IFACCA D'ART REPORT Nº 16

National arts advocacy campaigns: overview of case studies and good practice

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FOREWORD

The members of the international Federation of Arts Councils and Culture Agencies (IFACCA) have identified arts advocacy as a key challenge, one shared by government agencies and arts communities around the world.

This report provides a platform for the exchange of information and ideas about arts advocacy by exploring a range of campaigns currently being undertaken or planned by national arts funding agencies (who are IFACCA members). It is the first stage of a research project that identifies campaign success factors, challenges, strengths and weaknesses with a view to exploring the feasibility of developing, with others, a coordinated international campaign to promote the value of the arts.

An earlier draft of the report was presented at the IFACCA CEO Leadership Seminar, which took place in September 2009 during the 4th World Summit on Arts and Culture in Johannesburg, South Africa.

Updates on this research project and links to online resources can be found at a dedicated page on the IFACCA website: http://www.ifacca.org/topic/arts-advocacy-arguments. IFACCA is interested in expanding on the information contained in this report and welcomes case studies or information about other international, national and regional campaigns aimed at raising awareness of the arts. If you would like to contribute, please contact the IFACCA secretariat at info@ifacca.org.

We thank the Australia Council for the Arts and the Salzburg Global Seminar for their financial support for this research project, which is described in more detail in Appendix 5.

We also thank Christopher Madden for researching and writing the report, and Nina Tunceli and Gladstone Payton of Americans for the Arts, Susan Meggitt and Mary Wright of Arts Council England, Sunil Iyengar of the National Endowment for the Arts and Louise Sicuro of Culture pour tous for their valuable contributions.

Sarah Gardner
Executive Director

SELECTED KEY FINDINGS ON ARTS ADVOCACY CAMPAIGNS

This report looks at advocacy campaigns that promote appreciation and engagement in the arts. It describes a range of campaigns currently being undertaken or planned by key national arts funding agencies, brings together online communication resources used by these campaigns, and explores views on how to ensure a campaign's success. The information contained in the report is drawn from desk research, responses to a survey and selected case studies of actual campaigns. Eight case studies of campaigns from national arts funding agencies are included in the report.

Some of the key themes evident from the opinions and case studies are summarised below.

Campaign approaches, aims, strategies and tactics

- Good campaigns use a mix of national and local promotions.
- A campaign should not only have realistic objectives, but should focus on issues that are seen to be valid by others (such as those not 'in the arts').
- A campaign should be flexible enough to respond to unexpected events.
- A campaign should keep a tight focus on target audience/s and issues.
- A campaign should limit the number of campaign objectives.

Communications: messages and media used

- Campaigners should be aware that the term 'the arts' can be vague and can have less than desirable associations.
- Messages and themes should be clear and simple. Multiple messages should be avoided.
- Media resources should be able to be tailored by local partners (or 'localised') – this encourages wide use by partners and local media coverage, which is seen as a powerful campaign tool.
- Media platforms should be easily reproducible to ensure maximum coverage.
- In-kind support from advertising agencies and other media producers is indispensable in ensuring communications are up to a quality that will encourage reproduction.

Other aspects

- Collaborations, partnerships and networks are critical to a campaign's success, and partners need to have a common understanding about the fundamental elements of the campaign.
- It is important to utilise partners' existing expertise and resources, not duplicate them.
- A campaign should have a dedicated coordinator and budget.
- Research is critical in designing a campaign and in monitoring and evaluating progress.
- Evaluation should be ongoing: evaluate the campaign's effectiveness as the implementation plan unfolds.

These are just a few of the many findings and recommendations uncovered through this research. The full report contains a wide range of ideas that offer practical guidance for anyone running an arts advocacy campaign, or thinking about arts advocacy more generally.

OVERVIEW

> *In one sense, everything we do is advocacy: a central role of arts councils and cultural agencies is to make the case for the arts. [It is] important to recognise that advocacy happens in lots of different ways, and takes place both formally and informally, consciously and unconsciously.*
> Ann Bridgwood, 2003[1]

As Ann Bridgwood notes above, arts advocacy is a key challenge, one shared by government agencies and arts communities around the world. This report responds to that challenge. It aims to provide a platform of information for anyone interested in initiating or improving a campaign to promote the arts.

This report focuses on campaigns that aim to raise awareness of the arts among the general public or in a target audience. Specifically, the report analyses campaigns conducted or partnered by government agencies and/or non-government organisations that:

- promote the arts generally, promote particular art forms, encourage participation in the arts, or advocate the benefits or value of the arts, particularly campaigns that use broadcast media and internet platforms;
- are aimed at a wide audience or at raising public awareness, rather than solely targeting increased government spending;
- are project-based or periodic, rather than continuous (such as an audience development program); and
- have a clear boundary such as a unique slogan, motto, media strategy or objective.

