

Master of Arts in Arts Management E-Newsletter

Welcome

Welcome to the Spring 2007 semester! We hope your fall semester was successful and that you had a wonderful break and a great beginning to this semester.

In this issue you will find articles from the MAM faculty and students. We have also included short biographies on some of our new faculty.

Congratulations to all of our January 2007 graduates! Our graduates include: Giuseppe Carabelli, Kristina Dugan, Lauren MacDonald, Melody Monroe, Ji Sun Park, Jessica Timmins, Alexis Truitt, Margo VanderBurg, and Cherise Wilson.

Our next issue is due out at the end of May 2007. If you have an idea for an article to include in an upcoming newsletter, please contact Claire Sutherland at csuther1@gmu.edu.

Leader vs. Manager

by Richard Kamenitzer

When I first embarked into what was then called "higher education administration," I was a technically prepared accountant, but nothing prepared me to manage people. A few years later, I acquired the skills and techniques to be a reasonably good boss, but that's all my career appeared to have – a specific field of expertise and a group of people who would take my direction and get the tasks done. There was one other facet to all of this. As part of a community of chief financial officers, I belonged to an association and someone had the idea that I might make a fine leader. Where was I going to get that ability?

Is there a difference between a leader and a manager? ABSOLUTELY! The way I saw it, the manager I was can be described as someone responsible for directing and coordinating human and material resources. In other words, I was an administrator. But then I read this truism, "leadership focuses on doing 'the right things,' while managers focus on doing 'the things right'.



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Surprising what happens when you are “put into a role.” Having worked for people who were both leaders and managers, the characteristics were a bit convoluted, but as I watched one person orchestrate, I saw another getting people to orchestrate for him/her. Just imagine how much one can accomplish knowing how to manage but also being able to lead.

The role of the “arts manager,” is best fulfilled when the office holder can focus on how to deploy these skills and characteristics or, if the characteristics are not their own, how to recruit and engage others who do. This is our challenge – knowing the focus points we have and making them stronger and then finding out the ones that are missing and how we might begin to develop them in ourselves or find them in others. Here is a chart that came from Max’s Project Management Wisdom (R. Max Wideman P.Eng. FCSCE, FEIC, FICE, Fellow PMI 2216 West 21st Avenue, Vancouver, B.C. V6L 1J5 Canada Tel: (604) 731-0569 Email: max_wideman@sfu.ca)

Managers focus on	Leadership focuses on
<ul style="list-style-type: none"> • Administrating • Autocracy • Bottom line • Conforming • Consistency • Directing and Controlling • Goals & objectives • Imitating • Maintaining • Organization & structure • Procedures • Restraining • Risk avoidance • Shorter range • Telling how and when 	<ul style="list-style-type: none"> • Challenging • Democracy • Developing • Enabling • Flexibility • Innovating • Inspiring trust • Longer range • Originating • People • Policy • Risk=opportunity • Selling what and why • Top line • Vision

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

Dean's Corner

From Good to Great The Road to "World Class" by William Reeder

Over the past couple of years, George Mason has been exploring the pathway towards becoming world class. As fraught with dead ends as such ambitions tend to be, as managers we are expected to articulate vision. And there is a need for individual and institutional accomplishment, inspiration – and destiny. Here's a thought or two about the world-class journey.

In my vocational life as an opera singer, I sang occasionally on stages with artists that were indeed regarded as the greatest in the world. Probably the most striking feature of that experience was the fact that no two artists on stage sounded alike. In other words, the world-class performer isn't an imitation of someone else. He or she is standing on stage, on their own two feet, singing with their own voice. That's ingredient number one – don't imitate someone else. Learn to trust yourself – your own voice – and develop it fully.

Second, I don't think it's possible for institutions to become world-class addressing yesterday's questions or solving yesterday's problems. Yes, we can take inspiration from the past, and we draw deeply from the accomplishments of others. But we can't stop there. To become world-class is to grasp the context of the moment and to fashion pathways for progress within the day. Just as it's tempting for young opera singers to imitate other performers, it's tempting for institutions to imitate others too. It's more comfortable to aspire to be like "Harvard" than to dig truly deeply into the issues of our day and our region and to use the assets and resources of the enterprise towards today's solutions.

