Standards for Arts Administration
Undergraduate 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 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.

## Context

## Arts Administration Principles & Practices

- **Overview and Rationale**

## Community Engagement

- **Overview and Rationale**

## Financial Management

- **Overview and Rationale**

## Institutional Leadership and Management

- **Overview and Rationale**

## International Environment for the Arts

- **Overview and Rationale**
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legal and Ethical Environments for the Arts</td>
<td>15</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>15</td>
</tr>
<tr>
<td>Marketing and Audience Development</td>
<td>17</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>17</td>
</tr>
<tr>
<td>Fundraising</td>
<td>20</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>20</td>
</tr>
<tr>
<td>Policy for the Arts</td>
<td>22</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>22</td>
</tr>
<tr>
<td>Production and Distribution of Art</td>
<td>25</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>25</td>
</tr>
<tr>
<td>Research Methodology</td>
<td>29</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>29</td>
</tr>
<tr>
<td>Strategic Planning</td>
<td>32</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>32</td>
</tr>
<tr>
<td>Technology Management and Training</td>
<td>35</td>
</tr>
<tr>
<td>Overview and Rationale</td>
<td>35</td>
</tr>
</tbody>
</table>
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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 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, 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, and financial managers in the nonprofit and for-profit arts. Cultural policy, arts advocacy, arts entrepreneurship, artist management, cultural planning, public art and entertainment management are also increasingly important subfields in the industry.
Given the challenges for artists, arts and cultural organizations to survive in an increasingly competitive business environment, the need for educated managers is increasing. Programs at the undergraduate and graduate level are preparing students to balance aesthetic understanding with specialized skills in generating income, managing boards, stimulating public access, 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. At the undergraduate level, BA or BS degrees in arts management, nonprofit management, arts entrepreneurship and 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, 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 on business and management techniques.

Recognition of arts administration as a profession is a recent development. Because formal education was not begun until the mid-1960s, the profession is still in its adolescence, even as arts organizations are demanding higher levels of sophistication from their administrators. 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, 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 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. Undergraduate curricula should provide a broad context within which course work in arts administration is set. Such curricula combine general education with basic study of the practice of arts administration. 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

Both undergraduate and 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 economic, political and social environment for the arts
- The local arenas in which arts organizations exist
- The arts’ impact capacities within an international environment
- The importance and potential of technology
- The impact of demographic diversity and multiculturalism
- The ethical issues confronting arts managers

Upon completing an undergraduate degree, students should possess foundation knowledge for arts administration in the following areas:

- Basic business skills: accounting, financial management, organizational theory and practice
- The financial and legal needs and realities of arts organizations
- The production and presentation of art
- Marketing strategies and outreach programming for the arts
- Resource development for the arts
Unlike some other fields of study, an undergraduate degree in arts administration does not automatically lead to graduate study, nor is an undergraduate degree necessarily a prerequisite for graduate study. At the graduate level, students can expect to go deeper into strategic analysis, institutional development, research methodologies, and the legal, ethical and policy environments for the arts. 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 may contribute to success as an arts administrator. In fact, that breadth of knowledge is an essential – and significant – difference between university arts administration education and other “training” programs.

While an undergraduate major in arts administration has a role in preparing students for careers in the field, 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.

Arts administration is a uniquely interdisciplinary major, drawing on the arts, humanities, and social sciences. Arts administration education should be rooted in a rich awareness of the history and practice of the arts. It should be informed by understanding of the traditional humanities disciplines of history (for the social context in which the arts developed—both in Western and non-Western cultures) and philosophy (aesthetics and ethics); and it should be thoroughly grounded in insight into human behavior as illuminated by the social science disciplines of communication, economics, political science, psychology, and sociology.

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 undergraduate and 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.

