

Arts Management



AMGT NEWSLETTER
AUGUST 2011

this issue

News from the Director

Professor Spotlight
by Adam Williams

Internship into Job
by Heather Bartlow

Solicitation Success Secrets
by Tere Linehan, CFRE

Working, Learning, Enjoying
by Weizi Zhao

GAMS News

Graduation News

Awards

Professional Competence – Not just “time on task” or “credentials”

Richard Kamenitzer, Associate Professor & Program Director

In “Media Education and the Liberal Arts: A Blueprint for the New Professionalism,” by Robert O. Blanchard and William G. Christ, the authors refer to outcomes as they relate to a demonstration of professionalism. As our faculty explores the advancement of the degree experience for our MA candidates, we continually search for relevant ways to have our students demonstrate the competence acquired by the core courses and internships that make up the Program. We, the faculty, have designed a “capstone” course that we believe will achieve just that – having our students produce work that will demonstrate mastery essential to the profession of arts management.

continued. on page 2

continued. from page 1

As members of the profession, each of us – whether just starting out or well along in established careers/institutions, must be able to show we have:

1. *Communication competence* - the ability to read, write, speak, and listen and to use these processes effectively to acquire, develop, and convey ideas and information.

2. *Critical thinking* - the ability to examine issues rationally, logically, and coherently.

3. *Contextual competence* - an understanding of the societal context or environment in which one is living and working.

4. *Aesthetic sensibility* - an enhanced aesthetic awareness of arts and human behavior for both personal enrichment and application in the enhancement of work.

5. *Professional identity* - a concern for improving the knowledge, skills, and values of the profession.

6. *Professional ethics* - an understanding of the ethics of a profession as standards that guide professional behavior.

7. *Adaptive competence* - anticipating, adapting to, and promoting changes important to a profession's societal purpose and the professional's role.

8. *Leadership capacity*- exhibiting the capacity to contribute as a productive member of the profession and assuming appropriate leadership roles.

9. *Scholarly concern for improvement* - recognizing the need to increase knowledge and to advance the profession through both theoretical and applied research.

10. *Motivation of continued learning* - exploring and expanding personal, civic, and professional knowledge and skills through a lifetime. (Blanchard & Christ, 1993, p.15-16).

It is not good enough to have navigated the course and arrived at a destination on a single journey or to just continue to show up and participate. As managers, we must be able to advance the agenda in established and sometimes newly created pathways and to provide an opportunity for the beneficiaries of our endeavors to join in achieving the mission of the organization. To accomplish this we must be able to apply these attributes to the conceptual frameworks of the field. It is in joining of theory with practice that we earn the stripes of the professional.

In this, our 21st century, we look forward to the achievements of those in the profession of Arts Management and we accept the responsibility to engender these attributes of professionalism.





Spotlight on Professor Nicole Springer

By Adam Williams

The late Edwin Johannott was a first violinist with the National Symphony Orchestra and a teacher of violin and viola. He inspired students at several institutions in the D.C. region; one of those institutions was George Mason University. But it was at the University of Mary Washington where Mr. Johannott helped guide our newest faculty member, Professor Nicole Springer, to pursue a career in the arts.

“Teachers really have so much influence, and I was just so lucky,” she says, honoring her mentor and paying homage to all the teachers who have helped her along the way.

Her advocacy does not end with praise; Professor Springer spent seven years with the National Association for Music Education working on behalf of music teachers. Her passion to ensure a vital presence of the arts in education could be attributed to the experiences in her youth. When she was eight years old, she saw a presentation of stringed instruments at her Fairfax County elementary school and found herself transfixed with the violin. Before long, she was playing with the local area orchestra, and it was there she first experienced *ensemble*—a process of working together.

Serving for nearly three years as Executive Director of The Youth Orchestras of Fairfax, she gave back to the community that nurtured her own development, creating opportunities for young musicians to work with instructors from the National Symphony Orchestra, the Peabody Institute of the John Hopkins University, and the Audobon String Quartet.

Her dedication to the arts has now brought her into the world of higher education as the Assistant Director of Professional Development in George Mason University’s Arts Management Program. She sees herself as a guide in this process, helping to support students as they pursue their professional goals. However, she emphasizes that it is the student’s responsibility to do the work required to make those dreams become a reality.

