he teaches nonprofit management. An executive editor of the *Journal of Arts Management, Law and Society*, his work on arts policy has also appeared in such journals as *Administration & Society*, the *European Journal of Cultural Policy* and the *Journal of Cultural Economics*. He served on the Museums and Community National Task Force of the American Association of Museums, and will hold a Fellowship in Museum Practice at the Smithsonian Institution in 2004.

I. COURSE DESCRIPTION

In the United States, public acceptance, appreciation and financial support for the arts cannot always be taken for granted. Frequently considered an amenity rather than an essential service, arts organizations constantly face the necessity to navigate their policy networks and argue the case for support, particularly in lean fiscal times. A good understanding of arts policy is therefore an essential element in the tool kit of arts managers. In contrast to most other Western nations, the United States has long eschewed the formulation of explicit national arts policies, preferring to cast government involvement as policies in support of the arts. As a result the policy infrastructure in the arts is both fragmented and highly decentralized and has long focused on funding rather than conceptual issues. After a review of the current state of the nonprofit arts field, this course will familiarize students with the most common rationales for public support of the arts and discuss the respective roles of the federal, state and local governments as well as private policy actors. This is followed by an examination of the dilemmas that arts organizations face in balancing the need for government support and artistic integrity, on the one hand, and the push and pull of the market, on the other. The course concludes by comparing US policies to those of other developed countries.

II. COURSE FORMAT AND REQUIREMENTS

Format and Participation: The course will mainly be held in seminar format and thus requires active student participation in classroom discussions and projects and familiarity with the assigned readings for each weekly meeting. Demonstrated familiarity with the readings as well as class participation will be reflected in student evaluations. Students may be asked to serve as discussion leaders for certain readings.

Writing Assignments: There are two main writing assignments:
1. **Agency Analysis:** Select one (preferably local) cultural agency or group of your own choice. You may choose an organization you are working for or with; you are volunteering for; or in which you are generally interested. Familiarize yourself with the organization, its activities and history and financing.
   a. Prepare a 1.500 word paper comprising: a brief description of the agency (500 words); and a discussion of how the economic and policy rationales, as discussed in sessions 3 and 4, may apply to this organization and its funding (1.000 words). Paper is due at the beginning of session 6.
   b. Prepare a second 1.500 word paper analyzing how the organization is affected by the various parts of the policy infrastructure, as discussed in sessions 5 through 9. Schedule two or three interviews with leadership and staff. The paper is due at the beginning of session 11.

2. **Analytic Book Review Essay and Presentation:** In addition to the regular class readings, each student will also read one other book on issues relating to the subject matter and prepare a book review essay of 3.000 words (excl. footnotes and references). The books will be chosen from a list provided by the instructor (see Section VII below). The review essay can contain a chapter by chapter or section by section summary of the book content, but must go beyond it by situating the book in the context of other readings and literature, and providing critical, conceptual and/or personal reflections about the theses and arguments. In particular, you should reflect on the book’s relevance and importance for understanding arts policy. Each student will make a presentation of approx. 15 to 20 minutes about her/his book in-class. The presentation will guide your classmates through the issues and arguments and should be suitable to lead to class discussion. The presentations will be scheduled throughout the semester; the written essay is due on the last day of class.

**Mid-term:** There will be a short, timed mid-term, which is scheduled for Session 7 and will cover the readings and discussions of the first part of the course.

**III. EVALUATION AND GRADING**

Grading Scale: A+ = 98-100; A = 94-97; A- = 90-93
B+ = 87-89; B = 83-86; B- = 80-82
C = 70-79; D = 60-69; F = 0-59

Evaluation:
- Class Participation 20%
- Agency Analysis 20%
- Analytic Book Review 30%
- Review Presentation 10%
- Mid-term 20%

**IV. COURSE STRUCTURE AND SESSION CONTENT**
### I. Overview

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<td>1</td>
<td>Introduction and Overview</td>
<td>Student introductions; review of syllabus and assignments; introduction to course subject</td>
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<tr>
<td>2</td>
<td>Scope and Structure of the Creative Industries</td>
<td>Historical development of arts infrastructure; size, scope, revenue sources and audiences of the nonprofit arts; differences between disciplines; comparison to for-profit arts industries and informal cultural activities</td>
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### II. Why Support the Arts?

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<td>3</td>
<td>L’art pour l’art? Economic Theory and Public Funding</td>
<td>Supply and demand in the arts; market failures as justification for government support; Baumol &amp; Bowen’s cost disease/earnings gap rationale</td>
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<td>4</td>
<td>Policy Rationales: Economic Impact, Tourism, Education</td>
<td>Contributions of the arts to economic development, tourism, education, quality of life and communities</td>
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### III. The Policy Infrastructure

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<td>5</td>
<td>Federal Arts Support I: The National Endowment for the Arts</td>
<td>Early foundation initiatives to establish the arts as policy field; pre-cursers and origin of the NEA; role and development of NEA from 1965-1994</td>
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<td>6</td>
<td>Federal Arts Support II: NEA Cont’d/Other</td>
<td>The changed role of the NEA since 1995; other federal institutions; arts-related programs of other federal departments</td>
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<td>7</td>
<td>Federal Arts Support III: Tax Benefits and Indirect Subsidies</td>
<td>Organizational tax exemptions; deductibility of donations and importance of individual giving.</td>
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<td>8</td>
<td>State and Local Arts Agencies</td>
<td>Development of, and trends in, local state arts support</td>
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<td>9</td>
<td>Service Organizations as Private Policy-Makers</td>
<td>Purpose and organization of service organizations, such as the American Association of Museums (AAM), the American Symphony Orchestra League, the Theatre Communications Group; role in developing private policies by setting professional standards; focus on AAM example</td>
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### IV. Policy Dilemmas