Based on desk research and responses to a survey distributed in August 2009 to the IFACCA network, the report starts with a summary of opinions about campaign good practice then provides a selection of good practice factors based on an analysis of the case studies. These two main sources of information have not been integrated, and no attempt has been made to rank them or to analyse which are the most relevant or important. The eight case studies completed are reproduced in **Appendix 1**.

Concentrating on campaigns that promote the arts to a wide audience, rather than on more focussed 'lobbying' campaigns that target political support, the report brings together online communications resources used by these campaigns as well as looking at what makes campaigns successful or unsuccessful. Further information on key communications resources uncovered in the research and case studies is provided in **Appendix 2**.

The case studies in this report come from a limited number of countries. There are many more countries running or developing similar campaigns. There are also many more international activities undertaken by intergovernmental networks and NGOs that work to raise awareness of the arts and culture, including initiatives such as UNESCO's World Day for Cultural Diversity for Dialogue and Development; World Theatre Day (International Theatre Institute); International Dance Day (International Dance Council); and International Music Day (International Music Council). **Appendix 3** provides a selection of such campaigns currently being run by IFACCA members.

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[1] Making the case for the arts, 2nd World Summit on the Arts and Culture, 2003, http://worldsummitartsculture.org/summit2003/page.asp?pageid=21

The survey questions, reproduced in **Appendix 4**, asked for 'case study' information and for respondents' opinions about campaign good practice.

There is a wide variety of ways to run an awareness campaign. The following are examples of campaign types found in the desk research undertaken for this project. These terms will be used throughout this report. Many of the campaigns reviewed here are a mixture of these campaign types.

- **Lobby campaign**: Uses contact and relationship-building with political representatives to secure political support. Makes extensive use of research and other evidence-based materials. Success relies on the strength of relationship and weight of the evidence.
- **Public awareness advertising campaign**: Uses advertisements and other public relations materials to raise general awareness of the campaign and the campaign message. Success relies on effectiveness of advertisements and media coverage.
- **Grass roots campaign**: Engages supporters and activists to disseminate the campaign message and enforce the message via calls to action. Success relies heavily on degree of engagement from supporters and activists.
- **Grass tops campaign**: Uses celebrities and high-influence people to champion the campaign by disseminating and enforcing the campaign message. Success relies heavily on celebrity effectiveness/appeal and celebrity engagement.
- **Astroturf campaign**: Uses campaign-generated content (such as 'human interest' stories) to promote media coverage relating to the campaign. Relies heavily on the effectiveness and appeal of content to attract media coverage. Content is prone to be viewed with suspicion because it is created by the advocate.
- **Sampling the arts campaign**: Uses arts events and products to engage people in the arts with the aim of demonstrating the benefits of the arts through direct experience. Relies heavily on the effectiveness and quality of the event program and on the ability to draw in target audiences.

Opinions on good campaign practice

As well as asking for case study information on campaigns, the questionnaire distributed for this project asked for respondents' thoughts on the key factors that ensure a campaign's success or that make for a strong campaign. Four respondents completed this part of the questionnaire, all of whom are experienced arts advocates.

A summary of respondents' opinions is provided below under the key headings 'Ideas for good practice and essential elements for a strong campaign' and 'Practices to avoid in a campaign'.

Ideas for good practice and essential elements for a strong campaign

Campaign approaches, aims, strategies and tactics

- Ensure that the campaign mission is highly visible, and is encapsulated in a clear and simple statement. This makes it easy to focus the organisation strategically and ensures all public engagement activities also aim to deliver on the overall mission.
- Develop a set of clearly stated objectives that the campaign needs to achieve in order to support the overall longer term corporate vision.
- Identify a clear target audience.
- Clearly identify the key problem the campaign is targeting, and its associated solution.
- Tailor message points for each target audience.

- Have a range of strategies and an implementation plan for different strategies depending on the campaign's progress and outcomes. The implementation plan should not only plan for successes, but also incorporate strategies for possible campaign failures and contingencies for unforeseen outcomes.
- Review and adapt the implementation plan. Staged assessments should be part of the plan and based on clear monitoring and evaluation metrics.
- Keep in mind that the overall is more important than the sum of the parts.

Communications: messages and media used

- It is essential that all key messages are relevant to the target audience and delivered consistently across all channels.
- Have an overarching communications strategy. This should include: range of objectives; channels of communication (marketing and PR); detailed activity plans; commercially competitive budgets; and resource requirements. The plan should also include tactical and longer-term thinking.
- Use an audience-relevant single minded communications proposition manifested in a well-delivered brand.
- Have a 'media outreach' plan that utilises both print and online media and advertising. (A media outreach plan is a plan for how advertisements and public relations materials will be disseminated.)
- Be sure to make use of partners' websites.
- Link communications to concrete action, such as demonstrations, hands-on workshops, discussions, behind-the-scenes tours, etc. The more people know and appreciate arts and culture, and have contact with cultural workers, the more they will be inclined to support and protect culture.
- Themes and messages need to be clear and simple, as well as catch people's attention. Avoid multiple messages and themes in a single campaign.

