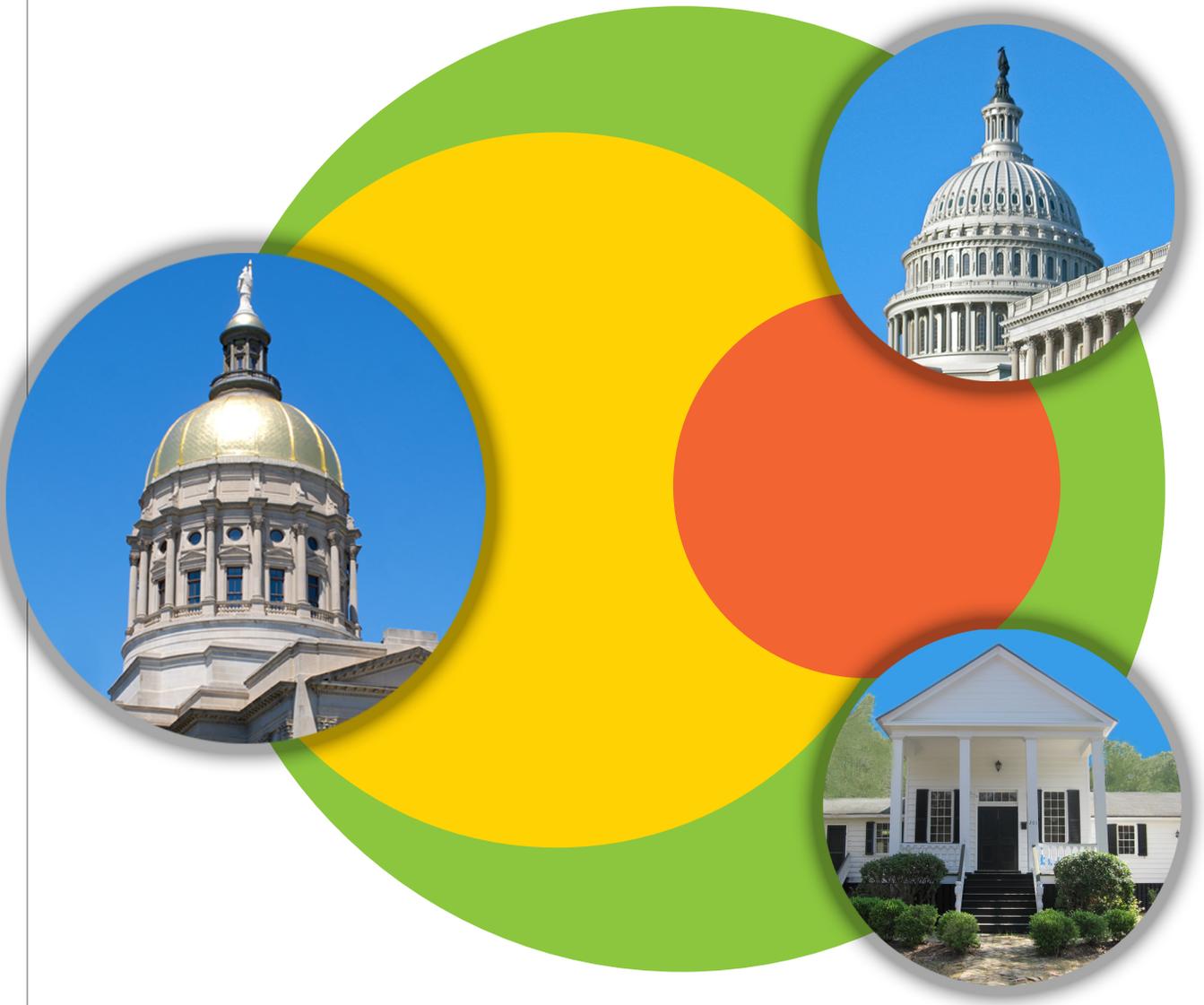




ARTSGEORGIA
STATE OF THE ARTS™



ArtsGeorgia Official Arts Advocacy Handbook - 2013





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ArtsGeorgia Handbook Series

ArtsGeorgia, Inc.
P.O. Box 220
Lithia Springs, GA 30122

ArtsGeorgia works to support the arts by providing resources for Georgia's arts and cultural community to raise awareness, strengthen advocacy, facilitate communication, build capacity and develop policy

ArtsGeorgia Official Arts Advocacy Handbook - 2013

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January, 2013



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ARTSGEORGIA
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January, 2013

Re: Arts Advocacy Resources

Dear Georgia Arts Leaders:

ArtsGeorgia is a sponsor of Georgia Arts Advocacy Day at the state Capitol on Jan. 29, 2013, and is a National CoSponsor of Americans for the Arts Advocacy Day on April 8 - 9, 2013 in Washington, DC. National CoSponsors help shape the legislative platforms and messages for Arts Advocacy Day.

