# Standards for Arts Administration Undergraduate Curricula

A Living Document
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# Standards and Outcomes

## Introduction

The Association of Arts Administration Educators (AAAE) is a nonprofit 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 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.

Cultural management, arts administration, arts leadership, arts management and arts entrepreneurship are the most commonly used titles for higher education programs that prepare students to lead and manage arts and cultural organizations and creative businesses. However, programs that address these topics may be found under a variety of names. These programs assist students in developing their capacities in a number of subject areas in the not-for-profit and for-profit arts.

Given the challenges for artists, cultural organizations, and creative businesses to survive in an increasingly competitive environment, the need for educated managers continues to grow. Programs at the undergraduate level prepare students to enter the field with the basic management skills required to sustain 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.  At the undergraduate level, BA, BFA, and BS degrees in arts management, not-for-profit management, arts entrepreneurship and the entertainment business are common. Such degrees may be offered and housed in different schools within a college or university. Some programs involve collaboration among different departments. Common partnerships include arts departments and schools such as business, education, public administration, and public policy.

Recognition of arts administration as a profession is a relatively recent development. Because formal education in higher education was not initiated until the mid-1960s, the profession is still in its adolescence, even as arts organizations are demanding higher levels of sophistication from their administrators. In the past, arts administrators relied

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solely on a grounding in an artistic discipline or on general management training, if any formal training at all, to prepare themselves for a career in arts management. The unique nature of the arts industry requires a strong grounding in the arts themselves as well as business and management techniques that speak specifically to arts management. Thus, 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 to assist programs in structuring and reviewing their curricula. AAAE standards are based upon the philosophy that arts administration/management graduates are all entitled to certain outcomes from their education, regardless of the specific emphasis of the program they are enrolled in.

The programs that comprise AAAE are indeed diverse in nature. For example, some focus on profit-making industries, some on not-for-profit arts organizations, some on public initiatives and public policy, while others encompass a combination of these. Some programs are discipline-specific, dedicated to theater or visual arts management, for instance, while others embrace a multidisciplinary approach. Nonetheless, similar academic objectives may be achieved through curricula with different structures.

# Guiding Principle

These standards are intended for those courses of study that educate administrators for the arts field as practitioners. Undergraduate curricula should provide a broad context within which coursework in arts administration is set. Such curricula combine general education with basic study of the practice of arts administration. Undergraduate curricula must provide an understanding of the context for managing arts and cultural organizations. In addition, it is critical that students and faculty collaborate broadly with both the campus and regional community in the arts and cultural sector and beyond.
In addition to the foundation of basic business and arts management skills outlined in these standards, prospective students should look for undergraduate programs that address the following topics:

● The nature of the creative process
● How art and the artist function in society
● The current economic, political and social environment and the historical context for the arts
● The importance of leveraging data in decision making
● The impact of demographic diversity and multiculturalism in the field
● The ethical issues confronting arts managers, leaders, and entrepreneurs

- The social enterprise spectrum, which not only includes for-profit and not-for-profit cultural organizations, but also hybrid creative businesses

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 structures. Second, within the goal of identifying strengths and having resources to focus on areas of improvement, we respect the diversity and differences of each program.

Unlike some other fields of study, an undergraduate degree in arts administration does not automatically lead to graduate study in arts administration, nor is an undergraduate degree in arts administration necessarily a prerequisite for graduate study. An undergraduate degree in arts administration can prepare a student to enter the field immediately upon graduation. At the undergraduate level, general education and liberal arts studies, along with the potential of specialized study in one or more art forms, provide breadth to a student's education that will contribute to success as an arts administrator. In fact, that breadth of knowledge is an essential – and significant – component of university arts administration education.

While an undergraduate major in arts administration has a role in preparing students for careers in the field of arts administration, it is also a particularly appropriate vehicle for delivering a solid grounding in the liberal arts and for preparing students for lives of productive contribution to society in a broad range of endeavors.

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 expertise by educating undergraduates, preparing them as managers and future leaders of arts and culture organizations and creative businesses.

# Grounding in Arts

To be credible in an arts environment, an administrator must demonstrate understanding of the nature and needs of the arts genre(s) that his or her organization presents. To be successful, the arts administrator must be able to apply knowledge of artistic creation and arts production to management decision-making processes.

To this end, arts administration programs on the undergraduate level should ensure that students have familiarity with the history and practice of the arts discipline(s) which they hope to manage. Furthermore, 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, mobile device).

## Relationship to the Field

In many ways, the Association has a distinct advantage in its alignment with specific professional fields that face similar issues and require similar capacity characteristics in their work force. This alignment plays an important role for our member institutions as they prepare students for work in these fields. It is within this context that each standard articulated in this document has a section that postulates the current practices for the field and asks the question "What do faculty know about the field that should inform their approach to this area of competency?" This acknowledges the importance of the connection between what is taught in the classroom and the organizations in the arts industries, and seeks to incorporate best practices.

