

Arts Management Comprehensive Program Review December 2020

General and Overview

1. Describe your program's most significant opportunities and significant challenges.

Background

The Arts Management program was initially formed as an interdisciplinary major in the Communications and the Arts unit in 2001. The minor was to replace the Esthetic Awareness minor and was designed to provide a career-oriented option for Art, Music and Theatre students and a relevant option to fulfill their requirement in completing an interdisciplinary minor. The Arts Management interdisciplinary major was developed in 2008 by combining an amalgam of courses from a number of disciplinary programs including Art, Music and Theatre and Business Administration, Political Science and Public Administration programs. The structure of the major provided an opportunity for Art, Music and Theatre students to benefit from the campus double counting policy that allowed students to double major without a significant additional credit burden. The number of Arts Management courses contributing to the major has remained nearly the same as the original minor, creating a hybrid major that potentially competes to a certain degree with the disciplinary majors in Art, Theatre and Music.

Program majors peaked in the 2013-14 academic year, but have since declined by 32%, even as the Wisconsin Arts and Culture economy grew during this same period of time. Nationally, the US Bureau of Labor Statistics recorded a 4.4% increase in Arts Management employment in 2018 with the growth in overall employment projected to be 7%.

Declining enrollments in the Arts Management program prior to the 2020 pandemic do not reflect the quality of the major as program accomplishments over the past two decades are significant even as resources for the program have been limited. The post-pandemic state of the Arts and the impact on Arts Management programs in general has created uncertainty, as the Art and Culture industry has been hit hard by a year of program cancellations, the loss of venues and arts related positions. Short to medium range recovery forecasts are not especially optimistic and the need for Arts Administrators will be impacted, as will the demand for undergraduate degree programs in Arts Administration.

Our Arts Management major may also have some structural issues that could make it a less than favorable choice when compared to related programs in Arts Administration that are offered in the region. The interdisciplinary charter of our campus sometimes enabled the development of majors on the cheap, by combining relatively few core courses drawn from a minor, with courses from other programs to develop a new major. This was usually justified by the prospect of additional resources becoming available later as demand for the program grew, but all too often the resources failed to materialize.

With this in mind, one possible concern for prospective students interested specifically in an Arts Management degree, is the relatively few core courses that comprise the major. Currently the major has six credits of Arts Management courses at the supporting level, 12 required UL core courses and an additional nine credits of internship and UL Arts electives. Of the 48-credit requirement for the degree, only 21 credits are core Arts Management courses.

The program requirements of comparative BA programs in Arts Administration such as the program at the University of Minnesota, Duluth show a much more robust offering of marketing and business courses specific to the arts along with fundraising and grant writing courses, with the elective courses in the Fine and Performing Arts comprising a relatively small number of credits.

As a profession, Arts Administration is likely an enormously challenging in the best of economic times, but success in the post-pandemic era promises to be especially daunting. Prospective students considering a career in the profession will need assurance that they are adequately prepared after graduating with a degree in Arts Management, as the market for entry level professionals will likely be much more competitive for years to come.

2. What are some things that would help make your program and its students more successful?

The development of additional core offerings in the Arts Management curriculum to address the changing Arts and Culture industry, would be one consideration. A review of other similar programs reveals a greater investment in curriculum focused on business and marketing issues specific to Arts and Culture programming and individual or small group entrepreneurship. While this area of study is well outside of my expertise it would seem that a review of the curriculum by a newly formed Arts Management Steering Committee, might be in order as our primary tenured faculty member has recently retired.

Other considerations for curricular needs would include the use of web and social media as program extensions of in-person events, with this capability having been developed out of need during the pandemic. Many of the Arts Organizations found the use of online resources as an especially important way of remaining connected to their audience using web and social media platforms to host events and solicit interest and support. With the experience gained during the pandemic, there is a recognition of the value of continuing to refine and expand these resources in the post pandemic future. Long term, this requires that Arts Managers and administrators have foundational knowledge for developing and maintaining a coherent online and social media presence along with the ability to mount streaming events. Course work specific to web-based strategies for developing content, managing sites and enhancing online presence could be embedded in program curriculum or drawn from other programs.