Advocating "*Strength Through Unity*" at the local, state and national level, ArtsGeorgia intends to grow its strategic leadership in advocacy and the delivery of art news with reliable communication options for the arts community. This fulfills important objectives of our mission: *ArtsGeorgia works to support the arts by providing resources for Georgia's arts and cultural community to raise awareness, strengthen advocacy, facilitate communication, build capacity and develop policy.*

This new Arts Advocacy Handbook is intended as a comprehensive tool for your use today, tomorrow and for every opportunity you have to educate, inform and persuade your elected officials and local leaders with a loud and clear message that the arts are essential to Georgia's economy, the creation of jobs and that the arts have an intrinsic value for all of Georgia's citizens and their communities throughout the state. After four years of drastic cuts, it is time to restore state arts funding so our artists, local arts organizations, nonprofit art centers and our state arts council can thrive once again.

ArtsGeorgia advocates restoration of state arts funding before the celebration of the 50th anniversary of the founding of the GCA and a funding level of \$1 per capita by 2020. State funding will continue at the lowest level in 30 years, and unless we work together to create change, the arts will continue without significant state arts funding for years. There is a way. You can help. Talk to your Senators and Representatives, use this Handbook, visit the Advocacy Tools on the ArtsGeorgia website, and call on us for help or guidance. **Working together with a clear message we can make a difference!**

ArtsGeorgia expresses its appreciation to Betty Plumb and the South Carolina Arts Alliance for their leadership in developing an advocacy handbook and for graciously allowing us to use it as a model. We appreciate all who developed content that we can adapt or use for arts advocacy in Georgia.

Respectfully,

Bill Gignilliat
President/CEO



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Making Your Case

Making Your Case – Easy steps for advocacy success

Restore State Arts Funding – The Time is Now!

Why Government Support for the Arts

Visit the ArtsGeorgia Website
<http://www.artsgeorgia.net/>

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Making Your Case

Refer to the Facts and Charts in this ArtsGeorgia Handbook, other Creative Industry Studies or Economic Impact Reports to create your elevator speech

Use the ArtsGeorgia Handbook section or ArtsGeorgia website for your legislative contact list

Practice saying it to your small group and have them critique you

1. Say your name:
2. Say who you are with or representing:
3. Say why you are there – in one sentence!
4. Make 2-3 min. case with 3-5 Key Talking Points
 -
 -
 -
5. Ask for something specific:

Letter or Postcard Follow Up

1. Refer back to your talking points that you created above.
2. Write a letter or postcard to your legislator and mail it.
3. Take extra postcards and ask others to write a postcard.

Planning Future Advocacy Work Using these 9 Key Questions

Get into local planning groups of 2-4 people or find someone nearby to brainstorm with for this activity

Refer to what you wrote for your “Making the Case” activity and use that for your key message points

Select one of these four situations and/or make up a real one of your own

- Recruit & prep 10-25 people from your community to speak at a local budget hearing;
- Plan a meeting with at least 5 partners to coordinate a community wide arts awareness activity;
- Get 25-50 people from your community to make phone calls and write letters to your state representatives requesting that they restore art funds
- Recruit & prep 10-25 people from your community for the next Arts Day at the Capitol
- Create your own real life advocacy action plan & describe here:

Then answer these nine questions:

1. What do we want?
2. Who can give it to us?
3. What do they need to hear?
4. Who do they need to hear it from?
5. How can we get them to hear it?
6. What resources do we have now?
7. What do we need to develop and/or get?
8. How do we start?
9. How do we tell if it's working?

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RESTORE STATE ARTS FUNDING – THE TIME IS NOW!

ArtsGeorgia supports the timely restoration of state support for the arts on or before the 50th anniversary of the founding of the Georgia Council for the Arts in 2015, and a \$1 per capita funding level by 2020. The goal of public support for the arts at the state and local levels is to enable every individual to participate in the arts as a creator, performer, or attendee. Specifically, it is recognized that:

Public support enables more people to participate in and experience art of higher quality;

Public support expands access to the arts for people whose opportunities to participate are otherwise restricted by geographic, socio-economic, educational or other barriers;

Public support of the arts empowers people to participate effectively in a democratic society by developing skills of perception, reflection, interpretation and communication, which promote understanding of diverse and cross-cultural values;

Public support of the arts enhances the unique contributions of artists to the well-being of Georgia's social, political, cultural and economic life;

Public support of the arts helps build a sense of state and community identity by preserving and nurturing our common cultural heritage;

Public support of the arts enriches the quality of individual, family and community life;

Public support for lifelong education in the arts empowers people of all ages to develop their creativity in school, at home, and in the workplace;

Public support for prevention and intervention programs centered on art, recreation, and education proves successful at reducing juvenile crime and enhancing academic performance among youth at risk;

Public support for the arts enhances community development, promotes cultural planning, stimulates business development, spurs urban renewal, attracts new businesses, and improves the overall quality of life in our cities and towns; and

Public support of cultural tourism is increasingly playing a critical role both in the economic surge of the travel and tourism industry as well as in community revitalization; and

ArtsGeorgia extends great appreciation to all of the individuals who contribute to the arts directly through their donations, public service and leadership as members of boards of directors and trustees in every community, and who contribute to the arts indirectly through their tax dollars;

ArtsGeorgia acknowledges with sincere gratitude the leadership and investment of businesses and foundations who provide the arts with human, financial, and material resources; and

ArtsGeorgia commits to encourage all elected and appointed officials at the state and local levels – mayors; county commissioners; city and county managers; the Governor; legislators in Georgia's General Assembly - to strengthen leadership and to restore and increase support for a sustainable, cultural economy which unselfishly provides a measure of public service defining our ultimate legacy as a state.