## Benefits for Members

The standards provide many benefits to member institutions. Programs may use these standards in analyzing their curricula. Program administrators find standards enormously helpful when advocating for their programs 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, and in contextualizing trends and impacts within colleges and universities where there is often 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.

## Framework for Review (Taxonomy)

To ensure that the proposed general learning objectives in these standards contribute to students' cognitive and procedural knowledge, this document aligns the specific learning outcomes (i.e. what students are able to do at the end of a unit of instruction) with a specific learning taxonomy. To that end, the AAAE Undergraduate Standards Committee reviewed a variety of taxonomies to determine which would be most appropriate. Reviews included but were not limited to: Bloom's Taxonomy (Bloom, Englehart, Furst, Hill & Krathwohl, 1956), Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001) and Kolb's experiential learning model (Kolb, 1984). The committee found Bloom's Revised Taxonomy to be the one most appropriate, given: (1) a similarity and familiarity to Bloom's widely recognized original; (2) a two-dimensional framework (i.e. cognitive & knowledge), which affords a wider range of learning targets than Bloom's original

(Anderson & Krathwohl, 2001); (3) a focus on verb-based cognitive dimensions (i.e. revised from *knowledge* to *remembering*; revised from *comprehension* to *understanding*; revised from *application* to *applying,* revised from *analysis* to *analyzing;* revised from *synthesis* to *evaluating*; revised from *evaluation* to *creating*) (Wilson, 2016). Note that going forward, identification of a cognitive dimension follows each specific learning outcomes in an effort to aid educators in aligning target knowledge dimensions (i.e. factual, conceptual, procedural, metacognitive) (Wilson, 2016) and appropriate assessment methods.

## 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 undergraduate level. It is followed by a brief overview of the trends and realities in the field and a bulleted list of the Foundational, Developing, and Best Practices learning outcomes which, when taken as a whole, provide a baseline for programs to consider their current curriculum, material, and teaching resources. It is assumed that most or all undergraduate programs will provide a course of study that covers the Foundational level of outcomes.  Many undergraduate programs may reach the Developing or Best Practice level in one or more competencies according to their specialties.

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. Most importantly, this is a dynamic, changing document that is meant as a guide and tool rather than a prescription. It was developed with significant input from Association 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. It is expected that faculty's ongoing relationships with their practitioner colleagues will inform the refinement of this document as achieving best practices is sought in all that is taught.

AAAE would like to note that although its membership has a growing number of international members, this document primarily uses a U.S. structure in its approach to its programs.  It is the organization's hope that in the future it will be able to adapt this document to the needs of programs in other countries, so as to service the full international breadth of its membership.

# Arts Administration Principles & Practices

## Overview and Rationale

The successful arts administrator must apply management principles in an arts environment. The mission-focused character of both for-profit and not-for-profit arts organizations alters the dynamics of market-driven business principles, as when artistic considerations outweigh potential for market growth. In addition, not-for-profit organizations present management issues wholly or largely unknown in traditional business courses, e.g., fundraising, volunteer management, and fund accounting. It is important that a significant portion of the management courses in an arts administration curriculum be designed to address management principles specific to the field. Familiarity with arts production and distribution is covered in another category.

### Foundational

At the Foundational level, students should be able to:
- Identify general principles of arts administration (Remembering)
- Recognize present-day issues particular to the field of arts administration (Understanding)
- Compare and contrast proposed solutions to present-day arts management challenges (Analyzing)

### Developing

At the Developing level, students should be able to:
- Describe the differences between managing not-for-profit organizations and for-profit businesses (Understanding)
- Differentiate the unique characteristics of creative/cultural industries from other economic industries (Analyzing)
- Critique a plan for managing an arts organization (Evaluating)

### Best Practice

At the Best Practice level, students should be able to:
- Produce a plan for managing an arts organization (Creating)

# Data Literacy

## Overview and Rationale

The extensive use of data in decision-making mandates the need for undergraduates to understand how objective quantitative and qualitative information about the field is gathered, analyzed and used by arts and cultural organizations. Arts managers must become educated consumers of data and be able to use data as an important input in their decision-making. Additionally, boards, grant-making agencies, donors, and corporate investors increasingly call upon organizations to account for their decisions and their outcomes, explaining how data informed those decisions.

The term "Data Literacy" broadly refers to an understanding of collection, analysis and communication of data, as well as the use of data by arts managers to inform decision-making.

Data analysis in arts organizations is conducted primarily by those serving in financial, management, education, marketing and development roles. However, it is important to note that data can be used to evaluate all programs and functions, and is ideally integrated across departments (vs. isolated in one department). Therefore, it is important that students develop data literacy skills.

