

## Master of Arts in Arts Management E-Newsletter

### In this issue

by Richard Kamenitzer

First of all, we are just so fortunate to have Claire Sutherland with us. She is the ideal editor and works with strong focus on meeting deadlines and producing quality work.

This is our graduation issue – as mentioned in an article elsewhere in our Newsletter. Congratulations to all of you who have reached this milestone and well deserved point on your journey.

Appropriately, Professor Marcus has provided us with a very poignant article on resumes. Every one of you (and all of us) should take heed. We look forward to sharing his next article: the “cover letter,” in an upcoming MAM Newsletter.

Now a regular column, our Dean is providing you with a touch of his most exciting course (MAM599 – Boards of Directors) as he reaches back into such major management leaders as Drucker, Deming and Oncken and sets the stage for our most important gauge of success – our volunteers and specifically those volunteers who serve on the boards of our arts organizations.

Other exciting news items are on a more personal note. Debbie Paez is off to New Mexico for her internship with the Santa Fe Opera. Paula Thomas gave birth earlier this month and I had a chance to add some personal notes about two upcoming weddings in my own family.

What did not make this issue are two outstanding achievements. “Friends of Film” (a CVPA organization) sponsored its first film festival (Piedmont Filmmakers Festival) just two weeks ago. MAM students were there doing whatever needed to be done and we were well guided by MAM student Erin Gaffney who actually managed the entire festival and its many distinguished filmmakers and their films. We will tell more about this new activity in the next issue. Erin has one more notable accomplishment that we would like to share with you – she has been accepted and will enroll this Fall in the Oxford University Honors program. Congratulations Miss Gaffney!

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

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## Dean's Corner

### Master Teachers

by William Reeder

Every great manager that I have known can trace the key principles of their trade to a handful of lasting influential teachers. Mine are quite specific: Peter Drucker, Brian O'Connell, James M. Hardy, William Oncken, Jr. and W. Edwards Deming. Deming is the only one I ever met personally – but each of these masters of management contributed mightily to the work that I now do – and I highly recommend that each of you read everything they ever wrote. When you take my course on Boards, I will introduce these giants to you, and together we will delve deeply into the insights that have shaped my career in such lasting fashion.

I started with Drucker, and I recommend that you begin there as well. His short book entitled *The Effective Executive* is available in any bookstore, or (along with the books by the other authors) can be purchased on Amazon. In this treasured read, Drucker makes two critical observations: time is finite (an observation which sets the theoretical rationale for organizations -- which in turn forms the basis for the profession of management), and "make strengths productive and weaknesses irrelevant" – the golden rule of the human interaction between managers and other people of the enterprise.



The next read could be either Brian O'Connell or James Hardy. Both wrote brilliantly about developing and managing Boards of Directors. O'Connell makes the observation that there are three types of organizations in America: government, business and the independent sector (a title he gave an organization he later founded).

Government, according to O'Connell, receives its mandate from the electorate, and counts its success in votes. Business receives its mandate from the generation of profit, and counts its success in dollars. If you aren't in government or business, he advises that you are in the independent sector – which receives its mandate from volunteerism, and measures its success in volunteer effectiveness and volunteer growth.

In other words, he believes that it is not the primary job of the non-profit executive to "run the organization." It is his or her job to develop a successful volunteer community, through which it becomes possible to "feed the hungry, heal the sick, put on concerts and establish art museums." SO – as you study the mechanics of management (accounting, marketing, fundraising, programming, etc), it is critical that you begin as soon as possible to become equally adept at building a Board of accountants, marketing experts, and yes, even programming experts to enable the enterprise to flourish.

James Hardy has the best "cookbooks" for developing and managing effective Boards. I'd start studying his approach early, but probably after the grounding of Drucker and O'Connell. When you get to the place of strategic planning in your career, his *Managing for Impact* is the purest and most comprehensive approach to the subject I have found. Hardy's books are ones you will use with every organization you lead. They are practical, sound, and theoretically grounded.

