

Master of Arts in Arts Management E-Newsletter

This edition of our MAM Newsletter is brought to you by a completely new team. First of all, our most able and willing administrative manager, Mathilde Speier, is serving as Publisher; Claire Sutherland is taking over the helm as Editor, and Giuseppe Carabelli is our Designer and Layout Manager. Secondly, it has a new look and expanded content. Thirdly, we have many contributing opportunities for alumni, faculty and students.

Reading our Newsletter will be an efficient way to keep up to date with program requirements and changes. In addition, you will continue to receive weekly announcements via e-mail.

Much is happening in our Program. We added two new faculty: Beth Hauptle and Eric Wallner. A new Internship Guide will be published in the next couple of weeks. A number of external internship opportunities have been added to our ever growing list. Relationships with executive search firms are being developed and a major initiative of developing an artist and arts organization directory for the Greater Washington, DC area has begun.

PLEASE NOTE: We are advising all of our potential May and August graduates to process their application for graduation and to arrange for a review with Professor Kamenitzer.

Last but certainly not least, thank you to Kristina Dugan for her work as MAM Student Assistant and to Jaimee Evans in her role as Newsletter Designer and Editor. The work that both of you did is greatly appreciated.

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General News

New professor profiles: Beth Hauptle

Beth Hauptle has been in the arts management field for 22 years. She has served as an arts marketing and fundraising consultant since launching her company, Arts Marketing Strategies, Inc., in 2001. She currently works with the Atlas Performing Arts Center, the International Opera Alliance, Mount Vernon Community Children's Theatre, Imagination Stage and MusicLink Foundation. Other clients have included Liz Lerman Dance Exchange and The Shakespeare Theatre Company (STC), where she served as Director of Public Relations and Marketing from 1989 to 2000. In her subsequent role as consultant to STC, she produced two films and developed the theatre's national board. A graduate of the Arts Management program at American University, Ms. Hauptle's expertise is in relationship marketing and fundraising.

New professor profiles: Eric Wallner

New faculty member Eric Wallner, is, "thrilled to be part of the MAM team and look forward to working with students." Before coming to Mason, he did his graduate work at Ohio State, earning an MA in Arts Policy. While there, he was a teaching associate.

In addition to his GMU duties, he is consulting with the Creative Capital Foundation (CCF). Based in NYC, Creative Capital is a national nonprofit which awards grants to artists pursuing innovative approaches to form and content in the performing and visual arts, film/video, emerging fields, and literature. Through a unique model that mixes the best practices from the nonprofit and commercial sectors, CCF makes a multi-year commitment to an artist's project and provide advisory services and professional development at crucial junctions during development. Currently, they are in the process of examining ways of setting up their creative development model on a state by state basis. With funding from the Doris Duke Foundation, they have chosen two states (Maine and Arizona) as possible test sites. Mr. Wallner will be heading up the research team in AZ to look at the strengths and weakness of currently available artist resources. Using a mixture of qualitative methods such as one-on-one interviews and focus groups, he will be meeting with approximately 80 artists (in all disciplines), administrators, funders and service providers.

Mr. Wallner will also be leading a trip to the National Endowment for the Arts on March 24th for all interested students (details to follow).

Contact: ericw1000@earthlink.net.

Events

CVPA Alumni Chapter presents

"Arts In the Real World" Career Evening
March 23, 2006, 6:30 PM – 9:30 PM, Mason Hall

The CVPA alumni chapter is pleased to host an evening addressing the challenges and opportunities of navigating a career in the arts entitled "Arts in the Real World." In conjunction with the Dean's Office and Career Services, the chapter will present:

- a mini-expo, where tables are set-up in the atrium with information from each of the five art disciplines (AVT, dance, music, theater and arts management) regarding job opportunities and career tracks for graduates. Tables will also represent local arts organizations.
- two presentation/discussion panels highlighting 1) real-life success stories of various artists/art managers and 2) how to network in the arts. A third topic may be offered.
- an opportunity to network with outside arts organizations and working arts professionals.
- a casual dinner buffet. (Students can never have enough to eat!)