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

**Foundational**
At the Foundational level, students should have the ability to:
- Identify key sources of primary and secondary data and related areas (Understanding)
- Identify data collection methods and tools (Understanding)
- Discuss practical applications and impact of data collection (Understanding)

**Developing**
At the Developing level, students should have the ability to:
- Explain current trends in data collection in arts management (Understanding)
- Choose specific data collection methods for addressing given questions in the field (Analyzing)

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- Consider the strengths and weaknesses of specific data collection methods (Evaluating)


**Best Practice**

At the Best Practice level, students should have the ability to:
- Identify a data collection problem in the field (Creating)
- Turn raw data into insights for decision making (Synthesizing)
- Perform trend analyses of long-term aggregate data in order to forecast future trends (Synthesizing)
- Critique existing data collection and analysis efforts in the field (Evaluating)
- Present data and its impact on an organization(Communicating)
- Collect primary data in the field (Creating)

# Diversity, Equity and Inclusion

## Overview and Rationale

Diversity, Equity, and Inclusion are interconnected concepts that can be applied in concert to dismantle systemic and/or implicit oppression and marginalization. Diversity occurs when representation from a multiplicity of groups and perspectives is in place. When systems exist to protect and enhance diversity, and multiple perspectives are respected, inclusion is being demonstrated as a core value. Equity—a truly unbiased environment—is the outcome of diverse and inclusive practices. In their ultimate roles as arts workers and leaders, students will be in a position to affect change in the field on behalf of those who currently face obstacles based on race, ethnicity, sexual orientation, ability, or other demographic indicators.

It is important to note that considerations of diversity, equity, and inclusion mark a difference from the ways arts audiences have been engaged in the past. Many arts organizations have a long history of only engaging wealthier patrons, and funding institutions have a tradition of funding larger institutions that make and present art from predominantly Western traditions. This has resulted in charges of elitism and bias from marginalized communities.

The need for diversity, equity, and inclusion practices to be integrated into arts management education is urgent. Long-standing systemic racism has been challenged through local and national social movements. Philanthropic and artmaking bodies are beginning to change their practices to undo years of marginalization and bias. The rising arts administrator should understand this cultural context and tools to meaningfully work toward a more equitable arts and culture field. As arts organizations position themselves as important forces in the lives of their communities, they will need individuals who are equipped to sincerely and effectively engage different constituencies.

**Foundational**

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At the Foundational level, students should be able to:
- Identify changing demographics and cultural shifts in communities served by arts organizations (Understanding)
- Identify social justice issues in communities (Understanding)
- Define the following concepts (Remembering):
    - Agency
    - Cultural Competence
    - Difference
    - Diversity
    - Equity
    - Inclusion
    - Power
    - Privilege
    - Social Justice
- Identify implicit and explicit bias and its impact on organizations and individuals (Understanding)
- Identify key/significant resources that support best practices and policies in relation to diversity, equity, and inclusion (Understanding)
- Identify best practices in intercultural communication (Understanding)
- Develop empathic listening skills as a foundation for community engagement (Understanding)

**Developing**
At the Developing level, students should be able to:
- Analyze social justice issues in communities (Analyzing)
- Analyze the impact of arts and cultural activities on communities through a social justice lens (Analyzing)
- Identify equitable evaluation processes for inclusive arts administration practices and programs (Understanding)
- Evaluate policies and practices in relation to diversity, equity and inclusion through a social justice lens (Evaluating)
- Identify processes and materials that may be deemed to be insensitive to issues of diversity, equity, and inclusion (Analyzing)
- Utilize intercultural communication skills in diverse environments (Applying)

**Best Practice**
At the Best Practice level, students should be able to:
- Produce arts programs that address social justice issues (Creating)
- Develop strategies to overcome and redress social injustice in communities (Creating)

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- Develop organizational policies and procedures that are inclusive and equitable (Creating)
- Apply results from evaluative processes to existing organizational policies and procedures and arts programming (Evaluating)
- Develop partnerships with community organizations to advance equitable practices (Creating)

# Entrepreneurship

## Overview and Rationale

Entrepreneurship is the act of assessing risk while recognizing and seizing opportunities to create a new venture or business, or implement a new entity within an existing organization.  Entrepreneurial activities include, but are not limited to:

Entity creation: launching of a not-for-profit or for-profit performing, media, visual arts, or other creative sector organization

Career management: managing and sustaining one's own creative career

Entrepreneurial thinking: playing an entrepreneurial role in an existing organization by questioning, improvising, taking risks, learning from failure, partnering, and being proactive and self-reliant (Kauffman Foundation)

Successful entrepreneurship, regardless of the specific field or profession, embodies skills that can be grouped into three broad categories, as described by the Consortium for Entrepreneurship Education:

Entrepreneurial Skills - The unique traits, behaviors and processes that differentiate an entrepreneur from an employee or manager

Ready Skills - The business, or entrepreneurial, knowledge and skills that are prerequisites or co-requisites for the study of entrepreneurship.

Business Functions - The business activities performed in starting and running a business.

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The Consortium also identifies five stages within the entrepreneurial process that, when combined with entrepreneurial traits and behaviors, typically results in successful entrepreneurship:

● Discovery,
● Concept Development,
● Resourcing,
● Actualization and
● Harvesting (determining whether the future holds growth, development or demise)

Current trends suggest that the creative sector is increasingly made up of entrepreneurs, and that a growing percentage of new job creation is entrepreneurial in keeping with today's gig economy. It is increasingly likely that our graduates will either be entrepreneurs, entrepreneurial cultural leaders, or work for, with, or alongside entrepreneurs at some point in their careers. Therefore, our students need to understand entrepreneurship and have the skills needed to operate in entrepreneurial environments at some point in their careers.

