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OPINIONS FROM THE FIELD: GRADUATE ASSESSMENTS OF THE VALUE  
OF MASTER'S DEGREES IN ARTS ADMINISTRATION

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By

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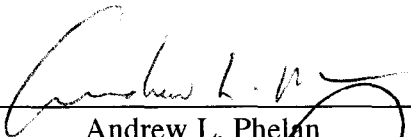
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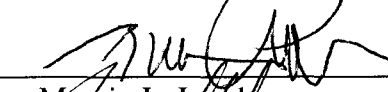
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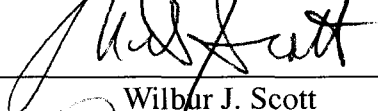
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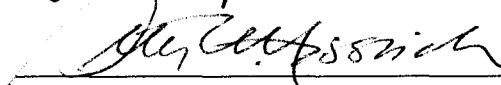
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## **Abstract**

Although the field of arts administration has been described as a segmented family of professions, master's degree programs have been in place for over 30 years to provide advanced formal training for arts managers. The master's degree in arts administration or arts management was designed to offer a foundation in marketing, fund raising, business, management, accounting, law, and other areas of concern in the field of arts management. Thousands of people have graduated from these programs and now provide much of the management pool for today's arts organizations.

Some question the value of such a degree, considering that prior studies show that experience is often preferred over formal training. This study was designed to determine the value of the degree by surveying graduates of these programs on their training and their use of the degree in their work in the arts. A web-based survey was administered to 322 master's degree program graduates, of whom 202 were employed in the arts, 100 were employed outside the arts, and 20 were unemployed.

Respondents answered a combination of forced-choice and open-ended questions, and basic and advanced statistical procedures were used to analyze the quantitative data.

Respondents generally reported that the degree helped them in their job searches and prepared them well for work in the arts. Open-ended responses, however, allowed them the opportunity to discuss their misgivings with the degree and problems they found in their job searches. Respondents listed a lack of mid-level or higher-paying jobs and a need for more training in fund raising, accounting, and other areas of business management. The most important aspects of their programs

were their courses in marketing, fund raising, business applications such as accounting and management, and the application of these topics specifically to the arts and non-profits. They also valued their practical experiences and networking opportunities. The results of this study generally support the value of master's degrees in arts administration and offer recommendations for the improvement of these degree programs.

## Chapter 1 - Introduction

In the last half of the twentieth century, arts organizations in the United States faced a unique and complex set of problems and challenges. Rising costs, funding problems, legal regulations, unions, contracts, worker compensation laws, and increasing competition for resources were all new forces that helped create a demand for technically proficient personnel to manage arts organizations. Since the mid-1960's, professional training programs have emerged to meet this demand by training people to be effective managers and administrators for the myriad details involved in running contemporary arts organizations. Today there are over 40 master's degree programs in many countries, including in the United States, Canada, Great Britain, Australia, Spain, Japan, Chile, and The Netherlands<sup>1</sup> which train people in such areas as marketing, fund raising, accounting, audience development, law, and human resources. Thousands of people working in non-profit arts organizations have graduated from these programs (Martin, 1997, p.74).

Several studies over the last 30 years, however, indicate that leaders in arts organizations prefer on-the-job training to formal education (DiMaggio, 1987, Hutchens and Zoë, 1985, Martin and Rich, 1998). While findings show that managers in the arts prefer formal training for some functions within arts organization, on the whole they do not feel that the training received in a classroom setting can provide the experience or knowledge that hands-on experience allows.

Missing from existing research are the opinions of graduates of formal education programs regarding the value of their degrees and their experiences since

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<sup>1</sup> According to the Association of Arts Administration Educators, [www.artsnet.org/aaae](http://www.artsnet.org/aaae).



graduating. Unexplored questions include the following: How well did these programs prepare graduates for their work? Did they learn the right skills, and did the degree help them find good jobs? Was the degree worth the time and expense? Are they satisfied with their experience and the salaries they have found in positions in the arts? What *is* the value of these degrees in arts administration and arts management?

This study attempted to answer these questions to determine the value and efficacy for these graduates of master's degree programs in arts administration. Over 300 graduates were surveyed about their experiences since graduating, their opinions about their programs, their preparation for their work, and their salary expectations. The study participants included graduates working in the field of arts administration, graduates working outside the arts, and graduates currently unemployed.

### **The History of Arts Administration**

Until the twentieth century, wealthy benefactors largely supported arts endeavors in Europe and the United States. Members of royalty and the aristocracy hired artists and musicians, supported musical ensembles and opera companies, and allowed the arts to flourish under their largesse. As arts organizations such as museums and symphony orchestras began to develop in the late 19<sup>th</sup> century, the impresario emerged to lead these groups using personal charisma, social networks, and an authoritarian management style. This type of leader thrived through the early part of the twentieth century, though changing organizational patterns and economic conditions eventually forced the impresario into obsolescence (Peterson, 1986).

### **Early Arts Administrator: The Impresario**

Prior to the mid-twentieth century, the career path of the impresario was one of the more visible routes to leadership in arts organizations. Impresarios, typically men, became arts leaders through a combination of mentoring, social connections, charisma, entrepreneurial vision, and a deep knowledge of their particular art form. Peterson (1986) describes typical impresarios as wealthy, from socially connected families, and well educated – often in the classical form of higher education common during the early twentieth century. They typically had charismatic personalities and the ability to charm wealthy donors while also ruling their organizations in an autocratic style. Many had experience in art or music, and some studied or held degrees in an art form. One example is Thomas Hoving, director of the Metropolitan Museum of Art from 1967-1977, who had a Ph.D. in art history and ascended to the leadership of the museum through the curatorial ranks.

The key skill of impresarios was the ability to develop relationships with wealthy patrons to underwrite the expenses for their organizations. Some would wait for the end of the season to present the sum of the deficit to their patron (or patrons), who would then write a check to cover the shortfall (Peterson, p.163). Others would solicit wealthy board members for a large portion of their funding. The arts environment was simple enough at the time for many arts organizations to survive with this type of non-formalized, stopgap funding.

The role of the impresario began to wane in the mid-twentieth century as arts organizations began to grow and funding sources changed. The arts administrator gradually began to replace the impresario within arts organizations. “The museum

director of the 1920s...needed to be a connoisseur and a gentleman engaged in wooing art collectors and satisfying wealthy trustees,” writes Peterson, but today’s arts administrators “must pay attention to managing the museum, garnering prestigious touring exhibits, and attracting more museum attenders” (Peterson, p.165). According to Martorella (1983a), “by the mid-twentieth century, the impresario had become almost extinct” (p.102). The impresarial personality was certainly effective in its day, and can be seen today in many dynamic and charismatic leaders of contemporary arts organizations. It is not, however, sufficient for managing arts organizations in today’s environment.

### **Shifting Management Styles**

The development of arts organizations in the twentieth century was shaped by three critical phenomena: the development of the non-profit sector, the rise of the bureaucratic organization, and an increase in the number of charitable foundations. Because of rising costs and a decline in individual patronage, organizations were forced to seek funding from sources other than wealthy patrons. Arts organizations also began to experience an increase in task complexity in such areas as accounting, marketing, audience development, and contract negotiations. Thus, the profession of arts administration emerged in the 1950’s and 1960’s to help accommodate this new complexity.

Both Peterson (1986) and Martorella (1983b), suggest that the development of the profession of arts administration was due in large part to the shift away from backroom deals with wealthy patrons to a more formal and systematic granting process. In addition, government funding sources were introduced, bringing an

increase in accounting and public accountability. From this shift came the need for additional administrators to negotiate not only the formal application processes but also the subsequent tracking, analysis, and reporting that are required for government grants. In addition, according to Peterson, other catalysts included an increase in moneymaking ventures such as gift shops, restaurants, publications, recording contracts, and educational programs. Because of this added complexity, specialized technical training became necessary for a new breed of arts administrator.

To address this training need, the first master's degrees in theater administration were founded at Yale University and Florida State University at 1966 (Peterson, 1986). These new master's degree programs and the few that followed in the late 1960's and early 1970's were the first graduate programs to incorporate training in marketing, accounting, fund raising, audience development, and law into a degree designed specifically for arts management. Since that time, dozens of programs have emerged throughout the world.

### **The Evolution of the Professional Master's Degree**

Master's Degree programs in arts administration were part of a larger trend in the late 20th century United States. Once disparaged as a stepping-stone to the doctorate or second choice for those who could not complete a doctorate, the master's degree has become a primary vehicle for professional development and credentialing. Today, approximately 85 percent of master's degrees are practical in nature (LaPidus, 1998), and universities around the U.S offer hundreds of different types of professional master's degrees. The professional master's degree has become the

main credentialing tool used by professions to acknowledge expertise and ability within a field:

The master's degree has been shaped by the traditional arts and science model as the first post baccalaureate degree conferred upon candidates following one year of graduate study. It is the mid-point to the doctorate, the terminal degree for most professions, and a source of enrichment in the chosen field of study. It exceeds other graduate degrees in its diversity, validating successful completion of a program in numerous disciplines and subfields of study (Glazer, 1988).

The master's degree offers an arena for a wider array of study and professional development than does the doctorate, and it offers the benefit of credentialing in many fields.

Since the first master's degrees were awarded in the twelfth century at the University of Paris, the degree has experienced a rise and fall in reputation. During the Middle Ages it enjoyed high status in Europe because it was a requirement for aspiring professors. When it was introduced in the United States at Harvard University in the mid-seventeenth century, it was considered a rite of passage for affluent men entering into intellectual society. It had little professional application, yet offered an avenue for intellectual development that had more cachet than a bachelor's degree, yet required less time and commitment than a doctorate. In the late nineteenth century its stature began to decline, however, and it came to be seen as either a consolation prize for those who could not complete a doctorate or a degree awarded "to virtually any baccalaureate graduate who was willing to wait several years and pay a diploma fee" (Conrad, et al, p.4).

Until the end of the nineteenth century, higher education was based on the classical educational tradition. Classical education is rooted in logic, philosophy,

rhetoric, analytical skills, Latin, Greek, and religious studies and focuses its attention on creating great thinkers and rhetoricians. By the end of the nineteenth century, however, more and more people in the United States became critical of the classical curriculum as being out of touch with the challenges of the modern world, while the industrial revolution pushed the role of education from general classical instruction to that of more specific professional training. This change in the mission of higher education sparked a growth in the number and size of universities throughout the twentieth century.

During this time, the master's degree also began to regain favor and grow in popularity. In 1880, 879 master's degrees were awarded by universities in the United States, and by 1900 the number had grown to 1,500 (though they were awarded by only fifteen or twenty universities). "During the last quarter of the nineteenth century, the earned master's described by historians primarily as a scholarly degree in the liberal arts and sciences intended for prospective college teachers – gained a foothold in the emerging scheme of graduate education" (Conrad, et al, p.6).

The master's degree then began a slow shift from its classical roots to a form of professional training. In the early part of the 20<sup>th</sup> century, its role as an "entry-level degree" for college instructors was subsumed by a new preference for doctoral degrees for college faculty. At this point, the master's degree was seen as a stepping-stone to the Ph.D. and little else. Soon, however, the need for professional training gave the degree a new focus and by 1940, 55% of all master's degrees were awarded in professional fields outside the liberal arts and sciences (Conrad, et al, 1993). Perhaps the most popular professional master's degree, the Master of Business

Administration (MBA), was first developed in 1908 (“Do MBA’s Make Better CEO’s?” 2001).

After World War II, enrollment in master’s degree programs began to grow. There were several reasons for this growth: first, elementary and secondary schools developed certification and promotion policies that encouraged teachers and administrators to pursue graduate degrees. Second, businesses and government agencies increased their demand for workers with more advanced specialized training. Third, universities needed to maintain more students to serve as teaching and research assistants. Finally, universities needed to enhance their reputations with expanded graduate-level programs (Conrad, et al, p.11). The master’s degree became a way to both ensure an educated and credentialed workforce and grow universities and develop their research capabilities.

Between 1940 and 1960, the number of professional degrees awarded annually tripled, while the number of institutions granting master’s degrees doubled from 300 to 611 (Conrad, p.11). “The ‘professionalization’ of the master’s degree was a pronounced trend during this period as it became increasingly associated with preparing individuals for advanced professional practice” (p.12). By 1960, there were 121 types of Master of Arts, 272 types of Master of Science, and an array of new types of degrees, such as the Master of Fine Arts and the Master of Religious Education. Over the next decade, the overall number of degrees awarded annually increased markedly from 80,000 in the early 1960’s to over 208,000 in 1970 (p.12).

Glazer reports that in the 1980’s there was a dramatic shift from degrees in the arts and sciences to professional training degrees. “The dominant paradigm is

practitioner oriented, emphasizing training in skills, career development, and pragmatic goals. It is linked to the needs of the student and the demands of the marketplace and driven by externally imposed standards, and it emphasizes practice rather than theory, skills rather than research, training rather than scholarship...The master's degree is overwhelmingly professional, it is largely terminal and it is practice oriented" (Glazer, 1986). This shift marked a change in the landscape of higher education. Graduate education changed from an intellectual pursuit to a necessity for practical professional development and credentialing. The trend also moved the master's degree away from full-time graduate study to part-time professional development, which resulted in the development of evening courses, correspondence courses, executive degrees, and, most recently, Internet courses. Today, the majority of master's degree students pursue their degrees part-time and work full time, while around 85 percent of the degrees are practical in nature (LaPidus, 1998, p.95).

### **The MBA**

The master's degree in business administration (MBA) has become one of the most popular forms of higher education professional development in the United States. It experienced an explosion in popularity in the 1980's and 1990's and has become the primary vehicle for professional development in business.

The degree first emerged in the early 20<sup>th</sup> century as a means of training for vocations, and until the late 1960's was used primarily as pragmatically oriented training to run manufacturing companies ("Back to Business School," 2001). It experienced a transformation, however, in the late 1950's and early 1960's as MBA



programs began to seek a place in the academy as a research-based discipline, and shifted from trade-oriented training programs to academic departments centered around research. These programs took on a scientifically-based approach to research on management and leadership, while on the teaching side they began to focus less on specific skills and more on “integration, problem-solving, and basic skills with a strong managerial orientation” (Pfeffer and Fong, 2002). In the 1980’s and 1990’s, the MBA began to be seen as the primary tool for getting ahead in the world of business. It became a requirement for many positions and a prime credential and screening tool for positions in many companies.

In the 1990’s, Pfeffer and Fong (2002) analyzed research on MBA programs and found that the degree does not correlate with a successful career, despite anecdotal evidence to the contrary. They found that the high salaries reported for MBA graduates apply only to graduates of elite schools, which, they argue, reflects an effect of the selection process rather than excellence in training or efficacy of the degree program. They also posit that the scientific approach adopted by programs in the late twentieth century has not truly trained business managers because it has ignored the experiences learned through practice. They quote one of the studies in their paper: “The practice of management is best taught as a craft; rich in lessons derived from experience and oriented toward taking and responding to action” (Pfeffer and Fong).

Business programs have begun to respond to criticism and are pulling themselves back into the professional world by recruiting more students with prior work experience, incorporating more practical experiences, and bringing in more

faculty with real-world experience. The emergence of executive MBA programs – which focus on the instruction of professionals who continue to be employed full time while working on their degree – is an example of the effort to remove business education from the “ivory tower” and apply practice to theory.

Today, master’s degrees have become a common credential for most professions, including business, education, management, public administration, architecture, non-profit administration, association management, human resource management, city planning, engineering, social work, and public health, to name only a few. The professional master’s degree has changed the nature of graduate work, and, in turn, the nature of professions. It has provided an important credentialing tool and helped define professions, as will be discussed in Chapter Two.

### **Master’s Degrees in Arts Administration**

The master’s degree in arts administration emerged out of this explosion of master’s degrees in the late twentieth century. This particular degree is interdisciplinary in nature, drawing from the arts, business, economics, law, and nonprofit management. It allows future arts administrators to learn, in a formal setting, the basics of arts management, while interacting with other students and professionals in the field. Many programs have practical components, including semester-long practica and internships, which provide students the opportunity to apply theory to practice.

However, many have questioned the necessity of formal training in this particular field. Some employers in the arts argue that on-the-job training is a more effective means of training managers in the arts than formal education. Several

researchers in the 1980's and 1990's examined the value of this degree in the following three studies.

DiMaggio reported in "Managers of the Arts" (1987) that arts managers who entered the field between 1970 and 1979 did not find formal training helpful and preferred on the job training to a formal degree. In a study conducted in 1985 by Hutchens and Zöe, arts administrators and the board members who hired them noted only a few skills that required formal training: those involving computers, statistics and accounting. By the 1990's, however, arts managers had shifted slightly in attitude. In 1994, Rich and Martin (1998) surveyed arts administrators and found that many preferred both formal and on the job training, especially in accounting, computers, and statistics. Most notably, they found that formal training was deemed especially important for top positions in the organization. Each of these studies will be explored further in further detail in Chapter Two.

Some may claim that the degree is actually harmful to the arts. *New York Times* music critic Bernard Holland argues in a 2003 article on the decline of American orchestras<sup>2</sup> that arts administration degrees provide little assistance. "One wan and revealing little culprit here is the invention of the arts-administration degree, fostering a younger generation that can administer but doesn't know what it is administering" (Holland, 2003). The training in arts administration degree programs, according to Holland, is insufficient and potentially detrimental to the functioning of

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<sup>2</sup> In this article he presents his argument that that American orchestras are dying because of a mix of forces, including a shift in funding from wealthy benefactors to corporations. "Orchestras are not sick because they have bad management. They have bad management because they are sick. Failing industries do not attract top employees." (Holland, 2003)

arts organizations. He feels that the attention paid to administrative practices gives short shrift to the artistic side of what is being produced.

Others, however, argue that formal training in arts administration is necessary for the survival of arts organizations. Michael M. Kaiser, President of the John F. Kennedy Center for the Arts claims:

If arts organizations, large and small, are going to take risks on meaningful projects and maximize their impact, they need entrepreneurial management better suited to the current climate in which they operate. Hundreds of millions of dollars are spent throughout the world each year training young performers, but only a small fraction of that amount is devoted to training the people who will employ and market these performers. While several universities mount arts management programs, they are not sufficient to fill all our needs. There is no shortage of great artists in this world, but there is a shortage of trained, skilled managers. (Kaiser, 2002)

For Kaiser, training in arts administration is a necessary component of the development of a sufficient workforce in arts management. The question remains, however, what form is best for training in arts administration, and if the master's program is a suitable route.

The arts are an important part of our society. They enrich, educate, build community, celebrate our heritage, foster creativity, and broaden our perspectives. They also affect our lives in practical and tangible ways: "Opera, theater, dance, and the visual arts contribute to the economy, re-energize cities, educate children, and reach out to young people at risk" (Bill Ivey, 1999). With the arts coming under continued fire for public funding controversies, questionable avant-garde art, and an elitist image, good arts managers are more important than ever. As we move into the 21<sup>st</sup> century, we need to ensure that these managers are well trained and educated.

The next chapter addresses the historical and social context in which the profession of arts administration developed. The third chapter addresses the methodology and demographic results of this study, and chapters four through seven analyze the results, draw conclusions, and present recommendations.

## **Chapter 2 - The Development of the Arts Administration Profession: The Social, Political, and Economic Environment**

As with any social phenomenon, the profession of arts administration did not develop in a vacuum. It was shaped by myriad social, political, economic, and artistic forces. Propelled in response to an increasing demand for skilled administrators in arts organizations, the first arts administration degree programs were founded in 1966. The impetus behind this demand, however, had been slowly developing throughout the first half of the twentieth century. One catalyst was a crisis atmosphere that had emerged in arts organizations in the United States due to rising costs and increasing competition for philanthropic dollars. A second catalyst was the added complexity brought by the founding of the National Endowment for the Arts (NEA) in 1965 and the development of corporate and foundation funding vehicles during that same period. A third was the development of complex organizational structures that required a pool of skilled administrators.

This chapter assesses the key factors that sparked the emergence of the arts administration profession, develops a theoretical argument for the basis for these changes, and discusses the question of whether or not arts administration fits the definition of a profession. Finally, the chapter discusses the studies by DiMaggio, Hutchens and Zoë, and Rich and Martin that laid the foundation for research on formal training in arts administration.

## **The Shifting Arts Environment**

The environment in which the modern arts administrator emerged was marked by the drastic changes in economic and social conditions that were witnessed in the mid-twentieth century. Some of these changes included the expansion of the middle class, an increase in affluence, a growth in leisure time, rising education levels, and changes in the funding structure for non-profit organizations.

### **A new confidence**

In the mid-twentieth century, the United States experienced an upswing in confidence and affluence. David Halberstam, in his book on the changes in the United States in the 1950's, quotes British historian Robert Payne's description of the U.S.: "She sits astride the world like a colossus; no other power at any time in the world's history has possessed so varied or so great an influence on other nations...Half of the wealth of the world, more than half of the productivity, nearly two-thirds of the world machines are concentrated in American hands; the rest of the world lies in the shadow of American industry" (Halberstam, 1993, p.116).

Victories in Japan and Europe had bolstered the country's stature and influence in world affairs. Business and manufacturing prospered under a growing economy. Low-cost homes and automobiles helped the growing middle class experience a new level of comfort and confidence.

Returning soldiers, an increase in the marriage rate, and the subsequent baby boom created a demand for more housing during the late 1940's and 1950's. William J. Levitt, in response to this demand, made his mass-produced homes affordable for people who had never before thought of themselves as middle-class. His home prices

started at \$7,990 and were in high demand from the very start, with 1,400 contracts signed on the first day of sales. “Owning a house came to be the embodiment of the new American dream... it represented fulfillment, contentment: confident dads, perky moms, and glowing children, attending good schools and, later, college” (Halberstam, p.132).<sup>1</sup>

As with houses, cars also became symbols of middle class life as they became more affordable and more necessary for mobility when these new Levitt-type subdivisions pushed people out of cities and into the suburbs. The car became both a status symbol and a necessity in the growing suburbs, and as the demand grew they became larger, more affordable, and more luxurious. The automobile became both a major industry and a significant symbol of American life.

Despite the success of American foreign policy and victories in World War II, Americans felt inferior to Europe in the area of culture and the arts. “The vigor of American culture was plainly visible and audible in its popular music, dance, and television, but less evident in many high art disciplines” (Kreidler, 1996). Despite the dominance of the United States in terms of popular culture and perhaps avant-garde art, Americans did not feel they could compete with Europe for dominance in fine art and culture.

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<sup>1</sup> “Fifty years after its inception, Levittown has become a symbol of the strengths and weaknesses of the postwar American model of community that found its strongest representation and its most passionate defenders in the suburbs. While critics decried its raw look, its lack of organic natural features, its near-identical houses, its class homogeneity, its early racial covenants, residents have with equal fervor declared that many of these were features of the postwar moment. Housing rapidly built to satisfy a desperate demand; housing cheap enough for newly returning GIs, whether plumbers or doctors; houses that were small enough to be convenient and easily maintained, large and expandable enough to accommodate growth in family and in wealth; houses that drew the family into a common area (often around the built-in TV); a community that embodied the child-centered and optimistic values of the postwar booms: that, say residents, was Levittown.” (Hales, 2003)



This began to change when John F. Kennedy was elected in 1960. First Lady Jackie Kennedy refurbished the official residence to make it an American museum and invited renowned musicians, writers, and artists such as cellist Pablo Casals and violinist Isaac Stern to perform at State dinners. These changes and additions helped elevate Americans in the international culture scene, while also helping to bring more Americans to symphony halls, opera houses, and museums (Kreidler, 1996).

This period marked the entry of the United States into the world as not only a major super power, but also a rising cultural force. The country began to shed its image as a vast frontier state and develop itself as a significant member of the cultural world.

### **Economic Change**

One of the many changes that catalyzed the demand for skilled administrators in the arts was the economic climate during the mid-twentieth century. Despite a stable economy and larger audiences, by the early 1960's American arts organizations were confronted by a dire financial situation. They faced chronic deficits and relied upon "crisis financing" or the last-minute solicitation of wealthy donors to support their budgets (Rockefeller Fund, 1965; Baumol and Bowen, 1966). In a key study published in 1966, Baumol and Bowen documented this "emergency" with statistics that demonstrated the need for major change in arts funding. These economists conducted a large study of opera, dance, Broadway theater, off-Broadway theater, and symphony orchestras. They assessed financial data, expenditures, income distributions, ticket pricing, and audience demographics for performing arts

organizations throughout the United States. It was the first study of its kind done in the United States on the arts and is still considered a significant work today.

Baumol and Bowen's key finding was that a gap existed between income and expenditure in most arts organizations that could not be relieved through normal economic means. Other fields, such as manufacturing, can, as expenses rise, increase income through greater efficiency, higher prices, and technological advances. In the auto industry, for example, the authors demonstrated that automobile manufacturers can decrease their costs of production through automation and efficiency measures, while organizations in the service sector, on the other hand, cannot make up these shortfalls because any increase in efficiency may cause a decrease in quality (p.168). For example, universities can boost the number of students taught in any one classroom as a way to improve efficiency and income, but the quality of the education usually suffers as a result. Thus, productivity in the service sector cannot increase at the same rate as in the goods sector. Baumol and Bowen show that between the years of 1929 and 1961, the output per person-hour had increased in the goods sector by 2.5%, while the service sector had seen a growth of only 1.6% (p.166-167).

Performing arts organizations are subject to these conditions because they cannot decrease costs through improved technology or efficiency measures. While they have experienced advancements in the technology of lighting, sound and construction, improvements in technology do not significantly lower the price of tubas, dance costumes, or lumber. Nor does technology significantly improve efficiency, as arts organizations cannot increase the speed with which the product is delivered. Performing groups cannot, for example, increase the efficiency of the

output of a Beethoven Symphony or Shakespeare play. Thus, compared to fields such as manufacturing, productivity is relatively stable (Baumol and Bowen, p.168-171). In addition, when costs are cut the quality usually suffers, while at the same time the costs of production in the arts steadily increase. Wages, while low compared to other fields, generally increase, as do the prices of materials.

To compound the problem, arts organizations generally cannot increase ticket prices substantially enough to make up this income gap because demand is not high enough to support higher ticket prices. Arts attendance is a luxury that many people can easily forego when ticket prices increase. In addition, the relatively inexpensive mass media, such movies and television, provide a great deal of competition. “We see then that technological development, which places live performance at such a cost disadvantage, entraps it at both ends, as it were. The pattern of technological change causes costs of live performance to rise progressively, while at the same time it limits prices through the competition of the mass media” (Baumol and Bowen p.174-175). Baumol and Bowen argue that as the gap between income and expenses has grown steadily over time, it will, without intervention, continue to widen.

This economic “emergency” documented by Baumol and Bowen provided evidence that the arts needed help from outside sources such as the federal government. This was one of the main arguments that justified the founding of the National Endowment of the Arts (NEA) and provided evidence to support the call for more corporate and foundation support. Thus, Baumol and Bowen’s study supported the need for more skilled arts administrators to handle this type of fund raising and for increased training in the field.

## Increasing growth and complexity

The steady growth of the arts has been well documented, particularly in the years leading up to the founding of the NEA. A 1965 Rockefeller Panel Report, *The Performing Arts*, contains the following statistics: the number of symphony orchestras had doubled between 1939 and the time of the report; the number of opera companies had almost doubled in the previous ten years; the number of theatrical enterprises had increased 15% in the previous ten years; the number of dance companies had grown to 200 in the previous 20 years; and the amount of money paid for admissions to the performing arts had doubled in previous 15 years (p.13-14).<sup>2</sup>

*The Performing Arts* was the first comprehensive report on the state of the performing arts in the United States, and it was a successor to six earlier Rockefeller Panel Reports from 1958 to 1961.<sup>3</sup> In this study, the panel reviewed 30 authoritative papers detailing the problems confronting performing arts and interviewed over 400 people, including officials from 100 corporations, 75 philanthropic institutions and performing arts organizations, eight states, and 47 municipalities. They also incorporated the findings of Baumol and Bowen's study, discussed above. These studies provided data on earned income and giving from individuals, corporations, foundations, and the federal government. They also assessed the role of the government, boards, artistic directors, management, and training institutions.

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<sup>2</sup> According to the authors, most of this growth was in amateur organizations.

<sup>3</sup> While Baumol and Bowen and the Rockefeller Fund report addressed only the performing arts, their findings can perhaps also be applied to museums. As non-profit artistic organizations in the service sector, they face the same challenges in terms of rising costs for labor, materials, and real estate. The market for museum attendance is subject to the same competing forces as the performing arts, and the ticket prices cannot be raised to keep up with costs.

The study's authors contend that good business management is necessary for any arts organization and called for increased training in arts management. "It is of great importance as these organizations proliferate that there be a comparable increase in the number of men and women equipped to supply high-grade managerial skills" (Rockefeller Panel, p.165). The American Symphony Orchestra League (ASOL) established a management training program in 1962, which the authors claim had been successful in employing over 60 people in managerial positions in orchestras and arts councils. The Ford Foundation also established an in-service management training program in 1961 as an apprentice system. The authors acknowledge that although these were steps in the right direction, more effort was needed to develop training programs.

Martorella also discussed the increasing complexity in the arts environment throughout the twentieth century. Private patronage of arts organizations gave way to a greater reliance on large audiences, ticket sales, and more recently, support from foundations, businesses, and the federal government. Corporate support of the arts grew from \$22 million in 1967 to \$436 million in 1979 (1983b, p.248). She states that the largest period of growth in the arts occurred between 1960 and 1969, during which time one-fifth of existing music organizations, one-half of dance and theater organizations, and 242 art centers and theaters were established. Audiences also grew in tandem with these arts organizations. The post-war baby boom and the growth of the college-educated middle class contributed to swelling audiences.

This growth that started in the post WWII era continued through the end of the twentieth century. According to Galligan (2001), the number of artists in the

workforce grew between 1940 and 1998 at a rate of approximately two-and-a-half time faster than that of all workers. In 1940, artists comprised .7% of the workforce, while in 1998 they were 1.47% of the workforce – their share of the labor force had doubled over this time (Galligan, 2001). This growth continued through the 1970's and 1980's when the number of people who called themselves artists doubled (Brown, in press, p.24). DiMaggio writes in his report on arts managers that the period of greatest expansion was in the 1970's. Museums grew most between 1966 and 1970, theaters between 1971 and 1975, and community arts agencies between 1975 and 1979 (DiMaggio, 1987, p. 1-2).

This rapid growth in the size and the number of arts organizations contributed to the increasing complexity of their organizational structures. No longer manageable by a single impresarial leader and a core of volunteers, arts organizations began to require a steadily growing hierarchy of support staff to handle the increasing competition for both audiences and resources.

Martorella (1983a) and DiMaggio (1986b) both make this argument, while the sociological literature helps to shed some light on the connection between growth and complexity. Weber (1946) and Blau (1971) write that an increase in organization size leads to proportional increases in subdivision of responsibility, differentiation of tasks, and complexity of organizational structure. "Formal organizations cope with the difficult problems large-scale operations create by subdividing responsibilities in numerous ways and thereby facilitating the work of any operating employee, manager, and subunit in the organization" (Blau, p. 203). Thus, in the arts, as funding procedures become more complex, as competition increases, and as

organizations develop more layers in their structure, more skilled administrators are necessary to handle the additional tasks, management, and supervision. The next sections discuss the literature that explains these changes in arts organizations.