Evening Schedule:

6:30-7:00 PM, Mason Hall atrium, dinner buffet/mingling among the information tables
7:00-7:45 PM, Mason Hall D23, Panel discussion: Career Paths and Stories. Q&A following
8:00-8:45 PM, Mason Hall D23, Panel discussion: Networking in the Arts. Q&A following
8:00-8:45 PM, Mason Hall D3, tentative alternative panel discussion (TBD).
8:45-9:30 PM, Mason Hall atrium, mingling and networking opportunities
Atrium information tables will be available throughout the evening

Dean's Corner

What a delight to be invited to contribute to the MAM newsletter! Your presence here in the program was much anticipated – and I am sincerely devoted to supporting each of you in your chosen career path.

My own journey has been a “zig zag” course. As you may know, I began life as a self-taught rock and roll drummer, heard an opera singer on my first day of college, quickly determined that he made even more noise than I did with my drums, and from that day on tried to figure out how to sing...opera (I had already tried country western, but couldn't do it). Problem was, I was really poor, had to work and like many drummers and opera singers could barely read music....so the only job I could actually do was “administration.”

I did get lucky however, and in my first jobs while still in college I got to carry the water buckets for two of America's most accomplished arts leaders. Dr. Leigh Gerdine (who throughout his career as President of Webster University in St. Louis, MO built six of that city's most prestigious arts organizations, and was the principal wordsmith of what became the National Endowment for the Arts) and Wilfred Bain (who first built the North Texas State music school, then Indiana University's – to this day the world's two largest). Both men let me “tag along” and both men made the same investment in me – they gave me really big jobs to do.

The singing thing did work out – at least for a while – but in the back of my mind I always knew I would end up following in the footsteps of my administrative mentors. So, here I am, your Dean and Mason's first Professor of Arts Management.

Getting to this juncture has caused me to appreciate several core “lessons” – some handed down from people I have known personally, some acquired from the school of hard knocks, and some from “book learning.” I have no doubt that you will assemble your craft in a similar fashion. Here at Mason we are drawing in – through the MAM curriculum and through the faculty we have engaged – the openings to those life long pursuits. And yes, it is life long. My great teacher once said, “the day you finally get it exactly right is the day you retire.” It's true. So, taking the courses we have outlined in the MAM program is the beginning, not the end.

In closing this first note, I want to make an observation about the field you have elected. It is my considered opinion that you are entering the new “golden age” for the arts in America. Never before have so many people chosen to include the arts in their daily lives. HOWEVER – there are really really big shifts afoot! The traditional patterns of social and artistic structure are quickly diversifying – which is good. BUT – you will all be faced with two tasks – sustaining the arts organizations that will hire you, while at the same time restructuring them for new tasks and responsibilities. Virtually none of you will have a job on automatic pilot. So you will need to devote yourself to three pillars of your career: Fluency in an art form (or two), mastery of routine administrative skills (marketing, fundraising, finance, operations and programming), and an appetite for new theoretical models of inclusiveness and collaboration. The good news is that you've come to Mason. Here, we have assembled the entire landscape for your participation, your training and your contribution. Dig in. Come by and see me. Let's get you carrying some “water buckets” and a big job or two.

My mission for each and every one of you is that you are confident about the next step in your career – the day after you graduate. And, I want to be your mentor, or at least help you find a really good one!

Hope to see you soon.

Bill Reeder, Dean
College of Visual and Performing Arts
Professor of Arts Management

Faculty Column - Rick Davis

Checks and Balances: the three branches of governance in non-profit theater.

