BARUCH COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK

PROPOSAL TO ESTABLISH A PROGRAM IN ARTS ADMINISTRATION LEADING TO THE MASTER OF ARTS DEGREE
EFFECTIVE FALL 2014

SPONSORED BY THE WEISSMAN SCHOOL OF ARTS AND SCIENCES

APPROVED BY
BARUCH COLLEGE GOVERNANCE
Approved by the faculty of the Weissman School of Arts and Sciences, December 6, 2012

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ABSTRACT

Baruch College proposes to offer a Master of Arts Degree in Arts Administration with courses drawn from the diverse resources and interests of the Weissman School of Arts and Sciences, the School of Public Affairs, and the Zicklin School of Business. The proposed program will be housed in Baruch College’s Weissman School of Arts and Sciences (WSAS) and will include all three of the disciplines represented by the Department of Fine and Performing Arts (FPA): Art, Music, and Theatre. It will also draw on the strengths of the Zicklin School of Business (ZSB) and the School of Public Affairs (SPA) to enhance its faculty and course offerings (see Appendix 1 for letters of commitment from Zicklin and SPA). This degree program will bring together academic and experiential learning opportunities already available at Baruch into a 36-credit curriculum that will address the needs of the New York City arts and culture industry (see Appendix 2 for letters of support) and take advantage of the diverse opportunities available in both the commercial and non-profit arts sectors in New York City (see Appendix 3 for labor statistics and job openings). With the broad resources of its three schools, Baruch College is uniquely positioned to serve as a clearinghouse for contemporary research in arts administration and as a gathering place where professional arts administrators, Baruch faculty, and students can meet to discuss current issues in arts administration. The program will require minimal new faculty resources and will thus generate new revenue for the College.

The curriculum for the Arts Administration degree has been shaped by the needs and interests expressed by potential employers as well as prospective students, and by the guidelines offered for graduate programs by the Association of Arts Administration Educators (AAAE). It will thoroughly prepare graduates to take on leadership roles in a wide range of public, private, and non-profit arts organizations. Their preparation will include:

- A core curriculum that draws on the substantial strengths of the Zicklin School’s Management and Accounting Departments, SPA’s Nonprofit Specialty in its MPA program, and the creative disciplines of art, music, and theatre in the Fine and Performing Arts Department (FPA). It focuses on the essentials of managing arts organization of diverse sizes and types. Course work will ensure students’ familiarity with best practices from both the non-profit and the commercial arts worlds and will include a range of courses that develop competencies in finance, budgeting, resource development, marketing, entertainment law, arts education and outreach, and public policy and advocacy.
- Electives that allow students to deepen their knowledge of specific areas of interest to them, such as gallery management or artist representation.
- Professional internships that allow students to view what they learn in the classroom in the context of real world experiences.
- A consultancy opportunity in the final semester with an arts organization, leading to a thesis published online for use by future classes and for the benefit of the field.

The proposed Arts Administration Program at Baruch will contribute to strengthening the arts and culture industry locally, nationally, and internationally, given the vibrant relationship of this industry here in New York with other centers of art and culture in this country and abroad. Arts organizations in New York City, across the country, and around the world are struggling to adapt to new funding priorities, shifting economic models, and major changes in consumer
preferences. These changes will define the arts landscape going forward.¹ Many of the arts administration techniques that have been applied over the last 50 years, since the creation of the National Endowment for the Arts and the proliferation of non-profit arts organizations in the 1960s and 1970s, are insufficient to ensure that our finest arts organizations survive. Institutions in this sector, both old and new, are seeking leaders whose understanding of how to succeed in the current climate incorporates best practices from all arts disciplines, both in the commercial and the non-profit sectors, and extends to include entrepreneurial, socially connected strategies from the business world and from other non-profit sectors.² The M.A. program in Arts Administration at Baruch College—with its interdisciplinary focus and strong grounding in current administrative and management practices—will be uniquely positioned to develop future arts leaders who can meet these needs.

Additionally, this program is designed with the working professional in mind, making it accessible to a generation of future arts leaders who are already committed to the field. Inflexibility of scheduling has been a barrier to many practitioners who wish to pursue an advanced degree at a time when more rigorous study is necessary for success on both the personal and the institutional level. The Baruch program aims to remove this barrier.

Recent graduates from Baruch and from other schools around the city and across the country have indicated an intention to pursue graduate training in arts administration and a strong interest in such a program at Baruch (see Appendix 4). Baruch College already serves the arts and culture industry through the BA, MBA, MPA and MS programs it currently offers. The faculties of FPA, SPA, and Zicklin are prepared expand their engagement with this industry by offering an additional and more comprehensive opportunity for professional development in the form of an M.A. in the field.

This proposal documents all aspects of the Baruch College M.A. in Arts Administration, including its purpose, an explanation of the need for this program, a detailed description of the curriculum, the minimal cost to implement the program, and the income that will make the program financially feasible.

PURPOSE AND GOALS

The purpose of Baruch College’s proposed Master of Arts program in Arts Administration is threefold:

First, it addresses the needs of arts organizations in New York City, the NYC Metropolitan Region, the State of New York, and less directly other national and international art communities by providing resourceful, well-trained arts leaders who can help arts and cultural organizations—a major economic force in New York City, in the NYC Metropolitan Region, and throughout NY state—thrive in a changing economic climate, which reflects shifting funding opportunities and consumer preferences.

Second, it furthers Baruch College’s mission and particular goals in its strategic plan. Specifically, it will:

• support Baruch’s mission of “educating men and women for leadership roles in business, civic and cultural affairs, and academia” by offering a graduate program focused on “professional preparation that enables students to become leaders and innovators in their field [arts administration];”

• complement existing programs and support the College’s desire to “strengthen inter-School collaboration and develop additional cross-School curricular and other educational programs” by drawing on the curricula and faculty of all three schools at Baruch in the formation of the new program (see Appendix I);

• advance Baruch’s strategic goal to “become a public think tank, intellectual leader and open forum for significant discussion,” which demonstrates the College’s engagement “with the larger civic and international community” by bringing arts leaders from New York and around the world to Baruch for open discussions on the state of the arts and culture industry and its economic and educational impacts;

• further the Weissman School of Arts and Sciences’ goal of taking “advantage of New York City as a laboratory for the study of international commerce, culture and the arts” by requiring students in the M.A. program in Arts Administration to complete a consultancy with an arts business in New York City as their thesis project;

• and, by publishing online the transcripts of guest lectures and policy discussions, as well as student case studies, advance the College’s goal of using “all media to engage wider audiences effectively in the examination and resolution of important business and civic leadership issues through, for instance, posting lectures and summaries of faculty publications; developing Web-based discussion of selected topics; and establishing links to other electronic resources of quality.”

Third, and most importantly, this new M.A. program in Arts Administration will address the needs of early-career arts administrators who have two to three years professional experience working in the arts, and who wish to broaden and deepen their knowledge and skills in order to achieve their career goals.

Grantmakers in the Arts, the national association of private and public funders making grants to artists and arts organizations in America, illuminated some key reasons that graduate training in Arts Administration is so desperately needed:

...arts leaders come from a broad field of experience and inclination, often with a much narrower set of skills when they take on leadership roles. Artistically accomplished leaders, or managers who specialize in one area of operations (e.g., fund raising or marketing), may be promoted to leadership roles with very little general management training. And the pressures of under-resourced organizations leave little time for training or indeed for reflection on training needs. The talent for 'learning on the job' has an admirable credibility but can be unwise when taken to extremes. Non-Profit leaders with no construction or project management experience may find themselves leading complex building projects; managers with little or no financial training may be called upon to make revenue and risk decisions for which they are not fully prepared.4

Prospective graduate students in Arts Administration, already working in the field, are well-aware that funders of arts organizations—investors in the commercial arts sector, philanthropic organizations and individuals in the non-profit arts sector—naturally want those organizations to operate in a professional, businesslike manner. These prospective students know that to advance in their careers, they must be able to understand and apply the broad range of administrative, management, entrepreneurial, and creative skills needed to help arts and cultural organizations succeed. They cite the rigorous curriculum and access to the world-class faculty and resources of Weissman, Zicklin, and SPA as two of the main draws of the proposed program.

Indeed, arts leaders at major New York City arts organizations complain off the record that too many of the students they meet and employ as interns from similar programs simply do not have the business and management acumen they expect to see at the graduate level in this field. The unique strengths of Baruch's top-ranked schools of business and public affairs and the design of the program’s curriculum, which takes full advantage of those core strengths, will ensure that graduates of the program are extremely competitive candidates for leadership positions at existing arts organizations. They will also possess the knowledge and skills to successfully launch their own arts businesses, whether commercial or non-profit. There is good reason to believe that the Baruch M.A. in Arts Administration will quickly become one of the most respected programs of its kind.

All students will receive training in the core areas identified by the Association of Arts Administration Educators as critical to the success of future arts leaders, including:

- financial and audience development;
- strategic analysis and planning;
- logistics of how art gets presented and produced;
- the legal, ethical, and policy environments for the arts;
- leadership roles in complex organizational environments;
- the international environment for the arts and the impact of the global economy; and

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the application of research methodologies to the field.

However, unlike students in other programs in the New York area, and distinct from almost every other program in the country, students in the Baruch M.A. in Arts Administration will have the unique opportunity to specialize by choosing courses from Zicklin, SPA, or both. This unusual degree of flexibility allows the program to respond fully to a variety of student interests and career paths, from managing artists and musicians to presenting touring musicians in performing arts centers, from managing a non-profit theatre to producing plays on Broadway, and from owning a private gallery to managing a non-profit museum. For example, the prospective gallery owner will take finance and entrepreneurship courses in Zicklin, while the museum-bound student will take non-profit management and fund raising courses in SPA. Both students can take courses common to marketing and managing arts businesses in FPA. Elective sequences or specialized internships will help each student further develop the specific skills he or she needs to pursue a particular career path (see Appendix 5 for an example of how this will work).

The specific educational goals of the proposed program are as follows:

1. To prepare graduate students to meet the needs of arts and cultural organizations in New York City, the NYC Metropolitan Region and the State of New York for professional, expert arts leaders in the areas of Art, Music, and Theatre.

2. To meet the needs of early-career arts administrators eager to advance in their careers by obtaining rigorous, professional, and specialized training in arts administration.

3. To expand Baruch College's services to the community by:
   - preparing the next generation of arts leaders to face the unique opportunities, challenges, and threats facing the arts and culture industry in the 21st century; 
   - establishing internship sites with New York City arts organizations, including on-campus resources like the Baruch Performing Arts Center and the Sidney Mishkin Gallery; 
   - offering free consulting services performed by second-year students to New York City arts businesses; 
   - publishing the results online as case studies available for use in Arts Administration, Business, and Public Affairs classes across the country and around the world; and 
   - convening public discussions on contemporary issues in arts administration among arts leaders, Baruch faculty, and students in the Arts Administration program.
NEED AND JUSTIFICATION

Given the challenges arts and cultural organizations face in an increasingly competitive business environment, the need for highly trained managers is growing. Herwig Poschl, former director of the MBA in International Arts Management (in cooperation with the University of Salzburg, Columbia College Chicago and Fudan University in Shanghai), recently stated, “Cultural leadership is about doing the right things, and the task of the staff is to do things right... [it is] sad to say, but it is true, that many arts managers cannot realize the [sic] dreams because of a lack of knowledge of the actual, the real side of arts and cultural production.”

According to the U.S. Bureau of Labor Statistics, “almost all arts administrators have completed four years of college, and the majority possess a master’s or a doctoral degree. Experience in marketing and business is helpful because promoting events is a large part of the job.” That report further notes that arts administrators in performing arts companies earned an average yearly salary of $89,370 in 2009, while those working for museums and similar institutions averaged $92,760. The Bureau forecasts a 13.7% increase in the demand for managers in arts-related fields from 2008 through 2018. Given the size of the arts, entertainment, and culture industry in New York, it is expected that the need in New York City and in the State of New York will be even higher. Indeed, the New York State Department of Labor rates the job market for managers in arts and entertainment-related fields through 2016 as “favorable” to “very favorable.” The Baruch College Department of Fine and Performing Arts has already received many expressions of interest from potential students for the M.A. in Arts Administration (see Appendix 4). This new program will provide an important public service function to the City and State, and to interested CUNY students, by providing the necessary training for such arts administrators.

The accessibility of this program will fulfill an important need for prospective students, many of whom say the affordability of the Baruch program is a key factor in its attractiveness (see Appendix 4). Many early-career arts administrators in entry-level positions need to continue working while they attend graduate school, and they need an affordable program. Private universities like Columbia, NYU, and Pratt charge as much as $44,000 per year for graduate education in Arts Administration compared to CUNY’s graduate tuition of $8,690 full-time per year. In addition, those programs cannot be completed in two years of evening classes. Therefore, it is likely that the Baruch program would compete successfully with these programs.

Moreover, while there is an existing program in Performing Arts Management at Brooklyn College that offers some courses in Manhattan, there are no public graduate programs in Arts Administration offering all of their courses in Manhattan. The Baruch College M.A. in Arts Administration is distinct from the Brooklyn College program in these four additional and very significant ways:

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7 Ibid.

8 New York State Department of Labor. “Employment Prospects to 2018 (Data Source: Occupational Employment Statistics Survey, New York City Region).”
1. The Baruch College program will prepare students for positions in art, music, and theatre organizations. The Brooklyn College program's scope does not include visual arts organizations at all. It is based in the Theatre Department and is primarily focused on the management of theatrical organizations.

2. It would be extremely difficult for a student in the Brooklyn College program to meet its academic demands while working full-time. While it will be challenging for a student in the Baruch program to juggle both, it is possible. Although the Brooklyn College program offers its courses at night, as the Baruch program will, it also requires students to complete three 200-hour internships and a full-time, four-month residency in an arts organization. The Baruch College program offers more flexibility in meeting the internship requirement (only one internship is required, and the requirement can be met if the student has three or more years of arts management experience).

3. The Baruch College program is unique in drawing much of its core curriculum from courses in Zicklin and SPA. The Brooklyn College program's curriculum offers only one business course (Financial Accounting) outside the Theatre Department.

4. The Baruch College program offers students an opportunity to tailor their coursework to fit their post-graduation career goals, selecting between coursework in Zicklin or SPA to suit both commercial and non-profit interests, and among a number of electives in all three schools to best suit their needs.

In summary, the faculty of Zicklin, SPA, and FPA agree that the M.A. in Arts Administration at Baruch College fulfills a need in the New York arts and culture industry. No other college in the CUNY system offers a broad focus on administration of Art, Music, and Theatre enterprises; no other program in New York City offers such a strong grounding in for-profit and non-profit finance and management; and no other program allows students so much flexibility to tailor coursework to their post-graduation goals.
STUDENTS
A. INTEREST AND DEMAND

The Baruch M.A. in Arts Administration is designed for the early-career arts administrator. It is specifically targeted to a professional with 2 - 3 years entry-level arts management experience who desires to advance in his career and needs to develop core skills in finance, budgeting, fund raising, marketing, arts education, public policy and advocacy to do so.

Based on the survey distributed to the staffs of major arts organizations in the New York City area, including Lincoln Center, Carnegie Hall, The Public Theater, Second Stage, The Rubin Museum, and New York City Center, demand for such a program is quite high (see Appendix 4).

B. ENROLLMENT PROJECTIONS

Based on interest in the program, enrollment is conservatively projected to begin with an entering cohort of 15 students in the fall semester and gradually build over five years to a cohort of 26 per year, with a total enrollment of 49 new and continuing students per year. Enrollment will be offered on both a full-time and a part-time basis; spring admissions will be limited to transfer students required to fill any empty spaces due to student attrition.

ANTICIPATED STUDENT ENROLLMENT TABLE - PROPOSED M.A. IN ARTS ADMINISTRATION

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<tr>
<th></th>
<th>YEAR I</th>
<th>YEAR II</th>
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GOVERNANCE

- The Director of the Program will be a full-time member of the Baruch faculty.
- The Program will be directed by a seven-person steering committee composed of two faculty members from each of the three schools and the Director of the Program, who will serve as its Chair. The HEO who oversees the administration of the program will attend the steering committee meetings and will have voice but no vote on the committee.
- The steering committee will be divided into two subcommittees, which will make decisions about admissions standards, advisement, and curriculum. The subcommittees are Curriculum and Admissions/Advisement. Each subcommittee will have a representative from each school. The HEO will staff each subcommittee.
- All proposed curriculum changes will be submitted to the subcommittee on curriculum for review and approval. Representatives from the three schools will consult with their respective curriculum committees to ensure a full review of the proposed curriculum changes by each school. After approval by the steering committee, proposed curriculum changes will follow the usual curriculum process in the Weissman School (i.e., the Weissman Committee on Graduate Affairs and the Weissman Faculty).
- Academic standing appeals will be handled by the Weissman Committee on Graduate Affairs, with input from the other two schools when appropriate.

A. ADMISSION REQUIREMENTS

While the program is designed for students with 2 - 3 years professional experience, CUNY and other undergraduate students with an interest in arts administration who have significant internship or prior professional arts administration experience will also receive serious consideration. Admittance will require a bachelor’s degree with an overall GPA of at least 3.0. The application will require a personal statement and three letters of recommendation. Those with baccalaureate degrees from non-English speaking universities must also take the TOEFL examination and achieve a minimum score of 100 on the paper-based version. All prospective students must take the general GRE.

B. CURRICULUM

The curriculum for the 36 credit M.A. in Arts Administration adheres to the guidelines established by the Association of Arts Administration Educators and is designed to ensure that students understand and can execute the full complement of professional skills necessary to help arts organizations of all sizes, disciplines, and organizational models (commercial, non-profit and hybrid) thrive in the current economic and political climate. Training will occur primarily in classes taught by full-time faculty members in Weissman (primarily FPA), Zicklin (primarily Management and Accounting), and SPA; in practical internships with major arts organizations in New York City and the NYC Metro Region; and through a final consultancy project leading to the thesis. Students will graduate from the Baruch College program prepared to navigate the complex, interdisciplinary labyrinth of arts management, which requires a broad understanding
of every facet of the business, including marketing, development, education, and finance. This interdisciplinary approach will prepare students to thrive in an industry that is first and foremost collaborative and requires a high degree of flexibility, responsiveness and resourcefulness. Students will also have the opportunity through their choice of electives to specialize in particular areas, making themselves especially marketable in that area, such as museum and gallery management or arts marketing.

The required core courses are displayed in the table on page 13; the electives are displayed on page 14. Thirty-three core and elective course offerings are mapped for the MA Arts Administration program; 13 are new courses and 30 are existing courses currently offered through the School of Public Affairs and Zicklin School of Business. See Appendix 6 for course descriptions of existing courses; see Appendix 7 for syllabi for new courses; see Appendix 8 for a sample student schedule for completion of the M.A. in Arts Administration in two years.
Students will have the opportunity to choose from a range of courses that explore subjects and issues that are important to both the for-profit and non-profit areas of the field. The program is designed to allow for a concentration in one area or a blending of both, as is the case when actually working in the field. Students are required to take courses in the following core areas, (options are available for a number of core competencies):

**Arts Administration Program Course Curriculum**

<table>
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<tr>
<th>Area of Professional Competence</th>
<th>Required Courses</th>
<th>Options</th>
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<tbody>
<tr>
<td>Management</td>
<td>PAF 9151: Administration of Non-Profit and Voluntary Agencies</td>
<td>MGT 9300: Management: A Behavioral Approach</td>
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<tr>
<td>Marketing</td>
<td>FPA 9140: Marketing the Arts</td>
<td>MKT 9703: Marketing Management</td>
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<tr>
<td>Resource Development</td>
<td>PAF 9152: Fund Raising &amp; Grants Administration in Not-for-Profits &amp; Voluntary Organizations</td>
<td>MGT 9968: Entrepreneurial Communications: Selling and Negotiating</td>
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<tr>
<td>Audience Development</td>
<td>FPA 9160: Audience and Member Services</td>
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<tr>
<td>Contemporary Arts Mgmt.</td>
<td>FPA 9100: Arts, Culture &amp; the Civic Environment</td>
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<tr>
<td>Leadership</td>
<td>FPA 9130: Managing in Arts Environments</td>
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<tr>
<td>Internship (one internship is required; waived for students with 3+ years' experience)</td>
<td>FPA 9170: Professional Internship in Arts Administration</td>
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<tr>
<td>Thesis</td>
<td>FPA 9180: Professional Consultancy/Thesis in Arts Administration</td>
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Below is a listing of electives that students could choose from to develop a specialty or acquire additional skills in a particular area; students may choose up to four electives.

**IN THE WEISSMAN SCHOOL OF ARTS AND SCIENCES:**
FPA 9120: Development and Management of Arts Education Programs
FPA 9150: Advanced Resource Development Practicum for the Arts
FPA 9155: Touring and Presenting the Arts
FPA 9190: Cultural Policy and the Arts
FPA 9197: Selected Topics in Museum and Gallery Management
FPA 9198: Selected Topics in Music Management
FPA 9199: Selected Topics in Theatre Management

**IN THE ZICKLIN SCHOOL OF BUSINESS:**
FIN 9770: Financial Decision Making
MGT 9960: Entrepreneurial Strategies and Cases
MGT 9963: Researching and Developing Entrepreneurial Ventures
MGT 9964: Managing the Entrepreneurial Enterprise
MGT 9965: Boards, Governance, and Leadership within Entrepreneurial and Family Firms
MKT 9701: Advertising and Marketing Communication
LAW 9107: Law of Unfair Competition and Intellectual Property
LAW 9109: Law and the Entertainment Business

**IN THE SCHOOL OF PUBLIC AFFAIRS:**
PAF 9150: Introduction to the Nonprofit Sector
PAF 9153: Budgeting and Finance for Nonprofits
PAF 9157: Introduction to Philanthropy
PAF 9180: Policy Analysis
PAF 9183: International Nonprofit Organizations

**COST ASSESSMENT: FACULTY**
Teaching faculty will be drawn from the full-time Department of Fine and Performing Arts, the MBA program at the Zicklin School of Business, and the MPA program at the School of Public Affairs. Occasionally, we will use practicing arts administrators or existing adjunct professors in Zicklin, FPA and SPA to teach specific courses. These adjuncts will play a limited but important role in the education of students in the M.A. program in Arts Administration; as current practitioners, functioning primarily as consultants in the areas of fund raising and marketing, their insights and experiences will be invaluable resources for our students.

At least 10 full-time members of the Department of Fine and Performing Arts, the Zicklin School of Business, and the School of Public Affairs have the appropriate background to teach courses in this program. Because students in the M.A. program in Arts Administration will enroll in their courses in Zicklin and SPA alongside colleagues in the MBA and MPA programs, no additional full-time faculty is required, although the Weissman School plans to add a full-time faculty member with a specialization in the field and a HEO Associate to help administer the program. There will be no negative impact on existing resources because either students will be enrolling in existing courses and sections in Zicklin and SPA, or they will be enrolling in newly designed courses in Weissman taught by a faculty member who is already present. Even as enrollment rises, it will only be necessary to hire adjuncts to teach three courses per year starting in Fall 2014.

The number of courses to be taught by full-time faculty and by highly qualified adjuncts each semester is shown in Appendix 9. The estimated income and expenses associated with the program over the next five years of operation are discussed in Appendices 10 - 14.

COST ASSESSMENT/FACILITIES AND EQUIPMENT

No new facilities or equipment are required for this program.

COST ASSESSMENT/BUDGET TABLES

The following table summarizes program costs and revenues from fall 2014 through spring 2016. This projection estimates a moderate rate of enrollment growth from an initial entering cohort of 15 to 26. It is anticipated that tuition revenue will substantially exceed direct program costs in every year of operation.

In addition, the Master's in Arts Administration is positioned to generate contributed income to the College. Funding opportunities exist for all sectors: individuals, foundations and corporations, and through grants and contributions. Alumni working in the fields of arts and culture and entertainment will have a new, meaningful way of supporting Baruch; outreach to foundations and corporations interested in economic development, capacity building and professional development will find this program particularly appealing because of its interdisciplinary focus, its scope and its accessibility to students.

EVALUATION
A. INTERNAL EVALUATION AND OUTCOMES

Admissions, advisement and the ongoing needs of the M.A. program in Arts Administration will be supported in part by an Admissions Committee, composed of representatives of all three schools and the program director. They will report to the Associate Dean and Director of Graduate Studies of the Weissman School of Arts and Sciences.

The outcomes assessment and evaluation plan developed for the program is as follows:

Mission
The mission of the arts administration program as well as its objectives and student learning outcomes will be developed and revised through self-study on a regular basis. This evaluation process will be based on input from program faculty, current and former students, and supervisors in internship settings. The program mission includes:

• Meeting the needs of the state, city and local community for high quality arts administrators and
• Meeting the needs of current and future arts leaders in the community for high quality training.

Objectives
Program objectives include the following:

• Contributing to the College’s efforts to position Baruch within the greater community by providing high quality professional graduates and trainee interns for the New York metropolitan area arts community and
• Contributing to the development of highly qualified arts administrators by providing a comprehensive professional training experience.

Learning Outcomes
Following the guidelines established by the Association of Arts Administration Educators9, student learning outcomes for the program will include:

• Understanding generally accepted practices to responsibly manage the finances of commercial and non-profit arts organizations,
• Familiarity with the major theories and techniques of audience development for the arts,
• Development of skills in the areas of strategic analysis and planning for arts businesses,
• Understanding of the legal, ethical, and policy environments for the arts,
• Development of leadership skills and management techniques employed in arts organizations, including dynamics of working with boards, organizational structure and staffing, and working with artists, donors, investors, and other constituencies,
• Familiarity with both the local and the international environments for the arts and the impacts of the arts business sector on the local and global economies, and
• Mastery of research methodologies employed in the field and ability to conceptualize, analyze, synthesize, and evaluate data.

Assessment

9 Association of Arts Administration Educators. Standards for Arts Administration Graduate Program Curricula: A Living Document. April 7, 2011. Provided in an e-mail received May 17, 2011, from Barbara Harkin, Administrative Director of Association of Arts Administration Educators.
Program objectives and learning outcomes will be assessed using formal written measures that include the following:

- Student feedback concerning faculty and other aspects of the program,
- Instructor feedback about students and other aspects of the program,
- Internship site feedback about students placed as interns,
- Employer feedback from graduates as employees, and
- Alumni feedback about their career development and experience relative to the program curriculum. The program’s faculty will conduct a developmental, systematic assessment of each student’s progress throughout the program, professional development, and personal development.

The faculty will establish a comprehensive, integrated plan of program evaluation in keeping with guidelines established by the Middle States Organization, indicating how the mission, objectives, and student learning outcomes are met.

Two-Year Evaluation
After the completion of the second year, the program faculty will assess and evaluate the success of the program with regard to:

- Admissions
- Enrollment
- Internship site placements
- Student evaluations

Modifications will be made where necessary.

Ongoing Evaluations
Program evaluations will be ongoing, with formal evaluations occurring as follows:

- An annual evaluation that documents how, where, and the extent to which the program objectives are addressed in the course syllabi,
- A review by faculty of the curricular offerings and characteristics of the program,
- Once every three years, faculty will conduct and document formal follow-up studies of internship site supervisors and alumni employers to assess their perceptions and evaluations of major aspects of the program, and
- At least once every three years, faculty will document use of findings from the items immediately above in program modifications.

Report of Assessment Findings
An official report documenting outcomes of the program evaluation shall be prepared and distributed on a systematic basis (at least every three years) to students in the program, program faculty, and institutional administrators. The program’s students will have regular and systematic opportunities for formally evaluating faculty and curricular experiences. The program’s administration will provide annual results of students’ course evaluations to faculty and present written faculty evaluation procedures to program faculty at the beginning of each evaluation period and whenever changes are made in procedures.

B. EXTERNAL EVALUATION
External evaluations of this proposal will be conducted by two experts in the field from outside the New York metropolitan area. The evaluators’ reports, along with their vita, will be attached in Appendix 15.

CONCLUSION

This proposal for a Master of Arts program in Arts Administration responds to a variety of needs identified by arts businesses, independent research, and alumni, current student, and other individual requests. The Weissman School of Arts and Sciences, the Zicklin School of Business, and the School of Public Affairs at Baruch College are committed to meeting those needs; the program objectives are feasible, and our teaching resources are rich and well-positioned to implement this program. Demand for the program from early-career professionals in the field is expected to be high. The program will pay for itself and provide additional income to the college. Moreover, the need of arts businesses in New York—a major component of the area’s economy—will be better served by training future generations of arts leaders.
APPENDIX

1
August 14, 2012

Helene Blieberg  
Weissman School of Arts & Sciences  
Baruch College  
One Bernard Baruch Way  
Box B8-250  
New York, NY 10010

Dear Helene,

It was a delight to meet with you and discuss the Master of Science in Arts Administration program you are developing. On behalf of the Zicklin School of Business, we are pleased to assist you in this work and participate in the offering of courses as specified in your curriculum. We welcome students from your program in our courses. Students would be expected to complete any pre- or co-requisites as specified in each course description.

We agree that New York City is an excellent venue for such a degree, and have a number of students and faculty in the Zicklin School with active interests in the arts and arts-related disciplines. We strongly support your program as it goes forward.

If I can be of any further service, please do contact me.

Cordially,

Donald H. Schepers  
Associate Dean for Academic Affairs

Cc: Jeff Peck  
Myung-Soo Lee
From: Jonathan Engel
Sent: Wednesday, May 18, 2011 6:17 PM
To: Amy Estes

Happy to, Amy.
JE

From: Amy Estes
Sent: Wednesday, May 18, 2011 4:14 PM
To: Jonathan Engel
Subject: RE: follow up

Jonathan -

Talk about menschlekhkey! Thank you so much! It was great talking to you today, and I really appreciate your encouragement and all of this terrific information!

I'm going to start getting in touch with your faculty tomorrow, and will send along a draft of the proposal for you to take a look at when you have a moment. Your comments would be really appreciated.

Would you also be willing to write a letter of support for the program indicating your willingness for students in the arts admin program to enroll in the courses you list below? Thanks so, so much.

Til' soon!

Amy

From: Jonathan Engel
Sent: Wednesday, May 18, 2011 2:56 PM
To: Amy Estes
Cc: Sermier, Ed; Richard Hochhauser (rhochhauser@gmail.com); chris@cloudadvisers.com; dave@constellationadvancement.com; Michael Seltzer (michaelsseltzer@mac.com); Matt.Aubry@yai.org
Subject: follow up

Amy – so nice to see you this morning. We would love to have a number of our classes cross-registered with your program, including the following (all PAF):

9140
9150
9151
9152
9153

You should also get in touch with the following professors:

Fulltime:
Peter Dobkin Hall
John Casey
Jack Krauskopf
Hector Cordero-Guzman
RE: follow up

pd_hall@harvard.edu; John Casey <john.casey@baruch.cuny.edu>; James Krauskopf <james.krauskopf@baruch.cuny.edu>; Hector Cordero <Hector.Cordero@baruch.cuny.edu>

Parttime
Ed Sermier
Richard Hochhauser
Chris Cloud
David Gallagher
Michael Seltzer
Matt Aubry

Sermier, Ed <Ed.Sermier@nffusa.org>; Richard Hochhauser (rhochhauser@gmail.com); chris@cloudadvisers.com; dave@constellationadvancement.com; Michael Seltzer (michaelseltzer@mac.com); Matt Aubry@vai.org

I am also attaching CVs for the parttimers (couldn’t get Sermier’s but he’s the ex NY Philharmonic Exec); the bios for the fulltimers are on our website at:

http://www.baruch.cuny.edu/spa/facultystaff/facultydirectory/index.php

I am also reaching out to Amy Swartz to have you teach PAF 9299, “Topics in Nonprofit Management: Arts Management” in either fall or spring.

Please tell me whatever else I can do to help.

JE

Course Descriptions below:

PAF 9140 Budgeting and Financial Analysis 1 3 hours; 3 credits

This course focuses on the budget cycle and budget decision-making. It includes tools for developing, implementing, and controlling a budget within a, typically, public organization. Topics include development of operating budgets, cash budgets, break-even analysis, cost behavior, the time value of money, capital budgeting, long-term financing, and variance analysis. Basic budget accounting concepts are studied. The course includes development of spreadsheet skills for budgeting.

PAF 9150 Introduction to the Nonprofit Sector 3 hours; 3 credits

Historical and contemporary perspectives on nonprofit organizations and the nonprofit sector in the United States. The course will emphasize the size, scope, and functions of the nonprofit sector as they have evolved, with particular emphasis on relations with the public and business sectors and current issues affecting the environment in which nonprofit organizations operate.

PAF 9151 Administration of Not-for-Profit and Voluntary Agencies 2 hours plus conference; 3 credits

Study of management techniques and strategies applicable in nonprofit agencies. Topics include agency interaction with governmental and political institutions, planning and control systems, the role of the
governing board, and the role of the executive director. Special attention is paid to the needs of community service/social welfare and cultural/arts organizations.

**PAF 9152 Fund Raising and Grants Administration in Not-for-Profit and Voluntary Organizations** 3 hours; 3 credits

Examination of the strategies and techniques for acquiring voluntary and governmental support for local nonprofit agencies. The course focuses on the role that fund raising plays in the economics of the nonprofit organization and its relationship with government agencies, foundations, and other donor/granting institutions.

**PAF 9153 Budgeting and Finance for Nonprofits** 3 hours; 3 credits

This course is for students whose career path is the nonprofit world and aspire to hold senior level positions in nonprofits. The course provides the tools for budgeting in a nonprofit, and the tools of financial analysis and managerial control as is currently practiced in nonprofit organizations. *(prerequisite PAF 9140)*

Jonathan Engel  
Professor and Associate Dean for Academic Programs  
School of Public Affairs  
Baruch College, CUNY  
646-680-6829
May 25, 2011

Ms. Amy Estes
Baruch College
Department of Fine and Performing Arts
One Bernard Baruch Way
New York, New York 10003

Dear Amy,

Thank you so much for keeping me updated as the arts management program at Baruch develops. I have enjoyed hearing how the program has been shaping up and I look forward to working with you and your students in the not so distant future. I truly believe that professional internships can be the most valuable part of any student’s graduate education and I am thrilled that it will play such an important role in your program. I hope that New York City Center will be a valuable partner to Baruch’s graduate arts management program and that we will be able to provide some of your students a place to learn and grow in a practical environment.

I wish you all the best,

Hawley Abelow
New York City Center
May 24, 2011

Prof. Amy Estes  
Dept. Fine and Performing Arts  
Baruch College  
One Bernard Baruch Way  
New York, NY 10003

Dear Amy:

I am pleased to participate in your endeavor to install a program for a Master’s Degree in Arts Administration with emphasis on art, music and theater. It is long overdue. A program of this nature will have a significant impact on the arts community in New York and elsewhere.

As a producer, writer director and curator, I am in constant contact with institutions in both the profit and non-profit sectors. I have found them to be either well run or barely getting by. I attribute the vast gap between success and failure, to a lack of trained administrators. Many of these institutions would not be limping along, if they had administrators who had knowledge and training in the elements involved in running an arts organization. The arts is in dire need of the program you have proposed.

I sincerely hope you achieve your goal because you will be performing a great service to the arts.

Cordially,

Cyma Rubin  
President
Dear Prof. Estes,

I greatly appreciate that you shared with me your exciting plans for a new master's program in arts administration at Baruch College.

I would be very interested in helping to place students in the program in various internships with press agents working in the fields of theatre, music, and dance.

As you are aware I am a member of ATPAM (Association of Theatrical Press Agents and Managers). We serve all of these various arts. Here in NYC alone, we are presented on Broadway, Off Broadway, the Metropolitan Opera House, BAM, City Center, Carnegie Hall to just name a few. And we handle all the union Broadway National tours as well basin numerous venues across the continent, including the Kennedy Center in DC, the Los Angeles Music Center, San Francisco, Philadelphia, Boston, Chicago, Toronto to mention a few.

I have also been a member of the Board of Governors of ATPAM - now serving my 14th elected term.

It is a competitive field, and I believe the emphasis your program is placing on press relations, branding, managing, marketing, and communications, will serve your students well as they enter the job market.

Sincerely,

[Signature]

Kevin P. McAnarney
KPM Associates
May 10, 2011

Baruch College
Department of Fine and Performing Arts
1 Bernard Baruch Way
New York, NY 10010

Dear Professor Estes,

Marvell Repertory Theatre, an Off-Broadway company operating on a LORT D contract with Actors Equity, is delighted to support Baruch College’s proposal to create an MA program in Arts Administration.

The staggering complexity of running an arts organization—heightened by the increased economic uncertainty in both the public and private sectors—has resulted in a critical need for highly trained arts administrators with a strong grounding in business principles. In these precarious times arts administrators are called on to be polymaths. Funders demand a high degree of proficiency in a vast array of managerial areas, from accounting and finance to labor relations; from marketing through social media to grant-writing. We need highly skilled and versatile administrators who can work effectively with business and community leaders, with elected officials and with fellow arts practitioners. A cutting-edge program like Baruch’s that emphasizes business skills, economic problem solving, internationalism and a commitment to new technologies would be invaluable to the health and vitality of the national arts scene.

We would be very happy to provide professional pathways to your students through internships, and would look forward to considering with utmost attention the graduates of Baruch’s program for full-time positions.

Yours truly,

Lenny Leibowitz
Artistic Director
April 30, 2011

Dear Professor Estes,

This letter comes in support of your proposal for a Master's in Arts Administration at Baruch College in New York City. I am legal counsel to The Box, a home for variety entertainment, the award-winning British company Punchdrunk's production of "Sleep No More" at the McKittrick Hotel, and several playwrights. I actively produce and present my own dramatic works in New York City.

According to the most recent statistics from Ground Up Productions, New York City has some 35,000 theatrical organizations. Consider this figure, in addition to the thousands of organizations which are in existence, or are currently being formed, in every discipline of the arts, including: acting, animation, architecture, book making, choreography, composition, three-dimensional design, costume design, craft and folk arts, dance, directing, film, graphic design, installation art, literary arts, modeling, multi-media, music, photography, playwriting, poetry, printmaking, screenwriting, sculpture, songwriting, theater, video arts, video game design, visual arts, and web design.

This activity translates into the flow of billions of dollars in New York City alone. According to the Alliance for The Arts, in 2005 the arts industry in New York City generated:

- An economic impact of $21.2 billion
- 160,000 jobs
- $8.2 billion in wages
- $904 million in taxes to the city

There is no doubt that, as the economic context becomes increasingly challenging, arts organizations will have to rely on effective management to survive. While institutions such as Columbia and New York University currently offer well-regarded programs in arts administration, the costs attached to these programs are counterproductive in terms of creating a diverse artistic community. Namely, Columbia University offers a three-year program at a prohibitive cost of $44,000 per year with classes offered during working hours. In essence both the costs and structure of the program invites the question whether all of our future Lincoln Kirstein's will be recycled from the same handful of wealthy families, or is there a possibility to infuse the arts establishment with broader representation. At $7,700/year for a two-year interdisciplinary program, Baruch is creating a framework, which invites a broader range of personalities to enter the arena,
something desperately needed as audiences under the old framework decline.

To this end I think a program such as this is essential towards the fiscal survival of arts organizations and their evolution. As such, I would be excited to mentor students from this program and facilitate their placement in arts organizations.

Please feel free to contact me as your program evolves; I will be proud to be a part of it.