### **Development of the granting agency**

The economic crisis described above drove arts organizations to begin seeking additional funds beyond ticket sales. These new outside sources included corporate donations and grants, foundation grants, federal support, and increased private donations. Foundation and corporate patronage grew rapidly in the 1960's and 1970's (Peterson, p.170). The National Endowment for the Arts, founded in 1965, also provided an important source of funding for arts organizations and has sparked increased corporate and foundation giving through its challenge grants.

### ***Influence of the Ford Foundation***

John Kreidler argues that the Ford Foundation 'invented' the arts grant in the late 1950's (1996). Prior to this time, individual donors had undertaken most of the responsibility for cultural philanthropy without any kind of strategic plan for advancement of the arts organization or the arts as a whole. Over the span of the tenure of W. McNeil Lowry, the Ford Foundation's Vice President for the Arts from 1957 to 1976, the foundation invested over \$400 million in the arts by starting endowments, eliminating debt, establishing new regional theater and dance companies, forming arts service organizations, and enhancing conservatories and art schools. These investments helped support a new focus on strategic development within the non-profit arts sector.

This new type of non-profit funding focused on leveraging resources or providing funds for short-term projects (less than five years) that require matching support from other sources. “The concept of the matching grant, accordingly, was not merely to assemble additional funds to accomplish a specific purpose, such as a cash reserve for a museum; it was also a tactic intended to recruit new donors, who would continue a pattern of support long after Ford had moved on to other projects” (Kreidler, 1996).

Many foundations, corporations, and governmental agencies followed in the footsteps of the Ford Foundation in setting up their own arts funding programs. This form of granting has since been the model for other types of non-profit organizations. According to Kreidler, the National Endowment for the Arts developed around this concept.

These granting organizations played a key role in increasing the structural complexity of the structure of arts organizations. According to Peterson, the formalized granting process established by the NEA, with its explicit guidelines and accountability requirements, caused corporations and foundations to follow suit with their grant making (p.170). He argued that the development of this granting process represented a shift from personal accountability to formal accountability (p.170). Where impresarios had once assumed financial responsibility for organizational budgets and raised funds through personal contacts, the modern arts administrator was required to use formal accounting methods and record keeping.



In addition to grants, many arts organizations turned to other sources of earned income. New types of fund raising activities included gift shops, restaurants, publications, recording contracts, art schools, real estate ventures, and aggressive investment in endowments (Peterson, 1986). These added layers of activity increased the task complexity of arts organizations beyond the simple production and presentation of art.

Martorella wrote that as organizations became more complex the role of the arts administrator became increasingly important: “The importance of the role of the arts administrator has been directly influenced by increased organizational complexity in the arts and by the economic impasse, which, by the early 1970’s, forced government funding” (p. 97). These new government granting procedures and requirements that emerged in the 1960’s brought to light the lack of administrative, organizational, and accounting skills within arts organizations. The skilled administrator was becoming increasingly necessary for the survival of the arts.

### **Rationality and Bureaucracy in the Arts**

From an economic standpoint, the behavior of the arts is irrational. Rationality, from this economic perspective, is the weighing of costs and benefits and acting so as to maximize the benefit to their organization.<sup>4</sup> Many economists and scholars in the arts argue that artistic behavior is not rational in this sense. DiMaggio (1986) writes that when artistic excellence, preservation of obscure art forms, or the production of the avant garde is the primary goal, “all behave irrationally in economic

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<sup>4</sup> The economic definition of rationality holds that “an economically rational person will always attempt to maximize satisfaction or *profits* or minimize *costs*” (Todaro, 2000, p.761).

terms (because) their behavior costs more than its results can contribute to revenues, even with the cleverest marketing director” (p.85). An argument can be made that art in itself is an irrational activity and any effort to rationalize the process strips away its artistic merit and cheapens or weakens the artistic product.

The reality is, however, that the arts have been forced into becoming more and more rationalized as arts organizations struggle to decrease the gap between expenses and income. Formal accounting procedures, marketing plans, and audience development programs are all rationalized activities geared toward maintaining the stability of arts organizations. Trained arts managers seek to maximize income through ticket sales and outside revenue while at the same time minimizing expenses. This type of behavior is distinct from the creative process inherent in any arts organization, but managers are increasingly forced to bring rationality to bear on artistic production.<sup>5</sup>

### ***Theoretical framework of Weber’s Bureaucracy***

Max Weber is known for his exhaustive study of the bureaucratic organization. Bureaucracy is an organizational structure characterized by a system of rules, formalized processes, hierarchical structures, and skill and training requirements. Weber defines bureaucracy as “an administration in the hands of officials who possess the requisite technical knowledge” (Bendix, 1977, p.452).

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<sup>5</sup> For example, art museums rely on “blockbuster” exhibitions such as the King Tut, Monet, and Van Gogh exhibits to bolster their revenues. Many performing organizations regularly bring out favorites, such as Handel’s *Messiah*, Beethoven’s 5<sup>th</sup> Symphony, and popular musicals as well. In addition, ballet companies regularly produce *Swan Lake* or *Nutcracker* as “cash cow” productions.

Weber distinguishes bureaucratic organizations from autocratic organizations, which are typically led through personality power, or charisma. Charisma, as defined by Weber, is an extraordinary quality possessed by a person “by virtue of which he is set apart from ordinary men and treated as endowed with...specifically exceptional powers or qualities.... and on the basis of them the individual concerned is treated as a leader” (Weber, 1947, p.358-359). Charismatic leaders lead through their personalities, rather than their technical skills and administrative capabilities. “In its pure form charismatic authority has a character specifically foreign to everyday routine structures. The social relationships directly involved are strictly personal, based on the validity and practice of charismatic personal qualities” (1978, p.246).

Weber argues that in order for an organization to outlive its charismatic leader, the leadership must become routinized. The community must be able to carry out the tasks of leadership through rationalized behaviors, which leads to the development of bureaucracy. “For charisma to be transformed into an everyday phenomenon, it is necessary that its anti-economic character should be altered. It must be adapted to some form of fiscal organization to provide for the needs of the group and hence to the economic conditions necessary for raising taxes and contributions” (1978, p.251).

Although Weber focused this discussion on the rise and fall of nations and governments, it also describes the shift from charismatic impresarial leaders to bureaucratic structures in arts organizations. While the impresario relies on personality and charisma to lead and raise funds, the arts administrator relies upon technical expertise and the ability to navigate the complex environment for economic

survival. This poses a challenge for any impresario-led arts organization faced with succession planning, as sound administrative structures need to be in place for a smooth succession once the leader steps down.

DiMaggio and Powell (1983) take Weber's theories a step further to argue that when organizations become bureaucratic they also become *isomorphic*, i.e. they begin to become homogeneous by taking on characteristics similar to others in their field. DiMaggio and Powell argue that this homogenization helps organizational fields develop as professions. Organizations are rewarded for becoming similar to other organizations in the same field. The similarities they share, they argue, "can make it easier for organizations to transact with other organizations, to attract career-minded staff, to be acknowledged as legitimate and reputable, and to fit into administrative categories that define eligibility for public and private grants and contracts" (p.154).<sup>6</sup>

As arts organizations have become more bureaucratic, it has helped to develop the arts sector and the role of arts management as a profession, which will be discussed later in this chapter. This isomorphism has, however, caused some amount of concern among arts advocates because of its affect on the art being produced. Some argue that art is in some way censored when subjected to rules imposed by government and corporate granting processes, while others raise concerns about the effect that bureaucratic structures and economic factors have on the production of art

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<sup>6</sup> Weber, in describing the bureaucratic organization, argues that this type of organizational structure can ultimately lead to feelings of isolation and imprisonment within the "iron cage," or the strict rules and structure of the organization. He contends that bureaucracy "was so efficient and powerful a means of controlling men and women that, once established, the momentum of bureaucratization was irreversible" (DiMaggio and Powell, 1983, p.147).

(Martorella, 1983b). DiMaggio, in his article, "Can the arts survive the marketplace?" (1986), wrote that when arts organizations place a premium on earned income, they must be concerned about the maintenance of necessary artistic values, such as excellence, conservation, access, innovation, diversity, and participation (p.69-70). Because of the need to sell tickets, arts organizations may push artistic values to the side when favoring commercially successful ventures over those that adhere to these artistic values. He warns, "what is critical is that trustees and managers assess carefully the implications for their organization's core goals before implementing techniques to enhance earned income" (p.86).

The theoretical framework presented in this section, arts organizations during the twentieth century have followed an inevitable path toward the bureaucratic structuring described by Weber. As organizations develop and become more complex, they become more rationalized and routinized in their activities and take on the characteristics of a bureaucracy. Arts organizations were forced by economic conditions to adopt rationalized and formalized administrative processes in the 1960's. They developed common practices and became more and more alike in their approach to funding and organizational processes. The impresarial method of leadership, while effective in its time, became obsolete with the development of the bureaucratic organization. For better or for worse, as bureaucratic structures became more and more necessary, the modern trained arts administrator became the new model for leadership in arts organizations.

## **Changes in the Labor Market**

At the same time that these changes were occurring in the arts world and in arts organizations, the social landscape was also shifting. As the post-World War II baby boom generation of young people moved into adulthood, American society experienced an increase in post-war prosperity, personal income, and social awareness. With the emergence in the 1960's and 1970's of hundreds of new non-profit organizations in both the social services and the arts, many young people from this generation chose (and often had the luxury) to work for causes that reflected their values, including those in political action, social justice, and the arts.

Many artists and people working in the young field of arts management were able to make a modest living, eased by second jobs, parental assistance, and shared housing. John Kreidler argues that this era cultivated a large number of "artists, technicians and administrators, driven not by funding or economic gain, but by their own desire to produce art" (1996). Between 1970 and 1980, the number of art workers increased by 48% (from 720,000 in 1970 to 1,671,000 in 1990), though their earnings decreased by 37% (Brown, in press). Many of these art workers had to supplement their income with second jobs. "The overwhelming majority of artists cannot live from their art and are obliged to work part-time in non-artistic jobs -- baritones as bartenders and cellists as check-out clerks" (Brown, p.25). The art world grew through the cheap labor that was available from these young and idealistic people.

As the 1970's gave way to the 1980's, the economy took a downturn, the idealistic artists and arts administrators aged, and their values turned away from their

causes and toward supporting new families. While many left the arts world, others stayed and demanded more in terms of compensation.

Kreidler (1996) argues that many arts managers who developed their careers during this era later departed the field because their responsibilities and expectations for earning and lifestyle had grown. When they entered the non-profit world, the economy was good, the cost of living was low, they were young, and job opportunities were abundant. As they got older, however, their standards of living increased and they faced larger financial demands because they were starting families and adding financial responsibilities. They could no longer live in shared housing, were not receiving help from parents, and had fewer job opportunities. They also faced the need to save for retirement, obtain medical insurance, build equity in property, and save for their children's college education. Their expectations for earnings had thus grown:

Given their levels of education, advanced skills and seniority, these veterans feel entitled to incomes more in the range of \$50-75,000, and yet only a small fraction of them, especially in small and medium size arts organizations, are able to reach this expectation....(They) are giving up more income to work in the arts today than they were in the early years of the Ford (Foundation) era, and the pressure of their need for increased income is a major cause of their exodus from the field (Kreidler, 1996).

Their passion for the arts, which had originally drawn them to the field, was no longer enough compensation to keep them there.

As a consequence, arts leaders in the 1980's and 1990's found that they could no longer staff their organizations with cheap labor. "Within the relatively small pool of young college graduates who are willing to work in the nonprofit arts sector, there is often a demand for higher starting wages. Ironically, it is not unusual to find cases

in which veteran arts workers are leaving the field, and are being replaced by younger, less experienced workers, who start at wages comparable to those of the departing veterans” (Kreidler, 1996). In addition, many graduates today, particularly those with master’s degrees, expect to start in positions higher than entry-level.

### **Professionalization**

One question that remains unanswered by the literature discussed above is the question of whether or not arts administration is truly a profession. Many professions take generations to develop, and since the field of arts administration only began emerging in the 1960’s, it is relatively young. In the sociology of professions literature, several scholars discuss the necessary components of professions and how they are developed.

Abbott (1988) writes that professions are defined by an asymmetry of expertise that is learned through training and is formalized through certification and licensure. He provides a summary of several different types of theories of professionalization. First, *functional* theories argue that the function of a profession is to control the expert-client relationship and guarantee a power difference. Second, *structural* theories focus on the historical forces that drive the development of professions and the varying levels at which professions develop. Third, *monopoly* theories argue that professions are shaped by a “desire for dominance or authority” and control of knowledge on the part of people in those emerging professions. Finally, *cultural* theories argue that professions offer a cultural authority or a cultural legitimization to the work that is done (Abbott, p.15). He synthesizes these theories thus:



Expert, white-collar occupations evolve towards a particular structural and cultural form of occupational control. The structural form is called profession and consists of a series of organizations for association, for control and for work. (In its strong form, the professionalization concept argues that these organizations develop in a certain order.) Culturally, professions legitimate their control by attaching their expertise to values with general cultural legitimacy, increasingly the values of rationality, efficiency, and science. (Abbott, p.16)

Other theorists address the process by which professions emerge. Wilensky (1964) describes a five-stage process in the development of a profession:

- 1) People begin working full time “to do the things that need to be done.”
  - 2) Demand for training grows, followed by the development of training programs and affiliation with formal higher education.
  - 3) Teaching professionals and new graduates form associations; practitioners seek to distinguish the competent from the incompetent and the trained from the untrained; conflict emerges between the formally trained newcomers and the old-timers who learned through on-the-job training.
  - 4) New members begin to agitate to secure state protection (licensure), in addition to legal definitions, restrictions, and standards.
  - 5) Ethics codes emerge to protect clients, eliminate the unscrupulous and unqualified, and reduce internal competition.
- (Wilensky, 1964, p.142-145)

The field of arts administration has passed through the first three of Wilensky’s five steps. First, arts administrators have been “doing the things that need to be done” full time for most of the twentieth century. Although many organizations, particularly in the early part of the century, began with very small staffs, most have grown and developed larger bureaucratic structures as the environment became more complex.

In Wilensky’s second stage, training programs develop out of demand. As discussed above, the increasing complexity of arts organizations created a demand for administrators with expertise in marketing, accounting, publicity, audience development, fund-raising, and contract law. Prior to this time, arts administrators

learned through mentoring and on the job training, but formal training in these activities gradually became more important. “Unlike his impresarial counterpart, whose style was based on flattering and cajoling the affluent elite while dominating performers and employers by an autocratic imposition of his will, the successful arts administrator relies on the ability to apply evenhandedly technical knowledge to obtain the best possible results for the arts organization and all interested parties” (Peterson, p.166). With the new requirements for technical knowledge in the arts management profession, formal training became an important step in the development of the field.

Wilensky’s third stage addresses the development of professional associations. Arts administrators certainly have their share of associations and service organizations. To list just a few: the Association of Performing Arts Presenters, the American Association of Museums, the Association of Art Museum Directors, Chamber Music America, the American Symphony Orchestra League, Chorus America, the National Assembly of State Arts Agencies, Opera America, the National Art Education Association, and the Association of College, University, and Community Arts Administrators. In addition, the Association of Arts Administration Educators is a key organization with an overarching mission to support all arts administrators through professional development and research.

Involvement in these associations, Wilensky argues, brings about self-reflection within the profession. Indeed, many articles and books have been written, some as early as the 1960’s, on practical and theoretical issues in arts administration including Baumol and Bowen’s study and the Rockefeller Panel Report, which stated:

It must be recognized that arts administration cannot be left to improvement on such a modest scale, or to trial and error, or to the hope that somehow sufficient information will pass from one person to another. The steps that have been taken to train a new generation are welcome, but more effort, on a more formal basis, needs to be made – perhaps within the universities. (Reiss, 1991, p.66)

This type of reflection provided the catalyst for the first arts management degree programs and helped justify the establishment of the NEA.

The second part of Wilensky's third step centers around training. Formal training vehicles emerged in the form of certificates and degrees in arts management, and while many find the training helpful, it is not a requirement for the profession. There is even a tension, DiMaggio found in his study of arts managers (1987), between the older arts managers without training and the younger ones entering the field who have formal training in arts administration.

Wilensky's fourth and fifth steps – licensure, standards and ethics codes – are the only steps that do not directly apply to the field of arts administration. There is as yet no uniform code of conduct or need for licensure. Some might argue, however, that graduate degree programs in arts administration serve as a type of certification. According to Abbott, universities play the role of legitimator, "providing authoritative grounds for the exclusive exercise of expertise" (p.196). They serve as centers for training and research and foster inter-professional competition for the development of theory and practice. In addition, they serve as a primary route to the licensure required for certain professions. In arts administration, there is no necessity for licensure or a requirement in place, but the master's degree plays that role to some extent, perhaps increasingly so as more people get the degree.

Finally, Peterson (1986) argues that arts administration has already emerged as a profession, and outlines his own four stages of the institutionalizing of arts administration and professionalizing arts administrators:

- 1) In the early 1960's, corporations began to help arts organizations through "loaned experts" – corporate management personnel loaned out to help with accounting, legal services, cost-control, and fund-raising.
  - 2) Trade or service associations were formed to pool managerial expertise and develop courses in administrative techniques as a means to train practicing arts administrators and eliminate the need for "loaned experts."
  - 3) During the 1970's arts administration graduate programs began to develop.
  - 4) Quasi-scholarly and practical literature was developed to treat management concerns.
- (Peterson, 176-77)

In this framework – the only one to specifically address arts administration as a profession – Peterson presents his argument that arts management is a profession. Increasing administrative requirements, formal accountability, standardization of job descriptions, the job-hopping that occurs between organizations, and the demand for trained administrators are factors that point a developed profession.

DiMaggio, on the other hand, argued that arts management as he saw it in the 1980's did not adhere to the definition of professionalism as he describes it in his study of arts managers in the 1970's. He defines professionalism as:

Occupations with some or all of the following characteristics: a monopoly of at least somewhat esoteric knowledge; a body of professional ethics or standards; professional associations that enforce these standards, accredit training institutions, and license practitioners; extensive collegial interaction among practitioners employed in different organizations; a commitment to professional standards even when they conflict with organizational goals; and a claim to altruism and disinterestedness in professional practice (p.7).

He contends that arts management adheres to very few of these principles. “In no case, for example, were practitioners required to hold degrees in a particular management curriculum, nor were they licensed by professional panels” (p.7). He does, however, acknowledge that this is an evolving profession.

Our survey reveals some evidence of managerial professionalization in the resident theater, where younger managing directors were more likely to have formal training beyond college, management degrees and management experience prior to assuming their first top administrative position, and in-service training in university management programs. Attitudes of the more recent theater administrators were also more akin, in some respects, to traditional professional values than were those of their more senior colleagues (p.7).

DiMaggio sees arts administration as a highly segmented field. Professionals tend to stay within their own art form, and each art form has its own pool of workers. “Few administrators had degrees in arts administration, and such degrees were not valued as highly as many other kinds of preparation. Thus it appears that arts administration is a term that describes not a single profession but a family of occupations each with its own labor market” (p.9). The wide array of arts organization types (e.g., museums, orchestras, theaters, dance companies, choral groups, presenting organizations), job categories (e.g., fund raising, marketing, audience development, accounting, house management), and even associations (as listed above) are all evidence that arts management might be too broad and segmented a field to be classified as a profession. As the field of arts administration matures over the next few decades, the varying occupations will perhaps find common ground and a way to work together to become a unified profession – if that is indeed a desired goal.

## **Prior Studies on Formal Training**

Finally, this chapter addresses the three previous studies on attitudes toward formal training in arts administration introduced in Chapter 1. Each study asked similar questions, but demonstrate changes over time. DiMiaggio's data was collected in 1981 (though it was not published until 1987), Hutchens and Zoë's study was conducted in 1985, and Rich and Martin's study was conducted in 1994 (though it was not published until 1997).

In the first study, which was perhaps the broadest of the three, DiMaggio (1987) administered surveys to the chief operating officers in resident theaters, art museums, symphony orchestras, and community arts agencies on a wide array of topics including salaries, expectations, experiences, skills best learned on the job, and skills best learned through formal training.

Managers reported that on-the-job training was the primary means of attaining the necessary skills for work in their arts organizations. They also valued internships as well as workshops and seminars. He reported that newer managers found more to gain from university courses than more experienced managers (p.5-6). He also discovered a paradox in the difference between the perceived reputation and efficacy of master's degree programs and the actual evaluation: managers generally rated the training highly, but those who had actually completed the degree found it "relatively unhelpful" (p.50). Generally, managers who entered the field between 1970 and 1979 found formal training relatively unhelpful and preferred on the job training for most skills.

Hutchens and Zöe (1985) also used survey methods to determine the relationship between the skills arts organization leaders consider necessary for their employees and what training is being offered in graduate degree programs. The researchers also asked managers and board officers (those responsible for hiring) if they prefer practical experience or formal training. They found that while most preferred on the job training for most tasks, they reported a preference for formal training in accounting, legal issues, computer programming, and statistical analysis.

Rich and Martin (1998) conducted a similar study of chief administrative officers in performing arts organizations to determine the percentage of leaders with formal training, the skills they think are critical in managing their organizations, and how the skills are best learned. They found that managers, while still indicating a preference for on-the-job training, prefer formal training for the same task areas as found by Hutchens and Zöe: accounting, legal issues, computer programming, and statistical analysis.

They also found that managers in the arts prefer to hire people with formal training such as master's degrees for top-level positions including chief executive officer, marketing director, and development director, as well as lower-level positions such as development and marketing assistants. However, they found that only four of the most critical skills for leadership as determined by their respondents (budgeting, communication/writing skills, financial management, and strategic management) are best learned in the classroom. Marketing, fundraising, and leadership are not included as skills best learned in the classroom. The authors could provide no reason for this discrepancy.

Rich and Martin suggest that perhaps the problem is in the instruction. Formal training is important for learning the ‘nuts and bolts’ of how to raise funds or sell a concert season, but too many programs teach it on a theoretical level and not on as translated into practice.

## **Conclusion**

The literature reviewed in this chapter was presented to form a theoretical framework for the development of arts administration as a profession and as an outgrowth of the expansion of the non-profit arts sector in the United States during the twentieth century. As the United States grew in both strength and economy, the non-profit and cultural sectors expanded at a phenomenal rate. A newfound confidence and higher standard of living enabled Americans to attend more and more arts events, and this demand allowed arts organizations to flourish, expand, and grow in both number and in size.

This increase in size and competition for resources fostered a parallel increase in organizational complexity. As arts organizations grew they began to require more fund raising, more audience development, and more sources of additional earned income. With the development of the granting agency and additional public funding came the need for larger staffs to handle these tasks and the additional accounting functions.

From this environment emerged a new professional arts administrator to manage these tasks, and – as with the development of any new profession – training to ensure sufficient expertise in the variety of tasks involved in running arts organizations. The new professional master’s degree, which had seen a rapid growth



in the twentieth century, became a vehicle for advanced training for professional arts administrators.

Several studies have been conducted on the value and efficacy of these degrees, but none so far on the experiences of those who have graduated from the degree programs. The field of arts administration and arts administration training would benefit from having a source of information on the opinions and experiences of the people who have received formal training in this relatively new field and form of professional development. To fill this gap in the current research, this study will explore their graduates' experiences and what they have encountered in their professional lives. The rest of this paper will discuss the methodology and results of this study and will offer conclusions and recommendations for the field of arts management and arts management training.

## Chapter 3 - Methodology and Sample Characteristics

### Methodology

The main focus of this study is the value and efficacy of master's degrees in arts administration. In the current literature there is a gap in the research on this type of training. DiMaggio, Hutchens and Zöe, and Martin and Rich studied only managers and board members of arts organizations – they did not survey the people who have these degrees and what the degree has done for them. To help fill the gap in the literature, this study investigated the experiences and opinions of people who graduated from these programs.

#### Research questions

The following are the main research questions:

- Do graduates of arts administration master's degree programs feel their degrees were beneficial for their careers?
- Do they feel the degree was helpful in their job searches?
- Do they feel the courses they took have helped them in their positions in arts organizations?
- What were the most valuable courses and program elements?
- What types of experiences have they had in their careers since graduating?
- What are the reasons graduates give for working *outside* the arts or for being unemployed?

To assess these experiences, a survey was given to graduates of arts administration degree programs. A survey was chosen for data collection because surveys are a highly effective way to obtain data from a large sample of people and allow the researcher to gain information from as many graduates as possible. "Survey research is probably the best method available to the social scientist interested in collecting original data for describing a population too large to observe directly"

(Babbie, 1999, p.234). Through a combination of fixed choice and open-ended questions, this survey covered the main research questions as listed above.

### **Sampling Methods**

This section will address the sample selection method, recruitment of participants, and human subject considerations that must be addressed in using a survey.

#### ***Target number***

In order to gain adequate representation from the population of graduates of arts administration master's degree programs, a target number of 200 respondents was chosen. To cite previous studies: Tschirhart (1996), in her study of non-profit arts organizations, interviewed people from 25 arts organizations. Hutchens and Zöe (1985) surveyed 40 arts administration professionals. Martin and Rich (1994), on the other hand, surveyed a much larger sample – 641 organizations. For a survey, 25 and 40 responses are perhaps too low to get an adequate representation and 641 is too high for the anticipated scope of this study. The target goal of 200 was set because the researcher hoped for at least 100 responses in the sample, and given that some non-responses were expected, this would ensure adequate representation from each group category.

#### ***Selection of degree programs***

Assistance was sought from arts administration degree programs to reach the population of graduates. A comprehensive list of accredited arts administration degree programs was available from the Association of Arts Administration Educators (AAAE), an organization formed to provide support for programs in the

education and training of arts administrators.<sup>1</sup> Organizational members of this association in the United States served as the pool of programs from which survey participants were recruited. This was the most convenient method of sample selection because membership in this organization ensures that the programs are accredited, established, and recognized as legitimate training venues within higher education.<sup>2</sup> The degree program pool was limited to the United States so as to focus primarily on the system of non-profit organizations as they exist in the U.S. Other countries have different systems of higher education, non-profit legal regulations, arts funding, and government support, which would hinder comparisons between groups.

The researcher met with many of these directors at the AAAE annual conference in New York City, April 10-12, 2002, and received verbal agreements from several to provide assistance with reaching their graduates. To recruit the sample, directors were asked to provide lists of their graduates so they could be reached via mail or e-mail. Those who were reluctant to release their lists were given the option of forwarding a solicitation message to their graduates via e-mail, listserves, or regular mail. Some of them also opted to send pre-printed mailing labels for use in recruiting participants.

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<sup>1</sup> The AAAE mission is stated on its website, <http://www.artsnet.org/aaae>: "The AAAE is the leading international body for education and training centres in the field of cultural management. Founded in 1975 as an international organization and incorporated in 1976 in the United States, it represents university programs in arts administration, encompassing visual, performing, media, and arts service organizations. It provides leadership and a forum for communication regarding the education of arts managers. Its members include representatives from graduate and undergraduate programs throughout the United States, Europe, Canada, Australia and South America, as well as individuals and institutions interested in furthering formal arts management education." The universities represented are listed in Appendix A.

<sup>2</sup> This is not an inclusive list of all accredited master's degree programs in arts administration, as not all programs are members of AAAE. It became apparent, after receiving many unsolicited survey responses, that there are many programs in the United States that are not members of this organization.

Of the programs recruited, ten provided assistance through these methods. Two programs sent mailing lists or mailing labels, three sent e-mail lists, and five programs forwarded the recruitment message to their listserves or printed a recruitment message in their newsletters. The regular mailing lists received contained in total 230 names, and the e-mail lists contained 89 names.

### ***Recruitment of participants***

To obtain a sample of graduates, flyers were sent to the individuals on each mailing list and e-mail messages were sent to the e-mail address lists (see Appendix B for the brochure and e-mail text). These messages invited people to participate and offered an incentive of being entered in a drawing for a \$50 gift certificate from the Internet web site Amazon.com. This type of incentive is a recommended method to entice participation from an intended sample (Fink, 1995, p.37). This proved to be an effective method because within six weeks 300 responses were received from graduates of these and other degree programs. Once participants completed their surveys, a follow-up e-mail message was sent to each participant, thanking them for their participation and encouraging them to forward the recruitment message to colleagues and fellow graduates. This snowball-type sampling method, in addition to the original recruitment method, yielded almost 400 responses, which was many more than expected.

### ***Human Subject Considerations***

In all research involving human subjects, researchers must ensure protection against unreasonable invasion of privacy and harm. To ensure these protections, the researcher filed a report with the University of Oklahoma Institutional Review Board

outlining the proposed treatment of subjects. The following assurances were provided to potential participants:

- Participation is voluntary and you may decline to participate at any time.
- To participate you must be 18 years of age or older.
- The information you provide will be used for scholarly and teaching purposes only.
- Individual identifiers will not be used in any written analysis and all personal information will be purged once the data has been collected.
- Your responses will not be shared with your employer, your degree program, or any outside party.
- Your name and other personal information will not be used in any discussion, presentation, or written report. Only Beth Bienvenu, members of her dissertation committee, and research assistants will have access to your responses.
- All research materials will be kept on the researcher's personal computer and in her personal files at her home, not at The University of Oklahoma or any other institution.
- If you choose to participate in the Web-based survey, all electronic privacy methods are in place to ensure privacy, including the use of an encrypted Secure Sockets Layer. This prohibits the data you submit from being intercepted by outside parties. Electronic data will be stored on a private server in the researcher's home and will not be accessible by outside parties. (However, as with all Internet activities, confidentiality and security cannot be guaranteed.)

The data was collected via an Internet survey, as will be described below, and via paper mail-in surveys, when requested. Internet survey respondents provided consent through an electronic consent form on the survey website, which served as a portal to the survey. This assured that they had read the consent information and agreed with the terms before proceeding with the rest of the survey. Paper survey participants completed a regular consent form that was included with their survey.

### ***Data Collection***

This study employed an electronic survey using an Internet website and electronic database. The program used, The Surveyor, by Videlicet, utilizes a

FileMaker Pro database to capture data entered through a World Wide Web interface. The data is secured by an encrypted Secure Socket Layer, which prohibits the data from being intercepted by outside parties. The survey was also available, by request, by mail to ensure universal access. The website was posted on July 15, 2002; the first recruitment message was sent on July 16, 2002; and the survey was removed from the website on December 1, 2002.

### **Survey Questions**

The survey included questions in four categories: demographic information, work history, degree program information, evaluation of degree program, and related experiences since graduating. The specific questions are listed below and the full survey is available in Appendix C.

#### *Demographic Information*

- Age
- Sex
- City/State/Country
- Current salary
- Marital status
- Number of children
- Number of children still at home
- Ethnicity

#### *Work History*

- Current job
- Type of organization
- Position/title
- Primary duties
- Full time/part time
- Start date

- Other positions held at that company (position, start date)
- Other positions held in the arts (position, organization, start date)

*Degree program information*

- University
- Degree received
- Major
- Graduation date
- Other advanced (graduate level) degrees

*Evaluation of degree program and experiences*

- How well did the degree prepare for current position (in or out of arts)
- How well did the degree prepare for first position (in or out of arts)
- Beneficial courses
- Courses they wish they'd taken
- Most beneficial program elements
- Elements in need of improvement
- First salary satisfaction
- Effect of degree on job searches
- Did the degree make candidates more attractive for jobs
- Overall program effectiveness for work in the arts
- Internship effectiveness
- Internship help with getting first job

Additional information from respondents working outside of arts and people who are unemployed:

- Previous work (paid or voluntary) in the arts
- Current job information and industry
- Why working outside the arts or unemployed
- How the degree prepared them for working outside the arts



### ***Methods for analysis***

Responses were analyzed using descriptive statistics, content analysis, and advanced statistical techniques such as logistical regression analysis to aid in examining the complex relationships between variables. The next section will discuss these general results and sample characteristics.