When the Founding Fathers assembled in Philadelphia to draft the Constitution of the United States, they doubtless did not know—notwithstanding their deserved reputation as prescient thinkers—that they were also creating a model for the governance structure that most of our successful mid-size and large regional theaters have adopted. In setting out the concept of three branches of government with equal stature but different powers and responsibilities, the Framers attempted to ensure that decisions taken by the government would be subject to thorough examination and review by parties with inherently contrapuntal perspectives. The legislative, executive, and judicial branches exchange ideas and influence on a continuous basis as the work of the people proceeds, and though one branch may seem to be ascendant for a while, the structure has proven over time to be self-correcting.

In the world of the regional (or resident) non-profit theater, there are typically also three branches of governance: Artistic, Management, and Board. The first two are often personified by an Artistic Director and a Managing Director (the titles vary with remarkable imprecision, and it is not uncommon to find Executive Directors, Artistic Producers, Producing Directors, or Producing Artistic Directors—my first title here at Mason back in 1991—filling one or both of these roles). Both Artistic and Managing Directors have their own legislative and executive functions—i.e., proposing activities and carrying them out. The Board (of Directors or, as I prefer, Trustees) operates in some ways judicially, with the power of ultimate review, and in some ways legislatively, as expressed in the power of the purse and in the representation of the theater's larger constituency, the community. The analogy to the Constitution is of course more metaphorical than literal, but the structures do resonate attractively.

My experience in the regional theater, both as a staff member of a highly successful company, Center Stage in Baltimore, and as a National Endowment for the Arts site visitor evaluating some 50 regional theaters around the country for more more than 15 years, has shown me examples of this tri-partite governance structure functioning well and poorly. When it is working at its best, the three branches operate in balance with one another, communicating frequently and constructively, understanding and respecting the unique roles that each has to play. In cases where one branch comes to dominate the other two, the results are usually negative, and frequently require major institutional upheaval to correct. The secrets of success are obvious to say but require hard work to implement: making the right initial leadership hires (a Board-led function); articulating the contrapuntal, complementary roles of Artistic and Managing Directors and the staffs they supervise with a sense of shared respect; and communicating energetically among all three branches toward a commonly-held set of values and goals. Come to think of it, that wouldn't be a bad way to run the country.

Rick Davis
Associate Dean, College of Visual and Performing Arts

Alumni Column - Richard M. Weinberg

I accepted the position of Administrative Assistant at the Washington Performing Arts Society in August 2005. I was promoted after two months into the Box Office where my current title is now Ticket Services Coordinator. Although in five years, I don't envision a career in Ticket Services, my role here thus far has been rewarding in terms of exposure and learning within an internationally renowned presenting organization.

I continue to aspire toward a career in Development and Marketing, having quickly realized that the ultimate goal (not particularly achievable in five year's time) of running an organization as Executive Director will only be served well by having experience in all capacities of managing a not-for-profit arts institution. The MAM Program at GMU exposed me to all aspects of the arts world that I lacked; having come to the Program with a strong performance background, I left the Program with the knowledge and skills required to garner experience externally throughout the job market, already with a Masters Degree on my resume.

I am also currently a Peace Corps Nominee, awaiting placement potentially in Central/Eastern Europe to serve abroad for two years, working with an international NGO with the very things I was first exposed to in the MAM Program (TBD, but to potentially include: marketing and fundraising at the grassroots level; strategic planning and organization development). My MAM Degree, internships, volunteer experience and current job all played an important part, among my qualifications for earning this nomination. I will be waiting patiently for the process to take its course as it is a long one. I potentially could be departing to work abroad between July-August 2006.

Richard M. Weinberg
Ticket Services Coordinator
Washington Performing Arts Society

Student Column

Where is your contribution to this newsletter? We would like to see something written by you printed here next month!

The topic is up to you or you can use this space as a letter to the editor by responding to past articles.