3. What are some program accomplishments worth highlighting?

In the transition during Prof. Rosewall's retirement and the present, I have somewhat limited access to the program history of accomplishments. A campus self-study from 2013 includes a partial list of student successes:

1. Three of our grads have already achieved Executive Director level in Wisconsin arts organizations: New Directions Gallery (Marshfield), Francis Hardy Center for the Arts (Ephraim) and Center for Visual Arts (Wausau)
2. Our grads are currently represented locally on the staffs of the Green Bay Botanical Garden, Mosaic, Inc (formerly the Northeastern Wisconsin Arts Council), Boys and Girls Club of Green Bay, National Railroad Museum, Kroc Center, and NWTC Artisans Center.
3. UWGB Arts Management graduates have been hired by these statewide and national organizations: Wisconsin Public Radio, the Tennessee Performing Arts Center, Delaware Art Museum, Milwaukee Ballet, Milwaukee Art Museum, John Michael Kohler Art Center, Racine Art Museum, United Performing Arts Fund (Milwaukee), Arts Council of Clakamas County (Oregon), and Sharon Lynne Wilson Center for the Arts (Brookfield).
4. Betsy Bostwick Tanenbaum received a Master's degree in Arts Administration from University of Oregon, and won the graduate research award there two years in a row.

4. Have there been any significant changes that have affected your program? (Narrative)

Prof. Rosewall retired in December of 2019. Since that time the program has been staffed by a group of experienced Arts Administrators and practitioners. The impact of the pandemic on Arts and Culture organizations and individual artists has had a major impact of the community. The full extent of the impact on academic programs is yet to be fully realized.

5. Where do you want your program to be 5 to 7 years from now?

This is outside of my area of expertise and will be explored further by the Arts Management Steering Group. Based on preliminary conversations about the future of the program, there seems to be a number of possible directions the program could take:

- Remain as an interdisciplinary major if enrollments can increase to support a replacement tenure track faculty.
- Remain as major with updated curriculum and the development of more core offerings, reduce the number of Art, Theatre and Music disciplinary courses and include possible links to the business administration and marketing programs.
- Transition the major to a minor if demand in enrollment continues to decline.
- Create a certificate program(s) in Arts and Culture Administration in combination with any of the above.

Demand

All data in this area is provided with the materials. (Graduates, majors, minors, etc.) This space is for any commentary you would like to apply to that material. (Narrative)

Internal

1. Program goals (Mission, vision, learning outcomes; present as narrative/lists)

The UWGB Arts Management program is centered on the following guiding principles:

1. The Arts are a unique industry with unique management challenges, and therefore arts managers need information and skills specific to the industry.
2. The Arts manifest themselves differently in each community, and therefore arts managers need to understand how arts and culture affect civic life, education, the economy, tourism and health in order to make wise decisions on behalf of arts organizations.
3. The Arts are equal parts art and administration, and therefore arts managers need to have literacy and/or proficiency in one or more artistic disciplines in addition to management knowledge.

2. Curriculum development (Lists, brief narrative if appropriate)

ARTS MGT 256 Understanding the Arts (3 credits) FA/GE

ARTS MGT 257 Arts in the Community (3 credits)

ARTS MGT 354 Managing Arts and Cultural Organizations (3 credits)

ARTS MGT 355 Funding and Financial Issues in the Arts (3 credits)

ARTS MGT 356 Promoting the Arts (3 credits)

ARTS MGT 357 Gallery & Museum Studies (3 credits)

ARTS MGT 480 Arts Management Seminar (1 credits)

ARTS MGT 455 Practicum in Arts Management (3 credits) Capstone/GE

ARTS MGT 497 Internship (1 credits)

Note: The following curricular rationale is from the 2013 Program Self-Study authored by Professor Rosewall and best represents the current curricular structure.

The Arts Management major and minor were specifically designed to be an innovative offering responding to UWGB's Select Mission. The program is inherently interdisciplinary; students are

required to complete coursework in management, communication, marketing, financial management, and the arts. The program is problem-focused and requires critical and creative thinking, as students transition from theory to practice quickly. Numerous case studies and “real world” exercises prepare students for a required internship field experience. For example, in ARTS MGT 355, Funding and Financial Issues in the Arts, students write a grant application using a template from a real grantor, then turn around and act as a grant panel evaluating the class’s applications. The grant writing process is a microcosm of the program’s guiding principles at work. In order to persuasively write about an arts-related program, the student must understand artistic disciplines. In order to write persuasively about why the program is needed, the student must understand the role of the arts in communities. And to plan program facilitation, evaluation and budgeting, the student must understand the unique management needs of the arts and current trends in granting and funding.