Third, becoming and sustaining world class requires a LOT of support. For individuals, studies show that as many as seven people must devote themselves to taking the "champion" into the marketplace. For institutions such support means money. And, if one's institution has limited funds, then finding partners is probably the way to proceed. If we aren't afraid of asking the question "what could we do together that we couldn't do alone" we can break free of the limits of our own asset base. Take, for example, the new Prince William Community Performing Arts Center, or the upcoming Fairfax County Museum project – without Mason leveraging the partnership of other institutions neither project could happen.

Finally, the idea of a world-class destiny is a matter of vision. My favorite story about vision is one I heard on NPR about how the island people in the Pacific taught new sailors how to navigate tiny boats 2,000 miles across the ocean to "Tahiti." The teacher takes the student to the edge of the home island and asks "can you see Tahiti?" To which the student replies, "Not really – I see lots of water, sea gulls, waves...." The teacher then says firmly "NO. Can you SEE Tahiti?" And until the student sees Tahiti firmly in their minds eye they don't let them in the boat.

Vision is vital to world-class. It is not enough to say the vision; leaders must SEE the vision. And, they must then energize a process for a shared vision with their own teams, their partners and their community. Hard work for certain, and many unknowns to encounter and overcome. But, as Jason discovers in his search for the Golden Fleece, it is the journey that matters anyway.



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

Student Column

My Internship Revelation

by Christina Schnoor

Ok, I guess I should be honest. When I entered the MAM program, I didn't quite know what I wanted "to do" with my degree once I graduated. It's surprising how much you can learn about yourself and your interests in a year and a half, especially when you are lucky to have significant learning experiences inside and outside of the classroom—my external development internship at Wolf Trap was just that.

As I learned this past fall, Wolf Trap doesn't have your run-of-the-mill internships. From the very first day, I was treated as a member of the staff and wasn't given mindless tasks to complete. Every aspect of my experience was filled with meaningful skill-building projects that helped me fully understand the inner workings of a development department at a prominent arts organization. Not only did the in-depth training I received help me to put the Fundraising and Development course into better perspective, but it also contributed to my improved comprehension of arts management.

For three days a week, I worked on projects such as writing grant reviews and updating foundation letters; researching prospective donors using resources on the internet; researching the board giving requirements of out-of-state arts organizations; learning and using Raiser's Edge and Prologue by updating and creating memberships; and assisting with priority ticket mailings, events, and stuffing envelopes. I also participated in daily administrative tasks such as answering the phone/making phone calls, filing, making copy runs to the nearby copy center, and organizing incoming mail. As you can probably imagine, I never felt as though I had nothing to do.

About a month and a half into my internship, my supervisor asked me if I would like to take on a part-time data entry job to assist the Assistant Director of Membership Development with processing new and renewal memberships. I immediately accepted the position and I continued my employment (as a full-time temporary employee) after my internship ended in December. Now, not only have I completed an internship at Wolf Trap, I have gained important work experience as well—definitely a boost for my resume.

I am very fortunate and lucky to have become great friends with a wonderful group of hard-working people who are just as passionate (if not more) about the arts as I am. I would highly recommend the development internship (or any internship at Wolf Trap for that matter) to anyone looking for a chance to gain more knowledge in any area of arts management. I have decided to continue on the development path as I move on with my career, and, most importantly, I'll be able to respond to the eternal question of "So, what do you do with an Arts Management degree?"

Announcements

New Faculty: Claire Huschle – Gallery Management (MAM 599)

Claire Huschle became Executive Director of the Arlington Arts Center (ACC) in August 2005, after serving as the Program Director. Prior to joining the AAC, Ms. Huschle was the Director of Target Gallery, the national exhibition space in the Torpedo Factory Art Center in Alexandria, VA. There, she worked with established artists, art critics, and curators from throughout the United States to coordinate juried exhibitions in all media. Simultaneously, she worked as the Community Liaison for the 30 year-old center, coordinating a national conference on starting community art centers in 2004, developing cross-disciplinary programs with arts groups and liaising with arts advocacy organizations. In the late 90s, Ms. Huschle served as managing curator of Duncan & Miller Gallery in Washington, D.C., a contemporary art space featuring the work of emerging artists.

