

# Standards for Arts Administration Graduate Program Curricula

## A Living Document

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# Standards and Outcomes: Providing Services to Members

## Introduction

The Association of Arts Administration Educators (AAAE) is a not-for-profit organization incorporated in the United States. Its mission is to represent college and university graduate and undergraduate programs in arts administration, encompassing education in the management of visual, performing, literary, media, cultural and arts service organizations. Founded in 1975, the Association was created to provide a forum for communication among its members and advocate for formal training and high standards of education for arts administrators. It also encourages its members to pursue, publish, present, and disseminate research in arts management and administration to strengthen understanding of arts management issues in the academic and professional fields. Most importantly, this is a dynamic, changing document that is meant as a guide and tool rather than a prescription.

Cultural management, arts administration, and arts management are the most commonly used titles for higher education curricula that prepare students to lead and manage arts and cultural organizations across the world. These programs seek to assist students to develop their capacities as executives, fundraisers, planners, marketers, program managers and financial managers in the not-for-profit and for-profit arts. Cultural policy, arts advocacy, arts education, arts entrepreneurship, artist management, cultural planning, public art and entertainment management are also

increasingly important subfields in the industry.

In business and social environments looking to take advantage of creative assets, the need for educated managers is increasing. Programs at the graduate level are preparing students to balance aesthetic understanding with specialized skills in generating income, managing boards, stimulating public engagement, and sustaining the mission and vision of organizations whose primary purpose is the delivery, presentation, and preservation of arts and culture.

Many different degrees are available in the study of arts administration, and such degrees may be offered and housed in different schools within a college or university. Some programs involve collaboration among different departments, for example, between arts and business schools (others may work with schools as diverse as education or architecture). The unique nature of the arts industry requires a strong grounding in the arts themselves, not just in business and management techniques.

Recognition of arts administration as a profession is a relatively recent development, with formal education in arts administration beginning in the mid-1960s. The Association believes that higher education remains the appropriate response to these demands and to the present and future management needs of the arts.

In the early 2000s, the Association, in collaboration with its members, began the development of educational standards in order to assist programs in structuring and reviewing their curricula. AAAE standards are based upon the philosophy that arts administration graduates are all entitled to certain outcomes from their education, regardless of the specific emphasis of the program.

The programs that comprise AAAE are indeed diverse in nature. For example, some focus on profit-making industries and creative entrepreneurs, some on not-for-profit arts organizations, some on public initiatives and public policy, while others encompass a

combination of these. Some graduate programs are discipline-specific, dedicated to theater or visual arts management, for instance, while others offer a more eclectic approach. Nonetheless, similar academic objectives may be achieved through curricula with different structures and approaches.

The standards are intended for those courses of study that educate administrators for the arts field as practitioners. Graduate curricula provide a distinctly professional perspective. Master's degree programs prepare students with a general managerial orientation and a specialization in arts administration.

## **Context**

Graduate curricula should provide an understanding of the context for managing arts and cultural organizations. Prospective students should look for the following core areas to be covered within the curriculum of any arts administration program:

- The nature of the creative process; how art and the artist function in society;
- The nature of leadership and organizations and how they function in society;
- The cultural, demographic, economic, political and technological environment for the arts;
- The local arenas in which arts organizations exist;
- The arts' impact within an international environment;
- The importance and potential of technology;
- The impact of demographic diversity and multiculturalism;
- The ethical issues confronting arts managers.

When completing a graduate degree, students should possess specific core

competencies in certain areas including:

- Financial and audience development, strategic analysis and planning;
- The dynamics and logistics of institutional development as it relates to the ability to present, produce and facilitate arts events and experiences;
- The legal, ethical, and policy environments for the arts;
- Leadership in complex and diverse organizational environments including the dynamics of working with boards, organizational structure and staffing, and working with artists and other constituencies;
- The international environment for the arts and the impact of the global economy;
- The application of research methodologies to the field, including the ability to conceptualize, analyze, synthesize, and evaluate data;
- The management of people and processes.

An undergraduate degree in arts administration is certainly not a necessary prerequisite for graduate study. A liberal arts or a strictly arts background is an appropriate context for the successful completion of a graduate degree. An individual's general arts knowledge or study of a specific art form: for example, studio art or music theory, may significantly contribute to success as an arts administrator.

As a growing field, the delivery of expertise contributes to the overall success of the cultural sector by helping organizations become more effectively and strategically managed. Arts administration programs build that expertise by educating graduate students and preparing them as managers and leaders of arts and culture, an important and growing sector.

### **Guiding Principle**

The services of AAAE balance two essential precepts. First, they assist the member programs in developing and implementing plans to achieve the articulated standards within the context of their own programmatic interpretations and university structure. Second, the diversity and differences of each program are respected and supported within the goal of identifying strengths and having resources to focus on areas of improvement.

### **Benefits to the Field**

In many ways, the Association has a distinct advantage in that we are aligned with and preparing students for specific professional fields that face many of the same issues and require similar capacity characteristics in their workforce. It is within this context that each standard articulated in this document has a section that postulates the current trends and realities for the field and asks the question “What do we know about the field that should inform our approach to this area of competency, and how can we anticipate and effect positive change moving forward?” This acknowledges the importance of the connection of what we teach to the organizations that we prepare students for, and seeks to integrate the ongoing refinement of our curricula with the needs of the field, ensuring that what we are teaching is relevant and meaningful.

### **Benefits for Members**

The benefits go beyond the impact that these services have on the field as a whole. Programs that request and receive support in analyzing their curricula in relation to the standards and planning for and implementing standards reap many benefits. Individual programs find this support enormously helpful in making their case within their own colleges and universities, in articulating learning outcomes as they relate to their own curricula and to the professional development of their students, in addressing tenure and promotion review, and in contextualizing trends and impacts within colleges and universities where there may be minimal understanding of the field of study of arts

management. In addition to gaining a deeper understanding of how other programs choose to articulate the standards, programs are able to access outside “experts” to substantiate the strengths of a program to the other faculty and administration of their own institution.

### **Reviewing the Document**

Each competency has an Overview and Rationale that seeks to contextualize the importance of this area and to discuss in broad terms why the topic is important to an arts administration course of study at the graduate level. It is followed by a bulleted list of the foundational, developing, and best practices learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider their current curriculum, material, and teaching resources. It is assumed that as the curricula progress through levels that they are incremental and build upon one another. A developing curriculum includes all of the content of a foundational level and a best practices curriculum includes all of the content of the foundational and best practices levels.

It should be noted that each area is purposefully broad, allowing a range of interpretations for programs to identify their uniqueness as well as target priorities within each curricular area.

This document was developed with significant input from the members with a desire to be responsive to preparing students for an ever-changing field. As the external and internal environments in which arts and cultural organizations operate change, so must every program adapt. Significant review and input from our practitioner colleagues in 2013-14 informed an extensive update and revision of this document. Such input will continue as we seek to achieve best practices in all that we teach. It should be noted that reviewers suggested consideration of the following additional standards in the next iteration of this document: Arts Education; Arts Entrepreneurship; Experiential

Education; Data Literacy; and For-profit Management.

Our deepest thanks go to the following practitioner colleagues for their review of and consultation on these standards:

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# Community Engagement

## Overview and Rationale

A culture of community engagement and community service will be a hallmark of successful arts organizations in the twenty-first century. These organizations will not only take an active role in the affairs of their communities, but will also demonstrate leadership and creative problem-solving that reflect the best of their communities' traditions as well as the most innovative ideas.

Arts and cultural organizations can be vital and catalytic members of communities, an essential part of the complex whole of community life. Arts and cultural organizations have the capacity to build and support positive interconnections within a community, connecting individuals, societal groups, and organizations.

