Building Public Value for the Arts in Arizona: Advocacy, Promotion and Audience Engagement

Arizona Commission on the Arts

Updated June 2012

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"Arts and culture add value to the tourism industry by rooting it in the authenticity of place and leveraging a region's unique culture and food."

--New Engines of Growth; Five Roles for Arts, Culture and Design, National Governor's Association, May 2012

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Special thanks to:

National Assembly of State Arts Agencies (NASAA)
www.nasaa-arts.org

Americans for the Arts (AFTA)
www.artsusa.org

To request this or any other publication in an alternative format, contact the Arizona Commission on the Arts offices at 602-771-6502.

Cover Images (Clockwise from the top left): *Madama Butterfly*, Arizona Opera, Phoenix, photo by Tim Fuller; Ballet Arizona, Phoenix, photo by Rosalie O'Connor; Page High School, Canyon Country Guitar Retreat; *Dia de los Muertos*, Desert Botanical Gardens, Phoenix, photo by Adam Rodriguez; Lynn Urquides Elementary School, Opening Minds through the Arts, Tucson; Mesa Arts Festival; Mesa Arts Center; *Pinche Diego* by Emily Costello, Phoenix.

Robert C. Booker, Executive Director,
Arizona Commission on the Arts

Arizona
Commission on the Arts

We imagine an Arizona where everyone can participate in and experience the arts.

Letter from the Arizona Commission on the Arts

Dear Colleagues:

"Imagine an Arizona where everyone can participate in and experience the arts." This sentiment is our dream at the Arizona Commission on the Arts. And with your help I know that this dream will become a reality in our state. It is only through the hard work of an arts industry made up of artists, arts organizations, arts educators, volunteers and supporters, that this goal is actually attainable.

Public and private support of the arts continues because you, your board, staff and participants, communicate with others about the benefits of the arts in your communities. We encourage you to think about the value your organization and programs provide to the community.

All of our work in supporting our dynamic arts industry is dedicated to the residents and, to a lesser degree, the visitors to our state. We must work together to grow public value for the arts in all our communities, large and small. This booklet is designed to help you express that connection and communicate effectively with elected officials, community leaders, parents, donors, school board members and the public. You also will find instructions and tools for acknowledging the Arts Commission and the public funding you receive.

We rely on you to demonstrate the difference that public funding makes to your organization and your community. Your help in this effort is greatly appreciated. In addition to the suggestions outlined in this packet, you will find guidance on how to creatively and effectively tell your own success stories.

The Arts Commission is here to support you, not just financially, but holistically. By utilizing some of the many other tools and services the Arts Commission offers, we hope you can achieve a greater impact from your partnership than you would with your Arts Commission grant alone. Thank you for your partnership in serving our state, residents and visitors.

Sincerely,

Robert C. Booker
Executive Director

The Arizona Commission on the Arts is a strategic leader in an industry-wide effort to stabilize and revitalize the arts and culture sector. We encourage innovation and entrepreneurial thinking, so the sector can help itself to thrive, while encouraging collaborations and partnerships which, synergistically, make the whole greater than the sums of its parts. When we unleash the artistic community in a process that enhances the industry and our economic standing, all Arizona citizens will reap the benefits.

--Mark Feldman, Chairman of the Arts Commission, appointed by Governor Brewer

About Your State Arts Agency

The **Arizona Commission on the Arts** is an agency of the State of Arizona whose mission is to create opportunities for all Arizonans to participate in and experience the arts. To that end, we deliver grants and support to cultivate sustainable arts communities and promote statewide public access to arts and cultural activities.

One of 56 state and jurisdictional arts agencies, the Arts Commission supports a statewide arts network. The agency is governed by a 15-member Governor-appointed Commission and a professional staff, grounded in the arts. Our staff includes practicing artists, skilled administrators and education specialists who serve in local and national arts leadership roles.

We receive and administer funds from the State of Arizona and the National Endowment for the Arts and direct this funding to programs that contribute to the growth and stabilization of the arts, impact student learning, nurture and develop artists' craft and skills, preserve the rich traditions of Arizona communities, and encourage participation by citizens of all ages and abilities.

To learn more about the Arizona Commission on the Arts, visit **www.azarts.gov**.

ARTS COMMISSION, HISTORY

- 47-year old agency of the State of Arizona.
- Had $20 million Endowment Fund swept in legislative budget-balancing efforts between FY2009 and FY2011.
- Reduced staff by 50% since FY2008 to focus funding on services and strategic grantmaking to the statewide arts and culture sector.
- Proven track record of establishing private-sector partnerships to maximize impact of public support.

ARTS COMMISSION, TODAY

- Currently receives $0 in General Fund Appropriations.
- Now a fee-based agency; remaining funding comes from Corporation Commission filing fee (established in 1989 as partnership between Governor Mofford and business community).
- Arts Commission funding to arts organizations and schools leverages critical private and corporate contributions to the nonprofit arts industry.
- Delivers arts experiences to 1.4 million Arizona youth.
- More than 13,000 high school students participate in the Arts Commission's *Poetry Out Loud* program.

ARTS COMMISSION, TOMORROW

- The Arts Commission is committed to ensuring that all Arizona children have access to the arts in school and after school.
- Commissioners and staff ready to implement programs and services to move the arts and culture sector into the new economy: to promote innovation, entrepreneurship, self-sufficiency and meaningful community impact.

An Overview

The Arizona Commission on the Arts provides critical leadership and support to Arizona's arts and culture sector, a sector comprised of 17,876 arts-related businesses, which:

- Employs over **56,000** people,
- Delivers arts experiences to **1.4** million youth,
- Creative industries account for **4.64** percent of the 384,866 total businesses located in Arizona and **2.01** percent of the 2,795,000 total people they employ, and
- Has an economic impact of **over half a billion** dollars annually.

Spring Bird by Noah Dutton, Tempe

Grantee Acknowledgement

Credit: Organizations and schools who receive grants from the Arizona Commission on the Arts are required to credit (with logos and credit lines) the funders of grants awarded in all printed materials and publicity, whether for a specific project or grantee's overall operation. The Arts Commission must also be listed in the appropriate financial category in any printed or installed donor recognition lists.

Use the following credit line:

Supported in part by the Arizona Commission on the Arts which receives support from the State of Arizona and the National Endowment for the Arts.

Logos are available for download: **www.azarts.gov/grants/resources**.

Other: Some grants may have other funding sources listed. In these cases, please refer to your Grant Award Agreement for the exact language.

Grant Credit and Publicity

Organizations and schools who receive grants from the Arizona Commission on the Arts are required to credit (with logos and credit lines) the funders of grants awarded. There are many ways to incorporate the credit language and logos into your publicity and informational materials; including this information helps your community understand the impact of public funding of the arts. Be creative.

* Please note: National Endowment for the Arts (NEA) and Arizona Commission on the Arts (ACA) crediting language should specify the supported program/activity, and grantees must remove NEA and ACA acknowledgements from their websites and printed materials at the completion of their respective grant periods.

- **Credit the Arizona Commission on the Arts and the National Endowment for the Arts** by using current logos. Download logos from the Arts Commission website at **www.azarts.gov/grants/resources** or from the NEA at **www.nea.gov/manageaward/logos/index.html**.

- **Use Accessibility Logos**, which are available to download from the Arts Commission website at **www.azarts.gov/programs/accessibility**.

- **Credit in Promotional Materials:** Credit the Arts Commission and the NEA in printed materials (including newsletters, press releases, announcements, catalogs, educational materials and invitations), films/video tapes, electronic transmissions (including internet sites) and non-written announcements (such as audio descriptions for people who are sight-impaired) for all activities to which Arts Commission funds have contributed.

- **Credit in Promotional Appearances and Print Interviews:** On television and radio appearances by your representative(s), verbally acknowledge, at least once during a broadcast, the support your organization received from the Arts Commission and the NEA for your project or overall operation. Also, you should acknowledge the Arts Commission and NEA support in any newspaper, magazine or online interviews about your organization's program(s).

- **Credit in Programs:** Credit the Arts Commission and the NEA on the title page of printed programs in a type size no smaller than 7 point. Also, list the Arts Commission in the donor category most appropriate to the level of financial support your organization is receiving.

- **Verbal Credit:** When written credit is not applicable, such as when there is no printed program, give verbal credit prior to each performance or activity. If an announcement is not feasible, please consider a sign in the lobby or activity space.

- **Credit in Advertising:** Credit the Arts Commission and the NEA in all project-related print advertising that is 10 column inches or larger. Billboard advertising should also include Arts Commission and NEA credit.

- **If your organization is a member of Arizona Citizens/Action for the Arts**, show your support by using their logo in your materials or on your website. Download the logo at **www.azcitizensforthearts.org**.

To avoid confusion at the post office, please include the logos on the inside of your mailed materials, not the outside.

Arizona Commission on the Arts

ART WORKS. arts.gov

About Your Arts Advocacy Organization

Arizona Action for the Arts, the nonprofit statewide arts advocacy membership organization, promote public dialogue, public policy and legislation favorable to the arts, ensures and increases state funding for the arts, and serves as a resource for expanding other public funding sources.

Arizona Citizens for the Arts, the nonprofit charitable arm of Arizona Action for the Arts, increases discussion and awareness of the importance and impact of the arts in achieving quality of life, educational excellence and economic health for all Arizonans and Arizona Enterprises.

* Arizona Citizens for the Arts and Arizona Action for the Arts are separate and legally distinct organizations with a common goal: Create an environment in which the arts can flourish in Arizona.

To learn more about the Arizona Citizens/Action for the Arts, visit **www.azcitizensforthearts.org**.

An atmospheric theater performance by Spectrum creates a poetic theatrical landscape at the Festival of Creativity at Mesa Arts Center.

"The most successful American places in the 21st Century are likely to be innovation hubs. They are locations that support an open innovation business model, foster co-location, and promote easy and constant interaction among many different industries and a wide variety of creative workers, from artists to scientists to engineers. It may seem ironic in today's global economy, but place has become more important than ever.

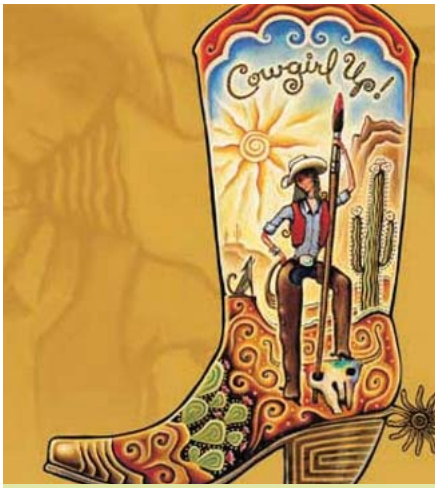
--New Engines of Growth; Five Roles for Arts, Culture and Design, National Governor's Association, May 2012

Get Engaged with Advocacy

Constituents gather at the annual Arizona Arts Congress at the State Capitol.

Arizona Arts Congress, sponsored by the Arizona Citizens/Action for the Arts, serves to highlight the importance of the arts to communities by bringing arts supporters—arts leaders, arts administrators, civic leaders, educators, artists and citizens—to the Arizona State Capitol in early February each year. This event is a platform for individuals to speak to their legislative leaders about the importance of the arts to the quality of life, education and economies of communities across the state. For more information, visit **www.azcitizensforthearts.org**.

Arts Advocacy Day in Washington, D.C., held every March, brings together a broad cross section of America's cultural and civic organizations, along with hundreds of grassroots advocates from across the country, to underscore the importance of developing strong public policies and appropriating increased public funding for the arts. For more information on this national day of advocacy and arts celebration go to **www.artsusa.org**.



Cowgirl Up, Desert Caballeros Western Museum, Wickenburg

Thanking Your Legislators

This sample letter outlines several key points you will want to highlight when contacting your legislators to express your appreciation for funding you receive as a result of grant(s) from the Arizona Commission on the Arts. Revise the letter as you see fit and where appropriate. If you choose to craft your own letter, make sure to reference the **Arizona Commission on the Arts AND the State of Arizona** as the sources of your grant funding.

To locate your district or the names and addresses of your elected Arizona Senator(s) and Representative(s), visit **www.azleg.gov** or **www.azcitizensforthearts.org**.

Sample Thank You Letter to Your Legislator for Arizona Commission on the Arts Funding

(Date)

(Organization Letterhead OR Name)
(Organization Address)
(City, State Zip)

The Honorable **(Name of your State Senator or Representative)**
Arizona House of Representatives **OR** Arizona Senate
1700 West Washington, Phoenix, AZ 85007-2890

Dear **(Senator_____ or Representative _____)**:

I am pleased to inform you that our nonprofit arts organization, **(Name of Organization)**, has received a matching grant of $ **(Amount of Grant)** from the Arizona Commission on the Arts. As one of the organizations receiving matching grants from the Arts Commission during Fiscal Year **(Current Fiscal Year)**, we wish to extend our gratitude for your continued support of public arts funding through the Arts Trust Fund.

This grant will be used to assist us in presenting **(Indicate programming activities to which the funding will be provided)**. **(Add one or two sentences telling why the grant funding is important to your organization and your community—how it makes a difference, including the economic impact on your community or impact on young people, if applicable.)**

On behalf of **(Name of Organization)**, I would like to invite you to attend **(Name of Event or Performance)**, which will be held on **(Day of Week)**, **(Date)**, at **(Time)** at **(Location)**. To RSVP or to receive more information concerning this event, please contact **(Organization Contact Name)** at **(Include Phone, Fax, Email Address, and/or Website)**.

Sincerely,

(Signature)
(Type Your Name)
(Your Title with the Organization)

Sample Press Release or Newsletter Article to Publicize Your Grant

(Date) **(Organization contact name)**
For Immediate Release **(Contact phone, fax, and e-mail address)**

(PRESS RELEASE HEADLINE)

The **(Name of organization)** is pleased to announce that it has received a matching grant of $**(Amount of grant)** from the Arizona Commission on the Arts, the state arts agency. It will support **(Brief summary of your grant/project)**.

Arts Commission grants are awarded through a competitive public panel process. This grant signifies that **(Name of organization)** provides programs of high artistic quality, serves the needs of the community, and demonstrates administrative ability, as well as meeting other criteria. **(Describe in more detail, the public programs and the numbers of people who will be served by your grant/organization. Give the amount of private dollars your grant leverages.)**

This grant is made possible through funding from the State of Arizona and the National Endowment for the Arts. **(Quote from your legislator and/or organization chair/president about what public support enables your organization to accomplish—reach new audiences, foster community development, provide the highest quality programming, develop models for integrating the arts into the curriculum, etc.)**

The Arizona Commission on the Arts is an agency of the State of Arizona whose mission is to create opportunities for all Arizonans to participate in and experience the arts.

# # #

Publicize Your Grant

The Arizona Commission on the Arts distributes an annual press release announcing grants awarded in a fiscal year. Let the press know about your grant award and the specifics of your organization.

To help public officials understand what the investment of public funds for arts activities accomplishes, we strongly encourage you to contact your State Senator, Representative(s), U.S. Senator, and/or Congressperson for a quote to include in your own press releases relating to programs supported with public monies. You can draft a quote for them to review and approve. For example, they could comment on how public support enables your organization to reach new audiences, foster community development, provide the highest quality programming, develop models for integrating the arts into the curriculum, etc.