In addition to her work in arts administration, Ms. Huschle has curated and juried numerous exhibitions throughout the Washington, D.C. area. Ms. Huschle is a frequent speaker in gallery settings about contemporary art and often appears on panels for professional development at various universities. She served on a Virginia Commission for the Arts Grants Review Panel in 2006 and was invited to return in 2007. She has also reviewed grant proposals for the Arts Council of Fairfax County and the Alexandria Public Art Committee/Alexandria Commission for the Arts. She is an active member of ArtTable, a professional organization for female executives in the visual arts.

Ms. Huschle received her Masters degree in Art History from the University of Texas at Austin and her undergraduate degree in Art History from the University of Michigan.

New Faculty: Debra Kraft – Public Relations and Marketing Strategies for the Arts (MAM 604)

Debra Kraft joined the The Choral Arts Society of Washington as Executive Director in 2004. In addition to overseeing the regular concert schedule for the symphonic choir, she has secured a new commission (Robert Sierra's *Missa Latina*), a performance for the National Symphony Orchestra Anti-Defamation League with the National Symphony Orchestra, and a collaboration with the Smithsonian Center for Hispanic Studies. Prior to her work at CASW, she was Managing Director of the Olney Theatre Center for the Arts (OTC) for ten years, where she developed the three theaters, amphitheatre, actor's residence and offices on a 16-acre campus. She also served as co-director of youth and family programming at the John F. Kennedy Center for the Performing Arts and as Associate Director of Marketing at Wolf Trap Farm Park for the Performing Arts. In October 2002, she was elected vice-president of the Cultural Alliance of Greater Washington board of directors and has served on the board of several choral organizations including the Cathedral Choral Society and the Woodley Ensemble. She is also vice-president of the United Arts Organization of Washington and serves on committees for Maryland Citizens for the Arts and the Fine Arts Advisory Panel for the Maryland Department of Education. Ms. Kraft is a member of the 2005 Leadership Washington Class and has participated in the Leadership Montgomery class of 1997 and as session chair on the arts for the 1998 and 1999 classes.

Ms. Kraft received her B.A. in Art History and Theory from George Washington University.

Announcements cont'd

New Faculty: Carol Rosenstein – Arts in Society (MAM 603)

Carole Rosenstein is Rockefeller Humanities Fellow at the Smithsonian Institution Center for Folklife and Cultural Heritage and a research associate in the Center on Nonprofits and Philanthropy at the Urban Institute. Her work focuses on cultural policy, cultural democracy, and public culture. She has contributed to numerous Urban Institute research monographs on the arts and culture and, most recently, authored the policy briefs Diversity and Participation in the Arts and How Cultural Heritage Organizations Serve Communities. Her work has been published in Ethnologies, Semiotica and The Journal of Arts Management, Law and Society. Dr. Rosenstein holds a Ph.D. in anthropology from Brandeis University.

News from the Student Advisory Board

Dear MAM Students:

The Student Advisory Board continues to meet monthly as well as host a variety of student events. Please look for our next gathering in the MAM Weekly Announcements. The Student Advisory Board discusses issues ranging from student admissions to class scheduling to any other student issues that may arise. We meet the second Sunday of every month, so if you have any suggestions, comments or concerns please share them with us. Our goal is make the program even better every semester and we need your help to succeed.

Thank you,

Christina Schnoor - cschnoor@gmu.edu

Nora Trochim - ntrochim@gmu.edu

Karim Seikaly - kseikaly@gmu.edu

Special Events

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

Alumni Column

We are very interested in hearing from our alumni! Won't you please let us know what you are doing? Where are you working? How has your MAM degree helped you? Do you have any advice for the current MAM students?



Master of Arts in Arts Management

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