Why Government Support For the Arts

Because the arts repay the investment—they create jobs and economic investment; build property values; attract tourists and new residents; provide opportunities for children; and improve the quality of life for everyone.

Because arts support the government mission of focusing on the citizens; arts create an engaged, productive holistic individual as well as a community through creativity, collaboration and innovation; the arts are core to provide change, identity and the opportunity to growth.

Because the arts are the arteries that connect the essential fabric of our daily life—work, education, rest and revitalization.

Because the arts build communities: the arts are an essential investment in creating healthy, vibrant communities that ignite economic development.

Because the arts mean business! Investment in a creative community revitalizes downtowns, attracts job creators, spurs spending locally and retains the next generation.

Strategic investment in the future to produce an economically and culturally diverse community that enriches richness of life both now and for future residents.

Funding the arts is an investment in innovation and entrepreneurship which generates multicultural connectivity.

Because the arts mean business. Arts educated individuals create communities that are culturally and economically richer.

Because the arts are the vital component that enriches the education of our children and drives economic development.

Because the arts are unique and meaningful experiences that serve as an economic engine, while transforming lives and communities.

Because the arts provide the most important community quality of life assets that attract and retain businesses and jobs for innovative and creative citizens of the future.

Because the arts are equal economic development partners in building and driving our state's future success.

Because the arts bring diverse ideas together through the arts and arts education; pulls cities together; lessen the impact of on our criminal justice system and health care system; leverage state investment through local government; art is all around us—if we don't have art/creativity, we wouldn't have sculpture, signage, architecture, etc.; arts allows us to learn in different ways; art is accessible and vital; arts spark creativity, business and innovation and provide an economic advantage.

Because the arts and arts education are a cost-effective way to sustain and build the local taxpayer base. They keep kids in school, develop critical thinking, promote pride in place, and celebrate local cultural resources.

Because if you want to address job creation, economic development, education, and community vitality, make an investment in the arts for maximum results.

Because the arts are the soul of our people, the spark in our communities and 5 percent of our economy. We can't live without them. They are vital to our pursuit of happiness.

Just as investing in the infrastructure of bridges and roads is essential to access in a community, government funding of the arts is essential in allowing arts organizations to provide equal access to the arts across the economic spectrum and build an identity for that community.

Because art creates jobs, business, innovation, economic growth, communities....

The arts are essential, because they educate our communities, stimulate our economies and enrich our lives every day.

A healthy arts district will get you re-elected: it brings and keeps money in your town.

Georgia creative jobs are the foundation of Georgia's 21st century economy.

Arts support is a small investment with a high return and an essential factor in the future, driving economic development and improving quality of life through creating access, invigorating students with arts-integrated education, transforming lives, recruiting and retaining business and creative workers, driving tourism and defining our communities.

Vital and vibrant communities grow when they invest in the creative economy.

Because the arts raise the human spirit of our community which in turn builds economic strength.

Government investment in the arts contributes statewide to a higher quality of education, with long term benefits developing a creative, innovative workforce, which attracts additional community investment preserving and promoting Georgia's vibrant cultural heritage and resources.



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TALKING POINTS

What do I Say? Tips for Advocacy Meetings

Make the Most of These Ideas

- I. Why Should Georgia Support the Arts – Economic Benefits
- II. Why Should Georgia Support Arts Education – Education & Work-Force Benefits
- III. Why Should Georgia Support the Arts – Civic Benefits
 - Why Are the Arts a Good Public Sector Investment?
 - Why Can't the Private Sector do the Job?
 - How Can Georgia afford to Support the Arts in Hard Times?
 - Why Are State Arts Agencies Essential?
 - What Do State Arts Agencies Achieve?

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WHAT DO I SAY? TIPS FOR ADVOCACY MEETINGS

NASAA staff have conversations year round with state arts agency leaders and their colleague advocates who are preparing for meetings with elected and appointed officials. I'll share with you some of the most common questions we're asked and I'll offer responses.

Question: I have a meeting scheduled with a legislator. What should I say?

Response: Montana Arts Council Executive Director Arlynn Fishbaugh points out that effective advocacy in her state is based on relationships, relevance, and return on investment. This provides a useful principle for organizing your approach.