Arts organizations can support vibrant communities by identifying, connecting with, and allying themselves with existing community assets, and seeking opportunities to use those assets to adapt to changing community dynamics, including ongoing shifts in the larger social, political, economic and environmental forces impacting all areas of society, including the arts. To have the greatest impact, arts organizations will learn to be active members of their local, regional and national civic environment.

Students in arts management should learn to see, appreciate and know how to work within the broad context of creative and cultural needs and expressions of their local communities, including the full range and mix of cultural and creative traditions and practices from all segments of society and all parts of the world that are present in their communities. This requires an ability to ascertain who is present within a community,

who is currently well-served by arts organizations, and which groups and traditions could be more fully and publicly engaged.

Students and arts practitioners will require strong interpersonal skills, including the ability to speak and listen openly across potential cultural and experiential divides in order to develop genuine cultural collaborations that serve the intended communities in ways that meet their self-identified needs.

Community engagement is fundamentally about relationship-building, connecting an organization's mission and goals to the cultural assets and desires of all segments of their local community. Graduates of arts administration programs should understand the range of community engagement practices, and be able to develop models for successful programs.

The following are foundational, developing, and best practices learning outcomes which, when taken as a whole, provide a baseline for programs to consider in their current curriculum, material, and teaching resources.

### **Foundational**

At the Foundational level, students should be able to:

- Explore a variety of definitions of community in order to gain an understanding of what community means for an organization, a program, or a particular academic course.
- Demonstrate an understanding of what culture means: How does it define us as individuals and as segments of our communities? How do our own cultural experiences both expand and limit our ability to understand and empathize with others?
- Describe the range of programming and activities that might be described as

community-based art, from politically or socially engaged art, to arts programs for special populations, to community cultural planning.

- Demonstrate the ability to assess the best approach to community engagement based on an evaluation of a specific situation.
- Describe the changing demographics of their specific local community and its corresponding artistic needs.
- Describe the impact of arts and cultural activities on communities.
- Describe the history and development of a particular art form and how it has evolved in a particular community(ies).
- Analyze an arts organization's current audience: which segments of the population does the organization actively and successfully reach, and in what ways?
- Demonstrate an ability to engage in open, positive conversations about potentially divisive, sensitive issues that may be sources of conflict within a specific community.
- Describe a recently attended civic or cultural event that is outside the student's past experience and comfort level.

## **Developing**

At the Developing level, students should be able to:

- Define what community engagement means for a specific organization in the context of its mission, history, and current capacity.
- Conduct an analysis of the assets and needs of the community and communities that an organization seeks to serve. These may be communities of place

(geographic), communities of interest, or both. If the organization exists in physical space, this must include the geographic community.

- Be conversant in demographic analysis, census data and trends.
- Examine the histories of a specific geographically-based community: shifts in demographics, changes in societal norms and expectations, and economic patterns related to how people make their livelihoods.
- Assess a variety of existing arts-based community engagement activities, including an assessment of their impact on individuals and communities.
- Describe the civic structures of a particular community; forms of local government and leadership; how people participate in their community(ies); formal and informal power structures that make personal and community change possible.
- Analyze a recently attended civic or community event, examining the demographic groups represented, critical issues, and key agents for change or for maintaining the status quo.
- Define an organization's mission and its potential contributions to the greater civic and cultural community.
- Analyze issues of community concern and assess the feasibility and potential impact of arts-based programming that might address those issues.
- Determine staff and volunteer readiness to engage in community-based art; identify areas of knowledge or skill that may need strengthening.
- Identify achievable outcomes for a specific community engagement initiative.

### **Best Practice**

At the Best Practice level, students should be able to:

- Articulate for internal and external audiences what a specific arts organization means by community engagement and what forms of practice will result.
- Prioritize potential community engagement activities for a specific arts organization based on existing resources including financial, personnel, internal capacities, etc.
- Take a leadership role in initiating or developing a community-wide, cross cultural arts-based community engagement project.
- Participate in a community-focused arts program or project design.
- Design community partnerships or collaborative initiatives that incorporate multiple and diverse partners or community segments to achieve a common purpose.
- Develop a plan for an arts-based community engagement program that utilizes the student's community organizing and relationship building knowledge and skills.
- Design an evaluation process that utilizes outcomes and indicators to measure broad community impacts of arts and culture programs and organizations.
- Apply general management skills such as working with teams, building networks, conducting multi-year planning, conducting multi-party negotiations, and navigating and managing change to community engagement activities.

# Financial Management

## Overview and Rationale

Financial management is a core function within the management of cultural organizations, and is the framework through which resources – human, physical and financial—are maintained and monitored. In the not-for-profit sector, the balance between mission and money is a key factor in maintaining a sustainable, vibrant and successful organization, and needs to be clearly understood by arts administration students. We recognize that some programs include the teaching of commercial enterprise in the arts; this version of the standards has not yet incorporated standards for those areas of practice.

Managers must be able to deal with the numbers in a much more complex way than just tallying revenues and expenses. Financial analysis is an essential requisite for sound strategic planning and governance, and managers of not-for-profit arts organizations are the source of financial information for their boards of directors. While board members are often from diverse professional backgrounds with limited not-for-profit experience, their mandated fiduciary responsibility requires them to clearly understand where the organization stands financially. Therefore, managers must be equipped to clearly and effectively communicate the financial realities of their organizations in terms that are expert but accessible.

Effective financial management also supports successful revenue development.

Managers must be comfortable explaining their organization’s financial situation to internal and external stakeholders. Therefore, students should learn how to

communicate financial concepts clearly and compellingly, so that they are equipped to

deal with a variety of audiences.

Accounting and finance are complex subjects, requiring specialized knowledge and training. In order to thrive, arts organizations, which often manage with limited resources in challenging economic circumstances, need strong financial managers who understand the particular requirements of the arts industry.

However, because many students enter programs from fine arts and liberal arts backgrounds, they often have limited exposure to so-called business skills. Moreover, they are sometimes fearful of financial management, because they understand its importance and the potential consequences for failure (firing, bankruptcy, etc.). Arts administration programs need to be aware of these sensitivities, and be prepared to take students from basic to advanced skills in an encouraging environment, so that students not only understand, but also can feel confident in, their new-found skills.

At the foundational level, students need to understand how financial statements are prepared, and how to use such information to assess their company's financial health. They should be able to perform basic accounting tasks, as well as prepare and interpret financial statements. At the developing level, they should be capable of applying this understanding through effective planning, timely reporting, and implementing effective control mechanisms. They should know how to employ financial information to inform sound decisions for all aspects of their organization's operations, and be able to recognize and evaluate both risks and opportunities. They should understand the intricacies of financial management as well as how financial management affects all other aspects of arts management, from fundraising to artistry. The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources.

## **Foundational**

At the Foundational level, students should be able to:

- Perform basic accounting and reporting tasks.
- Describe the difference between an audit, a review, and a compilation prepared by a certified public accountant.
- Identify, interpret, and explain the financial statements found in a not-for-profit audit and how they link to each other:
  - Statement of Financial Position;
  - Statement of Activities;
  - Statement of Cash Flows;
  - Statement of Functional Expenses;
  - Auditor's Notes.
- Identify the financial statements typically prepared by an organization internally and how they are used in managing the organization:
  - Operating budget;
  - Capital budget;
  - 'Budget to Actuals' or 'Year-to-Date' reports for income statement and balance sheet;
  - Cash flow projections.
- Describe the function and limitations of the IRS Form 990 and Form 990 EZ tax return in financial management.
- Explain restrictions on revenue, including types of restrictions, how revenue flows through the statement of activities and the relationship between revenue and

other performance measures.