She also reminds students to keep their options open. Arts management is not confined to arts institutions. Our region has a thriving nonprofit sector that includes advocacy organizations, like Americans for the Arts, which she encourages all students to join.

She recalls an event she helped coordinate with the National Association for Music Education: “There were about 20,000 people attending, and that type of power, seeing them and hearing them, was amazing. There are so many words to describe it, and that experience really brought me to tears; it made me think, ‘I’m really in the right field, in the arts, doing arts management, getting to participate in this and organize it as well.’”

According to the George Mason University Arts Management website, “the word management derives from the Greek root *maun*, meaning ‘to coordinate’ or ‘to bring into alignment.’” To help bring individuals—perhaps an organization’s greatest resource—into alignment with themselves and the field of professional arts management, we are pleased to welcome Professor Nicole Springer.

Internship into Job

By Heather Bartlow

When I first started in the Arts Management Program, I was skeptical about the internship requirement. I already had a full time job at a historic house museum as the Director of Communications, so I did not understand how an internship could be beneficial. But I wanted to graduate, so when the time came I contacted my network and found a communications internship at Morven Park. Morven Park is a historic estate in Leesburg, VA with three museums and an equestrian event center.

Ironically, many of the projects I worked on were similar to the tasks I had hired my own interns to do. I spent a lot of time filing and stuffing envelopes. Regardless of my assignments, I was excited about the potential of this historic site. I did everything that was asked of me to the best of my ability, placing as much importance on the menial tasks as the more interesting ones. I also spent personal time developing a social media plan, which I presented to the Director. Soon I was asked to interview for the Assistant Director of Communications and Development position. Though it was a very interesting position and a chance to use what I had learned in the Arts Management program to make a real difference as this site re-invented itself, I refused. Morven Park was almost a 2 hour commute each way for me and I was not willing to commute that far every day, as well as the inevitable weekend. The Director responded by offering free onsite housing. I was stunned.

I submitted my application and interviewed for the position. But as luck would have it, a woman with 20 years of experience in communications was eventually offered the position. So I gave up on the idea of working at Morven Park. However, they had not given up on me. The Director created a position that focused on many of the tasks I enjoyed doing, such as social media, graphic design, and events management. I was offered this position along with the aforementioned housing and a salary increase. Though I would be giving up a "director" title, the position presented numerous advantages and I accepted.

I never expected that my internship would lead to a new job. In this position I am able to create and implement new policies, projects and programs. I am developing a membership program, working on sponsorships, running all the social media, and working on a branding project to make Morven Park's assets well-known within the community. I absolutely love what I am doing, and I am gaining valuable new experiences every day.

In my case, a little enthusiasm and initiative went a very long way! If you spend your whole internship filing and stuffing envelopes - own it, do it well, and get excited about it. A great work ethic is valuable in today's job market and employers know that good workers are hard to find. At the very least you will get a great recommendation and perhaps, most importantly, expand your network.



Solicitation Success Secrets

By Tere Linehan, CFRE

When planning a major gift ask, you know you must have the right person, and make the right approach, in the right way, at the right time, for the right amount. To maximize your solicitation results, try these success secrets.

#1 **KNOW** what an organization's donors, volunteers and friends think about your nonprofit and why. Don't assume you know, gather the information—it will surprise you. To do this:

- Send out **short surveys**, offering to reward respondents by entering their name in a drawing for a valued gift e.g. a year's subscription to your theater's productions.
- Hire a firm that specializes in **focus groups**. Conduct at least 3+ groups.
- Hire a fundraising consultant to conduct 50+ short **phone interviews**. Include individuals from each group.
- To lower costs:
 - Train your board to conduct the phone interviews and focus groups.
 - Use social network websites to gather information.
 - Invite website visitors to take an anonymous survey.
 - Ask staff to conduct one on one interviews with donors (current **AND** lapsed) and volunteers.

Note: Use online articles for examples of good questions.

#2 **ENHANCE** your "ask script". To do this:

- Incorporate appropriate information gathered by research from #1.
- Communicate the why and because, not just the what and how.
- Use power words e.g. inspire, engage, transform, impact.
- Remember people give to your organization's mission to meet community needs, not because you need them to support it.
- Present what your organization creates, not what it does. For example, a high school theater company could talk about the love and passion for drama it instills in the youth vs. the shows it produces.
- Describe how this gift is an investment in change.
- Inform them how it will have an immediate impact on the future.
- Personalize your "ask" to reflect the prospect's unique needs and interests.
- Invite the prospect to be meaningfully involved beyond writing a check, if they wish.
- Explain how a donation will be a gift to the community through your organization.
- Remind the "ask team" that:
 - After the "ask," no one speaks until the donor responds. Ignoring this "rule" can negate your success.
 - It is critical to get a commitment during the meeting. Donors who say they want to think about the "ask", often do not write a check or not one at the "ask" amount.