- **Relationships:** The first rationale any advocate should present on any issue, including the arts, is "I am a constituent of yours, it's important to me to be represented on this issue, and I'm asking you to [name your specific request]." The second rationale is that a constituency exists and is available. "I am not alone. Many of us who care about [name the GCA and perhaps a couple of public benefits it provides] have organized to support the arts. We discuss how to support leaders who speak up for us. We hope you will [continue or agree] to [repeat your request]."
- **Relevance:** An important aspect of your relationship with a public official is exchanging what each of you thinks is important. Find out what issues, relationships or policy concerns are priorities for your representative, then connect the arts to those issues.
- **Return on Investment:** While relationships are probably the most powerful driver of legislative decisions, most elected officials will need a fact base to help them justify support of your agency. Show them a list and a map of grants and services provided in their district to their voters. Be prepared to share statewide facts about jobs created, funds leveraged or tax revenues generated by your constituents.

Question: We know we are going to be asked why government should fund the arts when schools, health care and food programs are being cut. How can we best communicate that the arts are worthy of a public investment even in hard times?

Response: Investments in the arts yield returns in jobs and tax revenues that increase a state's capacity to address the challenges of economic recovery, education, health care and poverty. In other words, *the arts don't diminish a state's resources to address these other issues—they contribute resources to the cause.* Here are three reasons:

- **The arts are a source of jobs and economic activity**, which yield taxpayers and tax revenues. Research shows that public grant making in the arts supports a not-for-profit arts industry that generates far more tax revenues than the government invests. The \$9.1 billion in state government tax revenues from this activity is more than 30 times the allocations of all state arts agencies combined. This return on investment is one reason the National Governors Association Center for Best Practices, in *Arts & the Economy: Using the Arts and Culture to Stimulate State Economic Development*, concludes, "The creative industries offer numerous benefits to state economies, and states have an opportunity to both improve livability and boost state and local economies by investing in the arts and culture." Increasingly, creative industry research documents jobs and economic activity across the for-profit and not-for-profit arts sectors.³ These

jobs and tax revenues are stimulated by public investments in the film, music and media industries; place-making, neighborhood improvement and arts districts; cultural tourism, festivals and competitions; and other activities that broadly promote participation in the arts. Your legislators will be particularly interested in the return on the public investment in their own districts.

- **The arts represent resources that improve learning and school systems**, as well as personal and community health, and the skills to earn a living. Learning and participation in the arts have been linked to higher standardized test scores⁴, substantial savings in medication expenditures for older people⁵, and lower prison return rates for parolees⁶. By providing these educational and social benefits, the arts create wealth and free up funds to address other priorities of government. Local government leaders, educators, hospital and health care personnel, gerontologists, youth counselors, law enforcement officials, juvenile justice professionals, as well as the people they serve—students, parents, people with disabilities, youth at risk—are among the most eloquent arts advocates. Their testimony at hearings and in meetings exposes the false premise that investing in the arts competes with other public benefits when, in fact, it contributes to them.
- **Cutting the arts will not help balance a state's budget.** The arts represent a fraction of state general fund expenditure—about 0.04%, or less than 1/20 of 1%. Yet 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 in U.S. Legislators will be interested in the organizations and jobs this tiny portion of the state budget supports in their own communities.

Question: How can we be sure to get our message across?

Response: The setting may be unfamiliar; you're planning a purposeful conversation during which you will ask reasonable questions, **rehearse your pitch** until it feels natural and the words feel comfortable.

Also **consider bringing a team.** One effective way is a three-person approach:

- The first person should be someone with a relationship with the official, such as a current or prospective donor, volunteer or constituent. At the meeting, this person refers to the relationship, explains that the small group is here because they feel support for the state arts agency is important, and mentions that they each would like briefly to share their perspectives.
- The second person presents fact-based evidence pertaining to public benefits and the return on the investment.
- The third person provides a personal story that illustrates how the transforming experience of the arts benefitted someone they know and care about.

This provides a powerful context in which to request support. If the official has been supportive, this is a good time to say thank you and communicate that the support has been noticed. If the official has not yet been supportive, it is constructive to communicate that this has been noticed, but that you are hopeful that what you have to say, any questions you can answer and any information you can provide will lead to a favorable response. This experience gives an official a good opportunity to understand why constituents are making this specific request, what public benefits are involved, that an active and organized constituency for this request exists, and that there is an occasion at hand to gain support from that constituency. © Jonathan Katz

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.

I. WHY SHOULD GEORGIA SUPPORT THE ARTS?

>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)

“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 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 at their destinations than other kinds of travelers. (Sources: Mandala Research, Travel Industry Association of America)

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 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/Reinvestment Fund)

II. WHY SHOULD GEORGIA SUPPORT THE ARTS, ARTS EDUCATION AND ARTS IN EDUCATION?

>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)

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; NASAA / Arts Education Partnership; TX 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; NASAA/Arts Education Partnership)

III. WHY SHOULD GEORGIA SUPPORT 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)

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 Conference of State Legislatures, National Endowment for the Arts, Am. for the Arts)

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.

