

## Master of Arts in Arts Management E-Newsletter

### Issues from the Field

by Richard Kamenitzer

At Mason, could we be more fortunate than to reside, study, be employed and experience life in one of the greatest cultural meccas anywhere? We are part of an institution that has a most remarkable faculty, including someone that has been a prolific writer and provocateur on the subject of "the creative..."

In a recent issue of the "Arts Journal" (March 17, 2006), an article from "Dance Advance" appeared, written by Ann Daly. It was titled, "Beyond Richard Florida: A Cultural Sector of Our Own." Not to repeat or synthesize the article truly deserving of your reading, this writer selects her first section, "The cultural sector needs to look beyond institution-building." There is a hint of revolution in her words, but when she concludes, the traditional 501 c 3 remains – either as the instrument of self-description or to use someone else's.

As those of you who have endured my course in finance and budgeting, the mission is what matters. Your role (future role) as an arts manager, board member, foundation staffer can only be advanced by recognizing the environment, knowing which tools to use out of your MAM and life tool kit and, not feeling confined into the tradition of, "this is the way we do it..." The enterprise, for that is what the artist is engaged in, needs its own paradigm.

We on the Master of Arts in Arts Management faculty are actively advancing entrepreneurship in the arts. The Dean (Professor William F. Reeder) recently enlightened the Arts at Mason Board with the Q(uality), Q(uality), T(imeliness) and C(ost) framework. This did not come from the legal/financial 501 c 3. This is the cornerstone of the enterprise. We are grateful that Professor Florida is at Mason. We encourage writers like Ann Daly to look beyond the provocation of the "rise" and "flight" of the creative class(es). We encourage our graduate students in this program to keep current such as reading/subscribing to "Arts Journal" – see this website: <http://www.artsjournal.com/subscribe/subscribe.shtml>.

We are looking to advance the enterprise and are engaging in incorporating not only "best practices," but establishing a framework for our MAM graduates to establish the paradigm of greatest effectiveness in fulfilling the greater mission of cultural enrichment.

Richard Kamenitzer,  
Associate Professor Arts Management,  
Executive Director of the Center for Arts Management

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## Dean's Corner

### Gastronomic Delights

by William Reeder

In reflecting on my own career in arts management, one fundamental for progress over the years has been the fact that I am 'bi-lingual'. By that I don't mean speaking a foreign language (although I am fluent in German – and that has helped in odd ways), I mean developing skills in both management and in the arts. I don't think one needs to be a practicing artist by any means to manage an arts enterprise. In fact, my active artistic life was over 20 years ago. However a genuinely deep artistic grounding – that is nurtured through many years of devotion – can make a big difference to your arts management career in at least two ways.

First, because the product we "sell" as arts managers is art and artists, it matters that we understand the subject on a level of personal rapport and that we can talk with artists about the deepest concerns of their professional lives. Through that artistic rapport, we as managers can find connections between the artists and their customers, audiences, and volunteer supporters. These are the connections we then "reframe" into organizational leverage and sustainability. The same holds true for our volunteers. More often than not, they are passionate about the arts themselves, and count on us for guidance and a deepening cultural experience.

Second, as one's career in the arts evolves, issues of judgment and influence begin to replace the vocational tasks of accounting, marketing, and fundraising, etc. Without a context for decision-making – one oriented around aesthetic judgment, not isolated from the hard "truth" of budgets or strategic plans (both of which matter too) – managers are relegated to the status of mechanical control. And, that's not quite good enough. It won't hold up when a situation arises that calls for transformational action. And, if your career is like mine, those moments do show up.

So – while each of you acquires the tools of the managerial trade in the MAM program, I'd highly recommend that you simultaneously work on your "artistic voice." It doesn't mean that you must continue practicing or painting or acting (that's not a bad idea either), but it does mean that you should surround yourself with artistic 'gastronomic' delights (cuisine is the preparation of food; gastronomy is the artful presentation and delight which surrounds cuisine).