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

**Foundational**
At the Foundational level, students should be able to:
● List the key traits and principles that characterize an entrepreneurial organization (Remembering)
● Identify entrepreneurial opportunities (Understanding)
● Summarize the entrepreneurship process (Understanding)
● Identify revenue sources, competition, and business models (Understanding)

**Developing**
At the Developing level, students should be able to:
● Analyze one's own potential to be a successful entrepreneur in any field (Analyzing)
● Apply basic management principles to the operations of an entrepreneurial venture (Applying)
● Critique a business plan identifying gaps, weaknesses, and unanswered questions recommending revisions (Evaluating)
● Develop a business model for an entrepreneurial business or organization (Creating)

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

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- Write a business plan for an entrepreneurial business or organization
- Identify the necessary qualities to lead an entrepreneurial organization (Understanding)
- Launch an entrepreneurial enterprise (Creating)
- Make recommendations to address a new venture's strengths and weaknesses (Evaluating)
- Implement recommended strategies for improving a new venture (Applying)

# Experiential Learning

## Overview and Rationale

Experiential Learning is an educational theory developed by American social psychologist David Kolb. Influenced by the works of John Dewey and Kurt Lewin, Kolb offers a four-stage cycle that students can enter at any point (Kolb Experiential Learning Cycle). The four stages include:

- Concrete experience (or "do")
- Reflective observation (or "observe")
- Abstract conceptualization (or "think")
- Active experimentation (or "plan")

As the Association of American Colleges and Universities (AAC&U) states:

*Experiential education can also lead to more powerful academic learning and help students achieve intellectual goals commonly associated with liberal education, including:*
- *A deeper understanding of subject matter than is possible through classroom study alone*
- *The capacity for critical thinking and application of knowledge in complex or ambiguous situations*
- *The ability to engage in lifelong learning, including learning in the workplace*

*Experiential education also identifies the practices necessary for achieving these outcomes, particularly the use of structured reflection to help students link experience*

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*with theory and, thereby, deepen their understanding and ability to use what they know.*

Experiential Learning is where theory meets practice and it has become a major pillar in programs in the field. It is critical to offer students hands-on experiences where they apply the knowledge and skills learned in the classroom to real-world management and entrepreneurial projects. Applied learning experiences include project-based classroom activities and case studies, academic service-learning (AS-L), volunteer services with the community, co-ops or internships with cultural organizations or creative businesses, and roles in student organizations or enterprises.

- Project Based Classroom Activities - case studies, mock situations, team planning, decision-making, and presentations for real world scenarios.
- AS-L is "a teaching and learning strategy connected to classroom practice where students participate in a meaningful service activity that meets some identified broader community need and then reflects on the service activity to gain further understanding of course content, a broader appreciation of the discipline and an enhanced sense of civic responsibility" (http://www.emich.edu/asl/).
- Volunteer Service differs from AS-L in that it does not need to connect directly to a specific class. Volunteer Service falls under Experiential Learning when students are offered informal methods to reflect and process information they have learned from these service experiences.
- Co-Ops & Internships are another common way for programs to offer Experiential Learning to students. Often seen as a type of on-the-job training, college Co-ops and Internships can be found both on-campus and off-campus. When included as part of a program of study these concrete experiences will certainly include observation, conceptualization and more informed decisions about future jobs or internships. They provide students with an opportunity to experience what working in their field after college will be like.
- Student Organizations & Student Enterprises also offer students the opportunity to gain management experience and skills.

Experiential Learning projects foster professional practices in students and pave the way for applying tactics learned by "doing" to future fieldwork. These activities typically give students the opportunity to apply what they learn in the classroom, deepen their connection to their institutions and develop robust resumes resulting in increased job placement. and

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

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**Foundational**

At the Foundational level, students should be able to:

- Demonstrate basic workforce skills, possibly including business communication (written, oral and/or in-person) and general office skills (Applying)
- Know which management principles to apply to real-world situations (Understanding)
- Describe the benefits of experiential learning (Remembering)
- Apply management concepts to an internal classroom project or a student organization. (Applying)

**Developing**

At the Developing level, students should be able to:

- Apply knowledge and skills learned in the classroom to external experiential learning opportunities such as shadowing, internships, co-ops, AS-L community projects (Applying)
- Write a reflection of an internal classroom and/or external partner experiential learning project (Evaluating)
- Participate on a team that manages an experiential learning project (Applying)

**Best Practice**

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

- Lead a student organization or enterprise and deliver meaningful outcomes (Creating)
- Apply lessons learned from Internship to future career paths and projects (Applying)
- Produce a marketing, business, events management, or other operational plan pertaining to a real-world project and implement it (Creating)

# Financial Management

## Overview and Rationale

Financial management is a core function within cultural organizations, and is the foundation upon which the resources, including human, physical and monetary, of any organization are maintained and monitored. In both the not-for-profit sector and the for-profit sector, the relationship of "mission to money" is an important conceptual framework, and should be understood by students.