Organisational aspects and partnerships

- Collaboration, partnerships and networks are critical to the success of a campaign. The contributions of many multiply the campaign's impact and augment media coverage.
- Internal support, from staff and from leadership groups such as the board, is crucial to campaign success. Getting 'buy-in' from staff can be achieved in a number of ways, such as including campaign 'deliverables' in staff job descriptions, and having internal campaign champions within the organisation who promote support for the campaign.
- Externally, commercial and media partnerships are also vital to success. These partnerships provide distribution networks and budget-in-kind support that allow a campaign to 'punch above its weight'.
- Provide logo and other visibility options to partners, as this will make them more willing to pay to be a partner. However, always maintain the option of entering partnerships without payment.
- Be open to all partnership possibilities. Build coalitions with both likely and unlikely partners.

Management and financing

- Accurately estimating costs and income involved over the campaign period is essential, as is developing financially supportive commercial partnerships.
- A campaign should have a dedicated coordinator and budget.
- Provide training to both grassroots and grasstops arts advocates and other campaign partners and supporters.

- Maintain regular communications with partners and supporters, as well as with target audiences. Report back on campaign successes to maintain engagement from supporters and partners.

Research, evidence and campaign development

- Research and development is an imperative investment in the success of an arts advocacy campaign, particularly with respect to target audience identification, behavioural insights and marketing messaging throughout the campaign cycle.
- New research can be commissioned, but also consider re-purposing or reinterpreting existing research in support of campaign claims.

Campaign metrics, evaluation and outcomes

- Set benchmark statistics for all marketing activities, the overall campaign and individual partners as early as possible, as this is essential to monitor effectiveness throughout the campaign and to attract partners and sponsors.
- Evaluation should be ongoing: evaluate the campaign's effectiveness as the implementation plan unfolds.
- Be sure to document your successes and report back to partners and supporters to celebrate advances and keep them engaged.
- Useful metrics include:
    - Number of unique visitors to campaign website
    - Number of new articles in the media
    - Number of households reached with advertising (bought or donated)
    - Number of people signing a petition or other type of sign-up
    - Attitudes of target audience based on qualitative survey instruments
    - Amount of donated media time.

Practices to avoid in a campaign

Respondents were asked their opinions on what to avoid when running a campaign. They identified eleven factors that they thought would weaken a campaign.

1. Lack of measurable objectives
2. A target audience that is too broad
3. Over-complicated messages
4. Communicating too many messages or ideas at once
5. Lack of internal support and leadership
6. Inadequate budget
7. Lack of planning
8. Underestimating the value of commercial marketing and PR practices
9. Lack of evaluation
10. Lack of collaboration
11. Lack of flexibility: not being nimble enough to take advantage of opportunities and current events that directly or indirectly impact on the campaign.

Case studies

Eight case studies were completed for this report covering a range of campaign types. Case studies 6 and 7 profile campaigns in the planned stage and case studies 7 and 8 are not identified. The case studies appear in detail in Appendix 1.

Case Study 1 – 'The Arts. Ask for More', Americans for the Arts, USA

A public awareness campaign about the benefits of arts education. An ongoing campaign that uses national and local advertisements across a range of media. Engages a network of supporters and partners to promote localised advertisements to local media.
Main campaign types: Public awareness advertising; grass roots.

Case Study 2 – 'Arts=Jobs', Americans for the Arts, USA

A 'one-off' campaign to secure the arts in the government's economic stimulus bill. Used specialised messages targeted to politicians, but also advertisements to raise awareness of the importance of the arts in the wider public. Utilised a network of supporters to promote the campaign in local media and with local officials. Made extensive use of research resources on the importance of the arts.
Main campaign types: Lobby campaign; grass roots.

Case Study 3 – 'The Big Read', National Endowment for the Arts, USA

An annual program that encourages participation in reading. Uses a range of media to support and deepen participation and national advertisements to raise awareness of the campaign and the importance of reading. A network of partners promotes the campaign in local media.
Main campaign types: Public awareness advertising; sampling the arts.

Case Study 4 – 'Architecture Week', Arts Council England

An annual week of events aimed at introducing contemporary architecture to new audiences. Supported by a strong national brand and national media campaign. Engaged local partners/event organisers responsible for promoting their own events.
Main campaign types: Public awareness advertising; sampling the arts.

