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By RICHARD KAMENTZER | ASSOCIATE PROFESSOR & PROGRAM DIRECTOR — ARTS MANAGEMENT

Leading vs. Managing —
Why we in the arts need both



Shortly after we started the Arts Management Newsletter, I wrote an article about this subject. Recently, I received a publication from the American Institute of Certified Public Accountants that touched on it again.

As many of you were not here two plus years ago when my last article on this subject appeared, here is the chart that defines the differences in these two:

SUBJECT	LEADER	MANAGER
Essence	Change	Stability
Focus	Leading people	Managing work
Have	Followers	Subordinates
Horizon	Long-term	Short-term
Seeks	Vision	Objectives
Approach	Sets direction	Plans detail
Decision	Facilitates	Makes
Power	Personal charisma	Formal authority
Appeal to	Heart	Head
Energy	Passion	Control
Dynamic	Proactive	Reactive
Persuasion	Sell	Tell
Style	Transformational	Transactional
Exchange	Excitement for work	Money for work
Likes	Striving	Action
Wants	Achievement	Results
Risk	Takes	Minimizes
Rules	Breaks	Makes
Conflict	Uses	Avoids
Direction	New roads	Existing roads
Truth	Seeks	Establishes
Concern	What is right	Being right
Credit	Gives	Takes
Blame	Takes	Blames

Troy Waugh, CPA frames his article with this statement:

“both leadership and management are crucial to the success of a business.”
However, leadership is different than management in many profound ways and it is very easy to get confused about the subject. In Waugh’s experience he says, “...rarely can you find both extraordinary leadership and management qualities in one individual.”

Management is more about the common understanding about the word efficiency, whereas leadership is more about effectiveness. If we are careful about our use of language — efficiency encompasses effectiveness. Doing something in the least amount of time or at the lowest possible cost does not represent success — it is the combination of both that truly exemplify “effectiveness.” Nothing will increase your effectiveness as much as raising your leadership ability. When you focus on your leadership ability, you encourage others in your organization to do the same. The result is that the effectiveness of your entire organization improves.

What is leadership not — Leadership is not management, it is not technical ability nor is it a title. Colin Powell, former U.S. Secretary of State said, “Leadership is the art of accomplishing more than the science of management says is possible. Leadership is both art and science. Some people have natural leadership characteristics. Others have learned to lead.”

Why We Need Both for Our Arts Organizations

In a recent executive search I conducted for a theater, I needed to determine what the Board could describe as the type of manager they were seeking. Here is what the Chair of the personnel Committee said, “We have an excellent managing director and I would see this person as the leading manager. In addition, we have a controller and other positions who do a lot of management. But this theater needs a leader to help set the direction and tone of the theater — someone who can listen to the artistic director and the others from that side of the house and frame it so it can be articulated as dynamic direction. A leading executive keeps us focused on our future, our vision. He/she helps us maintain a sense of mission and values.”

Unfortunately, we often times find great managers being promoted to executive positions that really call out for leaders only because the Board felt the person deserved this opportunity or because they were troubled by how true leader might impact the “comfort” they felt with their organization. A leader may shake up the place.



LISA McCARTY (CURATOR), PROF. KAMENITZER (PROGRAM DIRECTOR), BRITON CAMPHOUSE (ALUMNI 2011) AT NEW BEGINNINGS EXHIBIT

Peter Drucker reminds us that leadership is more about doing the right things, whereas management is about doing things right. The leader must select the right goals from competing priorities and say no to others. Leaders are always looking at the relative importance of doing certain things, whereas the manager’s primary job is to accomplish the high-priority goals efficiently.

Leadership requires in-the-moment decision making and action. As Carlos Ghosn, CEO of Nissan, says, “You learn to be a leader by acting, by doing.” Steven Covey, author of *The 7 Habits of Highly Effective People*, said, “Gandhi demonstrated great leadership time and again, simply by going and doing what had to be done. His methods were simple and uncomplicated.”