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<td>10</td>
<td>Artistic Integrity and Government Censorship</td>
<td>Discussion of the NEA controversy in 1989/1990 and the more recent Brooklyn Museum of Art case</td>
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<td>11</td>
<td>Commercialization</td>
<td>Discussion of motives, extent and impact of corporate arts support; implication of the rise of earned income strategies</td>
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V. International Perspectives

12 Cultural Policy in Comparative Perspective I
   Arts vs. cultural policy; rationales, extent and organization of cultural policies in other developed nations

13 Cultural Policy in Comparative Perspective II
   continued

14 The way ahead
   Beyond arts policy as we knew it: culture and globalization, trade, law and technology

VI. Readings (preliminary):

Cherbo, Joni Maya and Wyszomirski, Margaret Jane (eds.) (2000), The Public Life of the Arts in America (Rutgers Series on the Public Life of the Arts). New Brunswick; Rutgers University Press


VII. Books for Review Essays (illustrative examples)

George Mason University
College of Visual and Performing Arts
Department of Art and Visual Technology

AVT-610: Entrepreneurship in the Arts 4 Credit Hours
Instructor: Dr. Scott M. Martin Lecture: TR 1:30-4:10PM
Office: C200 College Hall Room: PAB A407
Office Hours: TR 11:30-2:30PM Fall Semester
Phone: 703-993-4574 smartin4@gmu.edu

Course description:
Combined lecture and studio course in developing entrepreneurial skills in the arts. Special focus will be given to developing communication skills, planning strategies, and nurturing the skills and attitudes that enable students to creatively solve problems and think about opportunities. This entrepreneurial perspective is in line with the GMU experience, and is widely applicable outside the business world, in fields such as politics, education, and the arts. Assigned readings in the class will be augmented and supported by presentations, lectures and meetings with successful entrepreneurs in the region. Students will conceive, develop, and present a for-profit or not-for-profit business strategy (idea summary) at mid-term, and a full business and marketing plan for the final project. The semester concludes with a public presentation of the business plan where each student team presents a public 15-20 minute presentation before a panel of entrepreneurs, business executives, and non-profit founders.

Objectives:
To build student awareness of entrepreneurship in the arts, and to develop communication skills, planning strategies and to nurture the skills and attitudes that enable students to creatively solve problems, and think about entrepreneurial opportunities in the arts.

Requirements and Evaluation:
At the beginning of each class meeting, students should be prepared to discuss the assigned readings, topic assignments, and entrepreneurial examples. In addition, students should be prepared to discuss with the class the status and stage of their project(s), as well as any related strategic, philosophical, technical, or ethical issues. A lecture will follow, then students are expected to work during class on their assignments or projects. The assigned readings, CD-ROMS, and other required materials will be reserved at the Johnson Center Library.

At mid-term, each student team (2-3 students) is required to submit and present a professional 20 minute for-profit or non-profit business plan overview (idea summary). The mid-term project shall contain original concept ideas (business model), mission statement, appropriate feasibility studies, financials, and website content. During the
first two weeks of class, student teams will write a proposal detailing the concept, the intended market and purpose, and the go-to-market strategy of their project.

During the final week of the semester, students will submit and present a professionally completed for-profit or non-profit business plan, including corporate strategy, refined business model, revenue model, marketing and feasibility studies, technical strategy, compensation plan, bylaws, and 3-year financial projections including pro forma cash flows and financial assumptions. In the 9-10th week of class, students will write a proposal detailing their company, the corporate strategy, intended market, and organization structure. The semester concludes with a public presentation of the business plan before a panel of entrepreneurs, business executives, and non-profit founders and managers.

A series of short projects and readings will be assigned to complement most lectures and presentations.

**Required Texts/Materials:**


**Suggested Other Resources:**

www.nonprofits.org
www.netpreneur.org
entrepreneurs.about.com

**Grading:**

Grading will be based on participation in classroom discussions (20%), mid-term presentation and project (40%), and the final presentation and project (40%).

To receive a grade of "A" a student must achieve a minimum average grade of 90% on the course work requirements.
To receive a grade of "B" a student must achieve a minimum average grade of 80% on the course work requirements.
To receive a grade of "C" a student must achieve a minimum average grade of 70% on the course work requirements. To receive a grade of "D" a student must achieve a minimum average grade of 60% on the course work requirements. Failure to receive a "D" grade will result in a grade of "F".

**Course Outline and Class Schedule**

Week #1  Concepts and Purpose
Objective Appraisals

Week #2  Business Models/Non-Profit and For-Profit
Team Assignments
Research and Positioning (Product/Service)

Week #3  Organization Type (C, S, LLP, etc...)
Market Understanding/Vertical Targets
Arts Organizations and other Non-Profits

Week #4  Management Structure
Company/Organization Support
(Accounting, Legal, Marketing/PR)
Guest Presentation

Week #5  Brand Identity
Marketing Plan Studies

Week #6  Summary Ideas Draft Presentation
Market Studies/Focus Group Studies
Guest Presentation

Week #7  Web Site Identity
Web Site Strategy
Technical Strategy

Week #8  Presentations of the Summary Idea

Week #9  Web Site Strategy continued
Collateral Development
Guest Presentation

Week #10 Proof-of-Concept
Revenue Model

Week #11  Financial Projections/Financial Assumption Planning
          Funding Strategy
          Guest Presentation

Week #12  Financial Projections/Financial Assumptions continued
          Funding Strategy continued

Week #13  Personnel Growth Projections
          Partner and Client Acquisition Strategy

Week #14 and #15  Final Presentations