Managers must be able to deal with an organization's finances 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 are the source of financial information for their boards of directors and their funders. These constituents often have limited field-specific financial expertise; therefore, managers should be able to communicate effectively about the financial realities of their organization.

Effective financial management supports successful revenue generation. Managers must be comfortable explaining their organization's financial situation to stakeholders including strategic partners, lenders, members, public and private funders, and, in for-profit organizations, owners and investors. Students should learn how to communicate financial concepts effectively, so that they are equipped to deal with a variety of stakeholders.

Accounting and finance are technical subjects, requiring specialized knowledge. Cultural organizations are often managed with limited resources in challenging economic circumstances, and they need strong financial managers who understand the unique requirements of the arts/entertainment industry. The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for undergraduate programs to consider for their current curriculum, material, and teaching resources.

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**Foundational**
At the Foundational level, students should be able to:
- Identify basic accounting principles (Remembering)
- Identify the materials such as: balance sheets, activity/operating/income statements, statement of functional expenses, cash flow statements, chart of accounts, and appropriate notes to statements that capture and portray an organization's financial condition (Remembering)
- List key financial ratios used to analyze an organization's financial condition (Remembering)
- Describe how financial statements are prepared and the difference between statements prepared for internal and external use (Remembering)
- Summarize the organization's business model including sources of revenue and fixed, variable and mixed costs and expenses (Understanding)
- Identify the regulatory agencies and regulations that govern for-profit and not-for-profit cultural enterprises (Remembering)
- List the tax filing requirements for not-for-profit organizations

**Developing**
At the Developing level, students should be able to:
- Interpret an organization's financial condition using financial ratios and formulas (Applying)
- Assess how a system of internal controls impacts the financial condition and operation of an organization (Analyzing)
- Create simple financial statements, using data for a real or hypothetical organization (Creating)
- Create a budget for an actual or hypothetical department, organization or project (Creating)

**Best Practice**
At the Best Practice level, students should be able to:
- Assess how the economy and government regulations impact the financial conditions of an organization (Evaluating)
- Interpret business case studies to determine an organization's financial condition (Analyzing)
- Prepare a written synthesis and oral presentation from an organization's publicly available financial data (Creating)
- Assess an organization's tax return and most recent audit (if available) for financial performance against peers and industry benchmarks (Evaluating)

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# Funding

## Overview and Rationale

As the lines between the not-for-profit and for-profit business models continue to blur, undergraduate students need to understand the broad overview of funding options available to cultural organizations and creative businesses. These possibilities include but are not limited to investing (for commercial entities and hybrid models), grant funding and donations (for not-for-profits and hybrid models) or borrowing and tax incentives (for all entities).

As in many of the chapters in these Standards, the topic of "Funding" will likely be taught through multiple courses and experiential learning activities. These may include classes in financial management, entrepreneurship, new venture creation, fundraising, and grant-writing or applied activities such as business incubators and student run businesses.

Today's arts administrators may need to manage a combination of social media and online funding operations as well as more traditional avenues such as annual fund, endowment campaigns, grant writing, corporate sponsorships, public offerings, venture capital or partnerships.

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

**Foundational**
At the Foundational level, students should have the ability to:
● Define earned and contributed income sources and give examples of each (Remembering)
● Summarize basic funding principles and how they apply to for-profit business and not-for-profit organizations (Understanding)

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- Explain the difference between income, debt and equity and give examples of each (Understanding)
- Describe basic fundraising practices and tools within arts environments and use them to construct basic fundraising materials (Applying)
- Demonstrate an understanding of the role of various stakeholders: governance, leadership, staff and volunteers in the development of contributed income (Understanding)

**Developing**

At the developing level, students should have the ability to:
- Compose fundraising solicitation pieces, such as annual fund appeals and foundation proposals (Applying)
- Analyze an organization's public profile in terms of impact on raising funds (Analyzing)
- Determine the most effective methods of solicitation of contributed income or investment for a specific organization (Analyzing)
- Identify the internal/external forces and key ethical issues affecting funding (Understanding)
- Apply basic tax incentives to a real or hypothetical case (Analyzing)
- Conduct fundraising research using technology (Creating)
- Summarize the various funding vehicles and recommend which ones should be incorporated into a funding strategy for a specific organization (Analyzing)

**Best Practice**

At the best practice level, students should have the ability to:
- Critique an organization's funding strategy (Evaluating)
- Construct a comprehensive funding plan that includes an evaluation of all types of funding for a cultural organization or commercial creative enterprise (Creating)
- Understand the importance of diversity, equity, and inclusion in the cultivation of donors and investors (Understanding)

# Legal and Ethical Environments of the Arts

## Overview and Rationale

Cultural organizations are operating in an ever-evolving legal and ethical environment, and an environment of increased public scrutiny. Managers are legally and ethically accountable to multiple constituencies (e.g. board, staff, artists, volunteers, audiences, presenters and funders).  Increased examination from governmental agencies and funders has led to an increasing need for managers to enter their field prepared to understand and apply legal and ethical standards within their creative businesses and organizations.