Sincerely,

Hope Weiner, Esq.
APPENDIX

3
Industries at a Glance

Arts, Entertainment, and Recreation: NAICS 71

On This Page

- About the Arts, Entertainment, and Recreation sector
- BLS Data
  - Workforce Statistics
  - Earnings and Hours
  - Fatalities, Injuries, and Illnesses
  - Workplace Trends
  - Other BLS Resources

About the Arts, Entertainment, and Recreation sector

The arts, entertainment, and recreation sector is part of the leisure and hospitality supersector.

The Arts, Entertainment, and Recreation sector includes a wide range of establishments that operate facilities or provide services to meet varied cultural, entertainment, and recreational interests of their patrons. This sector comprises (1) establishments that are involved in producing, promoting, or participating in live performances, events, or exhibits intended for public viewing; (2) establishments that preserve and exhibit objects and sites of historical, cultural, or educational interest; and (3) establishments that operate facilities or provide services that enable patrons to participate in recreational activities or pursue amusement, hobby, and leisure-time interests.

Some establishments that provide cultural, entertainment, or recreational facilities and services are classified in other sectors.

North American Industry Classification System

The arts, entertainment, and recreation sector consists of these subsectors:

- Performing Arts, Spectator Sports, and Related Industries: NAICS 711
- Museums, Historical Sites, and Similar Institutions: NAICS 712
- Amusement, Gambling, and Recreation Industries: NAICS 713

Workforce Statistics
This section provides information relating to employment and unemployment in arts, entertainment, and recreation. While most data are obtained from employer or establishment surveys, information on industry unemployment comes from a national survey of households. The following tables present an overview of the industry including the number of jobs, the unemployment rate of those previously employed in the industry, job openings and labor turnover, union membership and representation, data for occupations common to the industry, and projections of occupational employment change.

**Employment, Unemployment, and Openings, Hires, and Separations**

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<tr>
<td>Employment (in thousands)</td>
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<td>Employment, all employees (seasonally adjusted)</td>
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<td>Employment, production and nonsupervisory employees</td>
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<td>2,082.1</td>
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<td>Unemployment rate</td>
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<td>1,630.9</td>
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<td>Job openings, hires, and separations (in thousands)</td>
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<td>Job openings</td>
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<tr>
<td>Hires</td>
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<td>Separations</td>
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Footnotes
(P) Preliminary


**Union Membership and Representation**

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<td>Members of unions (percent of wage and salary workers)</td>
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<td>5.3%</td>
<td>5.3%</td>
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(Source: Current Population Survey)

**Employment by Occupation**

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### Data series

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<td><strong>Amusement and recreation attendants</strong></td>
<td>174,860</td>
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<tr>
<td><strong>Fitness trainers and aerobics instructors</strong></td>
<td>156,360</td>
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<td><strong>Gaming supervisors</strong></td>
<td>6,160</td>
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<tr>
<td><strong>Musicians and singers</strong></td>
<td>23,960</td>
</tr>
</tbody>
</table>

(Source: Occupational Employment Statistics)

### Projections

For projected (future) employment estimates, see the National Employment Matrix, which includes employment estimates by industry and occupation for arts, entertainment, and recreation.

(Source: Office of Occupational Statistics and Employment Projections)

### Earnings and Hours

This section presents data on employee earnings and weekly hours. The latest industry averages of hourly earnings and weekly hours, as well as weekly earnings by union membership status, are shown. In addition, recent hourly and annual earnings are shown for occupations commonly found in arts, entertainment, and recreation.

### Earnings and Hours of All Employees

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<td>Average hourly earnings</td>
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<td>24.6</td>
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Footnotes
(P) Preliminary

(Source: Current Employment Statistics)

### Earnings and Hours of Production and Nonsupervisory Employees

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<tr>
<td>Average hourly earnings</td>
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<td>$16.53</td>
<td>$16.69</td>
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<tr>
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<td>23.7</td>
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Footnotes
(P) Preliminary
Union Membership and Representation

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<td>Full-time workers</td>
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<td>$616</td>
<td>$612</td>
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<td>Members of unions</td>
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<td>Represented by unions</td>
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<td>$614</td>
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Earnings by Occupation

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<td>Hourly</td>
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<tr>
<td></td>
<td>Median</td>
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<tr>
<td>Actors</td>
<td>$16.71</td>
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<td>Amusement and recreation attendants</td>
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<tr>
<td>Fitness trainers and aerobics instructors</td>
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<td>$21.73</td>
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<td>Musicians and singers</td>
<td>$26.82</td>
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</table>

Footnotes
(1) Wages for some occupations that do not generally work year-round, full time, are reported either as hourly wages or annual salaries depending on how they are typically paid.

Work-related Fatalities, Injuries, and Illnesses

This section presents data for the industry on the number of workplace fatalities and the rates of workplace injuries and illnesses per 100 full-time workers in arts, entertainment, and recreation. An injury or illness is considered to be work-related if an event or exposure in the work environment either caused or contributed to the resulting condition or significantly aggravated a pre-existing condition.

<table>
<thead>
<tr>
<th>Data series</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
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<tbody>
<tr>
<td>Fatalities</td>
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<td></td>
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<tr>
<td>Number of fatalities</td>
<td>87</td>
<td>100</td>
<td>100</td>
<td>(P) 91</td>
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<tr>
<td>Rate of injury and illness cases per 100 full-time workers</td>
<td>4.9</td>
<td>4.8</td>
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<tr>
<td>Total recordable cases</td>
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Workplace Trends

This section presents data on the number of establishments in arts, entertainment, and recreation.

Establishments

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<th>Back data</th>
<th>4th quarter 2012</th>
<th>1st quarter 2013</th>
<th>2nd quarter 2013</th>
<th>3rd quarter 2013</th>
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<td>Private industry</td>
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<td>(P) 127,469</td>
<td>(P) 128,337</td>
<td>(P) 129,270</td>
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<tr>
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<td>3,818</td>
<td>(P) 3,870</td>
<td>(P) 3,886</td>
<td>(P) 3,889</td>
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<td>(P) 896</td>
<td>(P) 897</td>
<td>(P) 906</td>
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<td>(P) 1,137</td>
<td>(P) 1,143</td>
<td>(P) 1,141</td>
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Other BLS Resources

The Editor's Desk

See industry studies in the subject matter index of The Editor's Desk (Current Edition).

Career Guide to Industries

See arts, entertainment, and recreation in the Career Guide to Industries.

Data extracted on: April 04, 2014

U.S. Bureau of Labor Statistics | Postal Square Building, 2 Massachusetts Avenue, NE Washington, DC 20212-0001

May 2012 OES Estimates

Occupational Employment Statistics (OES) Survey
Bureau of Labor Statistics, Department of Labor
website: http://slat.bls.gov/oes/home.htm
phone: 202-691-6569

<table>
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<tr>
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<th>File contents</th>
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</thead>
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<td>natsector_M2012_di.xls</td>
<td>National, Sector NAICS, cross-ownership estimates</td>
</tr>
<tr>
<td>nat3d_M2012_di.xls</td>
<td>National, 3-digit NAICS, cross-ownership estimates</td>
</tr>
<tr>
<td>nat4d_M2012_di_1_113300_517100.xls</td>
<td>National, 4-digit NAICS, cross-ownership estimates for NAICS codes 113300 to 517100</td>
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<td>National, 5- and 6-digit NAICS, cross-ownership estimates for select sampled 5- and 6-digit NAICS</td>
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<tr>
<td>national_owner_di.xls</td>
<td>National, Cross-industry, By public versus private ownership and by detail ownership levels</td>
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<td>National, 3-digit NAICS, By ownership for schools and hospitals only</td>
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<tr>
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<td>National, 4-digit NAICS, By ownership for schools and hospitals only</td>
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</table>

Notes:
* = indicates that a wage estimate is not available
** = indicates that an employment estimate is not available
# = indicates a wage greater than $90.00 per hour or $187,200 per year
~ = indicates that the percent of establishments reporting the occupation is less than 0.5%
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<th>OCC_TITLE</th>
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<th>EMP_PCTE</th>
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<th>PCT_RATE</th>
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<th>A_MEAN</th>
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<td>77.16</td>
<td>94,459</td>
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**Administrative Service Managers**

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Note: Red indicates a decline in employment between 2012 and 2022
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</tr>
<tr>
<td>17</td>
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<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
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<td>Summary</td>
</tr>
<tr>
<td>18</td>
<td>071300</td>
<td>Museums, historical sites, and similar institutions</td>
<td>0.7</td>
<td>0.0</td>
<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
<td>0.6</td>
<td>25.0</td>
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</tr>
<tr>
<td>19</td>
<td>071400</td>
<td>Amusement parks and arcades</td>
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<td>0.0</td>
<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
<td>0.6</td>
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<tr>
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<td>0.0</td>
<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
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<td>0.1</td>
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<tr>
<td>21</td>
<td>071600</td>
<td>Religious, grantmaking, civic, professional, and similar organizations</td>
<td>0.7</td>
<td>0.0</td>
<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
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<td>25.0</td>
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<td>Summary</td>
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<tr>
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<td>071700</td>
<td>Grantmaking services and social advocacy organizations</td>
<td>0.7</td>
<td>0.0</td>
<td>0.7</td>
<td>0.7</td>
<td>0.0</td>
<td>0.6</td>
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<td>0.1</td>
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</tr>
<tr>
<td>23</td>
<td>071800</td>
<td>Social advocacy organizations</td>
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<td>0.0</td>
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<td>0.7</td>
<td>0.0</td>
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<td>0.1</td>
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<td>24</td>
<td>071900</td>
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<td>0.0</td>
<td>0.6</td>
<td>25.0</td>
<td>0.1</td>
<td>Summary</td>
</tr>
<tr>
<td>25</td>
<td>080000</td>
<td>Government</td>
<td>2.3</td>
<td>0.0</td>
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<td>2.2</td>
<td>0.0</td>
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<td>-3.8</td>
<td>-7.7</td>
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</tr>
<tr>
<td>26</td>
<td>081000</td>
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<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
<td>0.0</td>
<td>Summary</td>
</tr>
<tr>
<td>27</td>
<td>081050</td>
<td>Federal government, excluding postal service</td>
<td>1.1</td>
<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
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<td>Summary</td>
</tr>
<tr>
<td>28</td>
<td>081060</td>
<td>Postal service</td>
<td>1.1</td>
<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
<td>0.0</td>
<td>Summary</td>
</tr>
<tr>
<td>29</td>
<td>081090</td>
<td>State and local government, excluding education and hospitals</td>
<td>1.1</td>
<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
<td>0.0</td>
<td>Summary</td>
</tr>
<tr>
<td>30</td>
<td>082000</td>
<td>State government, excluding education and hospitals</td>
<td>1.1</td>
<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
<td>0.0</td>
<td>Summary</td>
</tr>
<tr>
<td>31</td>
<td>082010</td>
<td>Local government, excluding education and hospitals</td>
<td>1.1</td>
<td>0.0</td>
<td>1.1</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>12.0</td>
<td>0.0</td>
<td>Summary</td>
</tr>
</tbody>
</table>

Note: *N/A* indicates a decline in employment between 2012 and 2022.

### Employment by industry, occupation, and percent distribution, 2012 and projected 2022

#### 27-1011 Art directors

(Not available by industry)

<table>
<thead>
<tr>
<th>Industry</th>
<th>2012</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 1 1 0 0 0</td>
<td>Total employment</td>
<td>74.8</td>
</tr>
<tr>
<td>1 2 1 1</td>
<td>Total self-employed and unpaid family workers</td>
<td>43.0</td>
</tr>
<tr>
<td>3 1 1 1</td>
<td>Self-employed workers</td>
<td>43.2</td>
</tr>
<tr>
<td>4 1 1 1</td>
<td>Self-employed workers</td>
<td>31.8</td>
</tr>
<tr>
<td>5 1 2</td>
<td>Unpaid family workers</td>
<td>31.8</td>
</tr>
<tr>
<td>6 3 5 0 0</td>
<td>Management of companies and enterprises</td>
<td>1.2</td>
</tr>
<tr>
<td>6 5 5 1</td>
<td>Management of companies and enterprises</td>
<td>1.2</td>
</tr>
<tr>
<td>8 7 6 0</td>
<td>Administrative and support and waste and management and remediation services</td>
<td>0.4</td>
</tr>
<tr>
<td>8 8 6 0</td>
<td>Administrative and support services</td>
<td>0.4</td>
</tr>
<tr>
<td>8 3 6</td>
<td>Employment services</td>
<td>0.2</td>
</tr>
<tr>
<td>7 3 6</td>
<td>Business support services</td>
<td>0.1</td>
</tr>
<tr>
<td>7 1</td>
<td>Other support services</td>
<td>0.1</td>
</tr>
<tr>
<td>8 4</td>
<td>Arts, entertainment, and recreation</td>
<td>0.9</td>
</tr>
<tr>
<td>8 8</td>
<td>Performing arts, spectator sports, and related industries</td>
<td>0.6</td>
</tr>
<tr>
<td>8 7</td>
<td>Performing arts companies</td>
<td>0.2</td>
</tr>
<tr>
<td>8 7 1 1</td>
<td>Theater companies and dinner theaters</td>
<td>0.1</td>
</tr>
<tr>
<td>8 8</td>
<td>Spectator sports</td>
<td>0.1</td>
</tr>
<tr>
<td>8 9</td>
<td>Promoters of events, and agents and managers</td>
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</tr>
<tr>
<td>9 0</td>
<td>Promoters of performing arts, sports, and similar events</td>
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</tr>
<tr>
<td>9 1</td>
<td>Independent artists, writers, and performers</td>
<td>0.2</td>
</tr>
<tr>
<td>9 2</td>
<td>Museums, historical sites, and similar institutions</td>
<td>0.1</td>
</tr>
<tr>
<td>9 3</td>
<td>Amusement, gambling, and recreation industries</td>
<td>0.2</td>
</tr>
<tr>
<td>9 4</td>
<td>Religious, grantmaking, civic, professional, and similar organizations</td>
<td>0.1</td>
</tr>
<tr>
<td>9 6</td>
<td>Religious organizations</td>
<td>0.5</td>
</tr>
<tr>
<td>9 7</td>
<td>Grantmaking services and social advocacy organizations</td>
<td>0.2</td>
</tr>
<tr>
<td>9 8</td>
<td>Civic, social, professional, and similar organizations</td>
<td>0.2</td>
</tr>
<tr>
<td>9 9</td>
<td>Civic and social organizations</td>
<td>0.1</td>
</tr>
<tr>
<td>1 0</td>
<td>Business, professional, labor, political, and similar organizations</td>
<td>0.1</td>
</tr>
<tr>
<td>1 0 1</td>
<td>Government</td>
<td>0.2</td>
</tr>
<tr>
<td>1 0 2</td>
<td>State and local government, excluding education and hospitals</td>
<td>0.2</td>
</tr>
<tr>
<td>1 0 3</td>
<td>Local government, excluding education and hospitals</td>
<td>0.1</td>
</tr>
</tbody>
</table>

**Note:** Red indicates a decline in employment between 2012 and 2022.

Producers and Directors

Summary

Producers and directors work from behind the camera in motion pictures and television.

Quick Facts: Producers and Directors

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2012 Median Pay</td>
<td>$71,350 per year</td>
</tr>
<tr>
<td></td>
<td>$34.31 per hour</td>
</tr>
<tr>
<td>Entry-Level Education</td>
<td>Bachelor’s degree</td>
</tr>
<tr>
<td>Work Experience in a Related Occupation</td>
<td>Less than 5 years</td>
</tr>
<tr>
<td>On-the-job Training</td>
<td>None</td>
</tr>
<tr>
<td>Number of Jobs, 2012</td>
<td>103,500</td>
</tr>
<tr>
<td>Job Outlook, 2012-22</td>
<td>3% (Slower than average)</td>
</tr>
<tr>
<td>Employment Change, 2012-22</td>
<td>2,900</td>
</tr>
</tbody>
</table>

What Producers and Directors Do

Producers and directors create motion pictures, television shows, live theater, and other performing arts productions. They interpret a writer’s script to entertain or inform an audience.

Work Environment

Producers and directors work under a lot of pressure, and many are under stress to finish their work on time.

How to Become a Producer or Director
Most producers and directors have a bachelor’s degree and several years of work experience in an occupation related to motion picture, TV, or theater production, such as an actor, film and video editor, or cinematographer.

**Pay**

The median annual wage for producers and directors was $71,350 in May 2012.

**Job Outlook**

Employment of producers and directors is projected to grow 3 percent from 2012 to 2022, slower than the average for all occupations. Some job growth in the motion picture and video industry is expected to stem from strong demand from the public for more movies and television shows, as well as an increased demand from foreign audiences for U.S.-produced films.

**Similar Occupations**

Compare the job duties, education, job growth, and pay of producers and directors with similar occupations.

**More Information, Including Links to O*NET**

Learn more about producers and directors by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

**What Producers and Directors Do**

Theater directors give instructions to actors and dancers.

Producers and directors create motion pictures, television shows, live theater, and other performing arts productions. They interpret a writer’s script to entertain or inform an audience.

**Duties**
Producers and directors typically do the following:

- Select scripts
- Audition and select cast members and the film or stage crew
- Approve the design and financial aspects of a production
- Oversee the production process, including performances, lighting, and choreography
- Oversee the post-production process, including editing, special effects, music selection, and a performance’s overall tone
- Ensure that a project stays on schedule and within budget
- Approve new developments in the production

Large productions often have associate, assistant, and line producers who share responsibilities. For example, on a large movie set an executive producer is in charge of the entire production, and a line producer runs the day-to-day operations. A TV show may employ several assistant producers to whom the head or executive producer gives certain duties, such as supervising the costume and makeup team.

Similarly, large productions usually employ several assistant directors, who help the director with tasks such as making set changes or notifying the performers when it is their time to go onstage. The specific responsibilities of assistant producers or directors vary with the size and type of production they work on.

*Producers* make the business and financial decisions for a motion picture, TV show, or stage production. They raise money for the project and hire the director and crew. The crew may include set and costume designers, a musical director, a choreographer, and other workers. Some producers may assist in the selection of cast members. Producers set the budget and approve any major changes to the project. They make sure that the production is completed on time, and they are responsible for the way the finished project turns out.

*Directors* are responsible for the creative decisions of a production. They select cast members, conduct rehearsals, and direct the work of the cast and crew. During rehearsal, they work with the actors to help them more accurately portray their characters. They also work with cinematographers and other crew members to ensure the final product matches the overall vision.

Directors work with set designers, costume designers, location scouts, and art directors to build a project’s set. During a film’s postproduction phase, they work closely with film editors and music supervisors to make sure that the final product comes out the way the producer and director envisioned. Stage directors, unlike television or film directors who document their product with cameras, make sure the cast and crew give a consistently strong live performance.

Although directors are in charge of the creative aspects of a show, they ultimately answer to the executive producer.

**Work Environment**
Producers and directors audition and select cast members.

Producers and directors held about 103,500 jobs in 2012. Producers and directors work under a lot of pressure, and many are under constant stress to finish their work on time. Work assignments are usually short, ranging from 1 day to a few months. They sometimes must work in unpleasant conditions, such as bad weather.

The industries that employed the most producers and directors in 2012 were as follows:

- Motion picture and video industries: 33%
- Television broadcasting: 14%
- Radio broadcasting: 5%
- Performing arts companies: 4%
- Cable and other subscription programming: 3%

About 15 percent of producers and directors were self-employed in 2012.

**Work Schedules**

Work hours for producers and directors can be long and irregular. Evening, weekend, and holiday work is common. Many producers and directors do not work a standard workweek because they have variable schedules. Theater directors and producers may travel with a touring show across the country, while those in film and television may work on location (a site away from the studio where all or part of the filming occurs).

**How to Become a Producer or Director**
Producers and directors ensure that a project stays on schedule and within budget.

Most producers and directors have a bachelor’s degree and several years of work experience in an occupation related to motion picture, TV, or theater production, such as an actor, film and video editor, or cinematographer.

Education

Producers and directors usually have a bachelor’s degree. Many students study film or cinema at college and universities. In these programs, students learn about film history, editing, and lighting, and creating their own films. Others major in writing, acting, journalism, or communication. Some producers earn a degree in business, arts management, or nonprofit management.

Many stage directors complete a degree in theater and some go on to receive a Master of Fine Arts (MFA) degree. Classes may include directing, playwriting, and set design, as well as some acting classes. The National Association of Schools of Theater accredits more than 150 programs in theater arts.

Important Qualities

Communication skills. Producers and directors must coordinate the work of many different people to finish a production on time and within budget.

Creativity. Because a script can be interpreted in different ways, directors must decide how they want to interpret it and then how to represent the script’s ideas on the screen or stage.
Leadership skills. A director instructs actors and helps them portray their characters in a believable manner. They also supervise the crew, who are responsible for the behind the scenes work.

Management skills. Producers must find and hire the best director and crew for the production and make sure that all involved do their jobs effectively and efficiently.

Work Experience in a Related Occupation

Producers and directors usually have several years of work experience in an occupation related to motion picture, TV, or theater production. Many directors begin as actors, writers, film or video editors, cinematographers, choreographers, or animators, and over time they learn about directing. For more information, see the profiles on actors, writers and authors, film and video editors and camera operators, dancers and choreographers, and multimedia artists and animators.

Directors may also begin their careers as assistants to successful directors on a film set. In nonprofit theaters, most aspiring directors begin as assistant directors, a position that is usually treated as an unpaid internship.

Producers might start out working in a theatrical management office as a business manager, or as an assistant or another low-profile job in a TV or movie studio. Some were directors or worked in another role behind the scenes of a show or movie.

Advancement

As a producer’s or director’s reputation grows, he or she may work on larger and higher profile projects.

Pay

Producers and Directors

Median annual wages, May 2012

Producers and directors
$71,350
Entertainers and performers, sports and related workers
$38,530
Total, all occupations
$34,750

Note: All Occupations includes all occupations in the U.S. Economy.
The median annual wage for producers and directors was $71,350 in May 2012. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $32,080, and the top 10 percent earned more than $187,200 in May 2012.

Some producer’s and director’s income is earned as a percentage of ticket sales. A few of the most successful producers and directors have extraordinarily high earnings, but most do not.

In May 2012, the median annual wages for producers and directors in the top five industries in which they worked were as follows:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Wage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motion picture and video industries</td>
<td>$94,110</td>
</tr>
<tr>
<td>Cable and other subscription programming</td>
<td>83,220</td>
</tr>
<tr>
<td>Television broadcasting</td>
<td>56,950</td>
</tr>
<tr>
<td>Performing arts companies</td>
<td>49,690</td>
</tr>
<tr>
<td>Radio broadcasting</td>
<td>48,110</td>
</tr>
</tbody>
</table>

Work hours for producers and directors can be long and irregular. Evening, weekend, and holiday work is common. Many producers and directors do not work a standard workweek because they have variable schedules. Theater directors and producers may travel with a touring show across the country, while those in film and television may work on location (a site away from the studio where all or part of the filming occurs).

**Job Outlook**

**Producers and Directors**

Percent change in employment, projected 2012-22

<table>
<thead>
<tr>
<th>Total, all occupations</th>
<th>11%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainers and performers, sports and related workers</td>
<td>8%</td>
</tr>
<tr>
<td>Producers and directors</td>
<td>3%</td>
</tr>
</tbody>
</table>

*Note: All Occupations includes all occupations in the U.S. Economy.*

*Source: U.S. Bureau of Labor Statistics, Employment Projections program*

Employment of producers and directors is projected to grow 3 percent from 2012 to 2022, slower than the average for all occupations.

Some job growth in the motion picture and video industry is expected to stem from strong demand from the public for more movies and television shows, as well as an increased demand
from foreign audiences for U.S.-produced films. In addition, production companies are experimenting with new content delivery methods, such as mobile and online TV, which may lead to more work opportunities for producers and directors in the future. These delivery methods are still in their early stages, however, and their potential for success is not entirely known.

Theater producers and directors who work in small- and medium-sized theaters may see slower job growth because many of those theaters have difficulty finding funding as the number of performances decline. Large theaters in big cities, which usually have more stable sources of funding, should provide more opportunities.

Job Prospects

Producers and directors face intense competition for jobs because there are many more people who want to work in this field than there are jobs available. In film, directors who have experience on film sets should have the best job prospects. Producers who have good business skills will likely have the best prospects.

Employment projections data for Producers and Directors, 2012-22

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Producers and directors</td>
<td>27-2022</td>
<td>103,500</td>
<td>106,400</td>
<td>3</td>
<td>2,900</td>
</tr>
</tbody>
</table>


Similar Occupations

This table shows a list of occupations with job duties that are similar to those of producers and directors.

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Job Duties</th>
<th>ENTRY-LEVEL EDUCATION</th>
<th>2012 MEDIAN PAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actors</td>
<td>Actors express ideas and portray characters in theater, film, television, and other performing arts media. They also work at theme parks or other live events. They interpret a writer’s</td>
<td>Some college, no degree</td>
<td>The annual wage is not available.</td>
</tr>
<tr>
<td>Occupation</td>
<td>Job Duties</td>
<td>ENTRY-LEVEL EDUCATION</td>
<td>2012 MEDIAN PAY</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Announcers</td>
<td>Script to entertain or inform an audience. Announcers present music, news, and sports and may provide commentary or interview guests about these topics or other important events. Some act as masters of ceremonies (emcees) or disc jockeys (DJs) at weddings, parties, or clubs.</td>
<td>See How to Become One</td>
<td>$27,750</td>
</tr>
<tr>
<td>Art Directors</td>
<td>Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, and movie and television productions. They create the overall design of a project and direct others who develop artwork and layouts.</td>
<td>Bachelor's degree</td>
<td>$80,880</td>
</tr>
<tr>
<td>Dancers and Choreographers</td>
<td>Dancers and choreographers express ideas and stories, using dance. There are many types of dance such as ballet, tango, modern dance, tap,</td>
<td>High school diploma or equivalent</td>
<td>The annual wage is not available.</td>
</tr>
<tr>
<td>Occupation</td>
<td>Job Duties</td>
<td>ENTRY-LEVEL EDUCATION</td>
<td>2012 MEDIAN PAY</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-----------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>Film and Video Editors and Camera Operators</strong></td>
<td>Film and video editors and camera operators manipulate images that entertain or inform an audience. Multimedia artists and animators create animation and visual effects for television, movies, video games, and other forms of media. Top executives devise strategies and policies to ensure that an organization meets its goals. They plan, direct, and coordinate operational activities of companies and organizations. Writers and authors develop written content for advertisements, books, magazines, movie and television scripts, songs, and online publications.</td>
<td>Bachelor’s degree</td>
<td>$46,280</td>
</tr>
<tr>
<td><strong>Multimedia Artists and Animators</strong></td>
<td></td>
<td>Bachelor’s degree</td>
<td>$61,370</td>
</tr>
<tr>
<td><strong>Top Executives</strong></td>
<td></td>
<td>Bachelor’s degree</td>
<td>$101,650</td>
</tr>
<tr>
<td><strong>Writers and Authors</strong></td>
<td></td>
<td>Bachelor’s degree</td>
<td>$55,940</td>
</tr>
</tbody>
</table>

**Contacts for More Information**

For more information about producers and directors, visit

Directors Guild of America
National Association of Schools of Theater
National Endowment for the Arts
Producers Guild of America

O*NET

Program Directors
Producers and Directors
Producers
Directors- Stage, Motion Pictures, Television, and Radio
Talent Directors
Technical Directors/Managers

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Occupational Employment and Wages, May 2011

27-2022 Producers and Directors

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of actors or guests, set design, sound, special effects, and choreography.

<table>
<thead>
<tr>
<th>National estimates for this occupation</th>
<th>Industry profile for this occupation</th>
<th>Geographic profile for this occupation</th>
</tr>
</thead>
</table>

**National estimates for this occupation:**

Employment estimate and mean wage estimates for this occupation:

<table>
<thead>
<tr>
<th>Employment (1)</th>
<th>Employment RSE (3)</th>
<th>Mean hourly wage (2)</th>
<th>Mean annual wage (2)</th>
<th>Wage RSE (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$2,880</td>
<td>2.8%</td>
<td>$44.34</td>
<td>$92,220</td>
<td>2.1%</td>
</tr>
</tbody>
</table>

Percentile wage estimates for this occupation:

<table>
<thead>
<tr>
<th>Percentile</th>
<th>10%</th>
<th>25%</th>
<th>50% (Median)</th>
<th>75%</th>
<th>90%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hourly Wage</td>
<td>$15.39</td>
<td>$21.83</td>
<td>$33.97</td>
<td>$55.78</td>
<td>(5)</td>
</tr>
<tr>
<td>Annual Wage</td>
<td>$32,010</td>
<td>$45,400</td>
<td>$70,660</td>
<td>$116,020</td>
<td>(5)</td>
</tr>
</tbody>
</table>

**Industry profile for this occupation:**

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the Create Customized Tables function.
### Industries with the highest levels of employment in this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motion Picture and Video Industries</td>
<td>31,640</td>
<td>8.98</td>
<td>$55.73</td>
<td>$115,920</td>
</tr>
<tr>
<td>Radio and Television Broadcasting</td>
<td>19,570</td>
<td>9.22</td>
<td>$33.43</td>
<td>$69,540</td>
</tr>
<tr>
<td>Performing Arts Companies</td>
<td>4,650</td>
<td>4.11</td>
<td>$28.63</td>
<td>$59,550</td>
</tr>
<tr>
<td>Advertising, Public Relations, and Related Services</td>
<td>4,420</td>
<td>1.03</td>
<td>$32.51</td>
<td>$109,220</td>
</tr>
<tr>
<td>Cable and Other Subscription Programming</td>
<td>3,330</td>
<td>4.22</td>
<td>$43.21</td>
<td>$89,930</td>
</tr>
</tbody>
</table>

### Industries with the highest concentration of employment in this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio and Television Broadcasting</td>
<td>19,570</td>
<td>9.22</td>
<td>$33.43</td>
<td>$69,540</td>
</tr>
<tr>
<td>Motion Picture and Video Industries</td>
<td>21,640</td>
<td>8.98</td>
<td>$35.73</td>
<td>$115,920</td>
</tr>
<tr>
<td>Independent Artists, Writers, and Performers</td>
<td>2,980</td>
<td>6.24</td>
<td>$33.65</td>
<td>$111,590</td>
</tr>
<tr>
<td>Cable and Other Subscription Programming</td>
<td>3,330</td>
<td>4.22</td>
<td>$43.23</td>
<td>$89,930</td>
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<td>$28.63</td>
<td>$59,550</td>
</tr>
</tbody>
</table>

### Top paying industries for this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting, Tax Preparation, Bookkeeping, and Payroll Services</td>
<td>370</td>
<td>0.04</td>
<td>$60.08</td>
<td>$124,960</td>
</tr>
<tr>
<td>Motion Picture and Video Industries</td>
<td>31,640</td>
<td>8.98</td>
<td>$55.73</td>
<td>$115,920</td>
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<tr>
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<td>6.24</td>
<td>$33.65</td>
<td>$111,590</td>
</tr>
<tr>
<td>Advertising, Public Relations, and Related Services</td>
<td>4,420</td>
<td>1.05</td>
<td>$52.51</td>
<td>$109,220</td>
</tr>
<tr>
<td>Business Schools and Computer and Management Training</td>
<td>(8)</td>
<td>(8)</td>
<td>$48.17</td>
<td>$100,190</td>
</tr>
</tbody>
</table>
Geographic profile for this occupation: Top

States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the Create Customized Tables function.

Employment of producers and directors, by state, May 2011

States with the highest employment level in this occupation:

<table>
<thead>
<tr>
<th>State</th>
<th>Employment(1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient(9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage(2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>22.720</td>
<td>1.69</td>
<td>2.62</td>
<td>$61.92</td>
<td>$128,790</td>
</tr>
<tr>
<td>New York</td>
<td>16.040</td>
<td>1.90</td>
<td>2.95</td>
<td>$53.84</td>
<td>$112,000</td>
</tr>
<tr>
<td>Florida</td>
<td>4.120</td>
<td>0.58</td>
<td>0.89</td>
<td>$31.52</td>
<td>$65,560</td>
</tr>
<tr>
<td>Texas</td>
<td>3.140</td>
<td>0.40</td>
<td>0.47</td>
<td>$24.23</td>
<td>$50,410</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>2.290</td>
<td>0.72</td>
<td>1.12</td>
<td>$35.64</td>
<td>$73,720</td>
</tr>
</tbody>
</table>
Location quotient of producers and directors, by state, May 2011

![Map of the United States with color-coding to represent location quotients.]

States with the highest concentration of jobs and location quotients in this occupation:

<table>
<thead>
<tr>
<th>State</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>District of Columbia</td>
<td>1,450</td>
<td>2.26</td>
<td>3.49</td>
<td>$43.74</td>
<td>$50,990</td>
</tr>
<tr>
<td>New York</td>
<td>16,040</td>
<td>1.90</td>
<td>2.95</td>
<td>$53.84</td>
<td>$112,000</td>
</tr>
<tr>
<td>California</td>
<td>23,720</td>
<td>1.69</td>
<td>2.62</td>
<td>$61.92</td>
<td>$128,790</td>
</tr>
<tr>
<td>Vermont</td>
<td>250</td>
<td>0.88</td>
<td>1.35</td>
<td>$25.67</td>
<td>$53,400</td>
</tr>
<tr>
<td>Connecticut</td>
<td>1,290</td>
<td>0.80</td>
<td>1.24</td>
<td>$42.90</td>
<td>$89,240</td>
</tr>
</tbody>
</table>
Annual mean wage of producers and directors, by state, May 2011

Top paying States for this occupation:

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<thead>
<tr>
<th>State</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
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<th>Annual mean wage (2)</th>
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</thead>
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<td>2.62</td>
<td>$61.92</td>
<td>$128,790</td>
</tr>
<tr>
<td>New York</td>
<td>16,040</td>
<td>1.90</td>
<td>2.95</td>
<td>$33.84</td>
<td>$112,000</td>
</tr>
<tr>
<td>Hawaii</td>
<td>350</td>
<td>0.61</td>
<td>0.94</td>
<td>$44.01</td>
<td>$91,540</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>1,450</td>
<td>2.26</td>
<td>3.49</td>
<td>$43.74</td>
<td>$90,990</td>
</tr>
<tr>
<td>Connecticut</td>
<td>1,290</td>
<td>0.80</td>
<td>1.24</td>
<td>$42.50</td>
<td>$89,240</td>
</tr>
</tbody>
</table>
Employment of producers and directors, by area, May 2011

Metropolitan areas with the highest employment level in this occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles-Long Beach-Glendale, CA Metropolitan Division</td>
<td>13,220</td>
<td>2.61</td>
<td>4.04</td>
<td>$55.80</td>
<td>$116,060</td>
</tr>
<tr>
<td>New York-White Plains-Wayne, NY-NJ Metropolitan Division</td>
<td>2,180</td>
<td>0.94</td>
<td>1.46</td>
<td>$35.42</td>
<td>$70,320</td>
</tr>
<tr>
<td>Chicago-Joliet-Naperville, IL Metropolitan Division</td>
<td>1,670</td>
<td>0.47</td>
<td>0.72</td>
<td>$33.39</td>
<td>$69,460</td>
</tr>
<tr>
<td>Atlanta-Sandy Springs-Marietta, GA</td>
<td>1,570</td>
<td>0.66</td>
<td>1.02</td>
<td>$40.41</td>
<td>$84,050</td>
</tr>
<tr>
<td>San Francisco-San Mateo-Redwood City, CA Metropolitan Division</td>
<td>1,240</td>
<td>1.29</td>
<td>1.99</td>
<td>$41.43</td>
<td>$86,170</td>
</tr>
<tr>
<td>Boston-Cambridge-Quincy, MA NECTA Division</td>
<td>1,160</td>
<td>0.69</td>
<td>1.07</td>
<td>$38.43</td>
<td>$79,930</td>
</tr>
<tr>
<td>Miami-Miami Beach-Kendall, FL Metropolitan Division</td>
<td>1,110</td>
<td>1.13</td>
<td>1.75</td>
<td>$33.84</td>
<td>$70,400</td>
</tr>
<tr>
<td>Hartford-West Hartford-East Hartford, CT</td>
<td>950</td>
<td>1.73</td>
<td>2.68</td>
<td>$44.98</td>
<td>$93,550</td>
</tr>
<tr>
<td>Seattle-Bellevue- Everett, WA Metropolitan Division</td>
<td>910</td>
<td>0.67</td>
<td>1.03</td>
<td>$36.58</td>
<td>$76,080</td>
</tr>
</tbody>
</table>
Location quotient of producers and directors, by area, May 2011

### Metropolitan areas with the highest concentration of jobs and location quotients in this occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (2)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles-Long Beach-</td>
<td>18,850</td>
<td>4.93</td>
<td>7.63</td>
<td>67.20</td>
<td>139.770</td>
</tr>
<tr>
<td>Glendale, CA Metropolitan Division</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York-White Plains-Wayne,</td>
<td>13,220</td>
<td>2.61</td>
<td>4.04</td>
<td>55.80</td>
<td>116.060</td>
</tr>
<tr>
<td>NY-NJ Metropolitan Division</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hartford-West Hartford-East</td>
<td>950</td>
<td>1.73</td>
<td>2.68</td>
<td>44.98</td>
<td>93.550</td>
</tr>
<tr>
<td>Hartford, CT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>San Francisco-San Mateo-</td>
<td>1,240</td>
<td>1.29</td>
<td>1.99</td>
<td>41.43</td>
<td>86.170</td>
</tr>
<tr>
<td>Redwood City, CA Metropolitan Division</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medford, OR</td>
<td>90</td>
<td>1.23</td>
<td>1.90</td>
<td>32.09</td>
<td>66.750</td>
</tr>
<tr>
<td>Burlington-South Burlington, VT</td>
<td>140</td>
<td>1.22</td>
<td>1.90</td>
<td>23.86</td>
<td>49.630</td>
</tr>
<tr>
<td>Miami-Miami Beach-Kendall, FL</td>
<td>1,110</td>
<td>1.13</td>
<td>1.75</td>
<td>33.84</td>
<td>70.400</td>
</tr>
<tr>
<td>Metropolitan Division</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Springfield, MA-CT</td>
<td>320</td>
<td>1.11</td>
<td>1.72</td>
<td>29.47</td>
<td>61.300</td>
</tr>
<tr>
<td>Lansing-East Lansing, MI</td>
<td>210</td>
<td>1.07</td>
<td>1.66</td>
<td>31.56</td>
<td>65.650</td>
</tr>
<tr>
<td>Framingham, MA NECTA Division</td>
<td>160</td>
<td>1.04</td>
<td>1.60</td>
<td>33.07</td>
<td>68.790</td>
</tr>
</tbody>
</table>
Annual mean wage of producers and directors, by area, May 2011

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Top paying metropolitan areas for this occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
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</thead>
<tbody>
<tr>
<td>Los Angeles-Long Beach-Glendale, CA Metropolitan Division</td>
<td>18,850</td>
<td>4.93</td>
<td>7.63</td>
<td>$67.20</td>
<td>$139,770</td>
</tr>
<tr>
<td>Salinas, CA</td>
<td>50</td>
<td>0.30</td>
<td>0.47</td>
<td>$63.12</td>
<td>$131,300</td>
</tr>
<tr>
<td>Charleston-North Charleston-Summerville, SC</td>
<td>140</td>
<td>0.48</td>
<td>0.74</td>
<td>$57.79</td>
<td>$120,190</td>
</tr>
<tr>
<td>New York-White Plains-Wayne, NY-NJ Metropolitan Division</td>
<td>13,220</td>
<td>2.61</td>
<td>4.04</td>
<td>$55.80</td>
<td>$116,060</td>
</tr>
<tr>
<td>Oxnard-Thousand Oaks-Ventura, CA</td>
<td>150</td>
<td>0.52</td>
<td>0.81</td>
<td>$54.15</td>
<td>$112,630</td>
</tr>
<tr>
<td>Oakland-Fremont-Hayward, CA Metropolitan Division</td>
<td>370</td>
<td>0.39</td>
<td>0.60</td>
<td>$49.32</td>
<td>$102,590</td>
</tr>
<tr>
<td>Nashville-Davidson--Murfreesboro--Franklin, TN</td>
<td>690</td>
<td>0.95</td>
<td>1.48</td>
<td>$48.95</td>
<td>$101,820</td>
</tr>
<tr>
<td>Hartford-West Hartford-East Hartford, CT</td>
<td>950</td>
<td>1.73</td>
<td>2.68</td>
<td>$44.98</td>
<td>$93,550</td>
</tr>
<tr>
<td>Bridgeport-Stamford-Norwalk, CT</td>
<td>180</td>
<td>0.44</td>
<td>0.69</td>
<td>$44.59</td>
<td>$92,240</td>
</tr>
<tr>
<td>Fresno, CA</td>
<td>120</td>
<td>0.39</td>
<td>0.60</td>
<td>$43.69</td>
<td>$90,880</td>
</tr>
</tbody>
</table>
### Nonmetropolitan areas with the highest employment in this occupation:

<table>
<thead>
<tr>
<th>Nonmetropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northwest Lower Peninsula of Michigan nonmetropolitan area</td>
<td>110</td>
<td>0.92</td>
<td>1.42</td>
<td>$25.71</td>
<td>$53,490</td>
</tr>
<tr>
<td>Hawaii / Maui / Kauai nonmetropolitan area</td>
<td>90</td>
<td>0.60</td>
<td>0.83</td>
<td>$50.77</td>
<td>$105,610</td>
</tr>
<tr>
<td>Southern Vermont nonmetropolitan area</td>
<td>90</td>
<td>0.88</td>
<td>1.36</td>
<td>$29.41</td>
<td>$61,170</td>
</tr>
<tr>
<td>Balance of Lower Peninsula of Michigan nonmetropolitan area</td>
<td>80</td>
<td>0.30</td>
<td>0.47</td>
<td>$18.72</td>
<td>$38,940</td>
</tr>
<tr>
<td>Southwest Missouri nonmetropolitan area</td>
<td>70</td>
<td>0.97</td>
<td>1.51</td>
<td>$18.04</td>
<td>$37,520</td>
</tr>
</tbody>
</table>

### Nonmetropolitan areas with the highest concentration of jobs and location quotients in this occupation:

<table>
<thead>
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<th>Nonmetropolitan area</th>
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<td>0.93</td>
<td>$50.77</td>
<td>$105,610</td>
</tr>
<tr>
<td>Southwestern Montana nonmetropolitan area</td>
<td>50</td>
<td>0.46</td>
<td>0.71</td>
<td>$20.34</td>
<td>$42,310</td>
</tr>
</tbody>
</table>

### Top paying nonmetropolitan areas for this occupation:

<table>
<thead>
<tr>
<th>Nonmetropolitan area</th>
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<td>0.88</td>
<td>1.36</td>
<td>$29.41</td>
<td>$61,170</td>
</tr>
<tr>
<td>Southern Ohio nonmetropolitan area</td>
<td>40</td>
<td>0.28</td>
<td>0.44</td>
<td>$29.19</td>
<td>$60,710</td>
</tr>
<tr>
<td>Northwest Minnesota nonmetropolitan area</td>
<td>40</td>
<td>0.24</td>
<td>0.36</td>
<td>$28.12</td>
<td>$58,480</td>
</tr>
<tr>
<td>East Central Pennsylvania nonmetropolitan area</td>
<td>40</td>
<td>0.18</td>
<td>0.27</td>
<td>$23.00</td>
<td>$58,230</td>
</tr>
</tbody>
</table>
About May 2011 National, State, Metropolitan, and Nonmetropolitan Area Occupational Employment and Wage Estimates

These estimates are calculated with data collected from employers in all industry sectors, all metropolitan and nonmetropolitan areas, and all states and the District of Columbia. The top employment and wage figures are provided above. The complete list is available in the downloadable XLS files.