## **General Results and Sample Characteristics**

### **Response Rate**

Because of the nature of the sample selection, described above, an exact response rate is difficult to determine. Directors did not provide the number of individuals to which the e-mail recruiting message was sent, and the number of times the message was then forwarded to others by the recipients cannot be ascertained. It is similarly difficult to discern the number of these participants who learned of the survey by word of mouth from friends or colleagues who took the survey and passed on either the brochure or the recruitment e-mail message. This snowball method was largely effective because responses were received from graduates of 25 schools that had not been specifically recruited.<sup>3</sup>

The final number of responses was 397, received between July 16 and November 20, 2002. Of the 397 surveys, 322 were usable. Sixty-nine responses were discarded because they were incomplete or, despite a screening question at the start of the on-line survey, completed by people who did not have a master's degree in arts administration. Two of the 397 respondents used paper mail-in surveys.

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<sup>3</sup> At the time of the survey, fifteen of the graduate programs in the response pool were members of AAEE, ten were not.

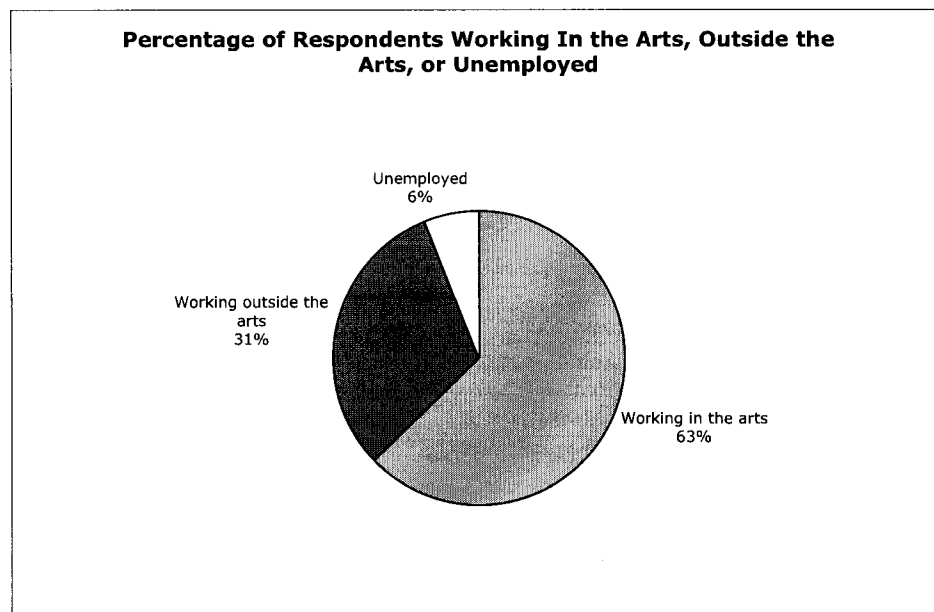
## **Respondent Characteristics**

Usable responses were received from 322 people, all of whom graduated from master's degree programs in arts administration or arts management. The respondents had the following characteristics:

### ***Respondent categories***

- Respondents working in positions in the arts: 62.7% of the sample (n=202)
- Respondents working in positions outside the arts: 31.1% of the sample (n=100)
- Respondents not currently employed: 6.2% of the sample (n=20)

**Figure 3.1**



### ***Degree Programs***

Respondents reported graduating from 25 different degree programs. For complete degree program information see Appendix D and the additional demographic information below.

## ***Demographics***

The following are general demographic characteristics of the respondents. The full list of demographics broken into employment category can be found in Appendix E.

**Gender** – 74.8% of the population is female (categorical variable, n=322).

**Age** – The average age is 34.7 (continuous variable, n=322).

**Ethnic Group** – For this categorical variable, respondents were given the following choices: White, Black/African American, Hispanic, Asian, Native American or Alaska Indian, Pacific Islander, Other. 90% of the sample is white and very small percentages are Black, Hispanic and Asian. Several people indicated they are biracial or refused to answer (n=322).

**Region** – The categories for residential region are: New England, Mid Atlantic, Southwest, Midwest, Great Plains, Southwest, Pacific and Canada. A majority live in the Mid-Atlantic (34.4%) and the Midwest (25.6%), with 12.5% in the Pacific and fewer than 10% each in the remaining regions (n=312).

**Marital Status** – The numbers of married and non-married are fairly equal: 42% of the pool is married and 43% has never been married (15.4% reported being divorced, single, or living with a partner). A higher percentage of men in this sample are married than women (48.1% vs. 39.5%) (n=322).

**Children** – Only 21.2% of respondents have children (n=311). A larger percentage of men have children (33.8%) than women (17.1%).

## ***Universities***

The following are general trends on the respondents' master's degree programs:

**University region** – Using the same regional geographic categories as above, 28.8% of the sample graduated from universities in the mid-Atlantic, 44.4% in the Midwest, 12.5% in the Pacific region, and less than 10% from the remaining regions. These numbers parallel the areas in which graduates currently reside, indicating either that they chose to live close to the cities near their universities, or that these universities are located in areas in which there are many arts organizations and employment opportunities (n=309).

**Graduation date** – The mean graduation date is 1994 and the median is 1998. 43.4% of the sample graduated after 1998, indicating that this is a relatively young sample. This may be due to the fact that degree programs are more likely to have contact information for more recent graduates than they have for previous graduates (n=309).

**Degrees** – 53.4% graduated with a Master of Arts; 15.8% with a Master of Science; 6.2% with a Master of Fine Arts; 2.2% with a Master of Business Administration, 6.5% with a combination MA/MBA; 13.7% with a Master of Arts Administration; and 2.2% other (n=309).

**University Demographics** – Of the 18 schools represented in the sample with three or more respondents, eleven are in large metropolitan areas (over 4 million in population), five are medium-sized cities (500,000 – 4 million) and four are small cities (under 500,000). For the list of populations, see Appendix F.

## **Where Do People Work?**

Respondents working both inside and outside the arts were asked a series of questions about their careers, their work, and the organizations in which they are employed. Respondents working in the arts were asked for their current employer, type of organization, job title, and primary duties, while respondents working outside the arts were asked the same information, in addition to whether their organization is a for-profit, non-profit, educational, or governmental organization.

### **Working in the Arts**

#### ***Type of Arts Organization***

Respondents working in the arts were asked to identify the category of arts organization with which they are employed. They were provided with a forced choice list of arts organization categories. The following are the percentages of people working in the arts who are employed in each of these categories:

**Table 3.1. Organizational Types in the Arts**

<b>Organization Category</b>	<b>N</b>	<b>%</b>
Educational institution	30	15%
Presenting/cultural institution	24	12%
Orchestra	23	11.5%
Theater	23	11.5%
Art museums	21	10.5%
Government/Civic/Arts Council	15	7.5%
Opera Company	12	6.0%
Other Museum	10	5.0%
Independent Consultant	10	5.0%
Foundation/Granting Agency	7	3.5%
Association/Supporting Organization	6	3.0%
Dance Company	5	2.5%
Choral Group	4	2.0%
Gallery/Art Sales	4	2.0%
Media	4	2.0%
Community Arts Center	2	1.0%

*N=200*

The largest employment categories for employment for people working in the arts are educational institutions, presenting/cultural institutions, orchestras, theaters and art museums. Since these organizations tend to be larger in terms of budget and staff, this finding is not surprising.

***Type of position***

Respondents were asked to describe their positions and the type of work they perform for their organizations. Their responses were coded into categories based on those found on arts employment websites (The Cultural Alliance of Greater Washington, [www.cultural-alliance.org](http://www.cultural-alliance.org); Association of Performing Arts Presenters, [www.artspresenters.org](http://www.artspresenters.org)). This variable was coded by using respondents' job titles, and descriptions of their primary duties. Respondents fell into the following categories:

**Table 3.2. Position Categories for Respondents Working in the Arts**

<b>Position Category</b>	<b>N</b>	<b>%</b>
Senior Management	51	25.8%
Fund Raising	44	22.2%
Marketing/PR	27	13.6%
Project Management	18	9.2%
Other/Multiple	15	7.6%
Education: Teaching	10	5.1%
Operations/Facilities Management	8	4.0%
Finance/Accounting	6	3.0%
Administrative/Office Management	5	2.5%
Artistic	5	2.5%
Education: Outreach	3	1.5%
Patron Services	3	1.5%
MIS/Computer systems management	3	1.5%

*N=198*

The largest job categories are senior management, fund raising, and marketing/PR.

The next section will address the definitions of these categories and the results found in the sample.

#### *Senior Management*

The largest category of arts employment in this sample is Senior Management (25.8%). These individuals are responsible for the oversight and management of their organizations, although these tasks vary depending on organization size and structure. Many respondents reported titles such as General Manager, General Director, Director, CEO, and Executive Director. The positions tend to split into two groups – people who manage the daily operations of the organization, e.g. General Managers (GMs), and those who have leadership and oversight responsibilities, e.g., Executive Directors (EDs).

After further analysis of the responses for these two groups, it was found that 13.6% of the sample could be considered Executive Directors, while 12.2% could be

considered General Managers. These two categories were collapsed, however, because the line between General Manager and Executive Director can be very blurred and is confounded by organization size.<sup>4</sup> For example, an ED for a small arts organization with a staff of five and a budget of \$500,000 may carry out many more daily management tasks (managing staff, coordinating front-of house management, or working with graphic designers on publicity materials) than an ED for an organization with a budget of \$10 million and a staff of 100. By the same token, the ED in larger organizations may be responsible for oversight, planning, policy, corporate relations and board relations, while employing a GM who handles the day-to-day management of the organization.

Here are some examples of the types of responsibilities listed by respondents who fall into these two sub-categories<sup>5</sup>:

*Executive Director, Medium-sized orchestra.* “Chief Executive Officer for the administrative duties of the organization. Oversee Marketing, Fund Raising, Finances, and Operations.”

*Executive Director, Large orchestra.* “Manage the human and financial resources of [my orchestra] in order to achieve the orchestra’s mission and goals. Implement the policies of the Board of Directors. Responsible and accountable for all

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<sup>4</sup> On the arts job search websites, [www.cultural-alliance.org](http://www.cultural-alliance.org) and [www.artspresenters.org](http://www.artspresenters.org), these categories are collapsed under ‘senior management’.

<sup>5</sup> This discussion, and others in this paper, will be supported by quotes from respondents’ open-ended answers. Minor modifications have been made in spelling and punctuation, and such identifiers as names, degree programs, and arts organizations have been removed. The quotes have otherwise been intact.



aspects of the organization's management and operations. Serve as chief operating officer of the organization.”

*General Manager, university performing arts facility:* “Responsible for overall facility management, including scheduling, contracting clients, box office management, supervising staff of 3 full-time and 30 students, website management, & marketing.”

*Company Manager, small city opera company:* “Coordinate artist travel, housing, and auditions. Board activity coordination. Office management including budget line item oversight.”

*General Manager, small theater company:* “All database management and ticket sales; Research of markets, partners, and competitors; Facilities management; Oversight of organizational website, marketing materials, public relations materials; Networking; Bookkeeping, financial projections and budgeting; Opening night events; Giveaways or financial support to other groups or funds.”

Note the difference in the type of work in these individuals' job descriptions. Some general managers are responsible for daily operations, some executive directors are responsible for oversight, and some are responsible for both activities.

### *Fund Raising*

The next largest group is comprised of people who work in Fund Raising and Development (22.2%). The category of fund raising encompasses a large collection of activities, including the following:

- Development (e.g., Director of Development, Assistant Director of Development, Development Associate)
- Corporate or Foundation Relations
- Sales and Corporate Sponsorships
- Grant Writing
- Annual Giving
- Planned Giving
- Individual Gifts
- Major Gifts
- Special Events
- Membership programs

Its widespread application can be attributed to the enormous need for fund raising in all non-profit organizations. Non-profit managers must find numerous paths for fund development, including individual giving, corporate sponsorships, special events, and even commercial ventures such as gift shops and restaurants.

#### *Marketing/PR*

Marketing and public relations is the third largest category for employment in the sample (13.6%). These activities encompass a wide variety of jobs within an organization, including:

- Marketing
- Public Relations
- Audience Development
- Communications
- Advertising
- Web design (for communications and promotions)
- Outreach (non-education)

Marketing can be considered one of the most important functions in arts organizations because it is crucial for attracting audiences and supporting the art that is being produced or presented. One could also argue that marketing is an extension of fund raising because it is a necessary part of generating ticket revenue.

### *Program Management*

Many respondents fall into the category of Program Manager (PM, 9.2%). These are individuals who manage one or more components of their arts organizations, ranging from special projects to entire departments. Some of these managers include outreach program coordinators, special project managers, assistant managers, and event managers. Though the levels of responsibility vary by job and by organization, program managers have responsibility for oversight of programs, coordination of activities, management of people, and budgeting. They do not fall into the General Manager category because they have responsibility for only part of the organization's programs, and their job responses vary too widely to fit into any of the other areas. The following are some examples:

*Manager, Dance Programming Administration, large performing arts center.*

“Administer planning, budgeting, contracting, and artist services for all dance programs.”

*Assistant Director, arts learning center:* “Manage lease arrangements for this nonprofit co-location, organize community events and committees, manage the gallery and conference room, assist with yearly memorial concerts in our neighborhood, support restoration efforts for historic buildings.”

*Exhibitions Coordinator, large metro art museum:* “Manage exhibition schedule for incoming and traveling exhibitions for the museum, including negotiation of contracts, budgeting, scheduling, installation planning, etc.”

*Other/Multiple*

Several responses (7.6%) did not fall into any of the above categories, including those who list their job titles as independent consultants, grant makers, policy analysts, and arts commission employees. Others listed a number of job responsibilities that fall into multiple categories. These categories were collapsed into the Other/Multiple category.

*Education: Teaching*

Many respondents (5.1%) reported that they work in arts education, either in the schools, in universities, or as private arts teachers. These included school teachers (art and theater), university professors (theater), private instructors (dance and voice), and professors or directors of arts administration degree programs.

*Operations/Facilities Management*

Several respondents work in facilities or operations management (4%). These job titles include Operations Manager, Chief Operating Officer (COO), and Performance Hall Manager. They work primarily in presenting organizations and museums, and handle the management of the physical plant and operations.

*Finance/Accounting*

These respondents (3%) are responsible for the financial and accounting operations of their organizations, including budgeting, cash flow, and accounting.

Many respondents reported that they are responsible for *both* operations and finance, and may also handle human relations. These two categories could thus be collapsed into the category of operations/finance.

#### *Administrative/Office Management*

Respondents reporting that they were responsible for administrative work or office management (2.5%) undertake such duties as reception, assisting with marketing or development, assisting the director, handling front line communication, coordinating interns, and office management.

#### *Artistic*

A few respondents (2.5%) reported working more directly with the art itself in such roles as curators, dramaturges, and producers. They all have some administrative or managerial responsibilities, but they deal most directly with the art that is being produced or presented.

#### *Education: Outreach*

Although outreach is part of marketing, a few respondents (1.5%) hold positions that combine outreach with the audience education (as opposed to the actual teaching of art classes). These activities can include lecture series', children's activities and other activities that both educate and attract audiences.

#### *Patron Services - Box Office/Front-of-House Management*

A few respondents (1.5%) reported that they work as box office managers or in front-of-house management. These individuals are responsible for ticket sales and

the management of the activities that take place in front of the curtain, including ushering, concessions, ticket sales, and ticket taking.

#### *Management Information Science (MIS)/Computer Systems Management*

Finally, a few (1.5%) respondents reported working in the field of information technology or management information systems (MIS). Although MIS can encompass many activities in an arts organization, including database management, graphic design and web design, the respondents in the sample reported that their duties primarily include the support and training of staff on the use of computer systems within their organization.

#### **Working Outside the Arts**

Respondents working outside the arts reported employment in a wide variety of areas, including education, business, management, and health care. Many, however, have chosen to work in fields related to the arts, such as education, social service, and other types of non-profit work. The following table shows the breakdown in the categories of the type of work being done outside the arts.

**Table 3.3. Employment Category: Out of Arts Respondents**

<b>Organization Category</b>	<b>N</b>	<b>%</b>
Education, Training, and library	29	38.3%
Business and Financial	9	11.9%
Community and Social Service	6	7.9%
Legal	5	6.6%
Arts, Design, Entertainment, Sports, Media	5	6.6%
Healthcare support	5	6.6%
Management	3	3.9%
Computer and Mathematical	3	3.9%
Healthcare practitioner & Healthcare technical	3	3.9%
Office and Administrative Support	3	3.9%
Sales	2	2.6%
Architecture and Engineering	1	1.3%
Food preparation and serving	1	1.3%
Farming, fishing and forestry	1	1.3%

*N=76*

The following table illustrates the category of organization type in which the respondents work:

**Table 3.4. Organization Type: Out of Arts Respondents**

<b>Organization Type</b>	<b>N</b>	<b>%</b>
Private for Profit	29	29.3%
Private not-for-profit	27	27.3%
Educational	26	26.3%
Governmental	6	6.0%
Self-employed	6	6.0%
Other	5	5.1%

*N=99*

Almost one third of respondents in the out-of-arts category work in for-profit organizations, while over half work for non-profit organizations or universities.

Of respondents working outside the arts, 85% had worked for at least one arts organization since graduating, indicating an initial intention of pursuing a career in the arts.

**Table 3.5. Number of Jobs Held in the Arts Before Leaving the Arts**

No. of Jobs	N	%
0	14	14.1%
1	17	17.2%
2	21	21.2%
3	22	22.2 %
4	11	11.1%
5	14	14.1%

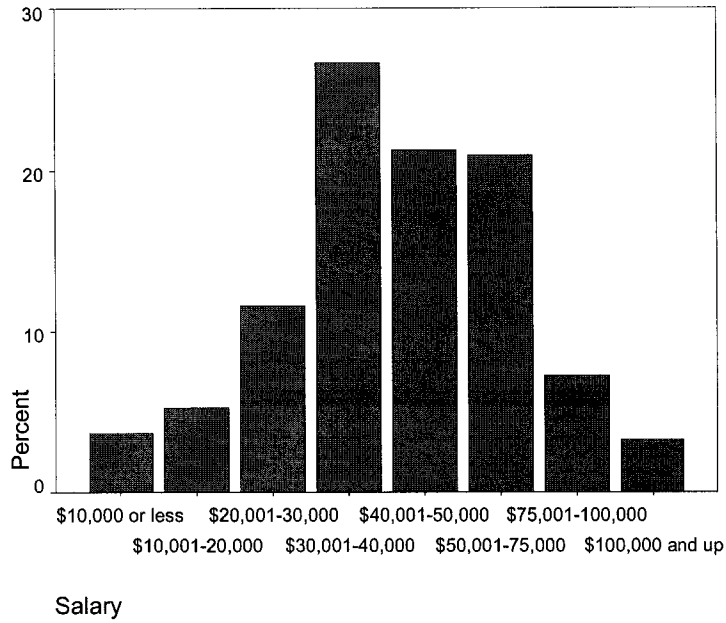
*N*=99

### **Salary**

Respondents' salaries were measured using a categorical variable grouped by units of 10,000 (\$10,000 and under, \$10,001-20,000, \$20,001-30,000, \$30,001-\$40,000, \$40,001-\$50,000, \$50,001-\$75,000, \$75,001-\$100,000, and \$100,001 and up). A categorical variable was used because respondents who were reluctant to provide salary information may have been more likely to respond to the question. The salary breakdown for the whole sample is as follows:



**Figure 3.2. Respondent salary by Category**



In order to simplify comparisons, the following charts represent the salary data, broken down into three separate variables: those making below or above \$40,000,<sup>6</sup> those making below and above \$50,000, and those making below and above \$75,000. The following table shows the breakdown between those working in the arts and out of the arts:

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<sup>6</sup> The \$40,000 division was chosen as the base comparison because it represented the median income level, and because the average salary in the United States is \$35,734. By comparison, the average white collar salary is \$43,867 (Bureau of Labor Statistics).

**Table 3.6. Salary for people working inside and outside of the arts, broken into three groups: Higher and lower than \$40,000; Higher and lower than \$50,000; Higher and lower than \$75,000.**

Salary category	Working in and out of the arts	Working in the arts	Working outside the arts
\$40,000 and under	46.0%	49.2%	39.6%
Above \$40,000	54.0%	50.8%	60.4%
	$X^2(x,N=289)=1.005$ , p=.316]	$[X^2(x,N=193)=2.398$ p=.121]	$[X^2(x,N=96)=6.428$ p=.011]
\$50,000 and under	67.1%	72.5%	56.2%
Above \$50,000	32.9%	27.5%	43.8%
	$X^2(x,N=289)=5.342$ , p=.021]	$[X^2(x,N=193)=7.709$ p=.005]	$[X^2(x,N=96)=7.709$ p=.005]
\$75,000 and under	88.9%	92.2%	82.3%
Above \$75,000	11.1%	7.8%	17.7%
	$X^2(x,N=289)=4.551$ , p=.033]	$[X^2(x,N=193)=6.428$ p=.011]	$[X^2(x,N=96)=6.428$ p=.011]

This table shows that a majority of the sample earns at least \$40,000, and that people working outside the arts are more likely to make higher salaries than those working in the arts. The relationship becomes significant when looking at salaries \$50,000 and higher.

Survey methods and an Internet interface made it possible to reach a large sample of the population of arts administration graduates in a short period of time. This method proved to be both efficient and reliable, and is recommend it for anyone conducting survey research.

The next chapter will discuss the results of survey questions on satisfaction with coursework and other program elements, and relevant correlations between the variables that may predict success and satisfaction. Chapter 5 will explore deeper relationship using more advanced statistics.

## **Chapter 4 - Summary Data**

The main purpose of this study is to discover the opinions graduates have about their degree programs and their experiences since graduating. It seeks to discern which courses have proven most helpful to graduates, what role internships played in their professional development, which program elements were most helpful in their careers, and whether they feel their degree was worth the time and money they invested. This chapter will address the data received from the survey of graduates from arts administration master's degree programs.

### **General Satisfaction Measures**

The survey asked a series of questions, both short- and long-answer, on the following topics:

- 1) The effect of the degree on respondents' job searches
- 2) How the degree prepared respondents for their first and current jobs
- 3) How respondents feel about their programs in general
- 4) How respondents feel about their salary
- 5) Why out-of-arts respondents are working outside the arts
- 6) What courses and program elements were either important or missing from their programs
- 7) Do they feel their program was worthwhile

Most respondents working both in and out of the arts felt that the degree has helped them in their job searches.

**Table 4.1. In general, how do you feel your master's degree affected your job searches?**

<b>Preparation</b>	<b>In Arts</b>	<b>Out of Arts*</b>
Was a great help	56.4%	39.8%
Helped some	34.7%	43.4%
Didn't help or hinder	6.4%	10.8%
Didn't help	1.5%	3.6%
Had a negative impact	1%	2.4%
<i>N</i>	202	83

\*People working outside the arts were asked to rate their experience for job searches both in the arts and otherwise.

Over 90% of people working in the arts felt that the degree aided their job searches, and 83% of people working outside the arts felt that the degree aided their job searches.

A majority of respondents also felt that the degree made them a more attractive candidate for jobs.

**Table 4.2. Do you feel your master's degree made you a more attractive candidate for jobs?\***

<b>Preparation</b>	<b>In Arts</b>	<b>Out of Arts</b>
Yes, very much so	60.2	43.9
Yes, sort of	28.4	39
Uncertain-neutral	6.5	4.9
No, not really	4.5	11.0
Definitely not	.5	1.2
<i>N</i>	201	82

\*This question was asked only of respondents currently employed.

Almost 90% of those working in the arts felt that the master's degree made them a more attractive candidate, while 83% of people working outside the arts felt it made them a more attractive candidate.

A majority of respondents who currently work in the arts found that their master's degree program was beneficial in their job search and in their job performance.

**Table 4.3. In general, how did the training in your master’s degree program prepare you for your work in the arts?**

Preparation	In Arts
Very well	39.3%
Well	50.7%
Indifferent-Uncertain	10%
Poorly	0%
Very poorly	0%
<i>N</i>	201

This table shows that 90% of respondents working in the arts felt that their academic study prepared them well or very well for work in the arts. None felt that it prepared them poorly. Respondents found that the experience and the degree were beneficial for the work they are doing.

Since over a third of the sample is not currently employed in the arts, the survey addressed the usefulness of the degree for graduates who are currently working outside the arts or who are unemployed. One question asked if the skills these respondents received from their degree were generalizable to other fields.

**Table 4.4. Has the training you received in your master’s degree program provided you with generalizable skills for work outside the arts?**

Response	Out of Arts	Unemployed
Yes, very much so	82.7%	40%
Yes, sort of	10.2%	30%
Uncertain-neutral	7.1%	10%
No, not really	0	20%
Definitely not	0	0
<i>N</i>	83	20

Over 90% of people working outside the arts and 70% unemployed said that it gave them generalizable skills for work outside the arts.

A second set of questions involved how well the degree prepared respondents for the actual work that they trained to do, in both their first position after graduating and in their current position.

**Table 4.5. How well did the degree prepare you for your first position after graduating?**

Preparation	All	In Arts	Out of Arts	Unemployed
Very well	36.7%	35.8%	35.4%	55%
Well	43.8%	45.3%	45.5%	20%
Indifferent-Uncertain	10.8%	9.5%	12.1%	15%
Poorly	0	0	0	0
Very poorly	.3%	0	1%	0
NA	8.3%	9.5%	6.1%	10%
<i>N</i>	324	201	99	20

Over 80% of respondents said that it prepared them well or very well for their *first* position after graduating from their degree program. Less than one percent reported that it prepared them poorly.

As with their first position, most respondents felt that the job prepared them well for their *current* position. None felt that it prepared them poorly. Considerably more respondents working in the arts found the preparation better for their current positions than those working outside the arts, which is to be expected since they are working in the field for which they trained.

**Table 4.6. How well did the degree prepare you for your current position?**

Preparation	All	In Arts	Out of Arts
Very well	33%	40.1%	23.2%
Well	46.6%	48.5%	47.5%
Indifferent-Uncertain	13.3%	10.4%	19.2%
Poorly	0	0	0
Very poorly	0	0	0
NA	7.1%	1%	10.1%
<i>N</i>	324	202	99

What is noteworthy, however, is that over 70% of people working *outside the arts* said that their master’s degree in arts administration helped prepare them for their current position. Also worth mentioning are the responses from those working in the arts. Over 81% of respondents said that the degree prepared them well or very well for their *first* position, while 88% reported that it prepared them well or very well for their *current* position – an increase in the level of satisfaction over time. This could indicate several things: 1) graduates need several years to process what they have learned and apply it to their work; 2) the information gained from the degree program is more helpful in later, and presumably higher-level, positions; or 3) a recency effect may cause some to consider their most recent position more closely, or more favorably, than earlier ones.

**Salary considerations**

Arts organizations typically pay less than other non-profit employers. For example, non-profit organizations that serve a cultural purpose are ranked the lowest among all non-profit organizations. In a comparison of CEO salary by type of organization, the *NonProfit Times* (2003) found the following:

**Table 4.7. CEO salary by type of organization**

<b>Organization</b>	<b>Salary</b>
Civic	\$153,000
Association	\$108,855
Religion	\$102,067
Foundation	\$101,173
Education	\$93,942
Health	\$91,855
Government	\$85,269
Social/welfare	\$81,887
Other (including environmental)	\$75,180
<b>Cultural</b>	<b>\$74,439</b>
Average	\$88,749

To explore the issue of salary satisfaction, graduates were asked in this survey about their salaries. Respondents working in the arts were asked how they felt about their first salary after graduating:

**Table 4.8. When you consider the salary from your first job in the arts after graduating, it was:**

Response	In the arts
Very satisfactory	6.4%
Satisfactory	55.0%
OK/Adequate	38.6%
Unsatisfactory	0
Very unsatisfactory	0
<i>N</i>	202

Over 60% of the respondents reported feeling satisfied with their first salaries, though only a small amount were *very* satisfied. Respondents were obviously less satisfied with their resulting salary than they were with other aspects of their training.

Since closed-ended survey responses do not thoroughly gauge the attitudes of respondents, they were also asked open-ended questions on the topic of salary satisfaction. The next chapter will discuss their responses to these questions. Despite the generally positive response to this closed-ended question, many respondents expressed concern about the relatively low salaries available in the arts.

### **Comparisons of working inside and outside the arts**

The fact that people outside the arts report making higher salaries than those in the arts is not surprising, but it does not account for the difference between people working for *for-profit* companies and *non-profit* organizations outside the arts. For-profit businesses are presumed to pay higher salaries than non-profits because they pay greater attention to earning revenue, so to explore this relationship further, respondents working in for-profit organizations were separated from those working



for government, education and non-profit organizations outside the arts. These salaries were then compared with people working inside the arts. The following comparisons are shown below:

**Table 4.9. Percent of respondents outside the arts, working in non-profit\* vs. for-profit organizations**

Salary category	Working in the arts	Outside arts Non-profit*	Outside arts For-profit
\$40,000 and under	49.2%	44.8%	33.3%
Above \$40,000	50.8%	55.2%	66.7%
	[X <sup>2</sup> (x,N=193)=2.398 p=.121]	[X <sup>2</sup> (x,N=58) =1.005 p=.316]	[X <sup>2</sup> (x,N=27) =1.005 p=.316]
\$50,000 and under	72.5%	67.2%	40.7%
Above \$50,000	27.5%	32.8%	59.3%
	[X <sup>2</sup> (x,N=193)=7.709 p=.005]	[X <sup>2</sup> (x,N=58) =5.342 p=.021]	[X <sup>2</sup> (x,N=27) =5.342 p=.021]
\$75,000 and under	92.2%	91.4%	74.1%
Above \$75,000	7.8%	8.6%**	25.9%**
	[X <sup>2</sup> (x,N=193)=6.428 p=.011]	[X <sup>2</sup> (x,N=58) =4.551 p=.033]	[X <sup>2</sup> (x,N=27) =4.551 p=.033]

\*Organizations that are non-profit, educational or governmental

\*\*Cell size for these cells is 7 or fewer, so the results may not accurately represent these groups

This table shows three phenomena. First, people working in for-profit organizations make more than people working in non-profit organizations outside the arts (note that those working in for-profit organizations are much more likely to make \$50,000 or \$75,000 or more). Second, those working outside the arts in non-profit, education and government organizations are more likely than those working inside the arts to make \$50,000 or more (5% more people working outside the arts make \$50,000 or more than those working inside the arts – the difference at the \$40,000 level is not significant). This shows that even those working for non-profit organizations are more likely to make higher salaries outside the arts, though the difference is not great. Third, when looking at those who make over \$75,000, there is very little difference between those working inside the arts and those working outside the arts – the difference between working inside the arts and outside the arts drops

away. Clearly, those working in for-profit organizations are more likely to earn a high salary, and those in non-profit organizations, regardless if they are inside or outside the arts, are less likely to earn a high salary. These results, however, do not take into consideration the effects of other variables. These comparisons will be explored further using more advanced statistical techniques in the next chapter, and will take into consideration the effect of other variables in this equation.

### **Working Outside the Arts**

One pressing question throughout this research was the issue of why, after spending two to three years and several thousand dollars on a master's degree in arts administration, some people end up working for organizations *outside the arts*. In this sample, 30.6% of respondents currently work for an organization outside the arts (note that 84.8% of this group reported having worked at least one job in the arts since graduating).