- Describe how the board of director's fiduciary responsibility differs from that of staff, and the relationship between the two.
- Explain the role of board committees in helping to oversee the financial health of the organization, including executive, finance, and audit committees.
- Describe fundamental concepts of basic internal control systems.
- Discuss the basic purpose and process of an annual audit.

## **Developing**

At the Developing level, students should be able to:

- Collect appropriate data and prepare a financial statement.
- Demonstrate an understanding of financial analysis through the analysis of audited data and in case studies.
- Determine an organization's unrestricted operating performance.
- Articulate the organization's ability to pursue opportunities and manage risk through the health of the balance sheet.
- Identify trends in operating performance and balance sheet health when comparing multi-year financial data.
- Formulate key questions for further investigation after assessing an organization's financial data.
- Effectively conduct basic financial analysis of publicly available IRS Form 990 data and convey the results in written and oral form.
- Explain the difficulty of assessing true operating performance using 990 data and

how the presentation of data of the Form 990 can obscure operating results.

- Describe how financial environment and regulatory framework influence/shape individual organizations' accounting systems.
- Create mission-driven budgets with detailed budget narratives for a variety of purposes and in a variety of formats, including organizational planning, fundraising and programming budgets.
- Describe the financial reports appropriate for a board of directors.
- Describe the level of financial detail that would be appropriate for a finance committee versus the whole board.
- Apply cost accounting principles by allocating annual budgets across defined categories.
- Describe what an organization must do internally to prepare for an audit.
- Describe how budgeting and reporting can enhance an organization's capacity, clarity and long-term health.

### **Best Practice**

At the Best Practice level, students should be able to:

- Predict and plan for the cash needs of an organization (inflows and outflows) throughout the year.
- Stress test a cash flow projection to understand uncertainties in cash flow.
- Identify the way in which an organization manages cash flow during cash flow challenges: delaying payables, accelerating receivables, utilizing a line of credit, accessing restricted dollars.

- Demonstrate strategic thinking and creative problem solving based on the principles of risk management.
- Formulate appropriate recommendations for an organization based on analysis of audited data.
- Identify areas of risk and uncertainty in an organizational budget or cash flow projection.
- Describe when and why scenario planning or budget reforecasting is necessary for an organization.
- Describe the fundamental principles of investing as they relate to the management and stewardship of endowment funds, including the role that endowment spending rates play in the overall management of the institution.
- Articulate the distinction between permanently restricted endowments and board-designated endowments and the implications for a not-for-profit.
- Create a suite of board reports that successfully, transparently communicates the financial position and operating results of the organization at a point in time.
- Explain the best practices for selecting an auditor and what the auditor's relationship should be with staff versus with the board of directors.

# Institutional Leadership and Management

## Overview and Rationale

The demands placed on leaders of arts organizations are significant. These individuals need to achieve artistic vitality and institutional sustainability while managing the demands of numerous stakeholders within the organization and the community. They are charged with delivering a consistently high artistic experience, which reflects the organization's stated mission, and over time fulfills its vision, inspiring an organization to move forward in an ever-changing and dynamic internal and external environment.

Additionally, they must compete for earned income in the for-profit and not-for-profit sectors and for contributed revenue in a crowded not-for-profit sector.

The not-for-profit arts sector reflects the broader demographic and social changes in society. Traditional models of leadership are being challenged, and new paradigms for leadership are emerging that can be a model for lateral decision-making and long-term engagement of stakeholders.

Since the fundamental premise of a not-for-profit cultural organization is the fulfillment of mission, it is incumbent upon our graduates to be able to embody the mission of the organization, to articulate it as a reality and to inspire others toward its fulfillment. As arts leaders, graduates will also need to be able to make the case for the arts and understand how to be an advocate through their abilities to lead and motivate others.

The arts enterprise is inherently collaborative; students need to understand concepts of leadership, group dynamics, and team management in order to understand how to adapt to the ever-changing environments in which they will work. Students should possess a working knowledge of emerging and established management skills and techniques in order to maximize organizational effectiveness. The field demands the capacity for a breadth of leadership styles in a single leader and our students must understand how to utilize leadership capacities through a variety of formal and informal roles. Students need to be cognizant of multiple disciplines within and outside of the arts, and their relationship to them. They should have the capacity to communicate organizational vision to multiple disciplines and constituents. Arts administration students must be effective communicators internally and externally and in written and oral forms.

AAAE recognizes that there is a wide range of leadership and managerial competencies that contribute to the individual's ability to succeed in the profession.

The following are foundational, developing, and best practice learning outcomes which when taken as a whole provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources. These include:

### **Foundational**

At the Foundational level, students should be able to:

- Demonstrate a basic understanding of the principles of management.
- Demonstrate a basic understanding of the history and evolution of arts organizations.
- Demonstrate an appreciation and a fundamental understanding of how the art the organization creates and/or presents is made.

- Demonstrate a basic understanding of the management of for-profit and not-for-profit organizations, including legal, marketing, development, financial, program, human resources, and technology functions.
- Demonstrate a basic understanding of governance, organizational oversight and strategic planning.
- Describe a variety of legal structures for arts organizations and potential advantages and disadvantages for each.
- Describe various organizational structures, their typical life cycles, and approaches to organizational planning.
- Describe basic principles of human resources management, including hiring and severance, supervision, evaluation, basic modalities of professional development labor and employment law and volunteer management.
- Describe how various functions of artistic and management practice, including technology, must interact with and support each other.

## **Developing**

At the Developing level, students should be able to:

- Describe effective strategies for the cultivation of artistic development within an organization.
- Describe how to develop and manage cross-functional teams among marketing, development, financial, program and technology functions.
- Describe how to plan, communicate and direct short-term and long-term strategies in support of mission and vision in concert with the board of directors.
- Describe how to complement one's own skill set through effective staffing,

delegation and team-building.

- Demonstrate how to identify gaps in leadership capacity and develop recruitment strategies for board, staff and volunteers.
- Describe the key interpersonal factors that exist within an organizational context, including negotiation, conflict resolution, motivation, group dynamics and individual differences.
- Describe the role that organizational culture plays in the life of an organization, and how this culture can ultimately impact its effectiveness.
- Describe effective ethical/legal solutions to potential corporate governance and internal control issues.
- Describe how to effectively communicate performance expectations and measure progress toward stated goals.
- Demonstrate the ability to express a nuanced understanding of the relationship between governance and management.
- Articulate the organization's goals to external stakeholders and make a case for support.
- Explain how policy and funding priorities (both public and private) will impact the business model of a particular organization.
- Describe the multiple leadership styles and strategies required in a multi-stakeholder environment.

### **Best Practice**

At the Best Practice level, students should be able to:

- Demonstrate how to effectively solidify the artistic reputation and legacy of an

organization among its constituencies and stakeholders.

- Design processes that enable the leveraging of coalitions, alliances, partnerships with other organizations and entities that help an organization achieve its purpose.
- Describe how to optimize the role of the board of directors as stewards, strategists and shapers of vision.
- Describe the process for undertaking or leading a strategic planning initiative, including how to incorporate stakeholder needs into institutional visioning.
- Demonstrate how to plan and implement successful change management strategies within an organization and among constituencies.
- Demonstrate how to leverage analytical tools to assess the economic implications of each of the mission-driven activities of the organization.
- Describe how to grow and diversify financial resources that support the organizational mission in partnership with the board.
- Demonstrate knowledge of crisis management strategies and tactics.

# International Environment for the Arts

## Overview and Rationale

Whether planning to work in cultural management on an international scale or within a very localized context, graduate arts management students must face the inevitable realization that their work in the 21<sup>st</sup> century is likely to be globalized to varying degrees. Consequentially, arts administrators and arts administration educators must develop sensitivities to cultural differences, be attuned to worldwide current events, and understand the basic dynamics of international and intercultural relations.