For further information on who your state legislators or congressional representatives are, how to contact them, or the process of state and federal appropriations for the arts, contact Arizona Citizens/Action for the Arts at www.azcitizensforthearts.org.

Please remember: *Pick the time and event that would be most compelling to a large audience and be prepared to offer images of the organization and event. Please acknowledge the Arizona Commission on the Arts in these articles. A feature article may be done several months after your organization or particular program receives a grant.*

Arts Advocacy

When you communicate the public value of your programming or events in your community, it is vital that you become an active voice in supporting the arts—as a private citizen.

Arts advocacy begins locally, but reaches beyond your community, impacting the state and extending to other communities, states, and ultimately to our leaders in Washington, D.C.

As you read the following pages, think about how you can motivate others in your community to join us in supporting the arts—ensuring that arts are available to all Arizonans.

Arizona Citizens/Action for the Arts has some concrete suggestions about how you can speak up, be heard, and contribute as we work together to mitigate negative impacts upon our creative arts industry.

Here are some suggestions:

- Connect with your heart. Remember to communicate why the arts are important to you. Was it a personal transformation when you participated in a music or drama program in your elementary school years? Maybe your own child or grandchild used the arts to become more engaged with school. Take yourself on a personal journey and reflect why you are passionate for the arts.

- Once you have your heartfelt story, share it with others. Tell your partner, your family, your neighbors, your co-workers. Personal stories and experiences move others to action. Public officials at all levels want to hear personal stories that cause constituents to be concerned citizens. As a participant in our representative democracy, let your public officials know how you want public funds to be allocated.

- Become familiar with the statistics that drive your passions. Back up your own beliefs with statistics from studies that show why the arts and arts education are wise investments and why decreases in public funding would negatively impact your community.

It is essential that each of us establish a relationship with our public officials. Begin with your state representatives and senators, and continue with your city/town and school board officials. All public officials need to and should understand the needs of their particular community.

How to Become An Arts Advocate in Ten Easy Steps

Everyone, including artists, arts administrators, board members, and educators can participate in advocating for the arts! Here are ten helpful tips for engaging public officials in your work.

1 **Get to know public officials BEFORE they get elected.** As a PRIVATE CITIZEN (not as a representative of your organization) volunteer for their campaigns, offer to walk neighborhoods, work a phone bank or staff an election site. Better yet, find a candidate already predisposed to your point of view to run for office (or run yourself!).

2 **Be a useful and reliable resource.** Don't EVER provide incorrect information—if you don't know, say so and get back to them with answers to questions later. If you lose them once, you could lose them forever.

3 **Use the "catch more flies with honey" approach.** Don't be angry or argumentative. Be someone they enjoy (or at least don't mind) meeting with.

4 **Know your audience and act and dress accordingly.** When your meeting is done, follow up quickly with a handwritten thank you note.

5 **Make deposits of good deeds and information**—you never know when negative things will pop up.

6 **Focus on one issue at a time**, and leave the rest of your personal political agenda at the door. If you're there representing the arts, don't wear your "Save the Whales" button.

7 **Practice reconnaissance:** What are your public official's priorities, and how can you connect your issue as a solution to those needs?

8 **Do some "friend-raising."** Help your public official meet constituents from their district and important members of the community.

9 **State your position clearly, get to the point, and make your ask.** Be polite but not too chatty—these folks don't have a lot of extra time on their hands. Don't leave the meeting without asking for your public official's commitment or vote on your issue.

10 **Speak in a united voice.** If you have disagreements within your special interest, leave that dirty laundry outside of your meetings with public officials. Share information with the appropriate advocacy organization and other constituencies. Become an active arts advocate by becoming a member of the Arizona Citizens/Action for the Arts. For more information, visit **www.azcitizensforthearts.org**.

Arts Advocacy is Telling Your Story Every Day

Young dancers at the *Dia de los Muertos* Celebration at Mesa Arts Center.

- Voting is part of every American's duty. The next part of that job is to keep in touch with your public officials, even if they are not the ones you voted for in the first place. Create a relationship with your public official where an ongoing dialogue is appreciated and respected.
- Public officials rely on hearing from their constituents to help them understand important topics in their communities. Make every day an opportunity for engagement with your community leaders. Take time to contact them while they are in session in Phoenix, beginning in January, or in their home district throughout the year. Encourage others to do the same. Let them know about what you or your organization are working on to grow their community, better their schools, and create opportunities for civic engagement. For instance, talk to them about the festival you are planning that will engage members from diverse communities. Cultural understanding is also a primary result of arts participation and is often on the minds of our elected officials.
- When beginning a conversation with a public official, never hesitate to spend the opening minutes talking to them about what they feel is important. How are things going in their district? What drew them into their role as a public official? What are the goals they want to achieve in office? Do they have a personal connection to the arts who may be an arts participant (a child, spouse, parent, etc.)?

The old adage that all politics are local, is definitely a truism. Two areas in particular make a big impression when you are talking about the arts:

- Growing our future workforce through education is a primary discussion topic. Those programs in the arts and arts education that reflect service and quality to a diverse, broad-based constituency within our classrooms and our communities are particularly strong topics to address.
- Growth of the economy, especially in tough times, is also a strong talking point. Don't be shy about speaking about the significant economic impact of the arts industry—how the arts bring revenue into your community and state; leveraging federal, state, and local public and private monies to serve their constituents. So take a few minutes before beginning your conversation and prepare a few stories that relate to the impact of your work in the arts on young people and the economy.

Remember that effective advocacy is an on-going activity.

- Build a relationship with your public officials. Be a resource for information about the value of the arts and arts education. Understand the legislative process, be informed, know the issues, and stay involved.
- You may want to set up a meeting back in your home district with your public officials, bringing together interested parties to talk about the impact of state dollars on your work and in your community. Why not host a breakfast, coffee party, reception, or town meeting?
- Invite public officials to your events, meetings, classrooms, and give them the opportunity to present awards, make introductions, give, and receive accolades.
- Remember to spread the impact of action alerts from Arizona Citizens/Action for the Arts by forwarding the e-mail on to your colleagues, friends, and board members.

Building Public Value

Help people understand why public funding for the arts is important to your organization and to the quality of life in your community. Here are some ways you can build public value for the arts.

- Schedule your state senator or representative to announce your grant award at an event or performance and speak to the audience. Coordinate this with Arizona Citizens/Action for the Arts. For more information, visit **www.azcitizensforthearts.org**.

- Write an article for your newsletter or playbill about the Arizona Commission on the Arts' role in your programs and the difference that it makes to your organization.

- Arrange for an article in your local newspaper about the Arts Commission-funded programs in your organization.

- Host the director, chair or a board member of the Arizona Commission on the Arts or Arizona Citizens/Action for the Arts as a speaker at one of your important events or board meetings.

- Have one of your board members or your executive director write an Op-Ed, guest column or letter to the editor crediting the Arts Commission's support of your organization's programs.

- Create a lobby display or some other public exhibit for the library, the town hall, public school, etc. For example, showcase children's work or another Arts Commission-supported activity.

- Organize a presentation by Arts Commission staff or the executive director of your local civic or professional organization about the contributions of the Arts Commission to Arizona communities.

Aida, Arizona Opera, Phoenix, photo by Tim Fuller.

- Hang a "Thank you Arizona Commission on the Arts" banner in your lobby and display your grant award certificate in a place where it will be noticed.

- Have kids make posters or write letters to state legislators thanking them for their support of the Arts Commission.

- Send a special letter home to parents from the principal or executive director describing the work of the Arts Commission and the place it has in supporting programs in your school or organization.

The Arizona Commission on the Arts has resources to help you communicate effectively about your programs. If you would like to receive information about history, budget or activities of the Arizona arts industry, please contact the Arts Commission. For more information, visit **www.azarts.gov**.

Ballet Arizona, Phoenix, photo by Rosalie O'Connor

"The arts, culture, and design sector can be a catalyst to revive older commercial districts and neighborhoods and can be part of a state strategy to reclaim abandoned investments in physical infrastructure and communities."

--New Engines of Growth; Five Roles for Arts, Culture and Design, National Governor's Association, May 2012

The Arts are Part of the "Recovery Solution"

- The arts contribute to economic competitiveness through the generation of jobs, tax revenue and consumer spending.
- Arts activities draw new dollars into the state economy through tourism and the export of unique cultural goods.
- Businesses, in order to thrive, require the imagination, problem-solving and communication skills that arts education cultivates.
- Arts education contributes to overall student success in school, enhancing academic achievement and educational attainment as well as school climate and student self esteem.
- City planners, property developers and economists are increasingly recognizing the arts as an effective anchor for development and revitalization.
- A thriving arts sector creates a high quality of life, which is beneficial in attracting and retaining businesses and workers and ensuring a healthy tax base for the state over the long term.
- Citizens support the arts, and voters expect it to be an ongoing area of state investment.

The arts are an important part of public policy during difficult times.

- Now more than ever, states need the economic, educational and civic benefits of the arts.
- The arts contribute to community resiliency and help communities to find creative solutions to complex problems and to heal from traumatic events.
- Underserved communities are at particular risk during economic downturns, and the arts are a proven strategy for addressing their needs. Rural, inner city and historically poor areas need the arts advantage during times of economic turmoil.

Government support for the arts is important.

- Help elected officials understand the unique role that public dollars play in leveraging additional funds, providing equitable access to resources, fostering good business practices and ensuring accountability.

Leverage additional dollars for the arts. Government funding provides an influential stamp of approval that helps to catalyze investments from other public and private sources.

Provide equitable access to resources. State arts agencies play a key role in ensuring that funding and participation opportunities are available to all regions of the state—rural, urban and suburban—as well as to all populations, regardless of income, age, ethnicity or ability.

Foster good business practices. Recipients of state arts agency grants are required to demonstrate exemplary management and planning practices, which promote the sustainable growth of arts enterprises.

ADAPTIVE REUSE OF TEMPORARY SPACE
gardens

Adaptive Reuse of Temporary Space (ARTS) is putting vacant lots into productive use by temporarily activating empty spaces with events and projects that will promote connectivity between existing amenities, houses and businesses, beautify the area and will attract new residents, businesses and development of the lots. Temporary programming includes arts markets and festivals, community gardens, public art projects, cultural fairs including science, outdoor film space, and concerts.Photo by Todd Briggs.

Ensure accountability. State arts agencies ensure arts investments are made in accordance with the public interest, as well as with transparency and accountability for results.

Provide strategic leadership. By investing in the arts through state arts agencies, elected officials ensure that a strategic, long-term vision guides cultural development in their state over time. State government is also in a unique position to provide leadership that encourages cross-sector collaborations and collaborative problem-solving.

National Assembly of State Arts Agencies
December 2008

Governor's Arts Awards

Since 1981, distinguished Arizona artists, arts organizations, businesses, educators and individuals have been recognized for their passion, creativity and devotion to the excellence and diversity of Arizona's arts and cultural community.

The annual event is presented by Arizona Citizens for the Arts, the Arizona Commission on the Arts and the Office of the Governor. It is much more than a tradition. The awards celebrate three decades of Arizona's illustrious arts heritage and
the state's esteemed cultural traditions.

"The Shelley" Award is presented to Darryl Dobras by previous year's winners Senator Carolyn Allen and Bill Sheppard at the Governor's Arts Awards Celebration. Award object by artist Gennaro Garcia of Phoenix.

The Governor's Arts Awards are presented in six categories. Each honoree receives a custom-designed award created annually by Arizona artists or an arts organization.

Awards categories are:

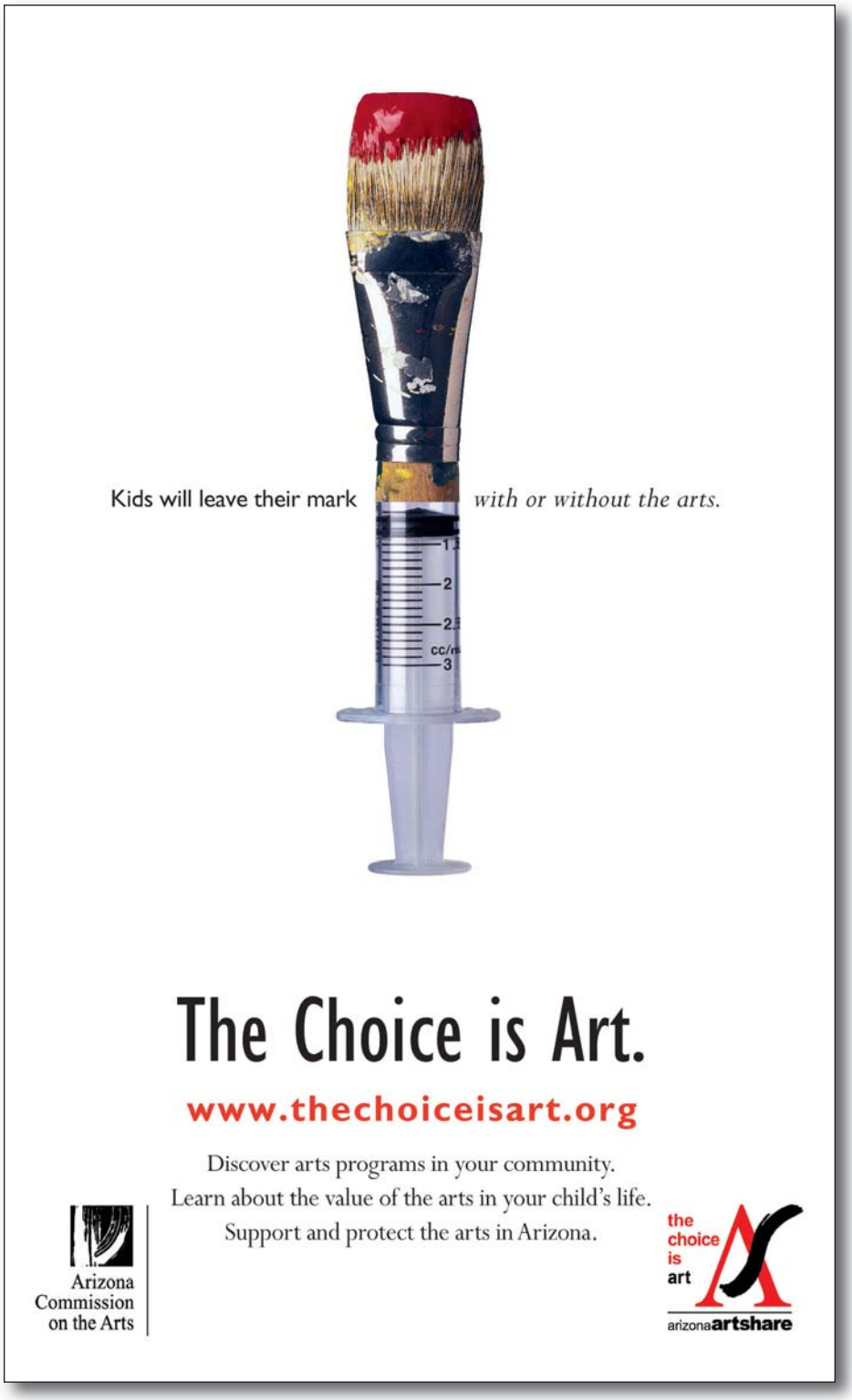
- **Artist:** recognizing an Arizona artist of significant merit, leadership or renown in any discipline whose creations or contributions enrich the state and the field of the arts.
- **Individual:** recognizing an individual for significant contributions to the arts in Arizona in arts leadership, support and/or volunteerism.
- **Community:** recognizing a community organization or institution that has demonstrated significant support of or participation in community-based programs or services fostering excellence in, appreciation of, or access to the arts in Arizona.
- **Arts In Education Organization:** recognizing a non-profit arts organization or school that has demonstrated significant support or participation in activities which foster excellence in, appreciation of, or access to arts education in Arizona.
- **Arts In Education Individual:** recognizing educators, teaching artists, school administrators or school volunteers who have demonstrated significant support or participation in activities fostering excellence in, appreciation of, or access to arts education in Arizona.
- **Business:** recognizing small to large businesses demonstrating significant support through time, energy and/or financial support or by participation in activities which foster excellence in, appreciation of, or access to the arts throughout the state.