While salary was presumed to be a main reason for working outside the arts, a wide array of responses were found, and many respondents reported more than one reason. The following table lists the different responses given by respondents working outside the arts and the percent of people who gave each reason.

**Table 4.10. Responses given by out-of-arts respondents for not working in the arts**

<b>Reasons</b>	<b>Number of responses</b>	<b>% of responses</b>
Salary (too low)	40	33.6%
Bad situation/burnout	21	17.6%
Change in interests	11	9.2%
No middle management jobs	9	7.6%
Family reasons	9	7.6%
Low stability/security	8	6.7%
Lack of advancement opportunities	6	5.0%
Difficulties finding a job that meets needs	6	5.0%
Schedule too varied or intense	5	4.2%
General economy (downturns)	4	3.4%
<i>N</i>	<i>119</i>	

The relatively low salaries were the most frequently cited reason for working outside the arts, but respondents gave many other explanations, which are described below and in more detail in Chapter Six.

### **Salary**

Salary was the most frequently cited reason for leaving the arts sector (33.6% of responses). Many respondents reported being willing to accept work with a low salary immediately after graduation because they were young and relatively unencumbered. They could share apartments with roommates and live frugally. As they got older, however, their financial obligations increased (e.g., marriage, children, mortgages) and they were forced to find higher-paying work outside the arts.

The high number of respondents listing salary as a reason for leaving the arts indicates that either programs are not providing enough information on salaries in the arts to students up front, or, perhaps, since many indicated that they were satisfied with the salary for their first job, the salaries in the arts did not increase at the rate they expected in the normal progression in their careers.

## **Burnout**

After working for many years with long hours, low pay, and perhaps difficult working environments, many respondents reported leaving the arts because they were burned out (17.6%). Some became frustrated with the poor management and environment within their arts organizations, while others were simply tired of the long hours and stressful work.

While workers in any field can burn out from stress and a bad working environment, the arts are particularly taxing because of their odd hours, low pay, interactions with difficult artists, and stress caused by financial uncertainty. People often choose to work outside the arts because they can find better salaries and more secure and stable organizational structures.

## **Lack of middle-management positions**

Several respondents (7.6%) reported that when they searched for jobs in the arts, they were only able to find entry-level positions. Since jobs in the arts already offer low salaries, it is difficult for many people with a master's degree to accept a position at this level. Respondents noted a lack of middle-management positions and found that they were unqualified for the few high-level positions available. This is a frustration for people with a graduate degree hoping to enter the field at a higher level. Similarly, 5% of respondents listed a lack of advancement opportunities as a reason for leaving the arts.

## **Family demands**

The demands of marriage and family are another reason given for leaving the arts (7.6%). Some respondents reported working long hours in the early period of

their career because they were young and unencumbered by family or spouse. When they got older, married, and had children, however, they found that they could not devote the number of hours or the evening and weekend work. Similarly, 4.2% reported that the work schedules for arts positions were too varied or intense.

Some women reported leaving the workforce to have children, then upon returning either could not find a job in the arts, or could not find a job in the arts that paid a high enough salary to support their families. They then found more suitable work outside the arts. Other women ended up following spouses into cities or towns that had fewer jobs available in the arts.

### **Stability/Security**

Since stability and security are basic human needs, many respondents reported choosing to work outside the arts because they needed the security that jobs in other non-profits or in for-profit organizations can provide (6.7%). Arts organizations are reportedly less stable than other types of employers, so many respondents sought work in other types of non-profit organizations, including universities.

Some respondents chose to take positions doing the same type of work as they might undertake in the arts – such as marketing or development – for other non-profit organizations. Non-arts non-profit organizations allowed graduates the ability to work for a cause they feel is worthwhile and provided them with stability and security, which is a crucial need that often drives people to seek employment outside the arts.

## **General Reasons**

Respondents also cited finding difficulty finding work in the arts that met their needs (5%), while another 3.4% cited problems caused by the downturns in the economy, particularly in the early 1990's and after the terrorist attacks of September 11, 2001.

The arts can be a difficult employment field. The long hours, low pay, and relative lack of stability can make jobs in non-arts non-profit organizations, government agencies, universities, and for-profit businesses very appealing. Increasing family demands, the need for security as one takes on more and more responsibilities (e.g., mortgages, children), and the need for work in a stable market often force people to consider these other arenas for employment. Chapter Six will address these concerns in more detail.

## **Curricular Considerations**

While other components of a degree program, such as networking, alumni connections, and internships, are important, coursework makes up the core of what is learned in any master's degree program. The curriculum, the expertise of the instructors, and how the material is translated into practice are all indicators of a program's quality.

The real test of coursework in a program such as this, however, is how applicable it is to the workplace. This section will discuss the experiences respondents reported with their coursework and what has been most beneficial for them in their work in the field.

The survey asked respondents to reflect on their coursework and how useful it has been in their work in (and out of) the arts, through the following questions:

- Reflecting back on your graduate training, what class or subject has been the most helpful to you in your current or previous jobs?
- What do you wish you had taken, or had been required, that you did not take?

These questions were designed to elicit qualitative responses to help provide a picture of the most important elements of the programs, and what has been the most useful in graduates' work life since graduating.

Throughout this section, the findings are compared with quantitative findings from Rich and Martin's study on arts managers (1998). When asked about the most important areas in managing their organizations (whether they were *critical*, *central*, *not central*, or *irrelevant*), managers reported the following areas, in order of importance:

- 1) Leadership
- 2) Budgeting
- 3) Team Building
- 4) Fundraising
- 5) Communication Skills/Writing
- 6) Marketing/Audience Development
- 7) Financial Management
- 8) Aesthetics/Artistic Sense
- 9) Trustee/Volunteer Relations
- 10) Strategic Management
- 11) Grantsmanship
- 12) Public Relations/Press Relations
- 13) Organizational Behavior

This survey's respondents identified many of the same areas as Rich and Martin as crucial to their work in the arts.

Since the questions asked for open-ended rather than forced choice answers, the responses were coded to determine the number of people who listed each topic area as important. Below are the main categories listed in the responses. Each category is discussed and the survey responses are compared to the responses of managers in the arts found by Rich and Martin.

### **Fund Raising and Grant Writing**

Since most every non-profit organization, regardless of the amount of revenue produced through earned income, must raise additional funds to meet operating expenses, fund raising is a primary focus of many jobs within arts organizations. One of the largest areas for employment in arts administration is fund raising, grant writing and development. Over 22.2% of respondents indicated that they currently work in fund raising. The following are some of the job titles or areas of emphasis reported by respondents:

- Development (e.g., Director of Development, Assistant Director of Development, Development Associate)
- Individual Gifts Manager
- Corporate or Foundation Relations
- Sales and Corporate Sponsorships
- Grant Writing
- Annual Giving
- Planned Giving
- Major Gifts
- Special Events
- Membership Programs



Most of the degree programs in this study currently offer courses in fund raising and grant writing, but respondents whose programs did not have any development courses wish that the topic had been covered. Of those who mentioned fund raising as a topic, 80 indicated that it was one of the most beneficial courses in their program, while 50 had either not taken any fund raising courses or wish they had taken more than one. Rich and Martin found that fundraising was ranked fourth with a mean score of 8.79 on a scale of 1 to 10 (with 10 indicating a most critical skill), which indicates that this is a highly important area for employment in the arts.

### **Marketing and Public Relations**

One of the cornerstones of any arts administration program is coursework in marketing, public relations, promotions, advertising, communications, audience development, or market research. Over thirteen percent of respondents work in some type of marketing or public relations capacity. Every degree program represented in this study has one or more coursework offerings or requirements in this area.

Eighty-one of the respondents reported marketing and public relations courses as some of the most beneficial courses from their graduate programs. Rich and Martin found that Marketing/Audience Development was ranked sixth with a score of 8.49 out of 10 and Public relations/Press relations was ranked twelfth, with a score of 7.89.

Twenty-four respondents indicated that they wished they had been able to take *more* courses in marketing and public relations, advanced courses in these areas, or courses in these areas that are targeted specifically to non-profit arts organizations. Most degree programs do offer full courses in marketing and public relations,

however, which is important, given that this is one of the larger employment areas for respondents.

### **Accounting/Finance/Budgeting**

Many respondents reported that courses in accounting, budgeting and finance were very important in their work, while many others wish they had been able to take more courses in this area. Seventy-six respondents said that the coursework they took had been valuable, while sixty-eight indicated that they wish there had been more courses either required or available (beginning or advanced), or that they had taken the courses available to them. Rich and Martin found that Budgeting was ranked second in terms of being a critical skill, with a score of 8.82, and Accounting was ranked much lower at 18<sup>th</sup> with a score of 7.10.

Ironically, only three percent of respondents actually work in finance or accounting as their specific job. Many more people use it as a part of their jobs, so although they do not need to be experts in accounting or budgeting, they do find it of high value. The large number of people reporting it both as an important skill, and as a missing piece of their coursework (plus Rich and Martin's second place ranking in critical skills) indicates that degree programs need to include more courses in accounting, finance, and budgeting in their curriculum.

### **Human Resources Human Relations, and Labor Relations**

Twenty-nine respondents indicated a preference for human resource or personnel management courses. Seventeen of these respondents did not have any coursework and wish they had taken at least one course in this area. Rich and Martin,

however, found that Personnel Relations/Unions was ranked fairly low, at 22<sup>nd</sup>, with a score of 6.26.

### **Organizational behavior**

Fourteen respondents expressed a preference for coursework in organizational behavior and organizational psychology, which is an extension of the study of management or human relations. Organizational and industrial psychology investigates how to work within organizations to “enhance human well-being and performance in organizational and work settings.”<sup>1</sup> These courses are designed to teach students how to manage people within an organizational context, taking management tools from psychology, sociology and management.

Courses in these areas proved beneficial for many students, while others wish they had been available to them. Rich and Martin found this a moderately critical skill, ranked 13<sup>th</sup>, with a score of 7.69.

### **Desktop publishing, graphics, web design and database management**

Because non-profit arts organizations usually have limited budgets, arts managers are often forced to do their own in-house publicity and graphics work. For those who work with graphic designers, knowledge of design can also be helpful. Many respondents recommended courses in desktop publishing or design. Others reported the benefits of coursework in other computer applications, including database management, HTML, and specific software such as Raiser’s Edge.

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<sup>1</sup> From the Society for Industrial and Organizational Psychology mission statement, <http://siop.org/siophoshin.htm>.

Fourteen respondents reported that their classes in these areas were particularly helpful, while nine wished that computer-related courses had been available or required. Rich and Martin found that computer training was not very important, perhaps because their study was conducted in the mid-1990's when computer systems were less necessary for the average arts manager. They found that Information Management was ranked 16<sup>th</sup> with a score of 7.52 and Computer Programming was ranked last (26<sup>th</sup>) with a score of 5.08.

Many respondents who graduated before the late 1990's reported that their degree programs did not have computer-related courses, while a survey of degree programs found that at least eleven programs offered (or required) one or more courses in desktop publishing, web design or database management<sup>2</sup>. The University of Oregon's program, for example, includes a Technology Component, which requires courses in Information Design and Presentation, Advanced Information Design and Presentation, and Multimedia for Arts Administration.

### **Business law and taxes**

Legal issues are an important part of arts management, and respondents reported that courses in the legal aspects of arts management – arts law, employment law, tax law, contracts, and copyright issues – have proven to be very useful in their jobs. Thirty said that these were important classes, while six indicated that they wish they had been available. Rich and Martin found that Contract Law was ranked low at

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<sup>2</sup> While many degree programs list their course requirements and possible electives, not every program description available on program websites or through AAAE includes coursework. Therefore, these analyses are very general indicators of the number of programs who offer these courses. It is also likely that every university offers electives in desktop publishing, graphic design or database management.

23<sup>rd</sup> with a score of 5.61. Several respondents emphasized the importance of this coursework, however. Expertise in law may not be critical for every job in the arts, but some knowledge of these issues is important for arts management curricula.

### **Leadership/Governance**

One important but often overlooked aspect of arts management is leadership and governance. Rich and Martin found that leadership was the most highly ranked skill for arts managers in managing their organizations, with a score of 9.12. In this study, however, this topic was rarely covered and only thirteen respondents listed leadership as an important topic, while six wish it had been available.

### **Business Management**

Business courses, in general, were very important to many respondents, as has been discussed throughout this section. They reported taking and valuing courses in their business schools, including management, marketing, accounting, finance, and human resource management (which have all been covered in this section). They appreciated learning “how to run an arts organization like a business.”

Specific courses in small business administration or entrepreneurship were also listed as beneficial. Eleven respondents reported that small business or entrepreneurship courses were valuable, pointing out that many arts organizations are indeed small businesses or should be run as such.

Courses in entrepreneurship and small business management are considered beneficial for students because they can help arts managers use business practices to manage their smaller budgets and increase revenue where possible.

## **Arts Policy and Politics**

Arts policy can greatly affect arts organizations. Funding, programming, personnel and strategic planning decisions can all be affected by the political climate and actions taken at the national, state and local levels. Courses in policy are not widely applied across programs, and Rich and Martin found that it was ranked only 20<sup>th</sup> in their list of critical management skills. Fourteen respondents, however, mentioned public policy or arts policy in their responses, either in reference to courses they took or a topic they wish had been addressed.

## **Board Relations**

Finally, board relations are another area reported by respondents as being missing from their programs. Rich and Martin found that it was ranked 9<sup>th</sup> in terms of critical skills for arts managers, with a score of 8.12. Board relations may not take up an entire course per se, but it should be addressed in arts administration seminars or courses in general arts administration practice.

## **Internships and Practical Experiences**

Internships and practical experiences are a key part of graduate programs in arts administration. They help students apply learned theory to real practice, while offering a venue for making contacts that can help students find their first jobs after graduation.

Within the sample, 96% reported participation in an internship experience. A survey of the programs in this study showed that 24 of 26 programs required an internship of some form. Most are a capstone experience at the end of a degree program but other programs require several shorter internships, often pursued during

the summer months. Others also require (some in addition to the internship) shorter practica during the semesters in lieu of a formal internship.

Respondents reported a wide variety of experiences in their internships, but most were positive. The table below shows that 75.6% of respondents said that the internship prepared them Well or Very Well for their first job in the arts, while 22.1% were indifferent or uncertain, and only 2.3% reported that it prepared them Not Well or Very Poorly.

**Table 4.11. How well did the internship prepare you for your first job:**

<b>Response</b>	<b>All Respondents</b>	<b>In Arts</b>	<b>Out of Arts</b>	<b>Unemployed</b>
Very Well or Well	75.6%	74.1%	76.8%	84.2%
Indifferent/Uncertain	22.1%	23.8%	20%	15.8%
Not Well or Very Poorly	2.3%	2.1%	3.2%	0%
N	303	189	95	19

[ $\chi^2(x, N=303)=1.991$  p=.920]

There was not much difference between people working inside and outside the arts in their satisfaction with their internships. The differences shown are not significant. It can be concluded that the internship was generally appreciated by a majority of the respondents, regardless of their eventual career path.

When asked whether the internship helped them get their first job out of their master's program, 19.4% respondents reported that they got their first job with the organization with which they did their internship; 11% reported that they got their first job through contacts they made during the internship; 45.5% reported that the internship did not help in any direct way. Another 24.1% reported that the internship helped them get their first job in other ways, including the following: the internship provided the right kind of experience and skills for their resumes; the organization with which they did their internship was prestigious or otherwise notable to the

employers; the internship yielded good references; the intern produced good portfolio products during their internships; the experience boosted respondents' confidence in their abilities; or the internship provided an opportunity to demonstrate their abilities in organizations.

## **Summary**

In general, graduates of these degree programs found the training beneficial in their careers. They reported that it helped them in their job searches and in the work that they do both in the arts and outside the arts. They appreciated their coursework and reported it useful. Their internships were helpful in terms of what respondents learned and the assistance in finding their first jobs. Respondents working outside the arts list a variety of reasons for not working in the arts, including salary, security and the stress that comes from working in a less than stable environment.

Simple statistics from quantitative and qualitative data do not provide enough explanation of the full story, however. A report of the percent of people who are satisfied with their experiences does not fully describe their opinions. Similarly, correlations between salary or satisfaction and employment status do not take into account other variables that may affect these relationships, such as the length of time since graduating, marital status or gender.

The remaining chapters will explore these results in more depth. In Chapter Five, statistical techniques are used to look at the relationships between the variables and assess the factors that may influence salary and satisfaction levels. Chapter Six will probe the rich information provided by respondents in the open-ended questions on their experiences and opinions about their degree programs and coursework.



## **Chapter 5 - Statistical Results and Correlations**

The data presented in Chapter 4 tell the stories of graduates' experiences within their master's degree programs and in their careers since graduating. Most respondents reported high levels of satisfaction with their degree program. Over 90% indicated that the degree prepared them *well* or *very well* for their first and current positions, that it made them a more attractive candidate for jobs, and that it helped them find positions in the arts. They also reported high levels of satisfaction with their salaries. Even those not working in the arts indicated that the degree gave them general skills for working outside the arts. The data also showed that people working outside the arts tend to make higher salaries, and that people working in the arts report higher levels of satisfaction with their programs.

Simple statistics analysis, however, may not tell the whole story. Analysis using more advanced procedures, on the other hand, can help explore the questions more deeply and demonstrate more clearly the interplay of the various factors involved. This chapter will more closely analyze the quantitative data in the survey, and will discuss the statistical procedures that were employed to explore the additional and often more subtle factors that may play a role in determining satisfaction with degree programs.

### **Research Questions**

The main questions addressed in this chapter include the following:

- When other factors are accounted for, do people working outside the arts really make a higher salary than people working inside the arts?

- Do gender, marital status, number of children, or region have an affect on salary or satisfaction?
- Do the university, degree, or university location play a role in the salary or satisfaction of respondents?

As with data in any survey, one must be careful not to make conclusions about the relationship between variables without controlling for the confounding effects of other variables in the study. For example, one might be tempted to conclude that if male respondents report making higher salaries than female respondents in the arts, then men in the population of people working in the arts make higher salaries than women in that population. One cannot accurately make these conclusions, however, without assessing the effects of other variables, such as age, graduation date, or the type of degree received. The next section will discuss the statistical procedures that were used to account for these effects.

### **Procedures for analysis, description of data**

In order to control for confounding variables such as the ones described above, researchers can use statistical techniques such as *multiple regression analysis*. When using simple crosstabulations of data, one can observe that one variable has an effect on another (e.g., as age increases, so does salary) but one cannot account for the effects that other variables (such as degree type or graduation date) may have on that relationship. Using multiple regression analysis, on the other hand, one can add these other variables into the model to account for their affects on the outcome variable. Using *stepwise regression*, a related regression procedure, variables are added to or subtracted from the model in steps, or stages, to determine the effect of

each predictor variable on the outcome variable, while also accounting for the effect of the other variables in the model. This section will discuss the use of these techniques to account for the various confounding variables in assessing salary predictions and satisfaction.

When analyzing data that is categorical in nature (responses which are broken into categories), as is the case with most of the variables used in this study, *logistic regression* is the appropriate tool for analysis. *Binary logistic regression* is used when the outcome variables (the dependent variable, or what is being predicted) are dichotomous, or have only two categories, such as *male* and *female*, or *yes* and *no*. This technique is then used to help build a model to determine affect of predictor (independent) variables on an outcome variable by determining the *odds* of being in one category or another<sup>1</sup>. For the purpose of analysis in this study, the outcome variables in this study have been collapsed into dichotomous variables. They discussed in the next section.

### **Dependent/Outcome Variables**

Two indicators of the success of a degree program are the resulting salary and the level of satisfaction from the graduates. These two variables are addressed in this study:

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<sup>1</sup> “In logistic regression the log of the odds of some binary outcome (e.g., lived or died) is regressed on the usual linear combination of explanatory variables with the underlying conditional distribution of the binary outcomes taken to be binomial.” (Long, 2003, p. xx)

### *Salary*

The variable *salary* was reported in eight categories.<sup>2</sup> For this statistical analysis *salary* was collapsed into three two-category variables:

- Income \$40,000 or below vs. Income over \$40,000;
- Income \$50,000 or below vs. Income over \$50,000; and
- Income \$75,000 or below vs. Income over \$75,000.

These three variables were created to determine if the independent (predictor) variables will have different effects at different salary levels.

### *Satisfaction measures*

The following satisfaction measures were collapsed into the dichotomous response categories “Well” and “Not well or indifferent”:

- How well did the degree prepare respondents for their first job (working in and out of the arts)
- How well did the degree prepare respondents for their current job (working in and out of the arts)
- How well did respondents feel the degree prepared them for work in the arts (working in the arts only)

Other dichotomous responses:

- How satisfied were respondents with their first salary (working in the arts only); responses: “Satisfied” and “Not satisfied/indifferent”
- How did the degree affected job searches (working in and out of the arts). responses: “Helped” and “Didn’t help/indifferent”
- Did the degree make the respondent a more attractive candidate for jobs (working in and out of the arts); responses: “Yes” and “No or indifferent”

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<sup>2</sup> \$10,000 and below; \$10,001-\$20,000; \$20,001-\$30,000; \$30,001-\$40,000; \$40,001-\$50,000; \$50,001-\$75,000; \$75,001-\$100,000; and above \$100,000.

- Did the degree provide generalizable skills for respondents working outside the arts (working outside the arts and unemployed); responses: “Yes” and “No or indifferent”

### *Use of outcome variables*

Binary logistic regression allows the researcher to determine the probability of obtaining a predicted value of 1 or, in other words, the probability of a respondent being in a particular category. This analysis assessed the factors that influence the probability of a respondent being in the higher income category, or making a salary higher than \$40,000, \$50,000, or \$75,000. In addition, the satisfaction variables were assessed to determine which factors might increase the odds of being satisfied with the program, or other positive evaluations.

### **Independent/Predictor Variables**

The following categorical variables were used to predict effects on salary and satisfaction

- Employment status (working in the arts and unemployed)<sup>3</sup>
- Age
- Gender
- Marital status
- Children (yes or no)
- Ethnicity
- University
- University region
- Graduation date

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<sup>3</sup> Respondents who reported being in the category ‘unemployed’ were eliminated from this measure because they did not report salary.

- Degree (e.g., MBA, MA, MS, etc.)
- Arts organization type
- Out of arts organization category (for profit, non-profit, government, etc.)
- Residence region

## **Results**

Binary logistic regression produces a large amount of data, and many statistical procedures were run to look at the effect of the predictor variables (listed below) on the outcome variables. A majority of the regression predictors, however, did not show any significant relationships between the variables. That is, the analyses did not show that relationships between the variables could be explained by anything other than chance. A few relationships, however, were shown to be significant, and will be discussed in this section.

### **Salary**

The key independent variables (predictor variables) used to analyze data on salaries were the following:

- Employment status (working in the arts and unemployed)
- Age
- Marital status
- Children (yes or no)
- Ethnicity
- University
- Graduation date
- Degree (e.g., MBA, MA, MS, etc.)
- Arts organization type
- Out of arts organizational category (for profit, non-profit, government, etc.)
- Residence region

Salary was broken into three variables (\$40,000, \$50,000, and \$75,000) to assess the factors that may play a role in affecting the varying levels of salary. Binary logistic regression analysis was run on these three salary categories and showed that only a few variables in the model were significant.

The results showed that the only significant effects from the above variables on salary were found at the \$40,000 level, and not the \$50,000 or \$75,000 levels. The main predictors of salary are the respondent's *graduation date* and *degree type*. First, the data show that the earlier a respondent graduated from his or her degree program, the higher the probability that he or she will make more than \$40,000. Second, the type of degree received by the respondent plays a role in earning a salary above \$40,000, as shown in this table:

**Table 5.1. Salary level by degree type**

<b>Degree</b>	<b>Percentages</b>	<b>\$40,000 or below</b>	<b>Above \$40,000</b>	<b>Totals</b>
<b>MA*</b>	N	61	96	157
	% w/in degree	38.9%	<b>61.1%</b>	100%
	% w/in salary level	43.0%	60.4%	52.2%
<b>MS</b>	N	37	12	49
	% w/in degree	<b>75.5%</b>	24.5%	100%
	% w/in salary level	26.1%	7.5%	16.3%
<b>MFA</b>	N	4	15	19
	% w/in degree	21.1%	<b>78.9%</b>	100%
	% w/in salary level	2.8%	9.4%	6.3%
<b>MBA or MA/MBA</b>	N	8	20	28
	% w/in degree	28.6%	<b>71.4%</b>	100%
	% w/in salary level	5.6%	12.6%	9.3%
<b>MAA/MAM</b>	N	30	12	42
	% w/in degree	<b>71.4%</b>	28.6%	100%
	% w/in salary level	21.1%	7.5%	14.0%
<b>Other</b>	N	2	4	6
	% w/in degree	33.3%	<b>66.7%</b>	100%
	% w/in salary level	1.4%	2.5%	2.0%
<b>Totals</b>	N	142	159	301
	% w/in degree	47.2%	52.8%	100%
	% w/in salary level	100%	100%	100%

\* MA=Master of Arts; MS = Master of Science; MFA = Master of Fine Arts; MBA = Master of Business Administration; MAA = Master of Arts Administration; MAM = Master of Arts Management.

Respondents with a Master of Arts (MA), Master of Business Administration (MBA, or combination MA/MBA), and the Master of Fine Arts (MFA) are all more likely to have a higher salary than those with a Master of Science (MS), a Master of Arts Administration (MAA), or other degree. The MBA and the MFA are usually considered terminal degrees. An informal analysis of degree programs showed that the degree programs with an MBA and MFA have more credit requirements.<sup>4</sup> (Note that no variables significantly affected the probability of making \$50,000 or more).

### *Employment Status*

Since employment status is a key part of this study, special attention was paid to its effects on salary in these analyses. The crosstabulations showed that people working in the arts were much more likely to make higher salaries, and the effect was strongly significant. However, when a full model of variables was analyzed using binomial logistic regression, including graduation date and degree type, the employment status had practically no effect. These results show that other distinctive respondent characteristics and interactive events explain salary level more effectively than whether a person works inside or outside the arts.

One additional effect is clear in this data, however. Working for a for-profit organization does have a significant effect on one's ability to make a *high* salary (defined here as above \$75,000), as opposed to a low or mid-range salary. When the

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<sup>4</sup> The five MFA programs in the sample require an average of 58 credit hours; the three MBA programs in the sample require an average of 91 credit hours (since these are all dual degree programs, the comparison may not be applicable to other programs that offer an MBA in arts administration); and the ten MA programs in the sample have an average of 43 credit hour requirements.



regression analysis is run on the full model, the odds of making a salary above \$75,000 are significant for only those working *outside* the arts in a *for-profit* organization. Once salary reaches that level, the probability of making \$75,000 or more is no different for those working inside or outside the arts in a non-profit organization. That is, the probability of making a high salary (above \$75,000) is not higher for those working in non-profit organizations outside the arts than for those working in non-profit organizations inside the arts. (See the simple crosstabulations in Table 4.9 in Chapter 4). Therefore, the effect of working for-profit organization is the strongest effect on salary in this study, but only at higher income levels. What is shown here is that the simple crosstabs do not explain the full story about what causes a high or low salary.

The analysis of impacts of predictor variables on salary shows that only a few variables affect the salaries that graduates make. These include the type of degree received (one possible explanation: respondents who graduate with an MBA could perhaps choose to work outside the arts and choose positions in for-profit companies that pay more), graduation date (those who graduated earlier will make a higher salary because they have been working longer and have had more time to rise in career ladders than those who graduated more recently), and whether one is working for a for-profit organization (those working outside the arts in for-profit organizations are more likely to make more than \$75,000 than those working for non-profit organizations).

Other variables, such as age, gender, marital status, number of children, and university did not play a role in determining the salary level, despite the fact that these appeared to have highly significant effects in simple crosstabulations (which showed that salary increases with age, men make more money than women, people who were married made more money than those who had never married, people with children made more money than those without children, and people working outside the arts made more than people working inside the arts). Although these relationships were significant in individual crosstabulations, the effect fell away when they were allowed to interact in the full model.

## **Satisfaction**

### ***Satisfaction measures***

The satisfaction measures in this study included the following:

- How well did the degree prepare them for their first job (working in and out of the arts)
- How well did the degree prepare them for their current job (working in and out of the arts)
- First Salary satisfaction (working in the arts only)
- How the degree affected job searches (working in and out of the arts)
- If the degree made a more attractive candidate for jobs (working in and out of the arts)
- How well the degree prepared them for work (working in the arts only)
- Did the degree provide generalizable skills for working outside the arts (working out of the arts and unemployed)

Using simple crosstabulations, the data showed that people working inside the arts have higher levels of satisfaction with their degree program and experiences.

Using regression analysis, however, these effects fell away. The significant measures included only the following:

- How well did the degree prepare them for their first job (in and out of the arts)
  - Graduation date – people who graduated earlier found that the degree prepared them well for their *first* job after graduating.
- How well did the degree prepare them for their current job (in and out of the arts)
  - Employment category – people working in the arts are more likely to find that the degree prepared them well for their *current* job than those working outside the arts.
- First Salary (in the arts only)
  - Graduation date - People who graduated earlier are more likely to report satisfaction with their first salary than those who graduated later.

There were no significant predictors found for the following measures:

- How the degree affected job searches (in and out of the arts)
- If the degree made a more attractive candidate for jobs (in and out of the arts)
- How well the degree prepared them for work (in the arts only)
- Did the degree provide generalizable skills for working outside the arts (out of the arts and unemployed)

The main findings from this data were that people who graduated earlier recalled more satisfaction with their first job and their first salary than people who graduated more recently. In addition, people working in the arts reported that that the degree prepared them well for their current jobs. These data do not show any other significant or predictors of satisfaction with degree.

## Summary

This chapter presented results of advanced statistical analyses, which were employed to assess the effect of various factors on the outcome variables *salary* and *satisfaction*. Binary logistic regression enabled the researcher to control for a number of confounding variables and determine which factors cause respondents to achieve a higher salary or find greater satisfaction with their degree and the preparation it gave them.

Despite the highly significant correlations found in the data using simple statistics, most effects fell away when using more advanced statistics that control for the effects of other variables. The final results showed that salary levels are influenced by the type of degree received (respondents with an MA, MBA or MFA make more than respondents with other degrees such as an MS or MAA), and the length of time since graduating. Working outside the arts did not have as much effect on salary as it appeared in the crosstabulations, but working for a for-profit organization did have an impact on graduates' ability to make a *high* salary, i.e. \$75,000 or more.

Questions on satisfaction with degree programs showed few relationships with predictor or demographic variables, but the analysis did show that respondents who have been working in the field longer are more likely to show satisfaction with their earliest jobs, and people working in the arts feel that the degree prepared them better for their current work than those working outside the arts.

As has been shown here and in Chapter 4, quantitative analysis is a powerful tool for showing relationships between variables when using large amounts of data. Despite the advantages of this type of analysis, however, it falls quite short of telling the whole story. Respondents in this survey answered open-ended questions and gave their opinions and feelings about their programs, their coursework, their salaries, and their experiences since graduating. This data provides richer and deeper information about the true experiences and opinions of respondents. Chapter 6 will analyze these responses to help supplement the data that was presented in Chapters 4 and 5.

## **Chapter 6 - Program Evaluation: What do respondents really think about their programs?**

Although graduate degrees are becoming a more common form of credentialing, they are still very work-intensive, expensive, and tend to remove individuals from the workforce for a period of time. Master's degree programs cost students anywhere from \$5,000 to \$50,000 and higher, not including the lost wages from the time spent out of the workforce. Master's degrees in arts administration, however, do not seem to pay back the same kind of dividends as other degree programs. The question thus remains, why do people enter master's degree programs in arts administration? In this chapter the question will be addressed by looking more closely at the open-ended responses in the survey.