When you meet with me – which I warmly invite – let's have a discussion on where you are as an artist, or whose work you admire, or why you have an artistic passion. Later on, I guarantee that the donors and volunteers who support you will be far more engaged if you start and end your relationships around such matters. Then the hard things like fundraising and accounting will flow more easily.



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

## Spotlight: The Development office for the CVPA

### Virginia, Money Does Grow on Trees

by Brian Marcus

For the merry band that makes up the development office for the College of Visual and Performing Arts (CVPA), every day is potential Christmas. The seeds you've selected and sown, the care you've given to seedlings, the weeds you've pulled, and the critters you've kept at bay can all pay off on any given day.

The process of prospect identification, qualification, cultivation, solicitation, and stewardship that is a familiar process to anyone who's taken MAM 501 actually is how it's done! The job takes a mind that is both strategic and tactical. It takes passionate commitment to mission and program. It takes patience. It takes a positive outlook on life. It takes a strong tolerance for rejection. It truly "takes a village" of volunteers and colleagues – no room for the Lone Ranger is this line of work.

In CVPA, Megan Thornton, Kathy Beyer (a fellow MAMer), along with our MAM intern, work closely with Dean Reeder, the Arts at Mason Board, CVPA staff, department chairs, faculty and dozens of volunteers to "make it happen." Our responsibility is to set annual contributed support fund goals (this year, \$676,000) for CVPA, which includes the Center for the Arts, and achieve them through the means of personal cultivation and solicitation, direct mail, phonathons, special events, corporate and foundation sponsorships, and grants. Since CVPA is very young (established in 2000) an important objective is to expand the cadre of donors. If you have a chance to look at the Center for the Arts program book at any of the Great Performances, you'll see that we are making progress.

The primary vehicles for our development and fundraising activities are our "Friends" groups. We have Friends of the Center for the Arts, Friends of Dance, Friends of Music, Friends of Art, Friends of Film, the CVPA Alumni Chapter, Faculty Arts Board, Theater of the First Amendment, and Arts@Mason Means Business (our corporate sponsorship program). The Friends groups connected to academic departments are focused on raising scholarship support. The Friends of the Center for the Arts supports the Great

Performances Season at the Center for the Arts.

In addition to raising funds to support scholarships and programs, we also have responsibility for capital fundraising – endowment and "bricks and mortar." Currently we are involved with three exciting projects: raising endowment money to support the new Center for the Performing Arts on the Prince William Campus, raising private funds and working to secure state funds for expansion and renovation of the Performing Arts and Fine Arts Building on the Fairfax Campus, and working with the Audio and Visual Technology (AVT) faculty to be sure when their new building opens in 2008, it will have the equipment and facilities to maximize its impact for students.

It is a never ending set of responsibilities and activities. But not a day goes by when I'm not reminded of the importance of our mission, which is not to raise money, but to help provide the resources necessary to make the Arts at Mason all that it can be – and more.

Brian Marcus

## Entrepreneur-ist Column

### The "Entrepreneur-ist" Column

by Scott Martin

This is the first of a series of articles on 'Arts Entrepreneurment'. Yes, about historical and contemporary entrepreneurship practices and approaches in a graduate 'management' degree program. In upcoming articles, I'll be highlighting new courses in the Art Entrepreneurship Track, an upcoming Arts Entrepreneurship Concentration, and discuss aspects of entrepreneurship from the perspective of the entrepreneur.

I'll discuss the differences between entrepreneurship and management and the occasional blur between the two which I call 'Entrepreneurment'. I will define the differences between marketing of products or services, and the sale of the same. And even though the great Peter Drucker wrote about the following topics so many times and so many years ago, I will personally muse about building a management team, how to determine your market, partnership acquisition strategies, and how to raise funds to support your nascent venture through family, friends and fools...



In the meantime, whilst you wait with baited breath for my next article, I shall leave you with a multiple-choice question to ponder...

Which of the following is 'Dr. Scott's' definition of an (Arts) Entrepreneur?