The fact that students take most of their upper level core courses within the Arts Management program is a strength, but because there is only one faculty member, it is also a weakness. Students receive the bulk of their major coursework from one person, with one particular outlook and teaching method. The fact that there is only one faculty member also limits the breadth of the curriculum. Fortunately for UWGB, the faculty member currently teaching the program has experience in a number of different art forms and with arts organizations in several different communities and several different budget levels. However, as we discuss below, the program ignores some aspects of arts management that are not part of the expertise of the current faculty, including international issues and law.

There are a number of options in the “choose from” categories at both lower and upper levels that have successfully added to the Arts Management curriculum. *So far we have taken a great deal of care in communicating with faculty and units who teach these courses, and we have worked hard to ensure that the material students are receiving is consistent, particularly with nonprofit management courses. However, consistency and relevancy is not always possible, and overlap is common. PU EN AF 415 (Public and Nonprofit Budgeting), for example, is currently taught by an adjunct. For a few years, the teacher was a government specialist who concentrated on public budgeting, which was completely irrelevant to Arts Management students.* Another issue that has arisen recently is that other units have changed prerequisite requirements, making fewer courses accessible to Arts Management students. Continued monitoring of this situation is necessary to ensure that the Arts Management curriculum remains consistent, relevant and accessible.

3. Connections to other programs (Lists, brief narrative if appropriate)

Arts Management program was originally designed to connect with programs in Art, Theatre and Music with courses and faculty from these areas having contributing to the curriculum through existing courses in their respective disciplines. Additionally, we have several on campus laboratories for students that engage in activities relevant to the Arts Management program, including the renowned Weidner Center for the Performing Arts, the Lawton Gallery, the Richter Museum of Natural History, and the Gary A. Fewless Herbarium. Students on campus have the opportunity to participate in an award-winning literary journal (Sheepshead Review), intern at Northeast Wisconsin’s historical review (Voyageur Magazine), coordinate activities like the Czech-Slovak Voice competition, and develop educational materials for the more than 40,000

schoolchildren who attend performing arts events each year. The recent move of the Gallery and Museum Practices program to Arts Management was done in part to emphasize our commitment to expanding the emphasis from a visual art focus to a broader museum focus, to include history, science, and specialty and multi-purpose museums.

4. **Number of courses offered.** (Overall number provided in materials. Chairs: short commentary if appropriate. Provide a sub-grouping of various modalities by percentage. For example, what percentage of your program is available online, hybrid, etc.?)

ARTS MGT 256 Understanding the Arts (3 credits) FA/GE

ARTS MGT 257 Arts in the Community (3 credits)

ARTS MGT 354 Managing Arts and Cultural Organizations (3 credits)

ARTS MGT 355 Funding and Financial Issues in the Arts (3 credits)

ARTS MGT 356 Promoting the Arts (3 credits)

ARTS MGT 357 Gallery & Museum Studies (3 credits)

ARTS MGT 480 Arts Management Seminar (1 credits)

ARTS MGT 455 Practicum in Arts Management (3 credits) Capstone/GE

ARTS MGT 497 Internship (1 credits)

ARTS MGT 256 Understanding the Arts and Arts Mgt 257 Arts in the Community are the two courses that have been offered prior to the pandemic as online courses. With the exception of Arts Mgt 497, the remaining courses have all been either virtual or online offerings during the pandemic with Arts Mgt 354, 355 and 356 having the most potential for continuing as online offerings.

5. **Diversity of students, faculty, and curriculum**

There are significant imbalances in the demographics of the program, which currently enrolls 85% female (compared to 64% for UWGB overall), 91% Caucasian (same as overall UWGB population) and 92% under 26 (compared to 76% for UWGB overall).

6. **Gen Ed, FYS/GPS, CCIHS** (Lists)

Arts Mgt 256 is a general education offering with an FA designation.

Art Mgt 455 is a capstone course.