The quantitative data showed that graduates were largely satisfied with their degree programs. In the quantitative responses, 90% or more said they felt the program prepared them well for their careers, that it helped them with their job searches, and that it made them a more attractive candidate for positions.

Respondents were also given the opportunity to express their opinions about their experiences in open-ended responses. From this data another picture emerges. Many respondents expressed more dissatisfaction with their experiences, including salaries, the ability to find a job that meets their needs, and courses they wish had been available. Similarly, people who were working outside the arts and unemployed gave information that shed some light into the experiences of people who either choose to work outside the arts or cannot find work in the arts.

While a number of graduates expressed satisfaction with their degree programs, many others described feelings of frustration with what they have found in the arts management field, including difficulty finding work in the arts or work that pays enough to meet their expenses or justify the time and money spent on a graduate degree. People who are working outside the arts expressed the greatest frustration and reported that they chose to work in non-arts non-profit organizations, government agencies, and for-profit companies because the organizations tend to provide jobs with higher stability, security, and salaries than jobs in the arts.

This chapter will look at the qualitative responses and provide some conclusions from the qualitative and quantitative data. It will discuss satisfaction, dissatisfaction, the experiences of people working outside the arts, beneficial coursework, internships, and other program elements that make for a valuable program of study.

### **General Program Evaluation**

Many of the comments provided by respondents were positive. Some expressed satisfaction with their program:

In general, I think the arts admin program I attended was great--prepared me very well for arts jobs and non-arts related jobs. I left the program a very motivated generalist--that has served me well in my career thus far.

More than the coursework itself, the tools developed during graduate school have proved to be the most helpful. My writing skills were sharpened during my two-year program, and the practice of analyzing and synthesizing data have been very useful at work for effective and efficient problem solving.

Over 56% of respondents said that the degree helped them find them jobs in the arts, and over 90% said that it made them a more attractive candidate.

I believe that attending the arts administration program at [my university], and gaining a constituency through that program, helped me attain a position in the arts in [my city]<sup>1</sup>, in particular. Our program director is very involved with arts organizations throughout the city. Her recommendation carried weight.

When I got the official notice that my position of Ex. Dir. was being eliminated by the University (they are going with a private management company) it only took a week for me to have secured another Director's job at a performing arts center with the same pay, signing bonus and full moving costs. I know that the AA degree has helped me be so successful.

I feel like the biggest benefit I got from my degree was contacts. The people that I met in the program I still work with regularly. My advisor was well connected in my industry and helped me get many questions answered. I feel like I could have gotten the jobs I got without my degree, but I wouldn't have moved so far so fast.

[My program] also has an "apprenticeship" program during the second year of the master's degree. You work 20 hours a week at a local arts organization. I think this really helped make me more marketable for my job search. I worked with many local arts organizations doing a technology survey and html training for arts managers. This was really appealing to my employer.... I think the name [of my university] definitely helped me to get my current position, and I hope it will help more so in the future as I try to attain higher level positions.

Some 15 years later I am surprised at how much I value my graduate education when I look back. I was fortunate to attend one of the best programs with a huge and well-known alumni pool, and that is certainly something that has helped me enormously.

Perhaps a more compelling perspective on the degree's value is the response of people working outside the arts. Over 90% of respondents working outside the arts and 70% of the unemployed said that the degree gave them generalizable skills for work outside the arts. Some respondents use the same skill sets in their work outside the arts, such as fund raising or marketing, while others valued the general skills they obtained in management and business:

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<sup>1</sup> Names of cities, degree programs, and individuals have been removed.



I worked for a religious organization as a fundraiser for almost 2 years - I found my degree helped me tremendously in that position. I approached projects from a different perspective and introduced new ways of raising funds. In turn, I was able to adapt to their traditions/methods and later take some of those ideas to more current jobs in the arts.

I think the dual-degree nature of my arts administration program was a critical factor in my career success since graduation. Having both an MA and an MBA enriched my learning experience (although it was hellish at the time!), made me a better arts manager, and allowed me the flexibility to go to work outside the arts without a great deal of difficulty.

The benefit of the degree goes beyond specific classes, formal training, and internship/work experience. In a larger sense, the degree program provided me with a perspective on the business of the arts, i.e. the delivery system as opposed to the content. In addition to the conceptual framework with which to understand the nature of our organizations and enterprises, the coursework also provided me with a way of thinking and a way of approaching problems.

One respondent obtained her first position through contacts she made during a class project. The project led to an internship at the contact's arts organization, which led to a full time job with the organization. This position then led to a job outside the arts at a university doing fund development, all within two years of graduating. "This was a career goal and I feel it is because of the experience, the skills and the knowledge I received from my management program." This response, plus those above, indicates that the degree can provide generalizable skills for non-arts positions.

### **Salary**

Much of the dissatisfaction with respondents' programs stems from the relatively low salaries that graduates found after completing their degrees. Salary was an often-mentioned topic among respondents. Chapter Four showed that a majority (60%) of respondents were satisfied with their salaries, and Chapter Five

showed that the salaries in the arts were almost on par with those in non-profit organizations outside the arts, but the qualitative data tells a different story. The respondents expressed a wider range of dissatisfaction with their salaries than was evident in the quantitative data. Many indicated that they had expected the master's degree to help them reach higher-paying and higher-level positions within arts organizations, but found that they had to start at entry-level despite this added certification.

Although my graduate degree has helped me personally be prepared for the work I have been doing, and has put me far beyond others in the field in the ability to plan and to avoid disasters, the degree has not boosted my salary. This deficiency, coupled with my staggering student loan debt has made me doubt my choice of career. I hope that as time passes, the graduate arts management degrees will become more valued and lead to higher levels of compensation for such graduates.

My classmates and I spent more than \$15k on our grad programs (if I had chosen NYU or Yale it would have been more than \$40k), yet none of us found a job earning more than \$35k, and many were less than \$25K. Many of these were entry level positions, for which a graduate degree was not required or needed; all factors which would be laughable and unheard of in most post-graduate fields. Likewise, many senior managers and trustees were unfamiliar with, and unconvinced of the value of, these graduate programs. And how many of these graduates have advanced to the ranks of executive level management?

I am very dedicated to the arts and I would like to continue to contribute to the arts, however, low paying salary and lack of jobs makes it very hard. I don't know if I will stay in the arts but I won't regret the time and effort I have put into what I have done and what I have accomplished.

Respondents question a degree that can cost a large amount of money, yet not yield the salary that justifies the cost. Since salaries in the arts will probably not increase relative to the rest of the economy, perhaps the best solution to this problem is for degree programs to fully educate their students on the situation in terms of

salary expectations and equip them with the necessary skills to rise to the highest levels in arts organizations.<sup>2</sup>

It is obvious from this data that, although respondents reported being generally satisfied with their salaries after graduation, there are many complaints about salaries as people progress in the field. The next section will discuss the respondents working outside the arts and how salaries and other factors affected their job choices.

### **Respondents Working Outside the Arts**

The opinions of people working outside the arts are very important to this study. These are people who expended time and resources to earn a master's degree in arts management, yet have chosen (or been forced) to work outside the arts. The main questions here concern the factors that led them work outside the arts and their experiences in these positions. Chapter Four addressed the factors, which are listed in Table 4.10.

#### **Salary**

The most common story given by respondents is the following: a graduate accepts an entry-level position in an arts organization shortly after graduating and lives off of a relatively low salary for the first few years, but responsibilities build as

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<sup>2</sup> To compare the master's degree in arts administration to other, more lucrative, fields, a contrast can be made with the average salary for an MBA graduate from the top 30 business schools in 1992, as reported by *BusinessWeek* (2003). This study found that these graduates earned an average of \$56,600 in their first job and \$155,200 in their current jobs. (It should be noted that this data is based on salary information for only the top 30 MBA programs. Graduates of other degree programs could be earning considerably less.) By comparison, Chapter Four showed that CEO's of cultural organizations make the lowest salaries of all non-profit organizations (including civic, religious, health, and social/welfare organizations). The average CEO salary in the non-profit sector is \$88,849, while cultural organization CEO's make an average of \$74,749 (*NonProfit Times*, 2003).

the graduate marries, has children, or buys a house, and is forced to find higher paying work outside the arts.

I left my position at the [X Organization] to work for an association management company (managing non-profit organizations) because the pay was more (and after all.... I had these student loans to pay off). When I moved back home with my fiancé and job-hunted, I was offered a position with an arts organization and one in the profit sector. Again, the non-arts position paid significantly more money, and I also knew it would require working fewer "extra hours" during the week. Since I was hoping to start a family, I felt the more regular work hours of the non-arts job (and the increased salary) would be the best. I have not regretted that decision at all.

I left [X Theater] due to the fact that I could not pay my bills on the salary I was being paid; I was having to dip into savings to pay bills....I needed a job to pay the bills, and no theatres in [my city] would consider me for positions above entry-level, which did not pay enough to cover living expenses.

Student loans – from both undergraduate and graduate study – were also frequently cited as a significant encumbrance:

My large student loan – I needed to make more money and I was fairly versatile with computer programming (could get a job in the higher-paying for-profit world easily).

Very low salaries led to my job search outside the arts. I have great respect for both organizations and really loved the work. However, with over \$75,000 in student loans, it is just not possible to accept a job offer that pays in the mid-20s.

While I hold an advanced degree, I don't have sufficient work experience to attain a position at an arts organization with a salary high enough to enable me to pay down my student loans.

This situation is difficult for a person with a graduate degree, especially when contrasted with MBA graduates whose salaries can be twice to three times as high (Merritt, 2003). Though many people enter the field of arts management knowing that the salaries will be lower than those receiving an MBA, it is frustrating for those

who have spent the same amount of time and money and receive very little reward by comparison. Thus, many graduates take their skills outside the arts to higher paying jobs.

Chapter Five reported that, when all variables are taken into consideration, working inside the arts does not bring lower salaries. The perceptions of the respondents here, however, showed otherwise. They could not find the salaries they expected to find with a master's degree in the arts and sought better paying work outside the arts.

### **Too many entry-level positions**

Many respondents were only able to find entry-level positions, though they had been hoping for higher-level positions:

I moved to CA after finishing up at [my university]. I had a long job search, jobs in the arts were just not open or they were for Admin. Assistants, Receptionists, Executive Directors, etc., jobs I was over/under qualified for.

I am either considered over-qualified, or I am considered under qualified by organizations who are looking for actual time served in arts leadership capacities, as opposed to a formal degree that would probably bring a higher overall standard to the position.

At [my university], students were given the impression they would be able to obtain positions in middle management right out of school, and would be able to leapfrog over the entry-level due to their degree. I did not find this to be the case at all. With one or fewer years of work experience in an arts organization out of school, most organizations I encountered seem to feel you're only qualified for entry-level, and that was a rude awakening for me.

Many graduates were hoping for jobs in middle management, which is the level at which they assumed they could enter the field after receiving their degrees, but were frustrated by the lack of positions at this level.

## **Security/Stability**

Security is one of the most basic human needs<sup>3</sup>, and several respondents (6.7%) indicated that the non-profit arts world does not provide enough security or stability, and have chosen to work for other non-profit organizations, universities, schools, the government, and for-profit companies because they can provide more security and stability than arts organizations. Some found work in universities, including one respondent who worked for one because “you don't hear of too many colleges and universities, at least the more competitive ones, going bankrupt or out of business. Plus, to the average person on the street it is easier to argue the need for higher education than the need for the arts.” Another respondent offered similar reasoning, finding at a university “salary and benefit compensation and job stability that is much better than that typically available in the arts.”

Some respondents took the skills they learned working for arts organization and applied them other non-profits, including marketing or development:

After leaving [my city], I felt I wanted to branch out into a more "stable" type of non-profit organization, since my time with each of my arts organizations was so short, so I took a temporary job with [a large national community and social service organization] and liked it so well I went on full time.

## **Burnout**

The non-profit arts sector has many challenges in retaining good employees. First, arts organizations usually cannot offer salaries as high as other types of organizations; second, arts managers often work odd hours, including nights and

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<sup>3</sup> Abraham Maslow lists safety and security and as the second most important human need, including economic security and safety from threats. The first need is “physiological”, i.e., food, water, sleep, air, etc. (Maslow, 1970).

weekends; third, there are continuing stresses involved with fund raising and attracting audiences; many find difficulty interacting with and managing different types of artistic personalities; finally, employees within all ranks must deal with poor management and pressures from their boards. These stressors were listed by over 17% of out-of-arts respondents as reasons for leaving the arts sector. The respondents may have had problems with one particular job, or with a series of jobs in the arts.

I was burned out! My last job was the last straw. The Board of Trustees was difficult, unknowledgeable and political. We had a disagreement over operations of the theater and the need for the Board to participate actively in fundraising, and they fired me. It is interesting to note that that board was eventually "fired" and a new structure developed with a "real board."

I worked in the performing arts as a manager for twenty years and basically burned out from stress. I decided to leave the business and downsize my life after struggling to manage a non-profit through the year of Desert Storm with the shortage of contributed income and dropped ticket sales volume.

Some respondents became frustrated with the poor management and environment within their arts organizations:

Some organizations were not run well in terms of senior managers lacking business and human resource skills. Poor treatment by some supervisors. Salaries were barely sufficient to scrape by. Office environments were physically unhealthy.

I became increasingly fed up with the pettiness and parochialism of the not-for-profit arts. I had never experienced this while working in the technical side, but I have lost a tremendous amount of respect for arts managers. The managers that I had the misfortune to work with had no training in management and came from the creative side of the business. They all were terribly arrogant and completely resistant to new ideas. Also, many of them were openly contemptuous to managers with a degree in arts management.

I was burnt out of non-profits. Having worked in three, I saw many trends that were not appealing to me, especially in those organizations hovering between small and mid-size like the ones I worked in. Most notably, the dominant, "ruling" Executive Director with a tunnel "vision" for the future of the organization.

Emotional Health. The theatre was a bad experience for me. It was not a supportive atmosphere in that there were a lot of demands with little support or resources. I was asked to meet sales goals that were unreasonable. I had inherited a budget from a previous employee who budgeted two small print ads per show as the only marketing expenses.

After 5 years in fundraising, I needed a change. Equally as important to my decision, I was extremely frustrated by the archaic attitudes of senior management at both arts institutions for which I worked. While in other industries a graduate degree was an advantage, my experience was almost the reverse. We are trained in how arts organizations can be transformed to survive in today's world, but without buy-in from senior management, and 20 years before this layer retires, this education only serves to illuminate the gap between the "should be" and the "as is".

While every sector of the job market has its stresses, the arts sector has a large number of them that may drive larger numbers of employees away. In a future study it would be useful to compare the rate of attrition in the arts to other fields to see if these organizations do have a higher dropout rate.

### **Family**

One of the added responsibilities as people grow older is the addition of spouses/partners and children to their lives. Since the average age at graduation is 28, many respondents may not have been married or had children at the time of their first jobs, and were likely to have been unencumbered with these responsibilities. They were free to take jobs with relatively low salaries and work long hours, evenings, and weekends. Over the years, however, their responsibilities likely added up and they were forced to seek employment that paid more and fit into their family schedules.

I used to work 8am - 5pm Monday through Friday plus a majority of all show nights (Wednesday - Sunday 8pm curtain). There would be months where there wouldn't be a day/night I wasn't at the theatre. Plus, I worked holidays when we had a show. Then, I moved out of non-profit and worked 8am - 5pm Monday through Friday, no weekends...This was very important since I it allows time to be with my husband and family, something I did not have when working at the theatre.



We made a family move to be nearer my husband's work location (eliminate both his commute and my commute) when my children entered elementary school age. After having worked in a very demanding time consuming job while my children were young, I chose to work part-time locally (in my town school system) where I have very flexible hours and schedule. It was not a choice to leave the arts, but rather to respond to an opportunity that worked for us as a family.

Since I was hoping to start a family, I felt the more regular work hours of the non-arts job (and the increased salary) would be the best. I have not regretted that decision at all.

Some women have the added responsibility (or choice) of removing themselves from the workforce for a period of time if they choose to have children<sup>4</sup>.

Some found it difficult to find work in the arts that fit their families' needs after returning to work.

After staying home with young children, and in order to get back into the workforce, I took whatever toehold I could. In my case, it was easier to find work in my earlier career, editing. Also, my editing skills and contacts were more up-to date than my arts administration talents and contacts. The pay in non-profit arts and in publishing is similar: fairly low compared to IT or health careers, but perhaps more similar to teaching.

Need for greater financial security. Need for fewer work hours per week (and no evening or weekend work) due to school age children's needs.

Others reported needing to follow their spouses to a new community or remain in a community that had few available arts positions.

Moved from Northern VA/Washington, DC area to Minnesota because of my husband's new job. Applied for any open arts positions that seemed a match - box office positions with [orchestras], office assistant with [a presenting organization]. Tried using contacts to find out about potential jobs with children's theaters, etc. Used several online job search engines, some arts specific. Interviewed for several positions but ultimately couldn't find work in the arts (worked at temp agency, movie theater, hotel, and finally at [a higher

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<sup>4</sup> No men in the study indicated that they took time from work to care for children.

education foundation])). Continue to apply for jobs with local arts organizations.

After I graduated I could not find a job in [my university town]. My husband was still completing his PhD, so for about a year I worked as a lab technician. After that I received a "communications coordinator" position at the Convention & Visitors Bureau. It was a public relations position and quite a bit of my job did revolve around promoting arts related attractions, events and festivals to writers. I worked there for over 3 years until my husband received a faculty position at [another Midwestern university]. It is a much smaller town than [my university town]. I worked at a small advertising agency for six months before applying for and receiving my current position. I was considering applying for an arts related job with the university - however I knew it would involve a lot of night/weekend work which I wasn't interested in since we now had a one-year old daughter.

These and other respondents reported that family has a strong impact on their job choices. It influences where they choose to live, the hours they need to keep, and the salary level they try to achieve. Family responsibilities force people to focus on career path and salary ladders, and to make choices about where they can find the most security and stability for themselves and those they must support. It is a compelling factor in career decision-making and often causes people to look beyond their interests and passions, and seek work outside the arts.

### **Additional comments**

Some respondents made a point of mentioning that, although they chose to work outside the arts, they are still very involved in the arts and their current situations allow them the time or resources to volunteer and give to the arts. Others mentioned that they enjoy attending arts events more because they are not working directly for an arts organization:

As much as I love the field, I was tired of the hours, the intensity, and the fact that every time I was around the arts I was thinking work. I can now enjoy an exhibit, a concert, etc. without my mind being behind-the-scenes or back stage.

I have become a volunteer for a local organization, I am applying for board membership at a second, and my personal planned giving has increased as my income has increased. I donate to small, local groups where I think the funds can make a major change, especially fledgling groups in their first couple of years. I informally advise directors on organizational and functional issues. So even though I'm not in the arts on a day-to-day basis, I feel I can contribute to the industry.

While I am not working in the arts, I volunteer and serve on committees. I get to support the arts as a participant and volunteer, which makes me very happy. I get to have my cake and eat it too, I suppose.

Others reported that their degree helped them obtain work outside the arts.

I think the dual-degree nature of my arts administration program was a critical factor in my career success since graduation. Having both an MA and an MBA enriched my learning experience,...made me a better arts manager, and allowed me the flexibility to go to work outside the arts without a great deal of difficulty.

The comments of people working outside the arts are particularly illuminating because this is the pool of people that most likely have the best feedback in terms of what can be done to improve master's degree programs in arts administration. What emerges in addition to the critique of the degree programs, however, is a critique of the arts world. These graduates found frustration with salaries, a lack of mid-level positions, low job security, high stress levels, and burnout. Perhaps what degree programs can learn from this feedback is how to best prepare students for this world, both in terms of what to expect and how to handle these issues.

### **Unemployed respondents**

Respondents who were currently unemployed at the time they completed the survey had a variety of reasons for not working:

**Table 6.1. Reasons for being currently unemployed**

	<i>% of respondents</i>	<i>N</i>
Between jobs	26.3%	5
Cannot find work	26.3%	5
Homemaker/caregiver	21.1%	4
Retired	10.5%	2
Other	10.5%	2
In school	5.3%	1
<i>N</i>	<i>100</i>	<i>19</i>

Most indicated that they were between jobs, could not find work, or were homemakers or caregivers for family members. Almost half of the unemployed respondents (11 out of 21) currently volunteer in the arts; 16 out of 20 plan to return to the workforce; and half (9 out of 18) plan to return to the arts. The number of respondents in this category is too low to draw any conclusions about the population of graduates who are unemployed.

Written comments from unemployed respondents were interesting, but there were no trends found in their responses that indicated why some people could not find work in the arts. Most comments were negative: “There was little or no networking with other arts organizations, and no help in finding work after graduation.” One respondent said that the internship “helped me to decide that I want to work not in this field” and that “the non-profit world works in a different style than I do.” Another responded: “I am not at all sure that I am prepared for a career.” Another response: “Sometimes I feel as if the program was not specific enough. When I described the program, I describe it as 1/3 business school, 1/3 public administration, and 1/3 arts admin specific courses. It is a degree that can transfer, but I too have wondered about the true benefits.”

Though some of these respondents are unemployed by choice (homemakers, retirees, students), others are not working because of problems finding work in the field. Their responses should not be taken as representative of the population of unemployed graduates, but they do shed some light on why some people cannot find work in the field.

### **Coursework**

Chapter four presented data on the coursework that respondents found most valuable. The most frequently mentioned courses that respondents found important or wish they had taken included fund raising, marketing and public relations, accounting/finance/budgeting, and human resources/labor relations. This section will cover some of the open-ended responses given by graduates on why these courses were valuable.

Fund raising courses were reported as the most useful for respondents. Most programs have requirements in fund raising and development or offer them as electives. Several respondents that did not take these courses indicated that they wish they had. They provided the following comments on their coursework:

I think fundraising is one of the most important topics to cover, especially for the arts. No matter how great your programming, it eventually all comes back to having adequate financial resources. All programs should provide more extensive development training.

More time should be spent on learning the "art" of fundraising...the brass tacks of how to organize and implement a fundraising campaign. (We only had a course in how to write grants). While it is true that "people give to people" and board members are usually the ones with a network of people to ask for money, the arts administrator usually is the one who has to organize the board's efforts.

Fundraising for Non-Profits --Weekly writing assignments focused on a variety of aspects of grantwriting and fundraising (i.e. evaluating potential board members, writing an annual appeal letter, event planning).

Respondents also reported that grant-writing courses were missing from their programs.

I wish that there had been a practical course in grantwriting that would have required that I work with an organization to prepare a grant from start to finish.

I wish grant writing was a required class (it wasn't required and I never fit it in as an elective) because every administrator at some point in their career is likely to be called on to help write a grant or meet a funder.

Marketing and public relations were also highly regarded courses. Every program represented in this study requires courses in these areas. Respondents had the following comments:

Marketing Strategy helped me understand how to approach the development of a product and sales strategy, even when that product is a nonprofit arts service.

Marketing the Arts because all managerial functions, including Marketing, Development, Education, Governance, and Production either directly spring from, are substantively informed by, or are substantially supported by the conceptual framework of arts marketing.

Marketing the Arts...was taught by my advisor in the program and gave me the first real taste of "reality" in the industry.

All of my staff are wonderful educators, but they have little or no training in the areas of marketing, development, and public relations. These are areas where I am able to assist them with the expertise I gained through my course work in arts administration.

Many graduates reported that their courses in accounting, finance, and budgeting have proven useful in their careers.

Finance - I knew I would never be a finance director, but my accounting & finance classes have allowed me to be comfortable with financial analysis and help me in asking the right questions.

Although only three percent of the respondents work in this area, many reported either using what they learned or finding that their training was lacking in this area.

I think I would have benefited from greater experience in creating budgets. My financial management course provided me with the tools to understand budgeting for non-profits, how to read a 990, etc., but creating my own budgets is still difficult.

Budgeting and accounting courses were not required (or offered within the program). After graduation, I found myself working with budgets between 1-4 million dollars with little experience and education with the process of proposing budgets to boards and governing bodies.

More sophisticated accounting, and more management (including human resources) courses. The more highly developed one's sense of accounting, the greater the ease/flexibility with which one can demonstrate different elements of the business. With more management courses, one might have greater insights into managing people (although nothing can replace experience).

The program could be improved with more financially related training. Since not-for-profit organizations seem to be so dependent on an accurate and carefully planned budget, it would be helpful to understand financial matters more in-depth.

More financial management--budget creation, basic economics. We received only a small experience in the world of financial management and budget creation. Especially in these economic times, I find that I am lacking in this training.

Some expressed an interest in accounting targeted specifically to non-profits:

An advanced Finance class beyond the requisite basic accounting course... the basic accounting course was a large lecture and was not focused on fund accounting for non-profits. I think a seminar course on budgeting and understanding financial statements and reporting requirements for non profits is essential.

Courses in human resources and personnel management were also described as important parts of the curriculum:

Human resources management and business law; most management-level positions in arts will involve human resources & personnel relations at some point, at some level.

Others found this coursework lacking in their programs.

I thought the program lacked sufficient training in human resources and personnel management, which are the biggest component of any manager's actual work. They have made significant attempts to shore up this aspect of the curriculum in the years since I graduated.

Human Resource Management - As the supervisor of a large staff, I sometimes feel unprepared for the HR situations that arise.

A few respondents appreciated management and organizational behavior courses.

Management functions and organizational behavior because of the complex structure of many organizations.

Organizational behavior -- I had no sense at all of management and interpersonal dynamics \*within\* an organization before that.

Organizational behavior and human relations courses are often overlooked aspects of arts management, but are important for teaching how to work with people and address complex human relations issues and labor laws.

Graduates also reported that computer-related coursework was increasingly valuable as computers became more and more necessary in the workplace. Programs offer more computer technology courses now than they did in the past, but for many it is still not a requirement. The following are some responses from graduates about which courses they appreciated or they wish they had taken:

Learning about html, web design and databases -- through multimedia classes and my apprenticeship have been most helpful. These really helped me in working with designers to create our marketing materials.



Coursework in advanced desktop publishing and graphic design -- although it's not my main area of interest it turned out to be an expected skill at my first job and I had to work intensely at mastering these skills on the job...learning computer skills in Excel, Access, and working with fund-raising software like Raiser's Edge. There are technical/computer resources I have found to be essential in the workplace that were not available to us as grad students.

Marketing and the computer interface (not sure if that was the official title). One of the reasons I was hired for this position was because of my exposure to technology in the marketing and box office world.

The year course on graphics design and web publishing proved to be very helpful when designing and producing in-house material and/or working with designers and printing companies.

Computer systems are crucial to the operation of any arts organization, regardless of size. While larger arts organizations can hire computer technicians and graphic designers, many smaller organizations rely on the technical talents of all staff members to handle the variety of tasks necessary for running any organization.

Leadership and governance is a topic that was addressed by a few programs and valued by several respondents.

Leadership - I think it would have been useful to take a course that required me to think like the executive at an arts organization. While we did this in bits and pieces (looking at marketing, development, finance), putting it all together and having to articulate a vision (for one year, or one season) would have been a worthwhile challenge. Also, having to do this in a public speaking setting, convincing classmates of validity of the plan, preparing relevant materials, etc. would have been beneficial. We did this type of work in groups, but that allowed people to focus on just a few areas.

Governance - it connects the way different levels of any arts organization interact and work together successfully. I think it also provides a "big picture" view of an organization and how all areas must connect.

The class that had the most effect on me was a class on Leadership. From that class I learned that I have the ability to be a good leader and it also taught me the qualities of a bad leader. I have taken what I learned in that class and have applied it to my current position.

The types of organizational leadership training offered by my program were HIGHLY valuable to me, in terms of preparing me generally to work in the field of non-profit management.

Despite the importance of leadership in any organization, several studies on the value of MBA programs also revealed a lack of instruction in leadership. “Many critics felt that...there was too little attention given to developing leadership and interpersonal skills, and too little emphasis on communication skills.” (Pfeffer, 2002) Perhaps leadership is not yet seen as a skill that can be taught, or perhaps *should* be taught. In any case, as Rich and Martin’s data from arts managers demonstrates, it is a critical skill that should be incorporated into arts management programs.

Coursework comprises the core of any degree program and can be a strong indicator of its quality. Respondents generally found their courses useful and applicable to their daily work. They reported a need for more classes in accounting-related activities, grant writing and – though most programs offered courses in these areas – fund raising and marketing. Leadership and human relations are covered less often but are usually appreciated by graduates. To obtain more information about the usefulness of their individual curriculum, each degree program should perhaps survey alumni on how well the coursework meets their needs for their work in the arts.

### **Internships and Practica**

Chapter Four discussed the importance of internships. Over three quarters of respondents felt that their internship prepared them well or very well for their work in the arts, though fewer respondents reported satisfaction with their internship than with

the degree program itself (over 90%). This section will discuss the positive and negative experiences of graduates in their internships.

When asked to list the most positive aspects of their programs, 21.4% of respondents mentioned internships.

Experiencing the day-to-day operations of an organization teaches lessons no classroom ever could. While I interned at a large organization and my first position was a two and a half-person operation, having seen the way the larger organization ran provided an invaluable model.

I ended up going to work for the organization that I interned for. The contacts and institutional knowledge was a great benefit. Also, many of the management and interpersonal issues that you cannot learn in the classroom were encountered during the internship.

One of greatest experiences I have had. I met my mentor on my internship and it just furthered my professional career.

Internships provide a means for students to apply what they learned in the classroom and make the link between theory and practice:

In addition to actual coursework, my internships provided essential on the job experience and helped me to understand the differences between coursework "theory" and "real-world" practices.

The required internship was the most helpful in preparing me for a position in the arts following graduate school - the real hands on experience proved more valuable than anything learned in the classroom.

Respondents noted the importance of being placed in an internship that provides the right kind of experience and allows them to grow in the direction they want to pursue for their career. Unfortunately, not every student is able to find the perfect internship, which can lead to bad experiences:

I felt inept because I was not allowed to have my own total responsibilities, but the second internship I entered was more educational and practical.

I worked for a visitor's bureau in another state and was farmed out to different arts organizations doing menial tasks. It was a poor use of my time and skills. We were encouraged to go out of state [for the internship] so I had no connections upon returning....I was unable to find a job in the arts upon graduating and took a job in sales. I got very little out of my internship experience and received no assistance in setting it up through the university.

Honestly the both internships helped only in the fact that my boss knew of the organizations for which I had worked. The actual work I did was not helpful in my future employment.

As in all fields, interns are often loaded with clerical work and are not provided with the type of work experiences they need:

The only drawback was working in an internship at the administrative level, I feel I missed out on some more specific job skills (graphic design, editing, marketing research, etc.) that may have been helpful in a more focused job search outside of the organization I interned at.

The development department had never had an intern before and hadn't spent enough time thinking about the "project-based" requirement of my being there. They had no concept of the level at which a masters candidate can work or contribute to the organization, and therefore viewed me primarily as a "helper." Although I persevered and pushed hard to create meaningful work for myself and to contribute something back to them, I was bored a lot of the time and it was incredibly frustrating.

Internship sponsors should be screened and asked for specific job descriptions for the intern. I think that many arts organizations get an intern without knowing what to do with them. Then the intern sits around or is relegated to serious grunt work (like applying stamps to promotional mailings) which doesn't provide any value to the intern.

Internship was a colossal waste of time - challenging internships for smart, mature, masters-level students with 5 years of work experience are just about impossible to come by, or else must be carefully cultivated with organizations who really understand what the degree program is all about (i.e. management training).