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Deming, the father of TQM (Total Quality Management), has the most profound perspective on “measuring” things, and establishing continuous improvement processes. To master Deming requires pretty sophisticated statistical analysis techniques – but his 10 principles are easily accessible and fundamental in their advice. Actually, books by Deming disciples have been better for me to use in the field, in particular one entitled *The Team Handbook* by Peter Scholtes. When you come for a one-on-one (which I truly do welcome) I’ll share with you the “fish” which is the device I used to fashion the Arts@Mason construct and strategic plan. It’s pure Deming.

The grand master of all is William Oncken, Jr. In my next couple of newsletter articles I will delve deeply into the “secrets” outlined in his masterwork *Managing Management Time*. If you master them, I practically guarantee that you will get any job that you apply for (assuming you are rationally qualified), and you will be the star performer in your chosen field. Yes, it’s that good! This book is long out of print, so take my advice and look on Amazon each week to see if someone is selling a used copy. But don’t dally – because I’ll snap it up if you don’t (and then give it away to someone I think is going to have an important management career ahead).

The books on my list were written quite a long while ago. That means there are more that I’ve not learned about that you might value. I’d love to hear about them. From you! So – as I invite – don’t be strangers. Come by and let’s have a long conversation about your teachers, what you’re learning or learned -- and your favorite great books too.

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

## Spotlight

### Much Good News

by Richard Kamenitzer

This is the issue of our newsletter just before graduation. Needless to say, the faculty are elated by the completion of this step of the journey for almost twenty (20) of you. As has been said and written, we expect to hear from each and everyone of our graduates – to know of their new positions, the role the degree program has played in their own development and successes and, most of all – just to know how you are doing. Just because you are not paying tuition anymore, we are still here to provide counsel and to share in your sojourn.

It has been less than two years since this program was started. We are continuing to find ways to address the ever increasing challenges that confront our arts institutions by preparing our students to enter the profession. We expect several new courses to be introduced in the next academic year and an expansion of areas of concentration. By the end of next year, we will begin the eligibility process to be accepted as a full member of the Association of Arts Administration Educators (AAAE). Right now, there are forty-two graduate programs listed in full membership and these include institutions from Australia, Canada, Chile, Netherlands, Spain and the United Kingdom.

As we go to print, I just returned from the annual international conference of the AAAE in Toronto, Canada - The 2006 Conference is hosted by the **University of Toronto at Scarborough**, the **University of Waterloo** and the **Schulich School of Business at York University**. I was a panelist on Friday, April 21 - "Teaching financial management in the arts & cultural sector." Those who taken MAM 704 know about those initial sessions – and everyone in the room Friday morning in the Gladstone Hotel in Toronto nodded their heads. One truly big plus – our course touches all of the essential elements and is a vital foundation to a career in arts management.

The Association of Arts Administration Educators (AAAE) is an international organization incorporated as a nonprofit institution within the United States. Its mission is to represent college and university graduate and undergraduate programs in arts administration, encompassing training in the management of visual, performing, literary, media, cultural and arts service organizations. Founded in 1975, the AAAE was created to provide a forum for communication among its members and advocate formal training and high standards of education for arts administrators. The Association, moreover, encourages its members to pursue, publish, present and disseminate research in arts management and administration to strengthen the understanding of arts management issues in the academic and professional fields.



Recognition of arts administration as a profession is a recent development. Because formal education was not begun until the mid-1960's, the profession is still in its adolescence, even as arts institutions are demanding higher levels of sophistication from their administrators. The Association believes that higher education remains the appropriate response to these demands and to the present and future management needs of the arts.

For more information about the organization, go to: [www.artsadministration.org](http://www.artsadministration.org)

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

## Faculty Column

### “Who am I anyway? Am I My Resume”?

by Brian Marcus

Those words from a show-stopping number in Michael Bennett’s immortal homage to the “gypsies” of Broadway, *A Chorus Line*, are echoed with painful consistency by graduate students embarking on their career journey.

Doesn’t it matter who I really am? Don’t potential employers want to get to know the real me? The answer to the *Chorus Line* question is YES. The answer to the other two questions is MAYBE. Before any organization can get to know the real you, your resume has to rise to the top of the pile. When it comes to seeking employment, YOU ARE YOUR RESUME.