The percentile wage estimate is the value of a wage below which a certain percent of workers fall. The median wage is the 50th percentile wage estimate—50 percent of workers earn less than the median and 50 percent of workers earn more than the median. More about percentile wages.

(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.

(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

(3) The relative standard error (RSE) is a measure of the reliability of a survey statistic. The smaller the relative standard error, the more precise the estimate.

(4) This wage is equal to or greater than $90.00 per hour or $187,199 per year.

(8) Estimate not released.

(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.

Other OES estimates and related information:

May 2011 National Occupational Employment and Wage Estimates
May 2011 State Occupational Employment and Wage Estimates
May 2011 Metropolitan and Nonmetropolitan Area Occupational Employment and Wage Estimates
May 2011 National Industry-Specific Occupational Employment and Wage Estimates
List of Occupations in SOC Code Number Order
List of Occupations in Alphabetical Order
Download May 2011 Occupational Employment and Wage Estimates in Zipped XLS files
Technical Notes

Last Modified Date: March 27, 2012

US Department of Labor

U.S. Bureau of Labor Statistics

Occupational Employment Statistics

Occupational Employment and Wages, May 2011

27-1011 Art Directors

Formulate design concepts and presentation approaches for visual communications media, such as print, broadcasting, and advertising. Direct workers engaged in art work or layout design.

National estimates for this occupation
Industry profile for this occupation
Geographic profile for this occupation

National estimates for this occupation: Top

Employment estimate and mean wage estimates for this occupation:

<table>
<thead>
<tr>
<th>Employment (1)</th>
<th>Employment RSE (3)</th>
<th>Mean hourly wage</th>
<th>Mean annual wage (2)</th>
<th>Wage RSE (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30,680</td>
<td>2.9 %</td>
<td>$45.92</td>
<td>$95,500</td>
<td>1.2 %</td>
</tr>
</tbody>
</table>

Percentile wage estimates for this occupation:

<table>
<thead>
<tr>
<th>Percentile</th>
<th>10%</th>
<th>25%</th>
<th>50% (Median)</th>
<th>75%</th>
<th>90%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hourly Wage</td>
<td>$21.21</td>
<td>$28.13</td>
<td>$39.07</td>
<td>$56.39</td>
<td>$80.11</td>
</tr>
<tr>
<td>Annual Wage (2)</td>
<td>$44,120</td>
<td>$58,520</td>
<td>$61,260</td>
<td>$117,290</td>
<td>$166,620</td>
</tr>
</tbody>
</table>

Industry profile for this occupation: Top

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the Create Customized Tables function.

Industries with the highest levels of employment in this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising, Public Relations, and Related Services</td>
<td>10,070</td>
<td>2.40</td>
<td>$46.24</td>
<td>$96,180</td>
</tr>
<tr>
<td>Newspaper, Periodical, Book, and Directory</td>
<td>4,160</td>
<td>0.86</td>
<td>$39.17</td>
<td>$81,480</td>
</tr>
</tbody>
</table>
### Publishers

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of Industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specialized Design Services</td>
<td>2,870</td>
<td>2.51</td>
<td>$50.53</td>
<td>$105,100</td>
</tr>
<tr>
<td>Motion Picture and Video Industries</td>
<td>2,260</td>
<td>0.64</td>
<td>$62.39</td>
<td>$129,780</td>
</tr>
<tr>
<td>Management, Scientific, and Technical Consulting Services</td>
<td>1,110</td>
<td>0.11</td>
<td>$42.34</td>
<td>$88,070</td>
</tr>
</tbody>
</table>

### Industries with the highest concentration of employment in this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of Industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specialized Design Services</td>
<td>2,870</td>
<td>2.51</td>
<td>$50.53</td>
<td>$105,100</td>
</tr>
<tr>
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<td>10,070</td>
<td>2.40</td>
<td>$46.24</td>
<td>$96,180</td>
</tr>
<tr>
<td>Newspaper, Periodical, Book, and Directory Publishers</td>
<td>4,160</td>
<td>0.86</td>
<td>$39.17</td>
<td>$81,480</td>
</tr>
<tr>
<td>Motion Picture and Video Industries</td>
<td>2,260</td>
<td>0.64</td>
<td>$62.39</td>
<td>$129,780</td>
</tr>
<tr>
<td>Independent Artists, Writers, and Performers</td>
<td>190</td>
<td>0.39</td>
<td>$49.68</td>
<td>$103,340</td>
</tr>
</tbody>
</table>

### Top paying industries for this occupation:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Employment (1)</th>
<th>Percent of Industry employment</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apparel, Piece Goods, and Notions Merchant Wholesalers</td>
<td>200</td>
<td>0.15</td>
<td>$80.93</td>
<td>$168,340</td>
</tr>
<tr>
<td>Furniture and Home Furnishing Merchant Wholesalers</td>
<td>(8)</td>
<td>(8)</td>
<td>$66.11</td>
<td>$137,500</td>
</tr>
<tr>
<td>Motion Picture and Video Industries</td>
<td>2,260</td>
<td>0.64</td>
<td>$62.39</td>
<td>$129,780</td>
</tr>
<tr>
<td>Other Miscellaneous Store Retailers</td>
<td>180</td>
<td>0.06</td>
<td>$60.20</td>
<td>$125,210</td>
</tr>
<tr>
<td>Architectural, Engineering, and Related Services</td>
<td>130</td>
<td>0.01</td>
<td>$54.33</td>
<td>$113,010</td>
</tr>
</tbody>
</table>
States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the Create Customized Tables function.

States with the highest employment level in this occupation:

<table>
<thead>
<tr>
<th>State</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>5,890</td>
<td>0.42</td>
<td>1.75</td>
<td>$32.13</td>
<td>$108,430</td>
</tr>
<tr>
<td>New York</td>
<td>5,870</td>
<td>0.70</td>
<td>2.91</td>
<td>$64.69</td>
<td>$134,550</td>
</tr>
<tr>
<td>Illinois</td>
<td>2,160</td>
<td>0.39</td>
<td>1.62</td>
<td>$44.79</td>
<td>$93,170</td>
</tr>
<tr>
<td>Texas</td>
<td>1,590</td>
<td>0.15</td>
<td>0.65</td>
<td>$36.60</td>
<td>$76,130</td>
</tr>
<tr>
<td>Ohio</td>
<td>1,140</td>
<td>0.23</td>
<td>0.96</td>
<td>$39.65</td>
<td>$82,480</td>
</tr>
</tbody>
</table>
States with the highest concentration of jobs and location quotients in this occupation:

<table>
<thead>
<tr>
<th>State</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (Q)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>5,870</td>
<td>0.70</td>
<td>2.91</td>
<td>$64.69</td>
<td>$134,550</td>
</tr>
<tr>
<td>California</td>
<td>5,890</td>
<td>0.42</td>
<td>1.75</td>
<td>$52.13</td>
<td>$108,430</td>
</tr>
<tr>
<td>Illinois</td>
<td>2,160</td>
<td>0.39</td>
<td>1.62</td>
<td>$44.79</td>
<td>$93,170</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>250</td>
<td>0.38</td>
<td>1.60</td>
<td>$43.56</td>
<td>$90,590</td>
</tr>
<tr>
<td>Vermont</td>
<td>110</td>
<td>0.37</td>
<td>1.55</td>
<td>$36.09</td>
<td>$75,080</td>
</tr>
</tbody>
</table>

Annual mean wage of art directors, by state, May 2011

Top paying States for this occupation:

<table>
<thead>
<tr>
<th>State</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (Q)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>5,870</td>
<td>0.70</td>
<td>2.91</td>
<td>$64.69</td>
<td>$134,550</td>
</tr>
<tr>
<td>California</td>
<td>5,890</td>
<td>0.42</td>
<td>1.75</td>
<td>$52.13</td>
<td>$108,430</td>
</tr>
<tr>
<td>Louisiana</td>
<td>120</td>
<td>0.06</td>
<td>0.27</td>
<td>$45.20</td>
<td>$94,020</td>
</tr>
<tr>
<td>Illinois</td>
<td>2,160</td>
<td>0.39</td>
<td>1.62</td>
<td>$44.79</td>
<td>$93,170</td>
</tr>
<tr>
<td>Washington</td>
<td>650</td>
<td>0.24</td>
<td>0.99</td>
<td>$44.41</td>
<td>$92,360</td>
</tr>
</tbody>
</table>
Employment of art directors, by area, May 2011

Metropolitan areas with the highest employment level in this occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York-White Plains-Wayne, NY-NJ Metropolitan Division</td>
<td>5,400</td>
<td>1.07</td>
<td>4.46</td>
<td>$65.57</td>
<td>$136,390</td>
</tr>
<tr>
<td>Los Angeles-Long Beach-Glendale, CA Metropolitan Division</td>
<td>2,920</td>
<td>0.76</td>
<td>3.19</td>
<td>$57.11</td>
<td>$118,800</td>
</tr>
<tr>
<td>Chicago-Joliet-Naperville, IL Metropolitan Division</td>
<td>2,000</td>
<td>0.56</td>
<td>2.33</td>
<td>(8)</td>
<td>(8)</td>
</tr>
<tr>
<td>San Francisco-San Mateo-Redwood City, CA Metropolitan Division</td>
<td>970</td>
<td>1.01</td>
<td>4.22</td>
<td>$55.81</td>
<td>$116,090</td>
</tr>
<tr>
<td>Boston-Cambridge-Quincy, MA NECTA Division</td>
<td>850</td>
<td>0.51</td>
<td>2.12</td>
<td>$43.80</td>
<td>$91,100</td>
</tr>
<tr>
<td>Minneapolis-St. Paul-Bloomington, MN-WI</td>
<td>750</td>
<td>0.44</td>
<td>1.84</td>
<td>$39.13</td>
<td>$81,380</td>
</tr>
<tr>
<td>Santa Ana-Anaheim-Irvine, CA Metropolitan Division</td>
<td>620</td>
<td>0.45</td>
<td>1.87</td>
<td>$43.60</td>
<td>$90,690</td>
</tr>
<tr>
<td>Seattle-Bellevue- Everett, WA Metropolitan Division</td>
<td>590</td>
<td>0.43</td>
<td>1.81</td>
<td>$45.25</td>
<td>$94,120</td>
</tr>
<tr>
<td>Washington-Arlington-Alexandria, DC-VA-MD-WV Metropolitan Division</td>
<td>560</td>
<td>0.24</td>
<td>1.02</td>
<td>$40.03</td>
<td>$83,270</td>
</tr>
<tr>
<td>Dallas-Plano-Irving, TX Metropolitan Division</td>
<td>520</td>
<td>0.25</td>
<td>1.05</td>
<td>$42.22</td>
<td>$87,810</td>
</tr>
</tbody>
</table>
### Location Quotient of Art Directors, by Area, May 2011

#### Metropolitan Areas with the Highest Concentration of Jobs and Location Quotients in this Occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (2)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York-White Plains-Wayne, NY-NJ Metropolitan Division</td>
<td>5,400</td>
<td>1.07</td>
<td>4.46</td>
<td>$65.57</td>
<td>$136,390</td>
</tr>
<tr>
<td>San Francisco-San Mateo-Redwood City, CA Metropolitan Division</td>
<td>970</td>
<td>1.01</td>
<td>4.22</td>
<td>$55.81</td>
<td>$116,090</td>
</tr>
<tr>
<td>Los Angeles-Long Beach-Glendale, CA Metropolitan Division</td>
<td>2,920</td>
<td>0.76</td>
<td>3.19</td>
<td>$57.11</td>
<td>$118,800</td>
</tr>
<tr>
<td>Niles-Benton Harbor, MI</td>
<td>40</td>
<td>0.73</td>
<td>3.07</td>
<td>$29.60</td>
<td>$61,570</td>
</tr>
<tr>
<td>Chicago-Joliet-Naperville, IL Metropolitan Division</td>
<td>2,000</td>
<td>0.56</td>
<td>2.33</td>
<td>(8)</td>
<td>(8)</td>
</tr>
<tr>
<td>Burlington-South Burlington, VT</td>
<td>60</td>
<td>0.54</td>
<td>2.26</td>
<td>$38.65</td>
<td>$80,390</td>
</tr>
<tr>
<td>Boston-Cambridge-Quincy, MA NECTA Division</td>
<td>850</td>
<td>0.51</td>
<td>2.12</td>
<td>$43.80</td>
<td>$91,100</td>
</tr>
<tr>
<td>Bridgeport-Stamford-Norwalk, CT</td>
<td>200</td>
<td>0.48</td>
<td>2.02</td>
<td>$42.22</td>
<td>$87,830</td>
</tr>
<tr>
<td>Santa Ana-Anaheim-Irvine, CA Metropolitan Division</td>
<td>620</td>
<td>0.45</td>
<td>1.87</td>
<td>$43.60</td>
<td>$90,690</td>
</tr>
<tr>
<td>Minneapolis-St. Paul-Bloomington, MN-WI</td>
<td>750</td>
<td>0.44</td>
<td>1.64</td>
<td>$39.13</td>
<td>$81,380</td>
</tr>
</tbody>
</table>
Top paying metropolitan areas for this occupation:

<table>
<thead>
<tr>
<th>Metropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (2)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
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<tr>
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<td>4.46</td>
<td>$65.57</td>
<td>$136,390</td>
</tr>
<tr>
<td>Los Angeles-Long Beach-Glendale, CA Metropolitan Division</td>
<td>2,920</td>
<td>0.76</td>
<td>3.19</td>
<td>$57.11</td>
<td>$118,800</td>
</tr>
<tr>
<td>Nassau-Suffolk, NY Metropolitan Division</td>
<td>280</td>
<td>0.23</td>
<td>0.96</td>
<td>$56.46</td>
<td>$117,430</td>
</tr>
<tr>
<td>San Francisco-San Mateo-Redwood City, CA Metropolitan Division</td>
<td>970</td>
<td>1.01</td>
<td>4.22</td>
<td>$55.81</td>
<td>$116,090</td>
</tr>
<tr>
<td>Richmond, VA</td>
<td>170</td>
<td>0.29</td>
<td>1.23</td>
<td>$55.03</td>
<td>$114,460</td>
</tr>
<tr>
<td>Nashville-Davidson--Murfreesboro--Franklin, TN</td>
<td>130</td>
<td>0.18</td>
<td>0.74</td>
<td>$50.77</td>
<td>$105,600</td>
</tr>
<tr>
<td>San Jose-Sunnyvale-Santa Clara, CA</td>
<td>280</td>
<td>0.32</td>
<td>1.35</td>
<td>$50.58</td>
<td>$105,200</td>
</tr>
<tr>
<td>Des Moines-West Des Moines, IA</td>
<td>70</td>
<td>0.24</td>
<td>0.98</td>
<td>$47.47</td>
<td>$98,740</td>
</tr>
<tr>
<td>Columbus, OH</td>
<td>320</td>
<td>0.36</td>
<td>1.49</td>
<td>$47.27</td>
<td>$98,330</td>
</tr>
<tr>
<td>Oklahoma City, OK</td>
<td>40</td>
<td>0.06</td>
<td>0.26</td>
<td>$46.38</td>
<td>$96,880</td>
</tr>
</tbody>
</table>
Nonmetropolitan areas with the highest employment in this occupation:

<table>
<thead>
<tr>
<th>Nonmetropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaii / Maui / Kauai nonmetropolitan area</td>
<td>50</td>
<td>0.30</td>
<td>1.24</td>
<td>$27.09</td>
<td>$56,330</td>
</tr>
<tr>
<td>Southern Vermont nonmetropolitan area</td>
<td>40</td>
<td>0.39</td>
<td>1.65</td>
<td>$33.93</td>
<td>$70,570</td>
</tr>
<tr>
<td>Northwest Minnesota nonmetropolitan area</td>
<td>30</td>
<td>0.19</td>
<td>0.78</td>
<td>$27.51</td>
<td>$57,220</td>
</tr>
</tbody>
</table>

Nonmetropolitan areas with the highest concentration of jobs and location quotients in this occupation:

<table>
<thead>
<tr>
<th>Nonmetropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern Vermont nonmetropolitan area</td>
<td>40</td>
<td>0.39</td>
<td>1.65</td>
<td>$33.93</td>
<td>$70,570</td>
</tr>
<tr>
<td>Hawaii / Maui / Kauai nonmetropolitan area</td>
<td>50</td>
<td>0.30</td>
<td>1.24</td>
<td>$27.09</td>
<td>$56,350</td>
</tr>
<tr>
<td>Northwest Minnesota nonmetropolitan area</td>
<td>30</td>
<td>0.19</td>
<td>0.78</td>
<td>$27.51</td>
<td>$57,220</td>
</tr>
</tbody>
</table>

Top paying nonmetropolitan areas for this occupation:

<table>
<thead>
<tr>
<th>Nonmetropolitan area</th>
<th>Employment (1)</th>
<th>Employment per thousand jobs</th>
<th>Location quotient (9)</th>
<th>Hourly mean wage</th>
<th>Annual mean wage (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern Vermont nonmetropolitan area</td>
<td>40</td>
<td>0.39</td>
<td>1.65</td>
<td>$33.93</td>
<td>$70,570</td>
</tr>
<tr>
<td>Northwest Lower Peninsula of Michigan nonmetropolitan area</td>
<td>(8)</td>
<td>(8)</td>
<td>(8)</td>
<td>$28.66</td>
<td>$59,620</td>
</tr>
<tr>
<td>Northwest Minnesota nonmetropolitan area</td>
<td>30</td>
<td>0.19</td>
<td>0.78</td>
<td>$27.51</td>
<td>$57,220</td>
</tr>
<tr>
<td>Hawaii / Maui / Kauai nonmetropolitan area</td>
<td>50</td>
<td>0.30</td>
<td>1.24</td>
<td>$27.09</td>
<td>$56,350</td>
</tr>
</tbody>
</table>

About May 2011 National, State, Metropolitan, and Nonmetropolitan Area Occupational Employment and Wage Estimates

These estimates are calculated with data collected from employers in all industry sectors, all metropolitan and nonmetropolitan areas, and all states and the District of Columbia. The top employment and wage figures are provided above. The complete list is available in the downloadable XLS files.

The percentile wage estimate is the value of a wage below which a certain percent of workers fall. The median wage is the 50th percentile wage estimate—50 percent of workers earn less than the median and 50 percent of workers earn more than the median.
More about percentile wages.

(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.

(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

(3) The relative standard error (RSE) is a measure of the reliability of a survey statistic. The smaller the relative standard error, the more precise the estimate.

(8) Estimate not released.

(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.

Other OES estimates and related information:

- [May 2011 National Occupational Employment and Wage Estimates](#)
- [May 2011 State Occupational Employment and Wage Estimates](#)
- [May 2011 Metropolitan and Nonmetropolitan Area Occupational Employment and Wage Estimates](#)
- [May 2011 National Industry-Specific Occupational Employment and Wage Estimates](#)
- [List of Occupations in SOC Code Number Order](#)
- [List of Occupations in Alphabetical Order](#)
- [Download May 2011 Occupational Employment and Wage Estimates in Zipped XLS files](#)
- [Technical Notes](#)

Last Modified Date: March 27, 2012
Industries at a Glance

Performing Arts, Spectator Sports, and Related Industries: NAICS 711

On This Page

- About the Performing Arts, Spectator Sports, and Related Industries subsector
- BLS Data
  - Workforce Statistics
  - Earnings and Hours
  - Fatalities, Injuries, and Illnesses
  - Workplace Trends
  - Other BLS Resources

About the Performing Arts, Spectator Sports, and Related Industries subsector

The performing arts, spectator sports, and related industries subsector is part of the arts, entertainment, and recreation sector.

Industries in the Performing Arts, Spectator Sports, and Related Industries subsector group establishments that produce or organize and promote live presentations involving the performances of actors and actresses, singers, dancers, musical groups and artists, athletes, and other entertainers, including independent (i.e., freelance) entertainers and the establishments that manage their careers. The classification recognizes four basic processes: (1) producing (i.e., presenting) events; (2) organizing, managing, and/or promoting events; (3) managing and representing entertainers; and (4) providing the artistic, creative and technical skills necessary to the production of these live events. Also, this subsector contains four industries for performing arts companies. Each is defined on the basis of the particular skills of the entertainers involved in the presentations.

North American Industry Classification System

The performing arts, spectator sports, and related industries subsector consists of these industry groups:

- Performing Arts Companies: NAICS 7111
- Spectator Sports: NAICS 7112
- Promoters of Performing Arts, Sports, and Similar Events: NAICS 7113
Earnings and Hours

This section presents data on employee earnings and weekly hours. The latest industry averages of hourly earnings and weekly hours are shown. In addition, recent hourly and annual earnings are shown for occupations commonly found in performing arts, spectator sports, and related industries.

Earnings and Hours of All Employees

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Average hourly earnings</strong></td>
<td>$28.05</td>
<td>$28.60</td>
<td>$29.14</td>
<td>(P) $29.11</td>
</tr>
<tr>
<td><strong>Average weekly hours</strong></td>
<td>26.2</td>
<td>27.0</td>
<td>26.7</td>
<td>(P) 27.8</td>
</tr>
</tbody>
</table>

Footnotes
(P) Preliminary

(Source: Current Employment Statistics)

Earnings and Hours of Production and Nonsupervisory Employees

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Average hourly earnings</strong></td>
<td>$23.52</td>
<td>$23.61</td>
<td>$23.71</td>
<td>(P) $23.76</td>
</tr>
<tr>
<td><strong>Average weekly hours</strong></td>
<td>25.1</td>
<td>25.6</td>
<td>25.4</td>
<td>(P) 26.1</td>
</tr>
</tbody>
</table>

Footnotes
(P) Preliminary

(Source: Current Employment Statistics)

Earnings by Occupation

<table>
<thead>
<tr>
<th>Data series</th>
<th>Wages, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hourly</td>
</tr>
<tr>
<td></td>
<td>Median</td>
</tr>
<tr>
<td>Athletes and sports competitors</td>
<td>(1) $-</td>
</tr>
<tr>
<td>Musicians and singers</td>
<td>$26.68</td>
</tr>
<tr>
<td>Producers and directors</td>
<td>$29.15</td>
</tr>
<tr>
<td>Public relations specialists</td>
<td>$22.06</td>
</tr>
<tr>
<td>Ushers, lobby attendants, and ticket takers</td>
<td>$9.11</td>
</tr>
</tbody>
</table>

Footnotes
(1) Wages for some occupations that do not generally work year-round, full time, are reported either as hourly wages or annual salaries depending on how they are typically paid.
- Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures: NAICS 7114
- Independent Artists, Writers, and Performers: NAICS 7115

**Workforce Statistics**

This section provides information relating to employment in performing arts, spectator sports, and related industries. These data are obtained from employer or establishment surveys. The following tables present an overview of the industry including the number of jobs, data for occupations common to the industry, and projections of occupational employment change.

**Employment**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Employment (in thousands)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employment, all employees (seasonally adjusted)</td>
<td>430.6</td>
<td>433.0</td>
<td>437.2(P)</td>
<td>437.9</td>
<td></td>
</tr>
<tr>
<td>Employment, production and nonsupervisory employees</td>
<td>343.6</td>
<td>319.1</td>
<td>(P) 334.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Footnotes
(P) Preliminary

(Source: [Current Employment Statistics](#))

**Employment by Occupation**

<table>
<thead>
<tr>
<th>Data series</th>
<th>Employment, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athletes and sports competitors</td>
<td>10,090</td>
</tr>
<tr>
<td>Musicians and singers</td>
<td>23,400</td>
</tr>
<tr>
<td>Producers and directors</td>
<td>10,490</td>
</tr>
<tr>
<td>Public relations specialists</td>
<td>5,600</td>
</tr>
<tr>
<td>Ushers, lobby attendants, and ticket takers</td>
<td>34,860</td>
</tr>
</tbody>
</table>

(Source: [Occupational Employment Statistics](#))

**Projections**

For projected (future) employment estimates, see the [National Employment Matrix](#), which includes employment estimates by industry and occupation for performing arts, spectator sports, and related industries.

(Source: [Office of Occupational Statistics and Employment Projections](#))
Work-related Fatalities, Injuries, and Illnesses

This section presents data for the industry on the number of workplace fatalities and the rates of workplace injuries and illnesses per 100 full-time workers in performing arts, spectator sports, and related industries. An injury or illness is considered to be work-related if an event or exposure in the work environment either caused or contributed to the resulting condition or significantly aggravated a pre-existing condition.

<table>
<thead>
<tr>
<th>Data series</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fatalities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of fatalities</td>
<td>44</td>
<td>50</td>
<td>49</td>
<td>(P) 40</td>
</tr>
<tr>
<td>Rate of injury and illness cases per 100 full-time workers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total recordable cases</td>
<td>6.4</td>
<td>6.7</td>
<td>6.0</td>
<td>5.5</td>
</tr>
<tr>
<td>Cases involving days away from work, job restriction, or transfer</td>
<td>3.0</td>
<td>2.8</td>
<td>2.4</td>
<td>2.8</td>
</tr>
<tr>
<td>Cases involving days away from work</td>
<td>1.6</td>
<td>1.6</td>
<td>1.4</td>
<td>1.6</td>
</tr>
<tr>
<td>Cases involving days of job transfer or restriction</td>
<td>1.3</td>
<td>0.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Footnotes
(P) Preliminary
Blank cells indicate no data reported or data that do not meet publication criteria.

Workplace Trends

This section presents data on the number of establishments in performing arts, spectator sports, and related industries.

Establishments

<table>
<thead>
<tr>
<th>Data series</th>
<th>Back 4th quarter data</th>
<th>1st quarter 2012</th>
<th>2nd quarter 2013</th>
<th>3rd quarter 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of establishments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private industry</td>
<td>49,107 (P) 48,610</td>
<td>48,955 (P)</td>
<td>49,458</td>
<td></td>
</tr>
<tr>
<td>Local government</td>
<td>148 (P) 157</td>
<td>(P) 159</td>
<td>(P) 159</td>
<td></td>
</tr>
<tr>
<td>State government</td>
<td>40 (P) 35</td>
<td>(P) 35</td>
<td>(P) 35</td>
<td></td>
</tr>
<tr>
<td>Federal government</td>
<td>8 (P) 8</td>
<td>(P) 8</td>
<td>(P) 8</td>
<td></td>
</tr>
</tbody>
</table>

Footnotes
(P) Preliminary

(Source: Occupational Employment Statistics)

(Source: Injuries, Illnesses, and Fatalities)

(Source: Quarterly Census of Employment and Wages)
Other BLS Resources

Career Guide to Industries

To learn about careers from an industry perspective, see the Career Guide to Industries.

Data extracted on: April 04, 2014

U.S. Bureau of Labor Statistics | Postal Square Building, 2 Massachusetts Avenue, NE
Washington, DC 20212-0001

These national industry-specific occupational employment and wage estimates are calculated with data collected from employers of all sizes, in metropolitan and nonmetropolitan areas in every State and the District of Columbia, in NAICS 711100 - Performing Arts Companies.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, percent of establishments reporting the occupation, and the employment percent relative standard error, is available in the downloadable XLS files.

NAICS 711100 - Performing Arts Companies is part of: NAICS 711000 - Performing Arts, Spectator Sports, and Related Industries.

Industries within NAICS 711100 - Performing Arts Companies

- [NAICS 711110 - Theater Companies and Dinner Theaters](#)

Links to OES estimates for other industries

SOC Major Groups in NAICS 711100 - Performing Arts Companies: 

- 00-0000 All Occupations
- 11-0000 Management Occupations
- 13-0000 Business and Financial Operations Occupations
- 15-0000 Computer and Mathematical Occupations
- 25-0000 Education, Training, and Library Occupations
- 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- 29-0000 Healthcare Practitioners and Technical Occupations
- 33-0000 Protective Service Occupations
- 35-0000 Food Preparation and Serving Related Occupations
- 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- 39-0000 Personal Care and Service Occupations
- 41-0000 Sales and Related Occupations
- 43-0000 Office and Administrative Support Occupations
- 47-0000 Construction and Extraction Occupations
- 49-0000 Installation, Maintenance, and Repair Occupations
- 51-0000 Production Occupations
- 53-0000 Transportation and Material Moving Occupations

To sort this table by a different column, click on the column header

### NAICS 711100 - Performing Arts Companies

<table>
<thead>
<tr>
<th>Occupation code</th>
<th>Occupation title (click on the occupation title to view an occupational profile)</th>
<th>Group</th>
<th>Employment</th>
<th>Employment RSE</th>
<th>Percent of total employment</th>
<th>Median hourly wage</th>
<th>Mean hourly wage</th>
<th>Annual mean wage</th>
<th>Mean wage RSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>00-0000</td>
<td>All Occupations</td>
<td>total</td>
<td>117,390</td>
<td>2.0%</td>
<td>100.00%</td>
<td>$17.74</td>
<td>$24.33</td>
<td>$50,620</td>
<td>1.8%</td>
</tr>
<tr>
<td>11-0000</td>
<td>Management Occupations</td>
<td>major</td>
<td>5,810</td>
<td>4.7%</td>
<td>4.95%</td>
<td>$36.26</td>
<td>$46.30</td>
<td>$96,300</td>
<td>2.7%</td>
</tr>
<tr>
<td>11-1000</td>
<td>Top Executives</td>
<td>minor</td>
<td>3,200</td>
<td>5.9%</td>
<td>2.73%</td>
<td>$35.92</td>
<td>$48.56</td>
<td>$101,010</td>
<td>4.0%</td>
</tr>
<tr>
<td>11-1011</td>
<td>Chief Executives</td>
<td>detail</td>
<td>500</td>
<td>15.1%</td>
<td>0.42%</td>
<td>$80.70</td>
<td>$83.03</td>
<td>$172,700</td>
<td>8.3%</td>
</tr>
<tr>
<td>11-1021</td>
<td>General and Operations Managers</td>
<td>detail</td>
<td>2,700</td>
<td>6.3%</td>
<td>2.30%</td>
<td>$33.38</td>
<td>$42.21</td>
<td>$87,800</td>
<td>2.7%</td>
</tr>
<tr>
<td>11-2000</td>
<td>Advertising, Marketing, Promotions, Public Relations, and Sales Managers</td>
<td>minor</td>
<td>1,110</td>
<td>4.5%</td>
<td>0.94%</td>
<td>$36.34</td>
<td>$43.04</td>
<td>$89,530</td>
<td>2.7%</td>
</tr>
<tr>
<td>11-2011</td>
<td>Advertising and Promotions Managers</td>
<td>detail</td>
<td>110</td>
<td>10.4%</td>
<td>0.09%</td>
<td>$28.92</td>
<td>$37.99</td>
<td>$79,020</td>
<td>9.7%</td>
</tr>
<tr>
<td>11-2020</td>
<td>Marketing and Sales Managers</td>
<td>broad</td>
<td>540</td>
<td>6.1%</td>
<td>0.46%</td>
<td>$37.27</td>
<td>$44.53</td>
<td>$92,620</td>
<td>3.6%</td>
</tr>
<tr>
<td>11-2021</td>
<td>Marketing Managers</td>
<td>detail</td>
<td>370</td>
<td>7.1%</td>
<td>0.31%</td>
<td>$38.00</td>
<td>$43.49</td>
<td>$90,460</td>
<td>3.2%</td>
</tr>
<tr>
<td>11-2022</td>
<td>Sales Managers</td>
<td>detail</td>
<td>180</td>
<td>10.6%</td>
<td>0.15%</td>
<td>$35.79</td>
<td>$46.65</td>
<td>$97,040</td>
<td>7.4%</td>
</tr>
<tr>
<td>11-2031</td>
<td>Public Relations and Fundraising Managers</td>
<td>detail</td>
<td>450</td>
<td>5.0%</td>
<td>0.39%</td>
<td>$36.70</td>
<td>$42.47</td>
<td>$88,330</td>
<td>3.0%</td>
</tr>
<tr>
<td>11-3000</td>
<td>Operations Specialties Managers</td>
<td>minor</td>
<td>780</td>
<td>7.0%</td>
<td>0.67%</td>
<td>$39.96</td>
<td>$46.33</td>
<td>$96,360</td>
<td>3.1%</td>
</tr>
<tr>
<td>Occupation code</td>
<td>Occupation title (click on the occupation title to view an occupational profile)</td>
<td>Group Employment</td>
<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------------------</td>
<td>--------------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>11-3011</td>
<td>Administrative Services Managers</td>
<td>detail 290</td>
<td>8.0%</td>
<td>0.25%</td>
<td>$31.79</td>
<td>$34.84</td>
<td>$72,470</td>
<td>3.4%</td>
<td></td>
</tr>
<tr>
<td>11-3031</td>
<td>Financial Managers</td>
<td>detail 370</td>
<td>11.7%</td>
<td>0.31%</td>
<td>$46.87</td>
<td>$54.78</td>
<td>$113,950</td>
<td>3.8%</td>
<td></td>
</tr>
<tr>
<td>11-3121</td>
<td>Human Resources Managers</td>
<td>detail 30</td>
<td>18.8%</td>
<td>0.03%</td>
<td>$33.52</td>
<td>$35.79</td>
<td>$74,450</td>
<td>5.9%</td>
<td></td>
</tr>
<tr>
<td>11-3131</td>
<td>Training and Development Managers</td>
<td>detail 40</td>
<td>12.5%</td>
<td>0.03%</td>
<td>$50.38</td>
<td>$52.50</td>
<td>$109,210</td>
<td>8.1%</td>
<td></td>
</tr>
<tr>
<td>11-9000</td>
<td>Other Management Occupations</td>
<td>minor 720</td>
<td>13.7%</td>
<td>0.62%</td>
<td>$34.15</td>
<td>$41.26</td>
<td>$85,820</td>
<td>5.6%</td>
<td></td>
</tr>
<tr>
<td>11-9030</td>
<td>Education Administrators</td>
<td>broad 70</td>
<td>17.1%</td>
<td>0.06%</td>
<td>$31.90</td>
<td>$37.53</td>
<td>$78,070</td>
<td>7.7%</td>
<td></td>
</tr>
<tr>
<td>11-9039</td>
<td>Administrators, All Other</td>
<td>detail 70</td>
<td>18.2%</td>
<td>0.06%</td>
<td>$32.09</td>
<td>$38.20</td>
<td>$79,460</td>
<td>7.9%</td>
<td></td>
</tr>
<tr>
<td>11-9199</td>
<td>Managers, All Other</td>
<td>detail 520</td>
<td>16.9%</td>
<td>0.45%</td>
<td>$37.37</td>
<td>$44.46</td>
<td>$92,470</td>
<td>5.8%</td>
<td></td>
</tr>
<tr>
<td>13-0000</td>
<td>Business and Financial Operations Occupations</td>
<td>major 5,160</td>
<td>5.9%</td>
<td>4.40%</td>
<td>$21.61</td>
<td>$25.34</td>
<td>$52,700</td>
<td>2.3%</td>
<td></td>
</tr>
<tr>
<td>13-1000</td>
<td>Business Operations Specialists</td>
<td>minor 4,370</td>
<td>6.7%</td>
<td>3.72%</td>
<td>$20.73</td>
<td>$24.33</td>
<td>$50,620</td>
<td>2.6%</td>
<td></td>
</tr>
<tr>
<td>13-1011</td>
<td>Agents and Business Managers of Artists, Performers, and Athletes</td>
<td>detail 690</td>
<td>14.1%</td>
<td>0.59%</td>
<td>$19.97</td>
<td>$29.18</td>
<td>$60,690</td>
<td>8.9%</td>
<td></td>
</tr>
<tr>
<td>Occupation code</td>
<td>Occupation title (click on the occupation title to view an occupational profile)</td>
<td>Group Employment</td>
<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>-----------------------------</td>
<td>-------------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>13-1111</td>
<td>Management Analysts</td>
<td>detail 40</td>
<td>39.9%</td>
<td>0.04%</td>
<td>$28.00</td>
<td>$35.25</td>
<td>$73,310</td>
<td>9.7%</td>
<td></td>
</tr>
<tr>
<td>13-1131</td>
<td>Fundraisers</td>
<td>detail 700</td>
<td>19.9%</td>
<td>0.60%</td>
<td>$19.04</td>
<td>$22.02</td>
<td>$45,810</td>
<td>2.7%</td>
<td></td>
</tr>
<tr>
<td>13-1151</td>
<td>Training and Development Specialists</td>
<td>detail 120</td>
<td>19.3%</td>
<td>0.10%</td>
<td>$21.98</td>
<td>$24.17</td>
<td>$50,270</td>
<td>5.3%</td>
<td></td>
</tr>
<tr>
<td>13-1161</td>
<td>Market Research Analysts and Marketing Specialists</td>
<td>detail 900</td>
<td>5.3%</td>
<td>0.77%</td>
<td>$21.14</td>
<td>$23.73</td>
<td>$49,350</td>
<td>2.1%</td>
<td></td>
</tr>
<tr>
<td>13-1199</td>
<td>Business Operations Specialists, All Other</td>
<td>detail 920</td>
<td>21.8%</td>
<td>0.79%</td>
<td>$21.55</td>
<td>$24.94</td>
<td>$51,880</td>
<td>7.8%</td>
<td></td>
</tr>
<tr>
<td>13-2000</td>
<td>Financial Specialists</td>
<td>minor 800</td>
<td>6.3%</td>
<td>0.68%</td>
<td>$28.03</td>
<td>$30.82</td>
<td>$64,100</td>
<td>2.5%</td>
<td></td>
</tr>
<tr>
<td>27-2000</td>
<td>Entertainers and Performers, Sports and Related Workers</td>
<td>minor 45,090</td>
<td>3.1%</td>
<td>38.41%</td>
<td>$22.38</td>
<td>$30.27</td>
<td>$62,960</td>
<td>2.6%</td>
<td></td>
</tr>
<tr>
<td>27-2010</td>
<td>Actors, Producers, and Directors</td>
<td>broad 14,500</td>
<td>4.5%</td>
<td>12.35%</td>
<td>$19.64</td>
<td>$27.38</td>
<td>$56,950</td>
<td>4.7%</td>
<td></td>
</tr>
<tr>
<td>27-2012</td>
<td>Producers and Directors</td>
<td>detail 4,840</td>
<td>10.3%</td>
<td>4.13%</td>
<td>$24.20</td>
<td>$28.83</td>
<td>$59,970</td>
<td>2.9%</td>
<td></td>
</tr>
<tr>
<td>27-3031</td>
<td>Public Relations Specialists</td>
<td>detail 1,470</td>
<td>6.9%</td>
<td>1.25%</td>
<td>$20.64</td>
<td>$23.16</td>
<td>$48,170</td>
<td>2.4%</td>
<td></td>
</tr>
</tbody>
</table>

About May 2013 National Industry-Specific Occupational Employment and Wage Estimates

(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.
(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

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May 2013 Occupation Profiles

Technical notes

Last Modified Date: April 1, 2014


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U.S. Bureau of Labor Statistics

Occupational Employment Statistics

May 2013 National Industry-Specific Occupational Employment and Wage Estimates

NAICS 711110 - Theater Companies and Dinner Theaters

These national industry-specific occupational employment and wage estimates are calculated with data collected from employers of all sizes, in metropolitan and nonmetropolitan areas in every State and the District of Columbia, in NAICS 711110 - Theater Companies and Dinner Theaters.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, percent of establishments reporting the occupation, and the employment percent relative standard error, is available in the downloadable XLS files.

