THE UNIVERSITY OF AKRON'S ARTS ADMINISTRATION INTERNSHIP

STRUCTURE AND OUTCOMES: A CASE STUDY

A Thesis

Presented to

The Graduate Faculty of The University of Akron

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Mary Finnerty

May, 2018
THE UNIVERSITY OF AKRON’S ARTS ADMINISTRATION INTERNSHIP
STRUCTURE AND OUTCOMES: A CASE STUDY

Mary Finnerty

Thesis

Approved:

Co-Advisor
Mr. James Slowiak

Co-Advisor
Dr. Christopher Hariasz

Faculty Reader
Ms. Lisa Lazar

Accepted:

School Director
Dr. J. Thomas Dukes

Dean of the College
Dr. John C. Green

Dean of the Graduate School
Dr. Chand Midha

Date
ABSTRACT

An internship component has been a requirement of many arts administration programs for so long, yet it seems as though the process for obtaining the best fit for students has yet to be studied. The purpose of this research is to attain an understanding of how much The University of Akron Arts Administration students learned during their internship, specifically professional competencies and content knowledge in the field of arts administration. Of additional interest was the satisfaction level of students upon completion of the internship. This study intends to fill the gap in research on arts administration internships and perhaps create an opportunity for future studies to explore the internship process in arts administration in greater detail. In addition, this research intends to be a step in the right direction to ensure positive internship experiences for all arts administration students at The University of Akron.
ACKNOWLEDGEMENTS

I would like to thank my committee Lisa Lazar, James Slowiak, and Chris Hariasz for their time during the completion of this thesis. It is something that could not have been accomplished without your help. A special thank you to Chris Hariasz for not only spending countless hours proof reading and editing this thesis, but always making sure I was learning throughout the entire process.

Many thanks to my husband, Darin Finnerty, and my brother, Michael Williams, for your constant support of my education. Thank you both for your love and patience these past two years. Most of all, thank you for always encouraging me to follow my dreams.
DEDICATION

This thesis is dedicated to the memory of my mother, Jenny Lynn Miller.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF FIGURES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>vii</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
</tr>
<tr>
<td>II. LITERATURE REVIEW</td>
</tr>
<tr>
<td>Definitions</td>
</tr>
<tr>
<td>Internships in Arts Administration</td>
</tr>
<tr>
<td>Professional Competencies of Arts Administrators</td>
</tr>
<tr>
<td>Content Knowledge in the Field of Arts Administration</td>
</tr>
<tr>
<td>Internship Satisfaction</td>
</tr>
<tr>
<td>Business Internships</td>
</tr>
<tr>
<td>III. METHODOLOGY</td>
</tr>
<tr>
<td>Reliability of Surveys</td>
</tr>
<tr>
<td>Development of the Survey</td>
</tr>
<tr>
<td>Selection of Respondents and Collection of Data</td>
</tr>
<tr>
<td>Data Preparation and Analysis</td>
</tr>
<tr>
<td>IV. SURVEY RESULTS AND DISCUSSION</td>
</tr>
<tr>
<td>Research Question 1 Results</td>
</tr>
<tr>
<td>Research Question 1 Discussion</td>
</tr>
<tr>
<td>Research Question 2 Results</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Timing of internship during course of study</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>Mode of internship completion</td>
<td>37</td>
</tr>
<tr>
<td>3</td>
<td>Students’ primary employment during course of study</td>
<td>43</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

This study set out to explore the Arts Administration Program at The University of Akron (UA) with regard to the internship process. The research performed involved assessing the institutional conditions under which graduate internships in the Arts Administration Program at The University of Akron are obtained, and the benefits students gain from their internship experience. After engaging in many different types of internships myself, I was curious to see what other students have thought of their experiences as well. In graduate-level education, one often finds the assumption that the internship is of value. Knowing and tracking which internships allowed students to gain the most valuable skill sets is key to providing the best possible experience.

This thesis is based on three components of an arts administration internship: professional competencies, content knowledge in the field of arts administration, and satisfaction with internships. This research intends to clarify the internship process in the Arts Administration Program at The University of Akron and make suggestions for improving the process to ensure that all students are able to gain a meaningful experience.
My personal internship experiences are what sparked my fascination of internships and the beginning of this project. My first arts administration internship took place at the Allentown Symphony Orchestra while I was completing my bachelor’s degree at Cedar Crest College. I felt I learned much more about arts administration during this first internship than in my classroom coursework, including discovering the field of arts administration itself and gaining a role model to advise me and teach me practical skills.

Years later, I realized I didn’t ever really know what exact knowledge and skills I was supposed to be gaining from this internship experience. I then reflected upon the university standards based on the required paperwork to be completed by my internship supervisor. There were no set criteria on what students should be learning during an internship. There was also no assistance, guidance, or recommendations for placing students in an internship.

During my graduate internship as the Assistant Box Office Manager at Porthouse Theatre, I had begun to experience some similar feelings in regard to the internship process. Comparing it to my undergraduate experience, the requirements were not that different between each respective institution. Both universities required my internship supervisors to complete some summary paperwork. At UA, I was required to fill out paperwork and summarize the learning experiences at Porthouse Theatre.

In addition to the two internships listed, I have also interned with other organizations. I always felt I gained knowledge even when the internship had not gone as planned. Even though I learned valuable competencies and content, in some way, I felt a little lost because I never quite knew exactly what I was supposed to be learning. There
were never any clear learning objectives or outcomes associated with the internship experience.

In my undergraduate experience, I was the only person in my field undertaking an arts administration internship, and therefore, my advisors could offer little guidance. In my graduate experience, many of my classmates were doing different types of internships. In our discussions with each other, it was unclear to me which internships were the most valuable.

At the graduate level, in a specialized area of study such as arts administration, it may be beneficial to set standards of internships. In the Arts Administration Program at The University of Akron, all students are required to complete an internship for credit to graduate. The goal of the internship is to prepare students for the job market and for future employment. I decided to investigate to what extent competencies most often required by employers in the field of arts management are being gained in the internships. With this study, I also intended to shed some light on the general satisfaction of students after completing their respective internships.

The Association of Arts Administration Educators (AAAE) has created curricula standards for graduate programs. AAAE states, “these standards are based on the philosophy that all arts administration program graduates are entitled to certain outcomes from their education, regardless of the specific emphasis of the program” (4). I will discuss these standards in further detail in Chapter II. A quick review of AAAE standards reveals that not all of them are covered in the curriculum offered by the Arts Administration Program at The University of Akron. Ideally, an internship should offer additional resources and aspects that are not covered in classroom coursework (11-67).
The University of Akron Arts Administration program’s required courses include:

1. Research and Writing Methods
2. Principles of Arts Administration
3. Arts Administration Practices and Policies
4. Legal Aspects of Arts Administration
5. Internship
6. Fundraising and Grantsmanship
7. Audience Development
8. Colloquium on the Arts
9. Master’s Thesis

Flexible business courses and electives required include Management, Marketing, and Finance. Some of these courses are covered at The University of Akron, but not all. It may be beneficial to require internships to cover what is lacking based on the AAAE suggested guidelines. The courses suggested by AAAE that are not offered at UA include:

1. International Environment for the Arts
2. Production and Distribution of Art
3. Strategic Planning
4. Technology Management and Training

Providing set expectations to the intern and the organization may assist the organization offering the internship. The organization staff may benefit by expanding their knowledge and learn the most current practices in the field. Often, internship
supervisors are not instructed on what the students should be learning. If guidelines were set in place, the internship experiences may be more successful in helping students gain the knowledge needed for future employment.

I began my research by investigating the internship process at other university-level arts administration programs. Although many undergraduate and graduate programs require an internship to be completed, there are no studies suggesting guidelines or requirements at any institution. I believe my project may be the first to try to fill this gap. The research questions of this study include:

1. What factors influence the learning of professional competencies during the internship experience?

2. What factors influence the learning of content knowledge in the field of arts administration during the internship experience?

3. What factors influence the satisfaction of students with the internship experience?

With these questions, this study attempts to address whether or not students are learning content knowledge in the field of arts administration during their internship that differs from their classroom courses. The study also addresses the professional competencies required of a professional workplace environment. Lastly, the study focuses on whether or not students are satisfied with their internship and the knowledge they gained from the internship experience. This study is intended to assist the UA Arts Administration Program to make recommendations to provide the best possible internship experiences for future students.
CHAPTER II

LITERATURE REVIEW

When I began researching the published literature about arts administration surveys about internships, the resources seemed scarce. With arts administration being a fairly new field of study compared to other subjects, there were very few formal academic writing and research study examples. Arts administration topics are often combined with research from other disciplines to present an interdisciplinary viewpoint. To provide an adequate background for this study, literature from the topics of experiential learning, arts administration, general internships, and business internships were analyzed.

Definitions

Arts administration, also referred to as arts management, is “a field of study providing graduates with the tools to create, develop, facilitate, and evaluate arts and cultural programs and organizations” (About Arts Administration). Cuyler and Hodges express internship as a form of “experiential learning that complements students’ cognitive learning” and “serve as an anticipatory socialization process to prepare students for their future roles in the profession” (68). Kolb defines experiential learning as “a
particular form of learning from life experience; often contrasted with lecture and classroom learning” (xviii).