I’ve had the opportunity to “get to know” hundreds and hundreds of people through their resumes, and I continue to be astounded at how many of those resumes (and cover letters) present a picture of a confused individual whose sense of organization, attention to detail, and basic knowledge of grammar and syntax seem to go out the window at a time when a person should be at his or her best.

There really are no hard and fast rules when it comes to resume writing. Different people have different ideas of what should come first on the resume – an objective, educational background or professional experience. People have differing points of view when it comes to length, paragraphs versus bullet points, etc., etc. I have my own biases for each of these points, but there are some basic “rules” that can make or break the possibility of your resume resulting in an interview.

- Forget the idea that colors will make your resume stand out. This is business – basic white, ivory or linen is the way to go. Same for typography – readability is critical. Forget script.
- Be sure there is an easily followed chronology of your education and employment history.
- Employment history includes internships (every unpaid), summer experiences and steady volunteer commitments. This is a way to beef up the employment history if what you’ve done with your life to date is go to school.
- Don’t ignore “skills and experiences.” If you speak other languages, be sure to mention that. This is where you put your computer skills and proficiency with certain software, etc. If you’ve been a scout leader, board member of a community group, active in your neighborhood association, be sure to include these (up to a point).
- If you are a graduate student, do NOT put anything on your resume that happened before you started undergraduate study – no mention that you were an eagle scout (as nice as that may be).
- Have your resume proofread by two other people who are out of school and working (for both spelling and good grammar).
- Do NOT rely on spell-check. It lies!

There are certainly other rules of the road, but these are a few that make a difference when I’m reading a resume.

Next installment: cover letters: Just as important (and maybe more so) than the resume.

Brian Marcus

## Student Column

### **Santa Fe Opera Internship**

by Deborah Paez

On a quiet Friday afternoon at the office, I was sitting at my desk trying to decide which item on my 'To Do' list I would tackle next when I noticed a new email in my outlook inbox. I reluctantly switched windows to see who was sending me an email, and was pleasantly surprised to see that the email was not another 'To Do' list item but the MAM weekly newsletter.

The newsletter contained an internship opportunity at the Santa Fe Opera ([www.santafeopera.org](http://www.santafeopera.org)) that struck me. I turned to my neighbor and read the internship description to her and then said, "Wow, this would be so cool!" I have never visited New Mexico, or anywhere that far west in the country for that matter. I have always dreamed of driving cross-country but my "adventurous soul" has had to understand life's many obligations and responsibilities, which curiously install themselves once you graduate college and enter the working world.

About a week later, I gathered the courage to revise my resume, draft a cover letter and send it off to the Santa Fe Opera Internship summer program. It was a shot in the dark. Some time passed and I had not heard anything, but I decided to call the Human Resources Director to inquire about the status of my application. Human Resources said that the position that I applied for (Community Outreach) was filled already, but that they would like to pass my application on to their Development office for the Annual Fund & Stewardship position, which was still vacant. As it turned out, the director of the Annual Fund was getting ready to leave to go on maternity leave and was looking for someone with my qualifications to help take over her position. The Development office contacted me the very same day for an interview and offered me the position a few days later.

On May 10th, I will get in my car and drive 2000 miles to Santa Fe, New Mexico to work for the Santa Fe Opera in their Development office. On August 19th, I will drive back. I am not excited, I am thrilled. My warmest and most special thanks to Shana Maron Kennedy who posted this opportunity, and to Professor Kamenitzer, Professor Hill, and Ms. Mathilde Speier for your kindness and support.

Deborah Paez

## Announcements

### Special Personal Events



**Paula Thomas** gave birth to a baby girl, Malin Quynh Thomas, on March 21, 2006 at 11:27 p.m. Malin was 6 lbs, 6 oz and 19 inches at birth. Paula, her husband and baby are all doing well. Congratulations Thomas Family!



**Professor Kamenitzer** will have two sons who will be getting married this summer. One other son provided him with twin grandsons last summer (the first grandchildren - with the hope for many more).

*If you have any special personal events coming up in your life, please let us know so that all of us in the MAM program can celebrate with you!*



## Master of Arts in Arts Management

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