NAICS 711110 - Theater Companies and Dinner Theaters is part of: NAICS 711100 - Performing Arts Companies.

Links to OES estimates for other industries

SOC Major Groups in NAICS 711110 - Theater Companies and Dinner Theaters:

- 00-0000 All Occupations
- 11-0000 Management Occupations
- 13-0000 Business and Financial Operations Occupations
- 15-0000 Computer and Mathematical Occupations
- 25-0000 Education, Training, and Library Occupations
- 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- 33-0000 Protective Service Occupations
- 35-0000 Food Preparation and Serving Related Occupations
- 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- 39-0000 Personal Care and Service Occupations
- 41-0000 Sales and Related Occupations
- 43-0000 Office and Administrative Support Occupations
- 47-0000 Construction and Extraction Occupations
- 49-0000 Installation, Maintenance, and Repair Occupations
- 51-0000 Production Occupations
- 53-0000 Transportation and Material Moving Occupations

To sort this table by a different column, click on the column header

<table>
<thead>
<tr>
<th>Occupation code</th>
<th>Occupation title (click on the occupation title to view an occupational profile)</th>
<th>Group</th>
<th>Employment</th>
<th>Employment RSE</th>
<th>Percent of total employment</th>
<th>Median hourly wage</th>
<th>Mean hourly wage</th>
<th>Annual mean wage</th>
<th>Mean wage RSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>00-0000</td>
<td>All Occupations</td>
<td>total</td>
<td>63,820</td>
<td>2.8%</td>
<td>100.00%</td>
<td>$15.80</td>
<td>$21.81</td>
<td>$45,360</td>
<td>2.8%</td>
</tr>
<tr>
<td>11-0000</td>
<td>Management Occupations</td>
<td>major</td>
<td>3,310</td>
<td>6.2%</td>
<td>5.19%</td>
<td>$34.92</td>
<td>$44.45</td>
<td>$92,460</td>
<td>4.4%</td>
</tr>
<tr>
<td>11-1000</td>
<td>Top Executives</td>
<td>minor</td>
<td>1,810</td>
<td>6.7%</td>
<td>2.84%</td>
<td>$34.26</td>
<td>$45.59</td>
<td>$94,840</td>
<td>6.7%</td>
</tr>
<tr>
<td>11-1011</td>
<td>Chief Executives</td>
<td>detail</td>
<td>290</td>
<td>25.4%</td>
<td>0.45%</td>
<td>$89.16</td>
<td>$86.80</td>
<td>$180,550</td>
<td>13.4%</td>
</tr>
<tr>
<td>11-1021</td>
<td>General and Operations Managers</td>
<td>detail</td>
<td>1,520</td>
<td>6.4%</td>
<td>2.39%</td>
<td>$31.58</td>
<td>$37.79</td>
<td>$78,600</td>
<td>2.9%</td>
</tr>
<tr>
<td>11-2000</td>
<td>Advertising, Marketing, Promotions, Public Relations, and Sales Managers</td>
<td>minor</td>
<td>620</td>
<td>5.1%</td>
<td>0.97%</td>
<td>$35.84</td>
<td>$41.98</td>
<td>$87,320</td>
<td>3.0%</td>
</tr>
<tr>
<td>11-2011</td>
<td>Advertising and Promotions Managers</td>
<td>detail</td>
<td>50</td>
<td>13.4%</td>
<td>0.08%</td>
<td>$33.45</td>
<td>$34.20</td>
<td>$71,130</td>
<td>6.8%</td>
</tr>
<tr>
<td>11-2020</td>
<td>Marketing and Sales Managers</td>
<td>broad</td>
<td>310</td>
<td>6.6%</td>
<td>0.48%</td>
<td>$37.26</td>
<td>$43.95</td>
<td>$91,410</td>
<td>4.3%</td>
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<tr>
<td>11-2021</td>
<td>Marketing Managers</td>
<td>detail</td>
<td>200</td>
<td>8.0%</td>
<td>0.31%</td>
<td>$38.48</td>
<td>$42.70</td>
<td>$88,810</td>
<td>4.4%</td>
</tr>
<tr>
<td>11-2022</td>
<td>Sales Managers</td>
<td>detail</td>
<td>110</td>
<td>10.6%</td>
<td>0.17%</td>
<td>$34.95</td>
<td>$46.15</td>
<td>$95,990</td>
<td>7.5%</td>
</tr>
<tr>
<td>11-2031</td>
<td>Public Relations and Fundraising Managers</td>
<td>detail</td>
<td>270</td>
<td>6.7%</td>
<td>0.42%</td>
<td>$34.20</td>
<td>$41.14</td>
<td>$85,570</td>
<td>4.2%</td>
</tr>
<tr>
<td>11-3000</td>
<td>Operations Specialties Managers</td>
<td>minor</td>
<td>370</td>
<td>9.2%</td>
<td>0.59%</td>
<td>$41.99</td>
<td>$48.14</td>
<td>$100,140</td>
<td>4.0%</td>
</tr>
<tr>
<td>11-3011</td>
<td>Administrative</td>
<td>detail</td>
<td>140</td>
<td>9.6%</td>
<td>0.22%</td>
<td>$31.72</td>
<td>$35.13</td>
<td>$73,070</td>
<td>4.8%</td>
</tr>
<tr>
<td>Occupation code</td>
<td>Occupation title (click on the occupation title to view an occupational profile)</td>
<td>Group</td>
<td>Employment</td>
<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>----------------</td>
<td>----------------------------</td>
<td>-------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>11-3031</td>
<td>Services Managers Financial Managers Other Management Occupations</td>
<td>detail</td>
<td>180</td>
<td>12.4%</td>
<td>0.28%</td>
<td>$51.43</td>
<td>$57.32</td>
<td>$119,230</td>
<td>5.3%</td>
</tr>
<tr>
<td>11-9000</td>
<td>Education Administrators, All Other Food Service Managers</td>
<td>minor</td>
<td>510</td>
<td>17.5%</td>
<td>0.79%</td>
<td>$32.82</td>
<td>$40.68</td>
<td>$84,600</td>
<td>7.5%</td>
</tr>
<tr>
<td>11-9030</td>
<td>Business and Financial Operations Managers, All Other Business and Financial Operations</td>
<td>broad</td>
<td>40</td>
<td>23.9%</td>
<td>0.06%</td>
<td>$28.97</td>
<td>$33.45</td>
<td>$69,570</td>
<td>8.3%</td>
</tr>
<tr>
<td>11-9039</td>
<td>Business and Financial Operations Managers, All Other Business and Financial Operations</td>
<td>detail</td>
<td>40</td>
<td>25.8%</td>
<td>0.06%</td>
<td>$28.99</td>
<td>$34.08</td>
<td>$70,890</td>
<td>7.7%</td>
</tr>
<tr>
<td>13-0000</td>
<td>Business Operations Specialists Agents and Business Managers of Artists, Performers, and Athletes</td>
<td>major</td>
<td>2,750</td>
<td>9.7%</td>
<td>4.31%</td>
<td>$21.01</td>
<td>$24.54</td>
<td>$51,040</td>
<td>3.6%</td>
</tr>
<tr>
<td>13-1000</td>
<td>Human Resources Workers</td>
<td>minor</td>
<td>2,300</td>
<td>11.1%</td>
<td>3.61%</td>
<td>$19.82</td>
<td>$23.29</td>
<td>$48,440</td>
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<tr>
<td>13-1011</td>
<td>Meeting, Convention, and Event Planners Fundraisers</td>
<td>detail</td>
<td>150</td>
<td>29.8%</td>
<td>0.24%</td>
<td>$21.87</td>
<td>$27.63</td>
<td>$57,470</td>
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<tr>
<td>13-1070</td>
<td>Human Resources Specialists</td>
<td>broad</td>
<td>60</td>
<td>13.0%</td>
<td>0.10%</td>
<td>$25.01</td>
<td>$26.30</td>
<td>$54,710</td>
<td>4.1%</td>
</tr>
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<td>13-1071</td>
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<td>13.0%</td>
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<td>$25.01</td>
<td>$26.30</td>
<td>$54,710</td>
<td>4.1%</td>
</tr>
<tr>
<td>13-1121</td>
<td>Meeting, Convention, and Event Planners</td>
<td>detail</td>
<td>350</td>
<td>9.6%</td>
<td>0.55%</td>
<td>$17.99</td>
<td>$19.86</td>
<td>$41,310</td>
<td>2.7%</td>
</tr>
<tr>
<td>13-1131</td>
<td>Fundraisers</td>
<td>detail</td>
<td>480</td>
<td>28.8%</td>
<td>0.75%</td>
<td>$18.60</td>
<td>$21.53</td>
<td>$44,780</td>
<td>3.7%</td>
</tr>
<tr>
<td>13-1151</td>
<td>Training and Development Specialists</td>
<td>detail</td>
<td>70</td>
<td>25.2%</td>
<td>0.11%</td>
<td>$18.32</td>
<td>$21.90</td>
<td>$45,550</td>
<td>7.9%</td>
</tr>
<tr>
<td>13-1161</td>
<td>Market Research Analysts and</td>
<td>detail</td>
<td>560</td>
<td>6.9%</td>
<td>0.87%</td>
<td>$19.38</td>
<td>$21.93</td>
<td>$45,620</td>
<td>2.9%</td>
</tr>
<tr>
<td>Occupation code</td>
<td>Occupation title (click on the occupation title to view an occupational profile)</td>
<td>Group</td>
<td>Employment</td>
<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>----------------</td>
<td>----------------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td>13-1199</td>
<td>Marketing Specialists</td>
<td>detail</td>
<td>580</td>
<td>33.8%</td>
<td>0.91%</td>
<td>$22.35</td>
<td>$26.86</td>
<td>$55,870</td>
<td>9.9%</td>
</tr>
<tr>
<td>13-2000</td>
<td>Business Operations Specialists, All Other</td>
<td>minor</td>
<td>440</td>
<td>8.6%</td>
<td>0.70%</td>
<td>$28.28</td>
<td>$31.01</td>
<td>$64,510</td>
<td>3.4%</td>
</tr>
<tr>
<td>27-1011</td>
<td>Financial Specialists</td>
<td>detail</td>
<td>210</td>
<td>13.8%</td>
<td>0.33%</td>
<td>$25.74</td>
<td>$30.60</td>
<td>$63,660</td>
<td>6.4%</td>
</tr>
<tr>
<td>27-2012</td>
<td>Art Directors</td>
<td>detail</td>
<td>3,860</td>
<td>12.7%</td>
<td>6.05%</td>
<td>$23.82</td>
<td>$28.74</td>
<td>$59,790</td>
<td>3.5%</td>
</tr>
<tr>
<td>27-3031</td>
<td>Public Relations Specialists</td>
<td>detail</td>
<td>900</td>
<td>10.4%</td>
<td>1.41%</td>
<td>$19.22</td>
<td>$21.54</td>
<td>$44,800</td>
<td>3.2%</td>
</tr>
</tbody>
</table>

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Last Modified Date: April 1, 2014


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Industries at a Glance

Museums, Historical Sites, and Similar Institutions: NAICS 712

On This Page

- About the Museums, Historical Sites, and Similar Institutions subsector
- BLS Data
  - Workforce Statistics
  - Earnings and Hours
  - Fatalities, Injuries, and Illnesses
  - Workplace Trends
  - Other BLS Resources

About the Museums, Historical Sites, and Similar Institutions subsector

The museums, historical sites, and similar institutions subsector is part of the arts, entertainment, and recreation sector.

Industries in the Museums, Historical Sites, and Similar Institutions subsector engage in the preservation and exhibition of objects, sites, and natural wonders of historical, cultural, and/or educational value.

North American Industry Classification System

The museums, historical sites, and similar institutions subsector consists of a single industry group, Museums, Historical Sites, and Similar Institutions: NAICS 7121.

Workforce Statistics

This section provides information relating to employment in museums, historical sites, and similar institutions. These data are obtained from employer or establishment surveys. The following tables present an overview of the industry including the number of jobs, data for occupations common to the industry, and projections of occupational employment change.

Employment
Earnings and Hours of Production and Nonsupervisory Employees

Footnotes
(P) Preliminary

(Source: Current Employment Statistics)

Earnings by Occupation

(Source: Occupational Employment Statistics)

Work-related Fatalities, Injuries, and Illnesses

This section presents data for the industry on the number of workplace fatalities and the rates of workplace injuries and illnesses per 100 full-time workers in museums, historical sites, and similar institutions. An injury or illness is considered to be work-related if an event or exposure in the work environment either caused or contributed to the resulting condition or significantly aggravated a pre-existing condition.

<table>
<thead>
<tr>
<th>Data series</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fatalities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Number of fatalities</strong></td>
<td>5</td>
<td>15</td>
<td>7</td>
<td>(P) 12</td>
</tr>
<tr>
<td><strong>Rate of injury and illness cases per 100 full-time workers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total recordable cases</strong></td>
<td>4.5</td>
<td>4.7</td>
<td>4.5</td>
<td>4.4</td>
</tr>
</tbody>
</table>
### Employment by Occupation

<table>
<thead>
<tr>
<th>Data series</th>
<th>Employment, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curators</td>
<td>5,950</td>
</tr>
<tr>
<td>Museum technicians and conservators</td>
<td>4,550</td>
</tr>
<tr>
<td>Nonfarm animal caretakers</td>
<td>4,810</td>
</tr>
<tr>
<td>Public relations specialists</td>
<td>1,680</td>
</tr>
<tr>
<td>Tour guides and escorts</td>
<td></td>
</tr>
</tbody>
</table>

(Source: [Occupational Employment Statistics](#))

### Projections

For projected (future) employment estimates, see the [National Employment Matrix](#), which includes employment estimates by industry and occupation for museums, historical sites, and similar institutions.

(Source: [Office of Occupational Statistics and Employment Projections](#))

### Earnings and Hours

This section presents data on employee earnings and weekly hours. The latest industry averages of hourly earnings and weekly hours are shown. In addition, recent hourly and annual earnings are shown for occupations commonly found in museums, historical sites, and similar institutions.

### Earnings and Hours of All Employees

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Average hourly earnings</td>
<td>$22.46</td>
<td>$22.60</td>
<td>$22.69 (P)</td>
<td>$22.84</td>
</tr>
<tr>
<td>Average weekly hours</td>
<td>29.2</td>
<td>29.3</td>
<td>29.2 (P)</td>
<td>29.7</td>
</tr>
</tbody>
</table>

Footnotes
### Workplace Trends

This section presents data on the number of establishments in museums, historical sites, and similar institutions.

#### Establishments

<table>
<thead>
<tr>
<th>Data series</th>
<th>2012</th>
<th>2013</th>
<th>2013</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of establishments</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private industry</td>
<td>5,936</td>
<td>(P) 5,985</td>
<td>(P) 6,038</td>
<td>(P) 6,069</td>
</tr>
<tr>
<td>Local government</td>
<td>692</td>
<td>(P) 700</td>
<td>(P) 707</td>
<td>(P) 709</td>
</tr>
<tr>
<td>State government</td>
<td>774</td>
<td>(P) 821</td>
<td>(P) 821</td>
<td>(P) 831</td>
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<td>Federal government</td>
<td>572</td>
<td>(P) 570</td>
<td>(P) 563</td>
<td>(P) 557</td>
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</tbody>
</table>

(For note: Preliminary
Blank cells indicate no data reported or data that do not meet publication criteria.

(Source: [Quarterly Census of Employment and Wages](http://www.bls.gov))

### Other BLS Resources

#### Career Guide to Industries

To learn about careers from an industry perspective, see the [Career Guide to Industries](http://www.bls.gov).

**Data extracted on:** April 04, 2014

U.S. Bureau of Labor Statistics | Postal Square Building, 2 Massachusetts Avenue, NE
Washington, DC 20212-0001

May 2013 National Industry-Specific Occupational Employment and Wage Estimates

NAICS 712100 - Museums, Historical Sites, and Similar Institutions

These national industry-specific occupational employment and wage estimates are calculated with data collected from employers of all sizes, in metropolitan and nonmetropolitan areas in every State and the District of Columbia, in NAICS 712100 - Museums, Historical Sites, and Similar Institutions.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, percent of establishments reporting the occupation, and the employment percent relative standard error, is available in the downloadable XLS files.

NAICS 712100 - Museums, Historical Sites, and Similar Institutions is part of: NAICS 712000 - Museums, Historical Sites, and Similar Institutions.

Links to OES estimates for other industries

SOC Major Groups in NAICS 712100 - Museums, Historical Sites, and Similar Institutions:

- 00-0000 All Occupations
- 11-0000 Management Occupations
- 13-0000 Business and Financial Operations Occupations
- 15-0000 Computer and Mathematical Occupations
- 17-0000 Architecture and Engineering Occupations
- 19-0000 Life, Physical, and Social Science Occupations
- 21-0000 Community and Social Service Occupations
- 23-0000 Legal Occupations
- 25-0000 Education, Training, and Library Occupations
- 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- 29-0000 Healthcare Practitioners and Technical Occupations
- 31-0000 Healthcare Support Occupations
- 33-0000 Protective Service Occupations
- 35-0000 Food Preparation and Serving Related Occupations
- 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- 39-0000 Personal Care and Service Occupations
- 41-0000 Sales and Related Occupations
- 43-0000 Office and Administrative Support Occupations
- 45-0000 Farming, Fishing, and Forestry Occupations
- 47-0000 Construction and Extraction Occupations
- 49-0000 Installation, Maintenance, and Repair Occupations
- 51-0000 Production Occupations
- 53-0000 Transportation and Material Moving Occupations

To sort this table by a different column, click on the column header

### NAICS 712100 - Museums, Historical Sites, and Similar Institutions

<table>
<thead>
<tr>
<th>Occupation code</th>
<th>Occupation title (click on the occupation title to view an occupational profile)</th>
<th>Group</th>
<th>Employment</th>
<th>Employment RSE</th>
<th>Percent of total employment</th>
<th>Median hourly wage</th>
<th>Mean hourly wage</th>
<th>Annual mean wage</th>
<th>Mean wage RSE</th>
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<tr>
<td>00-0000</td>
<td>All Occupations</td>
<td>total</td>
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<td>$18.60</td>
<td>$38,690</td>
<td>1.0%</td>
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<td>Management Occupations</td>
<td>major</td>
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<td>7.12%</td>
<td>$38.65</td>
<td>$46.70</td>
<td>$97,140</td>
<td>1.3%</td>
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<tr>
<td>11-1000</td>
<td>Top Executives</td>
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<td>4,650</td>
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<td>$39.60</td>
<td>$50.26</td>
<td>$104,540</td>
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<tr>
<td>11-1011</td>
<td>Chief Executives</td>
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<td>$78.54</td>
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<tr>
<td>11-1021</td>
<td>General and Operations Managers</td>
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<td>2.77%</td>
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<td>$44.60</td>
<td>$92,770</td>
<td>2.0%</td>
</tr>
<tr>
<td>11-2000</td>
<td>Advertising, Marketing, Promotions, Public Relations, and Sales Managers</td>
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<td>1.28%</td>
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<td>$42.94</td>
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<td>11-2011</td>
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<td>0.11%</td>
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<td>$34.03</td>
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<td>4.0%</td>
</tr>
<tr>
<td>11-2020</td>
<td>Marketing and Sales Managers</td>
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<td>760</td>
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<td>0.54%</td>
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<td>$44.13</td>
<td>$91,780</td>
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<tr>
<td>11-2021</td>
<td>Marketing Managers</td>
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<td>Sales Managers</td>
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<td>330</td>
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<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
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<td>-------------</td>
<td></td>
</tr>
<tr>
<td>11-2031</td>
<td>Public Relations and Fundraising Managers</td>
<td>detail 890</td>
<td>5.5%</td>
<td>0.64%</td>
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<td>$43.42</td>
<td>$90,310</td>
<td>2.2%</td>
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<tr>
<td>11-3000</td>
<td>Operations Specialties Managers</td>
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<td>3.6%</td>
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<td>$47.17</td>
<td>$98,110</td>
<td>2.4%</td>
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<td>11-3011</td>
<td>Administrative Services Managers</td>
<td>detail 610</td>
<td>5.8%</td>
<td>0.44%</td>
<td>$33.20</td>
<td>$37.22</td>
<td>$77,420</td>
<td>2.6%</td>
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<tr>
<td>11-3021</td>
<td>Computer and Information Systems Managers</td>
<td>detail 220</td>
<td>5.0%</td>
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<td>$54.43</td>
<td>$113,200</td>
<td>3.4%</td>
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<tr>
<td>11-3031</td>
<td>Financial Managers</td>
<td>detail 620</td>
<td>5.8%</td>
<td>0.45%</td>
<td>$45.46</td>
<td>$54.10</td>
<td>$112,530</td>
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<td>$67,970</td>
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<tr>
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<td>$114,060</td>
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<tr>
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<td>Other Management Occupations</td>
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<td>Managers, All Other</td>
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<td>0.59%</td>
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<td>$43.82</td>
<td>$91,150</td>
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<tr>
<td>13-0000</td>
<td>Business and Financial Operations Occupations</td>
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<td>5.14%</td>
<td>$22.74</td>
<td>$25.40</td>
<td>$52,840</td>
<td>1.1%</td>
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</tr>
<tr>
<td>Occupation code</td>
<td>Occupation title (click on the occupation title to view an occupational profile)</td>
<td>Group</td>
<td>Employment</td>
<td>Employment RSE</td>
<td>Percent of total employment</td>
<td>Median hourly wage</td>
<td>Mean hourly wage</td>
<td>Annual mean wage</td>
<td>Mean wage RSE</td>
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<td>-------------------</td>
<td>----------------</td>
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<tr>
<td>13-1000</td>
<td>Business Operations Specialists</td>
<td>minor</td>
<td>5,890</td>
<td>3.6%</td>
<td>4.22%</td>
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<td>13-1111</td>
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<td>detail</td>
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<td>0.04%</td>
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<td>$35.71</td>
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<tr>
<td>13-1121</td>
<td>Meeting, Convention, and Event Planners</td>
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<td>1,760</td>
<td>5.4%</td>
<td>1.26%</td>
<td>$18.96</td>
<td>$20.85</td>
<td>$43,370</td>
<td>1.7%</td>
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<tr>
<td>13-1131</td>
<td>Fundraisers</td>
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<td>5.8%</td>
<td>0.73%</td>
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<td>$25.74</td>
<td>$53,540</td>
<td>1.8%</td>
</tr>
<tr>
<td>13-1161</td>
<td>Market Research Analysts and Marketing Specialists</td>
<td>detail</td>
<td>890</td>
<td>5.1%</td>
<td>0.64%</td>
<td>$21.60</td>
<td>$23.97</td>
<td>$49,870</td>
<td>1.7%</td>
</tr>
<tr>
<td>13-1199</td>
<td>Business Operations Specialists, All Other</td>
<td>detail</td>
<td>1,220</td>
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<td>0.87%</td>
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<td>$26.42</td>
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<tr>
<td>13-2000</td>
<td>Financial Specialists</td>
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<td>0.92%</td>
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<td>$30.18</td>
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</tr>
<tr>
<td>13-2051</td>
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<td>detail</td>
<td>100</td>
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<td>0.07%</td>
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<td>$37.13</td>
<td>$77,220</td>
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<tr>
<td>21-1090</td>
<td>Miscellaneous Community and Social Service Specialists</td>
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<td>140</td>
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<td>$18.40</td>
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<tr>
<td>21-1099</td>
<td>Community and Social Service Specialists, All Other</td>
<td>detail</td>
<td>130</td>
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<td>0.09%</td>
<td>$16.54</td>
<td>$18.76</td>
<td>$39,020</td>
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<tr>
<td>27-1011</td>
<td>Art Directors</td>
<td>detail</td>
<td>160</td>
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<td>0.12%</td>
<td>$34.85</td>
<td>$41.28</td>
<td>$85,860</td>
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<tr>
<td>27-2012</td>
<td>Producers and Directors</td>
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<td>100</td>
<td>14.2%</td>
<td>0.07%</td>
<td>$25.42</td>
<td>$29.69</td>
<td>$61,750</td>
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<tr>
<td>27-3031</td>
<td>Public Relations Specialists</td>
<td>detail</td>
<td>1,680</td>
<td>5.5%</td>
<td>1.20%</td>
<td>$22.07</td>
<td>$24.16</td>
<td>$50,260</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

About May 2013 National Industry-Specific Occupational Employment and Wage Estimates
(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.

(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

(3) The relative standard error (RSE) is a measure of the reliability of a survey statistic. The smaller the relative standard error, the more precise the estimate.

(4) Wages for some occupations that do not generally work year-round, full time, are reported either as hourly wages or annual salaries depending on how they are typically paid.

(5) Estimate not released.

Other OES estimates and related information:

May 2013 National Occupational Employment and Wage Estimates (cross-industry estimates)

May 2013 State Occupational Employment and Wage Estimates (cross-industry estimates)

May 2013 Metropolitan and Nonmetropolitan Area Occupational Employment and Wage Estimates (cross-industry estimates)

May 2013 National Industry-Specific Occupational Employment and Wage Estimates

May 2013 Occupation Profiles

Technical notes

Last Modified Date: April 1, 2014


www.bls.gov/OES | Telephone: 1-202-691-6569 | Contact OES
### New York State Department of Labor
Long-Term Industry Employment Projections, 2010-2020

#### New York State

<table>
<thead>
<tr>
<th>NAICS Code</th>
<th>Industry Title</th>
<th>Employment 2010</th>
<th>Employment 2020</th>
<th>Net Change</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td></td>
<td>9,342,170</td>
<td>10,183,180</td>
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<tr>
<td>54-56</td>
<td>Professional and Business Services</td>
<td>1,098,420</td>
<td>1,273,700</td>
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<td>16.0%</td>
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<tr>
<td>551</td>
<td>Management of Companies and Enterprises</td>
<td>132,000</td>
<td>147,700</td>
<td>15,700</td>
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<td>71</td>
<td>Arts, Entertainment, and Recreation</td>
<td>139,700</td>
<td>176,630</td>
<td>36,930</td>
<td>26.4%</td>
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<tr>
<td>711</td>
<td>Performing Arts, Spectator Sports, and Related Industries</td>
<td>48,700</td>
<td>59,560</td>
<td>10,860</td>
<td>22.3%</td>
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<tr>
<td>712</td>
<td>Museums, Historical Sites, and Similar Institution</td>
<td>15,900</td>
<td>18,990</td>
<td>3,090</td>
<td>19.4%</td>
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<tr>
<td>713</td>
<td>Amusement, Gambling, and Recreation Industries</td>
<td>75,100</td>
<td>98,080</td>
<td>22,980</td>
<td>30.6%</td>
</tr>
</tbody>
</table>

**Source:** New York State Department of Labor, Division of Research and Statistics

**Notes:**
Employment is rounded to the nearest ten.
Detail may not add to summary lines due to suppression of data because of confidentiality and/or quality.
Self-employed and unpaid family workers, agriculture, forestry, fishing, and hunting, and private household workers data are from the Census Bureau's American Community Survey.
The remainder of employment is based on nonagricultural wage and salary employment from the New York State Current Employment Statistics Survey

**Contact:** State Labor Market Analyst  
**Kevin Jack**  
NYS Department of Labor  
State Office Campus Bldg. 12  
Room 490, Albany, NY 12240
New York State Department of Labor
Long-Term Industry Employment Projections, 2010-2020
New York City Region

<table>
<thead>
<tr>
<th>NAICS Code</th>
<th>Industry Title</th>
<th>Employment 2010</th>
<th>Employment 2020</th>
<th>Net Change</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Professional and Business Services</td>
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<td>670,820</td>
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<td>16.4%</td>
</tr>
<tr>
<td>551</td>
<td>Management of Companies and Enterprises</td>
<td>62,680</td>
<td>70,920</td>
<td>8,240</td>
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<tr>
<td>71</td>
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<td>85,700</td>
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<td>27.5%</td>
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<td>34,650</td>
<td>43,970</td>
<td>9,320</td>
<td>26.9%</td>
</tr>
<tr>
<td>712</td>
<td>Museums, Historical Sites, and Similar Institution</td>
<td>11,510</td>
<td>13,840</td>
<td>2,330</td>
<td>20.2%</td>
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<tr>
<td>713</td>
<td>Amusement, Gambling, and Recreation Industries</td>
<td>21,050</td>
<td>27,890</td>
<td>6,840</td>
<td>32.5%</td>
</tr>
</tbody>
</table>

Source: New York State Department of Labor, Division of Research and Statistics

Notes:
Employment is rounded to the nearest ten.
Detail may not add to summary lines due to suppression of data because of confidentiality and/or quality.
Self-employed and unpaid family workers, agriculture, forestry, fishing and hunting, and private household workers data are from the Census Bureau's American Community Survey.
The remainder of employment is based on nonagricultural wage and salary employment from the New York State Current Employment Statistics Survey.

Contact: New York City Labor Market Analyst
James Brown
NYS Department of Labor
1 Hudson Square
75 Varick Street, 7th Floor
New York, NY 10013
Phone: (212) 775-3330
Fax: (212) 775-3855
E-mail: James.Brown@labor.ny.gov
Development and External Affairs Manager

Job posted by: Broadway Housing Communities
Posted on: March 24, 2014

Job description

Sugar Hill Children's Museum of Art & Storytelling

ABOUT BHC: A growing organization founded in 1983, Broadway Housing Communities (BHC) is committed to addressing the challenges of poverty and homelessness experienced by adults, children, families and entire communities in Upper Manhattan. BHC has developed six buildings that provide housing and other services for adults, children and families living in deep poverty; operates an award-winning early childhood center; and provides opportunities for tenants and the wider community to engage with the cultural arts. A seventh project now under construction in the National Historic District of Sugar Hill will include 124 units of permanent, affordable housing; an expanded childcare center; and a children’s museum of art and storytelling along with other community facilities.

ABOUT SHCMAS: The Sugar Hill Children's Museum of Art & Storytelling (SHCMAS) is the cultural capstone of BHC’s development in Sugar Hill, at the intersection of the historic African-American community of Harlem and the Latino community of Washington Heights. SHCMAS will provide young visitors with opportunities to discover, engage with and appreciate important works of art while strengthening their own cognitive and creative skills. Museum programs developed for 3-8 year olds and their families will feature exhibitions, ranging from single-artist presentations to thematic surveys and newly commissioned artist projects, intensive hands-on art education programs, monthly storytelling series and other public programs. Acknowledging the significance of art and storytelling in Sugar Hill's history, intergenerational and cross cultural participation will be encouraged.

Position Description: The Development and External Affairs Manager will provide leadership, strategic direction, management and execution of all fundraising efforts in cooperation with the Museum Director, senior staff, the Board of Trustees and outside consultants. S/he is responsible for the design and implementation of a comprehensive development campaign to raise at least $2 million annually in restricted and unrestricted gifts and grants in support of exhibitions, education programs, general support, capital and other special programs. The Development and External Affairs Manager identifies and profiles current and prospective corporate, individual, and foundation supporters; develops and cultivates positive relations with donors and prospects, and solicits and stewards major gifts.

The Development and External Affairs Manager should be an experienced speaker and writer with excellent verbal and written

Location

583 Riverside Drive, 7th Floor, New York, NY, 10031, US

Details

Education requirements
4-year degree

Employment type
Full time

Professional level
Professional

Salary details
Salary commensurate with experience.

Benefits
We offer a comprehensive benefits package, including health, dental, 403(b) retirement plan and paid time off.

Job function

Grants administration, Communications, Fundraising

Owner's areas of focus

Housing and homelessness, Education
communication skills and the ability to present and interpret program goals to potential donors. Must also have a demonstrated ability to establish and maintain positive and productive working relationships with all levels of staff, donors, and volunteers. Must be able to interact and network actively in the local community as well as among professional groups, corporate and philanthropic leaders and current donors to enhance development objectives.

The Development and External Affairs Manager will be a key member of the Museum's senior management team, will report to the Museum Director, work closely with and provide leadership for the Museum's board and key committees, and recruit and supervise the development staff, interns and volunteers.

RESPONSIBILITIES:

- Plan and execute strategic fundraising for the museum's operations and program needs, including but not limited to: grant requests and awards; corporate and individual sponsorships; annual fund; endowment campaign; planned giving; matching and in kind gifts; and capital investments.

- Work with Museum Director and department directors to implement annual development plan; identify and cultivate major gift donors, foundation and government grant opportunities; develop Board fundraising capacity; grant writing; solicit corporate sponsors; coordinate a multi-pronged capital campaign; manage targeted direct mail campaigns; and manage all special events.

- Ensure timely preparation and follow up for solicitation and grant writing; assure proper acknowledgement for all gifts and grants through thank-you letters, fulfillment of benefits, reporting mechanisms, and ongoing contact to donors; and manage the matching gifts and in-kind gift solicitation and responses.

- Supervise the successful planning, development and implementation of the Museum's membership program; plan, direct and attend member events and donor receptions; and ensure recognition of distinguished contributors.

- Provide staff leadership to the Board Development Committee; assist Museum Director in training board members in development best practices and engage them in various fundraising initiatives; attend Board meetings and report briefly.

- Responsible for leading the Museum's communications strategy, including the copy writing and design of all fundraising literature and website content. Work with Museum Director and Communications Consultant to develop and implement comprehensive marketing and public relations strategy, and the use of social media.

- Oversee management of the donor database and list management; implement and maintain reporting mechanisms to monitor income, provide analysis of status toward annual goals and program funding...
needs; set policies and procedures for retention of other data and reporting; and maintain security and quality control.

- Supervise development staff; train and lead other staff, interns and volunteers to support fundraising and marketing efforts.

QUALIFICATIONS/REQUIREMENTS:

- A bachelor's degree required, with graduate training preferred, in professionally appropriate field;

- 3+ years of direct fundraising experience, within a museum, arts and culture institution, or similarly complex not-for-profit organization;

- A proven track record of designing and leading efforts to secure high five and six figure gifts/grants and meet fundraising goals, revenue targets and deadlines; demonstrated ability to prospect, cultivate, and manage new accounts;

- Strong verbal communications skills and demonstrated ability to write clearly and persuasively; effectively represent SHCMAS and articulate its mission to diverse constituencies;

- Proven organizational skills; able to schedule and complete multiple short- and long-term tasks; solid experience developing budgets and cost controls;

- Superior interpersonal and leadership skills to collaborate effectively with Museum constituencies and staff; Ability to effectively manage and motivate board members and volunteers and to cultivate meaningful relationships with donors and prospects;

- Proven management and leadership capabilities; strong partnership-building and event planning skills;

- High energy, positive, "can-do" attitude, flexibility, teamwork, and attention to detail; high degree of initiative;

- Computer literate, including familiarity with Donor Perfect or other fundraising and database software;

- Fluency in Spanish a plus.