The “Experience Based Learning System” was created in 1980 by Kolb to obtain the ability to facilitate experiential learning between researchers and practitioners, as well as to advance research on experiential learning. This learning system has created experiential exercises and self-assessment instruments based on research on experiential learning theory. Though the term experiential learning has existed since 1980, internships have been used as a form of experiential learning for much longer. Experiential learning is regarded as highly interdisciplinary and has addressed learning and educational concerns in many fields (xii).

“The AAAE has published academic standards for graduate-level education without including a general definition or standards specific to internship” (Cuyler and Hodges 77). This stands true today, as the Association of Arts Administration Educators Standards for Arts Administration Graduate Program Curricula only states that in internships, assistantships, or case studies are completed in the later portion of graduate education (60).

Brindle declares that an educational goal of arts management education is to “couple an understanding of management fundamentals and skills with an understanding of artists, audiences, and arts organizations” (189). She claims that arts administrators learn via apprenticeships. They often have no formal training in arts management and learn their skills on the job. Education that has included an internship component for arts administrators has been successful (3-6). Many arts administration programs at
universities require an internship component, but there are very few studies that survey the success of said internships.

Internships in Arts Administration

The first university to establish training for arts administrators was Yale University’s graduate program in Theater Administration in 1966. Since then, many academic programs in arts administration have been recognized (Murphy 331). Brindle states that arts management internships are an important aspect of learning and also aid in early placement for new graduates in arts positions (187). Martin and Rich state that the era of self-taught arts managers has come to an end, and in order to succeed in arts fields today, a person must be trained beyond having a love of art (4-26).

The National Endowment for the Arts (NEA) established an internship program in 1973 running for 13 weeks in length, three times per year. A large number of arts administration applicants applied for each session, and fifteen were chosen. At this time, the NEA worked with the interns to introduce them to the policies, procedures, and operations. These early NEA interns attained an awareness and understanding of arts organizations throughout the country. The NEA internship provided interns with the knowledge of grant writing skills and how to create policy, preparing them to work as a staff member for the NEA. The interns were introduced to guest speakers at seminars and meetings and gained experience in networking and communicating the NEA’s mission to link the federal government to the arts (Murphy 335).

It is clear that trained administrators are needed for running the business of the arts. Murphy states that for the development of the performing arts, leadership and
administration skills are necessary in order to be successful in the world of nonprofit organizations (330). He concludes that the perfect arts administration training must be a combination of theory and practice, and notes that internships have been proven successful in accomplishing this objective in other fields (331).

An internship in the field can be the most effective way to prepare an emerging arts administrator for administrative duties. However, the internship program should be fashioned to introduce the intern to all the various aspects of a nonprofit arts organization. Potential arts administrators should become familiar with all types of organizational characteristics and dynamics (Murphy 333).

Research suggests that internships serve as an anticipatory socialization process to prepare students for their future professional roles, including arts administration. Information is scarce when it comes to investigation regarding internships in the arts administration field and how internships function within academic curricula. Until 2015, when Cuyler and Hodges conducted their study, no arts management research had ever comprehensively addressed internships (Cuyler and Hodges 68).

Expectations of a student’s internship and academic experiences are rarely considered, therefore Cuyler and Hodges developed a survey titled “Expectations of Arts and Cultural Management Programs.” This survey’s sample consisted of over 200 students from six different countries. It was comprised of questions about internships, organizations, programs, faculty, and students. The first question pertained to how internships become a valuable experience to supplement arts and culture management coursework. An overwhelming 97% of respondents said that the internship experience is a valuable learning tool that complemented their coursework (70). Also, a substantial
number of respondents believed that an internship was in fact “more valuable to their academic programs than field trips (85%), research projects (71%), or service learning projects (69%)” (Cuyler and Hodges 71). Another aspect of internships considered in this study was that more than half of the respondents agreed that faculty should supervise student internships and that faculty should be in contact with their students during the internship (68-73). Brindle explains that internships are “a three-sided challenge” between the organization and its mission, the university internship requirements, and the career goals and focus of the intern (187). She explains that internships are complex and often not defined, as they do not fall under faculty direction and have no predetermined means to measure outcomes, such as a formal report (187).

Cuyler and Hodges’ survey results also suggest that the majority of the respondents agreed that there should be a reflection paper required after the completion of the internship. Additionally, about half of the respondents agreed that either a journal or portfolio of work should be created. Another interesting finding of this survey is that a majority of respondents strongly agreed they would be willing to travel outside of their university location for a significant internship. Cuyler and Hodges suggest that an internship experience of arts and cultural management students should be required. They state that “an internship could enhance learning gained during coursework and increase students’ marketability after graduation” (73).

Research of current literature suggests that interning is crucial to learning how to run an organization and the internship provides an important framework through which interns can meet mentors, role models, and field supervisors. Personal insights play a large role in the future of an administrator. Interns learn to adapt to an arts organization in
many ways, including diverse management styles and gaining an understanding of artists who are being hired by the organization and their needs. Administrative principles can apply to any organizational setting, but the field of arts administration also requires a knowledge of artistic disciplines (Murphy 333). Arts internships are different from other general administrative internships because the students are usually working within a focused arts field, their own artistic background, or personal artistic interest (Murphy 353).

Murphy states that although internships are important for arts administrators, the difficulty of finding the proper type of internship may be a problem. Due to the nature of arts organizations, seasonal downtime may not work in an intern’s favor. For example, some theaters and symphonies have downtime during the summer and festivals will only run for a short time. Often, the best time for a student to intern is in the summer so they are able to focus their full attention on the internship. Nonprofit arts organizations tend to be small and may only consist of two or three professional administrators or run by a majority of volunteers with no professional administrative training (Murphy 352).

Brindle observes that internships do not often fall under the typical job application and interview process governed by human resources policy. There is typically no set pay, hours, benefits, or even job descriptions for most internship positions in the arts. Interns should have specific job duties and should not be treated as volunteers (Brindle 187).

Another study from 1987 looked at arts administration internships from the side of the hosting organization. Based on a national study of the learning experiences of arts administrators by DiMaggio, it was determined that those administrators who took part in the study ranked on-the-job training highest among the skills that were examined.
Workshops and seminars came in second place (43-50). In this same study, on-the-job training was ranked the highest when arts administrators were asked about their preparation for financial management, personnel management, and board relations. DiMaggio explains that though internships and on-the-job training were the highest ranked learning methods for future arts administrators, “assessments of different learning methods cannot be generalized to all sources of a given kind of training” (42).

**Professional Competencies of Arts Administrators**

The Association of Arts Administration Educators’ mission is to “represent college and university graduate and undergraduate programs in arts administration, encompassing education in the management of visual, performing, literary, media, cultural and arts services organizations” (3). Created as a not-for-profit organization in 1975, AAAE was established to advocate for formal training for arts administrators (3).

AAAE explains that all arts administration degrees are diverse, as in they may be in the categories of cultural management, arts administration, and arts management. The membership of AAAE consists of programs that have been established to train and educate managers of the arts around the world. Various degrees are offered, and often in collaboration with other disciplines, for example business or public policy. AAAE states that arts administration is unique in that “the arts industry requires a strong grounding in the arts themselves, not just in business and management techniques” (4).

During the process of evaluating educational standards of arts administration programs, AAAE has based its standards upon the fact that graduates in arts administration are entitled to certain outcomes of their education. The standards
established by the AAAE include the types of courses that should be offered by each college or university offering degrees or certificates in arts administration and also specific professional competencies that students should possess when completing a graduate or undergraduate degree. For a graduate degree, professional competencies include:

1. Strategic analysis and planning
2. Institutional development
3. Production of arts events and experiences
4. Leadership
5. Organizational structure and staffing
6. Working with artists and other populations
7. International environment for the arts
8. Application of research methodologies to the field
9. Analysis, gathering, and evaluation of data
10. Management of people and processes

In a study conducted in 1998, Martin and Rich defined professional competencies as skills required in managing arts organizations. They surveyed selected leaders in arts organizations, such as chief executive officers, artistic directors, and artistic and managerial leaders. The results indicated the top two most professional competencies for those working in the field of arts administration were leadership and team building. Martin and Rich also found that respondents noted on-the-job training as the most vital way to learn professional competencies (4-26).
After the initial survey, Martin and Rich made follow-up phone interviews with their respondents. Many of the arts leaders interviewed indicated that they were open to creating more internship opportunities within their respective organizations. The researchers explain how interns not only benefit their universities and colleges, but also enhance the training of new managers of the arts organizations when they are completing their internships. These findings lead Martin and Rich to conclude that internships may strengthen arts administration training programs and develop closer relationships between academic programs and arts organizations (4-26).

**Content Knowledge in the Field of Arts Administration**

Brindle suggests that an individual’s career track in the field needs to be established before completing or starting an internship for the arts management student. Her suggestions for career tracks within the field include fundraising and development, volunteer management, grant writing, arts marketing, IT skills, ticketing and sales, press releases, and arts criticism (192-193).