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)

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.

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

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.

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;
- 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.

HOW CAN GEORGIA 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.

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 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. “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.”

-State arts agencies are the designated vehicle for receiving Partnership Agreement funding from the National Endowment for the Arts.

-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.

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.



ARTS GEORGIA
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CHARTS AND GRAPHS

Georgia Funding for the Arts

Complete History of Arts Funding in Georgia

Georgia's National Rank in Arts Funding

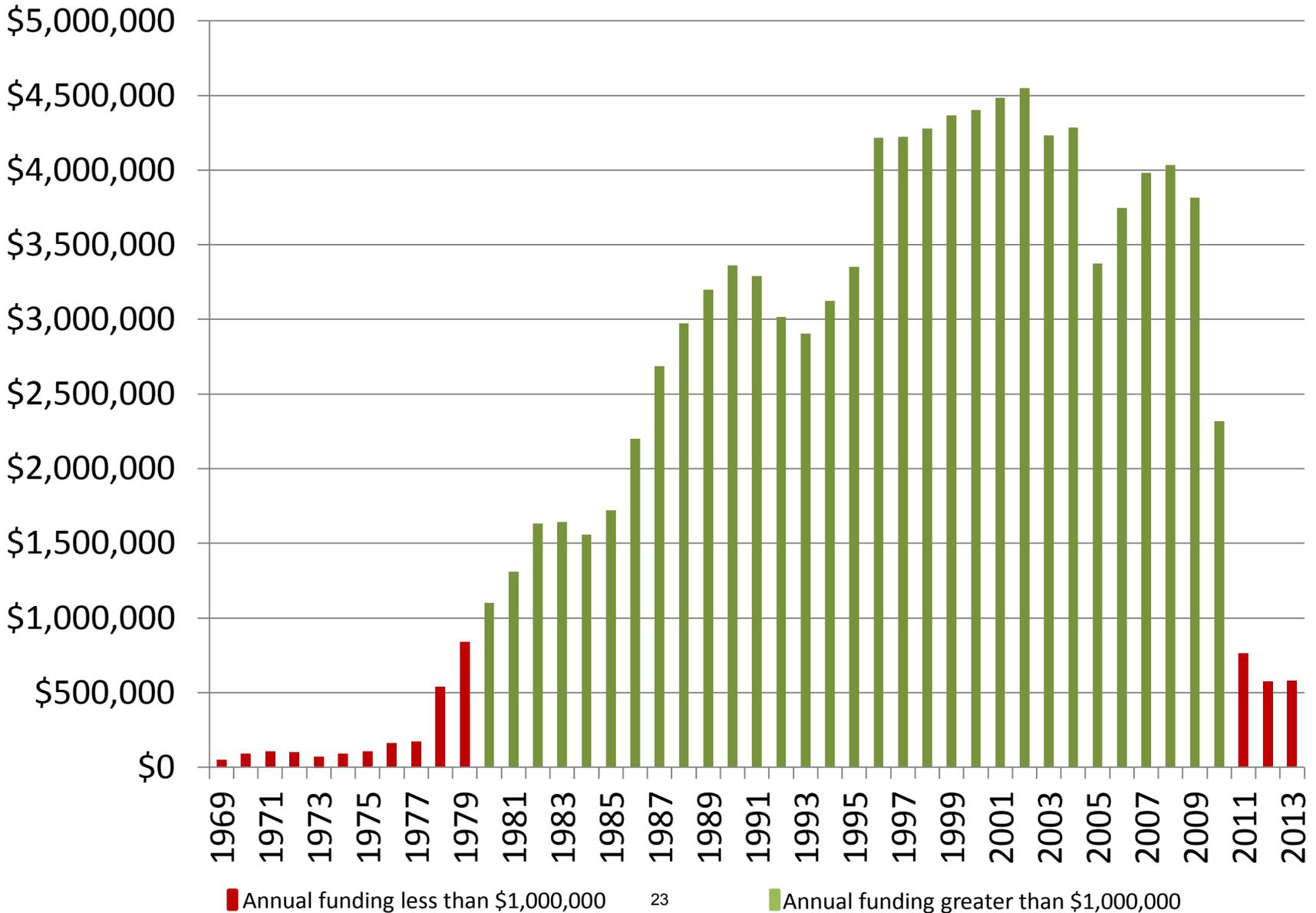
State Support for the Arts in the Southeast

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Communication - News - Advocacy - Resources - Directories

