

Master of Arts in Arts Management E-Newsletter

2006 – A Banner Academic Year for Arts Management by Richard Kamenitzer

On Saturday, May 20, 2006 nineteen (19) of our students were awarded their Master of Arts in Arts Management degree (officially). Some of these students completed their requirements in January, while others will complete their requirements this summer.

Our graduates include:

January 2006: Jennifer Clore (working with NEA), Amy Gardner, Ruba Jamjoom, Claire Kelly, Mary Lavelle, Deepali Nahar, and Richard Weinberg.

May 2006: Jaimee Evans (Opera Carolina), Skyler Heavans, Shana Maron (Virginia Tech), Steven May, Thomas Tavenner, Jennifer Seamster (McLean Symphony Orchestra), Donna Jackson, Sukanya Saengthong, Emily Schmidt (Arena Stage), and John Elliott.

August 2006: Ginger Gene and Julianna (Anna) Lippert (Center for the Arts of Greater Manassas/Prince William County).

With last year's three graduates, this means that the Program has produced twenty-two professionally prepared management prospects who will further and enhance the arts for future generations. To say that we are proud of all of them would be only a part of what this all means for the Program, the College of Visual and Performing Arts and George Mason University. The sector has an immense need for their talent. They have shown, during their coursework here at Mason, they have a disciplined sense of commitment, the desire to make their efforts produce a higher quality of life for all of us, and a deep understanding and respect for the role of management. We wish them well. We know they will accomplish much and we urge them to continue to be a part of the Master of Arts in Arts Management community by keeping in touch with our faculty and our program office.

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

The dirty little secret of management is simply this: managers don't do anything! It truly helps if managers are a bit lazy by nature. To encourage such slothful behavior, I tell students in my classes on Boards and Management that I will actually give them a better grade if they get someone else to write their papers than if they write them themselves. Of course I also tell them that they only get "one chance" and if the paper is poorly written they also get the bad grade.

In every management situation there are two types of employees: people who actually do things (accountants, marketing experts, graphic designers, fundraisers, program officers, etc.) and people who see to it that things get done (managers). What then, you might fairly ask are managers paid for if it's not for doing the doing. Judgement and influence. It's that simple. Imbedded in those two words are a host of responsibilities and techniques which business texts describe as planning, organizing, coordinating, controlling and leading. In day-to-day terms a manager isn't doing his or her job if there isn't a strategic plan, a fully articulated organizational chart (with each job description written out and rationally configured for coverage), performance standards which are thought through and agreed upon, and a leadership strategy that gives recognition to all those folks who are actually "doing something."

The reason managers must work at NOT doing the doing is to create the time needed to put the larger bone structure of the organization in place, and to mobilize the institutional muscle and nerve systems for leverage and risk management. When we are in our vocational lives, we are measured for our own efforts (how well did I sing my aria, how insightful is my legal brief, or successful my open heart surgery). In management, we are measured by how well everyone else is doing. Vocational time is linear, and accounting terms like "relevant range" are at play. Management time is radial, with no theoretical limit to the number of people in the organization whose collective time the manager is responsible for. Managers who approach work vocationally are sunk!

The book that spells out the technique for management is *Managing Management Time* by William Oncken Jr. It's out of print, but can be found used on Amazon. GET IT!!! And if you see me around (I keep extending this invitation to you busy MAMers) let's start a deep discussion about your new lazyites. Think of the rewards – nothing to do! And, if you stick it out and get good at it, you'll possibly get paid more (unless your vocation is rock star, or brain surgeon). I'm actually promising these things. Honestly. But it's not going to come naturally. It takes training to be professionally lazy!



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

Spotlight

Finding Your Perfect Arts Management Position

by Richard Kamenitzer

Professor Marcus and I share a strong emphasis on the job search for our Graduate Students here at the College of Visual & Performing Arts – Master of Arts in Arts Management.

Darrell Royal, a coach at the University of Texas, has been credited with this quote, "Luck is what happens when preparation meets opportunity." Preparation happens on the journey in the MAM Program. Opportunity happens at a time outside of your control. Nonetheless, there needs to be a focus to that preparation and it is more than just obtaining a grade.

Preparation for your arts management position includes being able to ascertain more than 'is it a job in my field'. Good preparation, according to the Boston, Mass., nonprofit search firm Commongood Careers, entails the following:

-- Planning – knowing what you want and what is available.

-- Networking – building relationships and knowledge of the sector.

-- Marketing – knowing your audience and positioning yourself for success.

-- Executing and Managing – finding and applying for great jobs.

Planning consists of framing your ideal position and organization. To effectively do this, consider: where you'd like to work, the focus of the organization (e.g. arts, advocacy, policy, philanthropy), the specific population or issue the arts organization deals with (e.g. music, dance, theatre, visual arts, museum, management of artists/their work); the type of work (e.g. fundraising, public relations, marketing, finance – "MAM 704"), the size of the organization, salary and benefits, and the office culture. How you fit within this last consideration oftentimes can be the deciding factor for either yourself or the hiring organization.

What should you do:

1. Familiarize yourself with the field by reading pertinent publications, print or other.
2. Networking can be accomplished in many ways, including via introductions from family, friends and/or colleagues.
3. Informational interviews are a great way to both gather information and network within the sector.
4. Other good networking options include attending career fairs and events, participating in volunteer opportunities and internships (a requirement of our Program exposing our candidates with at least two environments)
5. Working with a search firm.

Timing is key for effectively marketing yourself. The general rule is that you begin applying for jobs two months before you will be available, and keep in mind that arts organizations usually hire when there is an existing vacancy (meaning that most wait until it is too late to actually have a transition period).

Executing and managing involves writing a cover letter and resume that highlight your passion for the organization's mission, focuses on how your experience positions you for success in the job, addresses every posted qualification, lists relevant experience, including participation in extracurricular activities and leadership positions. There should be no typos and both cover letter and resume should be kept to one page each.

As I often mention, "use your faculty," – we are the first line of your networking. With all of your preparation, you should be readily equipped when the job opportunities arise, having done the research necessary to prove yourself a qualified candidate.

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

Announcements

Master of Arts Management Graduate of the Year Award

Jaimee Evans has been designated as the Master of Arts Management Graduate of the Year 2006. Jaimee's name has been added to the plaque which will contain the names of the MAM Graduates of the Year. The plaque is available for all to see at the MAM office.

The criteria for the award was the student who achieved the highest GPA and demonstrated service to the Program and the profession of arts management.

Congratulations Jaimee!



Please note:

The next publication of this newsletter will be in August 2006.

Have a great summer!



Master of Arts in Arts Management

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(as of July 2006)
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