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BY ADAM WILLIAMS | MA CANDIDATE — ARTS MANAGEMENT

Professor Spotlight — Jeff Johnson

The Art of Not Stumbling



In the beginning, the path seemed clear. Jeff Johnson loved music and majored in music education on the advice of his parents. They thought the education

track would provide employment opportunities. He earned a PhD in music theory and composition, intending to become a teacher.

He graduated to a flooded job market. Rejection letters began the same way: “Thank you for applying...” He asked himself, “what else do I enjoy doing?” and enrolled in Brooklyn College’s arts management program to learn the business of producing concerts.

In the summer of 1991, he moved to Seattle — the hot spot for rock music and just about everything else. By the time he approached the Seattle Symphony, they had already heard about him through a contact at one of his internship sites. They said, “We’re looking for someone who can write well and dress us up good.” He had written numerous other kinds of work but had never written a grant proposal in his life. The development director asked him for a writing sample.

“So that’s how I stumbled into fundraising.”

Although it felt like stumbling, he was actually walking into the unknown — with everything he needed. By communicating across departments, he saw connections that others missed. With “a kind of music lexicon in my head” and a way with words, Jeff could collaborate with people throughout the organization because he could already speak their language.

Fundraisers are the glue that holds an organization together. You need “a foot of knowledge for an inch of prose” to know an organization in depth and put it in writing. He discovered that a particularly good phrase can sometimes become the rhetoric of an organization. Creating a budget, a project description, an evaluation plan — oftentimes, what a grant writer creates out of whole cloth can become reality.

As Senior Director, Development for Wolf Trap, Jeff communicates the Wolf Trap Experience — with a capital E — to constituents both internal and external. “How do you share the essence of an experience with someone who has never had it?” Capturing what the arts do and what the experience is remains a challenge; especially when it’s also about education, how you treat people, the physical environment.

Jeff’s advice is to use everything you’ve got, and be aware that you can use it. Words and pictures, videos, testimonials — whatever it takes. Sometimes you need to break a few rules to get the results you want. Bring every skill and every part of your experience to the management of your organization. For Jeff, composition — the skill of putting things together — remains composition, whether in music or in writing.

“we should never delude ourselves into thinking we have a choice between two directions. There’s only ever one choice: the unknown.”

At the end of our interview, Jeff paraphrased Wendell Berry’s advice: “we should never delude ourselves into thinking we have a choice between two directions. There’s only ever one choice: the unknown.” In composition, as in life, the present meets the unknown. As both artists and managers, the decision, perhaps, is whether or not we bring our full selves to bear in negotiating the space between the two.

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BY EMMA MOORES | MA ALUMMA — ARTS MANAGEMENT

Recent Graduate Follows Her Passion



As a music performance major at the University of Washington in Seattle, I knew I loved playing trombone, but wasn't ready to make a living of it. In fact, the

thought of juggling “gigs” and freelance work to haphazardly assemble a steady income was terrifying. So why did I stick with performance? I just couldn't bring myself to give up playing the trombone.

Keep connected to what you love, no matter what. Professor Kamenitzer gave me this advice in a somewhat somber advising session. I was nearing completion of George Mason University's Master of Arts in Arts Management program and faced the bleak prospect of finding my first job in a lousy economy. Taking his advice to heart, I accepted the first relevant job I was offered: a weekly position as Operations Manager at Youth Orchestras of Prince William. Shortly after, I was fortunate enough to receive a full-time position with YOA Orchestra of the Americas as Development and Marketing Officer. Now my Mondays start at 6:00 AM and end at 10:00 PM. I drive nearly 100 miles to maintain both positions, yet... I am blissfully surrounded by music.

My work has sent me to New York for a performance in Carnegie Hall, Miami for a fundraising event, plus Colombia, Ecuador, Peru, Brazil, and Mexico for month-long concert tours. Not only is mine a success story of relevant job placement after the Arts Management program, but I am happy to confirm that the coursework at George Mason prepared me for many of my job's responsibilities.

“Keep connected to what you love, no matter what.”