Georgia Funding for the Arts: 1969 - 2013



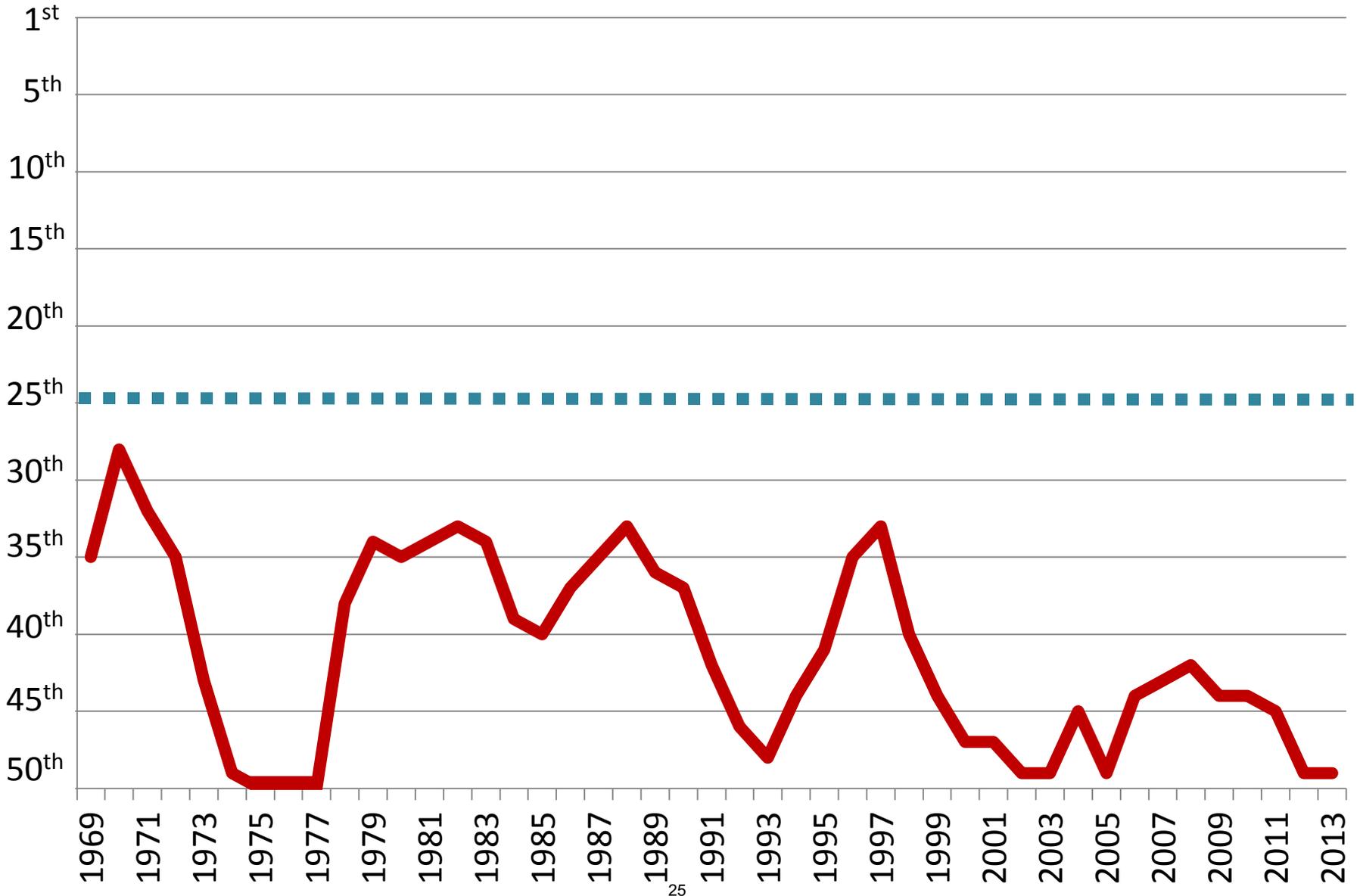
COMPLETE HISTORY OF ARTS FUNDING IN GEORGIA

Georgia General Assembly Appropriations to the Georgia Council for the Arts – 1969 - 2012