BHC is committed to providing equal employment opportunity without regard to race, ethnicity, religion, gender identity, national origin, age, citizenship status, marital status, sexual orientation, veteran status, height, weight, or disability. Salary commensurate with experience. We offer a comprehensive benefits package, including health, dental, 403(b) retirement plan and paid time off.

**How to apply**

To apply for a position at BHC/SHCMAS, please email your resume and cover letter with salary requirements to resumes@bhc.org. Applicant review will continue until the position is filled. Please indicate your last
name and "Development and External Affairs Manager" in the subject line. No phone calls, please-- we will respond to those candidates whose qualifications are best aligned with the components of this job description.
THE JEWISH MUSEUM
JOB DESCRIPTION

DATE: February 2014

DEPARTMENT: Curatorial

TITLE: Curatorial Department Manager

SCHEDULE: Full Time

REPORTS TO: Deputy Director for Exhibitions and Public Programs and
Deputy Director for Program Administration

DUTIES AND RESPONSIBILITIES

The Curatorial Department Manager assists the Deputy Director for Exhibitions and
Public Programs (DDEPP) and the Deputy Director for Program Administration (DDPA) in
administration and management of the Museum's Program Division, with an emphasis on
the day-to-day operations of the Curatorial Department.

Essential Duties

Support for Deputy Director for Exhibitions and Public Programs and Deputy Director for
Program Administration
- Manages DDEPP's calendar and travel schedule
- Communicates on behalf of the DDEPP and the DDPA internally to staff and
  externally to colleagues, donors, trustees, artists, and the general public at large
  o Answers queries, schedules appointments, and coordinates meetings
- Assists with preparations for Trustee Meetings and Executive Committee
  Meetings
  o Prepares presentations for DDEPP and DDPA

Support for Curatorial Department
- Coordinates weekly curatorial department meetings with DDEPP and develops
  agendas as requested
- Manages departmental intern recruitment, assignments and seating
  o Supervises volunteers and interns assigned to specific projects
  o Oversees departmental staff and volunteer seating
- Develops and monitors departmental budget (7136)
  o Maintains budget log
  o Works with DDPA on Professional Development budgets and allocation
  o Designated credit card holder for curatorial department.
• Maintains department and DDEPP invitation lists
• Collects requests for exhibition catalogues and disperses them
• Coordinates meetings of the Board Exhibition Committee and Acquisitions Committees
  o Drafts and distributes agendas, records meetings, drafts and circulates meeting minutes
  o Assists DDPA and DDEPP prepare presentations
• Assists with the Museum’s Strategic Planning Process
  o Organizes task force meetings, drafts and distributes agendas, records meetings, drafts and circulates meeting minutes
  o Assists DDPA and DDEPP prepare presentations
• Orient new staff and interns to curatorial department policies and procedures
• Maintains and updates exhibition calendar and menu, exhibition titles, and exhibition descriptions
• Acknowledges, reviews, and circulates exhibition and acquisition proposals and artist's materials, maintains and updates status of proposals under consideration. With an intern, drafts response to exhibition and acquisition proposals and inquiries following curatorial review

Support for Other Departments
• Assists DDPA with annual “Art Tour” fundraiser
• Assists DDPA and development staff with cultivation events for trustees, museum council and patrons

Nonessential Duties
• Works with Deputy Directors on special projects
• Answers queries from the general public
• Assist and participate in special events
• Represent the museum at openings of exhibitions and at conferences

QUALIFICATION REQUIREMENTS
• M.A. degree in arts administration
• Minimum three to five years of experience in responsible curatorial/administrative positions
• Broad knowledge of contemporary art, art history and interest in Jewish history and culture
• Excellent organizational, written and verbal communication skills, and interpersonal skills
• Knowledge of German, French, Spanish or Hebrew language a plus
• Computer and digital media literacy
To apply, please submit resume, cover letter, and salary requirements to:

Director of Human Resources
The Jewish Museum
1109 Fifth Avenue, New York, NY 10128
FAX: 212.423.3232
Email: jobs@thelm.org

The Jewish Museum is an Equal Opportunity Employer.
Education Program Manager

Job posted by: Notes in Motion, Inc. -- New York City
Posted on: March 3, 2014

Job description

Notes in Motion Outreach Dance Theatre is seeking a part-time (15-20 hours/week) Education Program Manager to oversee our arts education programs in the NYC Public Schools. The ideal candidate will be able to be self-managed, work remotely and independently, visit school sites, manage the administrative flow of new and continuing dance education programs, oversee, supervise, and train Teaching Artists, assist with planning and execution of culminating events and performances, handle correspondence with school leaders, market programs to new schools, manage evaluation and assessment of programs, and work with Education Ensemble to develop engaging and inspiring curriculum that meets the needs of our partner schools, highlights the Common Core and the Blueprint for Teaching and Learning in the Arts, and engages entire school communities. Qualified candidates will have a background working in or with the NYC public schools, substantive arts administration as well as teaching experience, formal dance training and professional performance experience, excellent interpersonal skills, be highly organized, technologically savvy, be detail oriented, and possess a vibrant passion for dance and dance education.

How to apply

Please email amanda@notesinmotion.org a detailed cover letter detailing your background and interest in this position and resume. Put ‘Education Program Manager - your name’ in subject line.

Location

77 Bleecker Street #318, New York, NY, 10012, US

Details

Start date
April 1, 2014

Application deadline
April 15, 2014

Education requirements
4-year degree

Level of language proficiency
Spanish proficiency a plus but not required.

Employment type
Part time

Professional level
Managerial

Salary details
Commensurate with experience

Job function

Owner’s areas of focus
Arts
Coordinator, Adult & Academic Curriculum Programs
Immediate Opening

SUMMARY DESCRIPTION:

One of the newest museums in New York City, the Rubin Museum of Art is dedicated to creating a dynamic environment that stimulates learning, promotes understanding, and inspires personal connections to the idea, cultures, and art of Himalayan Asia. Now in its tenth year, the Museum welcomes over 175,000 visitors annually and has 6,000 members. The Museum’s preeminent collection includes works of art from present-day Afghanistan, Bhutan, China, India, Mongolia, Nepal, Pakistan, and the Tibetan Plateau. The pace is lively with more than ten changing exhibitions and more than 250 public programs a year.

The Coordinator of Adult & Academic Curriculum Programs works closely with the Head of Adult & Academic Programs to support overall Museum strategic and departmental goals by assisting with formal and informal learning activities for adult and university audiences, creating and implementing curricular and program initiatives, and performing Admissions desk duties.

RESPONSIBILITIES:
Responsibilities include but are not limited to the following:

- Supports Head of Adult & Academic Programs with adult and university program development, implementation, and training.
- Leads gallery tours for adult and college audiences, as well as other age groups.
- Teaches on-site classes and workshops.
- Assists with curriculum development and customized gallery experiences for educators.
- Assists with Professional Development trainings and special Museum events for adults, as well as college faculty and students.
- Supports and cultivates University Partnerships and collaborative programs.
- Works collaboratively with Museum staff to create innovative programming opportunities.
- Helps to promote Adult & Academic Programs through social media outreach.
- Maintains and updates internal reports.
- Performs Admissions desk duties: ticketing, Membership updates, and program sales.
- Other duties as assigned.
QUALIFICATIONS:
- M.A. or M.S. Ed. in Museum Education, Art History, South Asian or Indo Tibetan/Himalayan Studies preferred.
- Bachelor's degree required.
- Minimum of 2 to 3 years of museum education experience preferred.
- Ability to work a flexible weekday schedule required.
- Knowledge/experience with Himalayan art a plus.
- Ability to engage professionally with the general public, college professors, and students.
- Excellent verbal and written communication skills required.
- Proficient in Microsoft Word, Excel, PowerPoint, and Patron's Edge.

The Rubin Museum offers a competitive benefits package.

Please provide the following as part of your application:
- Complete resume, including salary history and salary requirements.
- A cover letter addressing both your interest in the Rubin Museum, and your qualifications for this position.

APPLICATIONS:
- Indicate Coordinator, Adult & Academic Curriculum Programs on the Subject Line of email or in body of cover letter.
- Applications in electronic format preferred, and accepted at jobs@rmanyc.org.
- Mailed applications – Manager, Human Resources, Rubin Museum of Art, 150 West 17th Street, New York, New York 10011.
Administrative Manager

Job posted by: International Sculpture Center, Inc.
Posted on: March 5, 2014

Job description

The Administrative Manager provides high-level administrative support to the Executive Director (ED). This is an experienced senior management role to support and assist the Executive Director of a fast paced, small non-profit arts organization. This position requires a highly organized, self motivated person, who is responsible for assisting in the coordination of projects between the ED and organization members, staff, clients, donors and the Board of Trustees. Duties involve overseeing budgets, supporting staff, office policy administration, financial supervision, grant writing, fundraising, and human resources. Experience in all aspects of an arts non-profit organization required. Arts Administration experience is required.

International Sculpture Center is an Equal Opportunity Employer. Applicants are considered for hire without regard to race, creed, color, sex, religion, age, national origin or the presence of a non-job-related disability or any other protected characteristic.

How to apply

Please send resume and cover letter along with salary requirements to Alyssa Brubaker at alyssa@sculpture.org. No calls will be taken.
Arts Education Program Director
Newark Arts Council

About the Newark Arts Education Roundtable

The Newark Arts Council (NAC), in partnership with the Newark Arts Education Roundtable (NAER) and its elected/appointed governing entity, the Leadership Council (NAELC), is seeking highly qualified candidates for the position of Arts Education Program Director. The selected individual will be expected to work the equivalent of 3 days per week, as necessary, to accomplish the job requirements described below. Applicants should have a strong familiarity with the arts community, the educational environment and resources in the city of Newark, NJ and the Common Core State Standards (CCSS).

The NAER is currently comprised of thirty-seven (37) dues-paying members representing arts organizations, individual artists, arts administrators, representatives of Newark Public Schools, charter and independent schools, and nonprofit organizations dedicated to insuring that every Newark youth receives a quality, sequential education in the arts. Activities of the Roundtable include professional development for members, public advocacy, program evaluation and communications. This initiative is housed at the Newark Arts Council located in downtown Newark, NJ.

Job Description

Posted:
March 28, 2014

Location:
Newark, New Jersey

Salary:
38,000.00 - 42,000.00

Type:
Part Time - Experienced

Categories:
Education, Program/Project Management

Required Education:
Masters

Newark Arts Council
Website

The Newark Arts Council was created to advance and expand the artistic and cultural resources of the City of Newark, New Jersey. Our website features a directory of Newark-area artists, a daily calendar of arts-related events, press releases from galleries and other arts organizations, and information on Newark Arts Council's programs and events.

We are seeking a highly motivated Program Director to lead the NAER in designing, developing, and coordinating strategies that impact the delivery of arts education programming for all children in the Newark schools. The service population will include Newark public, private, independent and charter schools. The selected individual will be an excellent communicator and relationship builder and will serve as liaison between the school administration, respective school leadership teams, teachers, arts organizations, teaching artists, students, and the community. Key relationships will also include working closely with Newark Arts Education Roundtable members, the NAC, funders, community organizations, artists, and statewide support organizations. The successful candidate will demonstrate exceptional leadership, convening, and coordinating skills and exhibit personal qualities necessary to attract key stakeholders to the Roundtable. The Executive Director of the Newark Arts Council provides direct supervision to the Program Director and the position reports to the Newark Arts Education Roundtable through its Leadership Council.

Qualifications

Master's Degree in education, arts management, public administration, or related field or its equivalent in professional experience is preferred.

- A minimum of five years administrative and/or Program Management experience working with arts/ community organizations or in education.
- Excellent written and verbal communication skills; ability to prepare and deliver appropriate professional presentations to diverse communities.
- Research and report preparation skills.
- Resource development and grant writing skills.
- Demonstrated leadership skills.
- Familiarity with Common Core State Standards
- Demonstrated ability to work independently

and as part of a team.
- Prior experience working with nonprofit arts/cultural organizations or in arts education organization.
- A high level of proficiency with computer programs, spreadsheets, presentation software and social media.

Compensation and Benefits

The salary range for this position is $38,000 - $42,000 plus medical benefits based on candidate's education, skills and background. It is expected that the individual will work the equivalent of 3 days per week, which includes availability for evenings and weekend activities.

Interested candidates should send a cover letter, vitae, and related materials to Linwood@Newarkarts.org. by April 30, 2014.
Managing Director

Organization: New York City Master Chorale

Website: http://www.nycmasterchorale.org

Location: New York, NY

Country: United States

Sector: Administration

Position Level: Executive/Director

Education: 4-Year Degree

Description

Position Summary: New York City Master Chorale seeks a Managing Director to lead a young and vibrant non-profit NYC choral organization. Working closely with Founder and Artistic Director Thea Kano, the Board of Directors, and an engaged team of volunteers, the Managing Director will manage all administrative, financial, fundraising, and marketing needs for the organization. Responsibilities include:

Fundraising: Create and implement all fundraising appeals; research and prepare grant applications; maintain contact with and solicit contributions from new and current patrons

Financial: Assist with the development and management of the annual organizational budget; manage cash flow and handle all accounts receivable and payable

Marketing: Plan and implement the marketing strategy for the concert season (brochures and postcards, e-blasts, radio, social media, etc.); write and distribute press releases; investigate new avenues of marketing and audience development

Concert Production: Serve as the primary contact to venues, coordinate rehearsal times and spaces, liaise with musicians and contractors, and assist with the preparation of copy for programs

Ticketing: Oversee ticketing process with the volunteer box office team; track all sales and income for each performance and event

General Administration: Maintain database; serve as liaison to the board; answer general inquiries and correspondence

Choral Music Education: Coordinate outreach initiatives; correspond with teachers/schools regarding attending rehearsals and complimentary tickets for students to attend concerts

The ideal candidate is self-motivated, an innovative and positive thinker; has the ability to multi-task and work well under pressure; can work effectively both independently and with other staff and Board members; and is able to anticipate potential setbacks and come up with appropriate and creative solutions to issues that may arise. The ability to positively motivate and develop staff, Board, and volunteers, and to build consensus among stakeholders and constituents is a must.

Qualified applicants will have a minimum of a Bachelor's degree, and 3-5 years in a leadership role in arts or nonprofit management is required. Preference will be given to candidates with a proven track record in fundraising, experience with marketing strategies and press relations, and strong budgeting and financial management experience. Knowledge of and passion for choral music and experience in the New York City market is desired. Competency and comfort with all standard computer applications (Microsoft Office) is mandatory, and a tech savvy candidate with experience with website management and social media.

https://www.nyfa.org/Classifieds/Job/f6ad0695-7055-47a7-96c6-1f2e86846766

4/2/2014
The Aspen Institute is an educational and policy studies organization based in Washington, DC. Its mission is to foster leadership based on enduring values and to provide a nonpartisan venue for dealing with critical issues. The Institute has campuses in Aspen, Colorado, and on the Wye River on Maryland’s Eastern Shore. It also maintains offices in New York City and has an international network of partners.

ADS Works combines civic stewardship and the arts as a potent force for societal change. Founded by actress, playwright, and educator Anna Deavere Smith, the project has convened renowned artists and engaged audiences in novel ways to examine compelling issues as post-apartheid South Africa, the U.S. Mexican Border, and the plight of youth living in the French suburbs, the challenges facing a nascent arts community in Vietnam, gun control, the Haitian earthquake, and more.

Building on the powerful theatrical form that Anna Deavere Smith has invented and matured, and her commitment to using that form to address social issues, ADS Works revisits assumptions about where artists belong and what their role in civic discourse could be. The initiative seeks to galvanize the current enthusiasm and energy emerging all over the world from artists and institutions that want to bring artistic talent, skill and virtuosity to the service of some of the world’s most pressing problems. Together, ADS Works and the Aspen Institute will generate unique alliances, supplying the tools to bring about an impact that neither of these projects could produce independently.

Basic Function:

The Assistant Director is a critical position that works in an engaged consultation and partnership with the Executive Director on all aspects of program activities including fundraising, development and execution of programming. The Assistant Director will bring strong fundraising, grant writing and analytical skills and must possess significant content experience in the arts.

The Assistant Director’s role is primarily to focus on fundraising and overall management of program planning and implementation, and finance oversight. However, he who will also represent the program in key partnership and funder meetings, as well as be a respected leader in the field. This position reports to the Executive Director. The Assistant Director role is instrumental to the high performance of the Aspen Institute team and qualified candidates must bring superior commitment and skills to fundraising, strategic thinking, planning, and teamwork.

Essential Duties and Responsibilities:

Resource Development

- Grant writing and written proposals to funders,
- Support development of annual fundraising plan,
- Facilitate reporting and communications to funders,
- Identify foundation and individual donor prospects,
- Prepare and manage funding narrative reports in timely manner,
- Prepare solicitation letters and perform relevant research for preparing funding proposals.

Program Strategy, Impact, and Management

- Work with Executive Director to develop and refine program strategy, and annual work plan,
- Manage the program design, development, and implementation of critical program components.

Position Title: Assistant Director
Program/Dept: ADS Works
Position Location: New York, NY
Reports To: Executive Director
FLSA Status: Exempt, Full-time

The Assistant Director - ADS Works
Tracking Code 2012189

Position Location: New York, NY
Reports To: Executive Director
FLSA Status: Exempt, Full-time

Assistant Director - ADS Works

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Reports To: Executive Director
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- Identify foundation and individual donor prospects,
- Prepare and manage funding narrative reports in timely manner,
- Prepare solicitation letters and perform relevant research for preparing funding proposals.

Program Strategy, Impact, and Management

- Work with Executive Director to develop and refine program strategy, and annual work plan,
- Manage the program design, development, and implementation of critical program components.
- Facilitate communication to generate new program ideas and thought leadership.
- Support and implement policy and strategic convenings and roundtables.
- Work with Director to develop and implement programs and policies related to program events.
- Develop and edit agendas, background readings, presentation materials (including online materials), and other event materials.
- Assist in design and strategic planning for programs.

Operations:
- Primary responsibility for the management and maintenance of program information systems, including computerized resources, administrative files, subject files, and online resources.
- Responsible for managing institutional property rights of Program, e.g., authorizing use or Program materials by third parties.
- Substitutes for Executive Director as representative of the Program to various Aspen Institute administrative committees.

Leadership and External Relations:
- Facilitate and manage communications with Advisory Board and support related meetings and events including managing logistics, agenda development, etc.
- Support Executive Director in documentation and reporting to Aspen Board.
- Manage relationships and communication with funders, partner organizations; develop a collaborative space and platform that fosters high quality networking and collaboration.

Communications:
- Oversees and contributes to high-quality website and additional social media communications work.
- Primary management liaison to Aspen Institute administrative departments including Accounting, Information Technology Services, and General Administration.

Knowledge, Education and Experience:
- Bachelor's degree.
- Broad knowledge in the arts arena.
- At least five years of professional experience in Development or related field.
- Demonstrated success with major grant writing efforts.
- Strong command of best practices in fundraising.
- Strong interest in the work and mission of the Aspen Institute and the ability to represent the Institute externally.
- Excellent communication, organizational, and writing skills.
- Excellent interpersonal skills, energy, and initiative.
- Proficiency with Microsoft Office, the Internet and virtual communication techniques.
- Knowledge of Raiser's Edge fundraising software preferred.
- Ability to handle multiple tasks with detail and precision.
- Ability to work well independently and as part of a team.
- Willingness and ability to travel.

To Apply:
All interested applicants must submit a cover letter and resume in the Apply Section below. Please indicate the fellowship focus area (racial equity and or health or bereavement) in which you are most interested.

If you have trouble uploading any portion of the application process, please try using the escape key to exit the screen. Your document should then safely upload. If technical difficulties during the application process, please contact the Applicant Support Team at 1-866-927-2472.

No phone calls or emails please.

The Aspen Institute is an Equal Opportunity Employer and complies with all District and federal laws.

Job Location
New York, New York, United States

Position Type
Full-Time/Regular
Director of Community Programming

Organization: Children's Museum of the Arts
Website: http://cmany.org
Location: New York, NY
Country: United States
Sector: Museums/Hist. Societies
Position Level: Executive/Director
Education: None Specified
Position Type: Full Time Permanent
Salary: $45,000 - $50,000

Description:

Job Description:

This position oversees the program development, implementation, growth, and assessment of all community, school and inclusive programming. The director also oversees day-to-day logistics of the inclusive Arts programs, Restart and ARTgether.

The Director of Community Programs (DCP) works collaboratively with CMA’s Manager of Institutional Giving and the Executive Director to seek funding for specialized programs. The DCP will also serve as Project Manager to select grant programs as applicable.

The Director of Community Programs manages the School Programs Manager and all contracted professionals working in community programs. This position reports to the Deputy Director.

About CMA Community & School Programs:

CMA’s community programs provide an inclusive artistic environment for children and families regardless of means or ability, to create, learn about and enjoy art in a recreational setting. CMA’s current programs address the needs of families in NYC child welfare system, families residing in public housing, as well as families of children with physical and developmental disabilities. Working with consulting professionals in art therapy and occupational therapy, CMA is a leader in building accessible art-based programming.

CMA’s key Community Programs include:

ARTGETHER – CMA uses arts to rebuild trust and communication among families in the foster care system working towards reunification

RESTART – CMA brings multi-session free art programs for children living in transitional housing. Program currently takes place in two facilities – Urban Transitional Residencies in Brownsville, Brooklyn and Urban Family Center on the Lower East Side

INCLUSIVE CLASSES
*Inclusive Saturdays/Stripes- Provides a monthly opportunity for families with children on the autism spectrum to participate in an inclusive art class.
*Inclusive Sundays- Provides free opportunities for physically disabled children and their able-bodied siblings to participate in a family (under 7) or drop-off (8+) art class together.

SUMMER PROGRAM
*Free Art Island Outpost – a summer-long outdoor family art experience in Governors Island Park
*Pier Pop-Up – In partnership with the Hudson River Park Trust, CMA Teaching Artists will facilitate hands-on art-making activities on Pier 25.

SCHOOL PROGRAMS
*School Group Visits - Customized exhibit tour and hands-on workshop in CMA Studio. Themes are tied to core subjects that are taught in the classroom.
*School Partnerships - CMA builds partnerships with schools and community organizations that are interested in infusing arts into their curriculum. Partnerships vary from 6 weeks to full year.

Primary Responsibilities and Duties:

Community and Inclusion Programs:
* Manage community program calendar;
* Oversee Teaching Artists and consultants working in these programs including Art Therapists, Occupational Therapists and Social Workers. This includes tracking contractors' time and managing invoices.
* Project manage all ongoing program related grants;
* Oversee budgets for community and school programs;
* Cultivate new partnerships with community-based organizations
* Recruit guest artists and collaborate with community partners to program CMA annual Multicultural Festival series
* Oversee all aspects of the Multicultural Festivals
* Oversee enrollment in inclusive classes, maintain class lists and communicate with OT and Art Therapists
* Manage all daily logistics and long term planning for CMA’s Inclusive classes, Restart and ARTtogether
* Serve as the project manager for CMA’s summer community programs including Free Art Island Outpost on Governors Island and the Hudson River Pop-up.
* Arrange for, and lead, professional development workshops for CMA Teaching Artists and Community Programs staff as necessary.

School Programs
* Supervise School Programs Manager
* Oversee strategic growth and planning for CMA School Programming including ways in which CMA can continue to develop curriculum and draw connections to NYC state standards and core curriculum
* Expand CMA’s reach with Title 1 schools, develop new partnerships and funding opportunities
* Work with NYC DOE

Qualifications:
* 5 years + experience in program management in a not-for-profit or museum
* Knowledge of and experience working with the NYC DOE/NYC schools, NYC government agencies, and community organizations
* Experience working with families with special circumstances (including children with special needs and at-risk families) is preferred
* A Bachelor’s degree in Museum or Arts Education or Administration, an M.A. or M.F.A in related field is preferred.
* Strong writing skills and experience writing grants
* Outgoing, energetic, self-motivated, and passionate about arts education;
* Strong communication skills and ability to multitask;
* Strong people skills and work independently as well as collaboratively on projects with staff
* Appreciation and knowledge for traditional and contemporary artists and practices is preferred
* Team building and leadership skills are essential

Application Instructions
This is a full-time, exempt position.

Salary: $45,000-50,000, commensurate with experience. CMA offers a highly competitive benefits package.

To Apply: Please send a resume and cover letter including salary requirements to:
hr@cmany.org.

All applications will be kept in confidence. No calls, please.

Eligible candidates will be contacted by phone or email for an interview. CMA is seeking to hire immediately. We are only seeking full time employees, not contracted firms. No recruiters, please.

CMA is an equal opportunity employer. We encourage candidates from diverse cultural and ethnic backgrounds to apply.

SITE MAP
(http://www.nyfa.org/Content/Show/Sitemap)

https://www.nyfa.org/Classifieds/Job/a7b53e87-8539-4848-a06b-597692353b34
4/3/2014
Director of Development and Communications

Job posted by: Artis
Posted on: April 10, 2014

Job description

Artis is an independent nonprofit organization that broadens international awareness and understanding of contemporary art by artists from Israel, and encourages lasting, international partnerships through the development of programs and resources for the global art community. Founded in 2004, Artis serves its diverse constituency through our primary office in New York City and branches in Los Angeles and Tel Aviv. Our programming is focused on increasing visibility of artists from Israel within the broader international art community. We are particularly committed to long-term and sustained investment in the artists we support, and to building audiences for their work. We do so through our grant program, public programs and curatorial research trips that are designed to promote cross-cultural dialogue and platforms for international exchange.

Position Summary

Artis seeks an energetic, highly organized individual to serve as our Manager of Development and Communications. The ideal candidate will see themselves as a strong administrator, fundraiser, and active marketing and communications strategist. We are a small organization where staff has the opportunity to participate in all aspects of our work and seek an individual who feels confident and excited to work in a fast-paced and evolving organization. Reporting directly to the Executive Director, this position is responsible for planning, implementing, and managing Artis' fundraising, development and communications activities. This position also supports the development and execution of our international travel program. The candidate will work with staff across locations to grow a broad base of income streams with the goal of cultivating and maintaining annual support for programs and general operations. The Director of Development and Communications will lead Artis' communications efforts by generating and promoting tailored, engaging, and editorial content across platforms.

Key Responsibilities

Development

- Collaborate with Executive Director to develop annual fundraising objectives and plans, including contributed and earned income.
- Organize and maintain the fundraising calendar including individual support, grant deadlines, and reports.
- Conduct research and identify prospective donors, sponsors, organizational partners, and grant opportunities.
- Produce fundraising events, private donor recognition events, and cultivation events for targeted prospect groups.
- Work with the Executive Director to create annual and program-specific budgets and income goals.
- Draft and publish fundraising materials for print, web, and social media.

Location

401 Broadway, Suite 803, New York, NY, 10013, US

Details

Application deadline
May 2, 2014

Education requirements
Master's degree, arts administration, museum studies

Employment type
Full time

Professional level
Managerial

Job function
Visual Arts, Arts Administration, Administration, Communications, Project management, nonprofit, contemporary art, Nonprofit Administration

Owner's areas of focus
Arts
• Maintain donor information and accurate record-keeping.
• Schedule and prepare materials for Board meetings.

Communications
• Lead the organization's communications efforts by developing and executing an annual communications strategy.
• Liaise with NY/LA/TLY staff to develop and manage a streamlined promotional schedule for all programs and core activities.
• Create and post consistent and mission-driven content for social media.
• Strategize and update all aspects of Arts' website content.
• Work with design agency to develop and execute print and digital materials, including promotional materials, invites, fundraising materials, project-specific publications, etc.
• Produce monthly Alumni and general newsletters.
• Draft press releases and respond to media inquiries.

Travel Programs
• Work with staff across locations to develop and execute biannual research trips to Israel.
• Identify prospective participants and secure minimum attendance.
• Work with TLV staff to manage hotel reservations, flights, and itinerary.
• Cultivate and maintain relationships with vendors, service providers, and sponsors.
• Develop and manage annual Collector trips and related fundraising activities.
• Manage Collector trip finances, budget, contributions, personal outreach, and follow up.

General Responsibilities
• Manage adherence to legal 501(c)3 status by ensuring IRS standards are met and year-end tax filing and audit are completed.
• Draft contracts and process financial transactions as needed.
• Provide general office support and administrative assistance.
• Manage seasonal intern and delegate work.
• Attend programs and events as needed.

Requirements
• Masters degree in arts administration, museum studies, or non-profit management preferred, or a Bachelor's degree in related fields with at least 4 years of experience.
• A solid understanding of art history and contemporary art.
• Proficiency in a variety of social media platforms.
• Knowledge of donor database software.
• An understanding of global politics, as they relate to Israel, and a sensitivity to a diversity of perspectives from the Middle East.
• Strong interpersonal skills, creativity, a sense of humor and the ability to communicate effectively.
• Ability to manage multiple projects simultaneously with attention to detail.
• Passion for taking initiative, working well under pressure, and carrying out work independently.
• Superior and persuasive writing and research skills.
• This position requires some local and international travel.

How to apply

How to Apply

Qualified applicants should send a cover letter detailing their experience with the key responsibilities of this position, resume, a two page writing sample or sample of a fundraising or communications campaign, and three references to Executive Director Yael Reinharz at: info@artiscontemporary.org.

Resumes without cover letters will not be considered. No phone calls please. The position affords competitive compensation and is available immediately. Artis is an equal opportunity employer.
Director of Programming

Organization: Artis
Website: http://www.artiscontemporary.org
Location: New York, NY
Country: United States
Sector: Non-Profit
Position Level: Manager/Supervisor
Education: Master's Degree
Application Deadline: 05/02/2014

Description

About Artis
Artis is an independent nonprofit organization that broadens international awareness and understanding of contemporary art by artists from Israel, and encourages lasting, international partnerships through the development of programs and resources for the global art community. Founded in 2004, Artis serves its diverse constituency through its primary office in New York City and branches in Los Angeles and Tel Aviv. Our programming is focused on increasing visibility of artists from Israel within the broader international art community. We are particularly committed to long-term and sustained investment in the artists we support, and to building audiences for their work. We do so through our grant program, public programs and curatorial research trips that are designed to promote cross-cultural dialogue and platforms for international exchange.

Position Summary
Artis seeks an energetic, highly organized individual to serve as our Director of Programming. The ideal candidate will see themselves as a strong administrator, contemporary art enthusiast, and programming specialist. Ideal candidates will also have experience with grants administration, art history, event production and curatorial work. We are a small organization where staff has the opportunity to participate in all aspects of our work and seek an individual who feels comfortable, confident, and excited to work in a fast-paced and evolving organization. Reporting directly to the Executive Director, this position is responsible for planning, implementing, and managing Artis' full scope of annual programs in New York as well as in Los Angeles. This position also manages our semi-annual grant program, oversees the jurying process and application processing, and related partnership programming. The candidate will work with staff across locations to grow a diverse, engaging, and timely annual calendar of programs tailored to our constituencies. The Director of Programming will lead Artis' most visible and interactive operations, and represent our organization to artists, our audience, and donors.

Key Responsibilities

Programming
- Conceptualize, develop and produce Artis' public programming, including the artist lecture series, commissioned artist projects, performances, panel discussions and curatorial conversations, exhibitions and art fair participation.
- Identify and pursue partnerships and collaborations with relevant venues and institutions; advance partnerships with existing collaborators.
- Lead large-scale artist projects by working closely with artists and partner institutions in a curatorial and production capacity.
- Lead Artis' participation in art fairs, from booth concept/design, liaising with collectors and facilitating sales.
- Draft artist, gallery, part-time staff contracts and agreements.
- Lead Artis Video Series by producing 3 to 5 videos per year, including hiring videographers and editors, filming and interviewing artists, and overseeing creative direction.
- Manage all aspects of program coordination, vendor relations, technical arrangements etc.
Generate and oversee project budgets and track expenditures.
Strategize with Executive Director and LA Associate Director on LA-based programs and initiatives.
Maintain and oversee an annual programming calendar, and coordinate with other Arts calendar priorities and scheduling.
Assist with development of language for grant proposals, fundraising pitches, board summaries, etc. on a project basis.
Develop and manage project budgets for programs and grants.

Grant Program
Work with the Executive Director to develop, review, and revise grantmaking initiatives, criteria, and operations to ensure Arts' grants meet goals of investment and impact.
Manage and lead the Arts Grant Program, including structuring its operations and maintaining the grants and awards calendar.
Serve as liaison with international travel alumni.
Create and maintain accurate and up to date records on grantee activities.
Correspond with applicants, administer grants, and prepare relevant materials for Grant Committee meetings twice per year.
Lead Grant Committee review sessions and actively research, identify, and liaise with potential jurors.
Liaise with grantees and partner institutions to develop relevant public programming.
Expand the reach of both the Grant Program and the through personal outreach, marketing, and strategic planning.

General Responsibilities
Meet with and advise artists, organize and attend studio visits.
Provide strategic input on all aspects of Arts' organizational and programmatic growth.
Assist Executive Director and Manager of Development and Communications with grant-writing communications content development.
Assist with the organization and preparation of other program areas, such as research trips and professional development initiatives.
Participate in board meetings, generate board meeting memos, project evaluations and reports.
Recruit and supervise part-time Program Assistant and interns, and delegate responsibilities.
Conduct research on artists, exhibitions, and relevant sociopolitical topics.
Draft contracts and maintain program and operations records.
Provide general office support and administrative assistance as needed.
Attend fundraising and cultivation events.

Requirements
Masters degree in arts administration, art history, museum studies, or curatorial studies preferred, or a Bachelor's degree in related fields with at least 5 years of public programming experience.
A solid understanding of art history and contemporary art.
An understanding of global politics, as they related to Israel, and a sensitivity to a diversity of perspectives from the Middle East.
Strong interpersonal skills, creativity, a sense of humor and the ability to communicate effectively.
Ability to manage multiple projects simultaneously with attention to detail.
Passion for taking initiative, working well under pressure, and carrying out work independently.
Superior and persuasive writing and research skills.
Proficiency in a variety of social media platforms.
Excellent public speaking skills.
This position requires some local and international travel.

Application Instructions
How to Apply
Qualified applicants should send a cover letter detailing their experience with the key responsibilities of this position, resume, a two page writing sample or sample of public program plan, and three references to Executive Director Yael Reinharz at: info@artlscontemporary.org. Resumes without cover letters will not be considered. No phone calls please. This position affords competitive compensation and is available immediately. Art is is an equal opportunity employer.
Gallery Director

Organization: Vivian Horan Fine Art
Website: http://www.vivianhoran.com
Location: New York, NY
Country: United States
Sector: Gallery
Position Level: Executive/Director
Education: 4-Year Degree
Requirement: Full Time Permanent
Application Deadline: 03/28/2014

Description:
Organized and self-motivated Director needed for secondary market gallery dealing in modern and contemporary masters.

Responsibilities include:
Assisting the gallery owner in day-to-day operations, including client relations, market research, website maintenance, and database management; experience in planning and running national art fairs; assisting in the production and execution of exhibitions, curatorial skills useful. Must have knowledge of all aspects of gallery management, including daily administrative duties, such as email correspondence; answering phones; and other necessary tasks.

Qualifications:
1. Candidate MUST have a BA or MA in art history or arts administration
2. Candidate MUST have previous management experience in the arts
3. Knowledge of post-war and contemporary art is a must
4. Excellent computer skills: familiarity with ArtBase, Photoshop and Mac computers
5. Art handling skills
6. A professional demeanor and a collaborative, enthusiastic attitude; excellent writing, administrative, interpersonal and communication skills
7. MUST be organized; able to handle multiple projects simultaneously

The Gallery Director position is an excellent opportunity for an ambitious individual who is at a mid-level career point as a gallerist or art dealer. The small, intimate environment of the gallery is unlike the larger downtown spaces. Please keep this in mind when applying.

Application Hours: Monday-Friday, 10am-6pm

Application Instructions
Please send an email with a cover letter and resume to info@vivianhoran.com with "GALLERY DIRECTOR" as the subject. No phone calls, please.
Dear Friend,

Below please find a link to a survey to determine interest in a new master's program in arts administration at Baruch College. The new program, set to launch in the fall of 2012, will feature evening courses drawn from Baruch's three schools, including the Zicklin School of Business, the School of Public Affairs, and the Weissman School of Arts and Sciences. It is geared to working professionals, although it will be open to recent graduates, and will allow working students to use their current employment as one of their internship settings. The tuition (approximately $7,700/year) makes this a particularly attractive option for those seeking an MA in arts administration and hoping to stay in New York City.

Please take a moment to complete the survey, which will really only take five minutes of your time! And if you already hold a terminal degree in the field, please consider sending it along to someone else for whom a graduate program might be a consideration.

http://www.surveymonkey.com/s/VZWR6X7

Thank you for your participation!

Sincerely,

Amy Estes
Lecturer, Arts Administration
Department of Fine and Performing Arts
Baruch College
Bernard Baruch Way
New York, NY 10003
646-312-4074
Amy.Estes@baruch.cuny.edu

This question requires an answer.
What is your age?

18 - 25
26 - 32
33 - 39
40 - 46
47 - 56
57 - 66
Older than 66

*This question requires an answer.
What is your gender?

Male
Female

*This question requires an answer.
How would you describe your ethnicity?

Latino/Hispanic
African American/Black
Asian
White/Non-Hispanic
Other
Other (please specify)

*This question requires an answer.
Where do you currently live?

Manhattan
Bronx
Brooklyn
Interest in Graduate Study in Arts Administration in New York City Survey

Queens
Staten Island
Long Island
New Jersey
Other

Other (please specify)

Are you currently enrolled in a degree-granting educational program?

Yes
No

Next
Interest in Graduate Study in Arts Administration in New York City

Edit Survey

To change the look of your survey, select a theme below.

- Peach Sherbet
- Create Custom Theme

Q1  What is your age?

- 18 - 25
- 26 - 32
- 33 - 39
- 40 - 46
- 47 - 56
- 57 - 66
- Older than 66

Q2  What is your gender?

- Male
- Female
**Q4** Where do you currently live?
- Manhattan
- Bronx
- Brooklyn
- Queens
- Staten Island
- Long Island
- New Jersey
- Other
  - Other (please specify)

**Q5** Are you currently enrolled in a degree-granting educational program?
- Yes
- No

http://www.surveymonkey.com/MySurvey_EditorFull.aspx?sm=mxHKywlmHyCol6h09CirN66A2GcAS3Jb2b7EupY3KztUk3d
**Q6**

What are you studying?

- Art or Art History
- Music
- Theatre
- Dance
- Business
- Non-Profit Administration
- Other

Other (please specify)

**Q7**

*What is the highest educational degree you have completed?*

- High school diploma
- Associate's/technical degree
- Bachelor's degree
- Master's degree (include professional degrees, such as law or business here)
- Doctorate
Q8: What was your field of study?

- Art or Art History
- Music
- Theatre
- Dance
- Business
- Law
- Non-profit management
- Other
- Other (please specify)

Q9: In what type of organization are you presently employed?

- Visual art
- Music
- Theatre
- Dance
- Other
- Other (please specify)
Q10. Describe your current position.

- Internship
  - Entry-level arts administration (development assistant, marketing assistant, etc.)
  - Specialist (graphic designer, data specialist, grant writer, press agent, etc.)
  - Middle-level manager (marketing manager, etc.)
  - Department head
  - Executive director

- Other

Other (please specify):

Q11. Are you interested in attending a master's in arts administration program like the one described below?