Globalization includes social, political and economic conditions and changes, communication issues, and technological shifts. It is viewed as a cause, an issue, an outcome, and more. Areas for student learning include:

- globalization of the arts, artists, the arts market, the arts marketplace and culture;
- an understanding that artists and arts managers are not necessarily tied to only one country, background or art form;
- cultural tourism;
- cultural diplomacy;
- cultural policy and ethical issues;

- effects of international current affairs;
- comparative models for managing and presenting the arts;
- comparative models for support of the arts at the national, regional and local levels--both politically and economically.

Globalization has led to a continuing growth in international exchanges, as well as an increasing need to understand the cultural management models of different nations, and how the various sectors are structured and interact in each country (for-profit businesses, government agencies, and non-governmental organizations). There is often different terminology employed from country to country.

Varying and ever-changing components create waves of global cultural change that rise in and out of attention, such as the “creative cities initiatives,” world expos, cultural capitals, international festivals and biennials. Growth in developing nations is always accompanied by patterns of cultural growth that are often recognizable and predictable, which in turn affect global cultural interaction. The rise in cultural tourism affects artistic production and delivery, as well as the location and creation of cultural facilities. Finally, security and immigration issues continue to affect touring, working abroad and international collaboration.

Education in international issues is framed by sensitivity to cultural and language differences. From a U.S. viewpoint, the ubiquitous nature of U.S. pop culture presents both challenges and opportunities. The use of social media is one example: while it affords instant communication, its use in some countries is monitored or restricted. Cultural diplomacy, cultural heritage and cultural patrimony bring to the fore issues of law, moral and human rights, and preservation and practices that are often deeply embedded and vastly different from the U.S. experience. Furthermore, international issues and trends can and do affect the running of organizations in the U.S. For example, global migration, global tourism, cultural diplomacy initiatives and the like all

have an impact, not just abroad, but at home.

While undergraduate and graduate arts administration programs can make effective use of study abroad programs to support their students' understanding of international issues in the arts, the nature, depth, and academic advisement of student experiences will help develop cultural awareness.

At the foundational level the focus is on expanding student awareness of comparative international issues. It also aims to introduce students to the forces of globalization and its effects on and interactions with the arts. The developing level builds on the foundational by deepening student understanding of specific international issues that affect artists, arts organizations and arts administrators and how the international environment influences the practice of arts management. The best practice level encourages students to actively engage in other cultures and international networks, to conduct and present research internationally, and know how to pursue professional partnerships and initiatives internationally.

The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources.

### **Foundational**

At the Foundational level, students should be able to:

- Describe international issues affecting the arts.
- Discuss the challenges of facing intercultural communication in different countries.
- Describe how arts activity is created, distributed, produced, funded, governed, managed and consumed in a number of countries other than one's own, and in

different regions of the world.

- Describe different perspectives on globalization and how they impact the arts.
- Cite available resources and where to find them.

## **Developing**

At the Developing level, students should be able to:

- Demonstrate a basic knowledge of standard practices regarding arts-related contracts from different countries, the existence of arts unions, resources or organizations involved with facilitating or enforcing contracts.
- Demonstrate a basic awareness of intellectual property issues in various countries.
- Demonstrate an understanding of cultural heritage and preservation concerns vis-à-vis tourism and other economic initiatives.
- Describe and articulate key differences in the political and economic systems of a culture outside of one's own country and how these differences impact the production, distribution and consumption of art in those regions.
- Demonstrate an understanding of the history and principles of cultural policy in collectives such as the European Union versus free-standing and developing countries.
- Demonstrate an understanding of the challenges of audience development and outreach in countries with substantial subsidies versus free market initiatives.

## **Best Practice**

At the Best Practice level, students should be able to:

- Employ international information resources in order to function in an international context.
- Cultivate the learning of other languages besides English.
- Identify and engage in international networks and other experiential opportunities.
- Incorporate international issues into their work. Identify international partnerships and describe best and worst case realities.
- Produce and present research based in one or more international contexts within the student's area of specialization (marketing, fundraising, cultural policy, etc.).

# Legal and Ethical Environments for the Arts

## Overview and Rationale

Arts organizations are operating in an ever-evolving legal and ethical environment—an environment of increased public scrutiny. Managers are legally and ethically accountable to multiple constituencies (e.g. board, staff, artists, donors and the public). Increased scrutiny from governmental agencies and donors leads to the need for arts managers to enter their field prepared to understand and apply legal and ethical standards within their organizations.

Managers and leaders throughout the organization deal with legal and ethical issues on a day-to-day basis. Managers must feel confident in recognizing when their decisions have legal and/or ethical implications, and that their decisions might have specific ramifications that are not always apparent. An understanding of these issues improves a manager's overall decision-making skills, as well as internal and external accountability for the arts organization.

Issues that require legal expertise include the multiple organizational structures assumed by arts organizations (not-for-profit, commercial, entrepreneurial, incorporated, unincorporated, limited liability companies, etc.); the different national and local laws that apply to them, and their differing legal needs; protection of assets and intellectual property; contractual issues; operational restrictions on tax exempt arts groups versus for-profit arts groups; access by diverse constituencies including community to global

environments; human resources (union/nonunion/volunteer); donor restrictions/rights; artists' rights and laws and regulations relating to political advocacy.

In addition to legal issues, there is an increased awareness of and sensitivity to ethical guidelines, including but not limited to artistic freedom and censorship; sources of financial support; standards of compensation for artists, interns and staff; fair and ethical treatment of diverse individuals and arts organizations' responsibility and accessibility to the broader community.

The following are foundational, developing, and best practice learning outcomes which when taken as a whole provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources.

### **Foundational**

At the Foundational level, students should be able to:

- Describe when to consult an attorney and how to work productively with legal counsel.
- Identify current legal and ethical issues and examples of how these relate to arts, culture, heritage, and entertainment.
- Describe the various forms of business entities, and the basic legal requirements and constraints of each.
- Describe the legal and ethical responsibilities of the Board of Directors
- Describe basic concepts of intellectual property rights.
- Identify a basic business contract, as it relates to key areas in the arts, including artist and facility agreements, for example.
- Research the current status of a specific legal issue.

- Demonstrate familiarity with current published codes of ethics relevant to the arts.
- Demonstrate familiarity with basic labor and employment law and concepts of collective bargaining with unionized employees.

### **Developing**

At the Developing level, students should be able to:

- Demonstrate the legal and ethical implications of management choices and be able to analyze those choices through a consistent framework.
- Describe interconnections between legal and ethical issues and the political and cultural ecosystem.
- Apply legal concepts to a real life situation.
- Demonstrate the ability to analyze complex legal issues such as copyright, advocacy, and local real estate regulations.

### **Best Practice**

At the Best Practice level, students should be able to:

- Synthesize legal and ethical resources from other fields.
- Examine a specific legal and/or ethical dilemma and evaluate alternative responses.
- Describe methods for maintaining clear and transparent relations with external stakeholders.

# Marketing and Audience Development

## Overview and Rationale

Marketing and fundraising are integrally related yet entirely distinct elements of arts administration. There is a great deal of overlap in their techniques and constituencies, and it is increasingly recognized that the functions support each other. In presenting separate standards for marketing and fundraising, AAAE also acknowledges that one cannot exist without the other.

Most not-for-profit organizations are dependent on both earned and contributed income as part of the income mix, but both not-for-profit and commercial businesses must consider that, at their heart, marketing and fundraising are about developing relationships with current and future patrons and audiences. Not-for-profits may have non-paying audiences and free events for which contributed income is important but which still must be marketed with as much sophistication as earned income-generating events.

Marketing then becomes the means whereby audiences and patrons learn the story of our organizations. Marketing is an organizational function and set of processes for creating, communicating, and delivering value to arts audiences and for managing relationships in ways that benefit the cultural organization and its stakeholders.