The Association of Arts Administration Educators states what graduate curricula should provide prospective students looking to study arts administration. The following topics of content knowledge in the field of an arts administration that a university curriculum should include are:

1. Community Engagement
2. Financial Management
3. Institutional Leadership and Management
4. International Environment for the Arts
The five content knowledge skills that were chosen to focus for in this thesis are fundraising, grant writing, finance, marketing, and community outreach.

AAAE suggests that due to recent changes in fundraising, today’s arts administrators need to know established ways of fundraising as well as techniques for online fundraising. The established fundraising methods include grant writing, major donor solicitation, annual fund campaign, special campaigns, and fundraising events (40). The AAAE suggests that graduate level arts administration students should obtain beginning fundraising skills such as citing basic fundraising principles and how they apply to the arts, identifying fundraising terms and methods, identifying the importance of stewardship, being aware of motivations of why donors give, identifying how to find income sources, cultivating income sources, and describing the role of the board, staff, and consultants in fundraising (41).

Grant writing is often combined together with fundraising aspects according to AAAE (40). Literature suggests it is important to be able to research new grants by asking other people in the field and looking online for available grants that fit the specific
organization. Arts administrators need to know who gives grants and the priorities and eligibility requirements of each funder. Types of grants include public agencies including local, state, and federal, foundations, corporations, businesses, nonprofit organizations, and individuals (DeVereaux 306).

AAAE suggests financial management skills are essential for an arts administrator because “the balance between mission and money is a key factor in maintaining a sustainable, vibrant and successful organization” (16). Though there is often help from financial professionals on a nonprofit organization’s board of directors, nonprofit arts managers must be able to communicate financial information effectively to the board and stakeholders. Graduate level arts administrators should be taught a basic understanding of financial management which includes performing basic accounting, explaining revenue restrictions, identifying financial statements, recognizing the purpose of an annual audit, describing internal control systems, identifying the relationship between the board’s fiduciary duties and how that differs from the staff, and understanding the IRS Form 990 (18-19).

AAAE groups marketing with audience development together. According to AAAE, marketing is an organization’s way of communicating and delivering arts value to audiences. Public relations, although different from marketing, is also important to an organization and the artists it represents. Arts administration marketers should be familiar with designing subscription and membership programs and their pricing, with social media and mobile communications, and have the ability to determine when an “organization should add a new tool to its marketing mix” (36). AAAE suggests that marketing and audience development graduate level skills should include being familiar
with print and electronic approaches to marketing, changing patterns of audience behavior, communicating with multiple sectors, audience research studies and practices, customer relationship management software, and the organization’s mission (37-38).

Community engagement consists of connecting and identifying with the community in which an arts organization is based. AAAE suggests students should learn and understand that arts organizations have the ability to be supportive role models to connect individuals, societal groups, and organizations. Seeking opportunities to be active members of local and regional communities will have the greatest impact on learning about who the community consists of. It is important for arts administrators to know who they are serving in the community and which community members could become more involved. AAAE suggests the following skills to be included in graduate level course work: understanding what culture means and how it defines the community, identifying a range of community programming, identifying change in demographics within a community, analyzing an arts organization’s current audience, engaging in sensitive issues that may be a source of disagreement in a community, and identifying how arts and culture can affect communities (11-13).

**Internship Satisfaction**

Sweitzer and King state that internship satisfaction is defined by the interns themselves. Satisfaction and success is determined by what the intern’s prior plans are and whether they were fully engaged in the process. Satisfied interns are not influenced by others, but they determine their own success. The literature states that in order for the intern to be fully engaged, they have to be doing what they want to do. Sweitzer and King
suggest that the student’s decisions need to be made freely and the student needs to have self-determined goals that are a source of enjoyment (342).

D’Abate et al. surveyed students enrolled in internships from the Department of Management and Business at a liberal arts college in the northeastern United States. Their survey contained the following independent variables: job characteristics (skills, significance of work, autonomy, and feedback given), work environment characteristics (learning opportunities, career development, coworker and supervisor support, and organization satisfaction), and contextual factors (flexible work hours, commute, paid vs. unpaid, and location). Control variables (gender, GPA, and class year), were also measured. Internship satisfaction was used as a dependent variable. (529-531).

The results of D’Abate et al.’s survey showed relatively high levels of internship satisfaction overall. The strongest predictor of internship satisfaction was task significance, with feedback coming in a close second. Out of the work environment characteristics, the strongest predictor of internship success was organization satisfaction (if the interns liked the organization). Interns also felt satisfied when they had a supportive supervisor or mentor and learned new information that could not be taught in the classroom. Results did show the lack of a formal discussion between the intern and the supervisor about the intern’s experience (532-535).

**Business Internships**

Brindle suggests that looking for creative work for arts administrators shouldn’t be confined solely to arts organizations. Experiences outside of arts organizations may also contribute to the understanding of the creative process (194). She also comments on
the fact that the average young adult today will change careers often in their lifetimes. She states that new graduates may work in for-profit, nonprofit, or a government enterprise and may cross sectors many times. Young professionals trained in arts administration may even pursue a career in a field unrelated to their studies (189).

When preparing for any career, it is important to know that “best practices are not restricted to any one sector” (Brindle 190). The ideal nonprofit manager will use best practices to “think outside the box of a university major and the classroom curriculum” (Brindle 190). With all of that considered, it is important to choose the right internship to be engaged. Internships can give students opportunities to learn life lessons before starting their future career. An internship should not be looked at as a way to gain credits towards a degree, but as a wise way to invest in one’s time and future (Brindle 190).

A study by Cannon and Arnold titled “Student Expectations of Collegiate Internship Programs in Business: A 10-year Update,” researched the differences between students’ expectations in internships from 1986 to 1998. The results of their research showed that students felt strongly that their department should offer internship opportunities. Students surveyed agreed that internships are more valuable than case studies or guest speakers. It was found that students are now “seeing the internship less as a vehicle for augmenting their education, and more as a means of gaining a competitive edge in the market-place for new jobs” (202). Cannon and Arnold found the most significant difference from 1986 to 1998 is that the job market became more competitive due to the economic recession in the early 1990s. Economic factors can force students increasingly to rely on internships to differentiate themselves from their colleagues that have not completed an internship (204).
Cannon and Arnold found that “business schools should accordingly ensure that the structure of their internship programs reflect this modern-day reality” and that “changes could include fewer papers and tests and less outside reading” (204). These researchers proposed that more effort should be placed on business school internship administrators to perform additional screening of internship sites, evaluating the training provided to the intern, and investigate the role of the intern’s immediate supervisor. In addition, Cannon and Arnold explain that business schools should offer academic credit for internships, and allow more flexibility in their internship curricula due to the academic programs growing more challenging and expensive (204). Many of these recommendations in Cannon and Arnold’s study would also be valuable to an arts administration internship.
CHAPTER III

METHODOLOGY

This chapter describes the procedures undertaken to conduct, analyze, and interpret research of three gratification outcomes of internships completed by The University of Akron Arts Administration students, as well as certain antecedent factors leading to those outcomes. The outcomes assessed were: 1) the level of learning of professional competencies; 2) the level of learning of arts administration content knowledge; and 3) overall satisfaction from the internship experience. In addition to basic demographics, the following potential factors influencing internship experience were explored:

1. Time of attendance in the UA Arts Administration program
2. Employment status during enrollment in the program
3. Prior employment experience and its character
4. Source of information about internship
5. Guidance received from the program director/faculty, including approval of duties and responsibilities
6. Availability of faculty to help with potential problems during internship
7. Mode of completion of the internship
8. Time of completion of the internship
9. Geographical location of the internship

10. Academic requirements of completion (final report)

11. Faculty evaluation of completed internship

12. Internship supervisor evaluation (letter of recommendation)

13. Employment offer resulting from internship

After looking at different ways of collecting data for this study (for example, interviews, surveys, focus groups, etc.), a survey was selected as the primary instrument. Despite inherent issues, especially those related to the validity of self-reported data, surveys are still widely used in psychological, sociological, marketing, and communication research. Surveys are a flexible tool, easily adaptable to different fields and topics, and generally very economical and efficient (Pierre, Chandon, et al., 1-14).

Reliability of Surveys

Leggett reports that the survey method has its advantages and disadvantages. For example, surveys tend to be very cost effective partly because they can be used to reach respondents easily across a large geographic area. Leggett suggests that another advantage to using a survey research design to “enable the generalization of results from a sample population to a larger target population” (570-571).

However, researchers need to be aware of the disadvantages of using a survey for research. One major disadvantage is a low response rate, especially with paper and online surveys. Another disadvantage is that respondents may not complete the entire survey. With an online survey, the researcher never fully understands the respondents’ behavior. The lack of face-to-face contact makes it very hard to determine behaviors of
respondents. Leggett goes on to explain that though no survey can gain exact results, a well-constructed survey can significantly improve the probability of obtaining valid and trustworthy data (568-571).

There are some important considerations for researchers in the process of developing a survey. Most importantly, surveys must begin with a hypothesis, research questions, or a problem statement. Establishing a clear hypothesis will help the researcher to define exactly what data needs to be collected in order to answer the research questions. It is also important to develop questions that will not be biased or persuade the respondent to answer one way or the other (Leggett 568-570).