Arizona Artist George Gaines-Averbeck presents his award object to Individual Award winner, Robert Breunig, Ph.D. of Flagstaff, at the Herberger Theater Center in Phoenix.

In addition, **The Shelley Award** has been presented each year since 2006 to an Arizona individual who has advanced Arizona arts and culture through strategic and innovative leadership to create and support public policy beneficial to the arts in Arizona. The award is named for Shelley Cohn, who spent more than 25 years as executive director of the Arizona Commission on the Arts.

For more information on the Governor's Arts Awards, please visit **www.governorsartsawards.org**.

The Choice is Art: A Promotional Campaign for the Arts in Arizona



support and Protect the Arts

The Choice is Art public service announcement, in support of arts education for Arizona youth. Professional basketball player Grant Hill was the campaign's first spokesperson.

The Choice is Art is a 4-year promotional campaign for the arts in Arizona, meant to:

- Advance the cultural conversation in Arizona,
- Grow public understanding about the broad-spectrum benefits of arts programs and increase arts participation in Arizona communities, and
- Fortify a privately-held arts endowment whose funds can be utilized in support of statewide arts programs. This endowment, Arizona ArtShare, was established in 1996 and is held by the Arizona Community Foundation.

The Choice is Art evolves to address the importance of access to arts education, the significant contributions of Arizona artists and arts professionals, the positive impact of the arts on community health and livability, the broad economic impact of the arts and culture sector, and the singular role of the arts in promoting cultural understanding.

For more information, visit **www.thechoiceisart.org**.

Economic Impact of the Arts

The Arts in Arizona:

- Grow local community development;
- Are an economic driver;
- Go hand in hand with business development;
- Support jobs;
- Provide tax revenue;
- Help with tourism development; and
- Drive a creativity-based economy.

Arizona residents and businesses invest their time, material assets, and intellectual capital in our state, and expect access to artistic and cultural amenities for their families and employees. The same is true of people who live in or move to rural Arizona communities. The Arts Commission invests funds and expertise which help to revitalize rural communities by creating partnerships with convention and tourist bureaus and local businesses, providing consultant services, and actively participating in rural economic initiatives.

The State of Arizona and the National Endowment for the Arts make strategic investments of public dollars to support our state's arts industry, helping Arizona communities to attract and retain skilled workers and creative businesses. This public investment leverages additional contributions from the private sector, increasing the sustainability of Arizona's arts and culture industry and thereby promoting statewide economic growth.

38 million Americans are employed in the creative sector, or 30% of all employed people.

--The Value of the Performing Arts in Ten Communities, Performing Arts Research Coalition

MacFest, Mesa Arts Center

America's nonprofit arts & culture industry generates $135.2 billion in economic activity every year; $61.1 billion in spending by organizations and $74.1 billion in event-related spending by their audiences; supports 4.1 million jobs; and generates $22.3 billion in government revenue.

--Arts and Economic Prosperity IV, June 2012

Economy

85% of surveyed business executives indicate they have difficulty recruiting individuals who possess creative ability. The demand for creative people will increase as U.S. firms pursue innovation.

—Ready to Innovate, The Conference Board, 2008

U.S. employers rate creativity/innovation among the top 5 skills that will increase in importance over the next 5 years, and rank it among the top challenges facing CEOs.

—Ready to Innovate, The Conference Board, 2008.

Economic Impact of Nonprofit Arts & Culture Organizations

Nonprofit arts and culture organizations are valuable contributors to the business community. They are employers, producers, consumers, and key promoters of their cities and regions.

—Americans for the Arts, Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences.

Total Expenditure by Audience and Organization in FY2010

Phoenix	$300,617,328
Mesa	$25,173,280
Flagstaff	$72,938,282
West Valley	$14,712,480
Pima County	$87,715,892

Cultural Tourism

Cultural Tourism is defined as ***"Travel to authentic historic and cultural places, attractions, and events to encounter people, traditions, history and art."***

A growing number of visitors are becoming special interest travelers who rank the arts, heritage, and/or other cultural activities as one of the top five reasons for traveling.

Those individuals who are defined as cultural tourists spend generally twice as much money as local visitors at arts and cultural events. They stay in our hotels, they dine in our restaurants, and they shop in our stores.

Sharlot Hall, Folk Music Festival, Prescott

What You Can Do to Grow Cultural Tourism in Arizona

Destination Marketing Organizations, Chambers of Commerce, Main Street, and Convention and Visitor Bureaus

- Get to know your local arts and cultural industry: artists, arts organizations, galleries, theatres, museums, etc.
- Familiarize your staff and board with the economic impact of the arts and culture sector.
- Use images of the arts and cultural offerings from your community in your visitor guides, brochures, and website.
- Promote the arts through tourism packages: dinner theatre, gallery walks, happy hours, etc.
- Encourage your members to collaborate and partner with local arts and cultural organizations: hold meetings and events at museums, galleries, theatres, etc.

Arts and Cultural Organizations

- Host or produce events and activities that link the arts to tourism and the economy.
- Create collateral pieces for your organization and events and make sure local resorts, hotels, chambers of commerce, etc. get your brochures, flyers, rack cards, etc.
- Make sure your website is up to date with event information and link your page to the tourism sector.
- Offer special free days for the tourism sector. Invite hotel and resort visitor services staff, taxi drivers, bus companies, tour operators, etc. to your venue and events; this will give them a first-hand experience of your product.
- Connect with information centers at your airport, shopping centers, rest areas, etc.
- Join your DMO, Chamber of Commerce, Main Street, or Convention and Visitors Bureau.

Hotels and Resorts

- Have flyers, rack cards, and other collateral materials available about arts events and festivals near your property.
- Have a list of local galleries, studios, and museums, plus their hours and contact information.
- Engage artists to exhibit, perform or demonstrate in your lobby.
- Enlighten your front desk or concierge about the arts and cultural activities near your property.

Local Businesses

- Get to know your local arts and cultural industry: artists, arts organizations, galleries, theatres, museums, etc., and find ways to collaborate.
- Sponsor live readings and storytelling events: great for bookstores, coffee houses, and intimate locations.
- Adopt an artist for the week, provide space for them to demonstrate or exhibit work in your business or storefront.
- Be a season sponsor for your local theatre, museum, chorus, symphony, festival, etc.

Arts Participation

Doing and Creating (singing, acting, dancing, painting, writing), **Viewing** (seeing, reading, listening) and **Supporting** (personal donations, volunteering, board membership, etc.)

Building participation can mean to broaden, deepen or diversify.

Broaden: More of the same kinds of people who are now attending. **Deepen:** More engaged participation by those who presently participate. **Diversify:** Participation by those who don't currently participate.

With a commitment of time and attention—just a little will make a difference—to reflection, inquiry and a willingness to look within, as well as outside, Arizona arts organizations are truly making the experiences they provide more rich, more connected to individual people and more long-lasting.

Below are three publications on participation that can be downloaded from the Wallace Foundation at **www.wallacefoundation.org**.

Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation at http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/audience-surveys/Documents/National-Survey-of-Cultural-Participation.pdf

The Diversity of Cultural Participation: Findings from a National Survey at http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/audience-surveys/Documents/The-Diversity-of-Cultural-Participation.pdf

Arts for All: Connecting to New Audiences at http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/arts-for-all-connecting-to-new-audiences.pdf

Arts Education

A growing number of studies and research pieces demonstrate compelling evidence connecting student learning in the arts to academic and social benefits. The habits of mental and social competencies have been documented. By making and learning through the arts, students are able to think creatively and become problem solvers. The arts create a foundation for an innovative workforce and inform us, not only of our own history and culture, but of others' as well.

Among 11 subjects offered in high school, superintendents rank arts activities in the top 4 that are most likely to develop creativity.

--Ready to Innovate, The Conference Board, 2008.

While research has shown that what students learn in the arts may help them to master other subjects, such as reading, math, or social studies, this is not the core content of our message. It is important that students not only be observers of the arts, but become active participants in the arts.

The benefits of an education in the arts are multiple and clear; they are academic, intrinsic, and comprehensive.

Not only is an education in the arts vital to a preK-12 student, life long learning in the arts provides students and adults alike with opportunities to build confidence, self-esteem, and practical skills.

Opportunities for students to participate in high quality arts learning experiences can diminish as a result of high stakes testing, shifting priorities, and budget cuts.

Making a compelling case for why the arts matter for all students, at all levels of education is incumbent upon parents, educators, arts leaders, and supporters of the arts. It is important to demonstrate the essential role the arts have in learning and the development of every student.

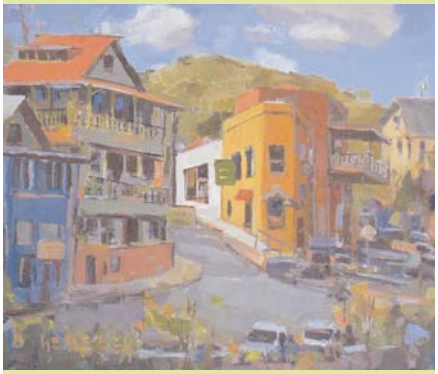
Arts education must be supported as a vital part of a basic preK-12 education in the schools, as the arts make a significant contribution to helping all students achieve success in school, work, and life.

- The arts prepare students for jobs.
- Understanding of one's self and others expands with arts education.
- High risk students are helped through the arts.
- Creativity is naturally developed through the arts.

Critical Evidence: How the Arts Benefit Student Achievement by Sandra S. Ruppert. To read more about this research and how the arts impact students' lives, visit the National Assembly of State Arts Agencies' website and download a free copy of the report at **www.nasaa-arts.org/publications/critical-evidence.pdf**.

Children participating in the arts in their classroom benefit from enhanced:

1. Reading and Language Skills
2. Mathematics Skills
3. Thinking Skills
4. Social Skills
5. Motivation to Learn
6. Positive School Environment



Streets of Jerome by Mark Hemleben, Jerome

"The art and design disciplines teach many of the skills that support innovation and high productivity and thus support high-wage jobs. Those skills include everything from understanding the creative process, to collaborating on innovative breakthroughs, to knowing when and how to fix a problem on an assembly line. Economic development, education, and arts and culture agencies are natural partners in workforce development."

—New Engines of Growth; Five Roles for Arts, Culture and Design, National Governor's Association, May 2012

***1.4 million** is the average number of Arizona students reached by Arts Commission-sponsored activities and programs each year.*

Engaging Students Supporting Schools Accessing Arts Education

Highlights from the Arizona Arts Education Census Project

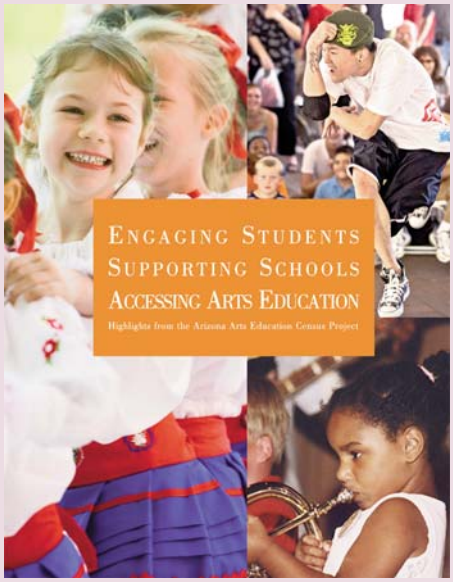
Rosie's House, A Music Academy for Children, Phoenix

Arizona Arts Education Census

In the 21st century, arts education plays a vital role in developing life skills and preparing students to become innovators in tomorrow's workforce. In the spring of 2009, 409 schools responding to the first-ever statewide census on arts education in Arizona, provided detailed information about arts curriculum, assessments, professional development, community partnerships, per pupil funding and more. In this summary report, the Arizona Arts Education Research Institute (AAERI) reveals the census findings.

Recommendations:

- Prioritize arts education
- Keep the needs of students at the center of the discussion
- Support our arts teachers and general classroom teachers
- Engage community resources, arts and culture organizations



www.azarts.gov/artsedcensus

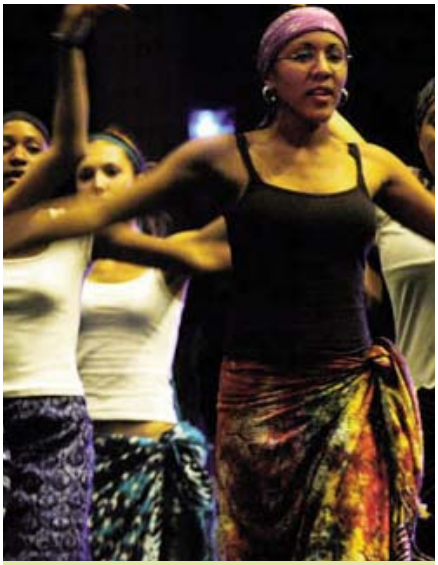
Key Findings

90%	of schools offering music and 76% of schools offering visual arts use certified arts specialists as the primary providers of instruction.
75%	of schools participated in arts-based field trips.
56%	of schools have updated curricula to reflect the Arizona Academic Standards in the Arts.
53%	of schools use informal assessments to measure student progress in the arts.
50%	of schools have no budget for curricular support in arts education. 79% of schools spend less than $1 per student per year, or less than 1/2 a penny a day.
39%	of high schools weight arts courses equally with other academic subjects. Only 12% weight advanced arts courses equally with other advanced academic courses.
34%	of rural schools do not have a highly qualified arts teacher, as compared to 15% for suburban schools.

AAERI

The Arizona Arts Education Research Institute (AAERI) is a partnership of the Arizona Commission on the Arts, Arizona Department of Education, College of Fine Arts at the University of Arizona, College of Arts & Letters at Northern Arizona University and the Herberger Institute for Design and the Arts at Arizona State University. AAERI is solely funded by its partnering organizations.