Managers need to be aware of organizational and personnel issues that require a general understanding of legal issues.  They must also understand when it is appropriate to seek legal counsel.  These areas include the multiple organizational structures present in the field (whether not-for-profit or for-profit), protection of assets and intellectual property, general liability, tax law, regulatory issues, contractual issues, access by diverse constituencies, human resources (union/nonunion/volunteer), funder restrictions/rights, and political changes.

In addition to legal issues, there is an increased awareness of and sensitivity to ethical guidelines, including but not limited to artistic freedom and responsibility, controversies in art, fair and ethical engagement with diverse individuals, and community artistic standards.

Although in most instances undergraduate students are not expected to understand legal and ethical issues on the same level as students with advanced graduate or legal training, it is important for students at all levels to be exposed to issues in the field, in order that they may guide their organizations and their own behavior, and understand when to

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consult with appropriate professional experts.  The following are foundational, developing, and best practice learning outcomes which, when taken as a whole, provide a baseline for undergraduate programs to consider in relation to in relation to their current curriculum, materials, and teaching resources.

**Foundational**
At the foundational level, students should be able to:
- Summarize how to work productively with legal counsel (Understanding)
- Explain managerial and business ethics(Understanding)
- Identify current legal and ethical issues in the field (Remembering)
- Identify the various forms of business entities (Remembering)
- List the responsibilities of board directors (Remembering)
- Summarize key components of contractual agreements pertaining to intellectual property and talent management (Understanding)

**Developing**
At the developing level, students should be able to:
- Interpret cases pertaining to legal and ethical issues within the field (Understanding)
- Critique the results and ramifications of ethical and unethical management decisions (Evaluating)
- Compare and contrast the legal obligations of not-for-profit and for-profit organizations (Understanding)

**Best Practice**
At the best practice level, students should be able to:
- Identify the type of legal counsel needed in response to a particular set of circumstances (Applying)
- Assess an organization's compliance with current regulations and standards in the field (Evaluating)
- Create an organizational code of ethics (Creating)
- Develop internal policies and procedures in compliance with current regulations and ethical standards in the field (Creating)

# Marketing the Arts

## Overview and Rationale

Marketing is about generating income; communicating a brand, mission, and vision; and understanding what your audience wants and needs. This is often achieved by creating and sustaining relationships with your audience and other stakeholders, such as partners and sponsors.

Marketing is a complex balance of earning revenue while delivering value to your audience. Both not-for-profit and for-profit businesses must consider that. While marketing campaigns are designed to generate both earned and contributed income, marketing, at its heart, is also about developing a reliable reputation and establishing trust between the organization and its current and future audience members and stakeholders. Not-for-profits may have non-paying audiences and free events for which contributed income is important, but these free events still must be marketed with as much sophistication as earned income-generating events.

Marketing then becomes the means whereby the audience and other stakeholders learn the story of the organization and its products/services.  Marketing is an organizational function and set of processes for creating, communicating, and delivering value to arts audiences/customers  - through good product design, pricing, promotion and distribution (which can include presentation or exhibition of performing or visual arts) - and for managing relationships in ways that benefit the artists, cultural organizations, creative businesses and their stakeholders. Marketing is a way to attract audiences, donors, and sponsors; build community awareness and engagement; and sell merchandise.

There is, worldwide, an increasing interest in innovative marketing for the arts and culture sectors including an integration of a marketing orientation—an audience- or customer-centric orientation—into every aspect of an arts organization or business. The

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value that arts organizations bring to communities, individuals, and civic goals is closely intertwined with marketing and audience development practices.

Diversity Marketing (DM) (sometimes called "in-culture marketing" or "multi-cultural marketing") is an emerging paradigm within the Marketing discipline. Given the increasing diversity of customers, communities and the global marketplace, businesses and organizations commonly employ DM strategies in order to reach new customers in different racial, ethnic, cultural and social groups. As a paradigm, DM emerged out of a response to the general marketing assumption that in any national marketplace, there is one dominant culture and that marketers should strive to make their operations culturally compatible with the perspectives of the majority ([Rao, 2006, p.1](#)). However, proponents of DM have come to recognize that within an increasingly diverse global marketplace, customers have different values, experiences, expectations and ways of interacting. As a result, both businesses and organizations have sought out new marketing approaches to address this reality.

Successful marketing requires that the organization understand the needs, wants, motivations, and barriers to access of its current and potential audiences.  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. Just as important as reading and anticipating these trends, is developing and implementing strategies to deal with them. Frequently, this work must be done holistically with artistic departments in ways that marketers have never before had a seat at the table in performing arts organizations.