The coursework built foundations of knowledge that I continue to draw from. Professor Madden's Fundraising and Development course was a highlight of my experience at George Mason, and the reason I pursued development as my focus area. I also gained useful skills in the Finance and Budgeting for the Arts courses with Professors Berardelli and Kamenitzer; the ability to analyze finances is an extremely valuable skill that too many arts professionals shy away from. The Public Relations and Marketing course with Professor Dawn and the Executive Management of Arts Communications course with Professor Hill opened my eyes to an unexpected interest in marketing.

The GMU internship requirement gave me the professional experience my employer was seeking. My intern positions at Wolf Trap Foundation for the Performing Arts in grant writing, Potomac Arts Academy as general intern, and George Mason's College of Visual and Performing Arts as development assistant gave me varied perspectives on how a wide range of organizations approach similar challenges.

If you are in George Mason's Arts Management program because you love the arts, I assure you that you are in the right place to develop skills for a successful career in arts management. Continue to immerse yourself in your passions; the rest will inevitably fall into place.

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BY KATHERINE HERRIGAN | MA CANDIDATE — ARTS MANAGEMENT

A Dancer's Transition to Management



KATHERINE HERRIGAN INSTRUCTING HER DANCE CLASS.

This fall as I began my third semester in the Arts Management program, I also joined the School of Dance in the CPVA as an adjunct teacher. Currently I teach a beginning modern course, in which my class of 34 students learn dance concepts, experience dance performances, and choreograph. The dance department's welcoming faculty and staff, eager and good-humored students, skilled percussionists, and new dance studios all help to support a positive teaching environment.

Just over a year ago, I met Buffy Price, the Chair of the School of Dance and her warm welcome left me with a very positive impression of the department.

A wonderful opportunity soon emerged for me to collaborate with the department as an intern, helping to develop and coordinate a new summer dance intensive program for the school.

This internship enabled me to utilize my experience in the dance field and put into practice new skills gained from the AMGT while working closely with faculty. Combining artistic and business skills to develop dance programming was so rewarding that I now continue to help in my free time with the development of "Mason Summer Dance" for the 2012 program.

I entered my first year as a graduate student intending to study full-time and graduate quickly. However, I adjusted my strategy this year after realizing that a balance must be maintained between my artistic profession, studies, and future goals. As a part-time student, all facets of my life and career are managed more realistically, which allows me the flexibility I need to teach at the college level.

Before beginning the masters program, I lived in Mexico for four years where I performed, taught, choreographed, developed a dance intensive program, and co-directed a dance collective project. After three knee surgeries, my career continues to evolve, slowly transitioning from stage to behind the scenes where I now primarily teach and work as a guest artist for professional companies, festivals, summer intensives, and schools. I am broadening skills and channeling my artistic passion into my teaching, choreography, management, and dance development goals. The AMGT program is providing me with an extensive network and the tools I will use to reinvest in my field. I am happy to be a part of the Mason community as a student and now dance teacher.

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BY CHRISTINA HARTLE | MA CANDIDATE — ARTS MANAGEMENT

How To Get the Most Out of Your Internship (An Unofficial Guide)



In the spring of 2011, I embarked on my external internship at Fairfax Choral Society (FCS). FCS is a community chorus based in Annandale, Virginia that

consists of seven youth choruses, an adult chorus, and a variety of musicianship and early learning classes. My background is in choruses, and FCS was a great opportunity.

During the course of the semester, I learned more about the inner workings of a mid-sized non-profit than I thought was possible in such a short time. Along with the normal business functions of a mid-sized chorus, I learned: how to mass mail an ask letter at the non-profit postage rate; how to diffuse a volatile volunteer in the middle of a fundraiser; and the best way to wrap giant gift baskets in cellophane (from the bottom up, twist, and don't leave gaps!).

The Arts Management program at GMU is fantastic at laying out the academic groundwork necessary for a successful arts manager. However, I learned an incredible amount by being in an arts management environment. After enjoying my internship thoroughly, I wanted to pass on some advice to the next class of interns.

Choose Wisely

This is important! Choose an organization in the field in which you're hoping to work. This will (hopefully) give you an accurate representation of what working in that field is actually like. Do your homework and find out what the organization does, the staff size, and how they relate to other organizations in their field. You can make a better choice about your internship with the more information you have about them.