**Relationship 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 work force. 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?” This acknowledges the importance of the connection to what we teach 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 related 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 often within colleges and universities where there is 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 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. We assume 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 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 organization operate change, so must every program adapt. We expect that our ongoing relationships with our practitioner colleagues will inform our refinement of this document as we seek to achieve best practices in all that we teach.
Arts Administration Principles & Practices

Overview and Rationale

Principles
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-focused 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. [NB: Familiarity with arts production and distribution is covered in another Standards category.]

Practice: Experiential Learning
Arts administration is both a practical and a theoretical discipline. Theory is vital as a basis for sound management decisions. Well-designed and well-implemented fieldwork (as a part of classroom courses, as practical, or as internships) provides an essential crucible for testing the efficacy of content learned in the classroom. The learning that takes place in field settings is a vital component of arts administration education.
Principles

Foundational
At the Foundational level, students should be able to:
• Demonstrate an understanding of the field of arts administration
• Demonstrate an awareness of issues particular to arts administration

Developing
At the Developing level, students should be able to:
• Differentiate the unique issues of arts administration from management issues in other industries

Practice
At the Best Practice level, students should be able to:
• Analyze and compare best practices in arts administration and predict results

Foundational
At the Foundational level, students should be able to:
• Cite typical functions and operation of an arts organization

Developing
At the Developing level, students should be able to:
• Apply arts administration principles to typical situations within arts organizations

Best Practice
At the Best Practice level, students should be able to:
• Analyze organizational situations within arts organizations and predict outcomes
Community Engagement

**Overview and Rationale**

The economic, social, and political environments out of which the infrastructure for Western “high arts” grew have changed. Today’s major arts institutions, products of that legacy, no longer benefit from relatively inexpensive labor, a nominally homogeneous culture, or a polity managed by an elite class. The changes that have created stress on arts organizations to this point will only accelerate in the next fifty years.

Expenses are rising precipitously and competition for donors is increasing; as a result, the survival of established arts organizations hinges on their ability to engage effectively with broad segments of the population. Doing so will expand the range of funding options available. Most communities in Western society have made (relatively speaking) significant investments in support systems for the arts (e.g., facilities, organizational structures, and artist training) yet, particularly in the U.S., there is limited support for the arts in the public arena; to enhance the climate for arts-friendly public policy initiatives, it is important for arts organizations to develop relationships with subsets of the population that have in the past been largely uninvolved in their work.

Community engagement, beyond simple marketing or “audience development” efforts, is not central to the operation of most arts organizations. While there are considerable variations according to the arts discipline involved, there is among arts constituencies generally limited awareness of the issue or of means to address it. For the most part and with notable (and noteworthy) exceptions, training for artists does not emphasize community engagement; current audiences/patrons/board members participate because they are pleased with the status quo; arts administration professionals have been trained to manage arts organizations as they currently function; and the unengaged (both individual citizens and public officials) consider these institutions to be irrelevant. There is
little opportunity to gain purchase to alter the system. At the moment, the likeliest sources for potential change rest in arts administrators and artists, in that order.

Community engagement demands honest commitment; unengaged groups are quick to spot insincere or limited overtures. It demands unfamiliar skill sets; practitioners need training in dealing with and organizing diverse communities as well as in awareness and appreciation of non-Western or non-traditional art forms. And it demands time; relationship building is a long, on-going process. This is especially true in circumstances where subsets of the population, based on historic slights or institutional ignorance, have come to mistrust established arts organizations.

A culture of community engagement and community service will be a hallmark of successful arts organizations in the 21st Century. By mid-century in the United States, citizens of European descent will comprise less than half of the population. As competition for donors and audiences increased, and arts organizations attempt to position themselves as important forces in the lives of their communities, they will need to gain skills in developing relationships with diverse constituencies in order to engage new constituencies.

The following are 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.