Online surveys have been widely used since the inception of the internet. Such surveys are considered to be much faster to complete than a conventional survey delivered by mail or telephone. Web surveys also tend to be less biased than face-to-face interviews because there is no specific interviewer. Also, compared to mail-based surveys, internet surveys have the capability to allow the respondent to offer longer, open-ended answers (Schonlau et al. 77).

However, web surveys require careful design and calibration to acquire efficiency as well as other advantages. For example, the survey designer needs to determine how the respondent will move between questions and how answers will be input and validated. Web surveys may also require more pretesting than conventional surveys. Software configurations and differences between browsers and types of computers may be important factors for the researcher to consider when conducting a web-based survey (Schonlau et al. 79).
Development of the Survey

After receiving approval from the University’s Institutional Review Board for the Protection of Human Subjects (IRB) (see Appendix A), The University of Akron’s Arts Administration Program’s curriculum was analyzed to see which essential areas of study were similar to those suggested by AAAE. A list of required courses clearly included specific areas of study, such as audience development, marketing, management, fundraising, and legal aspects of arts administration, but also more general offerings, such as, Principles of Arts Administration. In order to augment this information with comparable examples from other arts administration programs in the country, AAAE’s content knowledge in the field of arts administration requirements were consulted. AAAE considers core competencies for arts administrators to be: developing audience, developing financial strategies, strategic planning, legal and ethical environments for the arts, leadership development, the management of people, international environments for the arts, research methodologies, data analysis, and creating arts events and experiences (6).

Using the UA curriculum content and AAAE’s recommendations, a list of five content knowledge areas considered essential for an arts administration professional was compiled. These knowledge areas include the following:

1. Fundraising
2. Grant writing
3. Finance and accounting
4. Marketing
5. Community outreach
Questions were included in the survey which specifically asked whether students learned about these areas.

Based on research of conventional business internships and job qualifications suggested by AAAE and Martin and Rich, a list of general professional competencies for administrators was able to be compiled. These professional competencies include:

1. Problem solving skills
2. Working as a team
3. Leadership skills
4. Communication skills
5. Gaining confidence in the field

Questions pertaining to the acquisition of these skills were asked on the survey used for this study to assess whether or not the internships covered these professional competencies.

Both professional competencies and content knowledge were assessed by using a seven-point Likert scale, with the following options:

1. strongly disagree
2. moderately disagree
3. neither agree nor disagree
4. slightly agree
5. moderately agree
6. strongly agree

The third outcome variable used in the survey designed for this study was the general satisfaction students felt after completing their internships. Satisfaction was
assessed on a scale of one to ten, with a rating of ten being the highest level of satisfaction, and one being the lowest level.

Predictor variables were selected after consulting general literature on surveys (Punch 100), specific examples found in a review of issue-specific references, as well as from consultations with my colleagues and advisors. Once the information for the development of the survey was completed (see Appendix B), the data collection began.

Selection of Respondents and Collection of Data

The University of Akron Alumni Association produced a list of graduates from the Arts Administration Program containing 164 names. The size of the list made it possible to try to test the entire population instead of just a sample. In addition to the aforementioned Alumni Association list, additional names were gathered from the informal list kept in the AA graduate office, as well as through some investigative work conducted using LinkedIn. However, contact information associated with the names on the combined lists was often sparse or incomplete, leaving no easy way to contact the potential respondents. Altogether, email addresses for 151 graduates were obtained constituting the entire pool of respondents.

Using Qualtrics software, invitations to participate in the survey were emailed on 17 December 2017, and then again as a reminder on 8 January 2018. A number (15) of emails came back as undeliverable. Overall, 49 contacts attempted to answer the questions, of which 46 completed the entire survey. With a response rate of 32.5%, it was deemed sufficient to conduct simple statistical operations.
Data Preparation and Analysis

The initial look at the results revealed abnormal distribution in some variables, suggesting that data may need to be transformed to improve suitability of certain variables for statistical calculations. Thus, data for question number one (year of graduation) was recoded into three subgroups to include “Before 2000,” “Between 2000 and 2010,” and “After 2010.” It was also recoded into two subgroups to include “Before 2010” and “After 2010.”

In addition to its statistical usefulness, this new coding actually reflected an interruption in the history of the Arts Administration Program at The University of Akron that might have had some bearing on the internship experiences of its students. Namely, in the period after 2010, the program had three different interim part-time coordinators, following the retirement of its long-time coordinator in 2014. Furthermore, The University instituted a reduction in the number of graduate assistantships available to arts administration students during this time period as well.

Data for questions pertaining to the mode of completion of internships was also recoded. Thus, data for question number 10, asking whether the internship was completed in one continuous stint and one location or three other modes was recoded into two groups only. Question number 13, asking when in the course of study was the internship completed was also recoded into two groups—one for summer between first and second year of study, and the other for all other cases.

Data for questions pertaining to overall satisfaction with the internship was recoded into three groups to include “Dissatisfied,” “Neutral,” and “Satisfied.” However, both the original and the recoded data were used in statistical analysis. Data for the
demographic question about sex/gender was cleaned up and recoded into just two groups: “Female” and “Male.” Data for question about professional skills was used to calculate a new aggregated variable (“combined professional skills”), and data for question pertaining to arts administration content knowledge was used to calculate a new summed up variable (“combined arts administration competencies”).

Analysis of the survey data was performed using the Statistical Package for the Social Sciences software (SPSS). In order to answer the research questions for this project a number of tests were run, as recommended by The University of Akron’s Statistical Consulting office. The following tests were used: Paired T-test and ANOVA.

T-test is a simple way to determine if two sets of data are significantly different from each other by comparing the means of the two sets. A paired T-test was used in this case because data derived from responses to two questions by the same participants was tested. ANOVA tests are used when comparing the means of two or more groups (Emerson 194-196). Additionally, a number of descriptive statistics were consulted to aid me with the interpretation of results.
SURVEY RESULTS AND DISCUSSION

The purpose of this research was to attain an understanding of how much The University of Akron Arts Administration students learned during their internship, specifically professional competencies and content knowledge in the field of arts administration. Of additional interest was the satisfaction level of students upon completion of the internship. After examining the data, including statistical testing, several significant or otherwise interesting results were obtained.

Research Question 1 Results

The first research question of this study was, “What factors influenced the learning of professional competencies during the internship experience?” The results of the survey do not allow for any far-reaching conclusions.

The only fruitful result came from the investigation of the location of the internship. Respondents were asked if their internship was located in Akron, other area of Northeast Ohio, other area of Ohio, other state, or other country. A one-way ANOVA test was used to detect the impact of the location of the internship on the three dependent variables. There was an impact with regard to learning professional competencies and the
location of the internship, most notably with those who completed their internship in Akron, OH, \([F(2,38) = 3.25, p = .50]\). Further analysis determined that students who completed their internship in locations other than Akron felt to have learned more in terms of professional competencies than those who completed their internship in Akron.

Because the geographic location of the internship was the only significant result pertaining to RQ 1, only a very limited answer to this question was able to be determined: Learning of professional competencies was influenced by the geographical location of the internship in such way that students who had their internship in locations other than Akron felt they learned more professional competencies than those who completed the internship in Akron.

**Research Question 1 Discussion**

The fact that students felt that they learned less in terms of professional competencies if their internship took place in Akron rather than elsewhere proved to be a very interesting finding of this research. It seems as though it shouldn’t matter where the internship is completed to learn professional competencies. One possibility for this result could be that during arts administration classroom courses, many guest speakers are brought to class to share their expertise in the field and the majority of these guests are from Akron. Students may have the feeling that they know enough about these organizations and may then be uninterested in interning with them. This relative negativity may then hinder learning in general. Interning for another organization in Ohio or across the country may seem like a brand new, exciting experience for the student seeking an internship.
An additional thought as to why students felt they learned a smaller number of professional competencies during their internships in Akron could be because Cleveland is in such a close proximity to Akron. Cleveland offers a larger selection of arts organizations at which to intern. Some organizations in Cleveland are larger in terms of budget. For example, The Cleveland Orchestra is a much larger organization than The Akron Symphony, in terms of budget and also history. Interns may feel that they can learn more from these larger organizations. Often, the large organizations may pay interns for their work. The idea of earning a stipend while interning could be an enticing opportunity that maybe the intern cannot refuse. Being so rewarded, they may have a generally more positive opinion about the organization, including the learning of competencies.

This particular result may also lead one to imply that any kind of novelty or unfamiliarity is conducive to learning. For example, doing an internship in a content area that is relatively unfamiliar to a student may provide an opportunity to observe new things or procedures and ultimately result in more learning. If this is the case, it may be advisable for the students to seek an internship outside of their traditional area of competence.

The answers to the open-ended part of this question tended to be very internship specific. For example, not every arts administration job may require talent management, public speaking, or data entry. Those students who may be interested in working in the operations or event management side of an organization can then gain that experience by choosing the internship in an appropriate department or organization. This finding testifies to the overall value and importance of the internship within the Arts
Administration Program at UA. Students have the option to go anywhere in the world to complete their internship. This flexibility of the geographic location allows them to choose their own path and develop the arts administration skills of their choice.