*Note: The "ask team" **must** practice the script together to know what is expected of them and when, and to provide input.*

#3 **FOLLOW UP** by:

- Thanking a prospect for their time, regardless of their response, at the meeting, **AND** in an e-mail/letter sent the day of the "ask".
- For positive responders:
 - End the meeting by asking your donor what information they need you to send them immediately/that day.
 - Schedule on your calendar regular/monthly donor updates by phone, e-mails, letters, and meetings with you and staff involved in the donor funded project.
 - ASAP provide the gift recognition you promised.

Working, Learning, Enjoying World Expo 2010 Shanghai China

By Weizi Zhao

World Expo 2010: Shanghai, China

Duration: May 1 to October 31, 2010

Theme: Better City, Better Life

Luckily, I got the chance to work with the production team for the opening ceremony of World Expo 2010: Shanghai, China. If I can use three words to describe this special experience, they would be working, learning, and enjoying. Different from the Chinese production team where I worked as the Director's Assistant of Beijing's 2008 Olympic opening and closing ceremonies, the Shanghai government invited an Austrian company DAE (David Atkins Enterprise) to be in charge of the Expo opening ceremony. David Atkins is Austria's most awarded producer, choreographer and director. He worked as an artistic director and producer of the Sydney 2000 Olympic opening and closing ceremonies. David was also the executive producer and artistic director for the ceremonies of the Doha 2006 Asian Games and the Vancouver 2010 Olympic Winter Games. With that expo experience, I had a great chance to observe the working style of this fabulous Austrian team.

The opening ceremony of 2010 Shanghai World Expo was—to-date—the largest multimedia in history with pyrotechnic and laser shows around buildings, bridges and bodies of water. Due to the limited time we could use the Huang Pu River, and also because of safety and other reasons, our rehearsal and working hours were mostly from 8pm to 8am the next morning. Constant sleepless nights and working under pressure became my daily routine.

Working with a laser team from Germany, a fountain team from France, and the main team from Austria, I can now easily recognize if someone is speaking French, German or "Austrian Style English". The biggest lesson I learned from my experience was how to use my judgment and skills in order to communicate between the Chinese enterprises' officers and the various foreign working teams. Even with multiple working tasks, my national pride, and some interest conflicts, I did find a balance among all of them.

The greatest benefit for me working in the Expo was that I could get into the pavilions without waiting in the line. The most popular pavilion was Saudi Arabia's. It featured a fine centerpiece: a huge hanging boat shaped like a half moon. The "moon boat" was said to be loaded with dreams and friendships. Everyone was surprised that it took a visitor approximately eight hours to get in to see it! That's almost a day! Luckily for me, I just had to show the security my working pass then I could go in anytime. However, my favorite pavilion was Chile's. Without waiting in the line I was able to visit more than 60 pavilions. All of those countries' stamps will live in my "Expo Passport" forever.

World Expo 2010 Shanghai China was the perfect occasion to make the world feel at home in China. It will be one of the best memories. And, while studying at George Mason University, I will keep working, learning and enjoying, like always!



GAMS NEWS

First, congrats to all of the new AMGT graduates! You've made it!

Also, I would like to extend my appreciation to the former GAMS members: Virginia, Laura, Emily, Elyse, Islet, Mahsa, Sara, Heather, Tyler, Alexandra, Amy, and Briton. You have set in motion events and programs that the Graduate Arts Management Society will be sure to implement annually, building upon the solid foundation you all have established.

I look forward to working alongside this year's GAMS officers: Liz Murphy, Adrienne Cook, and Amy Park. We have several ideas for the upcoming year. Be on the lookout for GAMS News in the AMGT Weekly Announcements!

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

Many thanks,
Amanda Middleton
GAMS President, 2011-12



The goal of GAMS is to provide a voice to all involved in the Graduate Arts Management program, to enhance students' educational experience by providing experiences beyond the classroom, and to encourage investment in the arts.