**Foundational**
At the Foundational level, students should be able to:

- Demonstrate an understanding of non-Western cultural traditions and alternative Western cultural traditions
- Demonstrate an understanding of community-focused art
- Describe changing demographics of their community and its artistic needs
- Describe the impact of arts and cultural activities on communities
Developing
At the Developing level, students should be able to:

- Apply theory/principles of community-focused art (e.g., best mode applicable to particular community issue)
- Analyze community issues
- Demonstrate an understanding of community organizing and relationship building
- Cite examples of practice in community-focused arts projects
- Design evaluation processes for community-focused arts projects
- Apply skills in intercultural communication

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

- Participate in community-focused arts program/project design
- Develop community partnerships (including cultural organizations, community service organizations, creative entrepreneurs, government agencies and departments, local businesses, arts advocates, and artists)
Financial Management

Overview and Rationale

Financial management is a core function within the management of cultural organizations, and is the foundation upon which the resources – human, physical and financial – of any organization are maintained and monitored. In the non-profit sector the relationship of “mission to money” is an important conceptual framework, and should be understood by arts administration students.

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. Board members are often businesspeople, and some have limited not-for-profit experience therefore managers should be able to communicate effectively with their boards about the financial realities of their organization---this is essential to the board performing its mandates fiduciary responsibility.

Effective financial management supports successful revenue development. Managers must be comfortable explaining their organization’s financial situation to stakeholders including members, government funders, donors, sponsors and lenders. 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. 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, it is common for them to have limited exposure to
so-called business skills, and for them to be fearful of learning them. 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.

At the foundation 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 development 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 company’s operations, and be able to recognize and evaluate both risks and opportunities. At the best practices level, they should be active participants in, and have an informed perspective on the broader not-for-profit cultural sector, and understand and influence professional accounting standards.

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

**Foundational**

At the Foundational level, students should be able to:

- Perform basic accounting and reporting functions
- Demonstrate a basic understanding of not-for-profit financial statements and charts of accounts
- Generate, interpret, and explain financial statements:
  - Balance sheets
  - Activity/operating statements
  - Cash flow statements
  - Appropriate notes to the statements
- Discuss role of accounting and financial management with mission-driven organizations
- Describe how financial environment & regulatory framework influence/shape individual organizations’ accounting systems
Developing

At the Developing level, students should be able to:

- Collect appropriate data and prepare a financial statement
- Apply of accounting and financial management principles through the ability to analyze case studies and situation analysis

Best Practice

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

- Create mission driven budget for actual organization
- Effectively conduct basic financial analysis of publicly available data and convey the results in written and oral form.
Institutional Leadership and Management

Overview and Rationale

The demands placed on executive 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 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. Ultimately, 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.

The not-for-profit world is undergoing a transition of leadership, as current leaders retire and the field addresses the challenges of a new generation of young leaders. At the same time, 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 the stakeholders.

Since the fundamental premise of a 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 defend 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 and followership in order to understand how 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 our students must understand how to lead even if they do not become the chief executive officer of an organization. Students need to be cognizant of multiple disciplines, of other disciplines and theirs relationship to them. They should have the capacity to communicate organizational vision to multiple disciplines and constituents. Because the arts are well suited to transformational leadership, we are uniquely poised to teach others about leadership and adaptability.

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

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:

- Demonstrate a basic understanding of the functioning of for-profit and non-profit organizations
- Describe various organizational structures and how these continue to evolve
- Describe basic principles of human resources management
- Understand basic principles of financial management and internal and external reporting
- Understand fundamentals of hiring and supervision
- Cite basic responsibilities of governance/trusteeship
- Describe how technology can increase participation in the programs and initiatives of the organization
- Demonstrate an appreciation of and a fundamental understanding of how the “art” the organization creates and/or presents is made
- Demonstrate a basic understanding of business planning
- Demonstrate a basic knowledge of marketing/audience development and fundraising
Developing

At the Developing level, students should be able to:

- Develop cross constituent teams within the organization
- Establish criteria for recruitment (board and staff)
- Communicate expectations to direct reports and measure progress toward same
- Devise strategy in support of mission and vision
- Analyze and (if needed) prepare essential financial documents (budgets, income statement, balance sheet, cash flow forecasts)
- Articulate the organizations objectives and make a case for support of those goals
- Explain how policy and funding priorities (both public and private) will impact the business model of the organization
- Demonstrate basic understanding of board relations and development
- Demonstrate basic understanding of volunteer management

Best Practice

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

- Incorporate stakeholder needs into institutional visioning
- Develop structures that optimize the role of the board as steward, strategist and shaper of vision
- Design coalitions, alliances, partnerships with other organizations and entities that help the organization achieve its purpose
International Environment for the Arts

Overview and Rationale

Globalization includes social, political and economic conditions and changes, communication issues, technological changes. It is viewed as a cause, an issue, an outcome, etc. Globalization implies a tension between the global and the local. The term itself often evokes controversy. Areas for student learning include globalization of the arts market and of the arts; cultural diplomacy and policy issues and effects related to current world situations; models from other countries for managing and presenting the arts; and obligations of governments to support the arts.

Globalization has led to an increase in international exchanges, as well as an increasing interest in the cultural management models of different countries, including for-profit, not-for-profit and government agencies. Creative cities initiatives in American, Canadian and European countries, and the rise in cultural tourism affect artistic production and delivery. 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. The pervasiveness of American pop culture all over the world presents both challenges and opportunities. Cultural diplomacy is a part of this challenge.

Undergraduate arts administration programs can make effective use of study abroad programs to support their students' understanding of international issues in the arts. Contact with cultural management personnel or cultural institutions as part of those programs can provide invaluable primary learning.
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 the focus is on expanding student awareness of international issues of comparative understanding. It also aims to introduce students to the forces of globalization and its effects on and interactions with the arts. Students should be able to:

- Understand international issues affecting the arts
- Understand the issues facing intercultural communication
- Cite available resources and where to find them
- Describe how arts activity is carried out, funded, governed and managed in a number of countries.
- Understand globalization and how it impacts the arts

**Developing**

The development level builds on the foundation to focus on 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. Students should be able to:

- Demonstrate a basic knowledge of International contract law
- Demonstrate an understanding of Copyright law
- Demonstrate an awareness of issues in intellectual property and the laws around it
- Demonstrate an understanding cultural heritage and preservation concerns
- Demonstrate an understanding of international economic & policy
- Demonstrate an understanding of the challenges of international marketing
**Best Practice**

The best practices level encourages students to actively engage in international networks, to conduct and present research internationally, and know how to pursue professional partnerships and initiatives internationally. Students should be able to:

- Employ international information resources in order to function in an international context
- Identify and engage in international networks
- Incorporate international issues into their work
- Use international information resources with a view to being able to function in an international context
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, and donors). 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 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) and their differing legal needs; protection of assets and intellectual property; contractual issues; access by diverse constituencies including community to global environments, human resources (union/nonunion/volunteer); donor 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 treatment of 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 graduate students, 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 consult with appropriate 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 their current curriculum, material, and teaching resources.

**Foundational**

At the Foundational level, students should be able to:

- Describe 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 responsibilities of Board of Directors

**Developing**

At the Developing level, students should be able to:

- Show an understanding of management implications and choices
- Apply coursework to experience

**Best Practice**

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

- Cite emerging options for corporate structure (e.g., L3C, B Corp)
Marketing and Audience Development

Overview and Rationale
Marketing and fundraising are integrally related yet entirely distinct elements of arts administration. It would be a mistake to conflate them; their emphases and aims are too dissimilar. At the same time, there is a great deal of overlap in their techniques and constituencies. In presenting separate standards for marketing and fundraising, AAAE also acknowledges that one cannot exist without the other.

It’s also a mistake to attribute marketing and fundraising knowledge to income generation alone. Most not-for-profit organizations are dependent on both earned and contributed income as a part of the income mix, but both not-for-profit and commercial businesses 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.

Marketing then becomes the means whereby our 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.
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.