ARIZONA ARTS EDUCATION RESEARCH INSTITUTE



Tucson High School, Dambe Project

Arts Funding

In FY2011, Arts Commission support:

- 6,981,345 people in all Arizona counties participated in Arts Commission-sponsored programs in fiscal year 2011.
- More than 1,415,795 students reached by Arts Commissioned-sponsored activities and programs.
- 278 projects reached Arizona's young people and students (96% of all ACA projects).
- Education projects include artist-in-residence in schools and after-school programs, outreach by arts organizations, and programs by organizations whose primary mission is arts education.
- We continue to build support for community arts festivals throughout the state. Festivals, such as the Florence Multicultural Festival, Hispanic music festivals and the Arizona Matsuri Festival, among others, demonstrate Arizona's unique heritage and cultures to broad audiences. Festivals are entry point events for new attendees for the arts, they have a significant economic impact in the local community and provide substantial financial rewards in sales for participating artists.

Annually the Arts Commission is supported by over 150 volunteers:

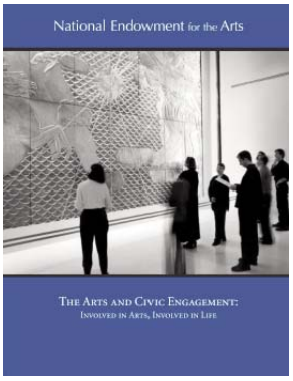
- 15 volunteer Commissioners.
- 100 Arizona volunteer panelists.
- 30 Interns.
- 20 Project volunteers.

Cultural Understanding

The arts help us understand our heritage. It is often through large gatherings or festivals that we see the arts become the tool to demonstrate who we are as a people. We share our foods, dance, dress, language, and stories when we gather to celebrate our differences and similarities.

We use the arts as a way of passing our traditions down to our children. Through the movement of a dance, the stories told by an elder, or the beauty of a painting, our young understand who they are, where they came from, and how to engage in positive ways with others. The arts provide us all with a sense of pride of history and of place.

Civic Engagement



The arts are an integral ingredient in establishing and maintaining healthy communities. People who participate in the arts are more inclined to participate in other forms of public engagement, and public engagement fosters civic health and community pride. It is a fact that people who attend arts and cultural events are more likely to volunteer, donate money to charities, and vote in higher numbers.

This publication from the National Endowment for the Arts explores the link between arts participation and broader civic and community involvement. Download at **www.nea.gov/pub/civicengagement.pdf**.

Helen S. Schaefer Building, The University of Arizona, Poetry Center, Tucson

Our festival brings together common people, doing uncommonly beautiful folk art, dance, and music. By learning each others' music, dancing each others' dances, and sharing each others' food--we appreciate each other more--and that makes our community a better place to live in.

--Mia Hansen, President, Cultural Exchange Council of Tucson

Important Arts Websites

American Association of Museums: www.aam-us.org

American Crafts Council: www.craftcouncil.org

Americans for the Arts: www.artsusa.org

Arizona Alliance for Arts Education: www.artsed.org

Arizona Alliance for Nonprofits: www.arizonanonprofits.org

Arizona Capitol Times: www.arizonacapitoltimes.com

Arizona Citizens/Action for the Arts: www.azcitizensforthearts.org

Arizona Commission on the Arts: www.azarts.gov

Arizona Humanities Council: www.azhumanities.org

Arts Education Partnership (AEP): www.aep-arts.org

Association of Performing Arts Presenters: www.artspresenters.org

Barry's Blog: www.westaf.org/blog

Center for Lobbying in the Public Interest: www.clpi.org

Chorus America: chorusamerica.org

Dance USA: www.danceusa.org

Foundation Center: www.foundationcenter.org

Grantmakers in the Arts: www.giarts.org

Institute of Museums and Library Services: www.imls.gov

League of American Orchestras: www.americanorchestras.org

Lincoln Center Institute for the Arts in Education: www.lincolncenter.org

National Alliance for Musical Theatre: www.namt.org

National Alliance of Media Arts & Culture (NAMAC): www.namac.org

National Assembly of State Arts Agencies (NASAA): www.nasaa-arts.org

National Endowment for the Arts: www.nea.gov

National Endowment for the Humanities: www.neh.gov

Opera America: www.operaamerica.org

Poets and Writers: www.pw.org

The Association of American Cultures (TAAC): www.taac.com

Theatre Communication Group: www.tcg.org

VSA Arts: www.vsarts.org

Western States Arts Federation: www.westaf.org

Finding Your Public Officials

Arizona Department of Education: www.azed.gov

Arizona Governor: Includes the budget and updates to the governor's advocacy initiatives. **www.azgovernor.gov**

Arizona Independent Redistricting Commission: Find out what district you live in and who your legislators are at: **www.azredistricting.org**

Arizona Legislature: Pre-filed bills, contact list of legislators and their emails, committee assignments, status on pending legislation and the *Legislative Manual*, a valuable source of information about all branches of state government, agencies, etc. **www.azleg.gov**

Arizona@Your Service: Provides many state government services online for your convenience and gets you to legislative sites. **www.az.gov**

Arizona School Administrators Association: www.azsa.org

Arizona School Board Association: www.azsba.org

Arizona School Facilities Board: www.sfb.state.az.us/sfb/sfbweb/sfbaays/home.asp

House Committee on Education and Labor: www.edlabor.house.gov

United States Department of Education: www.ed.gov/index.jhtml

United States House of Representatives: www.house.gov

United States Senate: www.senate.gov

Appendix

I. *The NASAA Advocate: Strategies for Building Arts Support*

A. Advocacy for Public Support of the Arts: A Civic Responsibility

B. Forty Action Strategies

C. Advocacy and Lobbying: Speaking up for the Arts

D. Why Should Government Support the Arts?

II. Americans for the Arts, *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and their Audiences*

A. Flagstaff

B. Mesa

C. Phoenix

D. West Valley Region

E. Pima County

THE NASAA ADVOCATE

Strategies for Building Arts Support

Volume V, Issue No. 3

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ADVOCACY FOR PUBLIC SUPPORT OF THE ARTS: A CIVIC RESPONSIBILITY

The best advocate for public funding for the arts is you—the staff and volunteer leaders, the artists and the audiences for your community's nonprofit arts organizations. You are the experts who can make the case for the public benefit of tax dollars spent on the arts. Whether talking to legislators in the state capital or the nation's capitol, you are the key spokespersons who can ensure the government's commitment to arts support.

The hometown point of view counts the most with politicians. It's the local voice that gets the message through to legislators. According to congressional staff in Washington, DC, programs with a grassroots constituency get priority attention. When legislators talk about the issues, their comments inevitably turn into a report on what the constituents are saying.

advocacy as a job requirement

The leaders of a community's arts organizations should be at the forefront of building public understanding and legislative support for the arts. Board members bring impressive credentials to the job: position and experience. Their standing in the community and their personal knowledge about the needs of the community add up to a powerful ability to persuade politicians and encourage others to take action on an issue.

It is a special responsibility of board membership to be an advocate for the organization's programs and mission, as well as for the arts in general. The boards of nonprofit arts organizations often include politically active community leaders who are able to connect legislators with the local arts constituency. **Advocacy belongs in the job description of every board member of every nonprofit arts organization.**

State Arts Agencies: Leadership in Arts Advocacy

State arts agencies have the tools advocates need to explain the public benefits derived from dedicating tax dollars to the arts. Data and information—the foundation for advocacy—is available from state arts agencies to build the case for public arts spending.

In addition to serving as the principal casemakers for public arts funding, state arts agencies employ other strategies and techniques—some of them detailed below—to improve the environment for advocacy and enhance the skills of arts advocates.

VOLUME V, ISSUE NO. 3

board members as advocates

Board members can articulate well the personal and public benefit of the arts. And when volunteers are the spokespersons, advocacy is a low-cost activity.

Much of what is called advocacy—talking about the value of public arts spending—is not considered lobbying within the federal tax law. Actual lobbying—contacting a legislator with the intent to generate support or opposition to particular legislation—constitutes a small piece of the advocate's job description.

As advocates, board members offer two things that legislators value: information and recognition.

- **Information:** As a board member, be prepared to articulate the personal value and the public benefit of the arts programs offered by your organization. You have information your legislators need to make good decisions about public spending on the arts.
- **Recognition:** You and your legislator have the opportunity to make news together when a vote is cast in favor of public arts funding, or when grant money supported by your legislator is awarded to make the arts available in your community. At these announcements, say thanks and show your appreciation publicly. That's recognition.

Over a quarter of the state arts agencies encourage advocacy in the job descriptions of arts organization board members, and almost half require grantees to appoint a board member responsible for advocacy issues. In Montana, every organization requesting state arts funding must designate a specific person within that organization, or a board member, to serve actively as an arts advocate.

A number of state arts agencies provide advocacy training to grantees and others in the arts community. The majority of state arts agencies rely on their state arts advocacy organizations to perform much of the board training on advocacy topics, sometimes in collaboration with the state arts agency.

Several states require all grantees to write thank-you letters to their state legislators for the public funds that they receive from the state. The Nevada Arts Council requires its grantees to write their state and federal legislators to express appreciation for the support they enjoy from the state and the National Endowment for the Arts.

every arts event is an advocacy event

Arts events offer opportunities for advocacy. With performances, festivals and exhibitions, the nonprofit arts community serves up what every politician wants: the chance to appear before a group of constituents. The opening night of every performance or exhibition, for example, can do double duty as an advocacy event when a politician is invited to attend.

Involving public officials cultivates their support. By attending an arts event, a politician becomes both personally informed about the importance of an arts organization in the community and familiar with the benefits provided by the organization. In addition, the legislator's friends and supporters who are present at the event—including board members, most likely—are identified as arts constituents.

A politician's presence at an arts event also provides an occasion to acknowledge that official's interest in the organization's activities. At the same time, the politician has a chance to demonstrate an understanding of arts issues. It is a perfect opportunity to publicly thank an invited official who has supported the arts during policy debates.

An invitation to an arts event can help to develop a relationship with a politician. Regular information can follow from the organization about arts programs and arts policy issues. Requests for specific action on legislation or policy questions then can be made in the context of an ongoing relationship.

Events sponsored by state arts agencies, including annual advocacy days and legislative luncheons in the state capital, are a component of successful advocacy strategies. The Vermont Arts Council hosts a statewide advocacy day each year to provide staff and trustees of arts organizations throughout the state with data and information on arts issues to bring to their legislators. The arts council also provides tips on being an arts advocate in the community.

crediting public arts support

Many state arts agencies require grantees to credit agency funding, with the aim of raising the visibility of public arts support to enhance advocacy.

In Delaware, all organizations receiving grants from the state arts agency are required to credit the agency's support in all advertising, news releases, printed programs or posters, and publicity. When organizations display logos of contributors, the logo of the Delaware arts agency must also be included. In addition, all grant recipients must electronically link their Web site home pages to the state arts agency's home page as a resource for additional information on arts activities in Delaware.

The Massachusetts Cultural Council and the Arizona Commission on the Arts require all grantees to adopt a crediting and publicity agreement for the promotion of public arts support. The Credit and Publicity Kit is a contractual requirement for all Massachusetts Cultural Council grantees, designed to help show the link between public support and the work done by grantees. The agreement outlines what the council requires in the areas of credit and acknowledgment, including the following:

- Credit must be given on the title page of all programs printed by a grantee in a type size not smaller than seven point. Also, the council must be listed in the donor category that is most appropriate to the level of financial support that the grantee is receiving from the council.
- Credit must be given to the council in printed materials (including newsletters, releases, announcements), films/videotapes and electronic transmissions (including Internet sites) of grantees regarding all activities to which council funds contribute.
- On television and radio appearances by representatives of the grantee, verbal credit must be given at least once during a broadcast to acknowledge the support the grantee received from the council toward its overall operation.
- Credit must be given to the council in all educational materials distributed in association with any council-funded program/exhibition, such as brochures, flyers, etc.

The kit includes sample press releases and articles, and other examples of how grantees can help inform people about the importance of public funding. One suggestion for publicizing grants is to contact a state senator or representative for a quote to include in press releases relating to programs supported with public funds. In addition, the kit stresses the importance of writing to thank the elected officials responsible for appropriating funds to the Massachusetts Cultural Council.

Suggested Reading

Smucker, Bob. *The Nonprofit Lobbying Guide: Advocating Your Cause and Getting Results.* San Francisco: Jossey-Bass, 1991.

Sparks, John D. *Best Defense: A Guide for Orchestra Advocates*. Washington, DC: American Symphony Orchestra League, 1995.

Lobby? You? Yes, Your Nonprofit Organization Can! It Should!. Washington, DC: Independent Sector.

Resources

Arizona Commission on the Arts
602.255.5882

Delaware Division of the Arts
302.577.8278

Massachusetts Cultural Council
617.727.3668

Montana Arts Council
406.444.6430

Nevada Arts Council
775.687.6680

Vermont Arts Council
802.828.3291

Past issues of *The NASAA Advocate* and information about state arts agencies are available on the NASAA Web site, www.nasaa-arts.org.

THE NASAA ADVOCATE

Strategies for Building Arts Support

Volume V, Issue No. 4

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FORTY ACTION STRATEGIES

"What's working in your state?" Typically, this is one of the first questions asked when arts advocates get together. While the answers are often as varied as the states, there are many common strategies.

Here are 40 proven strategies used by volunteer and professional arts advocates from around the country to help increase the visibility of the arts and strengthen support for the arts among the public and with public officials. While it is likely that you are already employing some of these strategies, there may be some new ideas that you can put to work in your state.

1. Identify candidates in advance of elections, and become involved in state and local politics. Get to know the candidates and their campaign aides early in the game. The aides often become top policy advisors after the election, and you will already be familiar with your new governor, mayor, state legislator or city council member.

> "Becoming involved in a visible way with a candidate's campaign will most certainly assure easier access after the election. Conversations with the candidate from the very beginning about the benefits of public support for the arts in his or her district create an awareness of the strength of the arts constituency and the benefits of working with them. And the newly elected official becomes more comfortable with talking points in our favor."—*Tog Newman, chair, North Carolina Arts Council*

2. Lead an orientation briefing on arts issues for staff in the governor's or the mayor's office, or for new legislative staff. Familiarize them with your programs and the public policy issues important to your organization. Present the briefing annually.

3. Link public arts funding to issues in education, social concerns, and economic and commercial development. Give a larger dimension to your advocacy for the arts by broadening the discussion to embrace other topics. Demonstrate how the arts can address urban problems; how the arts improve student performance in other academic subjects; how school drop-out rates decline when students are involved in the arts; and how the arts add to the economy of the state.

4. Generate public service announcements to reinforce the message that tax money spent on the arts provides programs for the entire community. Create your PSAs—and get technical support—in partnership with a media center or communications department at a university or community college.

5. Institute a legislative committee on the arts—a select committee or joint committee of both houses of the state legislature. Help to ensure a dedicated base of arts supporters by creating a home for the arts in your legislature. Bolster the legislative committee to build arts interest in the legislature and create alliances with other public policy interests.

6. Foster and employ a statewide coalition of advocates that organizes events locally and on the state level, and that emphasizes direct contact with legislators, local officials and community leaders.

7. Establish an effective advocacy committee within your organization, with a clear job description and responsibilities for the committee members. Chaired by a board member, the committee should be made up of influential leaders in the community and grassroots volunteers to set up the advocacy operation and make policy recommendations to your organization's board.

8. Recognize politicians for their good work and thank the people who helped you win. After all the letters have been written to legislators asking for their support, wrap up your advocacy campaign with a letter of thanks. By giving credit where it is deserved, you are reminding legislators that the arts are important to their constituents.