Internal Internships - Performing Arts

Scheduling and Operations

Julie Thompson, Operations Manager

An opportunity for the student to experience the challenge and skills of scheduling and coordinating large scale performances on a time schedule. The student in this job rotation will learn the many facets of a presenting organization, which include:

- Contracts and scheduling
- Backstage production management
- Performance management
- Outreach assistance

Public Relations, Marketing and Advertising

Tom Reynolds, Director of External Affairs
College of Visual and Performing Arts

Students will assist with progressive levels of public relations, marketing, and advertising conducted to promote and facilitate the reputation of the Center for the Arts. Students will perform work related to:

- Press releases
- Marketing principles and hands-on construction of marketing brochures
- Target marketing
- Design of marketing materials for various outlets
- E-commerce marketing
- Media relationship management

Box Office and Ticketing

Tom Reynolds, Director of External Affairs

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

Tom Reynolds, Director of External Affairs

Students will be involved in the finer aspects of setting up a welcoming environment for performance patrons and learn to create the overall experience for the performing arts, which involves:

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

Philanthropy and Development

Megan Thornton, Director of Development

Students will work with the details of managing a large external network of Arts participants such as:

- Events for the Friends of the Center for the Arts
- Relationship building and volunteer coordination
- Assisting with fundraising events
- Technical details of creating and managing donor lists and spreadsheets
- Aspects of fundraising research
- Participation in grant writing
- Participation in design and implementation of development materials

Dance Assistant Production Manager

Elizabeth Price, Chair, Dance Department

The intern will assist in event coordination including:

- Auditions, Concerts
- Mailings/Marketing Materials
- Support Friends of Dance scholarship fundraising activities

The intern will facilitate our Guest Artist program involving:

- Arranging transportation
- Developing information materials
- Conducting university and area tours

Concert Coordination

Dr. James Gardner, Chair, Music Department

The student will assist in all administrative aspects concerning a music performance.

- Public Relations
- Music librarian
- Special concert series events
- Rehearsal management
- Volunteer coordination

Internal Internships - Visual Arts

Arts and Visual Technology

Dr. Scott Martin, Assistant Dean of Technology & Research and Associate Professor,
AVT Department

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 George Mason's Fairfax and distributed campuses.

Gallery Program

Paula Crawford, Gallery Director

Students will learn the specific functions of:

- Scheduling and producing an exhibition
- Promotional marketing
- Developing relationships with the artist
- Developing relationships with the press

Internal Internships - Finance and Administration

Finance and Administration Internship - Proposed Project for Spring 2006

Dorian Mroz, Director of Finance and Administration
As of October 20, 2004

Purpose

The Finance and Administration Department internship will introduce the intern to finance and administration/human resources functions within the College of Visual and Performing Arts. This includes the Center for the Arts presenting season, Art and Visual Technology, Dance, Music and Theater Departments, and the Master of Arts Management program.

Goals

Your work will give you real world experience and work samples in the following areas:

Finance

- Budget development and spreadsheets
- Trend analysis
- Forecasting
- Accounts payable and receivable
- Box office and account reconciliation
- Data entry

Administration and Human resources

- Hiring
- FLSA (Fair Labor Standards Act) and ADA (Americans with Disabilities Act) requirements
- Job descriptions and categorization
- Benefits
- Evaluation and motivation

This practical, on-the-job training will give you financial and human resources insights into various arts disciplines as well as experience working in a state and university environment.

Although the intern will primarily be working in the CVPA Deans and Center for the Arts finance/HR areas, opportunities will be provided to meet with other finance and HR professionals within CVPA and throughout the university. We will work with interns to develop primary areas of interest and assign projects that are appropriate for them.

In addition to working on overall effective communications, we will be using resources such as MS Excel, Intuit Quickbooks, George Mason's Finance and HR system – SCT Banner, and Oracle Discoverer report writing features. Experience with the MSOffice suite and facility with numbers and spreadsheets is helpful; discretion and confidentiality are required. Preference will be given to those students who have taken a MAM Finance class or have spreadsheet or finance experience.