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:

- Describe basic marketing principles 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 earned income resources, and where to find them
- Describe the difference between short-term marketing and long-term audience development
- Demonstrate an understanding of the role of marketing research in the marketing plan

**Developing**

At the Developing level, students should be able to:

- Apply marketing and audience development principles within arts environments
- Analyze and describe the strengths and weaknesses of various marketing applications
- Create a simple marketing plan and demonstrate and understanding of implementation
• Apply basic marketing research to specific situations
• Demonstrate an understanding of the challenges of international marketing

Best Practice

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

• Construct a marketing plan for a hypothetical or real arts organization or marketing situation
• Develop and conduct marketing research related to a hypothetical or real organization or marketing situation.
Overview and Rationale
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 campaigns. 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
• Cite basic fundraising principles and how they apply to the arts and cultural environment
• Cite a variety of contributed income resources, and where to find them
• Demonstrate an understanding of the role of governance, leadership and staff in the development of contributed income
• Demonstrate an understanding of the effect of political and economic systems and their impact on contributed income and fundraising practices.

**Developing**

At the Developing level, students should be able to:

• Apply basic fundraising practices within arts environments
• 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

**Best Practice**

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

• Construct a fundraising plan for a hypothetical or real arts organization or situation
• Construct complex fundraising materials, such as a grant application or sponsorship proposal
• Demonstrate an understanding of record-keeping and evaluation of projects funded with contributed income
• Create and present grant proposals in support of cultural institutions and projects
Policy for the Arts

Overview and Rationale

Policy is an important part of the environmental context for arts and culture organizations, artists, and arts activities. Policy can be directed specifically toward influencing arts and cultural activities and their environment. Additionally, policies emerging from other areas such as education, health care, social welfare, and economic and community development can indirectly affect or engage the arts and culture.

Policy can take many forms—such as regulations, subsidies, or incentives. Policy can arise from many sources, such as government at all levels, institutional missions, private sector initiatives and funders, service/professional associations and unions, and international agreements. Policy sets direction, creates parameters for operation, sets goals, protects cultural legacy, provides incentives or disincentives, and reflects power structure.

Arts and cultural policy should be fully integrated across the arts administration curriculum in order for arts administrators to understand the context and environment of the arts. It is essential that arts administrators understand arts and cultural policy in order to play a role in improving 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. Arts policy is subject to both domestic and international policy influences. Non-governmental policy actors (e.g., funders, media, 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 positions.

The attitudes of public policymakers directly affect the level of public funding for the arts. The attitudes of public policymakers directly affect the level of public funding for the arts and set a general tone for the environment in which the arts function. Public officials around the world have brought a range of perspectives about the value of the arts to public life and the role of public support. While ambivalence and even hostility to a public role in the arts has long been a challenge for the United States, economic challenges and shifts in social values have brought similar challenges worldwide.

Advocacy has focused on the economic impact of the arts, despite the many methodological challenges to this approach. Efforts to define public value more broadly have yet to find significant public traction.

Because of this, arts administrators have often been encouraged to focus on popular and sustainable art to the detriment of artistic exploration and creative innovation. Other issues that continue to affect public policy include the erosion of public school arts education (and arts in education) in the United States and elsewhere; the increasing synergy between the not-for-profit and commercial arts; intellectual property in a digital age, and the effects of globalization.

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. These include:

**Foundational**

At the foundation level should be concerned with developing descriptive information and introducing the major influences on policymaking. Students should be able to:

- Describe content topics & current policy issues affecting the arts
- Cite important organizations affecting cultural policy, including governmental agencies
- Describe policy making processes
- Describe relations between culture and society
- Understand the importance of advocacy
• Describe community-based arts/cultural processes and assets
• Perform basic analysis of policy-relevant research

Developing

The developing level includes this foundation and develops critical understanding and a capacity to see the inter-connections among actors and influences. Students should be able to:

• Integrate policy knowledge into a holistic or systemic view of policy processes and consequences
• Critically analyze current arts policy issues
• Critically analyze policy literature & documents

Best Practice

The best practice level builds on the prior two levels to foster 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. Students should be able to

• Apply policy-making theory to action
• Design activities as policy entrepreneurs
• Demonstrate technical proficiency in advocacy tools & strategies (Op Eds, testimony)
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 artistic expression and experience to flourish for both private and public benefit. Regardless of their art form or sector – commercial, nonprofit and voluntary – arts managers must keep art at the core of their endeavor.