Case Study 5 – 'Journées de la culture', Culture pour tous, Québec, Canada

A three-day annual event aimed at encouraging engagement and support of the arts and culture among the citizens of the Canadian province of Québec. Has a strong cultural democratisation philosophy. Based on a program of 'outreach' cultural events supported by advertising and public relations campaign.
Main campaign types: Public awareness advertising; sampling the arts; grass roots.

Case Study 6 – National engagement campaign special case study, Arts Council England

A planned national awareness campaign to encourage the broadest range of people to enjoy artistic experiences. Details of the campaign approach have not been finalised, but a workshop was undertaken to canvass opinions of stakeholders and the public about key features of the campaign.
Main campaign types: Public awareness advertising; sampling the arts.

Case Study 7 – National arts brand special case study

A background analysis undertaken in the planning stages for developing a national arts branding campaign. Targeting an audience that was 'un-engaged' with the arts, the analysis recommended a mixed model based on a national mass-market advertising campaign coupled with a local 'sampling the arts' program.
Main campaign types: Public awareness advertising; sampling the arts.

Case Study 8 – Arts advocacy campaign

A campaign that sought to promote the value of a specific artform among politicians and the public using a mixture of tactics.
Main campaign types: Lobby campaign; grass roots; grass tops; astroturf.

Key findings from the case studies

The key good practice implications uncovered in the case studies are grouped by the same campaign elements referred to in the previous section. No attempt has been made to rank issues by their importance, or to analyse the relevance or validity as general good practice rules. The list is provided to stimulate thinking and debate about how to approach campaigns aimed at raising awareness of the arts.

Case studies are identified by their number wherever possible so that those wanting to find out more context and detail can more easily navigate to the source case study.

Campaign approaches, aims, strategies and tactics

National-local

The case studies imply that a powerful symbiosis can be achieved by a campaign that has a national and local mix.

Case study 7 recommends that a public awareness 'arts branding' campaign is best served by a mix of a national and local aspects.

- A national mass-market campaign targeting negative opinions of the arts through television, magazine and outdoor advertisements to stimulate interest in the grass roots campaign.
- A local grass roots campaign targeting low arts engagement by allowing people to experience the arts in a 'sampling' program of events. Possibly to be linked to a national day or other program, with messages aligned with those of the national mass-market campaign and supported by a local promotional campaign.

This national-localised symbiotic approach is adopted by a number of the case studies reviewed here. The case studies show the importance of ensuring that there is a strong integration between the two campaign levels: both in the messages delivered and in organisational aspects. A number of specific recommendations are presented under the campaign aspect to which they relate.

General principles

Campaigns should be:
- Realistic: ensure clarity of purpose and realism about what can be achieved. (6)
- Consistent: ensure that the campaign message is consistent across all layers: the theme, vision, mission, aims and objectives. (8)

- Valid: ensure that the campaign's aims and objectives target an issue that is perceived to be valid by others (e.g. people not 'in the arts'). (8)
- Flexible: make sure that the campaign can react quickly to developments, ensure that contacts database is maintained and up-to-date. (2)
- Engaging: link the campaign with concrete active participation, such as demonstrations, hands-on workshops, discussions, behind-the-scenes tours, and direct contact with art creators. This will encourage greater appreciation of and support for the arts. (5)
- Inclusive: underpin a campaign with a strong inclusive and democratic philosophy to mobilise participating groups and reach target audiences. (5)

Maintain a tight focus

- A broad target audience can lead to a lack of campaign focus. Break campaign targets into audience subsets and adapt strategies for each. (6)
- A broad art form scope carries a danger of 'homogenisation' and the loss of what is special about individual art forms. Break the campaign into different art forms and consider adapting tactics and strategies to each. (6)
- Minimise the number of objectives, as too many can cause confusion among stakeholders. Twelve objectives are too many. (4)
- Consider focussing on one issue only, have one call to action for supporters and have one national media event. (8)

Tactics and strategies

- Use complementary tactics and strategies: ensure that each tactic is consistent with the strategy to which it relates. (8)
- Novelty events may trivialise the subject and campaign message. (4)
- Consider 'hiding the arts' – draw people into the arts by associating them with other, more familiar, interests and activities. (6)
- Celebrity engagement or endorsement has both strengths and weaknesses: celebrities may raise the profile of the campaign message, but few have universal appeal and some may even deter some people. Also, those attracted to the arts by a particular celebrity may not necessarily return to the arts without the celebrity's appeal. (6)
- A grass roots campaign must have a specific call to action. (8)
- A national day provides a good focal point, but may not result in a sustained change in behaviour outside of the day itself. (6)

Duration by campaign type

- A week is too short for a sampling the arts campaign.(4)
- Grass tops and Astroturf campaigns need more than three years to be successful. (8)

Embrace complements; anticipate competition

- Engage or embrace potential complementary events, or these will end up as competition. (4)
- Anticipate attacks by opponents and sceptics. Develop tactics to defend campaign position against attacks. (2)