> "Trade, political and other advocacy groups need to see that many arts advocates are their own members and supporters as well, and are also part of the local or state business community."—*Bill Frazier, chair, Montana Arts Council*

9. Promote alliances between arts advocates and non-arts advocacy groups, such as teachers' organizations, travel and tourism groups, organizations serving youth, chambers of commerce and business groups. Develop collaborative lobbying strategies with these groups on issues of mutual interest.

10. Cultivate legislative friends for the arts. Guarantee that the arts have at least one strong advocate in the legislature and as many friends as possible. Build legislative friendships over the long term by providing legislators with information that they can use to promote the cause. Show them how their support for the arts can help them achieve their other legislative goals.

11. Meet your elected officials whenever you can, even at events that aren't about the arts. Introduce yourself to your legislator or other public official in attendance, and identify your connection with the arts in your community.

12. Develop advocates in other organizations by encouraging a board on which you serve or an organization to which you belong—including those outside the arts—to adopt a policy statement in support of public arts funding. Have the organization

encourage its leaders and members to speak on behalf of the arts when meeting with public officials.

13. Involve legislators personally with the arts in your state. Invite legislators to performances and exhibitions; ask them to attend board meetings of your arts organization. Provide art for display in legislators' offices. Allow legislators to announce publicly the grants awarded by public agencies to their constituents.

14. Get the votes for arts issues by asking your legislators directly if they will vote for your position. It is critical that you ask, "Will you vote to support this bill?" The worst they can do is say "no." If they are not sure, offer to provide more information, and do it right away. If they say "yes," thank them for their support and move on to get the next vote.

> "At all of our Arts Across Minnesota touring and festival events, we present the community with a recognition certificate, in the form of a curtain speech or at the kick-off of a festival. During the presentation we invite local legislators to join us on the stage. I can't tell you the effect this has on these individuals when they look out onto a packed house and are given the chance to 'please the crowd' with a few words about their support of the arts. You know, it even works with those legislators who have not been great supporters but respond to the invitation to attend the ceremony. I now introduce those folks as 'a new friend to the arts.'"—*Bob Booker, executive director, Minnesota State Arts Board*

15. Make advocacy an agenda item at every board meeting of your organization with a regular report on arts-related legislation and policy issues. The time spent discussing advocacy will help to keep your board members better informed about current issues and encourage all board members to fulfill their roles as advocates for the arts.

16. Draft your legislators to assist you in spreading the word about your programs. Most legislative offices distribute information about attractions and events in their states and towns. Ask your legislators to distribute your calendar or program brochures to visitors in their offices, and help to promote your organization at the same time.

17. Write a monthly column on legislative issues important to the arts in your state. Distribute the column to other organizations in your state and ask that they run it each month in their own newsletters. This broadcasts important arts advocacy messages around the state to a wider audience than you would be able to reach yourself.

18. Arrange a group visit to your legislator's office to discuss the impact of public arts support in your community or state. Gathering a diverse group of interested and knowledgeable people can demonstrate the breadth of concern among your legislator's constituents.

19. Enlist the legislator you know best to advocate for your cause with legislative colleagues whose support is essential. Persuade your legislator to seek support for your legislative issues from politicians outside your district, because elected officials listen to the people they represent and also to their fellow legislators.

> "During Maryland's three-year campaign to increase arts council funding to eight, then nine, then ten percent of arts organizations' operating budgets, the advocacy groups developed a "language"—"8-9-10 percent for the arts." This phrase, used repeatedly in written materials and meetings, became a recognizable shorthand for this major effort, requiring increases of over $2 million for three consecutive years. It succeeded in the first and second years, and we hope to reach the 10 percent goal next spring."—*Ardath Cade, immediate past chair, Maryland State Arts Council*

20. Communicate simply and concisely in discussing with your legislators what you want and what you are trying to do. Avoid using jargon. Keep your message clear, because while you are the experts, most politicians are laypeople when it comes to discussing the issues of funding for the arts and public programming for the arts.

21. Organize a statewide advocacy day each year in the state capital to provide the staff and trustees of arts organizations throughout the state with data and information about arts issues to bring to their legislators. Set aside part of the day's program for tips on being an arts advocate in the community. Dedicate the major share of the day to time for advocates to meet with their legislators.

22. Acknowledge your funding sources by giving credit in all advertising, news releases, printed programs, posters and calendars of events. Crediting your public funders especially lets your audience know the value of public support for the arts, raising the visibility of public arts funding to enhance your advocacy.

23. Stand up at election time and begin educating politicians before they take office. Participate in candidate forums, town meetings and "meet and greet" parties in your neighborhood. Confront the candidates on issues of public arts support and educate them on the role the arts play in their communities. Ask the candidates where they stand on issues of public arts policy.

24. Distribute an advocacy kit to interested people in your state. Be certain the advocacy kit makes it easy to identify the important elected officials and decision makers to contact, when to contact them and how to contact them, and provides templates for advocates' letters and calls. Also include material on how to keep informed about legislation on a regular basis during the year.

25. Welcome new legislators to office after an election by writing to offer assistance on questions about arts issues. Send along information about your organization

and the status of the arts in your state. Get to know your legislators from the beginning, many of whom are new to issues of public support for the arts, and some of whom will be appointed to committees that handle arts legislation and budget.

26. Use politicians as presenters by offering to bring performing artists or exhibitions to the state capitol for special occasions. Connect the arts at home with opportunities to present the arts where your legislators work.

27. Operate as a reliable source for information, an advocate's prime commodity. Respond to all inquiries, even when asked a question you cannot answer. Tell the legislator you will get back with the information, or, if appropriate, refer the query to someone who can respond.

28. Create a good excuse to contact your legislators when you are not asking for something. Send your legislators a copy of your newly published annual report, a new guide to your programs, or your calendar of events. Seize the opportunity to show your legislators what you do and to remind them who you are, establishing a good basis of understanding for that time when you need something from them.

29. Recruit board members to work as advocates for public funding of the arts. Include advocacy in the job description of board members. Bring extra clout to arts advocacy by identifying community leaders who have backgrounds beyond the arts, as they are often individuals recognized by and known to politicians.

> "The local point of view is the point of view heard. Recruiting board members as advocates is essential. They are the ones who can tell the story. With a little coaching, specific data and brief talking points, board members can be very effective advocates. They learn quickly that public support doesn't just come; we earn it with clearly defined outcomes."—*Tog Newman, chair, North Carolina Arts Council*

30. Ask a legislator to write a column in your newsletter. Offer some exposure through your publication to that senator or representative and build a stronger advocate at the same time. Help that politician to become better informed about your work and more cognizant of your position in the state by having to put together some thoughts for an article on the arts in your state.

31. Meet regularly with arts organizations in your state to discuss legislative issues. Collaborate to eliminate duplication of effort and avoid surprises that can split the arts community.

32. Send out a legislative memo to your members. Communicate with arts advocates in your state when there is something to tell. Write an update on the progress of the arts budget and other legislation. Alert advocates when votes are coming and

action is needed. Remind advocates that their legislators would appreciate hearing from them about arts issues.

33. Build a vocal and informed local constituency to support your advocacy efforts. Persuade your colleagues in other arts organizations to rally their members and audiences to advocate for the arts. Explain to the grassroots consumers the importance of public funding for the arts programs that you present and they enjoy.

34. Invite a legislator to address a conference on the arts. Your request will force that politician to focus thoughts on your issues and, in the process, become better informed about the arts in your state.

35. Contribute to the campaigns of legislators you support and who support the arts. Your financial contributions can help to elect public officials who are advocates for the arts. Enlist other contributors who are also involved in the arts to join you in your advocacy for public arts funding.

What is advocacy?
Advocacy means pleading a case, presenting information and persuading others to support your cause. Most of the strategies listed here are examples of advocacy activities, not lobbying.

What is lobbying?
Lobbying is an activity involving communications with a legislator or other public official to influence their support of your position on specific legislation. Lobbying also includes appeals to an organization's members urging them to contact legislators, or communications to influence legislation through an attempt to affect public opinion.

36. Orient new board members to your advocacy program. Provide training to develop the advocacy skills and involvement of your entire board. Board members should be prepared to articulate the personal value and the public benefit of the programs offered by your organization.

37. Show your appreciation for the public funding that supports your performances and exhibitions by announcing when legislators are present that the event received federal and state funding. Recognize and thank the legislators for their help.

38. Assist the development of an advocacy network in your state for addressing federal and state issues in the arts. Keep the network of advocates informed about federal and state legislation that affects the arts.

39. Collect funding examples and anecdotes with data in support of the major arguments for funding the arts in your community or state. Produce visual documentation to support the points you make. Keep these presentation examples and materials up-to-date and available for advocates to use.

40. Convene a meeting each year near the start of the legislative session for arts advocates to discuss the issues with key legislators in your state and in Congress.

THE NASAA ADVOCATE

Strategies for Building Arts Support

Volume X, Issue No. 1

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ADVOCACY AND LOBBYING: SPEAKING UP FOR THE ARTS

ad·vo·ca·cy: The act of pleading or arguing in favor of something, such as a cause... or policy. (*The American Heritage Dictionary of the English Language*)

lob·by·ing: Activities aimed at influencing...members of a legislative body on legislation. (*Merriam-Webster's Dictionary of Law*)

what is advocacy? what is lobbying?

The words advocacy and lobbying are often confused. Advocacy encompasses a wide range of activities. Lobbying is a small part of advocacy; advocacy does not always involve lobbying.

Advocacy is something all of us should do if we believe in the value of public support for the arts; it is democracy in action. Advocacy is building familiarity and trust between you and your elected officials. It is providing reliable information to legislators. Advocacy is offering a personal perspective where public policy decisions are made. Arts advocacy means speaking up for what we believe is important and talking about the arts with the people whose support and influence can help our cause.

Lobbying is about making positive change to laws that affect us and the causes we serve. Lobbying is trying to influence the voting of legislators; it is urging the passage (or defeat) of a bill in the legislature. Lobbying is citizen action at any level of government. It is part of the democratic process.

Examples of advocacy vs. lobbying:

- Making general arguments about the importance of public support for the arts is **advocacy**. Asking a legislator to vote for an increase in public arts funding in an appropriations bill is **lobbying**.
- Informing legislators about the role of the arts in education is **advocacy**. Requesting a legislator's support for legislation that would mandate arts education in the school curriculum is **lobbying**.
- Explaining to a legislator about the value of encouraging artists' gifts of their work to a museum is **advocacy**. Urging a legislator to support a bill to allow artists a full value charitable deduction for the donation of their work is **lobbying**.

Almost all important changes in public policy and legislation begin with nonlobbying advocacy and end with lobbying the legislature. Building a relationship is the foundation for advocacy and lobbying. Your elected officials need to hear from you before

there is a crisis, before you have a problem to solve. Developing that relationship with a legislator and creating an understanding, through advocacy, about the role of the arts in a community can lead to successful lobbying for legislation that will help support the arts.

Many nonprofit arts organizations, including their board members, need a better understanding of the importance of public policy participation, of advocacy and lobbying. Sometimes when people hear the word lobbying, they say, "It's illegal for nonprofits to lobby" or "Lobbying is for organizations with enormous resources" or "Lobbying is for paid experts with insider information." These are among the myths about lobbying in the interest of public policy.

Nonprofit arts organizations need to understand that participation in developing public policy is as important as their other day-to-day program, management and governance activities. To succeed as advocates for the arts, arts organizations should

Charities Lobbying in the Public Interest: What the Law Says

Recognizing the value of the research and information provided by nonprofit groups, Congress enacted legislation in 1976 enabling charities to lobby freely for their causes, and for the communities and individuals they serve. This law is clear about the lobbying activities available to a nonprofit, tax-exempt charitable organization. The federal tax law defines lobbying specifically and narrowly as (1) a communication with a legislator, (2) in reference to a specific piece of legislation, (3) with a request to support or oppose that legislation.

Federal tax code regulations, issued by the IRS in 1990, reiterate the policy of providing wide latitude for charities to lobby. Generally, charities have been allowed to spend no more than 5 percent of total expenditures—less than a "substantial" amount, determined as a rule of thumb from a federal court ruling—on lobbying. Under the 1990 IRS regulations, nonprofit organizations that are tax exempt under section 501(c)(3) of the IRS code and that select to conduct their lobbying under the 501(h) provisions of the tax law are allowed expenditures up to 20 percent of their annual budget for their lobbying activities.

Nonprofit organizations that select 501(h) status under the lobby law may spend 20 percent of the first $500,000 on lobbying ($100,000) and 15 percent of the next $500,000. Because lobbying by nonprofit groups is rarely expensive—involving the cost of communications, some staff time, and considerable volunteer activity—arts groups and other charities are not likely even to approach overspending the legal limits on lobbying. What's more, attempts to influence the governor or mayor—executive branch officials—or government administrative agencies are not considered lobbying under the IRS tax code because those public officials are separate from the legislature.

build the advocacy capacity of their board members. That means training in how to be an effective advocate and in lobbying restrictions under government grant and tax rules. It also means developing an organizational support for advocacy.

becoming advocacy leaders

The federal government supports lobbying by charities because nonprofit organizations are an effective channel for citizen participation in the legislative process. The leaders and supporters of nonprofit organizations have proven themselves to be effective and respected players in shaping public policy. The boards of nonprofit arts organizations often include politically active community leaders who are able to connect legislators with the local arts constituency.

Remember these two rules:

- The most powerful advocacy contacts are made by constituents.
- Programs that demonstrate a grassroots constituency get priority attention.

According to the National Conference of State Legislatures, "Programs with proven results fare better." Explain what the arts do for your community. It will make the difference. For example, NASAA encourages arts organizations to develop relationships with their public officials by making every arts event an advocacy event. That simply means extending an invitation to legislators to festivals, opening nights at museum exhibitions, concerts and performances. Then, legislators are able to see firsthand how the arts serve a community and how the arts are of value to the public. Show what you do.

It's the hometown voice that gets the message through in the calls, letters and office visits to legislators. When legislators talk about policy issues, they inevitably report on what their constituents are saying. They end up bragging about you—the arts advocates—but first you have to show them what's happening at home.

It is important through all of advocacy to remember that the local point of view counts the most with politicians. Arts advocates succeed with stories about

- arts in the schools
- rural arts programs
- making the arts available to more people
- how the arts changed the lives of young people in trouble
- how the arts revitalized dying communities
- how the arts attracted businesses and created jobs

It is the responsibility of board members to take time to educate their legislators at home,

in the state capital, and in Congress about what public spending on the arts really accomplishes in their states, and what the arts mean to their communities. That's why advocacy belongs in the job description of every board member of every arts organization.

advocacy as a job description

The leaders of a community's arts organizations should be at the forefront of building public understanding and legislative support for the arts. Board members bring impressive credentials to advocacy: position and experience. Their standing in the community and their personal knowledge about the needs of the community add up to a powerful ability to persuade politicians and encourage others to take action on an issue.

five reasons to be an advocate for the arts and lobby for your cause

1. **One person can make a difference.** Asking an elected official for support can produce results that serve the public and bring the arts to more people. A single arts advocate—a respected individual in the community—has been able to bring together like-minded people to convince a key member of Congress to support increased federal arts funding.