Intrinsic to arts administration practice is 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 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 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 history.

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. Arts administration programs on the undergraduate level should ensure that students have familiarity with the history and practice of the arts discipline(s) for which they hope to provide administrative services.

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, on-line). Even as they may focus on a specific discipline, arts managers must also often 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 both the practitioner and the audience are intrinsic, flowing from extensive endeavor, passion, focus and commitment.

Artistic creations are as varied and diverse as mankind’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 introduction into 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.

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. These include:
**Production of Art**

**Foundational**

At the Foundational level, students should be able to:

- Understand the creative process and the environment that fosters best artistic production
- Comprehend the artistic process within the context of cultural history
- Define basic art terminology

**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
- Analyze the quality and value of one or more artistic forms

**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

**Distribution of Art**

**Foundational**

At the Foundational level, students should be able to:

- Understand the variety of ways art forms can be presented in the world and how they interrelate
- Describe the role of producer, presenter and other intermediaries in the creative process

**Developing**

At the Developing level, students should be able to:

- Describe the relationship of various art forms to the public and critics
• Articulate the role of arts in society

*Best Practice*

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

• Cite the elements that make up a successful production/presentation/exhibition/publication

• Describe the relationship between the profit and nonprofit sectors, government and private agencies, cultural ministries or departments and the dissemination of art as policies, practices and change agents

• Understand 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.
Overview and Rationale

The growing need for reliable and rigorous research in arts administration has been prompted by globalization, shifting economic conditions, rapid technological innovations and the increasing hybridization of organizational forms in the arts and culture. The arts and cultural sector is changing, and arts managers need research skills to better understand trends and to best situate their organizations in the new landscape. To work effectively, arts managers must be educated consumers of research and must be able to use evidence to guide their decision-making. Further, arts organizations increasingly are called upon to account for their programs, workforce, audiences, and community and economic impact in ways that demand research capabilities.

At the most general level, training in research helps arts administrators to develop 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, construct clear and logical arguments, and assess potential consequences. Complex research requires skill in creating and maintaining collaborative working relationships, and 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 into leadership in the field, it is critical that they are able to assess the research value of claims about the value of new management, development and organizational models. As much literature in the field is published in ephemera, it is essential that arts administrators keep up with current studies and reports. Further, as advocates for their organizations, arts administrators must be able to responsibly link up the work of their organizations to philanthropic and business trends influenced by research. Leaders in the field will comment publicly on new research findings.
Many arts administrators will be called upon to hire and oversee the work of consultants to 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 often is farmed to outside experts. It is essential that arts administrators can identify experts who will best suit the needs of their organizations, can collaborate in the production and oversight of research projects, and can generate powerful messages from the research they have sponsored. To do this, arts administrators should understand the value and application of the entire palette of research methodologies, from quantitative to qualitative.

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 be able to:

- Commit to ethical action and social responsibility as a researcher in arts administration
- Identify and critique the research components of policy documents, theoretical models or industry practices
- Identify key public databases in arts administration such as NCCS, CPANDA, SPPA, and arts association resources
- Conduct research projects, papers, and peer presentations

**Developing**

At the Developing level, students should be able to:

- Demonstrate knowledge of several key literatures in arts administration research
- Critique case studies in arts administration
- Critique economic impact studies in arts administration
- Critique evaluation reports in arts administration
- Understand why and how different research methodologies are used in mixed method studies
• Formulate a research inquiry: constructing a clear research question and choosing and justifying a related research methodology

**Best Practice**

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

• Demonstrate knowledge of the literatures of arts administration research
• Undertake original research appropriate to the undergraduate level using whatever methods are most appropriate to that inquiry.
Overview and Rationale

Strategic planning is the intentional and reasoned 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 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 of the organization.