Communications: messages and media used

National-local

- Ensure that media materials can be 'localised' (i.e. adapted by local partners with their own logos and other tailored aspects). This encourages use by local partners and media outlets, and improves reach to target communities. (various case studies including 1, 3 and 5)
- National and local marketing and PR messages need to be cohesive and consistent. (various case studies including 1 and 7)
- A strong distribution network of local partners or activists needs to be established before advertisements are distributed. (1)
- Provide allies and partners with simple short materials that help them spread the key campaign messages. (1)
- Messages with a local link to the national message are more likely to get donated media time. (1)
- For ongoing periodic events, change the communications theme regularly to keep the campaign fresh. (5)

Messages

- Consider issues surrounding the term 'the arts', which is vague, and may be unfamiliar and even threatening to some people. (6)
- Use terminology that is familiar and unthreatening. (6)
- Avoid messages that create a preaching or bullying tone. Campaign messages and campaign identity should have a welcoming and inclusive tone. (6)
- Relentlessly stay on message and respond quickly to every critique or concern. (2)
- Consider the mantra: 'The right message, from the right constituents, to the right audience, at the right time.' (2)
- An effective way to appeal to parents is to use specific phrases such as 'your kids' or 'your children' rather than the generic 'kids' or 'children'. (1)
- It is important that diversity is reflected in advertisements, particularly race and gender. Campaigns need to be sensitive to how individuals and images are projected in advertisements. (1)
- Avoid having multiple different messages. (5)

Communication tools and platforms

- TV and radio spots work most effectively if kept to about 30 seconds or less. (3)
- Word of mouth is a powerful promotional platform. (3)
- Local promotions and coverage in local newspapers are highly effective. (3, 5)
- Having a central campaign website is good, but beware of relying solely on websites and online communications, since access is variable. Need to include advertisements and leafleting as part of the communications strategy. (6)
- Using media platforms with broad reach (e.g. mobile phones) has the potential to strengthen campaign message through 'viral' communications, but many new media platforms are passive, and many people lack access or 'know-how' to new media. People have privacy concerns about interactive digital platforms. (6)
- Quality of advertisements is key to ensuring take up by partners and media outlets. (1)
- The recruitment of a world-class advertising agency providing in-kind work can be a key factor in success. (1, 5)

- Television advertising is an excellent medium for promoting the arts. Its advantages are its ability to communicate strong emotions in a short time space and very good audience reach. Its disadvantages are: high cost, which means campaign can only be short; long lead time; and tracking results is difficult (it is hard to prove causality between advertisements and campaign outcomes). (7)
- Sampling the arts is a very good campaign platform, although requires substantial resourcing. Its advantages are emotional content, simple message, mass and targeted audience, both 'top down' and 'bottom up' content generation, and the potential for long duration. Its disadvantages are long lead time due to high degree of planning and organisation required. (7)
- For sampling the arts campaigns, beware that programs can be expensive to produce and distribute. (5)
- Make sure that partners' websites are properly utilised. (5)

Organisational aspects and partnerships

National-local

- Coordination and communication with local partners needs to be regular and clear. (4)
- Funding, support and media resources need to be provided within a time frame that allows local partners to utilise them effectively. *Architecture Week* (case study 4) was criticised by local partners for failing to provide resources in a timely fashion.
- Ensure that a campaign has a way for local partners to engage. A number of case studies used 'localisable' advertisements to encourage use by local partners. *The Big Read* (case study 3) provides a number of platforms for local partners to engage, including provision of media and PR guides and an annual training workshop. See also case study 1 *The Arts. Ask for More*.
- It is important that a campaign is delivered consistently across local partners. (4)

Others

- Working with multiple partners can be difficult in the development stages, but it also provides a host of resources and ideas as the campaign develops. (1)
- It is important that key partners have a common understanding of the fundamental elements of the campaign's focus, approach, vision, mission and aims. (8)
- Ensure that partners and stakeholders know what resources they are expected to provide. (8)
- Do not duplicate or over-ride existing good work: utilise partners' existing skills and resources such as websites. (6)
- Engaging non-arts organisations with broad reach (e.g. supermarket chains) may improve campaign reach, but beware of possible clashes of values. (6)
- Ensure the campaign is flexible enough to allow for stakeholders' different 'agendas and drivers'. (6)

Management and financing

- Funding decisions need to be timely. Ensure funding cycle provides the conditions necessary to sustain strategic long-term local partnerships and allows partners to plan. (4)
- Get ongoing advice from members of the public or the target audience through a citizens' committee or other such mechanism. (6)
- Seek to obtain a mixture of public and private funding to spread stakeholder financial risk and to promote greater 'buy-in' to the branding process. (7)

- Resource appropriately: ensure resourcing and time frame are consistent with campaign type. (8)
- Scheduling and timing is important. Delays in production for the second phase of *The Arts. Ask for More* campaign (case study 1) led to a launch during a high-profile election year in which advertising time and space was largely unavailable.