**Research Question 2 Results**

The second research question of this study was, “What factors influenced the learning of content knowledge in the field of arts administration during the internship experience?” Unfortunately, this research question was left unanswered even after a thorough analysis of the survey. There were no statistically significant results that would suggest what factors may predict learning of arts administration content knowledge. Even though this was a surprising and disappointing outcome, some knowledge about the issue was still gained.

**Research Question 2 Discussion**

The lack of findings for question two could be related to a few different circumstances. For example, there may not have been a large enough number of respondents. If there were more completed surveys submitted, there may have been more of a measurable outcome for arts administration specific skills. The survey population could have also been too specific. Though as many alumni as possible were included, the majority of the respondents were recent graduates or current students. A majority of these respondents also were graduate assistants. It is likely that graduate assistants may have a better relationship with the program as a whole. Graduate assistants are on campus often and interacting with faculty, staff, professors, and their colleagues more than the students.
in the program who are not graduate assistants. Being on campus and working closely with one another may create a more positive relationship with the Arts Administration Program and make them more willing to help with a colleague’s class projects or research.

This part of the survey also included an open-ended section where respondents could leave comments about any additional arts administration skills they learned during their internships (see Appendix C). Other skills that respondents felt they learned during their internship were donor relations, audience development, educational programming, goal development, special event planning, individual giving, crisis management, curriculum development, exhibit design and installation, and working with the press and board members. The majority of these additional skills listed are touched on during arts administration classroom coursework, but the real-life experience and application may be so indispensable that respondents felt the need to include them here.

In addition, students have the option to do an internship at an organization of their choice. It seems as though these results are very internship specific. For example, learning curatorial skills and exhibit and design installation skills may only be addressed at an internship at a museum or gallery. As these are important skills to learn for those interested in working at a museum, they may not necessarily be arts administration specific skills that are taught in graduate classes. Those students interested in curatorial work at a museum or gallery can then bridge the gap between what they learn during classroom coursework and their interests. This again signifies the importance of the added value that the internship requirement brings to this degree. The additional skills
that the respondents took time to write may suggest that these specific skills they learned led to a higher satisfaction rating.

**Research Question 3 Results**

The third research question of this study was, “What factors influenced the satisfaction of students during the internship experience?” Trying to determine why students were satisfied during their internships may better assist future students in choosing their own internships. Though guidance and research can help future students to determine their internship, it is ultimately each student’s decision. Satisfaction can be related to many things. For example, students who get accepted into the first internship of their choice may be extremely satisfied. As opposed to the students who get rejected by the organization in which they wish to intern. The following findings related to RQ 3 reached the level of significance.

An ANOVA test was used to explore if learning professional competencies during internships had any effect on the satisfaction of the internship. This comparison revealed the effect was significant $[F(2,38) = 15.73, p < .01]$. Findings disclose that the more professional competencies students learned during their internships, the more they were satisfied. Since this was such a robust result, it was decided to test each competency individually and observe their impact on the overall satisfaction. These results proved to also be significant at the $p < .01$ level, meaning that the more the students felt they learned of each individual competency, the more they were satisfied with the internship.

An ANOVA test was used to explore the effects of learning content knowledge on the satisfaction with their internship. The result obtained was again significant, $[F(2,38) =$
3.91, p < .05]. Similar to the professional competencies analysis, it was thus determined
that the more content knowledge students learned during their internship, the more they
were satisfied. Additionally, each specific skill was tested separately concerning possible
effect on satisfaction rates. The only skill that revealed a significant effect was the
community outreach skill, [F(2,38) = 4.86, p < .05].

UA has had three interim part-time coordinators of the arts administration
program over the past five years. Comparing internship satisfaction of those who
completed the program with a full-time coordinator vs. a part-time interim coordinator
resulted in an interesting finding. A one-way ANOVA test was conducted to compare the
effect of program leadership on overall satisfaction with internship experiences. This
revealed that there was significant effect on program leadership and satisfaction. Alumni
who were admitted to the program before the year 2010 had a higher satisfaction with
their internship than those who were admitted into the program after 2010, [F(1,39) =
5.32, p < .05]. A one-way ANOVA using the three satisfaction groups instead of overall
satisfaction confirmed this result [F(1,39) =4.31], p < .05].

The arts administration program draws holders of Bachelor degrees earned at The
University of Akron as much as those who attended other colleges. The arts
administration program is also known to host international students who have earned
their undergraduate degrees in another country. A one-way ANOVA was completed to
compare the impact of the school where the undergraduate degree was obtained on
internship satisfaction. Results revealed that those who obtained an undergraduate degree
from UA were less satisfied during their internship experience as a graduate student in
the Arts Administration Program, [F(2,38) = 3.47, p < .50].
The timing and mode of the internship proved to have some limited impact on satisfaction (See Figures 1 and 2). A one-way ANOVA test was used again with intention to compare results from “summer between second and third semester” versus all other times. The results only approached significance, thus merely suggesting an impact [F(1,39) = 3.60, p = .065]. In relation to this slight impact, an additional one-way ANOVA test was used to compare the significance of doing one internship for six credits vs. all other modes (two internships at different places, two internships at the same place but different times, and one internship and one classroom elective) to satisfaction ratings. This again revealed that the effects only approached significance, and therefore merely suggested an impact [F(1,39) = 3.32, p = .076]. Both of these findings taken together imply that doing one continuous internship during the summer between the first and second year of study may result in the most satisfaction. These results appear to leave some face value because typically students on graduate assistantships have the summer free and are not taking any other classes. This allows them to focus on their internship solely, as opposed to those who chose to take classes while they were enrolled in an internship.
To summarize, analysis of the survey results reveals that satisfaction with the internship experience is determined by at least the following factors:
1. The amount of learning of professional competencies in general and each one of them separately.

2. The amount of learning of arts administration content knowledge in general and the community outreach skills in particular.

3. The character (permanent vs. part-time interim) of the leadership of the arts administration program at UA, and the source of undergraduate degree (The University of Akron vs. other colleges) held by students entering the arts administration program.

4. The role of timing and mode of the internship on the overall satisfaction were also uncovered.

**Research Question 3 Discussion**

The most sizeable finding from the survey results related to RQ 3, which states that the more students learn during their internship, the more satisfied they are with the experience. This may sound very obvious or even trivial. However, oftentimes, a second, more careful look at the most obvious may reveal interesting and unexpected facts. For example, it is conceivable that some students are interested mainly in obtaining the required internship credit, and not so much in learning, and so they seek a place where that goal can be attained with the least effort. In such cases, assuming less effort means less learning, the student’s level of satisfaction with the experience may be lower rather than greater.

An interesting finding about learning individual skills of arts administration content was that only the learning of community outreach was positively linked to
satisfaction. A possible reason why this particular content knowledge outcome was the only one that showed positive impact could be that it is the only skill that must be learned outside of the classroom. The younger generation is often viewed as a more socially conscious generation, interested in their communities and eager to care for and engage in their various communities. Community outreach comprises a new skill set in arts administration and still needs to be explored further as to how it should be taught in the classroom.

Then the question arises as to why the remainder of the content knowledge skills showed no significant results. Perhaps content knowledge skills were already taught in the classroom, therefore students felt they didn’t learn any additional information about a single topic. Unfortunately, there is no additional research that exists on what types of arts administration skills students should be learning in the internship setting. The Association of Arts Administration Educators covers a large portion of the arts administration skills that should be taught in the classroom. The skills used in this survey were chosen because they are taught in courses offered by the Arts Administration Program, along with the recommended courses by the AAAE.

It is difficult to interpret the finding regarding the before/after 2010 caesura and satisfaction. The most appealing, but also the easiest and therefore somewhat risky explanation would have something to do with the leadership of the arts administration program. The relative uncertainty resulting in frequent changes in leadership might have had a negative influence on the graduates’ general opinion of the program and the internship in particular. Also, with the passage of time memories may fade and also
become more positive. Nostalgia grows overtime, which may have influenced the feeling of satisfaction in people who did their internship a long time ago.

After 2010, the arts administration program as gone through a period of change by having three different coordinators in eight years. These coordinators were serving the program only on a part-time basis. This could have resulted in the students not feeling as though they had received enough individual attention from advisors who, despite their best efforts, had to divide their attention between the arts administration program and their primary departments, and juggle the responsibilities of both.

The results of the survey showed that those who also studied at UA for their undergraduate education were less satisfied during their internships than those who studied at a different university. This is a rather strange finding and it may require some guess work and perhaps even conjecture to be explained. One possible reason could be the relative familiarity UA graduates may have with the Akron arts scene and perhaps even with some local arts organizations. If the arts administration student has already interned at one of those organizations, the element of novelty, which could be important for the feeling of satisfaction, might not have been there to the same degree that someone new to Akron might experience. There is no way of telling whether UA graduates interned mostly in Akron, but it would not be surprising if this was the case. Continuing this train of thought, most of Akron’s nonprofits are very small, with small staffs and oftentimes not even a proper office space. Such arrangements may be challenging for some interns. It can be difficult to work, learn, and stay self-motivated if the expectations are too high.
As for the finding that a six-credit internship had a higher satisfaction rating than other modes, there could be many possibilities on why this was the case. For example, when students complete a six-credit internship in the summer they are able to focus on only that internship. They do not have to worry about other classroom course work getting in the way. They can center their attention to on the internship.