7. **Program support and staffing**

Prof. Rosewall retired in December of 2019 and was our sole tenured faculty who administered the program. Prof. Malloy continues to teach Arts Mgt 256 Understanding the Arts as part of her load. Teaching and advising in the program has been delegated to a group of experienced Arts Administrators with adhoc contracts. If we are to maintain the Arts Management major long term, hiring a replacement for Prof. Rosewall would be important. In the 2013 self-study report, Prof. Rosewall noted the challenges of having only one faculty teaching in the program and how it limited the instructional perspective and impacted advising.

8. Cost per credit hour (TBD)

External

1. Outreach: student/faculty partnerships, collaborations, participation with organizations or individually

The following is a partial list of internships sponsored by Arts Organizations:

Anderson, Holly – Children’s Museum of Green Bay
DeBlaey, Alicia – ARTgarage
Dudek, Chrissy – Neville Public Museum
Hammes, Leanna – Boys and Girls Club, Green Bay
Kuhlow, Sarah – New Visions Gallery, Marshfield
Landon, Emilee – UW-Manitowoc Theatre Department, Manitowoc
Lee, Tae Lee – GalerieBhak (Seoul, South Korea)
O’Dell, Loraine – John Michael Kohler Art Center, Sheboygan
Rine, Kelly – Terror on the Fox
Shim, Min Ji – Marronnier Arts Festival (Seoul, South Korea)
Simpson-Kraft, Sandra – Green Bay Botanical Garden
Sinner, Lauren –ARTgarage; National Railroad Museum
Stensaas, Alex – Mosaic, Inc.
Sturchio, Jennifer – Children’s Museum
Suk, Na Young – Hanguk Performing Arts Center (Seoul, South Korea)
Suk, Na Young – Seongnam Arts Center (Seoul, South Korea)
Thompson, Staci – Arts Events, Inc. (Artstreet)
2011-2012
Bastyr, Michelle – Arts Events, Inc. (Artstreet)
Cleven, Nancy – ARTgarage
DuCharme, Leanne – ARTgarage
Hogan, Ben – Fox Jazz Fest, Appleton
Ihde, McKenna – Arts Events, Inc.
Keil, Melyssa – Edinburgh Fringe Festival (Scotland)
Koehler, Alannah – Edinburgh Fringe Festival (Scotland); New Visions Gallery, Marshfield
Machalik, Samantha – Kenosha Public Museum, Kenosha
Palm, Shannon – On Broadway, Inc.
Paulsen, Emily Terrell – Let Me Be Frank Productions
Pingel, Kyle – Edinburgh Fringe Festival (Scotland)
Wolf, Amber – Neville Public Museum
Zehren, Alea –Francis Hardy Gallery, Ephraim
2010-2011
Becker, Jennifer – Schauer Arts & Activities Center, Hartford
Dorski, Carrie – ARTgarage
duCharme, Leanna – ARTgarage
Evenson, Emily – Green Bay Botanical Garden
France, Trisha – Arts Events, Inc. (Artstreet)
Hipke, Krisi - On Broadway, Inc.
Hogan, Ben – Fox Valley Jazz Fest, Appleton
Jolly, Emily – UWGB Outreach office
Laird, Lisa – Artist Lori Andrus
Morth, Jay – Green Bay Civic Symphony
Petit, Alexia - Adirondack Theater Festival, New York
Qadada, Sabrin - Wisconsin Public Radio (Green Bay office)
Rolfsmeyer, Jessica – Edinburgh Fringe Festival (Scotland)
Servais, Beth - Francis Hardy Gallery, Ephraim
2009-2010
Berg, Kristine – Grand Opera House, Oshkosh
Bruette, Joe – Fox Valley Symphony, Appleton
Egan, Wendi – Cedarburg Fiber Arts Center, Cedarburg