Marketing may sell merchandise, attract donors, build awareness in a community, or attract paying and non-paying audiences. Marketing may be integrated into virtually all

areas of a cultural organization, and thus interfaces with the curricula for other functional areas.

Likewise, students should understand Public Relations: what it is, how it is different from marketing, and what a strong public relations campaign can accomplish for an organization or an artist.

There is, worldwide, an increasing interest in innovative cultural marketing practice and the integration of a marketing orientation into all aspects of the cultural organization. The value that cultural organizations bring to communities, individuals, and civic goals is closely intertwined with marketing and audience development practice. A marketing orientation requires that the arts administrator develop the ability to read and anticipate trends in the social, economic, physical, political, and technological environment that may affect audiences and stakeholders.

Students at all levels need to be aware of and able to implement a variety of key marketing tools. These include developing tools such as social media and mobile communications, as well as designing subscription, membership, and pricing programs. Social media and mobile communications have grown in significance in recent years, and students are increasingly familiar with this rapidly changing landscape. However, they need to learn to assess new tools as they become available, and determine whether, when, and to what purpose an organization should add a new tool to its marketing mix. Likewise, an awareness and understanding of pricing is integral to an effective marketing strategy.

The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material and teaching resources.

## **Foundational**

At the Foundational level, students should be able to:

- Cite basic marketing principles, including the 'Four Ps,' and how they apply to the arts and culture environments.
- Describe the need for earned income and its effect on cultural management and artistic decision making.
- Cite a variety of earned income resources, and where to find them.
- Demonstrate familiarity with the multi-modal approach to marketing that includes traditional print and electronic media.
- Describe the concept of segmentation, changing patterns of audience behavior and how they impact program, marketing and fundraising strategy.
- Demonstrate an awareness of different political and economic systems and their impact on marketing practice.
- Compare the purposes and practices of audience development and marketing.
- Describe the complexity and variety of populations potentially served by an arts organization and the different ways to effectively communicate with multiple target segments.
- Demonstrate familiarity with commonly-used audience research studies.
- Demonstrate knowledge of primary purposes and methods of CRM systems.
- Demonstrate an awareness of the important role that social media plays (and will continue to play) in an organization's or an artist's ability to reach audiences.
- Articulate the role that pricing plays in fulfilling the mission, related activities of the organization, and the impact that prices have on the ability to encourage or inhibit participation by members of the community.

- Describe the important role that the media plays in communicating the organization's message.

## **Developing**

At the Developing level, students should be able to:

- Apply marketing principles within arts environments.
- Apply audience development principles within arts environments
- Analyze and describe the strengths and weaknesses of various marketing applications.
- Apply marketing analysis, planning and implementation through the creation of a basic marketing plan that acknowledges differences in audience behavior.
- Conduct a segmentation analysis of a local market for an arts organization.
- Describe potential benefits of patron advancement models.
- Demonstrate an understanding of the challenges of international marketing.
- Utilize a range of social media tools to reach audiences.
- Include social media in an organization's marketing mix, and demonstrate an ability to use a variety of marketing tools to reach different audience segments.
- Draft and distribute press releases and release of information through a variety of online and print sources.

## **Best Practice**

At the Best Practice level, students should be able to:

- Adapt earned income models in concept and practice to the cultural industries

and not-for-profit sectors

- Design, conduct and apply evidence-based decision processes such as marketing research.
- Create a comprehensive marketing plan with accompanying materials.
- Develop criteria for identifying a marketing consultant.
- Incorporate a comprehensive social media program into an organization's or an artist's overall marketing efforts.
- Design and implement a pricing program that maximizes earned revenues for the organization while also helping to accomplish its marketing goals, such as reaching specific audience segments, or remaining inclusive of specific identified communities.
- Draft and distribute press releases, and pitch stories to, and build relationships with the press.
- Manage relationships with the press in ways that support the organization, including developing a crisis communications plan and managing crisis communications.

# Fundraising

## Overview and Rationale

Marketing and fundraising are integrally related, yet entirely distinct, elements of arts administration. There is a great deal of overlap in their techniques and constituencies, and it is increasingly recognized that the functions support each other. In presenting separate standards for marketing and fundraising, AAAE also acknowledges that one cannot exist without the other.

Most not-for-profit organizations are dependent on both earned and contributed income as a part of the income mix and must consider that, at their heart, both marketing and fundraising are about developing relationships with our current and future patrons and audiences. Not-for-profits may have non-paying audiences and free events for which contributed income is important but which still must be marketed with as much sophistication as earned income-generating events.

Recent years have brought significant changes to the environment of the fundraising process. Today's arts administrators may need to manage a combination of social media and online fundraising operations as well as more traditional avenues like grant-writing, major donor solicitation and annual fund, special campaigns and events. Organizations also rely on arts administration graduates to be able to understand the complex legal and ethical environment surrounding contributed income.

The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources.

## **Foundational**

At the Foundational level, students should be able to:

- Describe the need for contributed income and its effect on cultural management and artistic decision-making.
- Trace the impact of historical and cultural developments on philanthropy in one's own country.
- Cite basic fundraising principles and how they apply to the arts and cultural environment.
- Explain fundraising terms and tools related to various fundraising methods, including, but not limited to planned giving and endowments.
- Define stewardship as it relates to fundraising, and discuss its importance.
- Explain the motivations for giving by a variety of types of donors.
- Demonstrate familiarity with commonly used fundraising research studies.
- Demonstrate an awareness of contributed income sources, where to find them and how to cultivate them.
- Describe the components of a successful 'ask' for donations from a variety of sources.
- Describe the role of the board, staff and consultant when fundraising.
- Demonstrate an awareness of different political and economic systems and their impact on contributed income and fund raising practices.

## **Developing**

At the Developing level, students should be able to:

- Apply basic fundraising practices within arts environments.
- Trace the impact of historical and cultural developments on philanthropy in several countries.
- Demonstrate an understanding of the role of ethics in fundraising and sponsorship.
- Construct basic fundraising materials.
- Describe the process of grant and sponsor proposal evaluation.
- Research and evaluate contributed income sources.
- Ask for a contribution both in person and through other modalities.
- Describe the potential benefits of patron advancement models.
- Demonstrate an understanding of the unique role that endowments and planned giving play in an organization and the unique characteristics of fundraising for them.
- Describe criteria for and pros and cons of selection of a donor management system.
- Construct a basic fundraising plan and grant proposal.
- Evaluate internal fundraising policies and their impact on organizational fundraising.

### **Best Practice**

At the Best Practice level, students should be able to:

- Adapt contributed income models in concept and practice to the not-for-profit sector.

- Design and apply evidence-based decision processes such as development and donor research.
- Create and present comprehensive annual fundraising plans, including strategy, timeline, tactics and evaluation.
- In concert with a strategic plan, create a long-term fundraising plan that addresses special campaigns and planned giving.
- Demonstrate the ability to work with at least one donor management system.
- Create and present comprehensive grant proposals in support of cultural institutions and projects.
- Develop criteria for identifying a fundraising consultant.

# Policy for the Arts

## Overview and Rationale

The arts and arts managers exist in a complex policy environment that includes influence to and from all levels of government and the private sector. Policy can arise from many sources, such as government at all levels, institutional missions, private sector initiatives and funders, the make-up and shifts in the demographics of communities, and larger societal needs, service/professional associations and unions, and international agreements. Policy can be directed specifically toward arts and cultural activities and their environment. Additionally, policies emerging from other areas such as international relations, education, health care, social welfare, urban planning and economic and community development can indirectly affect or engage the arts and culture sector. Different parts of the policy system may reinforce one another, may complement one another, or may assert contradictory preferences and positions.