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

**Foundational**
At the foundational level, students should be able to:
- Identify basic marketing principles (product, price, promotion, distribution) (Remembering)
- Identify current and potential audience needs, motivations and barriers (Understanding)
- Identify the ways in which "community" may be defined (Understanding)
- Identify the various software programs useful for digital design (Understanding)
- Differentiate between short-term marketing and long-term audience development (Understanding)
- Summarize the role of market research in a marketing plan (Understanding)
- Explain the value of seeking diverse audiences and stakeholders (Understanding)

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● Identify diversity marketing principles (Remembering)

**Developing**
At the developing level, students should be able to:
● Design marketing materials using digital design tools (Applying)
● Utilize diversity marketing principles to design promotional materials to new members (Applying)
● Compare and contrast social media platforms for audience development purposes (Evaluating)
● Critique an existing marketing plan and campaign, including the product's or service's design, pricing, distribution and promotion strategy. (Evaluating)
● Describe the present-day challenges of marketing the arts internationally (Understanding)

**Best Practice**
At the best practice level, students should be able to:
● Write a marketing plan, including product or service design, pricing, distribution and promotion (Applying)
● Understand the basic difference between marketing that will likely work, and marketing that probably won't work (Applying)
● Understand the difference between outputs and impact (Applying)
● Conduct market research (Applying) Create a strategic social media plan (Creating)

# Organizational Management

## Overview and Rationale

The demands placed on managers within arts organizations and creative businesses are significant. These individuals need to support artistic vitality and institutional sustainability while managing the demands of numerous stakeholders within the organization and the broader community.  They must manage efforts to garner earned income in the for-profit and not-for-profit sectors and contributed income in a crowded not-for-profit sector.  Ultimately, they are charged with simultaneously delivering an appealing experience or product to their audience and operating a going concern while sustaining the organization's stated mission. All of this must occur in environments that are constantly changing – requiring arts administrators to be both adaptable and agile.

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.

New alumni from undergraduate programs may not find themselves in leadership positions immediately, but the creative enterprise is inherently collaborative and graduates need to understand concepts of leadership, and teamwork in order to adapt to the ever-changing environments in which they will work. The field demands the capacity for a breadth of leadership styles in a single leader, and graduates must understand the skills and knowledge to lead, even if they do not become the chief executive officer of an organization. They need to be cognizant of multiple disciplines, and their relationship to them. They should have the capacity to communicate organizational vision to multiple constituents and across disciplines.

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

**Foundational**
At the Foundational level, students should be able to:
● Distinguish the various organizational structure options (Understanding)
● Demonstrate knowledge of the basic principles of human resources management (Understanding)
● Explain the importance of equitable and legal hiring policies, and their impact on maintaining a diverse workforce (Understanding)
● Identify the basic principles of organizational behavior (Understanding)
● Demonstrate knowledge of the basic principles of board relations, development, and volunteer management (Understanding)

**Developing**
At the Developing level, students should be able to:
● Develop criteria for board, staff, and volunteer recruitment (Applying)
● Develop basic organizational policies, in coordination with board and staff (Applying)
● Demonstrate knowledge of how to communicate expectations to board members, staff, and volunteers (Applying)
● Create an organizational flow chart (Applying)
● Compare and contrast the responsibilities of governance in not-for-profit vs. for-profit organizations (Analyzing)

**Best Practice**
At the Best Practice level, students should be able to:
● Develop structures that optimize the role of the board as stewards, strategists and shapers of organizational vision (Creating)
● Develop key documents that clearly communicate organizational policies, including but not limited to board practices, programming, partnerships, employment, financial management, facilities, and communications  (Creating)
● Utilize structures that support and evaluate paid employees and volunteers, ensuring everyone is upholding organizational goals (Evaluating)
● Design coalitions, alliances, and partnerships with other diverse entities that help the organization achieve its purpose (Creating)

# Policy for the Arts

## Overview and Rationale

Policy is an important part of the environmental context for arts and culture organizations, artists, and creative businesses. Public policies can directly impact arts and cultural activities and their environment. Policies emerging from other areas such as education, healthcare, social welfare, housing, and economic and community development can also affect or engage the arts and cultural community.

Policy can take many forms and may arise from many sources, such as government at all levels, institutional missions, private sector initiatives, funding entities, service/ professional associations and unions, international agreements and individual policy entrepreneurs. Policy can explicitly and/or implicitly create parameters for operation, provide incentives or disincentives for particular initiatives or activities, and maintain or shift power structures.

Arts and cultural policy should be fully integrated across the arts administration curriculum in order for students to understand the context and environment of the arts. Arts administrators who understand the impact of arts and cultural policy are empowered to improve the quality of life in their communities, to be active participants in civil society, and to be effective speakers for the place of the arts in society.

The arts and arts managers exist in a complex environment that includes policy influences at all levels of government and beyond. Arts policy is subject to both domestic and international policy influences. Non-governmental policy actors (e.g., funders, media,

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unions or trade and professional associations) also play an important role, as does the complex and fragile financial environment in which the arts operate. Different parts of the policy system may reinforce one another, may complement one another, or may assert contradictory preferences and priorities.