As these responses show, many employers do not recognize the level at which master's degree students need to work, and are unprepared to offer them the types of experiences they need for a meaningful internship.

Some internship experiences, however, are quite solid and positive for respondents in the sample:

My internship introduced me to the different aspects of development field, and the experience on the internship provided the base for the rest of my development career.

My internship was extraordinarily helpful in providing me with hands-on experiences in a variety of areas. It also gave me self-confidence to work with professional musicians and local volunteers to achieve programmatic goals.

I had a great internship--an incredible boss and supervisor, lots of responsibility, etc. I made a ton of contacts (including one that landed me my first post-grad job), learned a lot about project management and personnel issues. Learned incredible amounts about the politics of arts policy and lobbying.

Internships also allow students to experience enough work in the arts to decide if it is the right career path for them:

I had a positive experience at my internship, both with the people who worked there and through the work I did. Initially, it helped me sort out what type of arts job I wanted to look for, although I didn't stay in the arts. The fact that I was able to work on valuable projects, rather than busy work, helped me gain confidence the confidence I needed to look for a permanent job.

The internship is one of the elements most often cited by respondents' as a positive part of their degree programs. According to respondents, the keys to a successful internship include: finding a match with an organization that can lead to future contacts, finding an organization that will provide meaningful work experience

in the area the students wants to pursue, and finding an organization that will yield successful contacts. Arts administration degree programs need to help students find the best internship for their needs and work with organizations to ensure that students have a successful experience. They must make expectations clear and assist the student with negotiations. Some programs require students to keep a journal or submit written reports during their internship, which is an opportunity to provide feedback and give the degree program staff the opportunity to intervene if necessary.

### **Applying Theory to Practice**

The internship and other practical experiences are a primary feature of many arts administration degree programs. In addition to internships, many programs have practical experience components integrated into their coursework or as an added requirement in their program.<sup>5</sup> For example, Indiana University requires three 40-hour practical experiences with campus or community arts organizations in addition to the internship requirement. Florida State University's MFA program in theater management requires 12 credits of practicum in addition to a yearlong internship. Brooklyn College requires three semester-long "externships" performed concurrently with coursework, in addition to a four month "residency". In addition, students often complete practical experiences with arts organizations as part of individual course requirements. For example, a fund raising course may require students to develop a

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<sup>5</sup> Information was not available on practicum requirements for every program in this study, so a percentage of programs that have the requirement was not calculated. Nineteen respondents, however, listed practical experiences as one of the most important elements of their program, while seventeen said that there was not enough practical application of theory.

fundraising plan for a local arts organization and present it to the staff or board at the end of the semester.

Respondents appreciated these practical experiences as an additional means of gaining practical experience and making contacts. The following are comments on the application of theory to practice as one of the most positive elements of their programs:

Practical work in the field during study. The ability to use the things I learned immediately. Also, we had a broad spectrum of speakers in the final semester and they were very helpful in real life job prospects and knowing what to expect.

The exposure to various artists and arts administrators. I learned more from my practicums and jobs than I did in the classroom.

The practicums, getting to know people who were interested in the same field as I (developing contacts), learning about what was available in the arts and what I need to do to achieve my goals.

Everything in [my program] is for the "real world." It is less of a theory program and more of a practical application program. Good examples of this are the fact that you are required to do a summer internship of 40 hours per week and are strongly recommended to do an apprenticeship during the 2 semesters your second year for 15 hours per week. The other example is the Systems Synthesis class. This is essentially a year-long group thesis project with a real world client who has a real world problem for you to solve.

The practical work experience "on the job" (at [my program] you work for the [theater company] 20-40 hours/week while you are a student).

Any and all practical applications of theories and concepts explored in the classroom setting. In particular, explorations of evaluation, assessment, and (re)implementations were influential.

Respondents noted when the practical applications were missing from programs:

The program should have been more practicum based. Our projects should have been for real organizations that could use the assistance of an arts admin

grad student. The case studies, while interesting, were too removed from the realities of working in the arts to be of any real use. Too theoretical, great if you would like to devote yourself to the study of arts administration, but pretty weak if you want to actually be a manager in the arts.

My program has started to lean toward the theoretical and technological. That really isn't relevant now in my career. The practical skills could have been emphasized more.

The practical experience is one of the key components to any professional degree program, one that is missed if not included.<sup>6</sup>

In addition to a more practice-based approach, arts administration degree program faculties are often highly experienced in actual arts management. Many programs supplement their faculty with working professionals as adjunct instructors.<sup>7</sup> This is particularly a benefit of programs in urban areas, as they can invite managers

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<sup>6</sup> Pfeffer and Fong, in their analysis of research conducted on the value of MBA programs, emphasized the true benefits of internships and practica: "The importance of clinical experience is also one reason why on-the-job training is so effective – it avoids the transfer of training problem, or generalizing what is learned in the classroom to the work setting, that to some extent bedevils other education modalities. Without a larger clinical or practice component, it is not clear that business schools ever will impart much lasting knowledge that affects graduates' performance" (Pfeffer and Fong, 2002). This lack of practical application is one criticism of contemporary MBA programs. These researchers found that elite business programs, in their desire to be research-driven and scientifically-based, tend to ignore teaching the actual practice of management. "Although a scientific approach may be useful for the study of management, it is not at all clear that it helps in teaching management" (Pfeffer and Fong, 2002). Students are not exposed to real-world experiences or given tools for handling actual business problems and challenges. "The MBA tends to be heavy on the 'B' and light on the 'A', teaching business functions, yet not developing the practice of administering. These programs give students the confidence to made decisions but not the competence to deal with the messy reality in which decisions are executed." (Fortune, 2001) Perhaps Baily and Ford (1996) summed it up best: "The practice of management is best taught as a craft; rich in lessons derived from experience and oriented toward taking and responding to action." These critics imply that it would be perhaps better for business schools to return to a vocational education approach, which would give students a more hands-on experience and the tools to best apply to their profession.

<sup>7</sup> Business schools and MBA programs, on the other hand, suffer from their emphasis on research over teaching and their tendency to prefer distinguished faculty with vitae full of publications but little recent business experience. Pfeffer reports that business schools, in contrast to other professional schools such as law, social work, medicine, and education, are too separated from the profession. He notes that there are "differences in terms of the proportion of faculty who move in and out of the profession or who practice it regularly, and the extent to which curricula in the various professions are or are not linked to the concerns of the profession and directly oriented toward preparing the students to practice that profession, including in many instances incorporating a clinical component" (Pfeffer and Fong, 2002).



from local museums, theaters, orchestras, and other organizations to talk about their experiences, lessons learned, and what they do in their jobs. These are real-life case studies for the students, and were appreciated by some respondents.

The instructors often came from practice – that is to say they were practicing in their fields of expertise, as well as teaching us, which gave us an extremely practical viewpoint in dealing with the ins and outs of arts organizations.

The greatest thing about [my program] is that all of the teachers are themselves working professionals. They know 1st hand what is expected in the giving fields.

Adjunct professors taught many of the courses. These were professionals working in the field who brought real-life experience into the classroom.

Having local arts leaders leading the courses. While they weren't the best instructors, and frequently less learned than I, it was very warming and gratifying to know people in the business in my town.

The professors were all from the field so they offered real life experience for us.

The most helpful aspects were the professors, who were very knowledgeable and immediately quashed the common misperceptions about arts management (i.e. that it's "easy").

Arts administration degree programs may actually benefit from their position in the university relative to such large and well-funded departments as business schools. Being interdisciplinary in nature, these programs usually have only a few dedicated full-time faculty members, and rely on faculty from other departments to teach the myriad topics covered by the program (e.g., management, fund raising, marketing, accounting, business courses, and arts-specific topics) and on part-time faculty and instructors working in the field. Therefore, what appears to be a liability for many arts administration programs is perhaps beneficial because they are forced

to draw on instructors from other disciplines and outside the university who can bring their real-world experience into the curriculum.

Despite these advantages, however, arts administration degree programs have always been seen as less important and less lucrative than those in MBA and other professional programs. The next section will discuss the relationship between arts administration programs and their sister business schools.

## **The Art of Business**

### **Business Ties**

One of the more attractive features of arts administration degree programs for some students is the coursework in business management. Most degree programs require some courses in business, including accounting, finance, management, and marketing. These courses offer the training that is necessary to help run arts organizations like a business and help offset some of the financial constraints caused by the relatively low revenues produced in the non-profit arts.

Most of these courses are held in the business school in conjunction with MBA programs, and arts administration students often take them alongside their business school counterparts. Graduates typically appreciate these courses and find them beneficial in their work.

The business immersion gave a really solid foundation to understanding business and being able to talk to potential funders/volunteers on their terms.

More classes at the business school. We were required to take accounting and marketing at the B-school, and I also took one additional marketing-type class (focused on communications), but I think it would have been useful overall to have taken even more business classes. In this field, it's important not only to have a good grasp on the arts field, but also, to have a good business sense.

Some arts administration degree programs offer an MBA or combination MA and MBA degree. The MBA or MA/MBA require more coursework in business than traditional arts administration (MA or MAA) programs, and respondents with these degrees have found the MBA an important credential.

The dual degree was helpful because we could take the management skills we were learning in the MBA program, see how/if they applied differently in the arts sector, and be prepared to relate effectively to board members from the for profit sector with a profit orientation.

Some respondents reported an inferiority complex when interacting with the business school. Some students felt unprepared to work with the business students, while others felt intimidated by the material.

Although this was not a personal problem for me because I took a Business Administration minor in undergrad, I felt it was difficult for other students from an arts background to be thrown into pure business related classes taught by teachers from a business background instead of an arts management background.

One program was housed in the business school until it became unprofitable for the school:

Our program has a problem of homelessness. When I was there it was located in the Business School, but there was the ugly step sister glance from the "real" biz folks. The program has since moved to the School of Music and may now move to Public and Environmental Affairs. Each move has been unfortunate.

### **Arts-specific courses**

While many students valued their courses in the business school, others expressed a desire for more courses that address business concepts (finance,

accounting, marketing, management) from the perspective and context of the arts or non-profit sectors (e.g., finance for non-profits, arts marketing).

I feel that the greatest weakness was the lack of specific non-profit business coursework available when I was in school.

I do wish that we'd had a specific accounting class for non-profits. Though the non-profit world is becoming professionalized, it still has a different way of perceiving its income.

The program I attended offered no arts/non-profit budgeting of any kind. My classmates and I repeatedly brought this up with our professors, however, we were met with an attitude akin to "figure that out on your own."

I didn't necessarily feel that I had a good sense of what I could expect from a job in the arts...salary, level of experience. Since the classes we took were in the school of business, we had to relate our skills to arts admin...it would have been nice to have more specific arts training. Some of the internships provided this, others didn't.

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Learned a lot about business, but not quite enough that was specific to the arts. Maybe this is why I didn't end up in the nonprofit world.

One respondent even suggested that the business school could benefit from the non-profit approach: "Strengthen relationship between the Arts School and the Business School so that the not-for-profit side of business could become more integral to the MBA way of thinking/learning/serving."

Many programs do offer coursework that is specifically geared toward the needs of the arts and non-profit organizations. For example, Indiana University, New York University, Yale University and Carnegie Mellon offer arts law courses; Drexel offers a financial analysis for arts organizations course; and New York University, the University of Alabama, the University of Cincinnati and Saint Mary's University all

offer arts marketing courses. These courses are an important way to ensure that students synthesize and apply basic business and management concepts to the special environment of the arts and non-profit organizations.

### **Valuable Program Elements**

In addition to the coursework and internship requirements of these degree programs, there are several other formal and informal program components that are beneficial to students. These elements include networking, seminars, advising/mentoring, and interacting with students who have had prior work experience.

#### **Networking**

One important element in any graduate professional degree program is the opportunity to network and develop relationships that can aid in obtaining future employment. Many respondents noted that the interaction with classmates, alumni, and arts administration professionals were particularly beneficial. This section will discuss several aspects of networking that respondents found valuable.

#### ***Developing relationships with classmates***

A valuable part of many graduate programs is the interaction with classmates and the opportunity to work in teams. Most programs usher their students through coursework as part of a cohort, and team projects are a part of many classes. These situations help promote working relationships, beneficial friendships, and networks that can provide valuable contacts for the years following graduation.

What was most helpful was that the program was very intimate - about 15-18 students in my class year and enabled us to get to know each other - these relationships have been established "for life" and continually are a sounding

board for our personal issues in the arts and cultural arena. We are the best group of networkers in town!

The intense amount of time networking with others in the program has been of great help since leaving the program - not only providing help with job searches, but also the moral support that working in the non-profit world is an important and valid contribution to society.

Many of my classmates are now working for arts organizations throughout [my state]. It has been great for collaborating, sharing ideas and resources, building partnerships, etc. Worth the student loan!

### ***Fostering Connections with alumni***

A second form of networking is contact with alumni, both during the program and after graduation:

[The program has helped by] providing a network of contacts within the industry. The alumni network has been an invaluable resource in my career - contacts for information, network for job inquiries, a means of establishing a reputation in the industry, and friends to commiserate with.

The networking with program graduates and other leaders in the field that gave you a source for advice and mentoring, as well as future job leads.

Access to arts professionals due to an amazing alum network.

The good thing about [my] program is the networking...it has a lot of well-positioned alums who are helpful when one gets out in the market.

Some degree programs have developed and promoted very comprehensive alumni programs. Respondents who graduated from these programs noted the importance of the connections they fostered through their alumni network.

### ***Promoting access to working professionals***

Students often have access to arts management professionals while they are in their degree programs. They come into contact with working professionals as instructors, guest speakers, and through their practica and internships.

The program brings in high-profile speakers...and students got an opportunity to meet with them one-on-one. That really helps when you get into the job market...you have made some good contacts with some well-placed directors, etc.

Many degree programs use working professionals to supplement their faculty as adjunct instructors and as guest speakers, which serves not only to provide networking connections, but also, as discussed below, to provide instruction that is rooted in practice.

Networking is a crucial part of any career path. As one student noted, “The group discussions, meeting people that are working in the field, other professors and maintaining friends with students were most helpful to me in learning job responsibilities, networking, and emotional support.” Degree programs that maintain communication with alumni, foster these types of connections, give students access to their alumni, and bring in outside speakers to present and connect with students go a long way toward giving their students an edge in their careers.

### **Seminars and Outside Speakers**

Respondents particularly appreciated courses that offered a synthesis of information, or a regular symposium that provides an opportunity for discussion of issues in the arts. These types of classes offer a forum for outside speakers who are practicing managers in the field, a dialogue about the general arts management philosophy, and discussion of issues that are not covered in other courses, such as budgeting, grant writing, working with boards, general arts issues, and current research. Some programs offer general courses in issues in arts management, while

others provide a weekly discussion seminar or forum for case studies and group practicum projects.

Forty respondents reported that this type of course was one of the most important elements of their program:

Arts Admin seminar - gave me the ins and outs of arts organizations and the different types of positions/departments there are within an organization.

The arts administration seminar, which had modules in various issues, including grantwriting, development, planning, financial management, etc.

Arts Admin Seminar--all other classes were with MBA students; the seminar was focused on non-profit arts and allowed us to discuss issues with our peers.

My arts administration seminar -- it had the most practical applications than the rest of my classes.

Four semesters of arts administration seminar, definitely. It provided real life, multi-faceted consideration of applied arts management challenges

We did a capstone project (final semester of arts administration seminar) in which we did a strategic plan for an arts organization, including a multi-year proforma operating analysis; this is, in effect, what I do now in my profession, so it was a great preparation.

General overview and synthesis courses are important, given the multidisciplinary approach to arts administration taken by most programs. For those students who take courses in business, public administration, theater, art, music, dance, media, and journalism, these courses provide a crucial opportunity to discuss general issues of arts management, arts policy and current research.

Arts Administration seminar - designed to explore all aspects of managing an arts organization. It gave me a sense of the overall skills needed to run an organization.

Seminar in arts administration, in which arts administrators from around the country talked about their work, gave me a good overview of types of organizations and issues.



Arts Administration Seminar, which synthesized our other business and arts discipline courses and talked about specific administrative concerns (fundraising, boards, budgets, etc.).

Respondents especially appreciated the use of outside experts and practitioners in the field, which is often the only time they came into contact with real professionals.

Survey of Arts Organizations. We had a series of guest lecturers throughout the semester from various arts groups throughout the city, each talking about their organization and the strengths/weaknesses of each. Not only was it informative, it was a good networking opportunity as well.

The weekly arts administration seminar, which brought in speakers from the "real world" of arts management, whose presentations were usually very insightful. I can still recall much of what they told us, and remember even more about their personal styles of communication.

The seminar with arts professionals -- there was nothing to compare with being able to ask them questions one-on-one.

Seminars which focused on "real-world" experience of arts administration of seminar leader to complement academic studies.

These general overview courses are important for arts administration degree programs because they provide a time to discuss current research, analyze case studies, work in teams, and gain a general overview of the state of arts administration.

### **Advising and Mentoring**

One element that was reportedly missing from many programs is a comprehensive advising and counseling program. Graduates reported needing guidance from advisors on coursework, career paths, internship options, appropriate practica, and advice on the reality of what to expect in terms of workload, job opportunities, and salaries in the arts world:

Provide better career counseling. The best way for anyone to succeed as an arts administrator is to have a mentor help them at the start of their career. Finding that first job is the hardest step, and having it lead to a progression of good career moves depends on how much guidance and encouragement are provided by that first "boss". There really was no career counseling given to us...we were on our own....If no one arts administration school can afford a career counselor who is well connected in the arts, perhaps this is an area where many schools can pool their resources and share one person who visits all the campuses and works with all the students.

I was told upon entering the program that I would make between \$40,000 - \$60,000 upon graduating, especially since I already have one MA degree. Ha, good one! I received no assistance from [my program] in my job search. Job placement at [my program] is a foreign concept unless you are in the MBA program. I feel that I am grossly underpaid for my education and am struggling at this age to pay my bills. I am learning that you have to have years of experience with this degree before you can earn any type of adequate compensation, which is too bad. I do love the arts, I just wish it paid more.

I believe that arts programs owe it to their clients -- students -- to be absolutely straight with them about the realities of the job market and to prepare them for the realities for the professional aspects of life whether they choose to go into for-profit, non-profit, academics or whatever avenue arts training takes them. There is arts-admin of the textbook, and then there is what the real world presents.

More effort should be placed on career counseling, whether each school has its own or if several schools pool their resources to share one. This person must build up a network of contacts in the performing arts world, as a matter of course. This also puts them in a position to educate influential people and promote the value of an arts administration degree. I believe that there must be a concentrated effort to accomplish this, or else the arts administration degree will eventually perish as a unique entity, a noble experiment that passed out of the picture because there was no demand for it."

Counseling and advising are a necessary program element that is often overlooked. Students should be provided an advisor and possibly a mentor to help guide them through coursework selection, internship and practica selection, and career paths. Many program directors are often overworked because of the size of their programs and staff, but they should recruit other faculty and local practitioners

to provide counseling and advising for students to help ensure their success in their programs and after graduation.

### **Benefits of prior work experience**

The traditional academic career path for many students is to immediately follow four years of undergraduate work with several years of graduate school. Many students enter graduate school directly from undergraduate study because, at this point in their lives, they do not feel ready to enter the job market and see graduate school as a way to put off final career decisions.

A number of professional graduate degree programs, however, recommend or require that applicants have at least a year or two of prior work experience before they are admitted into their programs.<sup>8</sup> This requirement offers many benefits for both the program and the student. First, the student has had the opportunity to work, either in or out of their chosen career, and know the reality of the field, the salaries, and the working conditions. Second, they have some experience to bring to their study of theory and are prepared to apply the material they learn to real experiences, which can provide for a better learning situation. Third, these students have more to offer their classmates in terms of discussions and group work. A class full of

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<sup>8</sup> Many MBA programs require students to have several years of experience in business before they will admit them to their degree programs. One relatively new form of study is the *executive MBA*, which offers MBA coursework to professionals who are employed while they are enrolled in their programs. These programs, while less prestigious than some of the traditional elite MBA programs, are starting to compete with traditional programs because they offer not only an opportunity to earn an MBA while working, but also a richer experience for students who can immediately apply both what they learn in the classroom to their job and their practical experience to the classroom. Executive degree programs also help universities keep their faculties and course materials up to date. "Real managers are much quicker than would-be ones to complain about out-of-touch academics and out-of-date case studies" (Re-engineering the MBA, 1996). The students challenge the faculty to keep up with current practice, which may make these programs more valuable than their traditional counterparts.

experienced professionals can learn much more from each other than those with no experience in the work world. Fourth, students who have had some real-world experience are more mature and ready to be serious students. They are therefore more successful in their coursework and less likely to drop out. This helps programs reduce attrition rates within their cohorts. Finally, the students are less likely to use graduate school as a way to defer the 'real world' for two more years after college. They are more career-focused and have more motivation to study.

Many of the classes were a mixed bag of students who had come to grad. school straight out of undergrad and those who had already worked for a few years. Those who came straight from undergrad really didn't have anything to add to the discussions because their only knowledge came from books. At times it was a little frustrating to those of us who were currently working and had been working in the arts already. They didn't seem to "get it."

More real-world exposure. Better screening of candidates. AA programs would be better overall if all entering students had at least three years of actual work in an arts organization to know what they are getting into. I have seen too many people get the degree, work for a year, and then go off to do other things.

Some of the students needed to have more experience working. Several came into the program directly from their undergraduate work, and they often lacked the knowledge that would have enhanced the program for themselves and allowed it function at a higher level for others.

Some respondents reported more positive experiences when they had some real-world arts experience before starting their degree programs.

The best aspect, overall, was going back to grad school after working for a few years. It allowed me to combine theoretical study with the insight of my previous work experiences. I also learned a lot from my classmates who brought a broad range of educational and professional experience to the classroom.

This previous professional experience allowed students to learn more from each other and provided a richer experience for all students involved.

## Summary

This chapter probed the rich information found in the open-ended responses to the survey of arts administration master's program graduates. The written comments revealed the opinions, feelings, and experiences of graduates in a way that the simple and even advanced statistics could not. Thus, the qualitative information provided here shed light on the story behind the numbers.

Respondents, though generally satisfied with their degree programs, reported frustration with what they have found in the field of arts administration. The extra credential of the master's degree built up expectations for mid- to high-level positions for which respondents were not qualified without real experience or that did not exist. The salary levels were disappointing, given the expenditures and debt from their degrees. They also experienced frustrations in the arts world, including bad interactions with management and boards and burnout from long hours and stresses on the job.

They did, however, report general appreciation for their coursework and have found it useful in their careers. Many valued their internships, practical experiences, business courses, and the networking opportunities the degree programs offered.

The final chapter will discuss the conclusions that can be drawn from these findings and will make recommendations for improving graduate programs. There are many ways in which degree programs can improve their coursework, internship and practical opportunities, networking, and other components to help ensure their value for graduates.

## **Chapter 7 - Conclusions**

The profession of arts administration is relatively new – almost as new as the modern arts organization itself. In the economic, social and cultural environment of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, arts organizations were relatively small and simply structured. They did not have large boards, staff, or endowments and were run by a few dedicated individuals and often led by a charismatic impresario who handled much of the fund raising and management. As the climate changed in the 20<sup>th</sup> century, however, arts organizations grew more numerous and more complex; as the American economy grew, so did the number of arts organizations; and as the number of organizations grew, so did the amount of competition for audiences and resources. To compete for audiences, larger staff structures were necessary to handle marketing and public relations, while at the same time, professional fundraisers and larger boards were needed to handle fund raising and grant writing. The competition for scarce dollars also necessitated new entrepreneurial ventures such as gift shops, arts schools, restaurants, and merchandising. As this task complexity grew, so did the need for additional training and credentialing. It was out of this environment that the professional arts administrator emerged to handle these numerous and varied tasks.

The master's degree in arts administration, first implemented in the late 1960's, responded to the need for formal training for this new breed of arts administrator. The interdisciplinary nature of the degree allowed for training in the various components of arts management including marketing, fund raising, public relations, finance, accounting, contract law, and human resources. Successful

programs emphasized practical experience, which can provide students with a critical understanding of the real work of arts administration.

The existing body of research on these programs has primarily focused on the perspective of those who do the hiring of arts managers and their opinions about the efficacy of the degree for their employers. These managers tend to prefer on-the-job training to formal education for their employees. The survey conducted in this study, on the other hand, addressed the value of the degree for the graduates themselves. It sought to ascertain the opinions and attitudes of graduates about their training and experiences since graduating, and the salary levels they found in the field.

### **Key findings**

Over 300 graduates of 31 programs responded to an Internet survey over a period of four months. A majority of the sample, 62.7%, was employed in the arts, while 31.1% were employed outside the arts, and 6.2% were unemployed. Overall, graduates reported being generally satisfied with their degrees and experiences. They reported that the degree helped them obtain jobs and felt that it made them more attractive candidates for positions in the arts. A majority of respondents working outside the arts or unemployed also reported that the degree provided generalizable skills for working outside the arts.

The open-ended responses, however, gave respondents the opportunity to expand on their opinions and relate both positive and negative experiences, opinions, and attitudes on their training. Many respondents expressed frustration with their job searches and the salaries available from arts organizations. Although a majority indicated in the quantitative responses that they were satisfied with their degree and

found that it helped them get jobs in the arts, many reported in their open-ended responses that they had a difficult time in the job market.

The responses given by people working outside the arts were particularly illuminating because these graduates tended to be less satisfied with their experiences<sup>1</sup> and provided valuable feedback on what they felt were the main problems with their degree programs. The graduates reported frustration with the relatively low salaries, the lack of mid-level positions, the pace and schedule of work in the arts, and the lack of work suitable for a professional with a master's degree.

The research also failed to support the theory that people working outside the arts make more money than people working inside the arts. Simple statistics (crosstabulations) showed that respondents working outside the arts do make higher salaries, but more advanced statistical analysis (binary logistic regression) showed that employment status is not the only explanatory variable in the equation. When other variables are taken into consideration, such as age, graduation date, and the type of degree received, the effect of employment status falls away. The only effect that working outside the arts has on salary is on the ability to make \$75,000 or more, but only for those working in for-profit organizations. At that point, the effect of working outside the arts becomes significant, indicating that people working in for-profit organizations outside the arts have a higher probability than those working for non-profit organizations – both inside and outside the arts – of making more than \$75,000. Otherwise, despite common assumptions about the arts world, in this sample it makes

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<sup>1</sup> People working outside the arts were 7% less likely than people working inside the arts to feel the degree made them a more attractive candidate for jobs or helped their job searches.



no difference if the graduate works for a non-profit in the arts or a non-profit outside the arts.

## **Caveats**

### **Reliability and Validity**

For researchers to effectively interpret and present the results of a study, they must be certain that the results are as reliable and valid as is possible. In this analysis every effort was made within the scope of the study and available resources to maximize reliability and validity, but as with any study, it was not possible to assure it completely.

*Reliability* is defined as “the stability or consistency of an operational definition” (Singleton, et al, p. 493). In other words, it is the extent to which the researcher can be sure that the measurement is a reliable test of what is being measured, and that the questions can be replicated with consistent and dependable results. In assessing the work done in this study, the reader should be aware that opinions change over time and are contextually contingent, thereby potentially affecting the reliability of the measures.

For example, respondents who graduated 20 years ago may have different opinions than they had 10 years ago. Respondents who are having problems finding work could perhaps report different opinions than they would have in two months when they are starting a new job. Respondents who are unhappy and burned out in their jobs may have a more negative opinion about their program than those who are happy in their jobs (though their current experiences may not have anything to do with their program). Similarly, those with a low salary may unfairly blame their

degree program for the low salaries they found in the field (though their degree may not have any impact on available salaries). Therefore, the reliability of this survey may be lower than it would be in, perhaps, a longitudinal study in which the questions were repeated over a period of time.

*Validity* is a measure's ability to accurately gauge what the question is intended to assess. Did the questions adequately measure satisfaction? Did they sufficiently capture their true opinions about their training? Questions seeking respondents' evaluation of their degree program and their experiences in finding work in the arts were designed to measure their satisfaction with their program and their job searches, but perhaps a scientifically tested scale to measure program or job satisfaction may have been a better tool to gauge these opinions. A standardized tool of such as this can also allow for comparisons with studies of satisfaction in other fields.

*External validity* is "the extent to which the results of a research study can be generalized to individuals and situations beyond those involved in the study" (Gall, p. 759). In this case it may be difficult to determine the extent to which this study has general application to the population of graduates from arts administration degree programs. On the one hand, the sample seems broad because it included representatives from 31 degree programs with graduation dates ranging from the late 1960's through 2002, and had representation from groups working in the arts, working outside the arts, and unemployed. On the other hand, the number of individuals in each of these groups (e.g., each degree program or each year of graduation) may not be large enough to claim a large degree of generalizability. For

example, several degree programs were represented by three or fewer respondents; a majority of the sample graduated after 1995; and only 6.2% were unemployed.

A larger sample and a more concerted effort to recruit from these underrepresented parts of the population would yield results that can be more generalizable to the rest of the population of program graduates.

### **Suggestions for future research**

This study was as comprehensive as was possible, given the resources available for doctoral study. Other lines of inquiry and modes of analysis, however, would have added to the value of the study. Interviews or focus groups with graduates would have provided additional insight into their opinions and feelings about graduates' experiences. A survey of employers of these respondents would have also yielded interesting insights into the value of the training and would provide a comparison to the previous studies of arts managers conducted by DiMaggio, Hutchens & Zöe, and Martin & Rich. In addition, a more in-depth and longitudinal study may be an effective way to yield better results and could be a useful study for future analysis. This section will discuss the possible approaches for future research.

First, a more systematic study of prior work history and salary information would provide information on the career paths and the salary increases that are experienced in an arts administration career. In addition, information about the graduates' careers prior to starting the program would provide data on their work experiences both inside and outside the arts before entering their programs. It would also allow for comparisons of salary and satisfaction between graduates with and without prior experience. Similarly, more information about graduates' artistic

backgrounds would explore the claims that arts administration graduates lack sufficient knowledge about their art forms.<sup>2</sup>

Another interesting area for future study is the job satisfaction of people working in the field of arts administration. A scientifically validated scale for job satisfaction could be used to compare arts administrators with the master's degree to those without. Similarly it could be used to compare the job satisfaction levels of arts administrators to other professionals, such as those working for other non-profit organizations or the for-profit sector.

Comprehensive inquiry into their internship experiences would provide useful information on the types of internships typically undertaken by students in their programs. Of interest would be their job titles, the organizations with which they completed their internships, the work performed, and their stipends. Job satisfaction scales could also be used to assess their opinions on their experiences and to compare experiences between respondents. This is an opportunity to thoroughly assess the value of internships and the types of experiences that are most valuable in a professional master's degree program.

As stated in the above discussion on external validity, a larger scope would improve generalizability and provide a broader perspective on the population of arts administration graduates. A sample of 327 respondents provided a good range of demographic characteristics and responses, but a larger number of respondents would yield even stronger results. Representation from more universities is important, as is an adequate number of respondents from each program. A large-scale study with an

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<sup>2</sup> Chapter 1 discussed Bernard Holland's assertion that graduates of arts administration degree programs do not have experience in the art forms they are managing.

effort to reach graduates from all or most degree programs would provide valuable feedback to program directors and would greatly benefit the field of arts administration.

While the open-ended questions pertaining to coursework and other program elements were effective in soliciting unbiased opinions about respondents' training, a more focused questioning may be warranted. One useful approach might include using forced choice responses to rate the quality of training in each coursework area and determine which courses have been most valuable or important in their work. A comprehensive survey of curricula in existing programs would provide useful information on how broadly these topics are covered and how much the information is used on the job.