Policies inherently reflect the power structures from which they derive and can take many forms—such as directives, regulations, subsidies, taxes or incentives. Policy sets goals, creates parameters for operation, protects cultural legacies, provides incentives or disincentives, and determines the criteria for success.

All artists and arts organizations exist within a particular policy environment. It is essential that arts administrators understand arts and cultural policy in order to ensure the well-being of their organizations, play a role in improving the quality of life in their communities, to be active participants in civil society, and to be effective advocates for the place of the arts in society.

The attitudes of public policymakers directly affect the level of public funding for the arts and set a political tone and context for the environment in which the arts function. Public officials around the world have a broad range of perspectives about the value of the arts to public life and the role of public support. Arts managers must be able to confidently articulate the role of their organizations relative to public goals, defend the position of those organizations among competing demands, take advantage of policy opportunities, and face a range of public sentiment—including ambivalence and even hostility—about the arts.

At the foundational level, students should be concerned with developing descriptive information and introducing the major influences on policymaking. The developing level adds critical understanding and a capacity to see the inter-connections among actors and influences. Students at this level should also be able to demonstrate the ability to advocate effectively for the arts, both verbally and in writing. The best practice level fosters the ability to think in holistic or systemic terms and to integrate across policy issues, levels of government, and political actors. It also provides opportunities for original analysis as well as the application of understanding to strategizing and policy engagement.

The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum material and teaching resources. These include:

### **Foundational**

At the Foundational level, students should be able to:

- Identify the basic arts and cultural institutions, processes and assets involved in policy.
- Identify key bodies, departments, and agencies of government, at all levels, that

affect public arts policy.

- Define cultural policy as separate and related to other major public policy areas.
- Describe the history and development of arts funding policy.
- Describe the current ecosystem of arts funding policy.
- Describe current policy issues affecting the arts.
- Perform basic analysis of policy-relevant research.
- Trace the history of efforts to describe and define the value of the arts.
- Cite important organizations affecting cultural policy, including governmental agencies, foundations, and corporations.
- Describe common policy making processes, including legislation, administrative directives, and funding guidelines, along with the decision makers and values that drive those processes.
- Explain the importance of advocacy, including how it functions at the local, regional, federal, and international levels.

## **Developing**

At the Developing level, students should be able to:

- Articulate an integrated or systemic view of policy processes and consequences for a specific organization or community.
- Critically analyze current arts policy issues and recommend strategies and options that best link the arts to proposed solutions.
- Critically analyze policy literature and documents.

- Persuasively argue, both verbally and in writing, the best position for an arts organization or constituency in a policy environment.
- Track and evaluate performance of arts organizations against policy objectives.

### **Best Practice**

- At the Best Practice level, students should be able to:
- Apply theory and take action on existing policy problems.
- Analyze differing policy perspectives among related stakeholders.
- Take advantage of windows of opportunity in complex policy environments.
- Assess risk and manage unintended outcomes of policy engagement.
- Demonstrate technical proficiency in advocacy strategies, communications, and tools.
- Engage larger spheres of policymaking toward greater outcomes for arts and culture.
- Demonstrate how to proactively direct and influence public policy debates and agendas.
- Compare and contrast cultural policies in their own countries vs. those of other countries.

# Production and Distribution of Art

## Overview and Rationale

Arts management and administration are fundamentally concerned with the creation, production, dissemination, and stewardship of creative expression. While the daily activities of an arts organization may focus on “managing” that process – through systems, controls, resources, and directed action – the larger purpose of the organization is to encourage the flourishing of artistic expression and experience for both private and public benefit. Regardless of their art form or sector – commercial, not-for-profit, public, and voluntary – arts managers must keep art at the core of their endeavor.

Intrinsic to arts administration practice is a passion for and knowledge of the art form, as well as an understanding of how the mechanisms of its production and distribution affect the artist and the artistic endeavor. Every aspect of the management of arts organizations is related to understanding the components of artistic creation, the creative product put forth by the artist, and how that creative work is best connected to and engaged with its audience.

Knowledge of where the art form fits in its history and in different cultures as well as its critical and commercial aspects is also essential. Indeed, part of the arts manager’s role is often to organize and shape an artistic production to its best advantage, to introduce it to potential audiences, to advocate on its behalf, and to preserve and integrate it into our cultural fabric and history.

Most graduate arts administration programs require some exposure to, or participation

in, one or more art forms prior to undertaking study in the field. Graduate programs can build on this base by developing students' abilities to understand, present and communicate about the art work they are involved in managing. Skill development must be built on this basic foundation.

Students learn to represent their artistic discipline as an art form in itself and within the context in which it is presented (museum, concert hall, theatre, community space, online). Arts management students may focus on a specific discipline, and must also learn to communicate the importance of the larger creative industries to a wide range of constituents (business, government, citizens, etc.).

Awareness of an art form—how it is produced and how it is received – requires an open sensibility and critical judgment in order to steward that art form from conception through exhibition or performance. In addition, the practical decisions related to presenting artistic work are also the purview of the arts manager. The ability simultaneously to communicate an understanding of the artistic product and the practicalities of its presentation is essential. In this regard, the role of the arts manager is highly collaborative. Ultimately, the rewards of the field for the arts administration practitioner, the artist and the audience are intrinsic, flowing from extensive endeavor, passion, focus and commitment.

Artistic creations are as varied and diverse as humanity's imagination allows. The interaction and interpretation of those creations are equally varied. The capacity to be open to artistic creators and their creations and to encourage and facilitate their interaction with the world is a risk-taking endeavor, often challenging the tenets of traditional management.

Emerging communications and production technologies are challenging the established systems and assumptions of many industries, including the arts. Today's arts administrator must therefore be willing and able to engage these challenges, and to

advocate within them for the fundamental value of artistic creation and experience. Further, arts administrators must be able to recognize the potential benefits of technological innovations to the artistic process and communicate those to the artists they represent.

The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material and teaching resources. These include:

## **Production of Art**

### **Foundational**

At the Foundational level, students should be able to:

- Describe the creative process and the environment that fosters best artistic production.
- Discuss the artistic process within the context of cultural history.
- Define basic arts terminology within a specific arts discipline and/or in the arts generally.
- Be able to read and understand a production or project budget in their arts field of focus.

### **Developing**

At the Developing level, students should be able to:

- Apply the role of the artist and his/her production into the context of an organization's mission and vision.
- Assess the quality and value of one or more artistic forms.

- Be able to read and understand a production or project budget in several unfamiliar arts fields and appreciate the differences and similarities to budgets in their own field of focus.
- Describe the primary administrative tasks and challenges presented by a variety of arts activities, whether producing, presenting, educating, marketing, etc.
- Articulate the benefits of artistic collaborations and develop collaborative projects.

### **Best Practice**

At the Best Practice level, students should be able to:

- Develop the optimal environment for artistic production and experience.
- Synthesize the conditions under which artists fulfill career potential.
- Develop a realistic production budget for a project in their field of focus and execute it.
- Execute collaborative projects involving multiple organizations and/or multiple artists.

## **Distribution of Art**

### **Foundational**

At the Foundational level, students should be able to:

- Describe the variety of ways and places art forms can be presented in the world and how they interrelate.
- Describe the roles and duties of producer, presenter, facilities managers and

other intermediaries in the creative production process.

- Demonstrate a basic working knowledge of marketing and media communication for the arts.
- Demonstrate familiarity with human resources and labor relations within arts organizations, and between artists and arts organizations.
- Demonstrate familiarity with the primary unions that are relevant to working in arts organizations.