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

**Foundational**
At the foundation level students should be able to:
● Explain the impact of past policy actions affecting the arts (Understanding)
● Identify current policy issues affecting the arts (Remembering)
● Name important agencies and entities affecting national cultural policy (Remembering)
● Explain the role of advocacy in arts policy (Understanding)

**Developing**
At the developing level students should be able to:
● Explain advocacy coalition theories (Understanding)
● Analyze policy-relevant research (Analyzing)
● Dissect current arts policy issues (Analyzing)
● Describe policy making process theories (Understanding)
● Engage in advocacy activity at the local, state, and/or federal level (Applying)
● Develop an advocacy and influence campaign (Creating)
● Name important international agencies and entities affecting national cultural policy (Remembering)

**Best Practice**
At the best practice level, students should be able to:
● Critically examine policy literature and documents (Analyzing)
● Integrate policy knowledge into organizational processes and outcomes (Creating)
● Conduct policy research or influence analysis and craft policy briefs (Creating)
● Monitor policy shifts or new policy implementation at the local, state, or federal level – or in private sector funding (Analyzing)

# Production and Distribution of Art

## Overview and Rationale

Arts managers play a critical role in the creation, production, and distribution of art. While the daily activities of an arts organization or a creative business may focus on "managing" that process – through systems, controls, resources, and directed action – the larger purpose of the organization is to encourage artistic expression and experiences to flourish for both commercial and public benefit. Regardless of their art form or sector arts managers must keep the "creative product" at the core of their endeavor.

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

Knowledge of where the art form fits in its history and in different cultures as well as its critical and commercial aspects is also valuable. Indeed, part of the arts manager's role is often to organize and shape an artistic production to its best result, to introduce it to

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potential audiences, to advocate on its behalf, and to preserve and integrate it into our cultural history.

The following are the foundational, developing, and best practice learning outcomes for both the production and distribution of art, which, when taken as a whole, provide a baseline for undergraduate programs to consider when developing their curriculum materials and teaching resources.  These include:

**<u>Production of Art</u>**
**Foundational**
At the Foundational level, for a particular artistic discipline, students should be able to:
● Describe the creative process and the environment that fosters artistic production (Understanding)
● Demonstrate comprehension of the artistic process (Understanding)
● Define basic art terminology (Remembering)

**Developing**
At the Developing level, for a particular artistic discipline, students should be able to:
● Describe how an organization's mission and vision influence the production of art (Understanding)
● Create criteria to measure success of a production (Creating)
● Design a timeline and budget for production (Creating)

**Best Practice**
At the Best Practice level, for a particular artistic discipline, students should be able to:
● Manage the production of creative work (Creating)
● Evaluate the artistic and financial success of a production (Evaluating)

**<u>Distribution of Art</u>**
**Foundational**
At the Foundational level, or a particular artistic discipline, students should be able to:
● Describe the various ways art can be distributed (Understanding)
● Describe the roles of producers, presenters and other intermediaries that exist between creators and audiences (Understanding)

**Developing**
At the Developing level, for a particular artistic discipline, students should be able to:
● Create criteria to measure the success in the distribution of art (Creating)
● Design a timeline and budget for distribution of art (Creating)

**Best Practice**
At the Best Practice level, for a particular artistic discipline, students should be able to:
● Manage the distribution of creative work (Creating)
● Evaluate the artistic and financial success of a distribution plan (Evaluating)

# Strategic Planning

## Overview and Rationale
Strategic planning is the intentional and thoughtful alignment of resources toward the fulfillment of organizational mission. 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 and evaluation spans every element of education in arts and cultural administration. It is therefore common to see strategic planning embedded and integrated into curricula for most of the functional areas – programming, funding, management, technology, marketing, facility management, human resources, and more. Because of the rapidly changing arts environment, cultural managers are often called upon to anticipate trends and develop contingencies to keep their organizations nimble and prepared.   The ability to analyze external situations and to properly evaluate their own programs in light of economic, social and cultural realities is crucial for success.

The development and focus of organizational mission is a central component of strategic planning. 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.

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

**Foundational**
At the Foundational level, students should be able to:
- Summarize the role and impact of strategic planning in the field (Understanding)
- Identify the benefits of including a diverse group of stakeholders in strategic planning process (Remembering)
- Explain the purpose and role of a not-for-profit arts organization's mission and vision in strategic planning (Understanding)
- Differentiate between the process of short-term and long-term planning (Understanding)
- Describe the impact of strategic planning process on all functional areas of the organization (Understanding)
- Summarize general stakeholder roles and responsibilities in a strategic planning process (Understanding)
- Identify tools for evaluating a strategic plan (Understanding)

**Developing**
At the Developing level, students should be able to:
- Conduct environmental and situational analyses as part of a strategic planning process (Analyzing)
- Critique a strategic plan for a given arts organization (Evaluating)
- Collect data necessary to evaluate a strategic plan (Applying)

**Best Practice**
At the Best Practice level, students should be able to:
- Create a mission and vision statement for a non-profit arts organization (Creating)
- Co-develop a strategic plan with stakeholders (Creating)

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