Ask Questions

What are some of the most difficult situations the organization has faced? How has the leadership guided the direction of the organization? Asking questions is the best way to get to know more about the organization from the core stakeholders. Most staff and volunteers will be happy to talk about the challenges and rewards of working in a non-profit arts organization. You just need to ask.

Not all internships will provide the perfect learning experience. Additionally, not all arts organizations are run ideally. However, these organizations are functioning in the real world doing what we hope to be doing. By experiencing the realities of the arts management field, we will ultimately be better equipped to become arts managers.

Now go enjoy your internship!

Be Flexible

Small and mid-sized organizations are all about flexibility. There are 10,000 things to do and approximately 2.5 staff members to do it. Your personality and the personalities of the staff play an important part in working together when there are so few of you.

Accept Opportunities

Do they want to send you to a meeting with another organization? Did they invite you to attend their board meeting? Great! Take full advantage of all the ways you can learn, and meet as many people as possible. The arts management world is a small place, and you never know when you'll run into those contacts in the future.

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Arts Management News

New Beginnings Exhibit

The inaugural exhibit of the new Founders Hall Gallery was curated by artist/ independent curator Lisa McCarty and featured new, specially-created works on the theme “New Beginnings” by Arlington and DC artists: Deborah Carroll Anzinger, M. Gert Barkovic, Reuben Breslar, Treva Elwood, and Jenny Walton.

Read more about the Founders Hall Gallery and future exhibits in the spring issue of the Arts Management Newsletter.



LISA McCARTY BEING INTRODUCED AT THE INAUGURAL EXHIBIT IN FOUNDERS HALL GALLERY

Arts Management Presentation at CVPA Graduate Colloquy



PANEL NAMES GO HERE

The colloquy was a huge success and was attended by over 100 CVPA faculty and students.

The Colloquy affords those directly engaged in the field to be informed about the specific journey of a few of our graduate students. For those who are in the arts, but not directly engaged with its management, this is intended to bring about a more precise awareness of the complexity that promoting, nurturing, developing and complying imposes on the professional life of those entrusted to provide a “place” for our artists and audiences to experience each other and to extend the power of the arts to others.

Arts Management Presentation

Coordinated by Professor Karalee Dawn, the event took place on November 9th at 6 pm on the Fairfax Campus and included presentations by Adrienne Holm Cook, Maureen Rohn, Shayla Hines, and Billy Kessinger. The CVPA Graduate Colloquy series is an initiative by Dr. Victoria Salmon.

BY AMANDA MIDDLETON MA CANDIDATE – ARTS MANAGEMENT

GAMS at a Glance:



ANNUAL ARTS MANAGEMENT ALUMNI PANEL WITH GUEST SPEAKER STAN KREJCI

The Fall semester has been a time of reintroducing the Graduate Arts Management Society to the current AMGT students. Whether incoming or 5th year, we strive to produce events worth our students' time because we know you are all busy.

The Back-to-School Happy Hour at Northside Social was a great success this year! It was a pleasure meeting all new and old colleagues alike.—Also on the list of engaging activities, our 2nd Annual Arts Management Alumni Panel had a terrific turnout. The panelists were insightful and informative, providing great responses to the number of questions. We look forward to our next Alumni Panel coming Fall 2013!

With the Holidays fast approaching, GAMS is already preparing for the Spring. We are creating essential opportunities for our members and the students of the Arts Management program specifically tailored towards professional growth and social networking.

We hope to increase our influence in the greater Mason community by reaching out to other programs for collaborations. This Spring will be a semester like no other! Events planned include: Saturday Day Trip to New York, Art Gallery Tour, Art Film Screening with the School of Public Policy students, more social gatherings at Northside Social, Resume Speed Dating, and an Arts Management Speaker Series supported by our AMGT Alumni.

Whether you're a current student, alumni, faculty or staff, please join the Graduate Arts Management Society as we expand upon our educational experiences and enhance our investments in the arts.

If you have any suggestions or would like to know more about GAMS, please don't hesitate to contact us at amiddlet@gmu.edu.

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