### **Developing**

At the Developing level, students should be able to:

- Cite the elements that make up a successful production/presentation/exhibition/publication.
- Describe the relationship of produced and presented art to various stakeholders including the public, the press, local businesses and civic authorities.
- Be able to read and understand production and presentation contracts from various arts distribution deals (commercial theater tour, grant-funded arts in schools program, online song distribution deal, etc.).
- Describe the logistical, legal, artistic and other challenges of touring exhibitions and performances.
- Describe the existing and developing infrastructure for presentation and dissemination of works of art in a particular discipline.
- Assess the potential benefits and drawbacks for an arts organization in working with unionized labor.

## **Best Practice**

At the Best Practice level, students should be able to:

- Describe the relationship between the profit and not-for-profit sectors, government and private agencies, cultural ministries or departments, and the impact of policies on art practices and the dissemination of art.
- Demonstrate an understanding of the active and integrated role of the audience in constructing value and meaning from artistic experience, and translate that understanding into strategic management, marketing, and operations.
- Articulate the role of arts in contemporary society and show how the distribution and dissemination of a particular work or movement of art, or the presence of a particular arts organization or community, has had a significant economic, political or social effect on a particular region or country.
- In the performing arts, demonstrate familiarity with collective bargaining practices and how to maintain good relations between management, artists, and technical/production staff.

# Research Methodology

## Overview and Rationale

The growing need for effective understanding, use and creation of reliable and rigorous research in academia and the field has been prompted by shifting economic conditions, rapid technological innovations, globalization, the increasing hybridization of organizational forms in the arts and culture, the rise of interdisciplinary approaches to investigating the arts and their social impacts, the growing amount of data available to the field, and the increasing sophistication of arts administration as a professional practice. The arts and cultural sector is changing, and arts managers need research skills to better understand trends and to attempt to identify underlying causes and to predict outcomes of alternative paths.

Further, arts organizations are increasingly called upon to account for the effectiveness of their programs, the composition of their workforce and audiences, and their community and economic impacts in ways that demand research capacity. To work effectively, arts managers must be able to use evidence to guide their decision-making. They must be educated consumers of research, including the nature and limits of data collection and the various ways that data can be analyzed and interpreted.

At the most general level, training in quantitative, qualitative and mixed methods research helps arts administrators develop the skills in critical analysis and synthesis that they must practice in their work. Research training develops abilities to gather foundational knowledge, identify and articulate core concepts and effects, distinguish between meaningful and irrelevant data and measurements, construct clear and logical

arguments, identify useful comparisons and assess potential consequences. Complex research requires skill in planning, project management and creating and maintaining collaborative working relationships; thus, it can serve as a laboratory for developing leadership qualities. Moreover, a commitment to carefully considering evidence when making decisions is a hallmark of good leadership.

As arts administrators enter leadership positions, they should be able to critically assess the value of research claims about new management, development, marketing, evaluation and organizational models and policy or policy recommendations. Although much literature in the field is published in ephemeral (so-called “gray”) literature, it is essential that arts administrators keep up with current studies and reports, not just from their own field but adjacent fields such as philanthropy, education, urban planning, etc. Further, as advocates for their organizations, arts administrators must be able to responsibly link the work of their organizations to external trends in philanthropy, business, education, etc. — which requires an understanding of the relevant research in those fields. Leaders in the field should be able to critically analyze and comment publicly and knowledgeably on potentially significant new research findings in the arts and closely related fields.

Many arts administrators may be called upon to hire, oversee and analyze the work of staff or consultants who undertake research on behalf of their organizations. Market research, audience research, economic impact studies, program evaluations, and the research components of strategic plans are examples of the sort of research that outside experts are often engaged to conduct; most organizations also undertake at least a basic level of program evaluation and audience research internally. It is essential that arts administrators be able to lead a selection process to identify experts who are best suited to the needs of their organizations. They should be able to collaborate with researchers, oversee research projects, and translate research findings into powerful messages on behalf of their institutions. To do this, arts administrators should

understand the value and application of a variety of research methodologies, quantitative, qualitative and mixed.

The following are foundational, developing, and best practices learning outcomes. Taken as a whole, they provide a baseline that graduate programs can use to consider their current curriculum, material and teaching resources. These include:

### **Foundational**

At the Foundational level, students should be able to:

- Conduct a basic literature review that draws upon general public resources (such as internet searches), specialized public resources (such as Google Scholar or the Arts Management Network at <http://www.artsmanagement.net>), and scholarly resources primarily available from an academic research library.
- Distinguish between scholarly, professional and 'public' resources.
- Understand the difference between "data" and "research" and possibilities and constraints of quantitative, qualitative and mixed methods research.
- Identify different kinds of arts-related research, such as experimental studies, survey results, aggregate financial data, program evaluations, case studies, policy statements, etc.
- Identify and critique the research components of policy documents, theoretical models or industry practices.
- Identify and access key public sources of cultural data such as the National Center for Charitable Statistics (NCCS), the Cultural Data Project (CDP), the Cultural Policy and the Arts National Data Archive (CPANDA), SPPA, National and Local Arts Indices, and arts association and the Institute for Museum and Library Services resources.

- Identify general public databases from sources such as U.S. Census data, the Bureau of Labor Statistics and the Office of Management and Budget.
- Conduct research projects, papers, and peer presentations.
- Commit to ethical action and social responsibility as researchers in arts administration, with an understanding of relevant ethical guidelines developed by national associations (e.g., the American Evaluation Association) and their local universities (e.g., Institutional Review Board requirements).

## **Developing**

At the Developing level, students should be able to:

- Demonstrate knowledge of the research literature and important practitioner studies in several key areas of arts administration research.
- Analyze donor trends and audience surveys.
- Read and critique case studies in arts administration.
- Critique economic impact studies in the arts and related fields.
- Critique program evaluation reports in the arts.
- Understand why and how different research methodologies are used in mixed method studies.
- Demonstrate understanding of terms and methods related to basic statistical metrics, correlations and simple regressions.
- Formulate a research inquiry: construct a clear research question, choose and justify an appropriate research methodology, and describe potential uses of the research findings.

## **Best Practice**

At the Best Practice level, students should be able to:

- Demonstrate knowledge of the research literature and key practitioner studies in many key areas of arts administration research.
- Demonstrate a familiarity with the research literature and key practitioner studies in closely related fields, such as arts education, philanthropy, not-for-profit administration, urban planning, etc.
- Undertake original research using whatever methods are most appropriate to that inquiry.
- Be able to develop and implement research methods that are applicable to the inquiry.
- Demonstrate the ability to identify potential biases in the research, and how these biases might affect the research methodologies, findings and conclusions of the study.
- Demonstrate the ability to identify possible flaws in methodologies that may have an impact on the findings and conclusions of the study.
- Share research findings in one or more appropriate media and settings: formal research paper, poster panel, policy briefing, oral presentation, blog post, etc.

# Strategic Planning

## Overview and Rationale

Strategy within not-for-profit organizations is the intentional and reasoned alignment and application of resources toward the creation of public value. Since these resources include a full range of elements – from financial resources like cash and economic capital to human resources like staff, leadership, volunteers, and governance to physical resources like buildings and equipment – the discipline of strategic planning spans every element of education in arts and cultural management. It is therefore common to see strategic planning embedded and integrated into curricula for most of the functional areas – programming, development, management, education, marketing, facility management, human resources, and so on. Strategic planning is also taught separately as a process of analysis and decision-making about the future priorities and resource allocation of the organization.

Because of the rapidly changing arts environment, cultural managers are often called upon to recognize and consider trends and develop contingencies to keep their organizations nimble. The ability to analyze internal and external situations to evaluate programs and strategies in light of economic, social and cultural realities is crucial for success.