It would also be useful to compare the value of the master's degree in arts administration to other professional degree programs, such as the master of business administration (MBA) and the master of public administration (MPA). A comprehensive review of the literature, followed by a study with the same set of questions asked of graduates of all three degrees could provide direct comparisons on the value of the degrees. Similarly, a salary study of these degrees would allow direct comparisons between the salaries made by people with MBAs and MPAs to those with master's degrees in arts administration.

Critics of MBA training argue that graduates with these degrees do not necessarily make higher salaries than people who stayed in the business world and used that time to gain work experience and climb the career ladder (Merritt, 2003). Survey respondents in this study similarly claimed that they may have had just as

much success if they had stayed out of school and continued down a career path in arts administration. To test these assertions, a comparison study on the salary and satisfaction levels of those who stayed in the field with those who left the field to pursue the degree would help determine the ability or inability of the degree to increase salary.

Comparisons can also be made to other types of training in arts management. These types can include non-degree short-term training, certificate programs, and one-time courses in arts administration topics. One example is the Kennedy Center's Vilar Institute, a 10-month fellowship that provides comprehensive training in business practices and management taught by senior management in a hands-on environment. A second example, the Arts Management Training Program sponsored by The Center for Nonprofit Management in Oklahoma City offers courses in arts management basics and leadership for working professionals. Third, the Cultural Alliance of Greater Washington in Washington DC offers approximately ten individual workshops taught by practitioners in the field. These types of programs provide an alternative form of training that would be worthwhile to study in a side-by-side comparison with master's degree programs. A comparison of the benefits and drawbacks of each type of program (e.g., curriculum, lost wages, and time out of the workforce) and a study of the satisfaction of program completers would be valuable to people considering their options, and would help master's degree programs determine how they can improve their curriculum, requirements, and format to better meet the needs of arts administrators.

## **Recommendations and Conclusions**

One of the primary goals of this study was to produce a set of recommendations for degree programs that reflects feedback from graduates. The information gained from respondents, particularly from the open-ended responses, provided a rich source of data on curriculum, program structure, faculty credentials, and other program elements. The key recommendations gleaned from this data are listed in this final section.

### **Curriculum**

The core part of any program is its coursework. Most of the programs reflected in this study do a good job of covering the basic core curriculum, which includes fund raising, marketing, public relations, accounting, management, and policy. However, according to respondents in this survey, not all programs offer thorough or sufficiently in-depth coverage of these or the elective areas of study. Based on a survey of arts administration degree programs and the responses from this survey, the following is a comprehensive list of the core and elective courses that comprise a well-rounded master's degree program in arts administration.

**Marketing.** Every program surveyed offers or requires courses in marketing and public relations and seems to do good job of training in these areas. The respondents generally appreciated these courses and used them regularly in their work in the arts. Programs do need, however, to offer a variety of these courses, including audience development, marketing strategy, promotions, audience analysis, or the application of marketing or public relations issues to the specific needs of arts and non-profit

organizations. Given its importance for the survival of arts organizations, marketing is a key area that must be addressed comprehensively and in depth.

**Fund raising.** Most every program included courses in fund raising and development, but these courses were not always required. Fund raising is a topic that must be required by every program, as it is necessary for every arts manager, regardless of his or her position in an arts organization. Systematic instruction and discussion of the fund raising cycle (i.e., the continuing process of analyzing the market, selecting fund raising vehicles, preparing fund raising and communication plans, and soliciting and renewing gifts) and the various types of fund raising vehicles (e.g., annual fund drives, direct mail, telephone solicitations, special events, major gifts, planned gifts, and capital campaigns) is essential for every fund raising course. Grant writing is a separate topic that needs to be addressed separately as either part of a fund raising course or as part of a management seminar.

**Accounting and financial practices.** Most programs require some form of accounting, budgeting or finance courses, but in most programs they seem to be offered at only a basic level. Many respondents noted that they are required to use accounting or budgeting in their work and wished they had prepared more thoroughly in this area. Regardless of their position in an arts organization, arts managers need to have a solid understanding of how to put together a budget and read a financial report. Programs should increase their requirements and offer more courses in accounting, budgeting, finance, statistics, or economics. More importantly, to increase their understanding of the application of these concepts, special courses



should be offered that are geared more directly to the situations faced by the arts and non-profit organizations.

**Management.** The practice of management is one of the most important areas in this curriculum and is addressed by most programs in some form, usually as a core course. It is a broad umbrella that covers a range of functions, and can be approached from a business orientation or from a non-profit or arts-related perspective. While every program offers courses with “management” in the title, a closer inspection of the curriculum is necessary to best judge their offerings. One recommendation is to offer more courses geared toward arts-specific management applications, such as Performing Arts Management, Visual Arts Management, Museum Management, Opera Management, Theater Management, Orchestra Management, or Community Arts Management.

**Human resource management.** As an extension of management, human resource courses teach the specific application of personnel management, human resource management, and labor relations. These courses, while usually geared toward those entering human resource management, are useful for any manager who works with or supervises other people, and should be offered as either core courses or electives. A related area of study is organizational psychology, organizational behavior, and human relations, and was noted by students as either one of the topics they appreciated, or one that they wish had been included in their programs. The study of organizational behavior is crucial for managing organizations and should also be included as either part of the management core or in elective courses.

**Law.** Legal applications for the arts are an often-overlooked area of study. Students noted that they appreciated their courses in business law, contract law, or arts law and often apply what they learned to their jobs in the arts. These courses should cover specific application to the arts and the situations arts managers encounter in their work. Many programs do offer some form of coursework in this area, but programs that do not should cover at least the basics in one of their management seminars.

**Policy.** Although policy is not a tangible or practical piece of training that students can take with them and immediately apply to a job in the arts, it is a crucial core topic that every program must incorporate into its coursework. Public policy, cultural policy, political systems, advocacy, and cultural and social studies are areas of study that help arts managers in their daily decision making, planning, and interactions with their employers, employees, boards, and audiences. Programs must incorporate discussion of arts policy at the local, state, and national levels, and address how students can work within their political systems to ensure the survival of both their arts organizations and the arts in general. This topic is not widely applied in arts administration programs, but should be offered in some form, whether in separate classes or as part of a seminar.

**Computer technology.** Most students today have basic computer skills, including word processing, database, e-mail and Internet applications, but they need additional training in the areas specific to the needs of arts managers. Application-specific software, including fundraising database programs such as Raisers Edge, is becoming widespread in arts organizations, and should be addressed in the curriculum. In addition, many arts managers need some form of training in graphic design and

layout, as they will either design visual materials or evaluate professional graphics products at some point in their careers. Students should be offered a range of graphics-related courses, including design and desktop publishing. One recommendation is to offer a course in computer applications for the arts, which would include an overview of the software commonly used in arts organizations, and an overview of graphics-related software. Students can then take advanced or applied computer courses as electives.

**Leadership and governance.** An often-overlooked area of study, leadership and governance is an important topic for arts managers. Although many graduates may not rise to top managerial positions, they need so be prepared to handle leadership responsibilities. Leadership courses should address decision making, strategic planning, leading in a crisis, and the basic theories on leadership. In addition, coursework can address specific areas of concern for arts leaders, including negotiating funding issues, handling controversial art, and balancing the production of art within a management or business environment.

**Miscellaneous electives.** Additional courses that add value to degree programs include media studies, mass culture studies, journalism, multi-cultural issues, strategic planning, board relations, working with volunteers, electronic commerce, international relations, and entrepreneurship. Offering a broad variety of courses to the pool of electives provides students the opportunity to tailor their programs to their own needs and career goals.

### *Additional areas of emphasis*

Because of their interdisciplinary nature, most arts administration programs incorporate coursework from other departments and schools into their curricula, including business, public administration, and law, in addition to visual art, dance, theater and music. Courses in business, management, law, accounting, and marketing are valuable for students because they address the areas of study that arts managers need for their work in non-profit management, but respondents noted that these courses generally did not offer enough direct application to the non-profit sector or the arts. Several programs offer courses in art-specific applications, such as arts marketing or arts law, but programs need to offer more of these types of courses. Without this translation of management and administrative practice into context-specific applications, graduates report losing the ability to relate what they learned to their work on the job. Programs need to add more of these courses into their programs of study.

Finally, arts administration curricula must include coursework on the art that is being supported. In Chapter 1, Bernard Holland argued that arts administration degree programs train people to manage without an understanding of what they are managing. Most degree programs represented in this survey require some coursework in art, dance, theater and music, and many graduates do have a background in these art forms. However, programs need to be aware of these criticisms and ensure a solid foundation through coursework or other requirements. Coursework in the arts can include the study of history, practice, or theory in the art forms. Programs can also use time in management seminars or workshops to discuss

the needs and requirements and what to expect from artists and artistic directors. These courses can help ensure that graduates have a sound footing in the arts and can make decisions based on some amount of artistic, as well as administrative, merit.

### **Practical Experiences**

Internships and practical experiences are an integral part of any degree program. All programs in this study require some form of practical experience, and most respondents found them rewarding. Many students, however, have negative experiences because they choose positions in which they do not learn new skills or gain understanding about arts organizations. Some find that their internships involve only clerical work or menial tasks that seem to be geared toward an undergraduate level. It is crucial that graduate students find internships that will provide the skills and experience to help them in the workplace and raise them above other candidates in the applicant pool.

Degree program staff can play an integral role in helping students obtain meaningful internship experiences. They must use their network of contacts and relationships with local and national arts organizations to provide a pool of recurring potential internships for their students. For example, a degree program in a small Midwestern city can foster relationships with arts organizations in larger Midwestern cities and let them know that their students will be available on a regular basis for internships in areas such as fundraising, marketing, audience development, programming, or education. These relationships can help foster better communication between the program and the arts organizations, thereby ensuring clear expectations that these internships, while providing very cheap labor for arts

organizations, must be designed to provide optimal educational experiences for the interns from the entry level through the higher-level functions. The degree program must, in addition, provide support and monitoring throughout internships to ensure that they are providing the appropriate experience.

Some programs may choose to waive the internship and practical experiences for students who have a certain level of experience in the world of arts management, or for those who are currently working in the arts. A broader perspective may be gained from short practical experiences outside their jobs, but many working professionals are not able to take time away from their jobs to work for other arts organizations.

Other types of practical experiences are also valuable for students. Many programs require short-term practica with local arts organizations, in addition to (or in lieu of) internships. The most beneficial experiences are those that incorporate practical work into the courses themselves so as to directly translate theory into practice. For example, a fund raising class may require students to work with a local arts organization to develop a fund raising plan that is shared with the organization in the hope that they can use it in their work. Similar projects can be developed in marketing or public relations courses. These experiences are an essential part of allowing students to directly apply what they are learning to situations in real arts organizations, which can be of great assistance once they are on the job.

### **Other program elements**

Degree programs need to address the additional, non-curricular elements that add value to their programs. Enrichment activities such as networking, advising,

mentoring, and guest speakers all provide valuable opportunities for discussion and professional development that coursework cannot provide.

**Networking.** Networking with other students and practicing arts managers during the program and after graduation is an important way to increase employment potential for graduates of any master's degree program. Many students indicated that the most important element of their program was the connections they made with other students, alumni, and local arts managers. Degree programs can foster networking through e-mail list serves, newsletters, and alumni activities, which are all important ways for graduates to feel connected to other graduates, share ideas about their work, and help each other find employment. This should be an integral part of any program.

**Advising.** Respondents also indicated a lack of mentoring or advising in some programs. Students must be able to work with faculty advisors throughout their programs to help guide their path in terms of coursework, practica, internships and career choices. If there is a lack of available faculty, local arts administrators can take on advising and mentoring roles. In addition, more assistance is needed in job placement and assistance after graduation. Faculty advisors can help students consider their options throughout the program, but they must also assist with internship and post-graduation job searches. Graduates also benefit greatly from alumni networks, so a continued emphasis must be placed on networking events, alumni tracking, and communication tools such as e-mail list serves and newsletters to link graduates with each other.

**Seminars.** Because of the interdisciplinary and seemingly disparate courses in many arts administration programs, generalized and comprehensive seminars and symposia

offer a forum for reflection and synthesis of what students are learning in their coursework. A weekly seminar that includes speakers from local arts organizations, case study, and the discussion of current research, current trends, challenges, and public policy can offer an opportunity for students to process and discuss what they are learning in their coursework, and to address areas not covered by their courses in business and management. They can also apply what they are learning in their courses to real situations as presented by speakers and case studies. Without this type of synthesis course, degree programs fail to offer a forum for discussion and application of what students learn from their interdisciplinary classes.

**Adjunct Instructors.** Programs must often rely on adjunct instructors from other departments, as well as from local arts organizations to supplement their faculty. While the regular university faculty offer their teaching and research experience and expertise, the practitioners can provide valuable real-world experience and lessons learned in arts organizations. Guest speakers also provide additional insight into the practice of arts administration. Programs need to use the resources available in their communities to supplement and enhance their existing faculty. In addition to a wealth of information and experience, the adjunct instructors can provide mentoring, advising, networking, and employment opportunities for the students.

### **Final Conclusions**

One major criticism that emerged from this data lies not in the programs themselves but in the role these degrees play in the arts world. Many graduates reported that the degree did not help them move into higher-level positions or find higher salaries, and while this is not the fault of the training itself, it is perhaps caused



by false assumptions about the ability of an advanced degree to put graduates in the running for these positions. The degree may play a role in helping some graduates reach higher positions, but not perhaps as widely as other degrees, such as perhaps the MBA, because it is not seen as a prestigious or necessary credential. Degree programs need to not only groom students to be optimally prepared for assuming leadership and managerial roles in arts organizations, but to also be fully aware that the degree may not be the ticket to a higher paying job, at least in the first years after graduating.

Degree programs must communicate to their students the reality of the arts market and the lack of high-level or high-paying jobs. In addition, programs should have in place a system for mentoring and advising students on their coursework, career direction, internships, and job searches. Students must have a full understanding of the arts market and how to best prepare for it, and they should be encouraged toward internships that will best position them for their first steps in their post-graduate career. This could be the best preparation for any student in these programs.

### **The Value of Degrees in Arts Administration**

The overarching goal of this study was to answer the question, is the degree worthwhile to graduates? The study found that respondents generally appreciated their degree and thought it was a worthwhile form of professional development, but they also found that the field of arts management was unreceptive to their formal training and lacking in the types of positions they had expected. Their frustrations were not as much with their training itself as with the low salaries, lack of middle-

management jobs, lack of job security or stability, and stressful working environments.

This issue is rooted in the juxtaposition of art with the complex bureaucratic organizational structures that are required to manage today's arts organizations, as discussed in Chapter 2. To create and present art while at the same time ensuring the survival of the artist and the arts organization is the marriage of the essentially rational with the essentially non-rational in a way that is often prohibitively problematic. This dilemma has plagued arts administrators from early impresarios through the later arts managers who grapple daily with the *cost disease* theorized by Baumol and Bowen – that ticket sales cannot keep pace with rising costs. There is an ongoing challenge to balance the support of creative and non-censored expression with the fiscal bottom line.

While arts administration degree programs may not be able to solve this problem, they can prepare students through the thorough study of both management *and* art, and in regular discussion of how to handle this marriage. Programs must be prepared to equip students through both coursework and practical work to handle these daily challenges. They must incorporate dialogue on arts policy, management practices, direct application of business practices, and the meaning of the art itself.

The field of arts administration is still developing as a profession. It does not require certification and master's degrees do not have the cache or clout that degrees such as the MBA or MPA provide. Earlier studies showed that the degree is not viewed by the arts field as providing any more credentialing than professional development courses or on-the-job training – at least not as a *necessary* credential.

This study shows that while it *is* valuable to graduates, it has not become a required or preferred form of training.

In the end, perhaps the decision to enter a master's program should be made not on the degree's ability to move one up to sufficiently higher levels or salary, but on whether one prefers training that is rooted in classroom learning or training that is experienced on the job. Of course a master's degree, combined with the right experience, can put an applicant head and shoulders above other candidates for positions, but it may take several years before the requisite experience has accumulated. In addition, a graduate education has the capacity to expand a student's knowledge and ability to think critically, and may be a worthwhile venture in itself even if it does not produce a higher salary or greater position.

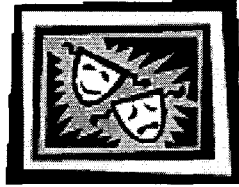
For arts organizations to move into the future, they need experienced and trained arts administrators. Because of the many challenges facing non-profit arts organizations, including competition with other arts organizations and the electronic and popular media for both resources and audiences, the burden falls on arts administrators to ensure the continued existence of their organizations. Michael Kaiser, President of the Kennedy Center, called for more formal training from master's degree programs to meet the growing need for trained arts managers. "We are operating in a highly challenging environment, and only the most sophisticated managers will be able to acquire the support needed to help their organizations thrive....otherwise, we will see a serious decline in arts institutions throughout the world" (Kaiser, 2003). There is obviously a demand for increased training in arts

administration, and degree programs need to prepare the best-trained and best-informed arts administrators to handle these current and future challenges.

## Appendix A - AAAE Universities

The following is a list of universities that provide graduate degree programs that are members of the Association of Arts Administration Educators (AAAE), including programs outside the United States. This list reflects membership as of January 2004.

- American University
- Boston University, Metropolitan College
- Brooklyn College
- Carnegie Mellon University
- City University, London
- Columbia College Chicago
- Columbia University/Teachers College
- Drexel University
- École des Hautes Études Commerciales de Montréal
- Florida State University: Arts Administration Center
- Florida State University: School of Music
- Florida State University: Theatre Management Program
- Goldsmith College, London
- Goucher College
- Indiana University
- ICCM
- New York University - Performing Arts Management
- New York University - Visual Arts Management
- The Ohio State University
- Queensland University of Technology
- Saint Mary's University of Minnesota
- The School of the Arts Institute of Chicago
- Shenandoah University
- Showa University of Music
- Southern Methodist University
- Texas Tech University
- The University of Akron
- University of Alabama
- University de Barcelona
- University of Chile
- University of Cincinnati
- University of Edinburgh
- University of Illinois at Springfield
- University of Oregon
- University of South Australia
- University of Wisconsin - Madison
- Utrecht School of the Arts
- Virginia Tech
- Wayne State University
- Yale University
- York University



### Study Overview

The first master's degrees in arts administration and arts management were founded in the late 1960's. Since that time, over 30 programs have been established throughout the world and graduates of these programs have been gradually filling key roles in all types of arts organizations.

What is the effectiveness of this type of training? What kinds of experiences have graduates of these programs had in finding jobs and working in the field? Has the degree helped them in their careers? Has it helped prepare them for their work inside or outside of the arts?

As a 1997 graduate of Indiana University's Arts Administration master's degree program, I have asked these questions while on my job search and while working in arts organizations. How effective was my training in preparing me for work in the arts? Are employers attracted to a candidate with this type of degree?

I hope to find answers to these questions in my study, "The value of master's degrees in arts administration: A study of the effectiveness of formal training in arts administration," I plan to survey graduates and employers to help answer these questions.

**Fill out a survey and earn a chance to win a \$50 gift certificate from Amazon.com!**

**Go to [www.artsadmin.net/surveys/index.lasso](http://www.artsadmin.net/surveys/index.lasso)**

If you are a graduate of a master's degree program in arts administration or management, please take 15 minutes to fill out a survey on your experiences. You'll be entered in a drawing for a \$50 gift certificate from Amazon.com!

You can take the survey through an easy Internet survey or by a paper mail-in survey. Do **one** of the following:

- Go to [www.artsadmin.net/surveys/index.lasso](http://www.artsadmin.net/surveys/index.lasso) and follow the instructions to complete the survey. This is the quickest and easiest method to quickly access the survey. Security measures are in place to ensure privacy.
- If you would prefer to complete a paper mail-in survey:
  - Send an e-mail message to [beth@artsadmin.net](mailto:beth@artsadmin.net) and ask for a survey to be mailed to you. Please provide your name and address and employment status (employed for an arts organization, working for a non-arts organization, or unemployed).
  - OR complete the form to the right, tear off and send to the following address to request a paper mail-in survey:

**Beth Bienvenu**  
PO Box 2225  
Silver Spring, MD 20915

### Please send me more information

If you prefer to complete a paper mail-in survey, e-mail me at [beth@artsadmin.net](mailto:beth@artsadmin.net), or complete this form and return to the address below. I will mail you the survey with a postage-paid envelope for easy return.

Name \_\_\_\_\_

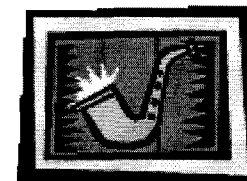
Address \_\_\_\_\_

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**Send to:**  
**Beth Bienvenu**  
PO Box 2225  
Silver Spring, MD 20915

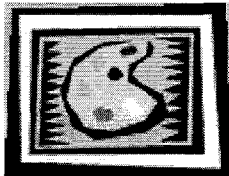


**What is your current employment status?**

- Currently working for an arts organization
- Self-employed in the arts
- Working for an organization outside the arts
- Self-employed working outside the arts
- Not currently employed, doing unpaid work in the arts, or retired

To participate in the survey, go to [www.artsadmin.net/surveys/index.lasso](http://www.artsadmin.net/surveys/index.lasso). To request a paper mail-in version of the study e-mail [beth@artsadmin.net](mailto:beth@artsadmin.net) or fill out the other side, detach and return to:

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PO Box 2225  
Silver Spring, MD 20915



Beth Bienvenu  
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Silver Spring, MD 20915



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## What is the Value of a Master's Degree in Arts Administration?

A study of the effectiveness  
of formal training in  
arts administration

In partial fulfilment of the requirements for  
the Doctor of Philosophy

by  
Beth Christenson Bienvenu

*the university of*  
**OKLAHOMA**

## Appendix B – Part 2 - Survey Recruitment E-mail Messages

**Fill out a survey and earn a chance to win a \$50 gift certificate from Amazon.com!**

I am a doctoral student in Organizational Leadership at The University of Oklahoma. As a 1997 graduate of Indiana University's Arts Administration master's degree program, I have often wondered about the value of master's degrees in arts administration for others who have graduated from these programs. What is the effectiveness of this type of training? What kinds of experience have graduates of these programs had in finding jobs and working in the arts? Has the degree helped them in their careers? Has it helped prepare them for their work inside out outside the arts?

I hope to find answers to these questions in my doctoral study, **OPINIONS FROM THE FIELD: GRADUATE ASSESSMENTS OF THE VALUE OF MASTER'S DEGREES IN ARTS ADMINISTRATION.**

If you are a graduate of a master's degree program in arts administration or management, please take 15 minutes to fill out a survey about your experiences. If you complete the survey, you'll be entered a drawing for a \$50 gift certificate from Amazon.com! Your responses will help me with my research, whether you are currently working in the arts, working outside the arts, or not currently working. Your responses (and e-mail address) will be confidential and will not be shared with any other party (full details about security and confidentiality can be found on the survey website).

Go to <http://www.artsadmin.net/surveys/index.lasso> to complete the survey - it will take only 15 minutes of your time. Your participation will be greatly appreciated and will be of benefit to these graduate programs.

If you have questions, please e-mail me at [beth@artsadmin.net](mailto:beth@artsadmin.net). If you would rather complete a print survey, e-mail me your address and I will send you a survey with a postage-paid envelope.

Thank you for your assistance!

Beth Bienvenu, M.A.



**Appendix C – Surveys**  
(Print version)

- Part 1: Respondents working in the arts**
- Part 2: Respondents working outside the arts**
- Part 3: Respondents currently unemployed**

## Appendix C Part 1: Respondents working in the arts

Thank you for agreeing to participate in this study on the value of master's degrees in arts administration/management. Your participation will provide valuable information that will help arts administration programs and will assist me in my dissertation research. At the end of the survey, you will be able to enter a drawing for a \$50 gift certificate from Amazon.com! *Please complete this survey **only** if you have completed a master's degree in arts administration or arts management.*

1. Name \_\_\_\_\_

2. What is your current employment status? (please check or fill in the appropriate circle)

A. Doing paid work for an organization in the arts **(PLEASE SKIP TO QUESTION 3)**

B. Self-employed working in the arts **(PLEASE SKIP TO QUESTION 3)**

C. Working for an organization outside the arts

D. Self-employed working outside the arts

E. Not currently employed, doing unpaid work in the arts, or retired

**If you answered C, D or E, please contact the researcher before continuing at [beth@artsadmin.net](mailto:beth@artsadmin.net). You will need to take a different survey.**

3. For what organization do you currently work? (If you are self-employed, please describe your work or business.) \_\_\_\_\_

4. What type of arts organization is this?

- |                                     |  |
|-------------------------------------|--|
| <input type="radio"/> Art museum    | <input type="radio"/> Community Arts Center    |
| <input type="radio"/> Other museum  | <input type="radio"/> Presenting Organization  |
| <input type="radio"/> Orchestra     | <input type="radio"/> Arts Festival            |
| <input type="radio"/> Dance Company | <input type="radio"/> Educational Institution  |
| <input type="radio"/> Choral Group  | <input type="radio"/> Other (please describe): |
| <input type="radio"/> Theater Group | _____  |
| <input type="radio"/> Opera Company | _____  |

5. What is your position or title? \_\_\_\_\_

6. What are your primary duties or responsibilities in this position? \_\_\_\_\_  
\_\_\_\_\_

7. Is your position full time or part time?       Full time       Part time

8. If part time, how many hours do you work per week?       0-10       11-20       21-30       31 or more

9. In what year and month did you start working for this organization?      Year: \_\_\_\_\_      Month: \_\_\_\_\_

10. If this is not your first position in this organization, when did you start your current position?      Year: \_\_\_\_\_      Month: \_\_\_\_\_

11. What other positions have you held at this organization, if any? (please list with length of time in each position)

	Position	Year and Month Started
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

12. Have you previously worked for other arts-related organizations?       Yes (**Go to question 13**)  
 No (**Please skip question 13 and go to question 14**)

13. If you chose yes, for what other arts-related organizations have you worked prior to working for this organization, and for how long?

	Organization	Position	Number of years and months in each position
1	_____	_____	_____
2	_____	_____	_____
3	_____	_____	_____
4	_____	_____	_____
5	_____	_____	_____

**I'm now interested in the arts administration/management master's degree program you attended.** For purposes of this study we will refer to these programs as "arts administration/arts management" master's degrees. If you attended a program that offers a more specific degree, such as theater management or museum management, indicate the university in question 14 and the specific degree and major in questions 15 and 16.

14. From what university did you receive your degree in arts administration/management?

- |  |   |
|--|---|
| <input type="radio"/> American University                                  | <input type="radio"/> Shenandoah University                 |
| <input type="radio"/> Boston University, Metropolitan College              | <input type="radio"/> Southern Methodist University         |
| <input type="radio"/> Brooklyn College                                     | <input type="radio"/> Texas Tech University                 |
| <input type="radio"/> Carnegie Mellon                                      | <input type="radio"/> The University of Akron               |
| <input type="radio"/> Columbia College Chicago                             | <input type="radio"/> University of Alabama                 |
| <input type="radio"/> Columbia University/Teachers College                 | <input type="radio"/> University of Cincinnati              |
| <input type="radio"/> Drexel University                                    | <input type="radio"/> University of Illinois at Springfield |
| <input type="radio"/> Florida State University: Arts Administration Center | <input type="radio"/> University of New Orleans             |
| <input type="radio"/> Florida State University: Theatre Management Program | <input type="radio"/> University of Oregon                  |
| <input type="radio"/> Indiana University                                   | <input type="radio"/> University of Wisconsin - Madison     |
| <input type="radio"/> New York University: Performing Arts Management      | <input type="radio"/> Virginia Tech                         |
| <input type="radio"/> New York University: Visual Arts Management          | <input type="radio"/> Yale University                       |
| <input type="radio"/> The Ohio State University                            | <input type="radio"/> York University                       |
| <input type="radio"/> St. Mary's University of Minnesota                   | <input type="radio"/> Golden Gate University                |
| <input type="radio"/> The School of the Arts Institute of Chicago          | <input type="radio"/> Other (Please list here)              |

15. What degree did you receive?

- Master of Arts
- Master of Science
- Master of Fine Arts
- Master of Business Administration
- Other

16. What was your major? (specify if arts management, arts administration, theater management, etc.)

17. What was your graduation date? Give year and month:

18. Do you have any other advanced degrees (beyond the bachelor's degree level)?

- Yes (**Please answer question 19**)
- No (**Please skip question 19 and go to question 20**)

19. If you answered **Yes** to question 18, what other degree did you receive?

- Other Master's Degree - list major  
\_\_\_\_\_
- Ph.D. - list major  
\_\_\_\_\_
- Ed.D. - list major  
\_\_\_\_\_
- Other Advanced Degree (list other degree and major below)  
\_\_\_\_\_

20. Are you currently working on another degree?

- Yes (list degree, university and major) \_\_\_\_\_
- No

**I will now ask questions about the preparation you received in your degree program.**

I am NOT evaluating or comparing individual degree programs. I am only interested in the training people receive from these types of degree programs and how well they are prepared for working in arts organizations. The analysis and reports will not include information about individual degree programs.

21. If you are currently employed, how well did the training in your master's degree program prepare you for your CURRENT position?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly
- Not currently employed

22. How well did the training in your master's degree program prepare you for your FIRST position?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly
- Still in my first position

23. Reflecting back on your graduate training, what class or subject has been the most helpful to you in your current or previous jobs? Explain...

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24. What do you wish you had taken or had been required that you did not take? Explain...

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25. When you consider the salary from your first job in the arts after graduating from your master's degree program, was it:

- Very satisfactory
- Satisfactory
- OK/Adequate
- Unsatisfactory
- Very unsatisfactory

26. Since you graduated from your master's degree program in arts administration or management, your positions have been:

- Mostly in the arts (arts organizations, arts education)
- Half in the arts, half outside the arts
- Less than half in the arts

27. In general, how do you feel your master's degree affected your job search(es):

- Was a great help
- Helped some
- Didn't help or hinder
- Didn't help
- Had a negative impact

28. Do you feel your master's degree made you a more attractive candidate for jobs?

- Yes, very much so
- Yes, sort of
- Uncertain \neutral
- No, not really
- Definitely not

29. What aspects of the program (courses or other program elements) were the most helpful in preparing you for a career?

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30. What aspects of the program could be improved upon?

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31. In general, how well did the training in your master's degree program prepare you for your work (in the arts or otherwise)?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

32. Did your program require an internship?

- Yes **(Please answer questions 33-34)**
- No **(Please skip to question 35)**

33. How well did your internship prepare you for your first job? (Click box to select one)

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

Please describe how it did or did not help:

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34. Did the internship help you get your first job?