Baruch College is proposing an evening program in Arts Administration that would draw on the teaching strengths of its arts, business, and public affairs faculty. The program would be completed in two academic years (fall and spring semesters) and lead to the Master of Arts degree. Tuition for New York state residents would be approximately $7,700/year and tuition for out-of-state students would be approximately $14,500/year. Program will include graduate level courses in arts management, marketing and public relations, fund raising, entertainment law and contracts, strategic decision making for the arts, grant writing, entrepreneurship, finance and accounting. The program includes internships (credit in current employment possible) and culminates with a case-study consulting project.

- Yes
- No
- Undecided

Comments:
Q13 If you would not be interested in attending such a program, why not?

Please share your contact information if you would be interested in receiving additional information about the proposed master's program in arts administration at Baruch College.

Name: 
Company: 
Address: 
Address 2: 
City/Town: 
State: 
ZIP: 
Country: 
Email Address: 
Phone Number:
## Interest in Graduate Study in Arts Administration in New York City

### Response Summary

**Total Started Survey:** 86  
**Total Completed Survey:** 83 (96.5%)  

Select a page to view below or view all pages:

### 1. What is your age?

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-25</td>
<td>20.0%</td>
<td>18</td>
</tr>
<tr>
<td>26-32</td>
<td>38.4%</td>
<td>33</td>
</tr>
<tr>
<td>33-39</td>
<td>18.6%</td>
<td>16</td>
</tr>
<tr>
<td>40-46</td>
<td>7.0%</td>
<td>6</td>
</tr>
<tr>
<td>47-56</td>
<td>10.5%</td>
<td>9</td>
</tr>
<tr>
<td>&gt;56 or &gt; than 66</td>
<td>4.7%</td>
<td>4</td>
</tr>
<tr>
<td>or &gt; than 66</td>
<td>0.0%</td>
<td>0</td>
</tr>
</tbody>
</table>

*Answered question: 86, skipped question: 0*

### 2. What is your gender?

<table>
<thead>
<tr>
<th>Gender</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>34.9%</td>
<td>30</td>
</tr>
<tr>
<td>Female</td>
<td>65.1%</td>
<td>56</td>
</tr>
</tbody>
</table>

*Answered question: 86, skipped question: 0*

### 3. How would you describe your ethnicity?

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latino/Hispanic</td>
<td>9.3%</td>
<td>5</td>
</tr>
<tr>
<td>African American/Black</td>
<td>1.2%</td>
<td>1</td>
</tr>
<tr>
<td>White/Non-Hispanic</td>
<td>79.1%</td>
<td>68</td>
</tr>
</tbody>
</table>

*Answered question: 86, skipped question: 0*

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http://www.surveymonkey.com/MySurvey_Responses.aspx?sm=mx4KgwMtMHyCoI6h09CnTnXyWxwthnTXM4fw7Rb2xFxToCJT6_2b8Gd069L3pVDla
4. Where do you currently live?

<table>
<thead>
<tr>
<th>Location</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manhattan</td>
<td>39.9%</td>
<td>34</td>
</tr>
<tr>
<td>Bronx</td>
<td>1.2%</td>
<td>1</td>
</tr>
<tr>
<td>Brooklyn</td>
<td>19.8%</td>
<td>17</td>
</tr>
<tr>
<td>Queens</td>
<td>18.8%</td>
<td>16</td>
</tr>
<tr>
<td>Staten Island</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Long Island</td>
<td>3.5%</td>
<td>3</td>
</tr>
<tr>
<td>New Jersey</td>
<td>10.5%</td>
<td>9</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>7.0%</td>
<td>6</td>
</tr>
</tbody>
</table>

5. Are you currently enrolled in a degree-granting educational program?

<table>
<thead>
<tr>
<th>Response</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>5.8%</td>
<td>5</td>
</tr>
<tr>
<td>No</td>
<td>94.2%</td>
<td>81</td>
</tr>
</tbody>
</table>

answered question: 86
skipped question: 0

Select a page to view below or view all pages:

http://www.surveymonkey.com/MySurvey_Responses.aspx?sm=mxHgwImhYX6hO9CntNyXewhInT6M44w7RkZM_2b2xToCJT6_2b8GdO69LG3pVDla Page 2 of 2
**Interest in Graduate Study in Arts Administration in New York City**

**Response Summary**

**Total Started Survey:** 86  
**Total Completed Survey:** 83 (96.5%)  

1. **What are you studying?**

<table>
<thead>
<tr>
<th>Interest</th>
<th>Response Count</th>
<th>Response Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art or Art History</td>
<td>1</td>
<td>25.0%</td>
</tr>
<tr>
<td>Music</td>
<td>1</td>
<td>25.0%</td>
</tr>
<tr>
<td>Theatre</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dance</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Business</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Non-Profit Administration</td>
<td>1</td>
<td>25.0%</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>25.0%</td>
</tr>
</tbody>
</table>

Other (please specify): 3 responses  
Answered question: 4  
Skipped question: 82

2. **What is the highest educational degree you have completed?**

<table>
<thead>
<tr>
<th>Degree</th>
<th>Response Count</th>
<th>Response Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>High school diploma</td>
<td>4</td>
<td>4.7%</td>
</tr>
<tr>
<td>Associate's/technical degree</td>
<td>1</td>
<td>1.2%</td>
</tr>
<tr>
<td>Bachelor's degree</td>
<td>86</td>
<td>99.3%</td>
</tr>
<tr>
<td>Master's degree (include professional degrees, such as law or business here)</td>
<td>20</td>
<td>23.7%</td>
</tr>
<tr>
<td>Doctorate</td>
<td>1</td>
<td>1.2%</td>
</tr>
</tbody>
</table>

Answered question: 86

http://www.surveymonkey.com/MySurvey_Responses.aspx?sm=mxHKgwlmh2Oo16h09Ctt2lDF5sv11Nb5bIy_2fDOR72S9D_2fMQLtvPbkCDC6925
Interest in Graduate Study in Arts Administration in New York City

Response Summary

1. What was your field of study?

<table>
<thead>
<tr>
<th>Field</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art or Art History</td>
<td>9.8%</td>
<td>8</td>
</tr>
<tr>
<td>Music</td>
<td>23.2%</td>
<td>19</td>
</tr>
<tr>
<td>Theatre</td>
<td>36.6%</td>
<td>30</td>
</tr>
<tr>
<td>Dance</td>
<td>1.2%</td>
<td>1</td>
</tr>
<tr>
<td>Business</td>
<td>14.6%</td>
<td>12</td>
</tr>
<tr>
<td>Law</td>
<td>3.7%</td>
<td>3</td>
</tr>
<tr>
<td>Non-profit management</td>
<td>12.2%</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>19.5%</td>
<td>16</td>
</tr>
</tbody>
</table>

Other (please specify) 19

Total Started Survey: 86
Total Completed Survey: 83 (96.5%)
Interest in Graduate Study in Arts Administration in New York City

Response Summary

1. In what type of organization are you presently employed?

<table>
<thead>
<tr>
<th>Category</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual art</td>
<td>10.7%</td>
<td>9</td>
</tr>
<tr>
<td>Music</td>
<td>39.3%</td>
<td>33</td>
</tr>
<tr>
<td>Theatre</td>
<td>44.0%</td>
<td>37</td>
</tr>
<tr>
<td>Dance</td>
<td>15.5%</td>
<td>13</td>
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<tr>
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2. Describe your current position.

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<tr>
<th>Category</th>
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<tr>
<td>Internship</td>
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<tr>
<td>Entry-level arts administration (development assistant, marketing assistant, etc.)</td>
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<td>21</td>
</tr>
<tr>
<td>Specialist (graphic designer, data specialist, grant writer, press agent, etc.)</td>
<td>10.7%</td>
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<tr>
<td>Middle-level manager (marketing manager, etc.)</td>
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</tr>
<tr>
<td>Department head</td>
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<tr>
<td>Executive director</td>
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</tr>
<tr>
<td>Other (please specify)</td>
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</table>

Total Started Survey: 88
Total Completed Survey: 84 (97.7%)
3. Are you interested in attending a master's in arts administration program like the one described below? Baruch College is proposing an evening program in Arts Administration that would draw on the teaching strengths of its arts, business, and public affairs faculty. The program would be completed in two academic years (fall and spring semesters) and lead to the Master of Arts degree. Tuition for New York state residents would be approximately $7,700/year and tuition for out-of-state students would be approximately $14,500/year. Program will include graduate level courses in arts management, marketing and public relations, fund raising, entertainment law and contracts, strategic decision making for the arts, grant writing, entrepreneurship, finance and accounting. The program includes internships (credit in current employment possible) and culminates with a case-study consulting project.

<table>
<thead>
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<th>Response</th>
<th>Response Percent</th>
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<td>47.6%</td>
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<td>No</td>
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<tr>
<td>Undecided</td>
<td>29.8%</td>
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Comments:
- Show Responses

4. If you would be interested in enrolling in such a program, what are the key factors that interest you?

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<td>Description of curriculum</td>
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<td>Night classes</td>
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<tr>
<td>Ability to use current job as internship site</td>
<td>44.4%</td>
<td>32</td>
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<tr>
<td>Affiliation with Baruch College</td>
<td>13.9%</td>
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</tr>
<tr>
<td>Other</td>
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<td>4</td>
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</table>

Other (please specify)
- Show Responses

If you would not be interested in attending such a program, why not?
6. Please share your contact information if you would be interested in receiving additional information about the proposed master’s program in arts administration at Baruch College.

<table>
<thead>
<tr>
<th>Response</th>
<th>Percent</th>
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<tr>
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<table>
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<tr>
<td>answered question</td>
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<tr>
<td>skipped question</td>
<td>46</td>
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From: Monterosso, Melissa [mmonterosso@camegiehall.org]
Sent: Wednesday, March 30, 2011 2:10 PM
To: Amy Estes
Subject: RE: Please take this five-minute arts administration survey!

Amy,

I am very interested in this program, should it come to fruition. Is there any way I could set up some time to speak with you or be invited to an information session in the future?

Best,
Melissa
May 18, 2011

Professor Amy Estes
Department of Fine and Performing Arts
Baruch College
1 Bernard Baruch Way
New York, NY 10003

Dear Professor Estes,

Thank you for speaking with me about the proposed Master of Arts in Arts Administration at Baruch College. As an early career arts manager, the program you described is very appealing to me. I am currently the Company Manager at Second Stage. I would like to advance in my career and I know that a Master’s degree will help me succeed. Most of the programs in New York are so expensive, and they would require me to quit my job. I like that your program would allow me to stay in my job and attend classes at night. Baruch’s tuition is also very reasonable as compared to other programs, and that is a big plus for me.

Please keep me up-to-date about when the program is available!

Sincerely,

[Signature]

Christy Hamilton

Carole Rothman Artistic Director
Hi Amy,

Nice to meet you too!

Thanks for responding to me. I actually do have some questions if you wouldn't mind taking the time to answer a couple of them. I live in California so it is not so easy for us to meet to discuss at this time, unfortunately.

One of the questions that I have is about the type of experience applicants are required to have in the Arts Administration field. I have contacted several schools that only accept applicants who have several years experience in the Arts Admin. field and are looking to take their skills to the management level. Is this the design of your program as well?

I am also wondering if as a new program you already have a strong connection with institutions in New York. I of course expect to have to do internships and such and am concerned that perhaps it my be more difficult to obtain these being a student of a newer program.
Hello Professor Estes,
My name is Daniel Seda. I am a MPA student in the School of Public Affairs, here at Baruch College. I've been waiting to find an Arts Management course being offered for a year now at SPA and have finally been referred to you by Dr. Engel and to the School of Fine and Performing Arts. I was wondering if you might be able to speak with me about the possibility of taking your course in the Fall of 2011. Please get back to me as soon as possible as the registration deadline is approaching in the coming weeks. Thank you and have a great day.
In Peace,
Daniel Seda
(917) 621-7243

"The people who are most successful at living and loving are those who can learn to wait successfully."
APPENDIX 5
<table>
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<tr>
<th>Semester 1</th>
<th>Artist Manager/Agent</th>
<th>Theatre Producer</th>
<th>Gallery/Auction House Specialist</th>
<th>Music Producer/ Promoter</th>
<th>External Affairs Director</th>
<th>Arts Management Consultant</th>
<th>Museum Manager</th>
<th>Theatre Manager</th>
<th>Non-profit Music Organization Manager</th>
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<td>Budget &amp; Finance</td>
<td>ACC 9110 Financial Accounting</td>
<td>PAF 9140 Budgeting &amp; Financial Analysis</td>
<td>ACC 9110 ACC 9110 PAF 9140 PAF 9140 PAF 9140 PAF 9140 PAF 9140</td>
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<td>MGT 9003 Management: A Behavioral Approach</td>
<td>PAF 9151 MGT 9300 PAF 9151 PAF 9151 PAF 9151 PAF 9151 PAF 9151</td>
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<td>Management</td>
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<td>MGT 9968 MGT 9968 PAF 9152 PAF 9152 PAF 9152 PAF 9152 PAF 9152</td>
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<td>Semester 2</td>
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<td>MKT 9703 Marketing Management</td>
<td>FPA 9140 MKT 9703 MKT 9703 FPA 9140 FPA 9140 FPA 9140 FPA 9140 FPA 9140</td>
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<td>MGT 9968 Selling &amp; Negotiating</td>
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<td>Resource Development</td>
<td>FPA 9160 Audience &amp; Member Services</td>
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<tr>
<td>Semester 3</td>
<td>Elective Law &amp; the Entertainment Business</td>
<td>MGT 9963 Entrepreneurial Strategies &amp; Cases</td>
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<td>MGT 9960 Internship &amp; Entrepreneurship Ventures</td>
<td>FPA 9170/BPAC FPA 9170/BPAC FPA 9170/BPAC FPA 9170/BPAC FPA 9170/BPAC FPA 9170/BPAC FPA 9170/BPAC</td>
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<td>FPA 9180 Professional Consultancy/ Thesis</td>
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<td>FPA 9180 Professional Consultancy/ Thesis</td>
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<td>FPA 9180 Professional Consultancy/ Thesis</td>
<td>FPA 9180 FPA 9180 FPA 9180 FPA 9180 FPA 9180 FPA 9180 FPA 9180</td>
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APPENDIX

6
COURSE DESCRIPTIONS

Core Courses
Students will choose seven courses to form the core of their program. Courses are offered in the Weissman Department of Fine and Performing Arts, Zicklin School of Business and the School of Public Affairs and represent a range of nonprofit and for-profit offerings.

Budget & Finance
PAF 9140: Budgeting, Reporting and Financial Analysis (3 credits)
This course focuses on the budget cycle and budget decision-making. It includes tools for developing, implementing, and controlling a budget within a public organization. Topics include development of operating budgets, cash budgets, break-even analysis, cost behavior, the time-value of money, capital budgeting, long-term financing, and variance analysis. Basic budget accounting concepts are studied. The course includes development of spreadsheet skills for budgeting.

ACC 9110: Financial Accounting (3 credits)
This course prepares students to work with financial statement and other accounting information. Topics include development of the accounting system, how key accounting alternatives can influence interpretation, and identification of key disclosures.

Management
PAF 9151: Administration of Not-for-Profit and Voluntary Agencies (3 credits)
Study of management techniques and strategies applicable in nonprofit agencies. Topics include agency interaction with governmental and political institutions, planning and control systems, the role of the governing board, and the role of the executive director. Special attention is paid to the needs of community service/social welfare and cultural/arts organizations.

MGT 9300 Management: A Behavioral Approach (3 credits)
Survey of major concepts, models, theories, and research from social sciences such as psychology, sociology, anthropology, and social psychology. Application of knowledge from behavioral sciences in traditional functional fields and in the area of organizational analysis. Analytical and conceptual in nature, the course focuses upon personal, interpersonal, and social system aspects of human behavior in organizations.

Marketing
FPA 9140: Marketing the Arts (3 credits, New)
This course will provide an overview techniques utilized by arts businesses to increase sales, develop and retain audiences, and create awareness. Students will learn to select marketing tools to suit strategic goals and budget limitations, develop brand recognition, coordinate messages across media, manage press relations, create marketing budgets and sales projections, and evaluate campaign results.

MKT 9703: Marketing Management (3 credits)
Examination of the nature and fundamentals of marketing management. The course focuses on the development of a marketing plan and the functional tools available to the marketing manager.
to implement the plan. It draws specific attention to the planning, organizing, directing, and controlling of the marketing function.

**Resource Development**

**PAF 9152: Fund Raising and Grants Administration in Not-for-Profit and Voluntary Organizations (3 credits)**

Examination of the strategies and techniques for acquiring voluntary and governmental support for local nonprofit agencies. The course focuses on the role that fund raising plays in the economics of the nonprofit organization and its relationship with government agencies, foundations, and other donor/granting institutions.

**MGT 9968 Entrepreneurial Communications: Selling and Negotiating (3 credits)**

Our ability to be successful entrepreneurs is grounded firmly in our communication skills. Successful entrepreneurs must be able to sell their ideas, products, and services, and they must be able to negotiate with clients, customers, co-workers, and funding sources. Entrepreneurial communication skills are required whether we are seeking financing from a bank, hiring a new employee, distributing work within a team, or persuading someone this is a viable idea. The purpose of this course is to develop one's skill set in entrepreneurial communication through an understanding of skills and strategies in selling and negotiation. Entrepreneurial communication revolves around the art and science of selling and negotiating. Therefore, the purpose of this course is to understand the theory and processes of selling and negotiation. The course will train students to use principled models of selling and negotiation and to better predict and assess the behavior of individuals, groups, and organizations in competitive situation.

**Audience Development**

**FPA 9160: Audiences and Member Services (3 credits, New)**

This course concentrates on the necessity of building and servicing audiences, including how to monetize the outcomes of outreach. Topics include examination of audience trends and purchasing patterns, retaining core audiences while expanding audience reach, member service models and structuring an effective member service program, outreach methods and obstacles.

**Contemporary Arts Management**

**FPA 9100: Arts, Culture and the Civic Environment (3 credits, New)**

A course exploring the relationship between the arts and the civic environment, using New York City as the blueprint, focusing on the economies of each and how each strengthens the other. This course is designed to enable students to study and experience the diverse range of institutions and disciplines that represent the arts sector in New York. The course will frame the current state of the arts in New York against the backdrop of New York City history, economic development, and current dialogues among leaders in the arts, the public and private sectors. It will also provide an introduction to leading these organizations, including an understanding of the opportunities and challenges faced by arts administrators today.

**Leadership**

**FPA 9130: Managing in Arts Environments (3 credits, New)**

Concentration on the specifics of managing a creative staff in a creative environment, including the roles of artistic and administrative staffs, and the skills needed for successful program
planning arts education and outreach. This course also focuses on specific arts administration skills, including working with a board, developing strategic alliances, conflict resolution, understanding the role of labor unions in the arts, staffing the organization, and project and facilities management.

Concluding Courses
All students will participate in a culminating consultancy to a New York-based arts organization that will form the subject of their thesis. Students with less than three years arts administration experience will also participate in an internship with a New York-based arts organization.

FPA 9170: Professional Internship in Arts Administration (3 credits, New)
As part of the curriculum, students with less than three years’ experience must complete an internship with an arts business in New York City. Students will apply for their own internship placements with approval from the program director. The Professional Internship in Arts Administration ensures that the student’s coursework and study of arts administration theories is adequately grounded in real world experiences.

FPA 9180: Case Study/Thesis in Arts Administration (3 credits, New)
As the culmination of his/her work in the program, each student will serve as a consultant to a New York-based arts business. The student will assist the organization in addressing a real challenge or opportunity by developing strategies that work within the organization’s existing budget and human resources limitations and mapping out how those strategies will be implemented. An evaluative tool must be built in to the student’s proposal. The student will complete a final thesis based on his/her consulting experience, which may be published as a case study on the web site of the Master’s Program in Arts Administration. This extended opportunity for research and analysis will allow the student to synthesize his/her experiences in the program.

Electives
Each student will complete four electives chosen from offerings in the Weissman Department of Fine and Performing Arts, Zicklin School of Business, and School of Public Affairs to allow that student to become an expert in one area of arts administration (development, education and outreach, gallery management, etc.)

Governance
PAF 9157: Introduction to Philanthropy (3 credits)
This course considers the complex system of private giving that supports civil society, examining the ways in which private funds are given and the vehicles through which they are administered. It emphasizes the philanthropic motivations, strategic frameworks, and practices of individuals and institutions in the U.S. and other regions, as well as the public impact of these private activities. It also examines the current legal and regulatory framework within which philanthropy operates and emerging controversies about philanthropic institutions and activities.
MGT 9965: Boards, Governance, and Leadership within Entrepreneurial and Family Firms (3 credits)

This course is to provide a framework for the study of best practices for boards, governance, and leadership, as well as for the establishment of Boards of Directors within entrepreneurial and family firms. Starting and managing a high-growth/high-potential business and taking a strategic approach to the sustainability of an existing business across generations involves important decisions of governance of a company and its leadership over time. Boards have oversight responsibility and play key roles for a company's governance, audit, strategic plans, performance, executive leadership and compensation, succession, risk and crisis management, ethics and compliance, and major investment matters. The selection of the appropriate corporate structure and governance system, as well as when and how to initiate a formal board and the various components and levels of governance, are vital to the growth and sustainability of most businesses, both entrepreneurial and family firms. The course will provide a mix of theoretical and practical knowledge about the role of the board versus the management of a company and the process of professionalizing the business for growth, innovation, change and sustainability over time. Students will gain a strong understanding of board roles and responsibilities, governance, committees, structures, and leadership styles, which will lead to strong business over time. Readings, assignments, and in-class exercises will be used to illustrate principles, stimulate discussion and foster the creative thinking necessary for the development and implementation of sound governance strategies and structures. Simulated Board Meetings will also be enacted in class.

Cultural Policy/International Perspectives

FPA 9190: Cultural Policy and the Arts (3 credits, New)

This course explores the development of cultural policy institutions and processes in the United States and abroad, with a strong emphasis on understanding the context and issues of contemporary American cultural policy. The course shifts during the term from a theoretical to an applied lens, as we move from understanding the general cultural policy context, to understanding the implementation of cultural policy in the USA.

PAF 9183: International Non-profit Organizations (3 credits)

This course examines the international dimension of the nonprofit world. It focuses on those nonprofit organizations that work across borders because: 1) they seek to influence global issues such as economic justice, human rights or the environment; 2) they deliver aid or capacity building programs in developing countries; or 3) they are the secretariat or headquarters of an international network of organizations. The course will explore international and cross-cultural management issues, relationships with national governments and supranational entities, and international advocacy strategies.

Legal Issues

LAW 9109: Law and the Entertainment Business

A comprehensive study of the legal, regulatory, and business issues confronting the entertainment industry. The course examines pragmatic and ethical considerations of deal negotiation and structure. The various aspects of the industry that will be studied include music, motion pictures, television, theatre, sports, book publishing, as well as the major support functionaries, such as talent agencies, managers, accountants, and attorneys. The course will also
examine the global market, including relevant international treaties. The course utilizes interactive class participation, including mock deal and contract negotiations, dispute resolution, and small group problem solving.

**LAW 9107: Law of Unfair Competition and Intellectual Property (3 credits)**
An in-depth examination of law as it applies to marketing, advertising, false advertising, product disparagement, usurpation of business opportunity and other business torts. The law of trademarks, patents, copyrights and trade secrets is examined. Internet domain-name controversies are studied and international treaties are covered.

**Arts Education**
**FPA 9120: Development and Management of Arts Education Programs (3 credits, New)**
Arts education programs play an important role in serving community needs, developing arts audiences, and in many cases, are an important source of grant funding or ancillary income for arts businesses. This course addresses the development and management of arts education programs that serve both community and organizational needs. Students will review contemporary research and trends in arts education, and study best practices for developing quality arts education programming, primarily for K-12 children, but with a secondary focus on programming for adults of all ages.

**Resource Development**
**FPA 9150: Advanced Practicum in Resource Development for the Arts (3 credits, New)**
Arts ventures, both non-profit and commercial, require leaders who can successfully solicit funds from individuals, corporations, foundations, and government organizations. In this course, students will learn standard techniques for raising funds and how to apply those techniques to real life art, music, and theatre endeavors. Readings and lectures will be supplemented with guest lectures, projects, and presentations to provide students with practical experience and insights.

**Touring and Presenting**
**FPA 9155: Touring and Presenting for Arts Organizations (3 credits, New)**
An overview of the touring and presenting industry in the arts, designed to expose future artist managers, concert promoters, those who book concerts for venues, and leaders of performing arts centers to the current climate for touring and presenting, as well as special considerations for working in this industry. The arts presenting marketplace, contracts, special management concerns in arts presenting, the impact of digital broadcasts of live performances, and the economic and community impact of performing arts venues to communities of all sizes will be explored.

**Discipline-Specific Management**
**FPA 9197: Selected Topics in Museum and Gallery Management (3 credits, New)**
The course focuses on major areas in museum and gallery management. Topics vary from offering to offering.

**FPA 9198: Selected Topics in Music Management (3 credits, New)**
The course focuses on major areas in arts administration. Topics vary from offering to offering.
FPA 9199: Selected Topics in Theatre Management and Producing (3 credits, New)
The course focuses on major areas in arts administration. Topics vary from offering to offering.

Entrepreneurial Management
MGT 9960: Entrepreneurial Strategies and Cases (3 credits)
Presentation of conceptual frameworks to help the student in (1) identifying and describing the strategic position of the entrepreneur, (2) evaluating the entrepreneur's past strategy and present prospects, and (3) planning the entrepreneur's future direction so as to best match resources and opportunities.

MGT 9963: Researching and Developing Entrepreneurial Ventures (3 credits)
The purpose of this course is to take MBA and MS students through the process of researching and developing a potential business venture including conceptualization, proving feasibility, research, and preparation of a detailed, realistic, and professional-level business plan. While the course will provide an overview of issues such as entrepreneurship itself and the entrepreneurial character, its main focus is on specific issues, stages, and the process that an entrepreneur must go through in developing a new business. Students either individually or in groups will meet key milestones throughout the course including developing multiple ideas, proving feasibility, researching the market, researching the competition via a detailed industry analysis, and producing a detailed business plan including resource requirement time line. The course is structured so that students present their business plans to the class for feedback and critique both in draft and final stages. The business plans, in effect, encompass two or more research projects, including a market analysis and an industry analysis.

MGT 9964: Managing the Entrepreneurial Enterprise (3 credits)
Day-to-day issues of managing an entrepreneurial firm, small business, family enterprise, or large privately held concern. Each entrepreneurial venture has its own unique management challenges, which the course will address through research and problem solving. Students will be expected to write a problem-solving critique of an ongoing local business or, if this is not possible, to perform the same analysis and problem solving through research.

Marketing
MKT 9701: Advertising and Marketing Communications (3 credits)
This course will provide a comprehensive understanding of the rapidly changing field of advertising and promotion from an integrated marketing communications perspective. The focus will be on how the various elements of an organization's promotional mix are combined to develop a total marketing communications program that sends a consistent message to customers. Those elements of the promotional mix will include advertising, direct and interactive marketing, use of the Internet and new media, public relations, trade promotion, and consumer promotion.

Leadership and Administration
PAF 9150: Introduction to the Nonprofit Sector (3 credits)
Historical and contemporary perspectives on nonprofit organizations and the nonprofit sector in the United States. The course will emphasize the size, scope, and functions of the nonprofit
sector as they have evolved, with particular emphasis on relations with the public and business sectors and current issues affecting the environment in which nonprofit organizations operate.

Budgeting and Finance

PAF 9153: Budgeting and Finance for Nonprofits (3 credits)

This course is for students whose career path is the nonprofit world and aspire to hold senior level positions in nonprofits. The course provides the tools for budgeting in a nonprofit, and the tools of financial analysis and managerial control as is currently practiced in nonprofit organizations.

FIN 9770: Financial Decision Making (3 credits)

Survey and analysis of problems facing the financial manager. Topics include basic risk and return concepts, security pricing and analysis, capital budgeting, the cost of capital, and the financing decisions of corporations. The course will introduce the student to the theory of financial decision making with emphasis on application to practical decision problems.

Program Evaluation

PAF 9180: Policy Analysis (3 credits)

Overview of the use of analytic techniques in solving public sector problems and designing government programs. Topics include agenda setting, approaches to problem solving, the role of values in policy making and policy analysis, policy-relevant data collection and analysis, principles of benefit-cost analysis, techniques of policy analysis (e.g., queuing, simulations, formal modeling), strategies for policy adoption and implementation, and the politics of policy analysis.
APPENDIX

7
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN
B-265

DEPARTMENT: FPA COURSE NUMBER: 9140 DATE: 11/14/12

COURSE TITLE: Marketing the Arts

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
• Demonstrate problem-solving techniques to increase sales;
• Demonstrate problem-solving techniques to develop and retain audiences;
• Demonstrate the ability to develop brand recognition;
• Develop and implement marketing budgets and sales projections.

LEVEL: Graduate course TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: (ZSB _X___ SPA _X_)
CROSS-LISTED IN __________________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course will provide an overview of techniques utilized by arts businesses to increase sales, develop and retain audiences, and create awareness. Students will learn to select marketing tools to suit strategic goals and budget limitations, develop brand recognition, coordinate messages across media, manage press relations, create marketing budgets and sales projections, and evaluate campaign results.

RATIONALE:
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)
This course is a core requirement for the M.A. in Arts Administration.
PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

APPROVED BY DEPARTMENT __________________________ DATE: __________________________
APPROVED BY WSAS CURRICULUM COMMITTEE: __________________________ DATE: __________________________
APPROVED BY WSAS FACULTY __________________________ DATE: __________________________
Marketing the Arts  
FPA 9140

This course will provide an overview of techniques utilized by arts businesses to increase sales, develop and retain audiences, and create awareness. Students will learn to select marketing tools to suit strategic goals and budget limitations, develop brand recognition, coordinate messages across media, manage press relations, create marketing budgets and sales projections, and evaluate campaign results.

Required Texts.

Goals of the Course:
Upon completion of this course, students will be able to:
- Demonstrate problem solving techniques to increase sales;
- Demonstrate problem solving techniques to develop and retain audiences;
- Demonstrate the ability to develop brand recognition;
- Develop and implement marketing budgets and sales projections.

Evaluation Criteria:
Class Participation 20%
Project 1: Strategic Marketing Plan 20%
Project 2: Comparative Marketing Analysis 20%
Midterm Exam 20%
Final Exam 20%

Academic Honesty:
The Department of Fine and Performing Arts fully supports Baruch College's policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: [www.baruch.cuny.edu/academic/academic_honesty.html](http://www.baruch.cuny.edu/academic/academic_honesty.html)
Tentative Schedule:

Class 1
Discussion:
Introduction to Marketing Fundamentals; Non-Profit vs. Profit and Commercial Arts Sectors; History of Arts Marketing with Focus on Subscription Philosophy; The Current Marketing Landscape; The Media Mix; Introduction and Discussion of Course Goals.

Class 2
Readings:
Bernstein: Chapters 1-2 and Kotler: Chapter 2-3

Discussion:

Class 3
Readings:
Bernstein: Chapter 3 and Kotler: Chapters 3-5

Discussion:
Identifying Marketing Strategy, Elements of Strategic Marketing Plan, Approaches to Planning, Positioning the Offer

Discuss and Assign First Project

Class 4
Readings:
Kotler: Chapter 7-8 and Colbert: Chapters 1-3

Discussion:
Identifying the Competition, Defining and Positioning the Product Offering, Maximizing Impact through Pricing Strategies, I

Class 5
Readings:
Kotler: Chapters 9-10 and Colbert: Chapters 4-5

Discussion:
Pricing the Event for Cost and Value, Managing Location, Capacity, and Ticket Distribution Systems

Class 6
Presentations:
First Project, Strategic Marketing Plan
Class 7
Readings: Bernstein:
Chapters 4-6 and Colbert: Chapters 6-7

Discussion:
Conducting and Utilizing Market Research

Class 8
Readings:
Bernstein: Chapters 7-8 and Colbert: Chapters 8-9

Discussion:
Leveeing the Internet and E-mail Marketing

Class 9
Midterm

Class 10
Readings:
Kotler: Chapters 11-12 and Bernstein: Chapters 9-10

Discussion:
Building an Audience, Audience Frequency and Loyalty, Formulating the Communication Strategy

Class 11
Readings:
Bernstein: Chapters 9-10 and Kotler: Chapters 13-14

Discussion:
Building Loyalty Beyond the Single Ticket Buyer, Developing Effective Advertisement and Sales Promotion, Employing Direct Marketing and Database Marketing

Class 12
Readings:
Bernstein: Chapters 11-13 and Kotler: Chapter 15

Assignment:
Second Projects Due, Comparative Analysis

Discussion:
Focusing on the Customer Experience, Improving Image and Visibility Through Public Relations

Class 13
Readings:
Kotler: Chapters 16-18
Discussion:
Managing and Effective Marketing Organization and its Volunteer Program
Program

Class 14
Final Exam
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN
B-265

DEPARTMENT: FPA COURSE NUMBER: 9130 DATE: 11/14/12

COURSE TITLE: Managing in Arts Environments

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
• Apply knowledge from coursework in management, finance and accounting, marketing, and
fundraising to address real-world challenges facing contemporary arts organizations;
• Evaluate implications of common strategic decisions arts organizations must make regarding
programming, facilities and risk management, leadership planning, use of technology and new
media, gift acceptance, stabilization and capacity building, and sales approaches;
• Develop and implement crisis management plans for arts organizations.

LEVEL: Graduate course TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: (ZSB_X SPA_X)
CROSS-LISTED IN ___________________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course provides perspective on strategic decision making for arts businesses. Through
review and discussion of case studies, students will become familiar with contemporary
opportunities and challenges facing businesses in the arts sector and hone their skills in strategic
planning, financial analysis, contract negotiation, labor relations, and fund-raising and marketing
communications by applying those skills to real-world cases in arts organizations.

RATIONALE:
(Please also indicate how this course may be used within the college’s curriculum: major(s);
minor(s); general elective; etc.)
This course is a core requirement for the M.A. in Arts Administration.
PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

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Managing in Arts Environments
FPA XXXX

This course will give students a perspective on strategic decision-making for arts businesses. Through review and discussion of case studies, students will become familiar with contemporary opportunities and challenges facing businesses in the arts sector and hone their skills in strategic planning, financial analysis, contract negotiation, labor relations, and fund-raising and marketing communications by applying those skills to real world cases in arts organizations. The class will address challenges of the fine balance between supporting creativity and establishing a sound business foundation.

Reading:
Selected readings are noted on the schedule.

Goals of the Course:
Upon completion of this course, students will be able to:
• Apply knowledge from course work in management, finance and accounting, marketing, and fundraising to address real-world challenges facing contemporary arts organizations;
• Evaluate implications of common strategic decisions arts organizations must make regarding programming, facilities and risk management, leadership planning, use of technology and new media, gift acceptance, stabilization and capacity-building, and sales approaches;
• Develop and implement crisis management plans for arts organizations.

Evaluation Criteria:
Team consulting presentation/case study: 35%
Individual case study presentation: 35%
Midterm Exam 15%
Final team presentations 15%

Academic Integrity.
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Tentative Schedule

CLASS 1
Introduction to the course
Course overview, decision-making in arts organizations, role of mission and strategic planning in decision-making, special challenges faced by arts organizations

CLASS 2
Generational differences in arts leadership, preparing the next generation of arts leaders
Reading for discussion:

CLASS 3
Hiring and Managing for an Arts Workforce
Discussion:
Leadership and perception management in the arts world: elitism, populism, and ethics

Reading:

Case Presentation:
Lawrence Small at the Smithsonian
http://www.archaeology.org/online/features smithsonian/small.html
http://www.washingtonpost.com/wp-dyn/content/article/2007/03/26/AR2007032600643.html
http://nptimes.com/07 June/news-070625-1.html

CLASS 4
The Role of AD/ED and staffs
Discussion:
Role of founders, executive transitions
Reading:

Case presentations:
The Barnes Collection, Georgia O’Keeffe collection at Fisk University, Crystal Bridges Museum of Art

**CLASS 5**
**Arts v. Business Leadership**
Discussion:
Bifurcated leadership, board/executive director relations, alternate organizational models, censorship, support systems for crisis

Readings:

Case presentation:
Orpheus Chamber Orchestra

**CLASS 6**
**Ethics and Leadership in Arts Ventures and Attracting and Supporting a Board, Volunteers, Funders, and Audience Members**
Reading:

Case Presentations:
Sensation at Brooklyn Museum of Art
Bodies, The Exhibition
Multi-Racial and Color-Blind Casting in the Professional Theatre

**CLASS 7**
**Arts and Politics: Crisis Management**
Readings:

Case Presentations:
Enola Gay Exhibition
Terence McNally's Corpus Christi at Manhattan Theatre Club
The Laramie Project and Westboro Baptist Church

**CLASS 8**
Midterm Exam

**CLASS 9**
The Role of the Board in Non-Profit Arts Organizations
Readings:

Case Presentations:
Long Wharf Theatre
Los Angeles Museum of Contemporary Art

**CLASS 10**
Fundraising and Capital Campaigns
Readings:

Case Presentations:
Corcoran Museum capital campaign
Dallas Symphony Orchestra capital campaign

**CLASS 11**
Arts Organizations in Transition
Readings:

Case Presentations:
Selecting a New Artistic Director for the Baltimore Symphony Orchestra
Deaccessioning in Denver

CLASS 12
Branding in the Arts
Readings:

Case Presentations:
Roundabout Theatre
Pittsburgh Ballet Theatre

CLASS 13
Copyright and Intellectual Property Issues in the Arts
Readings:
Jones, Chris. “Urinetown Battle Roils the World of Musicals,” Chicago Tribune, November 19, 2006*

Case presentation:
Martha Graham work-for-hire case

CLASS 14
Team Case Presentations
DEPARTMENT: FPA  COURSE NUMBER: 9170  DATE: 11/14/12

COURSE TITLE: Professional Internship in Arts Administration

CREDITS: 3  HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:

- Develop practical skills through real-world experiences in professional arts organizations;
- Implement projects that build the students' resumes and portfolios;
- Enhance their network of professional contacts.

LEVEL: Graduate Course  TIER 1 2 3

FREQUENCY OF OFFERING: One internship is required for those with less than three years experience in a professional arts administration position.

PROJECTED ENROLLMENT:

PREREQUISITE(S): none  COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED: __________________________________________

OTHER SCHOOL(S) CONSULTED: ( ZSB SPA )

CROSS-LISTED IN DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
Internships with professional arts organizations provide mentoring and structured learning experiences that provide students in the M.A. program in Arts Administration the opportunity to gain valuable skills and insights that can only come through practical work experience. Internships may be arranged with non-profit organizations, commercial arts businesses or ventures, and government organizations, subject to approval of the instructor. One internship is required for those with less than three years experience in a professional arts administration position.

RATIONALE:
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)
This course is a required part of the M.A. in Arts Administration.

PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

APPROVED BY DEPARTMENT  DATE:
APPROVED BY WSAS CURRICULUM COMMITTEE: DATE:
APPROVED BY WSAS FACULTY  DATE:
Professional Internship in Arts Administration
FPA 9170

Internships with professional arts organizations provide mentoring and structured learning experiences that provide students in the M.A. program in Arts Administration the opportunity to gain valuable skills and insights that can only come through practical work experience. Internships may be arranged with non-profit organizations, commercial arts businesses or ventures, and government organizations, subject to approval of the instructor. For each internship, the student and instructor will develop specific, measurable internship goals. In addition to their work hours in the internship placement, students will meet with the course instructor weekly to discuss internship experiences and progress toward those goals within the context of their course work on campus.

Goals of the Course:
Through their work in this course, students will be able to:
• Develop practical skills through real-world experiences in professional arts organizations;
• Implement projects that build the students’ resumes and portfolios;
• Enhance their network of professional contacts.

Evaluation Criteria:
Development of learning goals/internship contract 15%
Short (1 - 2 page) weekly internship/organizational analysis papers 60%
Final Paper 25%

Academic Integrity.
The Department of Fine and Performing Arts fully supports Baruch College’s policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academic_honesty.html
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA  COURSE NUMBER: 9100  DATE: 11/14/12

COURSE TITLE: Arts, Culture and the Civic Environment

CREDITS: 3  HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
• Understand the similarities and differences in operating styles, management approaches, resource development, and financial practices between not-for-profit and commercial arts businesses;
• Articulate the contemporary management concerns of arts and cultural enterprises, including art, music and theatre organizations, both not-for-profit and commercial;
• Find and utilize research to support persuasive communications for arts and cultural enterprises.

LEVEL: Graduate course  TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week  PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none  COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: (ZSB_X SPA_X_)
CROSS-LISTED IN __________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course provides an overview of the diverse range of arts businesses in New York, from small to large, commercial to non-profit, and encompassing art, music, and theatre organizations. This preparatory course includes an introduction to all facets of leading these organizations, including general understanding of applied research.

RATIONALE:
(Please also indicate how this course may be used within the college’s curriculum: major(s); minor(s); general elective; etc.)

This course is a core requirement for the M.A. in Arts Administration.
PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

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| APPROVED BY WSAS CURRICULUM COMMITTEE | DATE: |
| APPROVED BY WSAS FACULTY | DATE: |

swahab 8/10 CURR FORM A
Course Description
This course provides an overview of the diverse range of arts businesses in New York, from small to large, commercial to non-profit, and encompassing art, music, and theatre organizations. This preparatory course includes an introduction to all facets of leading these organizations, including general understanding of applied research.

Goals of the Course:
Upon completion of this course, students will be able to:
• Understand the similarities and differences in operating styles, management approaches, resource development, and financial practices between not-for-profit and commercial arts businesses;
• Articulate the contemporary management concerns of arts and cultural enterprises, including art, music and theatre organizations, both not-for-profit and commercial;
• Find and utilize research to support persuasive communications for arts and cultural enterprises.

Texts:

Evaluation Criteria:
Team presentation 25%
Midterm Exam 25%
Research paper 25%
Final Exam 25%

Academic Integrity.
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Tentative Schedule

Week 1
Mission, Vision, and Values: The Backbone of the Arts and Culture Organization
Readings:
Arts Management Chapters 1 (Introduction) and 3 (Cultural Entrepreneurship)
Management and the Arts Chapters 1 (Management and the Arts) and 5 (Planning and Decision Making)

Week 2
Programming: Contemporary Visions for Contemporary Audiences
Readings:
Arts Management Chapter 6 (Strategic Positioning and Brand Identity)
Management and the Arts Chapter 4 (The Adaptive Arts Organization)

First Team Presentation: Bringing the Classics to a New Audience - Playwright Randy Weiner and The Box

Week 3
Using Market Research to Help Define and Develop the Contemporary Arts Audience
Readings:
Arts Management Chapter 2 (Arts Research)
Management and the Arts Chapter 11 (Marketing and the Arts)

Second Team Presentation: A New York Arts Organization

Week 4
Leadership of Arts and Cultural Enterprises
Readings:
Arts Management Chapters 5 (Artistic Leadership) and 10 (Organizational Forms and Dynamics)
Management and the Arts Chapter 2 (Arts Organizations and Arts Management), Chapter 3 (Management History and Trends), and Chapter 8 (Leadership and Group Dynamics)

Third Team Presentation: New Leadership Models at a New York Institution

Week 5
Using Outcomes Data in Resource Development for the Arts
Readings:
Arts Management Chapter 9 (Raising Funds and Financing)
Management and the Arts Chapter 12 (Fundraising)
Good and Plenty: The Creative Successes of American Arts Funding

Fourth Team Presentation: The Role of Crowd-Sourced Funding in Arts and Cultural Enterprises: Kickstarter, Indie Go Go, and Broadway’s First IPO
Week 6
How Economic Forecasting Relates to Budgeting and Financial Management in Arts and Cultural Enterprises
Readings for Discussion:
Arts Management Chapter 8 (Management by Numbers)
Management and the Arts Chapter 9 (Operations and Budgeting) and Chapter 10 (Economics and Financial Management)

Week 7
Midterm Exam

Week 8
Current Research in Pricing and Promotion Strategies for Arts and Cultural Enterprises
Readings:
Arts Management Chapter 7 (Arts Marketing and Audience Development)
Management and the Arts Chapter 11 (Marketing and the Arts)

Fifth Team Presentation: Dynamic Pricing Strategies at Alvin Ailey Dance

Week 9
The Role of Strategic Partnerships in the Contemporary Arts Environment
Readings:
Arts Management Chapter 4 (Collaborations in the Arts)
Cities and the Creative Class

Sixth Team Presentation: Strategic Partnerships at New York City Center and Bronx Arts Council

Week 10
Contemporary Studies in the Economic Impact of Arts and Cultural Businesses
Readings:
The Economics of Arts and Culture

Reviewing the Data: Program Evaluation in Arts Education and Community Outreach Programs

Readings: Selected Case Studies from The WOW Factor (available online at unesco.org) to be announced

Seventh Team Presentation: Economic Impact of a Public Art Project: NYC Waterfalls

Week 11
Contemporary Topics in Visual Art
Readings to be announced
Week 12
Contemporary Topics in Music
Readings to be announced

Week 13
Contemporary Topics in Theatre
Readings to be announced

Week 14
Final Exam
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA COURSE NUMBER: 9180 DATE: 11/14/12

COURSE TITLE: Professional Consultancy/Thesis in Arts Administration

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE:
Through their research and writing of the thesis, students will be able to:
• Demonstrate the ability to identify problematic aspects of an arts organization;
• Develop practical skills through real-world research and problem solving techniques for a professional arts organizations;
• Demonstrate a proficiency and clarity in the initial consultancy and in the final write-up of the project;
• Enhance their network of professional contacts.

LEVEL: Graduate course TIER 1 2 3

FREQUENCY OF OFFERING: monthly mtgs with advisor ENROLLMENT:

PREREQUISITE(S): Must be in the taken final semester of enrollment; may be taken with the last two course requirements for the program. May not be taken if more than two required courses for the program remain.

COREQUISITE(S):

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: ( ZSB _X___ SPA ___X__ )
CROSS-LISTED IN ___________________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
As the culmination of his/her work in the program, each student will serve as a consultant to a New York-based arts business. The student will assist the organization in addressing a real challenge or opportunity by developing strategies that work within the organization's existing budget and human resources limitations and mapping out how those strategies will be implemented. The student will complete a final thesis based on his/her consulting experience.
RATIONALE:
(Please also indicate how this course may be used within the college’s curriculum: major(s); minor(s); general elective; etc.)

This course is a core requirement for the M.A. in Arts Administration.

PLEASE ATTACH:
1. COURSE OUTLINE
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Professional Consultancy/Thesis in Arts Administration
FPA 9180

As the culmination of his/her work in the program, each student will serve as a consultant to a New York-based arts business. The student will assist the organization in addressing a real challenge or opportunity by developing strategies that work within the organization's existing budget and human resources limitations and mapping out how those strategies will be implemented. An evaluative tool must be built into the student's proposal. The student will complete a final thesis based on his/her consulting experience which may be published as a case study on the website of the Master's Program in Arts Administration. This extended opportunity for research and analysis will allow the student to synthesize his/her experiences in the program.

Goals of the Course:
Through their research and writing of the thesis, students will be able to:
• Demonstrate the ability to identify problematic aspects of an arts organization;
• Develop practical skills through real-world research and problem solving techniques for professional arts organizations;
• Demonstrate a proficiency and clarity in the initial consultancy and subsequent write-up of the project;
• Enhance their network of professional contacts.

Academic Integrity.
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CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA COURSE NUMBER: 9155 DATE: 11/14/12

COURSE TITLE: Touring and Presentation of Arts Organizations

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:

• Articulate major similarities and differences between presenting and producing organizations operating in for-profit and non-profit climates;
• Demonstrate an understanding of the arts marketplace for touring artists and arts presenting organizations, develop and assess contracts between these partners in arts presenting;
• Utilize community and marketing data to program a season for a performing arts center;
• Apply marketing and fundraising techniques to the unique challenges facing performing arts centers.

LEVEL: Graduate course TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: (ZSB X SPA X)
CROSS-LISTED IN ____________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course provides an overview of the touring and presenting industry in the arts. It is designed to expose future artists, managers, concert promoters, those who book concerts for venues, and leaders of performing centers to the current climate for touring and presenting.

RATIONALE:
(Please also indicate how this course may be used within the college’s curriculum: major(s); minor(s); general elective; etc.)
This course is an elective for the M.A. in Arts Administration.

PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

| APPROVED BY DEPARTMENT | DATE: |
| APPROVED BY WSAS CURRICULUM COMMITTEE | DATE: |
| APPROVED BY WSAS FACULTY | DATE: |
Touring and Presentation of Arts Organizations
FPA XXXX

This course provides an overview of the touring and presenting industry in the arts. It is designed to expose future artists, managers, concert promoters, those who book concerts for venues, and leaders of performing centers to the current climate for touring and presenting. The class will address the arts presenting marketplace, contracts, special management concerns in arts presenting, the impact of digital broadcasts of live performances, and the economic and community impact of performing arts venues to communities of all size.

Readings.
Foster, Kenneth J. “Thriving In an Uncertain World: Arts Presenting Change and the new Realities.” APAP365. Association of Performing Arts Presenters with support from the William and Flora Hewlett Foundation. 2010. Web
Western States Arts Federation. “From Nascar to Cirque du Soleil: Lessons in Audience Development.” WESTAF. Western States Arts Federation with support from the David and Lucille Packard Foundation and the national Endowment for the Arts. Web

Course goals.
Upon completion of this course, students will be able to:
• Articulate major similarities and differences between presenting and producing organizations operating in for-profit and non-profit climates;
• Demonstrate an understanding of the arts marketplace for touring artists and arts presenting organizations, develop and assess contracts between these partners in arts presenting;
• Utilize community and marketing data to program a season for a performing arts center;
• Apply marketing and fundraising techniques to the unique challenges facing performing arts centers.
Evaluation Criteria.
Presentation: Orienting new board members to the business of touring and presenting 20%
Presentation: Best practices in arts education for presenting organizations 20%
Research paper (12-15 pages) 20%
Final project (in lieu of an exam): Outline for eight-performance series 40%

Academic Honesty:
The Department of Fine and Performing Arts fully supports Baruch College’s policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academic_honesty.html
Tentative Schedule of Classes

Week One.
Challenges facing the touring and presenting industry today
Readings:
*Booking Performance Tours*, Chapter 10.
“The Capacity of Performing Arts Presenting Organizations.”
“Thriving In an Uncertain World: Arts Presenting Change and the new Realities.”
“Focusing on the Work: Arts Presenting in Hard Times.”

Week Two.
The role of performing arts centers in communities and the impact of digital broadcasts of live performances
Guest: Chuck Still, Executive Director, Katherine Hepburn Cultural Arts Center in Old Saybrook, Connecticut
Readings:
“Arts and Culture in the Metropolis: Strategies for Sustainability.”
“Beyond Live: Digital Innovation in the Performing Arts.”

Week Three.
Performing arts centers and their communities: select programming
Guest: John Malatesta, Executive Director, Baruch Performing Arts Center
Readings:
*Booking Performance Tours*, Chapter 1.
*Booking and Tour Management for the Performing Arts*, Chapters 11, 12, 15, Appendix B.

Week Four
Sponsorship and nonprofit versus commercial touring and presenting
Readings:
*Booking Performance Tours*, Chapter 7
*Presenting Performances*

Week Five.
Assignment Due: Board Member Presentations

Week Six.
Budgeting for a tour
Readings:
*Booking and Tour Management for the Performing Arts*, Chapter 1-3.

Week Seven.
Promoting your tour to presenters
Guest: Jean Davidson, Executive Director, Bill T. Jones/Arnie Zane Dance Company
Readings:
*Booking and Tour Management for the Performing Arts*, Chapters 4-5
Week Eight.
Contracts for touring and presenting
Readings:
*Booking and Tour Management for the Performing Arts*, Chapter 6-8, Appendix A
*Booking Performance Tours*, Chapters 2 and 5

Week Nine.
Promoting the presentation and the role of residencies
Guests: Hawley Abelow, Vice President of Marketing, New York City Center; Judy Hurtig, Executive Director, Hancher Auditorium
Readings:
*Booking and Tour Management for the Performing Arts*, Chapter 9

Week Ten.
Tour Management
Readings:
*Booking and Tour Management for the Performing Arts*, Chapter 10 and 13, Appendices C and D

Week Eleven.
Special Consideration in touring Broadway productions and popular music
Assignment due: 12-10 page paper comparing and contrasting the booking, contracting, and tour management functions for a children’s theatre company, a modern dance company, and a chamber ensemble
Guests: Tony Micocci Productions, Sue Frost, Junkyard Dog Productions
Readings:
*Booking Performance Tours*, Chapter 8

Week Twelve.
International touring
Guest: Chris Richardson, Administrative Director, Eighth Blackbird
Readings:
*Booking and Tour Management for the Performing Arts*, Chapter 14

Week Thirteen.
Special Topic: Touring art exhibits
Guest: Cyma Rubin, Business of Entertainment

Week Fourteen.
Assignment due- Presentations on best practices in arts education at presenting organizations
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA  COURSE NUMBER: 9190  DATE: 11/14/12

COURSE TITLE: Cultural Policy and the Arts

CREDITS: 3  HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
- Demonstrate an understanding of how and why governmental institutions are involved in agenda and policy formation;
- Demonstrate an understanding of how government institutions evaluate the arts that are in or funded by the public;
- Identify pivotal moments in art production during which governmental policy shifted and why;
- Demonstrate an understanding of sponsorship, censorship and First Amendment issues.

LEVEL: Graduate course  TIER 1 2 3

FREQUENCY OF OFFERING: 1x/week  PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none  COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:  
OTHER SCHOOL(S) CONSULTED: (ZSB _X____ SPA _X__)  
CROSS-LISTED IN ______________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course explores the development of cultural policy institutions and processes in the United States and abroad, with a strong emphasis on understanding the context and issues of contemporary American cultural policy. The course shifts during the term from a theoretical to an applied lens, as we move from understanding the general cultural policy context, to understanding the implementation of cultural policy in the USA.

RATIONALE:
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)
This course will be an elective for the M.A. in Arts Administration.
PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

APPROVED BY DEPARTMENT DATE:
APPROVED BY WSAS CURRICULUM COMMITTEE: DATE:
APPROVED BY WSAS FACULTY DATE:
Cultural Policy and the Arts
FPA 9190
(An example of a course geared toward the visual arts—others courses may address theater and music.)

Course Description.
Cultural policy is an arena of public policy that pertains to political choice processes and governmental institutions involved in problem identification, agenda formation, and policy formulation, adoption, implementation, and evaluation actions made in the arts and culture sector. This course explores the development of cultural policy institutions and processes in the United States and abroad, with a strong emphasis on understanding the context and issues of contemporary American cultural policy. The course shifts during the term from a theoretical to an applied lens, as we move from understanding the general cultural policy context, to understanding the implementation of cultural policy in the USA, to developing capacities and skills to influence cultural policy as proactive leaders in the field. The course will address the media, art critics, corporate sponsors, and public opinion along with censorship and First Amendment issues.

Goals of the Course.
Upon completion of this course, students will be able to:
- Demonstrate an understanding of how and why governmental institutions are involved in agenda and policy formation;
- Demonstrate and understanding of how government institutions evaluate the arts that are in or funded by the public;
- Identify pivotal moments in art production during which governmental policy shifted and why;
- Demonstrate an understanding of sponsorship, censorship and First Amendment issues.

Texts.
See schedule.

Evaluation Criteria:
In addition to the midterm and final exam, students will write a series of three analytical essays (9-10 pages each) based upon selected issues raised by the weekly readings. The topics will the choice of each student and will thus be due the day the topics are raised in class.
Three essays (20% each) 60%
Midterm Exam 20%
Final Exam 20%

Academic Integrity.
The Department of Fine and Performing Arts fully supports Baruch College’s policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth.”
Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academic_honesty.html
Tentative Schedule

Week One.
Introduction to the Course:
How have primary issues such as patriotism, religion, race, modernism, feminism, sexuality and obscenity, and public art and memorials, shaped cultural policies for the arts? How have museums in the United States, as demonstrated by the controversial museum exhibitions Sensation (1999) at the Brooklyn Museum and The Art of the Motorcycle at the Guggenheim (1998) altered the ways in which public policy addresses public art institutions?

Week Two.
Monuments and Memorials: What is the Government’s Responsibility?
Readings:
Critical Issues in Public Art: Content, Context, and Controversy, ed. Harriet F. Senie and Sally Webster (Smithsonian Press pb, 1992), chs. 1, 6, and 11.
Christopher A. Thomas, The Lincoln Memorial and American Life (2002), chs. 2 and 3.

Week Three.
The Vietnam Veterans Memorial
Readings:
Critical Issues in Public Art, ch. 5.

Discussion:
Selection Process, Controversies, Amendments to the original memorial

Week Four.
Public Art I
Readings:
Erika Doss, Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities (Smithsonian Press pb), Intro. and chs. 1, 3-5

**Week Five.**

**Public Art II**

Readings:
- Selected readings by Thomas Hart Benton, Forbes Watson, and Edward Steichen on Constantin Brancusi’s *Bird in Flight*
- Selected readings on the exhibition of cubism and abstract art at the Museum of Modern Art in 1936.
- Selected readings about Richard Serra’s *Tilted Arc* in New York City (1981) and *Twain* in St. Louis (1985)

**Week Six.**

**Public Art III: Public Sculpture – “Did my taxes pay for that?”**

Readings:

**Week Seven.**

Midterm exam

**Week Eight.**

**Nationalism and Suppression**

Readings:
- Steven C. Dubin, *Arresting Images: Impolitic Art and Uncivil Actions* (Routledge), chs. 2 and 5.
Week Nine.
The American Museum: Ground Zero for the Culture Wars
Part I
Readings:

Week Ten.
The American Museum: Ground Zero for the Culture Wars
Part II
Readings:
Selected Readings about the Sensation exhibition at the Brooklyn Museum in 1999.

Week Eleven.
Photographic Perversions: The Late 1980s
Readings:
Selected readings about the photography of Sally Mann.
Selected readings on Serrano’s *The Piss Christ* (1987).

Week Twelve.
Performance Art: The Chocolate Smeared Body of the 1990s
Readings:
Dubin, *Arresting Images: Impolitic Art and Uncivil Actions*, pp. 149-58 and chs. 8, 10, and 11.
Karen Finley, *A Different Kind of Intimacy: The Collected Writings of Karen*
Selected readings on the performance art of Karen Finley.
Selected readings on the performance art of Ron Athey (1994).
U.S. Supreme Court decision pertaining to the case of the “NEA Four” (1990-98).

Week Thirteen
Race, Ethnicity, and Religion
Readings:
Dubin, Arresting Images: Impolitic Art and Uncivil Actions, chs. 1 and 9.
Richmond’s Monument Avenue, ed. Sarah Shields Driggs and others (2001), 88-95 for the controversy over a monument to Arthur Ashe in the capital of the Confederacy (1993-96).
Selected readings on “Sigmund Freud: Conflict and Culture” (1996-98).

Week Fourteen
Final Exam
DEPARTMENT: FPA  COURSE NUMBER: 9120  DATE: 11/14/12  
COURSE TITLE: Development and Management of Arts Education Programs  
CREDITS: 3  HOURS/WEEK: 3  

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
- Articulate the need for quality arts education programs, supported by current research
- Plan education programming and community partnerships that meet community and organizational needs;
- Understand current trends with arts education programming;
- Make use of local and national resources in developing and managing arts education programs;
- Evaluate arts education program designs.

LEVEL: Graduate course  TIER  1  2  3  
FREQUENCY OF OFFERING: 1x/week  PROJECTED ENROLLMENT: 10  
PREREQUISITE(S): none  COREQUISITE(S): none  

OTHER DEPARTMENT(S) CONSULTED:  
OTHER SCHOOL(S) CONSULTED: (ZSB_X SPA_X) 
CROSS-LISTED IN ____________________________ DEPARTMENT(S) (If applicable):  

BULLETIN DESCRIPTION (approximately 50 words):
Arts education programs play an important role in serving community needs, developing arts audiences, and in many cases, can be an important source of grant funding or ancillary income. This course addresses how to develop and manage arts education programs that serve both community and organizational needs.

RATIONALE:  
(Please also indicate how this course may be used within the college’s curriculum: major(s); minor(s); general elective; etc.)  

This course will be an elective for the M.A. in Arts Administration

PLEASE ATTACH:  
1. COURSE OUTLINE  
2. NAME OF REQUIRED TEXT(S) AND READINGS  
3. EVALUATIVE CRITERIA  

APPROVED BY DEPARTMENT  
APPROVED BY WSAS CURRICULUM COMMITTEE:  
APPROVED BY WSAS FACULTY
Development and Management of Arts Education Programs  
FPA 9120

Arts education programs play an important role in serving community needs, developing arts audiences, and in many cases, can be an important source of grant funding or ancillary income. This course addresses how to develop and manage arts education programs that serve both community and organizational needs. Students will review contemporary research and trends in arts education and study best practices for developing quality arts education programming. Primarily focus will be placed on outreach for K-12 students; a secondary focus will be placed on programming for adults.

COURSE OBJECTIVES:
Upon completion of this course, students will be able to:
- Articulate the need for quality arts education programs, supported by current research
- Plan education programming and community partnerships that meet community and organizational needs;
- Understand current trends with arts education programming;
- Make use of local and national resources in developing and managing arts education programs;
- Evaluate arts education program designs.

REQUIRED TEXT:
Project Zero, Harvard Graduate School of Education

EVALUATION CRITERIA:
Four short (4-5 pages) papers analyzing a research study in arts education and its value in program development 40%

Midterm project: Students will research the arts education program of an art, music, or theatre organization of their choice and report on the program’s strengths and weaknesses in a 10-12 page paper 30%

Final presentation: Students will present a new arts education program for an art, music, or theatre organization of their choice. The project will be formally written up outlining methodologies and final assessments (15-20 pages) 30%

Academic Integrity:
The Department of Fine and Performing Arts fully supports Baruch College’s policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academic_honesty.html
Tentative Schedule

CLASS 1
Introduction, defining arts education and its rationale

CLASS 2
Theories of arts education

Reading:
Selected chapters, The Qualities of Quality: Understanding Excellence in Arts Education


CLASS 3
Where the rubber meets the road: best practices in arts education programs

Reading:

CLASS 4
Developing program goals and measurable outcomes

CLASS 5
Partnerships and collaborations; organizational resources

Reading:
Susan J. Bodilly and Catherine H. Augustine with Laura Zakaras
“Revitalizing Arts Education Through Community-Wide Coordination,” June 2008, RAND Corporation


CLASS 6
Evaluating program successes

Guest Speaker: Eric G. Pryor, Executive Director, The Center for Arts Education

CLASS 7
Funding arts education programs

Guest Speaker: Kerry McCarthy, Program Officer, Arts, Culture and Historic Preservation, New York Community Trust
CLASS 8
Music education and its role across the curriculum

Guest Speaker: Hollis Headrick, President, Arts & Cultural Strategies and former Director, Weill Music Institute, Carnegie Hall

CLASS 9
Education in the visual arts and the role of museums

Reading:

CLASS 10
Theatre education and emotional intelligence

Guest Speaker: Greg McCaslin, Director of Education, Roundabout Theater

CLASS 11
Working with teachers and teaching artists

Guest Speaker: Steve Tennen, Executive Director, Arts Connection

CLASS 12
Budgeting, grants proposals

CLASS 13
Promotional strategies for arts education programs

CLASS 14
Future directions in arts education

Guest Roundtable: Panel of arts educators and funders, TBA
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA COURSE NUMBER: 9199 DATE: 11/14/12

COURSE TITLE: Special Topics in Theatre Management: Current Issues in Performing Arts Leadership

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
* Distinguish and explain differences in the organizing principles, mission, branding, and business models of nonprofit theatre
* Analyze effective marketing and membership campaigns in relation to consumer tastes and cultural trends;
* Articulate and offer solutions to a current artistic or economic concern currently impacting nonprofit theatres;
* From a leadership standpoint write a case study of an existing nonprofit theatre institution or company;
* Collaboratively design and develop a fundraising proposal for a nonprofit theatre organization.

LEVEL: Graduate Course TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED:
OTHER SCHOOL(S) CONSULTED: (ZSB X SPA X)
CROSS-LISTED IN ___________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course examines the ways performing arts leadership adapts to variable financial and artistic challenges with new approaches of structuring management and programming to make innovative spaces for nonprofit theatre. Students study select off and off off Broadway institutions with particular attention on current trends in funding strategies, marketing, repertory planning, cultural policies, and educational outreach.

RATIONALE:
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)
This course will be an elective in the M.A. in Arts Administration.
PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

APPROVED BY DEPARTMENT: DATE:
APPROVED BY WSAS CURRICULUM COMMITTEE: DATE:
APPROVED BY WSAS FACULTY: DATE:
Selected Topics in Theatre Management
FPA9199

Current Issues in Performing Arts Leadership

Nonprofit theatre organizations and companies are dynamic institutional and artistic models constantly adapting to changes in performing arts leadership, consumer behavior, cultural trends, and economics. Students will examine the ways select off and off Broadway theatre institutions and companies approach variable financial and artistic challenges with new approaches of structuring management and programming to make innovative spaces for nonprofit theatre. Particular focus will be placed on current trends in funding strategies, marketing, repertory planning, cultural policies, and educational outreach.

Goals of the Course:
Upon completion of this course, students will be able to:
- Distinguish and explain differences in the organizing principles, mission, branding, and business models of nonprofit theatre;
- Analyze effective marketing and membership campaigns in relation to consumer tastes and cultural trends
- Articulate and offer solutions to a current artistic or economic concern currently impacting nonprofit theatres;
- From a leadership standpoint write a case study of an existing nonprofit theatre institution or company
- Collaboratively design and develop a fundraising proposal for a nonprofit theatre organization

Texts:
-National Endowment for the Arts: All America’s a Stage, Growth and Challenges in Nonprofit Theatre
-Resource web sites
   Arts USA: http://www.artsusa.org/information_services/research/research_sources/default.asp
   Grantmakers in the Arts: http://www.giarts.org/article/please-dont-start-theater-company
Evaluation Criteria:
2 Reports (1-2 pages) on the consumer experience/demographic of nonprofit theatre organizations for the current season 20%
Class Facilitation on current issue impacting nonprofit theatres 20%
Project Collaboration: Nonprofit Theatre Model 30%
7-10 Page Case Study of a New York City nonprofit theatre venue 30%

Academic Honesty: I fully support Baruch College's policy on Academic Honesty, which states, in part: "Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college's educational mission and the students' personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work, to learn the rules and definitions that underlie the practice of academic integrity, and to uphold its ideals. Ignorance of the rules is not an acceptable excuse for disobeying them. Any student who attempts to compromise or devalue the academic process will be sanctioned. "Academic sanctions in this class will range from an F on the assignment to an F in this course. A report of suspected academic dishonesty will be sent to the Office of the Dean of Students." Additional information and definitions can be found at http://www.baruch.cuny.edu/academic/academic_honesty.html

Course Outline

Class 1
Current profiles of established nonprofit theatre institutions in New York City
Outline Assignments: Facilitations; Case Studies; Nonprofit Theatre Model

Class 2
Key figures and Institutions: The Public Theatre
Readings: Stein and Bathurst, chapters 1 and 2; Joe Papp: An American Life
Topic selections for Case Study; facilitation Forum sign up

Class 3
Cultural Policies: The NEA and New York Foundation for the Arts
Readings: Stein and Bathurst, chapter 3; National Endowment for the Arts: All America’s a Stage, Growth and Challenges in Nonprofit Theatre

Class 4
Producing: Programming Goals
Readings: Stein and Bathurst, chapter 11; From Option to Opening: a guide to Producing off Broadway
Report #1 Due

Class 5
Audience: The Mission of Signature Theatre’s Pricing Policy
Readings: Stein and Bathurst, chapter 6; Taking Your Fiscal Pulse-Fall 2011
Facilitation Forum
Class 6
Membership and Marketing: The Roundabout Theatre Company
   Readings: Stein and Bathurst, chapter 7; Snapshot Survey-Fall 2010
   Facilitation Forum

Class 7
Community-building: educational outreach
   Reading: Stein and Bathurst, chapter 8
   Guest Visit: Education coordinator Jennifer Lesson from Brooklyn Academy of Music (BAM)
   Report #2 Due

Class 8
Site visit and tour of the Brooklyn Academy of Music (BAM)

Class 9
Partnerships and Branding:
   Reading: A Branded World: Adventures in Public Relations and the Creation of Superbrands
   Facilitation Forum

Class 10
Artistic leadership: Alternative Organizational Models
   Reading: Leading Roles: 50 Questions Every Arts Board Should Ask; Please, Don't Start a Theater Company! Next-Generation Arts Institutions and Alternative Career Paths
   Facilitation Forum

Class 11
Revitalizing a Institution: New Play Development
   Guest Visit: Artistic director Megan Duffy from the Women's Project
   Facilitation Forum
   Case Study Due

Class 12
Hybrids: Here Theatre and Baryshnikov Arts Center
   Reading: Statistical Analysis of off off Broadway Budgets
   Model Presentations

Class 13
The Next Wave?: The Park Avenue Amory
   Reading: The Performing Arts in a New Era
   Model Presentations

Class 14
Lingering Questions: A Roundtable
CURRICULUM FORM A
NEW COURSE PROPOSAL
WEISSMAN SCHOOL OF ARTS & SCIENCES
PLEASE RETURN THIS FORM TO: SONYA WAHAB, OFFICE OF THE ASSOCIATE DEAN, B-265

DEPARTMENT: FPA COURSE NUMBER: 9197 DATE: 11/14/12

COURSE TITLE: Special Topics in Museum and Gallery Management: Museum Administration

CREDITS: 3 HOURS/WEEK: 3

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:
- Describe the history and evolution of the museum as an historical institution;
- Describe the responsibilities of contemporary museum administrators, including directors, curators, museum educators, et al, regarding all aspects of museum practice;
- Analyze the rights and responsibilities of repatriation and de-accession;
- Be able to articulate an understanding of the cross-cultural influences of a global collecting and how the exhibition strategies of those objects shape public knowledge;
- Be able to articulate and understanding of object-based learning, the role of education in the museum and the place for programs for the public;
- Be able to articulate the complexities regarding museum funding and the museums’ various publics;
- Be able to visit museum collections, special museum exhibitions, galleries and other venues and demonstrate knowledge of visual literacy.

LEVEL: Graduate course TIER 1 2 3

FREQUENCY OF OFFERING: 1X/week PROJECTED ENROLLMENT: 10

PREREQUISITE(S): none COREQUISITE(S): none

OTHER DEPARTMENT(S) CONSULTED: 
OTHER SCHOOL(S) CONSULTED: (ZSB_X SPA_X)
CROSS-LISTED IN _______________________ DEPARTMENT(S) (If applicable):

BULLETIN DESCRIPTION (approximately 50 words):
This course considers how museums reveal the social and cultural ideologies of those who build, pay for, work in, and visit them. We will study the ways in which history is (and has been) constructed by museum administration, acquisitions, exhibitions, and installations. We will also consider the ways in which museums are constructed by looking at the world-wide boom in museum architecture, examining curatorial practice and exhibition strategies and projects of national patrimony and public betterment, which have become just small parts of a global entertainment and tourist industry.
RATIONALE:
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)

This course is an elective within the M.A. in Arts Administration

PLEASE ATTACH:
1. COURSE OUTLINE
2. NAME OF REQUIRED TEXT(S) AND READINGS
3. EVALUATIVE CRITERIA

APPROVED BY DEPARTMENT: DATE:
APPROVED BY WSAS CURRICULUM COMMITTEE: DATE:
APPROVED BY WSAS FACULTY: DATE:

swahab 8/10 CURR FORM A
Course Description.
This course considers how museums reveal the social and cultural ideologies of those who build, pay for, work in, and visit them. We will study the ways in which history is (and has been) constructed by museum administration, acquisitions, exhibitions, and installations. We will also consider the ways in which museums are constructed by looking at the world-wide boom in museum architecture, examining curatorial practice and exhibition strategies and projects of national patrimony and public betterment, which have become just small parts of a global entertainment and tourist industry. We will examine how and why the first museums and exhibition spaces were established, who the public is for particular museum and exhibition narratives, nationalism and exhibition practices, the site-specificity of the museum, and the demands made on museum professionals, museum websites and catalogs.

Readings.
Genoways and Ireland, Museum Administration, 2003.
Additional selected readings.

Learning Goals. At the completion of this course, students will be able to:

- Describe the history and evolution of the museum as an historical institution;
- Describe the responsibilities of contemporary museum administrators, including directors, curators, museum educators, et al, regarding all aspects of museum practice;
- Analyze the rights and responsibilities of repatriation and de-accession;
- Be able to articulate an understanding of the cross-cultural influences of a global collecting and how the exhibition strategies of those objects shape public knowledge;
- Be able to articulate and understanding of object-based learning, the role of education in the museum and the place for programs for the public;
- Be able to articulate the complexities regarding museum funding and the museums’ various publics;
- Be able to visit museum collections, special museum exhibitions, galleries and other venues and demonstrate knowledge of visual literacy.

Museum visits.
There will be required museum visits in conjunction with individual student projects.

Evaluation Criteria.
Two reports
- a single spaced page abstract due of research in progress of final project 10%
- a fifteen page, double spaced final report implanting an administrative plan in reaction to one of the issues discussed in lecture 50%
Individual student led discussion 30%
Participation in class discussion 10%
Academic Integrity.
The Department of Fine and Performing Arts fully supports Baruch College’s policy on Academic Honesty, which states, in part: “Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college’s educational mission and the students’ personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned.” If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academic_honesty.html
Tentative Schedule for Classes and Assignments

Class one.
What is a museum? What are museums for?
Selections from Hooper-Greenhill, *Museums and the Shaping of Knowledge*
"What are Museums For?" in Preziosi and Farago, *Grasping the World*
"The Museum as a Way of Seeing," Alpers, in Karp *Exhibiting Cultures*
Bennett, *Birth of the Museum*, chapters 1 and 2

The Comprehensive/The Universal/ The Encyclopedic Museum
The Louvre

Class two.
Administration: "to serve."
Genoways and Ireland, Chapters One through Three, "Introduction," "In the Beginning," "The Working Museum"

Class three.
Class meeting: The Metropolitan Museum of Art
Student led discussion using the following as a model:
What is the visual and spatial experience of this museum and how, from this analysis, how do we deduce the beliefs and values that the museum communicates to the visitor?
Genoways and Ireland, Chapter Four, "Strategic Planning"

Class four.
On collecting.
Baudrillard, "The System of Collecting"
Pearce, *Museums, Objects, and Collections*, pp. 1-14; 228-255
Storr, "To Have and to Hold," in Altschuler, *Collecting the New: Museums and Contemporary Art*
Genoways and Ireland, Chapter Eight, "Collection Management Policies"

Class four.
Repatriation and De-accession
Alsop, *The Rare Art Traditions*, pp TBA
Clifford, *The Predicament of Culture*, pp TBA
Marks, "The Ethics of Art Dealing," pp TBA
Stewart, *On Longing*, pp TBA
Case study: The J. Paul Getty Museum
(http://www.nytimes.com/2007/01/18/arts/design/18gett.html)
Genoways and Ireland, Chapter Thirteen, "Legal Issues"
Class five.
Whose story/whose museum I?
Case study: The In Flanders Fields Museum, Ypres, Belgium and The IJzertoren Memorial Museum, Diksmuide, Belgium Museum
Selections from Paul Williams, *Memorial Museums*

Class six.
Whose story/whose museum II?
Student led discussions: US Holocaust Memorial and Museum, Washington, D.C. and Yad Veshem, Israel
Liss, “The Identity Card Project and the Tower of Faces at the United States Holocaust Memorial Museum” in Preziosi and Farago’s *Grasping the World* (Bb)

Class seven.
History Museums I
Class meeting: The Museum of the City of New York
Student led discussion.
Pearce, *Museums, Objects, and Collections: A Cultural Study*, Chapter 10, 228-255
Belcher, Michael. *Exhibitions in Museums*, Chapter 9, pp. 99-121

Class eight.
History Museums I
Student led discussion
Fred Wilson “Mining the Museum”
Haacke, “Museums: Managers of Consciousness” (Hans Haacke) from Preziosi and Farago, *Grasping the World*

Class nine.
Philanthropy and Art
Class meeting: The Rubin Museum of Art
Student led discussion. The Rubin, The Frick, The Morgan Library and the Neue Galerie
Final Project abstract due of your research in progress.
One page, single spaced

Class ten.
Representing the Nation
Hudson, “Attempts to Define ‘Museum,’” in Boswell and Evans, *Representing the Nation: A Reader*
Student led discussion: The Acropolis Museum, Athens, Greece
St. Clair, “Imperial Appropriations of the Parthenon,” in Merryman, *Imperialism, Art and Restitution*
Sarah Hughes, “The British Museum in Print: From National to Universal Museum”

Class eleven.
Learning in Museums
Guest speaker: Marcos Stafne, The Rubin Museum of Art, Head of Education

Hooper-Greenhill, “Education, Communication and Interpretation: Towards a Critical Pedagogy in Museums”
Csikszentmihalyi and Hermanson, “Intrinsic motivation in museums: why does one want to learn?”
The Educational Role of the Museum, pp146-160.

Class twelve
The public
Class meeting: The Museum of Modern Art
Genoways and Ireland, “Chapter Twelve, “Public Programs”

Class thirteen
Museums of Cultural Heritage: Artifacts or Art?
Case Study: Musée de quai Branly
Musée de quai Branly: http://www.nytimes.com/2006/06/22/arts/design/22quai.html

Student led discussion in relation to the Musée de quai Branly: Culture or Politics

Simpson, “Cultural Reflections,” in Preziosi and Farago, Grasping the World
Vogel, “Always True to the Object,” in Grasping the World
Canclini, “Remaking Passports: Visual Thought in the Debate on Multiculturalism,” in Grasping the World

Genoways and Ireland, Chapter Fourteen, “The “Isms”: Challenges for Modern Museums”

Class fourteen
Case study: “Harlem on My Mind”
Dubin, “Introduction” and Harlem on My Mind – Revisited,” from Displays of Power

Student led discussion in relation to “Harlem on Mind”: To whom is the museum responsible?