2. **Advocacy is essential to our democratic form of government.** The First Amendment to the United States Constitution protects the right of the people to petition the government—the simple act of informing our policy makers about important public issues. Arts advocates visit their state's capital and the nation's capital each year, telling their legislators about the benefits of public arts funding.

3. **Lobbying is easy.** There is nothing mysterious about lobbying. At the heart of lobbying is the simple act of telling a story and being persuasive. An arts advocate can make an important difference in a legislator's position on arts legislation by explaining through personal experience how the arts bring value to the community.

4. **Policy makers need your expertise.** Legislators depend on solid information to help make their decisions, and they want to hear from the people they represent. Become a reliable source of information for your legislators about the arts in your state and in your community. Policy makers tell us that the local perspective is what counts. You, the advocate, are the expert on the issue.

5. **Nonprofit arts organizations are important players in developing public policy.** Our government seeks the views and participation of the nonprofit sector. The expertise and experience of nonprofit arts organizations in serving the public are essential to telling legislators what is needed and what will work best for their constituents. When members of Congress are considering measures affecting the arts, they often contact NASAA and other nonprofit arts service organizations for our advice on legislation.

advocacy and your state arts agency

The leaders of the nation's state arts agencies (SAAs) understand the importance of advocacy. They value the advocacy responsibilities taken on by the board members of the arts organizations in their states. Board members are in a unique position to understand the role of public support for the arts. They can explain why public money is important in bringing the arts to more Americans.

Train the board members of your own state arts agency on the how-tos of advocacy. Use arguments that resonate with board members, such as the creative economy or arts in education, to draw them into a comfort zone for advocacy and open their eyes to the importance of public funding.

Integrate advocacy into your procedures and operations. Put advocacy on every board meeting agenda. Present information on recent advocacy actions and give specific assignments to board members for next steps.

Carry the responsibility for advocacy to your own grantees. Talk about advocacy up front. During the draft application process with a potential grantee, underscore the importance of your grantees' involvement and communication with their policy makers. Require your grantees to send letters of appreciation to their individual state representative and senator regarding your funding for their organization. Encourage the boards of your grantees to create an arts advocacy committee. Send out a "call for action" through e-mails and newsletters that go out to your grantees and arts advocates encouraging their contact with legislators.

Create a check presentation ceremony at which your legislators and grantees can gather. Offer a photo opportunity for legislators and arts organizations. Legislators get the press and constituents get to show legislators how their grant can provide public value to the community.

Work in tandem with your advocacy organization. Your citizens advocacy organization may be the lead organization in encouraging leaders of arts organizations to become good advocates. Collaborate on training arts organization leaders in the importance of advocacy. Schedule advocacy training and briefings as part of your annual statewide advocacy day in the capital.

Call on NASAA

Call on NASAA to provide advocacy training, or enlist your state's arts advocacy organization or arts lobbyist, or a public interest advocacy group in your state to do the training. When new board members are appointed, schedule a training session and use NASAA's Arts Advocacy Checklist to help them evaluate their level of advocacy involvement.

resources

Charity Lobbying in the Public Interest
www.clpi.org
centerforlobbying@clpi.org

The Grantsmanship Center
www.tgci.com/magazine/law.asp
info@tgci.com

Illinois Arts Alliance
The Advocacy Project (TAP)
www.artsalliance.org/al_tap.shtml
info@artsalliance.org

South Carolina Arts Alliance
www.artsonline.org
bjpscaa@infoave.net

The NASAA Advocate: Strategies for Building Arts Support
This compendium of rationales, models, strategies and analysis is for anyone interested in building legislative support for the arts. The following previous issues are available on line at www.nasaa-arts.org/publications/advo.shtml:

Forty Action Strategies

Advocacy for Public Support of the Arts: A Civic Responsibility

The Arts in Public Policy: An Advocacy Agenda

Advocacy by Arts Organizations: Tax Laws and Lobbying

Access to Power: Building Political Clout for the Arts

Ten Ways to Convert Legislators into Arts Advocates

Advocacy and Term Limits: Developing Arts Support in the Legislature Early

Facing Controversy: Arts Issues and Crisis Communications

Ten Ways to Convert Legislators into Arts Advocates

Arts Advocacy Checklists
NASAA's checklists can help state arts agencies and arts organizations evaluate the level of their advocacy involvement against a broad range of activities aimed at enhancing the political environment for the arts in public policy (available on line at www.nasaa-arts.org/publications/advo.shtml).

also available from nasaa

Critical Evidence: How the Arts Benefit Student Achievement
Why is it so important to keep the arts strong in our schools? How does the study of the arts contribute to student achievement and success? These and other important questions are addressed in a booklet published by the National Assembly of State Arts Agencies in collaboration with the Arts Education Partnership. *Critical Evidence: How the Arts Benefit Student Achievement* responds to the needs of policy makers, educators, parents and advocates for fact-based, nontechnical language documenting the most current and compelling research on the value of arts learning experiences. It offers impartial, to-the-point reporting of the multiple benefits associated with students' learning experiences in the arts. In short, it "makes the case for the arts" based on sound educational research.

To obtain copies, visit www.nasaa-arts.org/publications/critical_evidence.shtml.

National Assembly of State Arts Agencies
KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

WHY SHOULD GOVERNMENT SUPPORT THE ARTS?

State governments today face monumental challenges: record-breaking budget shortfalls, rising unemployment, widespread home foreclosures and escalating needs for public assistance. States are wrestling with these immediate pressures while also trying to address long-term concerns about education, economic competitiveness and health care. All the while, public managers and elected officials must uphold the principles that taxpayers expect: thrift, accountability, equity and transparency.

In this environment, all areas of spending—including the arts—are under increased scrutiny. Lawmakers may question whether government has a legitimate role to play in the arts or may ask why the arts should receive funds when so many other needs are pressing.

We encourage you to welcome dialogue about these issues. The 40-year history of state arts agencies proves that when policymakers understand how the arts benefit government and citizens, they find a way to continue support, even during hard financial times. We hope that this document will help bring those benefits to the foreground and help your state answer common questions about government's role in arts support.

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Designed for public arts leaders and advocates to excerpt and adapt, this material can be used to support your state's case for the arts. Select the points that are most relevant in your situation. Quote the research. Add your own examples, and consider the tips and ideas included at the end of the document.

For more information on promoting the arts in state policy, explore the Research and Advocacy sections of the NASAA Web site or contact the NASAA office at 202-347-6352.

1. Does every state fund the arts?

Yes. Like most areas of state spending, public appropriations to the arts have seen periods of growth and decline tied to state budget conditions. During the past 40 years, state governments have maintained a commitment to the arts, establishing arts agencies in all 56 states and jurisdictions and allocating funding—even during recessions—to state arts agencies and their programs.

2. Why are the arts a good public sector investment?

The arts are an important policy asset and prosperity generator for states. In addition to their inherent value to society, the arts offer a distinctive blend of benefits, including:

- **ECONOMIC DRIVERS:** The arts create jobs and produce tax revenue. A strong arts sector is an economic asset that stimulates business activity, attracts tourism revenue, retains a high quality work force and stabilizes property values. The arts have been shown to be a successful and sustainable strategy for revitalizing rural areas, inner cities and populations struggling with poverty.
- **EDUCATIONAL ASSETS:** The arts foster young imaginations and facilitate children's success in school. They provide the critical thinking, communications and innovation skills essential to a productive 21st-century work force.
- **CIVIC CATALYSTS:** The arts create a welcoming sense of place and a desirable quality of life. The arts also support a strong democracy, engaging citizens in civic discourse, dramatizing important issues and encouraging collective problem solving.
- **CULTURAL LEGACIES:** The arts preserve unique culture and heritage, passing a state's precious cultural character and traditions along to future generations.
- See What the Research Says for a detailed list of public benefits of the arts, including links to related research.

State lawmakers recognize other value-added advantages to making the arts a part of public policy:

> "States have an opportunity to both improve livability and boost state and local economies by investing in the arts and culture."
>
> National Governors Association

- **Incorporating the arts improves the impact of other state policies and services.** Numerous states have recognized this and incorporated the arts into economic revitalization, education, literacy, work-force development, tourism, community sustainability and social service plans.
- **Small businesses and individual entrepreneurs are critical to every state's economy.** The arts are a dynamic contributor to the small business sector. The creative industries are comprised of many talented workers who are self-employed, freelancers or employed by micro-enterprises. According to National Endowment for the

Arts (NEA) analysis of U.S. Census occupational data, artists are 3.5 times more likely than other workers to be self-employed. Nonprofit organizations, too, are small businesses and play an important role in training creative workers and incubating artistic enterprises.

- **The arts are a hallmark of state innovation.** The arts are part of a state's creative capacity, spurring innovation and creating distinctive products and locales that attract tourists, businesses and residents alike. Creativity is part of any state's competitive edge in a modern marketplace where distinctive design and effective communications can spell the success or failure of a business or policy venture.

Leading public sector organizations—including the National Governors Association, the National Conference of State Legislatures, the U.S. Conference of Mayors and the Education Commission of the States—recognize the arts as part of a strong state policy portfolio. Business leaders, economists, property developers, tourism officials and community planners have joined with parents, educators and civic leaders to promote public policies that strengthen the arts. They do so because they recognize the benefits that accrue to communities when government helps to foster a robust arts sector.

> "Having an abundance of unique arts and events means more revenue for local businesses and makes our communities more attractive to young, talented professionals—whose decisions on where to start a career or business are increasingly driven by quality of life and the availability of cultural amenities."
>
> Bart Peterson
> Former President
> National League of Cities

3. How can we afford to support the arts in hard times?

Hard times require public officials to make the most of every asset and to adopt policies that maximize a state's recovery potential. The arts are a proven part of that mix. The arts are a recovery asset that supports jobs, stimulates commerce, stabilizes property values and provides many other economic benefits. In the words of the Southern Legislative Conference, "…the growing strength of the arts—as proven admirably during the last downturn, when they continued to create positive economic flows despite depleted budgets—may bring a time when policymakers think twice about substantially cutting funding during the next economic crunch."

In addition to their many economic advantages, the arts offer timely assistance with educational and civic challenges that tend to escalate during tough times. The arts are also central to community resiliency. Whether states are facing economic distress, natural disasters or other adversity, the arts are a powerful force for recovery and healing, a benefit that few other industries offer.

Given current arts funding levels, cutting the arts will not eliminate any state's budget gap. The arts comprise a very small portion of state spending, less than one tenth of one percent. Reducing expenditures that modest won't appreciably affect state budgets, but will damage the

cultural sector's ability to provide jobs, goods and services to communities. Furthermore, arts cutbacks can lead to much larger losses, since arts grantees use the "seal of approval" of state funding to attract dollars from other sources.

Review the research about the economic benefits of the arts.

4. What do states currently invest in the arts?

Legislative appropriations to all state arts agencies currently total $297 million, or $0.96 per capita. This represents only 0.042%—less than one tenth of one percent—of state general fund expenditures. Yet the return on this investment is tremendous. State arts agencies support about 18,000 organizations, schools and artists, making the economic, educational, civic and cultural benefits of the arts available to 5,100 communities across the United States.

> "State arts agencies receive 0.042%—less than one tenth of one percent—of state general fund expenditures."
>
> National Assembly of State Arts Agencies

Over time, changes to legislative appropriations to the arts mirror the health of overall state budgets. Data from the last 40 years shows that governors and legislatures invest more in the arts in times of state budget stability. During recessions, arts funding contracts. These reductions are typically similar in size to cuts made to other state expenditures. Compared to other branches of state government, however, state arts agencies are small, with limited human resources and funds that get spread very thin in order to reach the entire population of a state. State arts agencies operate with no reserves, dedicating all available resources to current constituent services. This means that even small-magnitude cuts to state arts funding tend to have a high-magnitude impact, resulting in fewer communities reached, numerous canceled projects, gaps in services to the public and loss of leveraged funds.

Review the research about state funding for the arts.

5. Can't we just use federal funds?

No. According to federal statute, National Endowment for the Arts (NEA) funding for state arts agencies must not be used to supplant nonfederal funding. This means that states may not use federal dollars to replace state dollars with the intention or effect of reducing state funding for a state arts agency.

Furthermore, a viable and effective arts agency supported by the state is a prerequisite for receiving federal funds. States get federal funds in the form of Partnership Agreements, which are flexible block grants from the NEA. Although state arts agencies may allocate these funds according to their own states' needs, the following criteria must be met:

- The state must have a state arts agency that is officially designated and financially supported by the state.
- The state arts agency must have its own board, council or commission.
- The agency must have a comprehensive statewide plan for the arts that includes input from the public and is responsive to the needs of the state.
- Funding and programming decisions must be made on criteria that take fairness and excellence into account.
- The agency must demonstrate leadership in providing public access to the arts and arts education as well as addressing the needs of underserved communities.
- The agency must maintain sound fiscal management, administrative procedures and accountability reporting.
- Federal funds must be matched on at least a 1-to-1 basis.

In the 1960s, the federal government provided incentive grants designed to assist states in the creation of arts agencies. Since that time, however, state appropriations for the arts have far surpassed the initial federal investment, because states recognized the many benefits of investing in the arts and sought to maximize those returns. Today, legislative appropriations for the arts comprise 83% of total state arts agency revenue; NEA dollars comprise 12%.

6. Why can't the private sector do this job?

It takes a mixture of both public and private funds to support the arts. Although many citizens and companies contribute to cultural activities, the benefits of the arts cannot be fully realized without the unique contributions of government. In the marketplace or among individual philanthropists, many motivations (including personal goals and advertising exposure) drive funding decisions. In contrast, **government investment serves the *public* interest** and ensures that all areas of a state receive the benefits of the arts. Government support also:

- **provides fair access to arts resources,** especially among underserved populations;
- **accurately assesses the state's cultural needs and assets,** then organizes efforts to help the state achieve goals that are relevant to its policy priorities;
- **provides accountability,** ensuring that funds are distributed according to the public interest;

> "A society that supports the arts and the humanities is not engaging in philanthropic activity so much as it is assuring the conditions of its own flourishing."
>
> President's Committee on the Arts and the Humanities

- **reduces barriers to public participation in the arts,** such as those linked to poverty, geographic isolation, limited education, lack of information, disability, age or ethnicity;
- **secures federal Partnership Agreement dollars,** which only state arts agencies are eligible to receive on behalf of a state.

7. WHY ARE STATE ARTS AGENCIES ESSENTIAL?

The presence of a strong state arts agency ensures that all communities—regardless of their geographic location, political affiliation or economic status—are systematically and equitably served. Other public funding mechanisms do not attain these same goals.

For instance, legislative earmarks are used in some states to supplement arts appropriations. While these line items can be a valuable source of funding, they inevitably exclude some communities. Local government funding is another key source of arts support, but it remains uneven, tending to concentrate in areas with the highest populations or the greatest wealth. Only state arts agencies are positioned to provide strategic and equitable leadership and support to all areas of the state.