- Yes, my first job was with this organization
- Yes, I got my first job through contacts I made at this organization
- Yes, it helped in the following way, explain: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- No, it did not help directly

**Finally, I would like to get some demographic information, purely for statistical purposes. This information will not be shared with any outside parties.**

35. What is your age? \_\_\_\_\_ 36. What is your sex?     Male     Female

37. What is your city of residence? \_\_\_\_\_  
State/province? \_\_\_\_\_  
Country? \_\_\_\_\_

37. What is your current annual salary

- \$10,000 or less
- \$10,001 - \$20,000
- \$20,001 - \$30,000
- \$30,001 - \$40,000
- \$40,001 - \$50,000
- \$50,001 - \$75,000
- \$75,001 - \$100,000
- \$100,001 and above

38. What is your marital status?

- Married
- Widowed
- Divorced
- Separated
- Never Married
- Not married, but living with a permanent partner
- Other \_\_\_\_\_

39. How many children do you have? \_\_\_\_\_ 40. How many still live at home? \_\_\_\_\_

41. To which ethnic group do you belong?

- White
- Black/African American
- Hispanic
- Asian
- Native American or Alaska Indian
- Pacific Islander
- Other \_\_\_\_\_



**Thank you for your participation. Your input will greatly help me in my research. To be entered in the drawing for a \$50 gift certificate from Amazon.com, please enter your e-mail address here (or phone number if you do not have e-mail):**

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Do you have any comments that you would like to add to this survey, or clarifications of any of your answers? Do you have any additional comments about your experience in your graduate program or in your career? Feel free to add comments here or on the back of this survey:

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Would you be willing to be contacted via e-mail to answer follow up interview questions based on the preliminary compilation of results?

- Yes
- No

If yes, please be sure your e-mail address is listed here (or phone number if you do not have e-mail):

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## Appendix C Part 2: Respondents working outside the arts

Thank you for agreeing to participate in this study on the value of master's degrees in arts administration/management. Your participation will provide valuable information that will help arts administration programs and will assist me in my dissertation research. At the end of the survey, you will be able to enter a drawing for a \$50 gift certificate from Amazon.com! *Please complete this survey **only** if you have completed a master's degree in arts administration or arts management.*

1. Name \_\_\_\_\_

2. What is your current employment status? (please check or fill in the appropriate circle)

- A. Working for an organization outside the arts **Go on to Question 3**
- B. Self-employed working outside the arts **Go on to Question 3**
- C. Doing paid work for an organization in the arts
- D. Self-employed working in the arts
- E. Not currently employed, doing unpaid work in the arts, or retired)

**If you answered C, D or E, please contact the researcher before continuing at [beth@artsadmin.net](mailto:beth@artsadmin.net).**

3. For what organization do you currently work?

If you are self-employed, please describe your work or business.

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4. What is your position or title?

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5. What are your primary duties or responsibilities in this position?

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6. Is your position full time or part time?

- Full Time       Part Time

If part time, how many hours do you work per week?

- 1-10       11-20       21-30       31 or more

7. What is the industry in which you work?

- Management
  - Business and Financial
  - Computer and mathematical
  - Architecture and engineering
  - Life, physical, and social science
  - Community and social service
  - Legal
  - Education, training, and library
  - Arts, design, entertainment, sports, media
  - Healthcare practitioner and healthcare technical
  - Healthcare support
  - Protective service
  - Food preparation and serving
  - Building and grounds cleaning and maintenance
  - Personal care and service
  - Sales
  - Office and administrative support
  - Farming, fishing, and forestry
  - Construction and extraction
  - Installation, maintenance, and repair
  - Production
  - Transportation and material moving
  - Military
  - Other (please list) \_\_\_\_\_
- 

8. For what type of organization do you work?

- Private for profit
- Private not-for-profit
- Government
- Educational
- None, I'm self-employed
- Other (please indicate)

9. In what year and month did you start working in this position?

Year: \_\_\_\_\_ Month: \_\_\_\_\_

10. Have you worked for any arts organizations (museum, gallery, performing/presenting arts organization, arts education, etc.) prior to this position, since graduating from your program in arts administration?

- Yes **(Please go on to question 11)**
- No **(Please skip question 11 and go on to question 12)**

11. I am interested in the arts organizations you have worked for in the past. What organizations have you worked for and for how long were you in each position (if you held more than one position in each organization, list all positions held)

	Organization	Position	Number of years and months in each position
1	_____	_____	_____
2	_____	_____	_____
3	_____	_____	_____
4	_____	_____	_____
5	_____	_____	_____

12. Why did you choose to work outside the arts?

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**I'm now interested in the arts administration/management master's degree program you attended.** For purposes of this study we will refer to these programs as "arts administration/management" master's degrees. If you attended a program that offers a more specific degree, such as theater management or museum management, indicate the university in question 13 and the specific degree and major in questions 14 and 15.

13. From what university did you receive your degree in arts administration/management?

- |  |   |
|--|---|
| <input type="radio"/> American University                                  | <input type="radio"/> Shenandoah University                 |
| <input type="radio"/> Boston University, Metropolitan College              | <input type="radio"/> Southern Methodist University         |
| <input type="radio"/> Brooklyn College                                     | <input type="radio"/> Texas Tech University                 |
| <input type="radio"/> Carnegie Mellon                                      | <input type="radio"/> The University of Akron               |
| <input type="radio"/> Columbia College Chicago                             | <input type="radio"/> University of Alabama                 |
| <input type="radio"/> Columbia University/Teachers College                 | <input type="radio"/> University of Cincinnati              |
| <input type="radio"/> Drexel University                                    | <input type="radio"/> University of Illinois at Springfield |
| <input type="radio"/> Florida State University: Arts Administration Center | <input type="radio"/> University of New Orleans             |
| <input type="radio"/> Florida State University: Theatre Management Program | <input type="radio"/> University of Oregon                  |
| <input type="radio"/> Indiana University                                   | <input type="radio"/> University of Wisconsin - Madison     |
| <input type="radio"/> New York University: Performing Arts Management      | <input type="radio"/> Virginia Tech                         |
| <input type="radio"/> New York University: Visual Arts Management          | <input type="radio"/> Yale University                       |
| <input type="radio"/> The Ohio State University                            | <input type="radio"/> York University                       |
| <input type="radio"/> St. Mary's University of Minnesota                   | <input type="radio"/> Golden Gate University                |
| <input type="radio"/> The School of the Arts Institute of Chicago          | <input type="radio"/> Other (Please list here)              |

14. What degree did you receive?

- |                       |                                   |
|-----------------------|-----------------------------------|
| <input type="radio"/> | Master of Arts                    |
| <input type="radio"/> | Master of Science                 |
| <input type="radio"/> | Master of Fine Arts               |
| <input type="radio"/> | Master of Business Administration |
| <input type="radio"/> | Other                             |

15. What was your major? (specify if arts management, arts administration, theater management, etc.)

16. What was your graduation date? Give year and month:

17. Do you have any other advanced degrees (beyond the bachelor's degree level)?

- Yes (**Please answer question 18**)
- No (**Please skip question 18 and go to question 19**)

18. If you answered Yes to question 17, what other degree did you receive?

- Other Master's Degree - list major \_\_\_\_\_
  - Ph.D. - list major \_\_\_\_\_
  - Ed.D. - list major \_\_\_\_\_
  - Other Advanced Degree (list other degree and major below)
- 

19. Are you currently working on another degree?

- Yes (list degree, university and major) \_\_\_\_\_
  - No
- 

**I will now ask questions about the preparation you received in your degree program.**

I am NOT evaluating or comparing individual degree programs. I am only interested in the training people receive from these types of degree programs and how well they are prepared for working in arts organizations. The analysis and reports will not include information about individual degree programs.

20. If you are currently employed, how well did the training in your master's degree program prepare you for your CURRENT position?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

21. How well did the training in your master's degree program prepare you for your FIRST position?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly
- Still in my first position

22. Reflecting back on your graduate training, what class or subject has been the most helpful to you in your current or previous jobs? Explain...

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23. What do you wish you had taken or had been required that you did not take? Explain...

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**Answer questions 24-27 ONLY if you have worked for at least one arts organization since graduating from your master's program. *If you have never worked in the arts, please skip to question 28.***

24. When you consider the salary from your first job in the arts after graduating from your master's degree program, was it:

- 1 Very satisfactory
- 2 Satisfactory
- 3 OK/Adequate
- 4 Unsatisfactory
- 5 Very unsatisfactory

25. Since you graduated from your master's degree program in arts administration or management, your positions have been:

- Mostly in the arts (arts organizations, arts education)
- Half in the arts, half outside
- Less than half in the arts

26. In general, how do you feel your master's degree affected your job search(es):

- Was a great help
- Helped some
- Didn't help or hinder
- Didn't help
- Had a negative impact

27. Do you feel your master's degree made you a more attractive candidate for jobs?

- Yes, very much so
- Yes, sort of
- Uncertain\neutral
- No, not really
- Definitely not

28. What aspects of the program (courses or other program elements) were the most helpful in preparing you for a career?

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29. What aspects of the program could be improved upon?

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---

30. In general, how well did the training in your master's degree program prepare you for your work (in the arts or otherwise)?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

**31. ANSWER THIS QUESTION ONLY IF YOU HAVE NEVER WORKED IN THE ARTS:**

Has the training you received in your master's degree program in arts administration provided you with generalizable skills for work outside the arts?

- Yes, very much so
- Yes, sort of
- Uncertain/neutral
- No, not really
- Definitely not

32. Did your program require an internship?

- Yes **(Please answer questions 33-34)**
- No **(Please skip to question 35)**

33. How well did your internship prepare you for your first job? (Click box to select one)

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

Please describe how it did or did not help:

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---

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34. Did the internship help you get your first job?

- Yes, my first job was with this organization
- Yes, I got my first job through contacts I made at this organization
- Yes, it helped in the following way, explain: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- No, it did not help directly

**Finally, I would like to get some demographic information, purely for statistical purposes. This information will not be shared with any outside parties.**

35. What is your age? \_\_\_\_\_

36. What is your sex?  Male  Female

37. What is your city of residence? \_\_\_\_\_

State/province? \_\_\_\_\_

Country? \_\_\_\_\_

38. What is your current annual salary

- \$10,000 or less
- \$10,001 - \$20,000
- \$20,001 - \$30,000
- \$30,001 - \$40,000
- \$40,001 - \$50,000
- \$50,001 - \$75,000
- \$75,001 - \$100,000
- \$100,000 or higher

39. What is your marital status?

- Married
- Widowed
- Divorced
- Separated
- Never Married
- Not married, but living with a permanent partner
- Other \_\_\_\_\_

40. How many children do you have? \_\_\_\_\_

41. How many still live at home? \_\_\_\_\_

42. To which ethnic group do you belong?

- White
- Black/African American
- Hispanic
- Asian
- Native American or Alaska Indian
- Pacific Islander
- Other \_\_\_\_\_

**Thank you for your participation. Your input will greatly help me in my research. To be entered in the drawing for a \$50 gift certificate from Amazon.com, please enter your e-mail address here (or phone number if you do not have e-mail):**

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Do you have any comments that you would like to add to this survey, or clarifications of any of your answers? Do you have any additional comments about your experience in your graduate program or in your career? Feel free to add comments here or on the back of this survey:

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Would you be willing to be contacted via e-mail to answer follow up interview questions based on the preliminary compilation of results?

- Yes
- No

If yes, please be sure your e-mail address is listed here (or phone number if you do not have e-mail):

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### Appendix C Part 3: Respondents currently unemployed

Thank you for agreeing to participate in this study on the value of master's degrees in arts administration/management. Your participation will provide valuable information that will help arts administration programs and will assist me in my dissertation research. At the end of the survey, you will be able to enter a drawing for a \$50 gift certificate from Amazon.com! *Please complete this survey **only** if you have completed a master's degree in arts administration or arts management.*

1. Name \_\_\_\_\_

2. What is your current employment status? (please check or fill in the appropriate circle)

- A. Not currently employed, or doing unpaid work in the arts (includes retired)
- B. Doing paid work for an organization in the arts
- C. Self-employed working in the arts
- D. Working for an organization outside the arts
- E. Self-employed working outside the arts

**If you answered B, C, D, or E, please contact the researcher at [beth@artsadmin.net](mailto:beth@artsadmin.net) before continuing.**

3. Have you held any paid positions in the arts since graduating from your program in arts administration?
- Yes (Please go on to question 4)
  - No (Please skip question 4 and go on to question 5)

4. Please list up to 5 of the most recent positions you have held.

	Organization	Position	Number of years and months in each position
1	_____	_____	_____
2	_____	_____	_____
3	_____	_____	_____
4	_____	_____	_____
5	_____	_____	_____

5. Why are you currently unemployed?
- Retired
  - Homemaker and/or caregiver for children or other family member
  - Between jobs
  - In school
  - Can't find work
  - Prefer not to work
  - Other (please indicate here)

6. Are you currently volunteering in an arts organization?  Yes  No
7. Do you plan to (re)enter the workforce?  Yes  No  Maybe/don't know
8. If Yes, do you plan to work in the arts as an administrator, educator or artist/performer?  Yes  No  Maybe/don't know
9. If you answered Yes to question 8, when do you plan to (re)enter the workforce? Give approximate year and month:
- 

**I'm now interested in the arts administration/management master's degree program you attended.** For purposes of this study we will refer to these programs as "arts administration/management" master's degrees. If you attended a program that offers a more specific degree, such as theater management or museum management, indicate the university in question 10 and the specific degree and major in questions 11 and 12.

10. From what university did you receive your degree in arts administration/management?
- |  |   |
|--|---|
| <input type="radio"/> American University                                  | <input type="radio"/> Shenandoah University                 |
| <input type="radio"/> Boston University, Metropolitan College              | <input type="radio"/> Southern Methodist University         |
| <input type="radio"/> Brooklyn College                                     | <input type="radio"/> Texas Tech University                 |
| <input type="radio"/> Carnegie Mellon                                      | <input type="radio"/> The University of Akron               |
| <input type="radio"/> Columbia College Chicago                             | <input type="radio"/> University of Alabama                 |
| <input type="radio"/> Columbia University/Teachers College                 | <input type="radio"/> University of Cincinnati              |
| <input type="radio"/> Drexel University                                    | <input type="radio"/> University of Illinois at Springfield |
| <input type="radio"/> Florida State University: Arts Administration Center | <input type="radio"/> University of New Orleans             |
| <input type="radio"/> Florida State University: Theatre Management Program | <input type="radio"/> University of Oregon                  |
| <input type="radio"/> Indiana University                                   | <input type="radio"/> University of Wisconsin - Madison     |
| <input type="radio"/> New York University: Performing Arts Management      | <input type="radio"/> Virginia Tech                         |
| <input type="radio"/> New York University: Visual Arts Management          | <input type="radio"/> Yale University                       |
| <input type="radio"/> The Ohio State University                            | <input type="radio"/> York University                       |
| <input type="radio"/> St. Mary's University of Minnesota                   | <input type="radio"/> Golden Gate University                |
| <input type="radio"/> The School of the Arts Institute of Chicago          | <input type="radio"/> Other (Please list here)              |
-

11. What degree did you receive?

- Master of Arts
  - Master of Science
  - Master of Fine Arts
  - Master of Business Administration
  - Other
- 

12. What was your major? (specify if arts management, arts administration, theater management, etc.)

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13. What was your graduation date? Give year and month:

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14. Do you have any other advanced degrees (beyond the bachelor's degree level)?

- Yes (**Please answer question 15**)
- No (**Please skip question 15 and go to question 16**)

15. If you answered Yes to question 14, what other degree did you receive?

- Other Master's Degree - list major \_\_\_\_\_
  - Ph.D. - list major \_\_\_\_\_
  - Ed.D. - list major \_\_\_\_\_
  - Other Advanced Degree (list other degree and major below)
- 

16. Are you currently working on another degree?

- Yes (list degree, university and major) \_\_\_\_\_
  - No
- 

**I will now ask questions about the preparation you received in your degree program.**

I am NOT evaluating or comparing individual degree programs. I am only interested in the training people receive from these types of degree programs and how well they are prepared for working in arts organizations. The analysis and reports will not include information about individual degree programs.

17. Reflecting back on your graduate training, what class or subject has been the most helpful to you in your current or previous jobs? Explain...

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18. What do you wish you had taken or had been required that you did not take? Explain...

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19. What aspects of the program (courses or other program elements) were the most helpful in preparing you for your work (paid work or volunteer work)?

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20. What aspects of the program could be improved upon?

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21. In general, how well did the training in your master's degree program prepare you for your work since you graduated (in the arts, volunteer, or otherwise)?

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly

22. Has the training you received in your master's degree program in arts administration provided you with generalizable skills for work outside the arts?

- Yes, very much so
- Yes, sort of
- Uncertain/neutral
- No, not really
- Definitely not

23. Did your program require an internship?

- Yes **(Please answer questions 24-25)**
- No **(Please skip to question 26)**

24. How well did your internship prepare you for your first job? (Click box to select one)

- Very well
- Well
- Indifferent/Uncertain
- Not well
- Very poorly
- Not Applicable

Please describe how it did or did not help:

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25. Did the internship help you get your first job?

- Yes, my first job was with this organization
- Yes, I got my first job through contacts I made at this organization
- Yes, it helped in the following way, explain: \_\_\_\_\_

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- No, it did not help directly
- Not Applicable

**Finally, I would like to get some demographic information, purely for statistical purposes. This information will not be shared with any outside parties.**

26. What is your age? \_\_\_\_\_

27. What is your sex?

Male

Female

28. What is your city of residence?

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State/province?

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Country?

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29. What is your marital status?

- Married
- Widowed
- Divorced
- Separated
- Never Married
- Not married, but living with a permanent partner
- Other \_\_\_\_\_

30. How many children do you have? \_\_\_\_\_ 31. How many still live at home? \_\_\_\_\_

32. To which ethnic group do you belong?

- White
- Black/African American
- Hispanic
- Asian
- Native American or Alaska Indian
- Pacific Islander
- Other \_\_\_\_\_

**Thank you for your participation. Your input will greatly help me in my research. To be entered in the drawing for a \$50 gift certificate from Amazon.com, please enter your e-mail address here (or phone number if you do not have e-mail):**

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Do you have any comments that you would like to add to this survey, or clarifications of any of your answers? Do you have any additional comments about your experience in your graduate program or in your career? Feel free to add comments here or on the back of this survey:

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Would you be willing to be contacted via e-mail to answer follow up interview questions based on the preliminary compilation of results?

Yes

No

If yes, please be sure your e-mail address is listed here (or phone number if you do not have e-mail):

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## Appendix D – Universities Represented in Sample

### AAAE Universities

Degree Program	City and population	Year founded	Type of degree	College/ school	All Respondents	In the Arts	Out of the Arts	Un-employed
American University	Washington, DC Large Metro (7,608,070)*	1974	Master of Arts (MA) in Arts Management	College of Arts and Sciences	N=13 (4.1%)	N=10 (3.1%)	N=3 (.9%)	N=0
Boston University	Boston, MA Large Metro (4,445,899)	1992	Master of Science (MS) in Arts Administration	Metropolitan College Division of BU	21 (6.6%)	14 (1.3%)	4 (1.3%)	3 (.9%)
Brooklyn College	Brooklyn, NY Large Metro (8,084,316)	1974	Master of Fine Arts (MFA)		3 (.9%)	3 (.9%)		
Carnegie Mellon University	Pittsburgh, PA Large Metro (2,418,198)	1987	Masters in Arts Management (MAM)	College of fine arts and School of Public Policy and Management	47 (14.7%)	22 (6.9%)	22 (6.9%)	3 (.9%)
Columbia College Chicago	Chicago, IL Large Metro (2,886,251)	1982	MA**	Arts, Entertainment & Media Management Graduate Program	7 (2.2%)	3 (.9%)	3 (.9%)	1 (.3%)
Columbia University Teachers College	New York, NY Large Metro (8,084,316)	1975 1st course; 1980 1st degree program	MAM	School of the Arts	7 (2.2%)	7 (2.2%)		
Drexel University	Philadelphia, PA Large Metro (1,517,550)	1973	MS in Arts Administration	Dept of Performing Arts/ College of Design Arts.	13 (4.1%)	10 (3.1%)	2 (.6%)	1 (.3%)

Degree Program	City and population	Year founded	Type of degree	College/ school	All Respondents	In the Arts	Out of the Arts	Un-employed
Florida Sate University	Tallahassee, FL Small City (150,624)	1978	MA, MS in Arts Administration (Arts Administration Center) MA in Arts Administration MFA, MA in Theatre	School of Visual Arts and Dance  School of Music  Theatre Management Program, School of Theatre	4 (1.3%)	3 (.9%)	1 (.3%)	
Golden Gate University	San Francisco, CA Large Metro (4,179,500)	1978	MA in Arts Administration (program closed)	NA	1 (.3%)*	1 (.3%)		
Goucher College	Baltimore, MD Medium City (2,601,990)	1998	MA in Arts Administration	Center for Graduate and Professional Studies	4 (1.3%)	3 (.9%)		1 (.3%)
Indiana University	Bloomington, IN Small Town (69,291)	1971	MA in Arts Administration	School of Public and Environmental Affairs	43 (13.4%)	20 (6.3%)	17 (5.3%)	6 (1.9%)
New York University Performing Arts	New York, NY Large Metro (21,199,865)	1971	MA in Arts Administration	School of Education	3 (.9%)	3 (.9%)		
New York University Visual Arts	New York, NY Large Metro (21,199,865)	1978	MA in Visual Arts Administration	School of Education	2 (.6%)	2 (.6%)		
School of the Arts Institute of Chicago	Chicago, IL Large Metro (9,157,540)	1993	MA in Arts Administration		11 (3.4%)	9 (2.8%)	2 (.6%)	
Southern Methodist University	Dallas, TX Large Metro (1,188,580)	1981	MA in Arts Administration/MBA – concurrent degrees	MA in School of the Arts, MBA in School of Business	24 (7.5%)	16 (5.0%)	8 (2.5%)	
Texas Tech University	Lubbock TX Small Town (199,564)	NA	MFA in Theatre Management	Department of Theatre and Dance	2 (.6%)	2 (.6%)		

Degree Program	City and population	Year founded	Type of degree	College/ school	All Respondents	In the Arts	Out of the Arts	Un-employed
The Ohio State University	Columbus, OH Medium City (725,228)	NA	MA in Arts Policy and Administration		3 (.9%)	2 (.6%)	1 (.3%)	
University of Alabama	Tuscaloosa, AL Small City (77,906)	1984	MFA in Theatre Management/Arts Administration	Department of Theatre and Dance	1 (.3%)	1 (.3%)		
University of Cincinnati	Cincinnati, OH Medium City (331,285)	1976	Master of Business Administration/ MA in Arts Administration	College-Conservatory of Music	8 (2.5%)	6 (1.9%)	1 (.3%)	1 (.3%)
University of Illinois at Springfield	Springfield, IL Small City (111,454)	1973	Master of Public Administration (MPA)	Department of Public Administration/College of Public Affairs and Administration	1 (.3%)	1 (.3%)		
University of New Orleans	New Orleans, LA Medium City (484,674)	1982	MA in Arts Administration	College of Liberal Arts	1 (.3%)	1 (.3%)		
University of Oregon	Eugene, OR Small City (137,893)	1994	MA or MS in Arts Management	School of Architecture and Allied arts	21 (6.6%)	14 (4.4%)	6 (1.9%)	1 (.3%)
University of Wisconsin-Madison	Madison, WI Medium City (208,054)	1969	MA in Business/Arts Administration	School of Business	64 (20.0%)	35 (10.9%)	26 (8.1%)	3 (.9%)
Virginia Tech	Blacksburg, VA Small Town (39,573)	1978	MFA	School of the Arts	1 (.3%)	1 (.3%)		
Yale University	New Haven, CT Small City (123,626)	1966	MFA/MBA Theater Management	Yale School of Drama	7 (2.2%)	5 (1.6%)	2 (.6%)	
Other					8 (2.5%)	8 (2.5%)		

\*Population data from: (c) www.citypopulation.de, Thomas Brinkhoff, retrieved November 2, 2003. Data reflects U.S. Census data from July 2002.

\*\*When the study was conducted, Columbia College Chicago offered a Master of Arts in Arts Administration.

\*\*\*Universities with fewer than 3 respondents were included in this data if they were part of AAAE's list of member organizations. Universities with fewer than 3 respondents which are not member of AAAE are listed below.

**Universities represented in sample by less than 3 respondents,  
but not part of AAAE membership**

UCLA, the Anderson School  
St. Cloud State University  
George Washington University

**Appendix E – Demographic Data**  
**Demographic data not represented in Chapter 3**

<b>Variable</b>	<b>All Respondents</b>	<b>In the Arts</b>	<b>Out of the Arts</b>	<b>Unemployed</b>
<b>Age</b>	Mean 34.7 Median 32 (n=322)	Mean 33.9 Median 31.5 (n=202)	Mean 35.9 Median 33 (n=100)	Mean 36.6 Median 32 (n=20)
<b>Ethnic Group</b>	90% white (n=309)	90.7% white (n=194)	88.8% white (n=98)	88.2% white (n=17)
<b>Marital status</b>	41.7% Married 42.9% Never married 15.4% Other (n=312)	39.7% Married 45.4% Never married 14.9% Other (n=194)	46.5% Married 38.4% Never married 15.1% Other (n=99)	36.8% Married 42.1% Never married 21.1% Other (n=19)
<b>Number of Children</b>	78.8% none 8.4% 1 child 8.7% 2 children 3.5% 3 children .6% 4 children (n=311)	81.5% none 8.7% 1 child 6.7% 2 children 3.1% 3 children (n=195)	73.5% none 8.2% 1 child 13.3% 2 children 4.1% 3 children 1% 4 children (n=98)	77.8% none 5.6% 1 child 5.6% 2 children 5.6% 3 children 5.6% 4 children (n=18)
<b>Number of Children at home (of those respondents who reporting having 1 or more children)</b>	10.6% - none 39.4% - 1 child 36.4% - 2 children 10.6% - 3 children 3.0% - 4 children (n=66)	11.1% - none 44.4% - 1 child 36.1% - 2 children 8.3% - 3 children (n=36)	7.7% - none 34.6% - 1 child 42.3% - 2 children 11.5% - 3 children 3.8% - 4 children (n=26)	25.0% - none 25.0% - 1 child 25.0% - 3 children 25.0% - 4 children (n=4)
<b>Region (residence)</b>	New England 9% Mid Atlantic 34.4% Southeast 7.7% Midwest 25.6% Great Plains 3.5% Southwest 6.4% Pacific 12.5% Canada 1% (n=312)	New England 9.6% Mid Atlantic 36% Southeast 8.6% Midwest 22.8% Great Plains 2.5% Southwest 7.1% Pacific 12.7% Canada .5% (n=197)	New England 6.3% Mid Atlantic 34.4% Southeast 5.2% Midwest 29.2% Great Plains 5.2% Southwest 4.2% Pacific 13.5% Canada 2.1% (n=96)	New England 15.8% Mid Atlantic 15.8% Southeast 10.5% Midwest 36.8% Great Plains 5.3% Southwest 10.5% Pacific 5.3% Canada 0 (n=19)

<b>Variable</b>	<b>All Respondents</b>	<b>In the Arts</b>	<b>Out of the Arts</b>	<b>Unemployed</b>
<b>Gender</b>	74.8% Female 25.2% Male (n=322)	73.3% Female 26.7% Male (n=202)	77% Female 23% Male (n=100)	80% Female 20% Male (n=20)
<b>University Region</b>	New England 9.2% Mid Atlantic 28.8% Southeast 1.6% Midwest 44.4% Great Plains 0% Southwest 8.8% Pacific 7.2% Canada 0 % (n=312)	New England 10% Mid Atlantic 30% Southeast 2.1% Midwest 40% Great Plains 0% Southwest 10% Pacific 7.9% Canada 0 % (n=190)	New England 6.3% Mid Atlantic 34.4% Southeast 5.2% Midwest 29.2% Great Plains 5.2% Southwest 4.2% Pacific 13.5% Canada 2.1% (n=96)	New England 15.8% Mid Atlantic 21.1% Southeast 0% Midwest 57.9% Great Plains 0% Southwest 0% Pacific 5.2% Canada 0% (n=20)
<b>Graduation Date</b>	Mean 1995 Median 1998 Mode 2001 (43.4% graduated in 1999 and later) (n=321)	Mean 1996 Median 1998.5 Mode 2001 (n=202)	Mean 1993.3 Median 1996 Mode 1999 (n=99)	Mean 1993.8 Median 1997.5 Mode 1999 (n=20)
<b>AA degree type</b>	MA 53.5% MS 15.9% MFA 6.2% MBA 2.2% MA/MBA 6.5% MAA 13.7% Other 1.9% (n=321)	MA 52.5% MS 17.8% MFA 8.4% MBA 2% MA/MBA 6.4% MAA 11.4% Other 1.5% (n=202)	MA 54.5% MS 10.1% MFA 3% MBA 3% MA/MBA 7.1% MAA 19.2% Other 3 % (n=99)	MA 60% MS 25% MFA 0 MBA 0 MA/MBA 5% MAA 10% (n=20)
<b>Internship</b>	Yes 96% (n=321)	Yes 96% (n=202)	Yes 96% (n=99)	Yes 95% (n=20)

<b>Variable</b>	<b>All Respondents</b>	<b>In the Arts</b>	<b>Out of the Arts</b>	<b>Unemployed</b>
<b>Highest Degree</b>	Master's 95.6% Doctorate 3.7% Other .6% (n=321)	Master's 97% Doctorate 2% Other 1% (n=202)	Master's 92.9% Doctorate 7.1% (n=99)	Master's 95% Doctorate 5% (n=20)
<b>Do you hold another advanced degree beyond the masters in arts administration?</b>	Yes 16.7% (n=310)	Yes 18% (n=194)	Yes 15.3% (n=98)	Yes 10% (n=18)
<b>What other advanced degree do you hold? (of those with advanced degree)</b>	Second Master's 75.5% Ph.D. 13.2% Ed.D. 1.9% Other 9.4% (n=52)	Second Master's 83.3% Ph.D. 5.6% Other 11.1% (n=36)	Second Master's 60% Ph.D. 26.7% Ed.D. 6.7% Other 6.7% (n=15)	Second Master's 50% Ph.D. 50% (n=2)
<b>Are you currently working on another degree?</b>	Yes 7.3% (n=313)	Yes 6.6% (n=196)	Yes 7.1% (n=99)	Yes 15.8% (n=19)



## Appendix F- City Populations

### City populations for universities with three or more respondents

University	City, State	City Population	Metropolitan Area Population	Category
American University	Washington, DC	570,898	5,026,217	Large Metro
Boston University, Metropolitan College	Boston, MA	589,281	4,445,899	Large Metro
Brooklyn College	New York City, NY	8,084,316	18,603,110	Large Metro
Carnegie Mellon	Pittsburgh, PA	327,898	2,418,198	Large Metro
Columbia College Chicago	Chicago, IL	2,886,251	9,286,207	Large Metro
Columbia University- Teachers College	New York City, NY	8,084,316	18,603,110	Large Metro
Drexel University	Philadelphia, PA	1,492,231	5,751,803	Large Metro
Florida State University	Tallahassee, FL	155,171	327,869	Small City
Goucher College	Baltimore, MD	638,614	2,601,990	Medium City
Indiana University	Bloomington, IN	69,987	176,925	Small City
New York University Performing Arts	New York City, NY	8,084,316	18,603,110	Large Metro
New York University Visual Arts	New York City, NY	8,084,316	18,603,110	Large Metro
School of the Arts Institute of Chicago	Chicago, IL	2,886,251	9,286,207	Large Metro
Southern Methodist University	Dallas, TX	1,211,467	5,484,061	Large Metro
The Ohio State University	Columbus, OH	725,228	1,659,893	Medium City
University of Cincinnati	Cincinnati, OH	323,885	2,040,746	Medium City
University of Illinois at Springfield	Springfield, IL	111,834	203,201	Small City
University of Oregon	Eugene, OR	140,395	326,666	Small City
University of Wisconsin	Madison, WI	215,211	519,603	Medium City
Yale University	New Haven, CT	124,176	835,657	Medium City

From the 2000 Census, updated July, 2002,  
<http://www.citypopulation.de/America.html>

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