Because of the rapidly changing arts environment, cultural managers are often called upon to anticipate trends and develop contingencies to keep their organizations adaptive. The ability to analyze external situations to evaluate programs 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 nonprofit 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 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 undergraduate programs to consider their current curriculum, material, and teaching resources.

**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.
- Understand 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 is the base from which planning flows.
- Understand the concepts and processes of planning in all functional areas of the organization, as well as the planning responsibilities of governance, leadership, and staff.
- Understand planning as a people-intensive, collaborative learning process,
- Understand the various forms of program and performance evaluation, and how they apply to a continual planning and review process.
- Define and be able to apply basic planning language, including such concepts as goals, objectives, strategies, timeline and action steps
- Understand the need to use internal and external analysis as a part of the planning process
- Understand the elements of a business plan
Developing

At the Developing level, students should be able to:

- Use internal and external analysis to form decisions and present alternatives matched to resources (artistic, financial, community, staff, etc.)
- Articulate the primary forms of bias in information gathering and decision-making, both by individuals and groups, and the strategies available to counter those biases
- Construct a basic strategic plan based on a hypothetical or real organizational situation
- Apply program evaluation methods to existing programs
- Develop a simple program plan based on organizational goals

Best Practice

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

- Review existing planning documents or narratives from arts and cultural organizations and evaluate their methods and conclusions
- Structure, plan, coordinate, and facilitate a collaborative and consensus-building group process.
- Define measures and feedback to evaluate efforts and revise plans as they are initiated and completed.
- Work directly with an arts organization to initiate, develop, and present an integrated strategic planning process, along with specific recommendations to implement any suggested change.
Technology Management and Training

Overview and Rationale
Technology can be defined as the data needed for an organization’s people to make decisions and achieve the organization’s goals; the information, production and process technology needed to deliver the goods and services produced; and the tools needed to acquire, process, and apply the knowledge resources of the organization.

Technology is all-pervasive in society, from basic computer literacy, through the sophisticated manipulation of data for research and analysis to the development of unique software solutions for entire organizations. The role of technology in every aspect of arts administration cannot be overestimated and as such, future administrators must fully understand how this aspect of their organization can be utilized to create more efficient and effective outcomes.

Technology and new media are used in many aspects of arts practice as well as in the administrative activities of the organization itself. Knowledge of management is an increasingly important aspect of all organizations and the use of technology is an effective tool in this process. New organizational structures are creating boundary-less organizations where virtual team meetings are conducted across the world through the use of technology. The Internet is currently one of the most powerful drivers in changing the way organizations do business. From e-business concepts to the delivery of products via streaming and downloading, technology has created both many opportunities as well as significant threats. 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.
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. 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.

Although most artistic product cannot introduce technology to achieve economic efficiencies, operations often can. The field needs workers who understand how to apply technology to improve internal operations, external communications and delivery of services in everyday business.

The following are foundational, developing, and best practices learning outcomes which, when taken as a whole, provide a baseline for undergraduate programs to consider 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 programs and applications through hands-on experience. Students should be able to:

- Understand how technology is being used in the creation and distribution of work in artistic disciplines.
- Use online sources to find information
- Demonstrate proficiency with the specific technology used to manage arts organizations,
- Understand the technology necessary to create print and electronic publications.
- Understand information distribution technologies.
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.

Best Practice

At the best practices 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.
- Understand and assess an IT management plan for arts organizations.
- Assess an organization’s needs and inform the selection and connection of an array of technological solutions.
- Develop and implement marketing and communications plans on a short and long-term basis.