- **State arts agencies possess specialized expertise related to creative business development and cultural planning.** These skills provide sound stewardship of resources and position state arts agencies to act as a locus of expertise and learning that benefits the arts community, other branches of government and the private sector, too.
- **State arts agencies support functions that usually are not addressed through other funding mechanisms.** The NEA primarily funds well-established arts organizations, whereas state arts agencies devote much of their funding to smaller organizations, community groups and schools. Corporations, in order to secure maximum marketing exposure, are most likely to sponsor blockbuster arts events or other highly commercialized activities. In contrast, state arts agency grant making emphasizes grass-roots arts development. State arts agency grants place priority on educational programming, community outreach, long-term planning and other activities consistent with the public interest. In addition, state arts agencies often provide operating grants and funding for individual artists—two important areas that few foundations or corporations routinely support and that the federal government does not.
- **State arts agencies are the designated vehicle for receiving Partnership Agreement funding** from the National Endowment for the Arts.

> "The most fundamental unique asset of [a state arts agency] is its authorization to represent the interests of the state in developing the arts as an important human activity and industry."
>
> Mark H. Moore
> John F. Kennedy School of Government
> Harvard University

WHAT DO STATE ARTS AGENCIES ACHIEVE?

State arts agencies offer a variety of services, including grants, marketing assistance, public information, technical assistance, training and research. Combined, these services:

- **make the economic, educational and civic benefits of the arts available to all communities** by broadening public access to the arts and reducing barriers to cultural participation;
- **support academic success** by helping schools to tap the arts as a teaching and learning asset;
- **promote the attainment of state education standards** for learning in core subjects;
- **foster sound management practices** by requiring grantees to adopt rigorous planning, evaluation and financial management systems;
- **contribute to a distinctive state identity** through activities that celebrate and promote its artistic assets as export goods and magnets for travelers and investors;
- **hone a state's competitive edge** by fostering a creative work force, shaping an attractive quality of life, and developing the networks of creative products and professionals a state needs to succeed in today's marketplace;
- **support small business development** by providing catalytic funding and essential skills to creative entrepreneurs;
- **preserve cultural heritage** as a legacy for future generations;
- **build bridges across cultures, generations and geographies,** supporting civic engagement and involving citizens in community and civic life;
- **leverage federal dollars** that can be used to address each state's individual goals and support arts activities in many communities;
- **encourage other investments in the arts,** catalyzing tax revenues, public and private investment, and entrepreneurial business practices;
- **demonstrate accountability and good government** by pioneering innovative programs and adhering to the highest management and accountability standards that both states and the federal government require.

State arts agencies have demonstrated their ability to deliver value to the public over time. About half of the states established state arts agencies prior to the creation of the NEA in 1965. Its creation then stimulated the rest of the states to create state arts agencies shortly thereafter. Since that time, state arts agencies have achieved periods of strong growth and shared, along with the rest of state government, the pain of funding cuts during recessions.

In good times and bad, however, state legislatures have continued a commitment to state arts agencies because of the singular benefits that they provide to citizens and communities.

8. WHY FUND ARTISTS AND ARTS ORGANIZATIONS?

Artists form the foundation of a state's creative environment. Artists act as creators and individual entrepreneurs who provide many of the products and designs that drive innovation

and shape a state's cultural character. Many artists also work as educators, providing training in creative skills and passing on cultural traditions from one generation to the next. However, few programs in either the private or public sector assist artists. State arts agencies play an important role in offering resources, information and training programs that help artists develop their careers, market their products and share their ideas with others.

State arts agencies also provide extensive grants and services to nonprofit arts organizations. The effects of these grants accrue far beyond the recipient groups to benefit the community as a whole. Arts organizations create many opportunities for citizens to experience and learn about the arts. They form an essential bridge between artists and communities, facilitating public access to artists and to artworks. Cultural organizations small and large also act as community hubs and catalysts for social cohesion and neighborhood revitalization. Like other enterprises, they employ workers, purchase goods and services, and contribute to a state's economic bottom line.

As the National Arts and Humanities Act of 1965 states, "While no government can call a great artist or scholar into existence, it is necessary and appropriate for government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent."

9. Does State Funding for the Arts Cause Dependence on Public Dollars?

No. Arts organizations rely on a blend of funds, predominantly earned income and private contributions. Although the mix of funds varies among different kinds and sizes of arts organizations, government funding is typically a very modest slice of the pie. State arts funding comprises a small percentage—approximately 2.3%—of total grantee revenue.

Despite its small size, that percentage plays a large role in providing benefits to citizens. State government support ensures the accessibility of the arts and strengthens education programs and the public outreach that aligns arts services with the needs of each community. State arts agencies require management and planning practices that contribute to long-term financial stability for grantees. Like other forms of government assistance to small businesses, state investments in the arts also support creative entrepreneurship, catalyze new ventures and create a vibrant market for the import and export of a state's cultural goods.

> "Direct grants never finance the bulk of artistic activity in the U.S.; they fill gaps, enhance arts education, spread new creations, and enable preservation. Direct grants thus complement, and do not replace, other means of arts funding."
>
> National Endowment for the Arts

Furthermore, government funding helps to attract other investments. State arts agency grants typically come with a minimum 1-to-1 matching requirement, but matches often exceed that minimum. Dollars from a state arts agency provide a widely recognized "seal of approval" that helps grantees to raise additional funds from individuals, corporations and foundations and to attract partners in entrepreneurial and earned income ventures. For every $1 of total grant funds awarded by state arts agencies nationwide, about $40 in matching funds is secured from earned or contributed funds.

10. WHAT DO VOTERS THINK?

Citizens value abundant cultural opportunities for themselves and their families. They expect government to play a role in making the arts widely available in schools and communities:

- Both state and national public opinion polls have found that a strong majority of Americans favors a governmental role in funding the arts.
- Research has shown consistently that voters feel especially favorably toward arts education. Regardless of party affiliation, voters in a recent national study were willing to cast their ballots against elected officials who do not support programs and policies that foster imagination and creativity in public schools.
- According to a National Endowment for the Arts Survey of Public Participation in the Arts, the public would like to increase its arts attendance: 67% would like to visit more museums, 54% want to see more stage productions and 50% would like to attend more dance performances.
- Polls of the business community reveal that a vibrant arts sector is important to that constituency, as well.

> "91% of voters indicate that the arts are essential to building capacities of the imagination. 57% of voters say they would be less likely to vote for a candidate who votes to cut funding for building capacities of the imagination in public education."
>
> Lake Research Partners

Review the research about public opinion.

11. WHAT THE RESEARCH SAYS

Research has documented numerous economic, educational and civic benefits of investing in the arts. This catalog offers a succinct summary of those research findings. For more details and links to the source material, follow the "Review the research" links at the end of each section.

ECONOMIC BENEFITS

The arts help communities to prosper. The arts are part of a well-diversified 21st-century economy. Along with nonprofit arts organizations, creative enterprises make significant

contributions to state and local economies, generating employment and tax revenues and providing goods and services in high demand by the public. (Sources: National Governors Association; Americans for the Arts)

The arts put people to work. By investing in the arts, the public sector is fostering a skilled work force of creative occupations that contribute to economic productivity. The arts employ artists, managers, marketers, technicians, teachers, designers, carpenters and workers in a wide variety of other trades and professions. Like other jobs, arts jobs help to pay mortgages and send children to college. There are 686,000 creative businesses in the United States that employing 2.8 million workers, and jobs in nonprofit arts organizations add up to more than 5.7 million nationwide. (Sources: National Governors Association; Americans for the Arts;)

The arts attract tourism revenue. Cultural tourism is a huge market, comprised of some 118 million cultural travelers—people who include arts and heritage in their trips each year. Furthermore, cultural tourists stay longer and spend 36% more money at their destinations than other kinds of travelers. (Sources: Mandala Research, Travel Industry Association of America)

> "People don't come to America for our airports, people don't come to America for our hotels… they come for our culture, real and imagined."
>
> Garrison Keillor

The arts are a sound rural development strategy. The arts help to address some of the unique challenges faced by rural communities, including geographic isolation, infrastructure limitations and population flight. The arts can help to diversify rural economies by creating sustainable small businesses, improving quality of life for residents, and attracting visitors and investment. (Source: National Governors Association)

The arts are a business magnet. Arts organizations purchase goods and services that help local merchants thrive. Arts audiences also spend money—more than $100 billion—on admissions, transportation, food, lodging, gifts and souvenirs that boost local economies. The arts act as a magnet for businesses, attracting companies that want to offer their employees and clients a creative climate and an attractive community with high amenity value. (Sources: State Arts Agency Economic Impact Studies; Americans for the Arts)

The arts give industries a competitive edge. American companies face an international marketplace where value is increasingly determined by a product's artistic qualities, uniqueness, performance and design. Creative workers help businesses to innovate new product lines and effectively market their services. (Source: National Governors Association)

The arts create a distinctive state brand identity. Along with a community's physical landmarks, its cultural landmarks, traditions and character are part of its magnetism. A cohesive brand identity is an economic asset that can help both places and products to prosper. (Source: National Governors Association)

The arts enhance property values. The arts make neighborhoods attractive places to live, work and play. The arts help to revitalize blighted areas and strengthen both commercial and residential housing markets. (Source: Social Impact of the Arts Project / The Reinvestment Fund)

Review more research about the economic benefits of the arts.

EDUCATIONAL AND WORK-FORCE BENEFITS

Students engaged in the arts perform better academically. Numerous longitudinal research studies have documented that students who receive arts education exhibit improvements in their performance in other subjects, including reading and math achievement, and on standardized test scores. (Sources: National Assembly of State Arts Agencies / Arts Education Partnership; The College Board; University of California at Los Angeles)

> "If we are going to be on the cutting edge of a global economy, we need well rounded citizens who use their imagination to solve our world's problems. Arts are one way to insure that America remains an Imagine Nation."
>
> National Association of Secondary School Principals

The arts help kids to succeed in school and life. Students who receive arts education have stronger social skills, improved motivation to learn and more esteem for themselves and their peers. Arts education helps to create a positive school environment in which learning and human development can occur. (Sources: National Assembly of State Arts Agencies; University of California at Los Angeles; Arts Education Partnership; National Assembly of State Arts Agencies / Arts Education Partnership)

Arts education provides skills critical to 21st-century success. In a global economy that is driven by knowledge and ideas, arts education is a necessity. The best paying jobs require workers with creativity and higher order thinking and communication skills, and companies are increasingly looking for these qualities in the workers they recruit. While studying the arts, students hone their perceptual, analytic and interpretive skills while developing creative thinking, communications and problem-solving abilities. (Sources: Education Commission of the States; National Governors Association; National Assembly of State Arts Agencies)

The arts address a shortage of creative workers. Eighty-five percent of business leaders say they can't find enough job applicants with creativity and innovation skills. Arts education, K-12 and beyond, is part of the solution to this challenge. (Source: The Conference Board)

The arts keep kids in school. Dropout rates are causing serious academic and economic concerns for many communities. Numerous studies have found that arts education programs can help to reduce dropout rates, increasing the retention and engagement rates of students and raising educational attainment levels. (Sources: Center for Arts Education; National Assembly of State Arts Agencies / Arts Education Partnership; Texas Coalition for Quality Arts Education)

The arts help at-risk youth. Participation in arts programs decreases young people's involvement in delinquent behavior, increases academic outcomes for disadvantaged children,

and improves students' attitudes about themselves and their future. (Sources: U.S. Department of Justice; University of California at Los Angeles; Arts Education Partnership)

Voters are committed to arts education. The American public, by an overwhelming margin, believes the arts are vital to a well-rounded education. Studies also indicate that a majority of voters, regardless of political affiliation, are willing to cast their ballots against elected officials who oppose education programs that are designed to foster student imaginations. (Sources: Lake Research Partners; Harris Polling; National Assembly of State Arts Agencies / Arts Education Partnership)

Review more research about the educational and work-force benefits of the arts.

CIVIC BENEFITS

The arts contribute to community vitality. A growing body of research points to the arts as an engine for civic renewal. Citizen engagement in the arts creates a strong shared identity and instills pride in a state's cultural heritage. (Sources: The Community Arts Network; Social Impact of the Arts Project / The Reinvestment Fund; The Urban Institute)

> "Cultural agencies serve both cities and rural areas. These agencies help make culture accessible and enhance the lives of those who otherwise would not have the opportunity to participate in cultural activities. In addition, culture offers intangible benefits. It helps create a community soul and develop a real 'sense of place.' All these things combine to result in better, more livable communities."
>
> National Conference of State Legislatures

The arts bring public spaces to life. Artworks and arts activities make public spaces livable, attractive and distinctive, engaging residents in the creation of welcoming and sustainable places to live, work, play and raise families. (Sources: The Community Arts Network; Social Impact of the Arts Project / The Reinvestment Fund)

The arts foster civic participation and a strong democracy. The arts enhance our ability to illustrate viewpoints, to dramatize issues, to inspire action and to see things through the eyes of others—all necessary components of a thriving democracy. Americans who engage in the arts are more likely to engage in other aspects of community life, such as voting and volunteering. The arts also enhance civic dialogue, capturing the American experience and giving voice to our joys and aspirations and the conscience of our communities. (Sources: National Endowment for the Arts, Americans for the Arts)

The arts contribute to wellness and healthy aging. According to a national medical study, seniors who participate regularly in the arts report better health, fewer doctor's visits, less medication usage, less dementia, better mental health and higher rates of social engagement. (Sources: George Washington University Center on Aging; National Endowment for the Arts)

The arts are a communications asset in a global society. The arts build bridges among people. They facilitate intercultural understanding and provide a common lexicon for building

relationships in an increasingly diverse and global society. (Sources: Social Impact of the Arts Project / The Reinvestment Fund; National Governors Association)

The arts contribute to collective efficacy. Research has shown that the arts build resiliency, foster social capital, strengthen interpersonal ties and empower residents, all of which nurture the collective efficacy of a community to address major problems, including poverty. (Sources: Social Impact of the Arts Project / The Reinvestment Fund; John F. Kennedy School of Government, Harvard University; Americans for the Arts)

Review more research about the civic benefits of the arts.

12. Make the Most of These Ideas

The most effective case for the arts is built around a careful selection of arguments and evidence. Here are some suggestions for fine-tuning and adapting this document for use in your own state:

- **Excerpt at will.** This document is designed to be a menu of material that you can excerpt, mix and match as needed. Keep it close at hand when you are preparing testimony, crafting presentations, developing advocacy talking points or working with the media. A low-format Microsoft Word version is available to make it easy to borrow from the text.
- **Integrate this information into your communications.** Publish short excerpts in your newsletter or include links on your Web site.
- **Adapt these arguments to your target audience.** Tailor your case to the interests and motivations of individual policymakers. Some will respond best to economic arguments, others will be more alive to educational or civic themes. Adapt the messages as needed to match the political values and policy priorities in your state.
- **Augment these arguments with local data and stories.** Although national information can be a useful point of departure, policymakers will need local examples and data to understand the relevance of your case to themselves and to voters. Be sure to highlight examples from your own state that showcase the power of the arts and that demonstrate how communities benefit from the work of your state arts agency.
- **Incorporate this information into orientation materials and training events.** This document can help new council members, new agency staff members or beginning advocates to answer questions about the value of government funding.
- **Familiarize your key spokespeople with these concepts.** Your leadership, staff, constituents and advocates all should be able to speak in harmony about the value of the arts and why support for the state arts agency is essential.
- **Add your own "elevator speeches."** Pick one or two themes from this document that resonate in your state, then distill that argument into a short statement that can be used as a conversation starter with potential supporters.