In arts administration programs that focus at least in part on the management of not-for-profit or public cultural organizations, strategic planning gains additional complexity. While strategy in the for-profit sector will often focus on maximizing profit or attaining targeted financial goals, strategy in mission-driven organizations lacks the same clarity of purpose and measurability of outcomes. The development, pursuit and focus of

organizational mission, therefore, becomes a central component of strategic planning education. Strategic planning also requires an extraordinary scope of awareness and analysis – from large environmental trends in the economy, technology, society, politics, and the natural environment; to industry-specific and organization-level factors like culture, capacity, and communications; and even to the biases and decision-making processes of individuals and groups. Focused education in the discipline is therefore often found in the latter portion of graduate education, reinforced with hands-on or experiential learning opportunities such as internships, assistantships, or case studies.

The following are foundational, developing, and best practice learning outcomes which when taken as a whole provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources. These include:

### **Foundational**

At the Foundational level, students should be able to:

- Articulate the importance of strategic planning in any company or organization, and the unique complexities of this task in arts and cultural management.
- Identify a variety of approaches to planning and strategy development that are in use within the not-for-profit sector.
- Describe the purpose and function of an organization’s mission and vision, as stated in its guiding documents and expressed in its actions and recognize that mission and the creative process are the basis of planning.
- Explain the concepts and processes of planning in all functional areas of the organization, as well as the planning responsibilities of governance, leadership, and staff.
- Explain planning as a people-intensive, collaborative learning process, and

describe the collaboration, consensus building, negotiation, advice and consent required for that learning to succeed.

- Explain how to incorporate financial modeling into a strategic planning process.
- Articulate the various forms of program and performance evaluation, and how they apply to an understanding of the effectiveness of the strategy.
- Articulate one's own and others' underlying assumptions that may impact the questions that are asked in a strategic planning process.
- Describe key conditions for organizational readiness for strategic planning.

## **Developing**

At the Developing level, students should be able to:

- Assess an organization's readiness for strategic planning.
- Use internal and external analysis to present and weigh alternatives, make decisions matched to resources (artistic, financial, community, staff, etc.), and deliver this rationale clearly in written and spoken form.
- Review existing planning documents or narratives from arts and cultural organizations and evaluate their strategic planning processes and conclusions.
- Structure and plan an effective planning process based on the needs of a particular organization.
- Assess effectiveness of various mission and vision statements.
- Assess financial models for a strategic planning process.
- Define measures and feedback to evaluate progress toward achieving the stated goals, and to revise plans as required.

## **Best Practice**

At the Best Practice level, students should be able to:

- Work directly with an arts organization to initiate, develop, and present an integrated strategic planning process, including financial modeling, along with specific recommendations to implement any suggested change.
- Reflect on the planning process itself, its limitations, and its flexible use in a dynamic organization facing a changing environment.
- Question core assumptions of mission, vision, strategic planning, and operational plans, either reinforcing or reconsidering even these base assumptions.
- Develop plans that establish on-going evaluation as part of the life of the organization, and integrate that evaluation into the culture and structure of the organization itself.
- Incorporate trends and ideas from other fields, and assess dynamic trends or future views of their environment.
- Develop and communicate a theory of change and a logic model for an arts organization.
- Ability to identify and understand key roadblocks and resistance to change that would impede the successful implementation of a strategic plan.

# Technology Management and Training

## Overview and Rationale

“Technology,” in its broadest sense, includes any application of scientific knowledge toward practical purposes. By that definition, technology has always been part of art and art-making, since a wide range of tools have always been required for the work. This program standard, however, focuses more narrowly on digital, information, and communications technology comprising computer hardware, software, networks, connectivity, the internet, mobile technology, information, and training involved in advancing an organization’s mission.

This form of technology has become all-pervasive in contemporary society, from daily interactions with computers and mobile devices, through the sophisticated manipulation of data for research and analysis, to the development of unique software solutions for entire organizations. Technology has changed (and continues to change) the ways that art can be created; the ways that various publics access, interact with, and experience that art; and the ways that artists and organizations communicate and interact with their constituencies. New organizational structures are creating boundary-less organizations where virtual team meetings are conducted across the world through the use of technology.

From e-business concepts, to the delivery of products via streaming and downloading, to the collaborative creation and presentation of artworks online, technology has created

both opportunities and threats for the arts manager. As it becomes more affordable, people are able to sidestep traditional avenues for creating and disseminating, as well as accessing, cultural product regardless of where they live. As such, geographic borders no longer pose the barriers to trade and information sharing that they once did. Enhanced interconnectivity and opportunities for sharing knowledge, skills, and the creative process are changing the ways that art, artistic authorship, and artistic ownership are perceived, both in common usage and legally.

Although technology presents opportunities for applications in marketing, research, fundraising, communications, product delivery and many other aspects of our operations, it also presents arts administrators with significant challenges. Customers expect not-for-profit arts organizations to provide the same up-to-date technological services as any for-profit business. At the same time, the dynamic nature of most technologies guarantees obsolescence. Museums in particular have had to make difficult decisions about when and how to invest in new technologies that may be out of date before installation is complete. The field demands that managers think analytically and ask critical questions about technology needs and applications that are current and as they plan for the future.

While technology may not necessarily improve efficiency in the production of art, it may improve efficiencies in the area of operations. The field needs workers who understand how to apply technology to improve internal operations, recordkeeping and archiving, external communications and the delivery of everyday services.

All arts managers must be proficient users of current and evolving technologies, and be comfortable learning new technologies. At the same time, the best arts managers will have the ability to stay aware of new technologies that may impact arts management practices, to assess the opportunities and threats they present, and to incorporate new practices into existing organizational work patterns and infrastructures.

The following are foundational, developing, and best practices learning outcomes which, when taken as a whole, provide a baseline for graduate programs to consider in their current curriculum, material, and teaching resources. These include:

### **Foundational**

At the foundational level, students must first be introduced to the types of technological tools that are used to create, manage, and distribute artwork. The focus in the foundational stages is for the student to gain familiarity with the most common technological tools through hands-on experience. Students should be able to:

- Describe how technology is being used in the creation and distribution of work in artistic disciplines.
- Demonstrate the ability to use online sources to find information.
- Demonstrate proficiency with the specific technology used to manage arts organizations.
- Describe the technology necessary to create print and electronic publications.
- Describe information distribution technologies.
- Describe how technology is creating broad societal changes that impact all areas of arts production and consumption.
- Analyze the potential impact of specific technologies as well as broader societal changes on an arts organization's ability to meet its mission.

### **Developing**

At the developing level, students begin to master the common technological tools, completing more complex assignments at professional quality levels. They also begin to work across platforms and are beginning to explore how different technologies can work

together. Students should be able to:

- Apply technology to gather and analyze data to support decision-making processes.
- Evaluate the quality of the information they find on the Internet.
- Apply technology to managerial needs within arts organizations.
- Create a variety of print publications, and build a basic web site.
- Demonstrate an understanding of the comparative strengths and weaknesses of information distribution technologies.
- Assess the extent to which an organization is using technology to support its mission.

### **Best Practice**

At the Best Practice level, students have mastered the common technological tools and are now combining them into sophisticated plans to accomplish specific goals. They also have the confidence to explore new technologies, and more project-specific applications, and to determine which is most appropriate to the task at hand. Students should be able to:

- Analyze and integrate technology systems into an organization's operations and strategy.
- Assess an Information Technology (IT) management plan for arts organizations.
- Assess an organization's needs and inform the selection and connection of an array of technological solutions, both hard and software related.
- Assess the use of technology in all administrative areas of an organization and determine whether the best tools and the best strategies are being used.

- Assess the potential value of new technologies as they become available; prioritize among the many choices available for a particular task or function in order to make the best technology choices for the organization
- Develop and implement technology-based marketing and communications plans on a short and long-term basis.
- Periodically assess the changing technology landscape to determine whether an organization needs to adjust its technology tools and strategies.