Supervision

Dorian Mroz, Director of Finance and Administration for the College of Visual and Performing Arts, will supervise the intern, with significant input from Budget Manager, Catherine Winkert. The intern also will work with Fiscal Technician, Lori Petterson and departmental/program chairs, directors and budget contacts.

External Internships

NORTHERN VIRGINIA FINE ARTS ASSOCIATION at the Athenaeum

Five Internship Opportunities

The Northern Virginia Fine Arts Association (NVFAA) provides area residents with a wide range of cultural activities, including art exhibits, ballet classes, performances, lectures, and children's programs. We are the home for the Alexandria Ballet, which puts on two productions a year. We also feature the Alexandria Guitar Festival, a popular event of acclaimed classical guitar performances during the summer. As the primary site for these activities, the NVFAA owns and maintains the historic building called The Athenaeum, the handsome Greek Revival Building at the corner of Prince and Lee Streets in Old Town Alexandria.



The Athenaeum is located in the heart of beautiful and historical Old Town Alexandria. It is within walking distance from many art galleries, significant historical Virginia sites, and several charming shops.

We are a growing arts organization and it's a great time to get involved with us! The NVFAA is looking for an organized, self-motivated individual to help us grow the profile of the organization. Internships are accepted throughout the year and can be full-time or part-time. An internship at the NVFAA offers an opportunity to get to know artists, art lovers, and the community. There are multiple internship opportunities available IMMEDIATELY.

Interns will schedule their work Monday thru Friday during regular business hours. Internships may be combined with other internships or volunteer opportunities to cover multiple areas of interest.

1. ADMINISTRATIVE INTERN RESPONSIBILITIES:

- Update donor information and send out donor thank you letters
- Manage RSVPs and reservations for events
- Assist with renewal mailings and event mailings
- Maintain organizational documentation
- Maintain Athenaeum calendar
- Staff rental events and meet prospective renters
- Answer phones and emails
- Assist with file maintenance
- Keep office and building supplies current

ADMINISTRATIVE INTERN TIME COMMITMENT:

- 20 to 30 hours per week
- At least one semester or four to six months

2. BALLET SCHOOL MANAGEMENT INTERNSHIP RESPONSIBILITIES

- Compile ballet school records into new database system
- Maintain ballet school records, including tuition, printing of invoices and statements, and registration
- Manage ballet school documentation
- Mail out notices to parents for ballet productions, ballet events, recitals, school announcements and reminders
- Work on ballet e-newsletter ballet school logo and graphics
- Help answer phones and call prospective students back

3. GALLERY INTERNSHIP RESPONSIBILITIES

- Scheduling volunteer docents for the gallery
- Managing the gallery docent schedule
- Recruiting new volunteers
- Maintain gallery processes documentation
- Maintain marketing materials on gallery

GALLERY IMPROVEMENT PROJECT

- Conduct surveys on gallery hours and procedures
- Facilitate improvements to gallery procedures

GALLERY INTERN TIME COMMITMENT

- 10 to 20 hour commitment during the week
- At least one semester or four to six months

4. MARKETING AND PUBLIC RELATIONS INTERNSHIP RESPONSIBILITIES

- Compile and update press contacts
- Update media list
- Manage calendar of media deadlines
- Communicate with press contacts
- Assist with the development of relationships at various media outlets to improve coverage of NVFAA events
- Facilitate the development of the following newsletters: NVFAA, The Alexandria Ballet, and an e-newsletter
- Work on promotional materials, membership brochures, and announcements
- Webmaster for the web site (can be treated as separate internship)

MARKETING AND PUBLIC RELATIONS INTERN TIME COMMITMENT

- 10 hour commitment during the week
- Four to six hours per week for web master work only
- At least one semester or four to six months