Research, evidence and campaign development

Most of the case studies used research in some way. Where appropriate, most campaigns have used population surveys on arts participation and engagement to identify target audiences.

However, different campaigns used research in different ways depending on the type of campaign and the campaign's aims:

- *The Big Read* (case study 3) used research and the outcomes of a pilot phase for planning and designing the program. The program also uses research in its monitoring and evaluation program (described in the next section).
- The National Engagement Campaign (case study 6) used not only a population survey of arts engagement, but also a day-long workshop that provided attitudinal and other qualitative information to inform the campaign's design.
- Lobbying campaigns tend to rely heavily on the communication of research evidence. The *Arts=Jobs* campaign (case study 2) made use of extensive, detailed and complex evidence of art's economic and social impacts. A perceived strength in the campaign's use of evidence was in how it repackaged the research for particular audiences in a way that it could be used and disseminated by others.
- *The Arts. Ask for More* (case study 1) campaign uses research on the impact of arts education on children's educational attainment presented in a way that appeals to parents.

The Arts. Ask for More campaign (case study 1) also utilised research on the USA's 'media gatekeepers' showing that the most important factors in obtaining donated media time for an advertisement are:

1. Quality of the advertisement
2. A local connection to the national issue
3. An easily reproduced format or medium.

The national arts brand campaign (case study 7) presents a framework for designing a public awareness raising campaign based on ten key questions:

1. Cost
2. Message approach: strategic or tactical?
3. Message content: rational or emotional?
4. Message complexity: simple or complex?
5. Reach: mass or targeted?
6. Residual reach: durable or ethereal?
7. Lead time: short or long?
8. Content generation: top down or bottom up?
9. Duration: long term or short term?
10. Tracking of results: decide on metrics that are reliable and meaningful

The terms used in these questions are described through examples in the case study. Each question can be answered by the campaign's aims and objectives, and then applied to various approaches to determine the approach that fits best.

Campaign metrics, evaluation and outcomes

A number of the case studies explicitly note the difficulty in attributing causation between a campaign and outcomes observed in population surveys.

The *Architecture Week* evaluation (case study 4) reinforces the importance of having clear outcomes that can be measured and assessed against agreed objectives. Although not all campaigns in the case studies had explicit, formalised evaluation criteria, most did have evaluative information, whether generated under a campaign implementation plan or not.

The Big Read (case study 3) is a good example of the application of a range of evaluative techniques:
- A population survey of arts participation was used to determine target audiences and to monitor progress in the target through repeated surveys.
- An online survey of people who participated in the program was undertaken. The survey included qualitative questions such as attitudes to the campaign, satisfaction with the program, and impact of the campaign on behaviour.
- A survey of organising partners was undertaken, with questions about the campaign's impact on organisations' outreach and capacity.

The research and evaluation program has been used to hone and improve the campaign and to develop improved campaign materials for local partners. For *The Big Read* (and for the confidential campaign in case study 8), evaluation was undertaken by an independent consultant.

The case studies provide a range of evaluative metrics for evaluating campaigns. Metrics include:
- quality and amount of donated media;
- unique website visitors;
- households reached (measured by population survey);
- advertisements' ranking against other campaigns;
- mainstream media coverage: both number and value of media items;
- awareness, appreciation and opinion of target audiences based on public awareness polls;
- participation rates by demographics (especially target audience) based on survey of attendance and participation;
- participant and stakeholder attitudes to the program;
- number of events (for a sampling the arts program);
- number of artists involved (for a sampling the arts program); and
- level of government and business funding to the arts.

The national arts branding case study (case study 7) presents a framework for grouping evaluation metrics by:
- impact measures of the campaign's mission and values;
- activity measures of the campaign's goals and strategies; and
- capacity measures of the campaign's tactics.

Along with an analysis of media coverage, measures of public engagement and a satisfaction survey of participating organisations, *Journées de la culture* (case study 5) counts among its measures of success the prevalence of other initiatives that adopt the campaign's philosophy and approach.

APPENDIX 1: CASE STUDIES

The Arts. Ask for More: Case Study 1

Agency: Americans for the Arts, USA
Web address: http://www.americansforthearts.org/public_awareness

Summary

The Arts. Ask for More is a national arts education public awareness campaign run by Americans for the Arts, The Ad Council, the NAMM Foundation, a number of other national campaign partners, and more than 350 state and local arts organisations. Established in 2002, it is a multi-media campaign based on 'Public Service Announcement' (PSA) advertisements. The campaign is ongoing and is focused on all art forms.