Holden, Kellen – Saatchi Galleries (London)
 Hyde, Tamarra – ARTgarage
 Karpeck, Vicki – Green Bay Civic Symphony
 LaFond, Erin – Capital Civic Center, Manitowoc
 Melander, Holly – Fox Cities Performing Arts Center, Appleton
 Morth, Jay – American Cancer Society/Dancing With Our Stars Event
 Pozorski, Hannah – Wisconsin Public Radio
 Rouse, Katheryn – Fine Art & Technology Co.
 Wagner, Allison – True Nature Healing Arts Center
 Walsingham, Maggie – Arts Events, Inc. (Artstreet)
 2008-2009
 Mattson, Mary – Attic Books & Coffee
 Viste, Catherine – Arketype Group/Creative WI Task Force
 McDermott, Chris – Good Times Programming; Green Bay Symphony Orchestra
 Schnell, Justin – Peter Quince Theatre Company, Manitowoc; Sheboygan Visual Artists,
 Sheboygan
 Walker, Mary Joanne – ARTGarage
 Zander, Gabrielle – Phlash-TV
 Riley, Melanie – Fox Cities Performing Arts Center, Appleton
 Gordon, Bari – PMI Entertainment Group
 Smet, April – Weidner Center
 Herr, Nicole – DePere Dance Studio
 Laskowski, Mike – Green Bay Community Theatre
 Aldrich, Andrea – Fox Cities Performing Arts Center, Appleton
 Carstens, Rachael – Neville Public Museum; ARTgarage
 DeHut, Rose – Francis Hardy Gallery, Ephraim
 Rouse, Katheryn – Apple Jam Productions, Appleton
 Dixon, Spencer – Boulevard Theatre Company, Milwaukee
 Cimpl, Andy – Sharon Lynne Wilson Center, Milwaukee
 Twardy, Charice – Wisconsin Public Radio
 Pansier, Gina – Heritage Hill State Park

2. **Contributions to regional infrastructure** (Lists)

Professor Rosewall has served on a significant number of local and regional Arts Boards and worked in as a consultant for many arts organizations as a contractor through her *Arts for Pete Sake* consultancy. Student interns have been an important outreach component of the program.

3. **Scholarly activity of faculty.** Note: The following is a partial list of books and publications written by Prof. Rosewall and provides an indication of the type and scale of scholarship activity that she engaged in as our primary Arts Management instructor.

Books

- 2017 *Arts and Cultural Management: Critical and Primary Sources*. Coeditor: Dr. Rachel Shane.
 London, Bloomsbury Press, December, 2017
- 2013 *Arts Management: Uniting Arts and Audiences in the 21st Century*. Oxford University Press, November, 2013
- 2000 *Sparkle Island: Stories of Love, Life and Walloon Lake*. Raven Tree Press, June 2000.

Articles and other publications

- 2018 *Arts in the 21st Century: Challenge and Change*. Journal of Cultural Management: Education and Science
- 2010- present *Artini: Arts Management with a Twist*. Blog on innovation and change in the arts. www.ellenrosewall.com
- 2014 Devereaux, Constance, Ed. *The Art and Science of Arts Management Education*. Book chapter: "Mission-Based Arts Management Education" HUMAK
- 2014 American Journal of Arts Management. *Making the Case for Mission-Focused Arts Management Education*.

Presentations

- 2018 Green Bay Botanical Garden: "Brave New Board"
- 2017 Association of Arts Administration Educators Conference: "Responding to Change"
- 2017 Wisconsin Symphony Orchestra Association: "The New Board of Directors"
- 2017 Greater Lansing Arts Council workshop: "Arts and Change in the 21st Century"
- 2016-present Seattle University: Guest Lecturer, Introduction to Arts Leadership class
- 2015 Mosaic Arts Community Connections seminar. "The Arts in the 21st Century: It's a New World"
- 2015 University of Oregon, Eugene. Guest Lecturer for Arts Management and Art and Gender classes.
- 2015 LeMoyne University, Syracuse NY. Guest lecturer for Arts Management classes.
- 2015 American University, Washington D.C., Spring Symposium. "What we learn and why we learn it: the making of an Arts Management textbook."
- 2014 UW-Green Bay, AfterThoughts lecture series. "The Canary in the Coal Mine? The effect of the demise of the Green Bay Symphony on the future of the arts."
- 2014 Association of Arts Administration Educators conference. "Reenvisioning the Undergraduate Intro Course"
- 2014 Association of Arts Administration Educators conference. "Active Learning in the Arts Management Classroom."
- 2013 Association of Arts Administration Educators conference. "Teaching Community Engagement in the Arts"