When students are trying to juggle around a full-time class schedule with a substantial internship they may become overwhelmed. This could easily lead to lower satisfaction rates. When the intern is completely focused and able to give their entire devotion to one internship they may be more passionate with their work and able to give as much attention to detail. There would be fewer distractions with deadlines for other courses or activities they are involved in.

Additionally, a six-credit internship may be a more substantial amount of work. The work may also be more meaningful to the intern and also to the organization. For example, the intern may be assigned to a specific project or program within the organization. Having this type of responsibility may lead to higher satisfaction rates.

On the other hand, an intern who is taking other classroom courses may only be able to be present for two hours a day. They may not receive a substantial project to work on by their internship supervisor. Students may only be assigned small office tasks due to the fact they are unable to be present as much as an intern who can devote more hours per day. This may explain why lower satisfaction ratings may come from an intern who only did a three-credit internship during the semester, rather than a six-credit internship during the summer.
Additional Results and Discussion

Respondents felt they learned more professional competencies than content knowledge during their internships. In addition to the ANOVA testing, a paired T-test was completed to compare the means of overall learning of professional competencies and arts administration specific skills. The outcomes revealed that those means were strongly correlated \[ r(40) = .54, \ p < .01 \] and significantly different \[ t(40) = 6.44, \ p < .01 \]. These results suggest that as the students were learning professional competencies, they were also learning content knowledge in arts administration, but they felt they learned more professional competencies than content knowledge.

The results that indicated students learned more professional competencies than arts administration skills lead me to believe that many of the students who are graduate assistants at UA have little experience with developing professional competencies. Not all, but many students may not have worked in a full-time position before pursuing their master’s degree. When a student comes directly from their undergraduate studies to graduate school, they may have not have held a full-time job for a long period of time. Working substantial hours and interacting with professionals in the field seems likely that students would gain more professional competencies. The majority of respondents were employed as graduate assistants during their time at UA (See Figure 3).
Perhaps professional competencies were easier to learn for the students. If students had already learned arts administration specific skills in the classroom, they maybe have been primed for the opportunity to grow when exposed to professional competencies. On the other hand, professional competencies may also have been easier for the organization to teach. Getting people acclimated to working in a specific environment is something the internship supervisor should be used to managing. A manager of an organization is likely to be familiar with managing and teaching people what kind of office environment they would like to have. Teaching competencies could possibly come naturally to the supervisor and therefore make it easier to teach, maybe without even realizing it.

This could also be a result of the possibility that many internships may be more confined to the office rather than specific arts administration duties. A student may just
be helping around the office performing general duties. Interns also work closely with colleagues or their internship supervisor. This may result in learning to deal with different types of work-related situations. Some of the professional competencies that were mentioned in the open-ended questions included team development, conflict management, and networking (see Appendix C). These types of skills are learned while working with people. There would be no managing conflict within a team if the intern was working alone.

Further observations were derived from the data set and descriptive statistics. 76% of respondents were current or former graduate assistants. Comparing this to the students who are currently enrolled in the program, it appears high. There are 18 students in the arts administration program, and of them nine are graduate assistants. Perhaps these results conclude that graduate assistants tend keep in touch with UA opposed to non-graduate assistants. Working closely in the graduate assistant office may result in having personal emails from the assistants, contrasting to non-graduate assistants who may only have provided UA emails to their professors, advisor, and classmates.

An interesting finding among the results of the survey was that 57% of the respondents are currently employed in an arts administration position, leaving 43% who are employed in other fields. Part of the reason for this percentage of respondents who are not employed in an arts administration position could be because some of the respondents were current students. They may not yet have obtained an arts administration position. Additionally, some of the respondents had completed their classroom coursework, but have yet to complete their thesis in order to graduate.
Out of 151 total emails sent, there were only 49 respondents (32%). Out of the 151 emails sent, 34 were to males (22%) and 117 to females (78%). This lower than expected response rate of graduates may have been a result of not having updated email addresses of alumni. If the email addresses were old and unused, then the alumni may never even have opened or received the email. Additional emails provided were UA emails. If the student had graduated, then their UA email may no longer be active, resulting in the survey email bouncing back. Also, if the student had otherwise moved on from UA, they most likely do not check that email any longer.

It is possible that the respondents were unwilling to respond due to a few different reasons, such as too much time and effort, failure to see a legitimate purpose, and confidentiality concerns. It may have been too much effort for the respondents to devote effort or time to provide information. The suggested timing in the consent form said, “no longer than 15 minutes.” This may have been a turn off to those individuals who are busy. Many arts administrators in the field today are known to wear many hats and work in all aspects of an organization. They may have also failed to see the legitimate purpose of the survey, though the consent form gave information about the results of the study being used for a master’s thesis. The survey was also sent out via the interim coordinator of the arts administration program. This was in hopes to receive more participation being that the email was sent from a known professor at UA. Another reason for a low response rate was that maybe respondents were concerned for their confidentiality. To help protect confidentiality, the survey did not contain information that will personally identify respondents. Research participants remained anonymous. It is understandable that alumni may not want to divulge information that may seem negative towards the program.
Some of the respondents were unable to complete the survey or took an unexpectedly long time. After these outliers were eliminated, the time it took respondents to complete the survey ranged from 198 seconds to 871 seconds, with a mean of 434 seconds (slightly over seven minutes) (sd = 169). Some of the respondents possibly were unable to answer certain questions because they were not posed clear enough. This also may have resulted in the respondent taking additional time thinking about one or more of the questions. Perhaps some of the questions were vague or maybe the respondents thought the survey was too long and decided not to complete all of the questions. Leggett suggests that if the respondent feels uncomfortable with the order or wording of the questions, the chance of it being completed decrease considerably. She goes on to state that the survey must begin with easy questions that the respondent can relate to. These factors will enable the respondent to answer the questions honestly. Leggett also addresses the importance of placement of questions. The most important questions should be asked at the beginning of the survey so the respondent is not tired. This is the reason for the demographic questions should be placed at the end of the survey (569).

Nonetheless, this research was intended to help the arts administration program by organizing internships for future students and to serve the profession as a whole. It is uncertain that student perceptions of internships will remain the same over the years, but recommendations are suggested in the conclusion of this thesis.
CHAPTER V

CONCLUSION

Internships are important for arts administration students at all levels. The Association of Arts Administration Educators (AAAE) state that classroom education should be strengthened with experiential learning opportunities such as internships (60). Internships have been a requirement of the UA arts administration graduate program since its inception in 1980.

The field of arts administration and The University of Akron may benefit from having information on the opinions of those who have had educational and on-the-job training. Understanding how the students perceive their internship experience may also have a positive impact on the graduate program itself. The arts administration graduate program at UA is important to northeast Ohio being the only one in the area. Baldwin Wallace University is the only competitor to The University of Akron, offering a bachelor’s degree in arts management and entrepreneurship. The University of Akron’s graduate program is unique in that it accepts students with varying backgrounds of bachelor degrees in an art related field. This makes UA unique because students from Baldwin Wallace University because the students may not have a background in an art related field.
As an artist, discovering the field of arts administration may not have been possible if it weren’t for an internship during undergraduate coursework. An internship has proven valuable to my career and according to the survey, many other students as well. The results of the survey showed many additional skillsets that students gained outside of the classroom. If the additional skillsets were not of value to the individual, they would not have taken the time to list them. This makes it clear that students pursue internships to gain skills they wish to strengthen. Though the survey yielded interesting results, there were limitations, some of which were anticipated and some not.

**Limitations**

Although this research was carefully prepared, there were a few limitations to this study. Some limitations were unavoidable based on the nature of this research. The research is limited because it only represents the viewpoints from UA alumni and students who studied arts administration. Perhaps a broader, diversified study of multiple arts administration graduate programs would be useful for further research on this topic.

A second limitation was the number of responses that were received. It was of high hopes that the responses would be abundant because of selected population. Even though many attempts were made to recruit as many participants as possible through email, it was not possible to reach everyone from all 38 years of the UA arts administration program’s existence. Though there was a response rate of 32.5%, which is relatively high in regard to survey research, the research may have been more conclusive if there had been additional respondents.
A third limitation was that the questions had never been tested. This is because there was no existing literature specific to this subject. The questions were based on common sense rather than true and tried methodology. If a small sample would have been tested to complete the survey, maybe some of the questions could have been changed around. Perhaps even the order of the questions could have been different. Professional competencies, arts administration skills, and arts administration internship satisfaction have not been studied before, therefore there was no background on which the questions could be based. There were a number of gaps in the survey that may be avoided by conducting future research on the subject. These gaps can continue to get smaller with future studies of similar nature.

Future Directions

This research project is intended to benefit the arts administration coordinator and students at UA. The field would particularly benefit from a similar research study on a broader scale including multiple institutions. In addition to researching other arts administration programs, it would be beneficial to hone in on the UA alumni to ensure there are more responses to be collected.