- **Review these materials as a team.** This document can serve as an occasion to gather your agency staff, council and members of your advocacy community to discuss what messaging strategies will be most effective in your state.

For additional case-making tips and tools, explore the Research and Advocacy sections of the NASAA Web site.

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About the National Assembly of State Arts Agencies
The National Assembly of State Arts Agencies (NASAA) is the membership organization that unites, represents and serves the nation's state and jurisdictional arts agencies. Its mission is to strengthen state arts agencies by representing their individual and collective interests, empowering their work through knowledge and advancing the arts as an essential public benefit. NASAA serves as a clearinghouse for data and research about public funding and the arts. Together, NASAA and the state arts agencies work to broaden access to the arts in every corner of America and to serve the public good by making the arts an essential ingredient of state policy.

Arts&Economic Prosperity IV
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Flagstaff, AZ (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$37,774,574		$35,163,708		**$72,938,282**

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	1,489		1,008		**2,497**
Household Income Paid to Residents	$33,009,000		$22,649,000		**$55,658,000**
Revenue Generated to Local Government	$1,296,000		$2,540,000		**$3,836,000**
Revenue Generated to State Government	$1,437,000		$2,347,000		**$3,784,000**

Event-Related Spending by Arts and Culture Audiences Totaled $35.2 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	721,250		416,369		1,137,619
Percentage of Total Attendance	63.4%		36.6%		100%
Average Event-Related Spending Per Person	$17.13		$54.78		$30.92
Total Event-Related Expenditures	$12,355,014		$22,808,694		$35,163,708

Nonprofit Arts and Culture Event Attendees Spend an Average of $30.92 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	$10.14	$20.39	$13.89
Souvenirs and Gifts	$3.70	$7.57	$5.12
Ground Transportation	$1.25	$5.65	$2.86
Overnight Lodging (one night only)	$0.46	$18.10	$6.92
Other/Miscellaneous	$1.58	$3.07	$2.13
Average Event-Related Spending Per Person	$17.13	$54.78	$30.92

* For the purpose of this study, residents are attendees who live within Coconino County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Flagstaff*. For more information about this study or about other cultural initiatives in the City of Flagstaff, visit Flagstaff Cultural Partners's web site at www.CulturalPartners.org.

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About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and ten states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,600 to more than 3 million) and type (rural to urban). The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry—specifically (1) full-time equivalent jobs, (2) household income, and (3) local and (4) state government revenue.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study*.

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Flagstaff, 37 of the approximately 47 total eligible nonprofit arts and culture organizations identified by Flagstaff Cultural Partners participated in this study—an overall participation rate of 79 percent. The organizations that participated are listed below:

Alliance for Audience (Showup.com); Arizona Historical Society (Northern Division); Artists' Coalition of Flagstaff; Ballet Folklorico De Colores; Canyon Movement Company, Inc; Children's Chorale of Flagstaff; Coconino Coalition for Children & Youth; Coconino Community College Fine Arts Dept.; College of Arts (Northern Arizona U.); Elden Pueblo Project/Arizona Natural History Assn; Flagstaff Arts & Leaders Academy; Flagstaff Arts & Science Fund; Flagstaff Community Band; Flagstaff Cultural Partners; Flagstaff Festival of Science; Flagstaff Friends of Traditional Music; Flagstaff Light Opera Company; Flagstaff Mountain Film Festival; Flagstaff Music Festival; Flagstaff Symphony Orchestra; Flagstaff Youth Theater; Grand Canyon Guitar Society; Heritage Square Trust; Hozhoni Gallery; Human Nature Dance Theatre; KNAU; Lowell Observatory; Master Chorale of Flagstaff; Museum of Northern Arizona; Northern Arizona Book Festival; Northern Arizona Celtic Heritage Society; Northland Family Help Center; Orchestra Northern Arizona; The Arboretum at Flagstaff; Theatrikos Theatre Company; Weavel; and Willow Bend Environmental Education Center.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending then a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In the City of Flagstaff, a total of 1,332 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for the City of Flagstaff, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Coconino County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

Arts&Economic Prosperity IV
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Mesa, AZ (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$14,678,209		$10,495,071		**$25,173,280**

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	548		302		**850**
Household Income Paid to Residents	$14,403,000		$6,684,000		**$21,087,000**
Revenue Generated to Local Government	$671,000		$504,000		**$1,175,000**
Revenue Generated to State Government	$824,000		$631,000		**$1,455,000**

Event-Related Spending by Arts and Culture Audiences Totaled $10.5 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	451,586		161,150		612,736
Percentage of Total Attendance	73.7%		26.3%		100%
Average Event-Related Spending Per Person	$14.13		$25.53		$17.14
Total Event-Related Expenditures	$6,380,910		$4,114,161		$10,495,071

Nonprofit Arts and Culture Event Attendees Spend an Average of $17.14 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	$9.05	$10.24	$9.36
Souvenirs and Gifts	$2.00	$2.48	$2.13
Ground Transportation	$0.96	$4.83	$1.98
Overnight Lodging (one night only)	$0.30	$4.19	$1.33
Other/Miscellaneous	$1.82	$3.79	$2.34
Average Event-Related Spending Per Person	$14.13	$25.53	$17.14

* For the purpose of this study, residents are attendees who live within Maricopa County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Mesa*. For more information about this study or about other cultural initiatives in the City of Mesa, visit the Mesa Arts Center's web site at www.MesaArtsCenter.com.

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About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and ten states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,600 to more than 3 million) and type (rural to urban). The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry—specifically (1) full-time equivalent jobs, (2) household income, and (3) local and (4) state government revenue.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study*.

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Mesa, 10 of the approximately 17 total eligible nonprofit arts and culture organizations identified by the Mesa Arts Center participated in this study—an overall participation rate of 59 percent. The organizations that participated are listed below:

Arizona Museum for Youth; Arizona Museum of Natural History; East Valley Children's Theatre; Mesa Arts Center; Mesa Encore Theatre; Mesa Historical Museum; Metropolitan Youth Symphony; San Tan Community Performing Arts; Southwest Shakespeare Company; and Symphony of the Southwest.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending then a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In the City of Mesa, a total of 816 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for the City of Mesa, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Maricopa County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

Arts&Economic Prosperity IV
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Phoenix, AZ (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$164,507,239		$136,110,089		**$300,617,328**

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	5,646		3,977		**9,623**
Household Income Paid to Residents	$132,942,000		$85,713,000		**$218,655,000**
Revenue Generated to Local Government	$6,888,000		$7,067,000		**$13,955,000**
Revenue Generated to State Government	$8,347,000		$9,364,000		**$17,711,000**

Event-Related Spending by Arts and Culture Audiences Totaled $136.1 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	4,368,551		758,856		5,127,407
Percentage of Total Attendance	85.2%		14.8%		100%
Average Event-Related Spending Per Person	$22.15		$51.85		$26.53
Total Event-Related Expenditures	$96,763,406		$39,346,683		$136,110,089

Nonprofit Arts and Culture Event Attendees Spend an Average of $26.53 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	$13.88	$21.68	$15.03
Souvenirs and Gifts	$1.90	$4.94	$2.35
Ground Transportation	$3.50	$7.31	$4.06
Overnight Lodging (one night only)	$0.32	$13.95	$2.33
Other/Miscellaneous	$2.55	$3.97	$2.76
Average Event-Related Spending Per Person	$22.15	$51.85	$26.53

* For the purpose of this study, residents are attendees who live within Maricopa County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Phoenix*. For more information about this study or about other cultural initiatives in the City of Phoenix, visit the Phoenix Office of Arts and Culture's web site at www.phoenix.gov/arts.

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About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and ten states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,600 to more than 3 million) and type (rural to urban). The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry—specifically (1) full-time equivalent jobs, (2) household income, and (3) local and (4) state government revenue.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study*.

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Phoenix, 60 of the approximately 141 total eligible nonprofit arts and culture organizations identified by the Phoenix Office of Arts and Culture participated in this study—an overall participation rate of 43 percent. The organizations that participated are listed below:

Actors Theatre of Phoenix; African Association of Arizona; Alliance for Audience; Alwun House Foundation; Arizona Alliance for Arts Education; Arizona Asian American Association; Arizona Commission; Arizona Consortium for the Arts; Arizona Jewish Historical Society; Arizona Jewish Theatre Company; Arizona Matsuri; Arizona Opera; Arizona Science Center; Arizona Theatre Company; Arts Council of the North Valley; Backers of Ballet; Ballet Arizona; Business Volunteers for the Arts in Phoenix; Center Dance Ensemble; Children's Museum of Phoenix; City of Phoenix (Airport, Public Works, Parks & Recreation); City of Phoenix Film Office; Desert Botanical Garden; Desert Youth Ballet Foundation; Ear Candy Productions, Inc.; Free Arts for Abused Children of Arizona; Grand Canyon Performing Arts; Great Arizona Puppet Theater; Greater Phoenix Chapter of SPEBSQSA; Heard Museum; Herberger Theater Center; India Association of Phoenix; iTheatre Collaborative; Movement Source Dance Company; Musical Instrument Museum; Orpheum Theater (Phoenix Convention Center); Orpheus Male Chorus of Phoenix; Phoenix Art Museum; Phoenix Boys' Choir Association; Phoenix Chamber Music Society; Phoenix Children's Chorus; Phoenix Chorale; Phoenix Conservatory of Music; Phoenix Office of Arts and Culture; Phoenix Opera; Phoenix Symphony Association; Phoenix Symphony Hall; Phoenix Theatre, Inc.; Phoenix Zoo; ProMusica Arizona Chorale & Orchestra; Pueblo Grande Museum & Archaeology Park; Red Rocks Music Festival; Rosie's House: A Music Academy for Children; Rosson House - Heritage Square Foundation and Guild; Scorpius Dance Theatre; Sunnyslope Historical Society Museum; Theatre Artist Studio; Valley Youth Theatre; Young Arts Arizona Ltd.; and Young Sounds of Arizona.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending then a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In the City of Phoenix, a total of 1,632 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for the City of Phoenix, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Maricopa County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

Arts&Economic Prosperity IV
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the West Valley Region, AZ (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$8,532,844		$6,179,636		**$14,712,480**

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	357		182		**539**
Household Income Paid to Residents	$8,644,000		$4,552,000		**$13,196,000**
Revenue Generated to Local Government	$413,000		$258,000		**$671,000**
Revenue Generated to State Government	$505,000		$406,000		**$911,000**

Event-Related Spending by Arts and Culture Audiences Totaled $6.2 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	355,552		46,656		402,208
Percentage of Total Attendance	88.4%		11.6%		100%
Average Event-Related Spending Per Person	$14.05		$25.38		$15.36
Total Event-Related Expenditures	$4,995,506		$1,184,130		$6,179,636

Nonprofit Arts and Culture Event Attendees Spend an Average of $15.36 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	$9.21	$11.17	$9.44
Souvenirs and Gifts	$0.79	$5.04	$1.28
Ground Transportation	$1.77	$4.89	$2.13
Overnight Lodging (one night only)	$0.18	$2.42	$0.44
Other/Miscellaneous	$2.10	$1.86	$2.07
Average Event-Related Spending Per Person	$14.05	$25.38	$15.36

* For the purpose of this study, residents are attendees who live within Maricopa County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the West Valley Region*. For more information about this study or about other cultural initiatives in the West Valley Region, visit the West Valley Arts Council's web site at www.westvalleyarts.org.

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About This Study

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Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study*.

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the West Valley Region, 13 of the approximately 69 total eligible nonprofit arts and culture organizations identified by the West Valley Arts Council participated in this study—an overall participation rate of 19 percent. The organizations that participated are listed below:

Arizona Broadway Theater; Ballet Folklorico Esperanza; Del E. Webb Center for the Performing Arts; Glendale Public Art; Music and the Arts; Peoria Arts Commission; Play Peoria; TheaterWorks; Three Rivers Historical Society; West Valley Arts Council; West Valley Symphony; West Valley Youth Orchestra; and Yoomee Adventures.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending then a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In the West Valley Region, a total of 1,099 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for the West Valley Region, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Maricopa County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

Arts&Economic Prosperity IV
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in Pima County, AZ (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$42,775,159		$44,940,733		**$87,715,892**

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	1,270		1,332		**2,602**
Household Income Paid to Residents	$29,210,000		$26,040,000		**$55,250,000**
Revenue Generated to Local Government	$1,844,000		$1,983,000		**$3,827,000**
Revenue Generated to State Government	$1,781,000		$2,514,000		**$4,295,000**

Event-Related Spending by Arts and Culture Audiences Totaled $44.9 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	1,714,039		211,847		1,925,886
Percentage of Total Attendance	89.0%		11.0%		100%
Average Event-Related Spending Per Person	$21.42		$38.83		$23.34
Total Event-Related Expenditures	$36,714,715		$8,226,018		$44,940,733

Nonprofit Arts and Culture Event Attendees Spend an Average of $23.34 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	$12.05	$18.67	$12.78
Souvenirs and Gifts	$3.67	$4.15	$3.72
Ground Transportation	$2.54	$6.42	$2.97
Overnight Lodging (one night only)	$0.38	$8.51	$1.28
Other/Miscellaneous	$2.78	$1.08	$2.59
Average Event-Related Spending Per Person	$21.42	$38.83	$23.34

* For the purpose of this study, residents are attendees who live within Pima County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in Pima County*. For more information about this study or about other cultural initiatives in Pima County, visit the Tucson Pima Arts Council's web site at www.TucsonPimaArtsCouncil.org.

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Surveys of Nonprofit Arts and Culture ORGANIZATIONS

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Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In Pima County, 49 of the approximately 214 total eligible nonprofit arts and culture organizations identified by the Tucson Pima Arts Council participated in this study—an overall participation rate of 23 percent. The organizations that participated are listed below:

Ajo Council for the Fine Arts; Arizona Sonora Desert Museum; Arizona Theatre Company; Ballet Arts Foundation; Ben's Bells Project; Beowulf Alley Theatre; Borderlands Theatre; Chax Press; Children's Museum Tucson; Cultural of Peace Alliance; Desert Bluegrass Association; Drawing Studio; Foundation for Creative Broadcasting; FUNHOUSE movement theater; Greater Oro Valley Arts Council; Kore Press; Lead Guitar; Live Theatre Workshop; Loft Cinema; Many Mouths One Stomach; New Articulations; Odaiko Sonora; Pan Left Productions; Paper Works; Rogue Theatre; Safos Dance Theatre; SharMoore Children's Productions; Sonoran Glass Art Academy; Sons of Orpheus; Stories That Soar!; Studio Connections; The Symphony Women's Association; Tohono Chul Park; Tucson Arts Brigade; Tucson Botanical Gardens; Tucson Chamber Artist; Tucson Festival of Books; Tucson Guitar Society; Tucson Handweavers & Spinners Guild; Tucson Jewish Community Center; Tucson Kitchen Musicians Association; Tucson Meet Yourself; Tucson Museum of Art; Tucson Pima Arts Council; Tucson Pops Orchestra; Tucson Symphony Orchestra; Warehouse Arts Management Organization; Winding Road Theater Ensemble; and ZUZI! Dance Company, School & Theater.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending then a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In Pima County, a total of 827 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for Pima County, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Pima County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

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