Community Service

- 2015-2017 Arts Education Task Force, Mosaic Arts Inc.
- 2010 – 2016 Association of Arts Administration Educators Board of Directors
Vice President, 2012-2016
Undergraduate Standards committee chair
Fundraising Committee chair
Conference committee
- 2010 – 2014 Cedar Center Arts (ARTgarage) Board of Directors
Executive Committee, 2013
Vice President, 2012
Marketing committee chair, 2010-2012
Development committee chair, 2013
- 2010 – 2012 Film Green Bay Board of Directors
Treasurer 2011
- 2010 – 2011 Green Bay LifeStudy Advisory Council
- 2009 – present Committee member, Cannery Arts Center capital campaign committee
- 2009-2010 Member, Wisconsin Task Force on Arts and Creativity in Education
- 2007 – 2009 Board member, Weidner Center Presents, Inc.
- 2006 – 2011 Board member, Educational Communications Board
- 2005 – present Board Member, Wisconsin Public Radio Association
2006 – 2011 President, Wisconsin Public Radio Association
- 1994 – 2006 Board member, Northeastern Wisconsin Arts Council
2000 – 2002 President
2004 – 2005 Treasurer
2005 – 2006 Secretary
- 2001 – 2005 Board member (Secretary), Green Bay Community Theatre
- 1996 – 2002 Board member, Wisconsin Assembly for Local Arts (now Arts Wisconsin)
1999 – 2002 President
- 1995 – 2000 Board member, Green Bay Chamber Choir

Student Success

1. High-impact practices and individualized-learning opportunities In addition to the internships listed previously, the practicum provides another individualized learning experience for AM students.
 - Burroughs, Bill – UWGB Performing Arts Office
 - Gallagher, David – Sheepshead Review
 - Hacker, Hannah – Sheepshead Review
 - Jozwiak, Jessy – Sheepshead Review
 - Landry, Jade – UWGB Performing Arts Office
 - Nichols, Heather Kathleen – Area Research Center, UWGB
 - Shefcheck, Rory – University Union
 - Cox, Shelbi – Brian Sutton – marketing plan for “Searching for Romeo”
 - Fletcher, Megan – Czech Slovak voice competition
 - Kostreva, Tina – Business plan for dance company
 - Breest, Jessica – UWGB Performing Arts office
 - Meurett, Nikolas – Green Bay Film Festival
 - O’Dell, Stephanie – Sheepshead Review
 - Tresseder, Meg – UWGB Performing Arts Office
 - Wolf, Amber – Phlash-TV
 - Berg, Kristine – Creation of financial management system for Door County Art League
 - Hedden, Megan – UWGB Performing Arts Office
 - Viste, Catherine – Sheepshead Review
 - Walter, Brett – Matthew Burtner residency (Cheryl Grosso)
 - Wegenke, Tessa – Coordination of International Czech Singing Competition (Sarah Meredith and Brent Blahnik)
 - Sklenar, Derek – UWGB Performing Arts Office
 - Kooiman, Amy – Performing Arts Office, Green Bay Film Society (David Coury), House of Valdar (Donald Shadian)
 - Torkelson, Erin – Performing Arts Office, House of Valdar, Meyer Theater (Matt Goebel)
 - Linder, Suzi – Theatre Program (Laura Riddle)
 - Schmitz, Carmen – Art Open House (Mokren) and more Lawton Gallery database work (Rose)
 - Rose, Erin – Lawton Gallery/development and updating of mailing list & marketing (Steve Perkins)
 - Devroy, Amy – Marketing work for Theatre dept. (Laura Riddle)
2. Retention (TBD. Note: if program-level data is not provided, maybe list some things your program does that you believe aid in retention.)

Mission Relevant

- 1. Relevance to mission** (Narrative or lists as appropriate)
“The Arts Management major and minor were specifically designed to be an innovative offering responding to UWGB’s Select Mission. The program is inherently interdisciplinary; students are required to complete coursework in management, communication, marketing, financial management, and the arts. The program is problem-focused and requires critical and creative thinking, as students transition from theory to practice quickly. Numerous case studies and “real world” exercises prepare students for a required internship field experience.”
The Arts Management program has been very active in supporting the regional Arts and Culture scene with student internships and practicum serving as important learning and outreach activities.
- 2. Cultural enrichment** (Narrative or lists as appropriate)
The Arts and Culture industry is the business of cultural enrichment and the UW-Green Bay Arts Management program has been centrally important regionally in this role. The extended list of student and faculty engagement provided in this document is evidence of this.
- 3. Access** (Does the program have any agreements with other institutions? For example, a transfer agreement with a technical college.)
None.