The fundamental ideas for this research may progress in many directions. For example, this same research could continue and be opened to a larger population. If arts administration graduate programs from across the country were surveyed, this research would then be able to be used to benefit the field of arts administration as a whole. This research was designed to benefit, but could possibly be used and expanded upon to reach
a wider population in hopes of gaining a better understanding arts administration internships.

To benefit UA, this study could be used across different departments who also require an internship component to their curriculum. The questions can be tailored to fit many different fields. This survey could then be given directly after the students completed their internship. This feedback would help the program coordinator keep track of satisfaction rates and internship organizations. The survey could be used by the arts administration program to do the same. A suggestion would be to not keep it anonymous and also ask what organization the student interned at. Encouraging students to be honest with their feedback would better assist future students with their internships. This could also help the program coordinator understand why the student was unsatisfied and find a solution to solve this problem in the future.

If this study were to be completed again, a suggestion would be to reach out to alumni via Facebook or LinkedIn in addition to email messages. These social media platforms were used only to determine where alumni are employed, but for the sake of confidentiality, respondents were not reached out to via these platforms. There may have been a higher rate of responses if alumni were reached directly, rather than through a mass email.

An interesting research project may also be to reach out to arts administration leaders in Akron. It may be important to discover what skills and qualifications they are looking for when bringing an intern to their team. By interviewing some of the major arts leaders in our area, they could provide some of the arts administration specific skills that
should be taught in arts administration classrooms. This could also help connect UA students to Akron and keep them interning locally.

**Recommendations**

Based on the survey results and personal viewpoints, below are some recommendations for the internship curriculum structure Arts Administration Program at The University of Akron:

1. Hire a full-time, permanent coordinator of the Arts Administration program who can focus on students individually to assist them in finding an internship to fit their needs and interests.
2. Create and maintain an internship database to document placement statistics.
3. Strengthen ties between local arts organizations to offer better internship opportunities in the community, especially Akron.
4. Continue to require a written component of the intern’s experience as well as their supervisor.
5. Get to know internship supervisors to ensure they are getting students who will be interested and engaged.
6. Research how other universities run arts administration internship programs.
7. Encourage students to research Akron arts organizations and urge them to pursue an internship in professional areas that are not their preferred area of interest.
8. Establish a partnership with Career Services and The EXL Center (UA’s Experiential Learning Center for Entrepreneurship and Civic Engagement) to ensure appropriate opportunities are forwarded to arts administration coordinator.
The survey yielded some interesting results and findings. It was a great learning experience to conduct this research on behalf of the Arts Administration graduate program and to contribute research to the field of arts administration (see Appendix D). Though internships may result in a satisfying or unsatisfying experience, it is important that we understand why this is so in order to help future arts administration students. An internship component has been a requirement of many arts administration programs for a long time, yet it seems as though the process for obtaining the best fit for students should be refined. It is with high hopes that this research will be a step in the right direction to ensure positive internship experiences for all arts administration students at The University of Akron.
BIBLIOGRAPHY


Leggett, Tricia. “Writing & Research. Survey Development: Creating Intended


APPENDICES
APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL
Office of Research Administration
Akron, OH 44325-2102

NOTICE OF APPROVAL

Date: December 1, 2017
To: Mary Finnerty,
Department of Arts Administration
From: Sharon McWhorter
IRB Number: 20171118
Title: The University of Akron's Arts Administration Internship Structure and Outcomes. A Case Study.

Approval Date: November 30, 2017

Thank you for submitting your Request for Exemption to the IRB for review. Your protocol represents minimal risk to subjects and qualifies for exemption from the federal regulations under the category below:

☐ Exemption 1 – Research conducted in established or commonly accepted educational settings, involving normal educational practices.
☐ Exemption 2 – Research involving the use of educational tests, survey procedures, interview procedures, or observation of public behavior.
☐ Exemption 3 - Research involving the use of educational tests, survey procedures, interview procedures, or observation of public behavior not exempt under category 2, but subjects are elected or appointed public officials or candidates for public office.
☐ Exemption 4 – Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens.
☐ Exemption 5 – Research and demonstration projects conducted by or subject to the approval of department or agency heads, and which are designed to study, evaluate, or otherwise examine public programs or benefits.
☐ Exemption 6 – Taste and food quality evaluation and consumer acceptance studies.

Annual continuation applications are not required for exempt projects. If you make changes to the study's design or procedures that increase the risk to subjects or include activities that do not fall within the approved exemption category, please contact the IRB to discuss whether or not a new application must be submitted. Any such changes or modifications must be reviewed and approved by the IRB prior to implementation.

Please retain this letter for your files. This office will hold your exemption application for a period of three years from the approval date. If you wish to continue this protocol beyond this period, you will need to submit another Exemption Request. If the research is being conducted for a master’s thesis or doctoral dissertation, the student must file a copy of this letter with the thesis or dissertation.

☑ Approved consent form/s enclosed

The University of Akron is an Equal Education and Employment Institution
The University of Akron
School of Dance, Theatre and Arts Administration

Participation in a Research Study Consent Form

Title of Project: The University of Akron's Arts Administration Internship Structure and Outcomes. A Case Study.

Researcher: Mary Finnerty, Masters Candidate School of Dance, Theatre, and Arts Administration

You are invited to participate in a research project being conducted to explore the perceived value and satisfaction of students upon completion of their formal, for credit, internship. This consent form will identify the purpose of the research, your participation, any anticipated risks and benefits, and your confidentiality.

Purpose: The purpose of this study is to explore the perceived value and satisfaction

APPROVED
IRB
Date
The University of Akron
students get during their formal, for credit, internship.

**Participation:** If you agree to participate in this survey, you will be asked to complete a confidential web-based survey. You may withdraw from participating at any time. The survey should take no longer than 15 minutes answering questions about your formal, for credit, internship. Eligible participants include current students, past students, and alumni who have completed an Arts Administration internship for credit.

**Risks:** There are no anticipated risks beyond those encountered in everyday life.

**Benefits:** There are no direct benefits to the participants. Your participation, however, will benefit the researcher and The University of Akron Arts Administration graduate program in determining the student's perceptions of a formal, for credit, internship.

**Confidentiality:** To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used as data in a Master's thesis, and research participants will not be identified.

**Consent:** Clicking the ">>" button will serve as your consent.

**Contact Information:** If you have any questions about this study, you may call me at 570-423-2320 or my advisor, Dr. Christopher Hariasz, at 330-972-5499. This project has been reviewed and approved by The University of Akron Institutional Review Board. If you have any questions about your rights as a research participant, you may call the IRB at 330-972-7666.

During what years did you attend The University of Akron studying Arts Administration?

During your years attending The University of Akron studying Arts Administration, were you primarily employed at...
Consent Form for Participation in a Research Study

**Researcher:** Mary Finnerty, Masters Candidate School of Dance, Theatre, and Arts Administration

You are invited to participate in a research project being conducted to explore the perceived value and satisfaction of students upon completion of their formal, for credit, internship. This consent form will identify the purpose of the research, your participation, any anticipated risks and benefits, and your confidentiality.

**Purpose:** The purpose of this study is to explore the perceived value and satisfaction students get during their formal, for credit, internship.

**Participation:** If you agree to participate in this survey, you will be asked to complete a confidential web-based survey. You may withdraw from participating at any time. The survey should take no longer than 15 minutes answering questions about your formal, for credit, internship. Eligible participants include current students, past students, and alumni who have completed an Arts Administration internship for credit.

**Risks:** There are no anticipated risks beyond those encountered in everyday life.

**Benefits:** There are no direct benefits to the participants. Your participation, however,
Confidentiality: To help protect your confidentiality, the survey will not contain information that will personally identify you. The results of this study will be used as data in a Master’s thesis, and research participants will not be identified.

Consent: Clicking the ">>" button will serve as your consent.

Contact Information: If you have any questions about this study, you may call me at 570-423-2320 or my advisor, Dr. Christopher Hariasz, at 330-972-6499. This project has been reviewed and approved by The University of Akron Institutional Review Board. If you have any questions about your rights as a research participant, you may call the IRB at 330-972-7666.

Q1 During what years did you attend The University of Akron studying Arts Administration?

Q2 During your years attending The University of Akron studying Arts Administration, were you employed at...

- Graduate Assistant (1)
- Full Time Arts Administration Job (2)
- Part Time Arts Administration Job (3)
- Full Time Non-Arts Administration Job (4)
- Part Time Non-Arts Administration Job (5)
- Unemployed (6)
Q3 Did you have prior work experience (other than an internship) before completing your formal (for credit) internship?

- Yes (1)
- No (2)

Q4 If yes, what kind of work?

- Part Time (1)
- Summer/Seasonal (2)
- Full Time (3)
- Other (please explain): (4)

Q5 Did you have prior Arts Administration work experience (other than an internship) before completing your formal internship for credit?

- Yes (1)
- No (2)
Q6 If yes, what kind of work?

- Part Time (1)
- Summer/Seasonal (2)
- Full Time (3)
- Other (Please explain) (4)
- N/A (5)

---

Page Break

---

Q7 How did you find your formal (for credit) internship?

- Program Director's Guidance (1)
- Other Faculty's Guidance (2)
- Other Student's Recommendation (3)
- Self (4)
- Other (please explain): (5)

---

Q8 If you received director or faculty guidance, was any advice given prior to beginning the internship?