The campaign uses TV, radio, print, and web advertisements created in partnership with two national partners and an advertising agency (which provides its services for free). State and local organisations help promote the advertisements to local media outlets, and are able to 'localise' the advertisements (at a cost for TV and radio) with their logo and/or organisation name.

Targeting parents of school-age children, the campaign aims to increase parental involvement in championing arts education both in and out of school. The campaign informs parents about the benefits of arts education, and empowers them with tools and resources to help them get more art in their children's lives, to advocate for arts education, and to become involved in promoting arts education in their communities.

Parents were chosen as targets following research undertaken by Americans for the Arts in 2001, which showed that the vast majority of parents believed the arts were important in their children's education, yet they did not consider themselves well-suited to advocating for arts in education – that this was better done by others.

The campaign is designed to represent all races, ethnicities, and genders. There has also been a component of the campaign designed to reach out to the Spanish-speaking population, with Spanish-language advertisements and web resources.

General opinions on the campaign

The campaign is considered to have been a success. The advertisements have been well-received and broadcast widely, and research shows improvements in attitudes to arts education in the campaign's target audience.

According to Americans for the Arts, the campaign's biggest success was to create high quality national advertisements that national and local media networks embraced and wanted to air repeatedly. The factor that contributed most to the campaign's successes was the recruitment of a world-class advertising agency willing to donate their time and efforts.

However, the campaign had difficulty staying on its timeline and production schedule. Delays in production for the campaign's second phase led to a launch during a high-profile election year in which advertising time and space was largely unavailable.

Some key lessons of the campaign are:

- It is important that diversity is reflected in advertisements, particularly race and gender. Campaigns need to be sensitive to how individuals and images are projected in advertisements.
- Working with multiple partners can be difficult in the development stages, but it also provides a host of resources and ideas for promoting the campaign later.
- An excellent distribution network needs to be established before distributing advertisements.
- An effective way to appeal to parents (the main target audience), is to use specific phrases such as 'your kids' or 'your children' rather than the generic 'kids' or 'children.'
- Ensuring that a campaign has a way for local partners to engage (such as in allowing the tailoring of media) is a successful way to gain media coverage and to connect with target communities.

Detailed description of campaign

Timing and evolution

The campaign began in 2002 and is ongoing. A grant from a charitable foundation helped establish the campaign. Additional support from the NAMM Foundation in 2006 allowed the development of a second phase of the campaign. Both funding and new partners have had an effect on the timing of the campaign and the release of new advertising materials and messages.

The second phase to the campaign was initiated after the securing of a new sponsor and a new advertising agency to lead the creative aspects of the campaign. Building on the first phase, the second phase associated arts education with a child's basic nutritional need, reflected in the 'tag' line: 'Feed your kids the arts'. An 's' was also added to the word 'art' in the campaign title, as feedback suggested that the public strongly associates art with just the visual arts. The 'arts' relates better to all of the art forms.

The campaign encountered a number of unexpected obstacles. The major obstacle was that most research on the benefits of arts education is correlative (e.g. evidence shows that arts education is associated with, but may not necessarily cause, higher grades), whereas the public is most motivated and engaged by causative evidence. Other obstacles included: requests from media companies for customised print advertisements, which is difficult and expensive; and the use of humour in advertisements, which can be risky, as not everyone will appreciate the humour and sometimes the message is not conveyed as a result.

The campaign received unexpected support and assistance. A number of established and high-profile companies expressed interest in becoming involved in the campaign. An example is the collaboration with The Walt Disney Company, which offered to create TV ads for free based on their Little Einsteins program. This offered additional exposure for the campaign to an important sector of the target audience, parents of younger children. In addition, Google offered search engine optimisation benefits for the campaign's public service announcements, especially for searches using the words 'arts education.'

Organisations involved/partnerships

The campaign involves four main organisations:
1. **Americans for the Arts:** Primary campaign sponsor.
   Americans for the Arts is the USA's leading non-profit organisation for advancing the arts in America. Dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. http://www.artsusa.org
2. **The Advertising Council (Ad Council):** National partner, secures volunteer talent from ad agencies, helps secure donated media through distribution network, provides logistical and campaign support and advice to facilitate PSA campaigns.
   The Ad Council, a non-profit organisation, is the leading producer of public service communications programs in the United States. http://www.adcouncil.org
3. **NAMM Foundation:** National partner, contributes finances to facilitate second phase of the campaign, and helps shape campaign messaging.
   NAMM Foundation, a non-profit organisation, promotes active participation in music by supporting scientific research, philanthropic giving, and public service programs. http://www.nammfoundation.org
4. **Leo Burnett Worldwide:** An advertising agency that provides, for free, creative aspects of the public service announcements and facilitates production of the actual advertisements. http://www.leoburnett.com

The campaign also has hundreds of local, state, and national official campaign partners across four levels of partnership: premiere (TV, radio, print, web); intermediate (radio, print, web); basic (print, web); and general (newsletters, web). These are listed at http://www.americansforthearts.org/public_awareness/partners/entire_list.asp

Americans for the Arts found that working with multiple partners can be difficult in the development stages, but that it proved beneficial for later stages in the campaign by providing a greater and more diverse pool of resources and ideas.