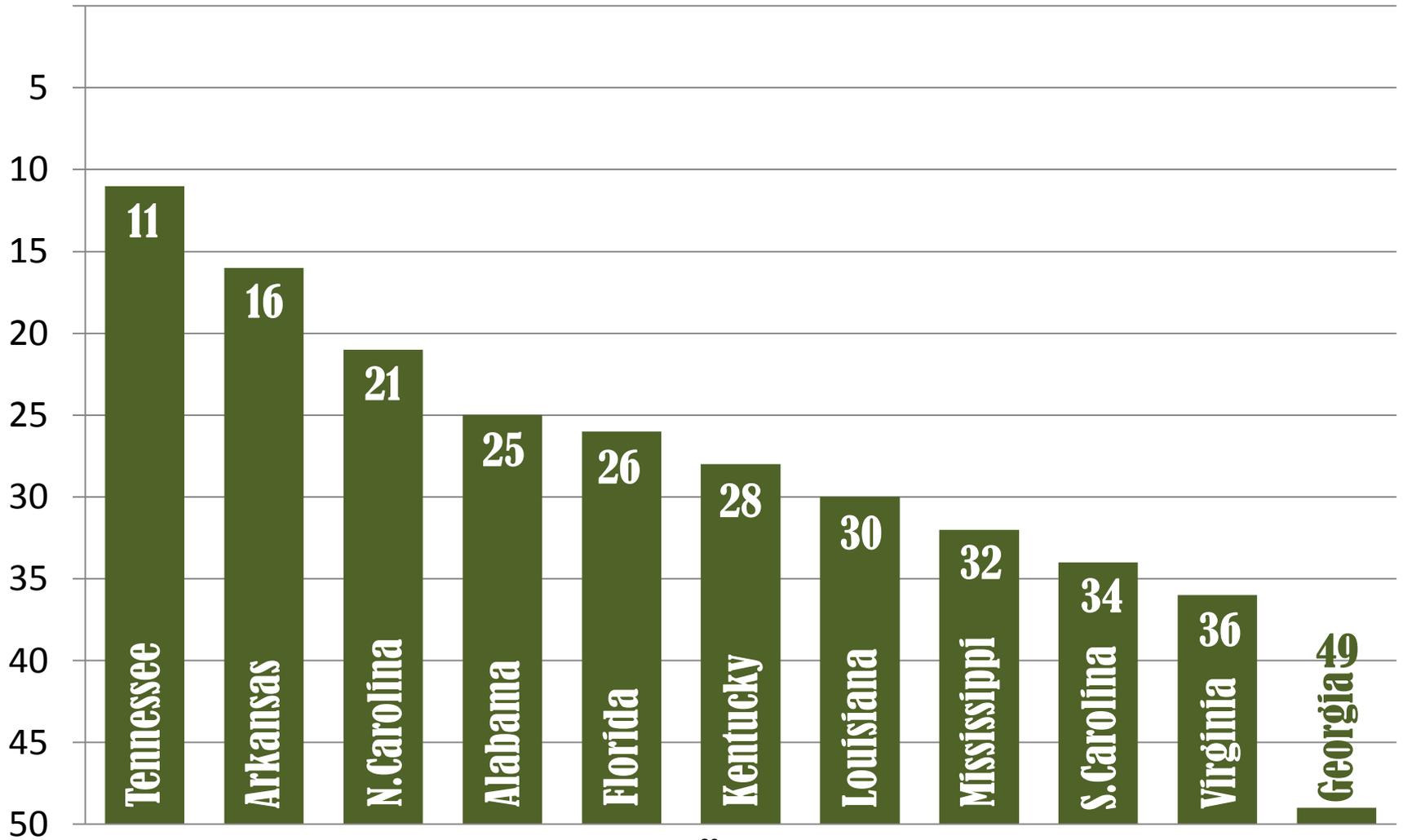
<u>Year</u>	<u>Annual Appropriation</u>	<u>Adjusted for Inflation (1966 dollars)</u>	<u>Per Capita</u>	<u>National Rank</u>
1969 - \$	48,516	\$ 42,831.38	\$.01	35
1970 - \$	88,060	\$ 73,534.50	\$.02	28
1971 - \$	102,960	\$ 82,368.00	\$.02	32
1972 - \$	99,279	\$ 76,953.14	\$.02	35
1973 - \$	70,000	\$ 51,081.10	\$.01	43
1974 - \$	90,000	\$ 59,148.00	\$.02	49
1975 - \$	101,640	\$ 61,210.66	\$.02	51
1976 - \$	159,846	\$ 91,019.51	\$.03	53
1977 - \$	171,983	\$ 91,950.71	\$.03	52
1978 - \$	536,291	\$266,499.08	\$.10	38
1979 - \$	838,393	\$374,158.02	\$.16	34
1980 - \$	1,101,900	\$433,267.08	\$.20	35
1981 - \$	1,309,669	\$466,818.41	\$.24	34
1982 - \$	1,632,322	\$584,052.11	\$.29	33
1983 - \$	1,641,521	\$533,986.78	\$.29	34
1984 - \$	1,557,622	\$485,728.84	\$.27	39
1985 - \$	1,719,528	\$517,784.27	\$.29	40
1986 - \$	2,200,588	\$650,537.82	\$.36	37
1987 - \$	2,687,779	\$766,581.44	\$.43	35
1988 - \$	2,973,671	\$814,429.01	\$.48	33
1989 - \$	3,197,833	\$835,561.78	\$.51	36
1990 - \$	3,363,126	\$833,718.93	\$.52	37
1991 - \$	3,290,294	\$782,728.03	\$.50	42
1992 - \$	3,016,270	\$696,547.23	\$.45	46
1993 - \$	2,903,901	\$651,112.68	\$.42	48
1994 - \$	3,124,967	\$683,180.28	\$.44	44
1995 - \$	3,352,865	\$712,819.09	\$.46	41
1996 - \$	4,216,070	\$870,618.45	\$.57	35
1997 - \$	4,223,282	\$852,553.93	\$.58	33
1998 - \$	4,279,637	\$850,663.44	\$.56	40
1999 - \$	4,367,181	\$849,329.36	\$.56	44
2000 - \$	4,403,816	\$828,577.98	\$.54	47
2001 - \$	4,485,685	\$830,371.72	\$.55	47
2002 - \$	4,550,506	\$829,105.43	\$.54	49
2003 - \$	4,233,384	\$759,178.72	\$.49	49
2004 - \$	4,284,042	\$750,990.50	\$.49	45
2005 - \$	3,374,509	\$575,997.86	\$.38	49
2006 - \$	3,746,047	\$561,120.96	\$.37	44
2007 - \$	3,980,960	\$616,078.46	\$.43	43
2008 - \$	4,034,443	\$635,391.24	\$.46	42
2009 - \$	3,815,405	\$564,755.92	\$.44	44
2010 - \$	2,319,614	\$344,727.88	\$.40	44
2011 - \$	763,358	\$113,445.97	\$.27	45
2012 - \$	574,268	\$ 81,840.48	\$.06	49
2013 - \$	578,689	\$ 81,650.65	TBD	49
2014 - \$	578,689*	\$ 81,350.23	TBD	TBD