- Yes (1)
- No (2)
- I did not receive director or faculty guidance (3)
Q9 Were the duties and responsibilities of the internship approved by your program director before you began?

- Yes (1)
- No (2)

Q10 If any problems occurred during your internship, were you able to contact the director or faculty for advice?

- Yes (1)
- No (2)
- No problems occurred (3)

Q11 How did you complete your six-credit requirement?

- One Internship (1)
- Two internships at different places (2)
- Two internships, same place, different times (3)
- One internship, one classroom elective (4)
Q12 When did you complete your internship during your course of study?

- During first semester (1)
- During second semester (2)
- Summer (3)
- During third semester (4)
- During fourth semester (5)
- After fourth semester (6)

Q13 Where did you complete your formal (for credit) internship?

- Akron (1)
- Northeast Ohio (2)
- Other Area in Ohio (3)
- Other State (4)
- Other Country (5)

Q14 Was there a final report required upon completion of the internship?

- Yes (1)
- No (2)
Q15 Was the report written or oral?

- Written (1)
- Oral (2)
- I completed an informal report (3)
- No final report was required (4)

Q16 Was your internship supervisor required to complete an evaluation of your internship role?

- Yes (1)
- No (2)

Q17 Was your internship supervisor required to write a letter of recommendation on your behalf?

- Yes (1)
- No (2)

Q18 Did you receive a job offer from your internship?

- Yes (1)
- No (2)
Q19 The assignments I received during my formal (for credit) internship helped me...

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree (1)</th>
<th>Somewhat agree (2)</th>
<th>Neither agree nor disagree (3)</th>
<th>Somewhat disagree (4)</th>
<th>Strongly disagree (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learn problem solving skills. (1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learn to work in a team. (2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop leadership skills. (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop communication skills. (4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gain confidence in the field. (5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Q20 Please list any other professional competencies you feel you developed from your internship:

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

________________________________________________________________

---------------------------------------------------------------------------------------------------------
Q21 The assignments I received during my formal (for credit) internship provided me with...

<table>
<thead>
<tr>
<th>Skill</th>
<th>Strongly Agree (1)</th>
<th>Agree (2)</th>
<th>Somewhat agree (3)</th>
<th>Neither agree nor disagree (4)</th>
<th>Somewhat disagree (5)</th>
<th>Disagree (7)</th>
<th>Strongly disagree (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising skills. (1)</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Grant writing skills. (2)</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Finance and accounting skills. (3)</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Marketing skills. (4)</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Community outreach skills. (5)</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Q22 Please list any other Arts Administration specific skills you feel you developed from your internship:

________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

68
Q23 Please indicate your level of satisfaction from the overall internship experience.

○ 0 (0)
○ 1 (1)
○ 2 (2)
○ 3 (3)
○ 4 (4)
○ 5 (5)
○ 6 (6)
○ 7 (7)
○ 8 (8)
○ 9 (9)
○ 10 (10)
Q24 What is your age?

Q25 What is your sex?

- Male (1)
- Female (2)

Q26 Where did you attend college for your undergraduate studies?

- Akron (1)
- Northeast Ohio (2)
- Other Area in Ohio (3)
- Other State (4)
- Other Country (5)

Q27 Are you currently employed in an Arts Administration position?

- Yes (1)
- No (2)
APPENDIX C

ARTS ADMINISTRATION CONTENT COMMENTS

Question 20, “Please list any other professional competencies you feel you developed from your internship” resulted in a variety of skills including:

1. Economics of the arts
2. Database
3. Team and organizational development
4. Writing non-aggressive emails
5. Public speaking
6. Networking
7. Conflict management
8. Multi-tasking
9. Relationship building
10. Customer relationships
11. The ability to stand strongly alongside trusted colleagues during difficult episodes

Question 22, “Please list any other Arts Administration specific skills you feel you developed from your internship” resulted in a variety of skills including:

1. Working with board members and high wealth constituents and donor relations
2. Working with the press
3. Verbal and written communication skills
4. Working within the constructs of a university allowed a better understanding of
   the dynamics and politics that occur within, and how decision-making requires
   broader thinking than based on just what is in front.
5. Goal development
6. Special events and individual giving
7. Programming skills
8. Ticket office management
9. Communication skills between the business and artistic sides of the industry
10. Collections care
11. Preservation
12. Exhibit design and installation
13. Shipping and receiving of artifacts
14. Operations and production of a major festival
15. Implementing a business plan
APPENDIX D

SUMMARY REPORT

This study set out to explore the Arts Administration Program at The University of Akron with regard to the internship process. My goal was to identify, clarify, and set guidelines for students and their internship host organization in order to clear up uncertainties for all of those involved in the internship experience. In addition to investigating satisfaction levels of student internships, the research performed in this study attempted to address whether or not students were learning professional competencies and content knowledge in the field of arts administration.

Research of the Literature

With arts administration being a fairly new field of study, literature of this subject is rather limited. Arts administration topics are often combined with research from other disciplines to present an interdisciplinary viewpoint. The Association of Arts Administration Educators’ Standards for Arts Administration Graduate Program Curricula currently recommends that in addition to classroom learning, reinforcement with experiential learning such as internships, assistantships, or case studies are completed in the later portion of graduate education (60). This study was intended to fill
the gap in research on arts administration internships and perhaps create an opportunity for future studies to explore the internship process in arts administration in greater detail.

**Research Questions**

1. What factors influence the learning of professional competencies during the internship experience?

2. What factors influence the learning of content knowledge in the field of arts administration during the internship experience?

3. What factors influence the satisfaction of students with the internship experience?

With these questions, this study attempted to address whether or not students are learning content knowledge in the field of arts administration during their internship that differs from their classroom courses. The study also addressed the professional competencies required of a professional workplace environment. Lastly, the study focused on whether or not students were satisfied with their internship and the knowledge they gained from the internship experience. This study is intended to assist The University of Akron Arts Administration Program to make recommendations to provide the best possible internship experience for future students.

The professional competencies tested in this survey include:

1. Problem solving skills
2. Working as a team
3. Leadership skills
4. Communication skills
5. Gaining confidence in the field

The content knowledge areas the field of arts administration tested in this survey include:

1. Fundraising
2. Grant writing
3. Finance and accounting
4. Marketing
5. Community Outreach

Satisfaction was assessed on a scale of one to ten, with a rating of ten being the highest level of satisfaction, and one being the lowest level.

Results

Email addresses for 151 graduates of the Program were obtained and invitations to participate in the survey were emailed on 17 December 2017, and then again as a reminder on 8 January 2018. Overall, 49 contacts attempted to answer the questions, of which 46 completed the entire survey. With a response rate of 32.5%, it was deemed sufficient to conduct simple statistical operations.

Attempts to answer the first research question revealed that students who completed their internship in locations other than Akron felt to have learned more in terms of professional competencies than those who completed their internship in Akron. Because the geographic location of the internship was the only significant factor pertaining to research question one, only a very limited answer to this question can be
provided: Learning of professional competencies was influenced by the geographical location of the internship in such way that students who had their internship in locations other than Akron felt they learned more professional competencies than those who completed the internship in Akron.

The second research question had to be left unanswered. There were no statistically significant results that would suggest what factors may predict learning of arts administration content knowledge. In spite of this outcome, responses obtained from an open-ended section in which respondents could include additional areas of content knowledge they felt they learned during the internship were abundant. This signifies to the importance and the added value that the internship requirement brings to this degree.

The third research question determined that satisfaction with the internship experience is determined by the following factors:

1. The amount of learning of professional competencies in general, and each one of them separately.
2. The amount of learning of arts administration content knowledge in general and the community outreach skills in particular.
3. The character (permanent vs. interim) of the leadership of the arts administration program at UA, and the source of undergraduate degree (The University of Akron vs. other colleges) held by students entering the arts administration program.
4. The role of timing and mode of the internship.
Recommendations

Based on the survey results, below are some recommendations for the internship curriculum structure Arts Administration Program at The University of Akron:

1. Hire a full-time, permanent coordinator of the Arts Administration program who can focus on students individually to assist them in finding an internship to fit their needs and interests.
2. Create and maintain an internship database to document placement statistics.
3. Strengthen ties between local arts organizations to offer better internship opportunities in the community, especially Akron.
4. Continue to require a written component of the intern’s experience as well as their supervisor.
5. Get to know internship supervisors to ensure they are getting students who will be interested and engaged.
6. Research how other universities run arts administration internship programs.
7. Encourage students to research Akron arts organizations and urge them to pursue an internship in professional areas that are not their preferred area of interest.
8. Establish a partnership with Career Services and The EXL Center (UA’s Experiential Learning Center for Entrepreneurship and Civic Engagement) to ensure appropriate opportunities are forwarded to arts administration coordinator.

Though internships may result in a satisfying or unsatisfying experience, it is important that we understand why, in order to better assist future arts administration students. An internship component has been a requirement of many arts administration programs for so long, yet it seems as though the process for obtaining the best fit for
students is still relatively lax. It is with high hopes that this research will be a step in the right direction to ensure positive internship experiences for all arts administration students at The University of Akron.