5. PERFORMANCE MANAGEMENT INTERNSHIP RESPONSIBILITIES

- Prepare tickets and mail outs for ballet productions, Alexandria Guitar Festival, and children's events
- Maintain ticketing records
- Schedule and check in volunteers to staff the door for the performing events
- Help answer the phones and return calls about ticket reservations
- Manage phone volunteers for ticket reservations
- Act as liaison with printing companies for the printing of performance materials

PERFORMANCE MANAGEMENT INTERN TIME COMMITMENT

- 15 to 20 hour commitment during the week with occasional weekend hours.
- At least one semester or four to six months

SKILLS AND EXPERIENCE USEFUL FOR INTERNSHIPS

Interested applicants must have excellent organizational skills, attention to detail, and should be interested in the operations of non-profits. Applicant must be computer literate (Microsoft Word, Excel, PowerPoint and Access).

APPLY

Please send your resume and cover letter detailing the time period you will be available (including days of the week, if you are not available for five days) to:

Veronica M. Riisma
Executive Director
201 Prince St.
Alexandria, VA, 22314
tel. 703.548.0035
fax 703.548-0456
email: vriisma@nvfaa.org

External Internships - List of Organizations

Alexandria Symphony Orchestra
American Youth Philharmonic Orchestras
Americans for the Arts
Apollo's Fire - The Cleveland Baroque Orchestra
Arena Stage
Arlington Arts Center
Art League of Alexandria
Art Out Loud
artdc.org the art forum
Arts Council of Fairfax County
Arts Presenters
Capital Children's Museum
Center Stage
Corcoran Gallery of Art
Dance Place
Fairfax Choral Society
Fairfax Symphony Orchestra
Garth Newel Music Center
Kreeger Museum
Lincoln Center for the Performing Arts
Lorton Arts Foundation
Lumina Studio Theatre
Manassas Center for the Arts
Metropolitan Museum of Art
Momentum Dance Theatre
National Museum of Women in the Arts
Newseum
NPR
Pyramid Atlantic
Samia Photography
Smithsonian Institution
Smithsonian National Air and Space Museum
Smithsonian National Museum of African Art
Smithsonian National Museum of American History
Smithsonian National Museum of Natural History
Smithsonian National Portrait Gallery
STREB
Textile Museum
The Art Legacy Institute (TALI)
The Choral Arts Society of Washington
The Gray Ghost Theatre Company
The John F. Kennedy Center for the Performing Arts
The McLean Symphony
The Northern Virginia Fine Arts Association at The Athenaeum
The Patricia M. Sitar Center for the Arts
The Summer Opera Theatre Company
Torpedo Factory Art Center WGMS
U.S. National Archives and Records Administration
United States Holocaust Memorial Museum
United States Institute of Peace
Virginia Opera
Washington Ballet
Washington Opera
Washington Stage Guild
WETA
Wolf Trap
Woolly Mammoth Theater

Professional Opportunities

Education Associate

WASHINGTON PERFORMING ARTS SOCIETY (WPAS)



Summary of the Position:

Coordinates the logistics of all WPAS education programs, including Concerts In Schools; In-School Artist Residency and Touring Artist Residency programs; Feder String Competition; Embassy Adoption; Children of the Gospel Vocal Workshop; partnership initiatives with schools and community organizations; and evaluation efforts.