*Budget as submitted for FY2014

Georgia's National Rank in Funding for the Arts



State Support for the Arts in the Southeast (National Rank)





ARTS GEORGIA
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MODEL LETTERS

Sample Letter to Legislator

Sample Letter to Governor

Guidelines for writing an Op-Ed

Visit the ArtsGeorgia Website
<http://www.artsgeorgia.net/>

Communication - News - Advocacy - Resources - Directories



ARTS GEORGIA
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[Sample Letter: Writing your Legislators]

Date _____

The Honorable _____
Georgia House/Senate
18 Capitol Square*
Atlanta, GA 30334

Dear Senator _____ or Dear Representative _____:

I am a constituent and I have lived in your district for _____ years

I am a supporter. I gave a contribution to your campaign.

I voted for you – in the primary –

I knew your father when we worked together at _____

We attend the same church at _____

Make some personal connection – it will help them to remember you. Personalize your message by “telling your story”. Make your case or your position – or ask the question, “will you support.....?” -- BUT BE SPECIFIC

Please support an increase for _____

Please support _____ legislation because it _____ preserves arts education programs

Please support (House Bill or Senate Bill) Bill No. _____

Always say “thank you”!

Respectfully,

(*See Appendix A for specific contact information for members of the General Assembly)



ARTS GEORGIA
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[Sample Letter: Writing the Governor]

Date

The Honorable Nathan Deal
Office of the Governor
206 Washington Street
111 State Capitol
Atlanta, Georgia 30334

Dear Governor Deal:

*I am a constituent and I have lived in _____, Georgia for _____ years
I am a supporter. I gave a contribution to your campaign.
I voted for you – in the primary –*

Make some personal connection – it will help the Governor to remember you or connect with where you live in Georgia. Personalize your message by “telling your story”. Make your case or your position – or ask the question,
“*will you support.....?*” -- BUT BE SPECIFIC

*Please support an increase in your budget for the arts _____
Please support _____ legislation because it _____ creates arts education programs*

Always say “thank you”!

Respectfully,

General Guidelines for writing an Op-Ed:

When writing an op-ed, it is important to underscore your broader message with examples and statistics of local significance.

- **Be clear and concise.** Your op-ed should only be about 500-800 words. Include a suggested headline and byline, as well as a very short (one sentence) biographical statement about the author.
- **Remember the reader.** Don't get carried away with jargon. Keep your statements short and punchy. Assume your reader does not know as much as you do about the subject.
- **Be creative.** Take a fresh approach. Find a way to engage your reader from start to finish.
- **Know your timeline.** Newspapers take up to two weeks sometimes to publish an op-ed. Try to be patient, but keep in touch to find out the status of the piece once you have submitted it.
- **Include your name and contact information** (address, phone number, and email). Most newspapers will not publish letters without confirmed attribution.
- **Proof your work carefully!** Allow time to have other people proof the piece for typos and clarity before it is sent.

Invite decision makers and their staff to performances or to visit school programs or other activities with either a large audience or a good photo opportunity. If possible, find an arts supporter who knows the decision maker to call and follow-up the invitation with an offer to bring them to the event and share the experience. If they come to your event, be sure to acknowledge their presence and/or get the photos taken.

Actively recruit key political contributors who are also arts and cultural supporters.

Research who contributes funds to the campaigns of local, county, state, and national elected officials. The contributors are recruited as board members, committee chairs, or advisors for advocacy efforts. To find a list of political contributors, do research at these websites: www.followthemoney.org and www.opensecrets.org

Invite decision makers to write a column in your newsletter or to be interviewed.

This opportunity offers some exposure through your publication for the decision maker and builds a stronger advocate at the same time.

Participate in meetings, hearings and activities hosted by decision makers.

Attend meetings throughout the year and allow decision makers to register your presence. In some communities, arts representatives have been asked to wear T-shirts or buttons to identify themselves during these gatherings and have created quite a sensation.