GAMS Fall Events Lineup

-Dates and Time TBD-

-Join us for Alma Tropicália at the Kennedy Center on Monday, Aug. 22nd from 5:30-8pm

-Meet and Greet at Northside Social

-Volunteering at Arts by George!

-Alumni Panel

-Gallery tour

-Finals De-stresser event

-Plus more...

Also, look for:

-Spotlight Profiles of your Peers on Twitter

-News/event updates on Facebook

GRADUATION NEWS

Congratulations to our recent Arts Management graduates!

Laith Ter-Minassian Al-Nouri
Katherine Lynn Arens
La'Tasha Nicole Banks
Clarissa N. Bannor
Heather Ann Bartlow
Svetlana B. Bilenkina
*Tyler D. Boenecke
Stellamaris Braudy
Allison Justine Byers
Briton C. Camphouse
Virginia Case
Andrew H. Chicas
Wen-Ting Chiu
Steven Drapalski
Kathryn Ann Gedney
Sarah Kessel McKee Gemmell
*Julia R. Gibson
Katherine Gill
Kathleen M. Golden
Charles Michael Hooke
Mahsa Javid
Sara A. Lissabet
Maria Margarita Lopez
Amy L. Lust
Elizabeth Bleil Malone
Cayla E. Neidlinger
Meghan K. O'Brien
Lori Petterson
Morgan B. Pierce
*Juliet E. Prillaman
Nita Raj
Heather N. Rose
Cynthia D. Rudorfer
Erin M. Shannahan
Lin-Chih Sheu
Jacqueline M. Sims
Elyse Regina Smith
Theresa Smith
Leah Amber Stone
Emily M. Travis
Janay' N. Turner
Shawna Vacca
*Terri L. White
Laura Elizabeth Williams
Steven J. Williams
Anqi Xue

*Indicates Summer Graduates

Congratulations to those receiving Graduate Certificates!

Arts Entrepreneurship Graduate Certificate

Sara A. Lissabet

Fund Raising and Development in the Arts Graduate Certificate

Allison Justine Byers

Special Events Management in the Arts Graduate Certificate

Steven J. Drapalski
Kathryn Ann Gedney
Mahsa Javid
Cayla E. Neidlinger

Public Relations and Marketing in the Arts Graduate Certificate

Heather A. Bartlow
Svetlana B. Bilenkina
Virginia S. Case
Wen Ting Chiu
Meghan K. O'Brien
Nita Raj
Lin-Chih Sheu
Jacqueline Sims
Leah A. Stone
Anqi Xue

And the award goes to...
**Arts Management Awards
2010-11**

The **GRADUATE OF THE YEAR Award** is presented to the graduate with the highest GPA.

Tyler Boenecke

The **OUTSTANDING ACHIEVEMENT Award** is presented to the graduate/s with the second highest GPA.

Katherine Arens

Erin Shannahan

The **LEADERSHIP Award** is given to a graduate who has demonstrated the ideals of scholarship and professionalism and promoted and supported the reputation of the Program.

Virginia Case

The **DIRECTOR'S Award** is based on performance and promotion and given to those graduates that have enhanced the reputation of the Arts Management Program, the College of Visual & Performing Arts and the University.

Stella Braudy

Elyse Smith

Leah Stone

Anqi Xue

The **DEAN'S Award** is based on outstanding scholarship and achievement as recognized by the larger academic and arts management community.

Mahsa Javid

The **Erin Isabelle Edwards Gaffney Scholarship/Award** is given to a graduate in honor of Erin Gaffney. This award is decided upon by the Program full-time faculty based upon a written essay.

Briton Camphouse

Congratulations to **Faculty Member of the Year:**

Michael Hill!



Arts Management



*Arts by George
-- Arts Managers*

Program Director:
Richard Kamenitzer

Editors:
Mathilde Speier
Amanda Middleton

Contributors:
Richard Kamenitzer
Adam Williams
Heather Bartlow
Tere Linehan
Weizi Zhao
GAMS

Design by:
Amanda Middleton

Master of Arts in Arts Management
College of Visual and Performing Arts
George Mason University

Office Location:
3330 N. Washington Blvd.
Arlington, VA 22201

Mail:
4400 University Dr. MS 1C8
Fairfax, VA 22030

Email: mspeier@gmu.edu
Phone: 703.993.8926
Fax: 703.993.4113

<http://artsmanagement.gmu.edu>