- A. An artist who wants to start a new arts organization because this person can't, or doesn't want to work for anyone else, and he/she wants to set his or her own hours, and make lots of \$\$\$.
- B. An artist who wants to start a new arts organization to promote his or her own work.
- C. An artist who wants to start a new arts organization to promote other artists' work.
- D. An artist who wants to create a new arts organization to satisfy unmet needs in his/her community.
- E. A non-artist who wants to create a new arts-related organization to satisfy unmet needs in his/her community.

Please send me your definitions of an (arts) entrepreneur, and I promise to print them in an upcoming article. Send to: [smartin4@gmu.edu](mailto:smartin4@gmu.edu). My answer will be in the next issue.

That's all for now!  
Dr. Scott Martin

## Alumni Column

### A Dream Becomes Reality

by Dan Brady

Shortly after finishing up my coursework in August of 2005, I began working for the Academy of American Poets in New York City as Editor of American Poet, the Academy's journal. It is a position that I mentioned by name in my statement of purpose when applying for the Masters of Arts Management program, but could have only hoped to attain. I am responsible for the production and execution of all aspects of the journal from soliciting and editing essays and poems to working with print vendors, advertisers, and direct mail consultants to ensure the delivery of the highest quality literary magazine.

Each day I have the opportunity to interact with poet laureates, Noble Prizewinners, and my artistic heroes. The position combines artistic innovation and business acumen in a way for which only the MAM program could have prepared me. The skills that the MAM program teaches; no matter if they are management, fundraising, or marketing based; play an informative role in my everyday life as an arts administrator.

Currently, I am finishing up production on my second issue of American Poet which will be available on April 1st, just in time for National Poetry Month. I am also leading an effort to remodel and re-launch the Poetry Book Club which will feature a major publicity and reading campaign for the chosen poet, as well as a fully-funded 20 city tour. I have been working for the Academy for just over three months now and I have the feeling that it is just the beginning of a long career built on the foundation of the Masters of Arts Management program.

Dan Brady

## **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**

## Announcements

### A Few House Keeping Items

Within the next week, all active MAM students will receive their Advising Worksheets, sent to you as an email attachment by Claire Sutherland. The Advising Worksheet lists all classes you have taken, along with a suggested path to proceed to complete the courses required in order to receive your degree. This is only a suggested path to proceed through the program and you might find it necessary to change the plan. You will find the name of the advisor that has been assigned to you at the top of that document. You are encouraged to contact your advisor at your earliest convenience and discuss your plan of study as outlined in your Advising Worksheet. After your initial meeting, contact your advisor regularly while you are at Mason. Your advisor will help make your journey through this program as smooth as possible, and will help you network in the Arts Management field. If you do not receive this e-mail from Claire by April 7, please contact her at csuther1@gmu.edu and she will send it to you as soon as possible.

### Summer Courses

As mentioned in the Weekly Announcements on Friday, March 17, it is possible to register for both MAM 599, Board of Directors in the Arts, and MAM 780 Arts Consultancy during the Summer semester if you so choose. Dean Reeder and Mr. Kamenitzer will coordinate to avoid conflict regarding the Saturday class schedule.

Please also note that the summer is a great time to fulfill your internship requirements or, possibly, to take a Directed Reading and Project (MAM 711). If you choose either of these options, contact your advisor or the MAM Office for assistance in getting started in this process.

We are pleased to announce that in addition to the above, one core course will be offered this summer as well. That is MAM 603 Arts in Society, which will be taught by Julia Ward. Please see the complete summer schedule on-line for dates and times.

### Call for entries

**WANTED:** Visual Art of any kind

**THE SCOOP:** I'm helping Mr. Graham buy art, so..... A call to all MAMers!

No commission taken....I'm here to connect you to the buyer.... A call to all MAMers!

**THE INFO:**

Send pictures of your work via email or if you have any questions:

Margo VanderBurg

blufwr06@yahoo.com



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