Case study: Studio Museum of Harlem, El Museo del Barrio, The Museum for the Chinese in America (Student led discussions)

** Final Projects due.
DEPARTMENT: FPA  COURSE NUMBER: 9150  DATE: 11/14/12  
COURSE TITLE: Advanced Practicum in Resource Development for the Arts  
CREDITS: 3  HOURS/WEEK: 3  

LEARNING GOALS OF COURSE: Upon completion of this course, students will be able to:  
- Discuss and apply a comprehensive range of techniques used to solicit investors for arts endeavors, both non-profit and commercial;  
- Identify specific problems and challenges to resource development for arts leaders in a variety of genres, including art, music, and theatre, and to apply knowledge of fundraising and capitalization techniques to develop solutions to these problems;  
- Employ clear, persuasive thinking, oral presentations, and writing in support of an arts endeavor's goals.  

LEVEL: Graduate course  TIER 1 2 3  
FREQUENCY OF OFFERING: 1x/week  PROJECTED ENROLLMENT: 10  
PREREQUISITE(S): none  COREQUISITE(S): none  

OTHER DEPARTMENT(S) CONSULTED:  
OTHER SCHOOL(S) CONSULTED: ( ZSB X SPA X )  
CROSS-LISTED IN ________________ DEPARTMENT(S) (If applicable):  

BULLETIN DESCRIPTION (approximately 50 words):  
Arts ventures, both non-profit and commercial, require leaders who can successfully solicit funds to secure the venture's success. In this course, students will employ standard techniques of raising funds and will learn how to apply those techniques to art, music, and theatre endeavors. Readings and lectures will be supplemented with guest lectures, projects, and presentations to provide students with practical experience and insights.  

RATIONALE:  
(Please also indicate how this course may be used within the college's curriculum: major(s); minor(s); general elective; etc.)  
This course would be an elective in the M.A. for Arts Administration.  

PLEASE ATTACH:  
1. COURSE OUTLINE  
2. NAME OF REQUIRED TEXT(S) AND READINGS  
3. EVALUATIVE CRITERIA  

APPROVED BY DEPARTMENT:  
APPROVED BY WSAS CURRICULUM COMMITTEE:  
APPROVED BY WSAS FACULTY:  
DATE:  
DATE:  
DATE:
Advanced Practicum in Resource Development for the Arts
FPA 9150

Course Description
Arts ventures, both non-profit and commercial, require leaders who can successfully solicit funds from other individuals, corporations, foundations, and government organizations to secure the venture’s success. In this course, students will apply standard techniques of raising funds and learn how to apply those techniques to real-life art, music, and theatre endeavors. Readings and lectures will be supplemented with guest lectures, projects, and presentations to provide students with practical experience and insights.

Learning Goals:
- Discuss and apply a comprehensive range of techniques used to solicit investors for arts endeavors, both non-profit and commercial;
- Identify specific problems and challenges to resource development for arts leaders in a variety of genres, including art, music, and theatre, and to apply knowledge of fundraising and capitalization techniques to develop solutions to these problems;
- Employ clear, persuasive thinking, oral presentations, and writing in support of an arts endeavor's goals.

Required Texts:

Evaluation Criteria:
Project 1: Developing a Case Statement/Business Plan Midterm Project: Annual Fund Plan & Collateral Materials 25%
Project 2: Writing a Grant Proposal 25%
Project 3: Seeking Investment for Commercial Arts Projects 25%
Final Presentation: Making the Big Ask, from Research to Stewardship 25%

Academic Integrity:
The Department of Fine and Performing Arts fully supports Baruch College's policy on Academic Honesty, which states, in part: "Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college's educational mission and the students' personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work and to uphold the ideal of academic integrity. Any student who attempts to compromise or devalue the academic process will be sanctioned." If you have any questions about these definitions, please discuss them with me. Additional information can be found at: www.baruch.cuny.edu/academic/academichonesty.html
Tentative Schedule:

Class 1
Discussion: Orientation: review of non-profit and commercial arts sectors; donors vs. investors; the fundraising philosophy and mindset; ethics in fundraising; organizational context of fundraising; the current fundraising landscape; fundraising resources

Class 2

Discussion: Preparing the Organization for Fundraising, Mission Statements, Case Statements, and Business Plans

Assign Project 1: Case Statement or Business Plan for an Art, Music, or Theatre

Class 3

Discussion: Developing the organizational structures to support fundraising; Working with volunteers, partners and board members to reach fundraising goals; Effective, practical uses of mission and case statements, plans

Class 4
Readings: Weinstein: Chapter 9, Mail and Email Fundraising
Practicum: Developing collateral materials for fundraising with guest speaker

Discussion: Writing appeal letters, designing brochures and pledge cards, developing donor benefits, creating mailings, and utilizing organizations' web site, e-mail, and social media to support fundraising campaigns

Assignment Due: Case Statement/Business Plan for an Art, Music, or Theater Organization/Endeavor of your choice

Assign Midterm Presentation: Annual Fund Plan and Collateral Materials for an Art, Music, or Theatre Organization of your choice

Class 5.
Readings: Hopkins: Chapter 4, "Businesses;" Kawasaki: Chapter Nine "Branding"

Discussion: Differences between individual and corporate arts investors; Why businesses invest in the arts; Operating in a business-like fashion; Aligning arts programming, mission, and values with corporate brands; Approaches to corporate donors

Class 6.
Readings: Hopkins: Chapter 5, "Foundations"
Discussion: Differences between foundations and individual and corporate donors; Legal status and types of foundations; Approaches to soliciting foundation funding
Class 7.
Readings: Hopkins: Chapter 7, “Government”
Discussion: History of government funding for the arts; Comparison of government funding for the arts: U.S. and abroad; Federal funding sources; State and local sources of funding
Assign Project 2: Grant Proposal for an Art, Music, or Theatre Organization of your choice

Class 8.
Reading: Weinstein: Chapter 12, “Grantsmanship”
Practicum: Grant research and writing with guest speaker from the Foundation Center Library
Discussion: Finding grant sources, writing grant proposals

Class 9.
Midterm Presentations: Annual Fund Plan and Collateral Materials of your choice

Class 10.
Readings: Kawasaki: Chapters 5-7, 10: "Bootstrapping," "Recruiting," "Raising Capital," "Rainmaking"
Practicum: Raising funds for commercial arts events: commercial arts presenters and producers discuss their strategies for successful capitalization

Class 11.
Assignment Due: Grant Proposal for an Art, Music, or Theatre Organization of your choice
Assign Project 3: Seeking Investment for a Commercial Arts Project
Readings: Hopkins: Chapter 8, "Special Events;" Weinstein: Chapter 11, "Special Event Fundraisers"
Discussion: The value of special events in the fundraising mix; Developing an event that supports the mission; Special considerations for fundraising events: photography, catering, florists, locations; The role of the board and the event committee

Class 12.
Readings: Hopkins: Chapter 9, "Capital and Endowment Campaigns;" Weinstein: Chapters 13 and 14, "Planned Giving" and "Capital and Endowment Campaigns"
Discussion: Research and feasibility studies in capital and endowment campaigns; Economic impact statements in capital and endowment campaigns
Assignment Due: Turn in Seeking Investment for a Commercial Arts Project
Assign Final Exam Presentation: Making The Big Ask for an Art, Music, or Theater Organization/Endeavor of Your Choice
Class 13.
Readings: Weinstein: Chapter 8, "Major Gifts"
Practicum:  Person-to-Person Asks with fundraising consultant for the arts, David Bury
Discussion: How to ask someone for a major gift

Class 14.
Review: Weinstein: Chapter 9, "Mail and E-mail Fundraising"
Practicum: Online fundraising

FINAL EXAM: Presentation of "Making the Big Asks" Project
APPENDIX 8
M.A. in Arts Administration Program Schedule

- **Indicate academic calendar type:** XSemester _Quarter _Trimester _Other (describe)
- Label each term in sequence, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Use the table to show how a typical student may progress through the program; copy/expand the table as needed.

<table>
<thead>
<tr>
<th>Term: Fall 1</th>
<th>Term: Spring 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Number &amp; Title</strong></td>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td>PAF 9140: Budgeting, Reporting, and Financial Analysis (recommended for students working in non-profit arts) OR ACC 9110: Financial Accounting (recommended for students working in for-profit arts)</td>
<td>3</td>
</tr>
<tr>
<td>FPA 9100: Arts, Culture &amp; the Civic Environment</td>
<td>3</td>
</tr>
<tr>
<td>PAF 9151: Administration of Non-Profit and Voluntary Agencies (non-profit) OR MGT 9300: Management: A Behavioral Approach (for profit)</td>
<td>3</td>
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</table>

**Term credit total:** 9

<table>
<thead>
<tr>
<th>Term: Fall 2</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Number &amp; Title</strong></td>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td>FPA 9160: Audience &amp; Member Services</td>
<td>3</td>
</tr>
<tr>
<td>FPA 9170: Professional Internship in Arts Administration OR Elective</td>
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<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
</tbody>
</table>

**Term credit total:** 9

**Program Totals:** 36

Identify any comprehensive, culminating element(s) (e.g., thesis or examination), including course number if applicable:

FPA 9180: Consultancy/Thesis in Arts Administration

New: indicate if new course  Prerequisite(s): list prerequisite(s) for the noted courses
Table 1b: Graduate Program Schedule

- Indicate academic calendar type: **X** Semester __Quarter __Trimester __Other (describe)
- Label each term in sequence, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Use the table to show how a typical student may progress through the program; copy/expand the table as needed.

<table>
<thead>
<tr>
<th>Term: Fall 1</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
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<tbody>
<tr>
<td></td>
<td>PAF 9140: Budgeting, Reporting, and Financial Analysis (recommended for students working in non-profit arts) OR ACC 9110: Financial Accounting (recommended for students working in for-profit arts) FPA 9100: Arts, Culture &amp; the Civic Environment</td>
<td>3</td>
<td>No</td>
<td>None</td>
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<tr>
<td></td>
<td><strong>Term credit total:</strong> 6</td>
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<th>Term: Spring 2</th>
<th>Course Number &amp; Title</th>
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<th>New</th>
<th>Prerequisite(s)</th>
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<tr>
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<td>FPA 9160: Audience &amp; Member Services</td>
<td>3</td>
<td>Yes</td>
<td>None</td>
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<tr>
<td></td>
<td>Elective</td>
<td>3</td>
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<thead>
<tr>
<th>Term: Fall 2</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
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<tr>
<td></td>
<td>PAF 9151: Administration of Non-Profit and Voluntary Agencies (non-profit) OR MGT 9300: Management: A Behavioral Approach (for-profit) FPA 9140: Marketing the Arts (non-profit) OR MKT 9703: Marketing Management (for-profit)</td>
<td>3</td>
<td>No</td>
<td>None</td>
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<td><strong>Term credit total:</strong> 6</td>
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<table>
<thead>
<tr>
<th>Term: Spring 3</th>
<th>Course Number &amp; Title</th>
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<th>New</th>
<th>Prerequisite(s)</th>
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<tbody>
<tr>
<td></td>
<td>FPA 9170: Professional Internship in Arts Administration OR Elective</td>
<td>3</td>
<td>Yes</td>
<td>Less than 3 years experience in arts administration</td>
</tr>
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<td><strong>Term credit total:</strong> 6</td>
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<table>
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<th>Term: Fall 3</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FPA 9130: Managing in Arts Environments PAF 9152: Fundraising &amp; Grants Administration (non-profit) OR MGT 9968: Entrepreneurial Communications: Selling and Negotiating (for-profit)</td>
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<td>Yes</td>
<td>None</td>
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<td><strong>Term credit total:</strong> 6</td>
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<table>
<thead>
<tr>
<th>Term: Spring 4</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FPA 9180: Consultancy/Thesis in Arts Administration OR Elective</td>
<td>3</td>
<td>Yes</td>
<td>By permission only</td>
</tr>
<tr>
<td></td>
<td><strong>Term credit total:</strong> 6</td>
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</tbody>
</table>

Program Totals: **Credits: 36**

Identify any comprehensive, culminating element(s) (e.g., thesis or examination), including course number if applicable:

FPA 9180: Consultancy/Thesis in Arts Administration

New: indicate if new course  Prerequisite(s): list prerequisite(s) for the noted courses
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are full-time at the institution and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines</th>
<th>Additional Qualifications:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Estes, Lecturer and Program Director</td>
<td>FPA 9100: The Business of Arts and Cultural Enterprises, FPA 9110: Persuasive Communication for the Arts, FPA 9120: Development and Management of Arts Outreach and Education Programs, FPA 9130: Management of Arts Businesses, FPA 9140: Marketing the Arts, FPA 9160: Strategic Decision Making for the Arts, FPA 9170: Professional Internship in Arts Administration, FPA 9180: Consultancy/Thesis in Arts Administration</td>
<td>100</td>
<td>MFA, University of Alabama, Rea Fellow in Theater Management, Guthrie Theater</td>
<td>12 years experience producing in regional and Off-Broadway theatre</td>
</tr>
<tr>
<td>Elliot Axelrod, Professor</td>
<td>LAW 9109: Law and the Entertainment Business</td>
<td>5</td>
<td>JD, New York Law School</td>
<td>Member, New York State Bar; Many journal articles re contract law</td>
</tr>
<tr>
<td>Harry Davis, Professor</td>
<td>ACC 9110: Financial Accounting</td>
<td>5</td>
<td>MBA, Baruch College, Ph.D., Columbia University</td>
<td>Expert in financial accounting and spreadsheet design; many journal articles on accounting topics</td>
</tr>
<tr>
<td>Thad Calabrese, Assistant Professor</td>
<td>PAF 9140: Budgeting, Reporting and Financial Analysis, PAF 9153: Budgeting and Finance for Non-Profits</td>
<td>10</td>
<td>MPA, Ph.D., New York University</td>
<td>Non-profit consulting experience; delivered many papers on non-profit accounting topics</td>
</tr>
<tr>
<td>John Casey, Associate Professor</td>
<td>PAF 9151: Administration of Not-for-Profit and Voluntary Agencies</td>
<td>5</td>
<td>MPA, Baruch College, Ph.D., Universitat Autonoma de Barcelona</td>
<td>Dozens of publications in the field of non-profit management and international NGOs</td>
</tr>
<tr>
<td>Peter Dobkin-Hall, Professor</td>
<td>PAF 9150: Introduction to the Non-Profit Sector</td>
<td>5</td>
<td>Ph.D., State University of New York, Stony Brook</td>
<td>Widely recognized as the nation's pre-eminent scholar in the non-profit sector; dozens of books, journal articles and scholarly papers on topics in the non-profit field; has produced museum exhibits</td>
</tr>
</tbody>
</table>
Teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are full-time at the institution and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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<thead>
<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to Be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: (list related certifications/licenses; occupational experience; scholarly contributions, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Rogoff, Professor of Management and Academic Director, Lawrence N. Field Center for Entrepreneurship and Small Business</td>
<td>MGT 9960: Entrepreneurial Strategy and Cases</td>
<td>5</td>
<td>MBA, Ph.D; Columbia University</td>
<td>Several publications on topics related to entrepreneurship</td>
</tr>
<tr>
<td>Robert Foskey, Lecturer</td>
<td>MGT 9963: Researching and Developing Entrepreneurial Ventures</td>
<td>5</td>
<td>MBA, Fordham University</td>
<td></td>
</tr>
<tr>
<td>Maryanne Holley, Lecturer</td>
<td>MGT 9964: Managing the Entrepreneurial Enterprise</td>
<td>5</td>
<td>MBA, Columbia University</td>
<td>Consultant to Christie’s</td>
</tr>
<tr>
<td>J. William Heath, Lecturer</td>
<td>MKT 9703: Marketing Management</td>
<td>5</td>
<td>MBA, New York University</td>
<td>30 years experience in advertising and copy writing; has served as a consultant to non-profit and for-profit businesses</td>
</tr>
</tbody>
</table>
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<td>FPA 9100: The Business of Arts and Cultural Enterprises</td>
<td>100</td>
<td>MFA, University of Alabama</td>
<td>12 years experience producing in regional and Off-Broadway theatre</td>
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<td></td>
<td>FPA 9110: Persuasive Communication for the Arts</td>
<td></td>
<td>Res Fellow in Theater Management, Guthrie Theater</td>
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</tr>
<tr>
<td></td>
<td>FPA 9130: Management of Arts Organizations</td>
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<td>FPA 9140: Marketing the Arts</td>
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<td>FPA 9160: Strategy and Decision Making in Arts Organizations</td>
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</tr>
<tr>
<td>Harry Davis, Professor</td>
<td>ACC 9110: Financial Accounting</td>
<td>5</td>
<td>MBA, Baruch College</td>
<td>Expert in financial accounting and spreadsheet design; many journal articles on accounting topics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ph.D., Columbia University</td>
<td></td>
</tr>
<tr>
<td>Thad Calabrese, Assistant Professor</td>
<td>PAF 9140: Budgeting, Reporting and Financial Analysis</td>
<td>10</td>
<td>MPA, Ph.D., New York University</td>
<td>Non-profit consulting experience; delivered many papers on non-profit accounting topics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PAF 9153: Budgeting and Finance for Non-Profits</td>
<td></td>
</tr>
<tr>
<td>John Casey, Associate Professor</td>
<td>PAF 9151: Administration of Not-for-Profit and Voluntary Agencies</td>
<td>5</td>
<td>MPA, Baruch College</td>
<td>Dozens of publications in the field of non-profit management and international NGOs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ph.D., Universitat Autonoma de Barcelona</td>
<td></td>
</tr>
<tr>
<td>Peter Dobkin-Hall, Professor</td>
<td>PAF 9150: Introduction to the Non-Profit Sector</td>
<td>5</td>
<td>Ph.D., State University of New York, Stony Brook</td>
<td>Widely recognized as the nation's pre-eminent scholar in the non-profit sector; dozens of books, journal articles and scholarly papers on topics in the non-profit field; has produced museum exhibits</td>
</tr>
</tbody>
</table>
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: list related certifications/ licenses; occupational experience, scholarly contributions, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Rogoff, Professor of Management and Academic Director, Lawrence N. Field Center for Entrepreneurship and Small Business</td>
<td>MGT 9960: Entrepreneurial Strategy and Cases</td>
<td>5</td>
<td>MBA, Ph.D.; Columbia University</td>
<td>Several publications on topics related to entrepreneurship</td>
</tr>
<tr>
<td>Robert Foskey, Lecturer</td>
<td>MGT 9963: Researching and Developing Entrepreneurial Ventures</td>
<td>5</td>
<td>MBA, Fordham University</td>
<td></td>
</tr>
<tr>
<td>Maryanne Holley, Lecturer</td>
<td>MGT 9964: Managing the Entrepreneurial Enterprise</td>
<td>5</td>
<td>MBA, Columbia University</td>
<td>Consultant to Christie's</td>
</tr>
<tr>
<td>J. William Heath, Lecturer</td>
<td>MKT 9703: Marketing Management</td>
<td>5</td>
<td>MBA, New York University</td>
<td>30 years experience in advertising and copy writing; has served as a consultant to non-profit and for-profit businesses</td>
</tr>
</tbody>
</table>
APPENDIX

10
Table 4: Faculty to be Hired

If faculty must be hired, specify the number and title of new positions to be established and minimum qualifications.

<table>
<thead>
<tr>
<th>Title/Rank of Position</th>
<th>No. of New Positions</th>
<th>Minimum Qualifications (including degree and discipline area)</th>
<th>F/T or P/T</th>
<th>Percent Time to Program</th>
<th>Expected Course Assignments</th>
<th>Expected Hiring Date</th>
</tr>
</thead>
</table>
APPENDIX

11
<table>
<thead>
<tr>
<th>Expenditures</th>
<th>Year 1 2015-2016</th>
<th>Year 2 2016-2017</th>
<th>Year 3 2017-2018</th>
<th>Year 4 2018-2019</th>
<th>Year 5 2019-2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Time Faculty</td>
<td>0</td>
<td>99750</td>
<td>99750</td>
<td>99750</td>
<td>99750</td>
</tr>
<tr>
<td>Part Time Faculty</td>
<td>8800</td>
<td>17600</td>
<td>17600</td>
<td>17600</td>
<td>17600</td>
</tr>
<tr>
<td>Full Time Staff</td>
<td>99750</td>
<td>99750</td>
<td>99750</td>
<td>99750</td>
<td>99750</td>
</tr>
<tr>
<td>Part Time Staff</td>
<td>0</td>
<td>11000</td>
<td>11000</td>
<td>11000</td>
<td>11000</td>
</tr>
<tr>
<td>Library (Includes Staffing)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2500</td>
<td>3000</td>
<td>3000</td>
<td>3000</td>
<td>3000</td>
</tr>
<tr>
<td>Equipment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5000</td>
<td>2500</td>
<td>2500</td>
<td>2500</td>
<td>2500</td>
</tr>
<tr>
<td>Laboratories</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Supplies &amp; Expenses (Other than Personal Services)</td>
<td>10500</td>
<td>9500</td>
<td>9500</td>
<td>9500</td>
<td>9500</td>
</tr>
<tr>
<td>Capital Expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total all</td>
<td>126550</td>
<td>243100</td>
<td>243100</td>
<td>243100</td>
<td>243100</td>
</tr>
</tbody>
</table>

[1] Specify the inflation rate used for projections.
[2] Specify the academic year.
[4] New resources means resources engendered specifically by the proposed.
[5] Specify what is included in "other" category (e.g., student financial aid).
### Projected Revenue Related to the Proposed Program

<table>
<thead>
<tr>
<th>Revenues (assumes 10% annual inflation)</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuition Revenue</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01. From Existing</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>02. From New Sources[5]</td>
<td>$137,040</td>
<td>$277,626</td>
<td>$316,026</td>
<td>$394,366</td>
<td>$465,872</td>
</tr>
<tr>
<td>03. Total</td>
<td>$137,040</td>
<td>$277,626</td>
<td>$316,026</td>
<td>$394,366</td>
<td>$465,872</td>
</tr>
<tr>
<td><strong>State Appropriation[6]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>04. From Existing Sources</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>05. From New Sources</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>06. Total</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Other Revenue[7]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07. From Existing Sources</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>08. From New Sources</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>09. Total</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Grand Total[8]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. From Existing Sources</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>11. From New Sources</td>
<td>$137,040</td>
<td>$277,626</td>
<td>$316,026</td>
<td>$394,366</td>
<td>$465,872</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$137,040</td>
<td>$277,626</td>
<td>$316,026</td>
<td>$394,366</td>
<td>$465,872</td>
</tr>
</tbody>
</table>

[1] Specify the inflation rate used for projections.
[2] Specify the academic year.
[3] Please explain how tuition revenue was calculated.
[5] New sources means revenue engendered by new students. The revenue from new sources from one year should be carried over to the next year as revenues from continuing sources with adjustments for inflation.
[6] Public institutions should include here State appropriations applied to this specific program.
[7] Specify what is included in "other" category.
[8] Enter total of Tuition, State and Other Revenue, from Existing or New Sources.
## The Five-Year Revenue Projections for Program

**SENIOR COLLEGE WORKSHEET**

<table>
<thead>
<tr>
<th>Tuition &amp; Fees:</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existing Students are students currently enrolled in another program at your college, or students who would have enrolled in another program at your college, had the new program not been available.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of Majors (Enter # of EXISTING FULL TIME In State Students)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Tuition Income ($4,345 per semester) calculates 2% increase per year</td>
<td>$8,690</td>
<td>$8,864</td>
<td>$9,041</td>
<td>$9,222</td>
<td>$9,406</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuition &amp; Fees:</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Majors (Enter # of EXISTING FULL TIME Out of State Students)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Tuition Income ($675 per credit) calculates 2% increase per year</td>
<td>$16,200</td>
<td>$16,524</td>
<td>$16,854</td>
<td>$17,192</td>
<td>$17,535</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total Out of State Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

**TOTAL EXISTING FULL TIME TUITION REVENUE**

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Tuition &amp; Fees:</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>Number of Majors (Enter # of EXISTING PART-TIME In State Students)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Tuition Income ($365 per credit) calculates 2% increase per year</td>
<td>$365</td>
<td>$372</td>
<td>$380</td>
<td>$387</td>
<td>$395</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuition &amp; Fees:</th>
<th>0</th>
<th>0</th>
<th>0</th>
<th>0</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Majors (Enter # of EXISTING PART-TIME Out of State Students)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Tuition Income ($675 per credit) calculates 2% increase per year</td>
<td>$675</td>
<td>$689</td>
<td>$702</td>
<td>$716</td>
<td>$731</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total Out of State Tuition &amp; Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>TOTAL EXISTING PART TIME REVENUE</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>TOTAL EXISTING REVENUE (LINKS TO REVENUE SPREADSHEET ROW 5)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>
### Tuition & Fees:

**New Students** are students who would **NOT** have enrolled in another program at your college, had the new program not been.

#### Number of Majors (Enter # of NEW FULL TIME In State Students)

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Majors</td>
<td>6</td>
<td>16</td>
<td>20</td>
<td>24</td>
<td>30</td>
</tr>
</tbody>
</table>

#### Tuition Income ($4,345 per semester) calculates 2% increase per year

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$8,690</td>
<td>$8,864</td>
<td>$9,041</td>
<td>$9,222</td>
<td>$9,406</td>
</tr>
<tr>
<td>Total</td>
<td>$52,140</td>
<td>$141,821</td>
<td>$180,822</td>
<td>$221,326</td>
<td>$282,190</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>6000</td>
<td>16000</td>
<td>20000</td>
<td>24000</td>
<td>30000</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$58,140</td>
<td>$157,821</td>
<td>$200,822</td>
<td>$245,326</td>
<td>$312,190</td>
</tr>
</tbody>
</table>

#### Tuition & Fees:

**Number of Majors (Enter # of NEW FULL TIME Out of State Students)**

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Majors</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Tuition Income ($675 per credit) calculates 2% increase per year

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$16,200</td>
<td>$16,524</td>
<td>$16,854</td>
<td>$17,192</td>
<td>$17,535</td>
</tr>
<tr>
<td>Total</td>
<td>$32,400</td>
<td>$33,048</td>
<td>$33,709</td>
<td>$51,575</td>
<td>$52,606</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>2000</td>
<td>2000</td>
<td>2000</td>
<td>3000</td>
<td>3000</td>
</tr>
<tr>
<td>Total Out of State Tuition &amp; Fees</td>
<td>$34,400</td>
<td>$35,048</td>
<td>$35,709</td>
<td>$54,575</td>
<td>$55,606</td>
</tr>
</tbody>
</table>

**TOTAL NEW FULL TIME TUITION REVENUE**

<table>
<thead>
<tr>
<th></th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>$92,540</td>
<td>$192,869</td>
<td>$236,530</td>
<td>$299,900</td>
<td>$367,796</td>
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</tbody>
</table>

---

Tuition & Fees:
<table>
<thead>
<tr>
<th>Number of Majors (Enter # of NEW PART-TIME In State Students)</th>
<th>5</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Tuition Income ($365 per credit) calculates 2% increase per year</td>
<td>$365</td>
<td>$372</td>
<td>$380</td>
<td>$387</td>
<td>$395</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>$27,375</td>
<td>$61,430</td>
<td>$56,962</td>
<td>$69,721</td>
<td>$71,116</td>
</tr>
<tr>
<td>Student Fees (Academic Excellence Fee of $500 per semester)</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>Total Fees</td>
<td>5000</td>
<td>11000</td>
<td>10000</td>
<td>12000</td>
<td>12000</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$32,375</td>
<td>$72,430</td>
<td>$66,962</td>
<td>$81,721</td>
<td>$83,116</td>
</tr>
</tbody>
</table>

<p>| Tuition &amp; Fees: |  |  |  |  |  |
| Number of Majors (Enter # of NEW PART-TIME Out of State Students) | 2  | 2  | 2  | 2  | 4  |
| Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15 | 15 | 15 | 15 | 15 | 15 |
| Tuition Income ($675 per credit) calculates 2% increase per year | $675 | $689 | $702 | $716 | $731 |
| Total Tuition | $10,125 | $10,328 | $10,534 | $10,745 | $10,960 |
| Student Fees (Academic Excellence Fee of $500 per semester) | 1000 | 1000 | 1000 | 1000 | 1000 |
| Total Out of State Tuition &amp; Fees | $12,125 | $12,328 | $12,534 | $12,745 | $14,960 |
| <strong>TOTAL NEW PART TIME REVENUE</strong> | <strong>$44,500</strong> | <strong>$84,757</strong> | <strong>$79,496</strong> | <strong>$94,466</strong> | <strong>$98,075</strong> |
| <strong>TOTAL NEW REVENUE (LINKS TO REVENUE SPREADSHEET ROW 7)</strong> | <strong>$137,040</strong> | <strong>$277,626</strong> | <strong>$316,026</strong> | <strong>$394,366</strong> | <strong>$465,872</strong> |</p>
<table>
<thead>
<tr>
<th>Source Description</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
<th>Year Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Revenue from EXISTING sources-identify source</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>STATE BUDGET APPROPRIATIONS FROM EXISTING SOURCES - LINKS TO REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPREADSHEET ROW 9</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>State Revenue from NEW sources-identify sources</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>STATE BUDGET APPROPRIATIONS FROM NEW SOURCES - LINKS TO REVENUE SPREADSHEET ROW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROW 11</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>FOR YEARS 2-5 INCLUDE CONTINUING RESOURCES FROM PREVIOUS YEARS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Revenue From Existing Sources (specify and explain)-LINKS TO REVENUE SPREADSHEET ROW</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other Revenue New (specify and explain) (LINKS TO REVENUE SPREADSHEET ROW 15)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
The Five-Year Financial Projections for Program

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Operating Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Include additional expenses incurred by other programs when satisfying needs of new program:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current Full Time Faculty Replacement Costs</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>Current Full Time Faculty Overload</strong></td>
<td>$ -</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
</tr>
<tr>
<td><strong>New Full Time Faculty Base Salary</strong></td>
<td>$ -</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
</tr>
<tr>
<td><strong>New Full Time Faculty Overload</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>New Faculty Re-assigned Time</strong></td>
<td>$ -</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
</tr>
<tr>
<td><strong>Full Time Employee Fringe Benefits (33.0%)</strong></td>
<td>$ -</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
</tr>
<tr>
<td><strong>Total (Links to Full-Time Faculty on Program Exp Worksheet)</strong></td>
<td>$ -</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
</tr>
<tr>
<td><strong>Part Time Faculty Actual Salaries ($4000 per course)</strong></td>
<td>$ 8,000</td>
<td>$ 16,000</td>
<td>$ 16,000</td>
<td>$ 16,000</td>
<td>$ 16,000</td>
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<tr>
<td><strong>Part Time Faculty Actual Fringe Benefits (10%)</strong></td>
<td>$ 800</td>
<td>$ 1,600</td>
<td>$ 1,600</td>
<td>$ 1,600</td>
<td>$ 1,600</td>
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<tr>
<td><strong>Total (Links to Part-Time Faculty Program Exp Worksheet)</strong></td>
<td>$ 8,800</td>
<td>$ 17,600</td>
<td>$ 17,600</td>
<td>$ 17,600</td>
<td>$ 17,600</td>
</tr>
<tr>
<td><strong>Full Time Staff Base Salary</strong></td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
<td>$ 75,000</td>
</tr>
<tr>
<td><strong>Full Time Staff Fringe Benefits (33%)</strong></td>
<td>$ 24,750</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
<td>$ 24,750</td>
</tr>
<tr>
<td><strong>Total (Links to Full-Time Staff on Program Exp Worksheet)</strong></td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
<td>$ 99,750</td>
</tr>
<tr>
<td><strong>(DO NOT INCLUDE NEW LIBRARY STAFF IN THIS SECTION)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Part Time Staff Base Salary</strong></td>
<td>$ -</td>
<td>$ 10,000</td>
<td>$ 10,000</td>
<td>$ 10,000</td>
<td>$ 10,000</td>
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<tr>
<td><strong>Graduate Assistants</strong></td>
<td>$ -</td>
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<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<td><strong>Student Hourly</strong></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td><strong>Part Time Employee Fringe Benefits (10.0%)</strong></td>
<td>$ -</td>
<td>$ 1,000</td>
<td>$ 1,000</td>
<td>$ 1,000</td>
<td>$ 1,000</td>
</tr>
<tr>
<td>Total (Links to Part-Time Staff on Program Exp Worksheet)</td>
<td>Year 1</td>
<td>Year 2</td>
<td>Year 3</td>
<td>Year 4</td>
<td>Year 5</td>
</tr>
<tr>
<td>---------------------------------------------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>LIBRARY</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Library Resources</td>
<td>$ -</td>
<td>$ 2,500</td>
<td>$ 3,000</td>
<td>$ 3,000</td>
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<td>Library Staff Full Time (List Separately)</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td>Full Time Staff Fringe Benefits (33%)</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td>Library Staff Part Time (List Separately)</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td>Part Time Employee Fringe Benefits (10.0%)</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td>TOTAL (Links to Library on Program Exp Worksheet)</td>
<td>$ 2,500</td>
<td>$ 3,000</td>
<td>$ 3,000</td>
<td>$ 3,000</td>
<td>$ 3,000</td>
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<td>EQUIPMENT</td>
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<tr>
<td>Computer Hardware</td>
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<td>$ 2,500</td>
<td>$ 2,500</td>
<td>$ 2,500</td>
<td>$ 2,500</td>
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<tr>
<td>Office Furniture</td>
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<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Other (Specify)</td>
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<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<td>Total (Links to Equipment on Program Exp Worksheet)</td>
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<td>$ 2,500</td>
<td>$ 2,500</td>
<td>$ 2,500</td>
<td>$ 2,500</td>
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<tr>
<td>LABORATORIES</td>
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<tr>
<td>Laboratory Equipment</td>
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<td>$ -</td>
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<td>Other (list separately)</td>
<td>$ -</td>
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<td>$ -</td>
<td>$ -</td>
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<tr>
<td>TOTAL (Links to Laboratories on Program Exp Worksheet)</td>
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<td>$ -</td>
<td>$ -</td>
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<td>$ -</td>
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<tr>
<td>SUPPLIES AND EXPENSES (OTPS)</td>
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<tr>
<td>Consultants and Honoraria</td>
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<td>$ 2,500</td>
<td>$ 2,500</td>
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<td>Office Supplies</td>
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<td>Travel and Conferences</td>
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<td>$ 2,500</td>
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<tr>
<td>Membership Fees</td>
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<td>Category</td>
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<td>------</td>
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<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Advertising and Promotion</td>
<td>$2,500</td>
<td>$1,500</td>
<td>$1,500</td>
<td>$1,500</td>
<td>$1,500</td>
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<tr>
<td>Accreditation</td>
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<td>$-</td>
<td>$-</td>
<td>$-</td>
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<tr>
<td>Computer Software</td>
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<td>$1,000</td>
<td>$1,000</td>
<td>$1,000</td>
<td>$1,000</td>
</tr>
<tr>
<td>Computer License Fees</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Computer Repair and Maintenance</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Equipment Repair and Maintenance</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td><strong>New Total Supplies and OTPS Expenses</strong></td>
<td><strong>$10,500</strong></td>
<td><strong>$9,500</strong></td>
<td><strong>$9,500</strong></td>
<td><strong>$9,500</strong></td>
<td><strong>$9,500</strong></td>
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<tr>
<td><strong>CAPITAL EXPENDITURES</strong></td>
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</tr>
<tr>
<td>Facility Renovations</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Classroom Equipment</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Other (list separately)</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td><strong>TOTAL (Links to Capital Expenditures on Program Exp Worksheet)</strong></td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Other (list separately)</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td><strong>TOTAL (Links to Other on Program Exp Worksheet)</strong></td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
</tbody>
</table>
APPENDIX

15
Michael J. Lovaglio  
Director of Graduate Programs  
Baruch College – Weissman School of Arts and Sciences  
One Bernard Baruch Way – Box B8-250  
New York, New York 10010

RE: Baruch College proposal for MA Arts Administration

Dear Michael,

I have reviewed the documentation of your intent to establish a program in arts administration leading to the Master of Arts degree effective in the fall of 2014. I have also reviewed the appendices that support the rationale.

The program described in your document is very strong. As a result of three schools within the College contributing courses, content, and oversight, the proposal provides a truly unique interdisciplinary degree structure within the traditional academic environment. In the first paragraph of the abstract you specifically identify the disciplines of art, music and theatre. The program you have developed will be a useful model for all visual and performing arts institutions. The breadth of preparation you will be providing to your students will not be limited to the three disciplines in the Department of Fine and Performing Arts. The skills you will be developing in your students will be very transferable across many disciplines. (Example: The current Chief Executive Officer of the Portland Japanese Garden, one of the most distinguished botanical gardens in America came to that post from a similar management position with the Honolulu Symphony. This kind of move is becoming more and more the norm in the industry.)

On page 4 of your Abstract it is important to acknowledge that every organization whether for profit or not-for-profit must generate revenue in the current economic and social environment.

The Purpose and Goals of the program are very well stated. The quote that leads off page 6 is good, however, arts leaders not only “may be called upon to make revenue and risk decisions for which they are not fully prepared,” but will definitely be called upon to make such decisions. The strength of your program is that you will be providing your students with the appropriate tools to know when to hold, fold, and move their organizations and their careers forward.

Missing from: The specific educational goals of the proposed program are any reference to non-profit arts education. This is a huge part of the field in New York City and the entire country. Both inside performing and visual arts organizations with multiple missions and in freestanding independent arts education
organizations the need for good managers is significant. This part of the industry is significant. If this segment of the field were to be isolated in New York City, the arts education budgets of these organizations would be larger than the entire arts services community in many medium sized American cities. Your program will provide significant opportunity for these professionals be they in a small community school of music on the upper west side or the education department of the Metropolitan Museum.

The Need and Justification section of your proposal provides excellent supporting documentation. In the final four points of this section however I would avoid limiting the program to art, music and theatre organizations. In points 3 and 4 it is very important to emphasize the interdisciplinary model that you are proposing. You are breaking down a traditional silo model and replacing it with the vitality of three cooperating schools all embracing the need of a significant New York City industry.

On page 10 in the second paragraph it would strengthen the document to more specifically describe the list to include: “the organizations housed at Lincoln Center,” rather than just stating Lincoln Center. The enrollment projection model is excellent and I believe moderately conservative in it’s expression of demand for the program. The Governance section provides an outstanding and unique academic model.

The program course curriculum is very thorough and well designed. I would suggest that perhaps some thought be given to an option requiring Entrepreneurial Communications: Selling and Negotiating. This is a key skill set for not-for-profits and for profits. Even when fund raising and grant writing we are “selling” a mission, an idea, or a service and we are actively negotiating with the funder or philanthropist to determine their capacity and priorities. Maybe I am debating semantics, but I believe particularly in the not-for-profit world we do not discuss frequently enough the importance of “sales.”

The list of electives is very good. Behind each course is significant depth and opportunity for further development and content for additional courses.

The Cost Assessment and Evaluation model would be positive addition to many program analysis exercises carried out each year in higher education institutions across the entire country. I very much look forward to following the progress of your proposal and celebrating the success of your graduates when they are excelling in the field. Please do not hesitate to call me if you have any questions.

All the best,

Robert Bucker
Dean, College of the Arts
Portland State University