Specific Job Duties and Responsibilities

Program Management/Administration

- Assists Assistant Director, Education in communications for youth education roster artists in relationship to WPAS contracts and projects
- Assists Assistant Director, Education to actively market WPAS' education programs to schools and community centers/organizations through mailings, phone calls, and on-site visits
- Writes and/or edits various WPAS publications as assigned, including brochures and student materials
- Schedules artists for Concerts In Schools program events in Montgomery County, Prince George's County, Arlington, Alexandria, and Fairfax County through a combination of catalogue responses and artist assignments
- Assists in scheduling efforts of District of Columbia Schools by the D.C. Arts and Humanities Education Collaborative, Inc.
- Updates all artist schedule information and assignments in the Concerts In Schools access database and Excel schedule
- Maintains correspondence and follow-up with schools for Concerts In Schools, including sending out study guides at least two weeks prior to schedule events, and sending evaluations to teachers following each event
- Provides monthly statistical reports on WPAS' reach in the community
- Aids in the communication with the Friday Morning Music Club and the WPAS Women's Committee of auditors for Concerts In Schools
- Coordinates the logistics of the Feder String Competition, in collaboration with the Assistant Director, Education (including on-site representation during the competition and awards ceremonies)
- Coordinates the logistics of the Children of the Gospel Vocal Workshop, in collaboration with Assistant Director, Programming and Assistant Director, Education
- Responds to all incoming inquiries about education initiatives
- Serves as WPAS on-site staff representative at educational related events, as assigned and requested
- Assists in development of Touring Artist Residencies, as assigned and requested.
- Designs and oversees implementation of qualitative and quantitative evaluation needs for education related activities including interviews, questionnaires, focus groups, and site evaluations in collaboration with Assistant Director, Education
- Aids in documentation efforts for education-related events, including obtaining all necessary permissions and use agreements from artists, venues, and participants

Education and Experience Requirements

- College graduate
- 1-2 years experience working with artists, educators, school systems, and/or community groups.
- Excellent writing and editing skills
- Competency in basic computer skills (MSWord, Excel, Access)
- Willingness to take on a variety of administrative tasks and responsibilities as a support staff person and as project coordinator
- Willingness to work occasional evenings

Professional Opportunities

Audience Development Coordinator ARENA STAGE

The Communications Office seeks an ambitious, personable, promotionally-savvy individual to support audience development efforts in the greater Washington, D.C. area. In this newly created position, the Audience Development Coordinator would serve as the theater's community liaison responsible for building awareness and support of Arena's eight mainstage productions and special events.

Responsibilities include: researching and acquiring new group sales bookings from diverse markets; working closely with organizations such as the Washington Convention and Tourism Corporation and Cultural Tourism DC to attract tourist groups and individual travelers; identifying and participating in community events that support awareness of the theater. The Audience Development Coordinator will spend a majority of time out of the office and in the community. The ideal candidate has a Bachelor's Degree and one to two years professional experience, preferably in marketing or sales. Strong verbal and written communications skills are required, as are a sense of humor and ability to work some evenings and weekends.

Send resume, cover letter to:
P. Edwards,
Arena Stage,
1101 Sixth Street SW, WDC, 20024
or email: jobs@arenastage.org.



Professional Opportunities

Fellowships Kennedy Center

The John F. Kennedy Center for the Performing Arts offers valuable skills building for arts managers through the Fellowship Program. The Program provides up to 10 highly motivated, disciplined, and creative artists and arts managers the instruction and experience they need to succeed in today's complex arts environment. Fellows enjoy close working relationships with experienced arts professionals, hands-on work opportunities, a structured blend of independent and collective learning experiences, and the opportunity to work in one of the busiest and most artistically diverse performing arts centers in the United States. Fellows are expected to attend performances and educational events, as well as complete significant projects within the context of the Kennedy Center. Fellowships are full-time and last 10 months starting in September and ending in June. The program emphasizes excellence, creativity, economic problem solving, strategic planning, internationalism, and a commitment to new technologies. Fellows receive an annual stipend of \$20,000 (paid bi-weekly) to help defray housing and transportation costs. Course tuition, materials, and health insurance are provided at no cost to the Fellow. The U.S. Department of State will provide round-trip transportation from country of origin to Washington, D.C., for international Fellows only. U.S. citizens living abroad or U.S. citizens with dual citizenship are not eligible for U.S. Department of State support. For an application and further information visit our website www.kennedy-center.org/education/fellowships

Professional Opportunities

Additional links:

<http://www.artsjournal.com/classifieds/classifieds.shtml>



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