Campaign management and financing

The campaign is managed internally at American for the Arts by two individuals. The Ad Council provides a Campaign Manager for day-to-day operations and budget management. The campaign has a project plan and timeline, but this is often difficult to adhere to. Key elements of the plan include deadlines for creative review committees, advertisement production timelines, marketing and distribution.

The first phase of the campaign was based on a $1 million grant from the Doris Duke Charitable Foundation and $1 million match from Americans for the Arts endowment. The second phase resulted from an additional $1 million provided by the NAMM Foundation in 2006.

Other sources of income for the campaign also included partnership fees from state and local partners who paid to use the ads with their logo and/or name attached. The major expenditures are production and distribution of advertisements, and Ad Council labour costs.

Communications

The motto for the campaign's first phase was: *The less art kids get, the more it shows. Art. Ask for More.* The motto for the second phase was: *Feed your kids the arts. The Arts. Ask for More.*

The campaign uses national and local advertisements for TV, radio, outdoor (billboards and bus shelters), print (magazine and newspaper), and websites.

State and local arts organisations (more than 350 in number) help promote the advertisements locally and can 'localise' the advertisements (at a cost for TV and radio) by including their logo and/or organisation name. This gives the campaign strong support from local organisations, as they are able to promote their own organisation as part of the campaign, and provides a local connection with which both local media and the audience can identify.

The campaign is highly dependent on donated media (nationally and locally) obtained through the Ad Council partnership. The campaign also relies significantly on the state and local arts organisations partners, and on direct partnerships with broadcast media companies (BRAVO Network, CBS), which have been significant in gaining exposure for the campaign.

The current campaign communications strategy was developed collaboratively by the four main partners. The advertising agency developed the idea to equate the arts with a healthy diet, and created humorous 'healthy arts food products' combining historical artistic figures and well-known food products.

The campaign has customised messages for Spanish-speakers. Spanish-language advertisements have been produced, and parts of the website are also provided in Spanish, including resources for parents.

The campaign found that an effective way to appeal to parents (the main target audience), was to use specific phrases such as 'your kids' or 'your children' rather than the generic 'kids' or 'children.' In addition, utilising state and local arts organisations as partners, has proven very successful in securing donated media (free media time).

Main media used

Website
http://www.americansforthearts.org/public_awareness
The website is a source of news and resources for both the target audience and for partnering organisations. The site contains the advertisements and arts education facts (including research reports, education standards and links to arts education websites).

It provides resources for the target audience to get involved in advocating for arts in education including sample letters, activities to do with children, testimonials, and good practice case studies. The site is also partly interactive: it provides a facility for parents to submit their own stories and testimonials.

A number of pages and resources are in Spanish.

Television
http://www.americansforthearts.org/public_awareness/the_ads/001.asp
Television advertisements can be viewed on line at the website.

Using characters from Disney's 'Little Einsteins', the advertisements show that the arts are beneficial as they encourage both children and parents to participate in the arts together. The characters' adventures with the arts help kids develop creativity and self-expression while emphasising teamwork, friendship, and exploration.

Informative and entertaining tongue-in-cheek commercials: by creating spoofs of 'healthy arts food products' like 'Raisin Brahms', featuring the composer Johannes Brahms, and 'Van Goghgurt,' featuring the artist Vincent van Gogh, parents are encouraged to make sure their kids are getting their daily serving of the arts.

Radio
Also feature spoofs of healthy food products combined with prominent artists in history. Radio advertisements feature spoofs of 'healthy arts food products' like 'Mozart Toasties' and 'Tchaikovsky's Nut Crackers.'
http://www.americansforthearts.org/public_awareness/the_ads/002.asp

Web
Banners and animation for websites, various sizes and styles, plus html code for copying to websites. View on line

Print
A wide range of campaign print advertisements are available for downloading. The advertisements are high-resolution Adobe Acrobat compatible PDF files. They are both 'national' and 'localisable', in colour and black and white, and of varying sizes. Some are in Spanish
View on line

Billboard
The website also has a downloadable billboard advertisement: *Are your kids getting their fair share? Art. Ask for more*

Research and development

In 2001, Americans for the Arts commissioned a public opinion survey of 1,008 adults to assess public attitudes to arts education.[2] The research showed that 95 percent of parents believed the arts are important in preparing children for the future.

Parents viewed the arts as contributing positive attributes to their children, and 91 percent thought that the arts are an important part of a well-rounded education. However, 71 percent of parents felt 'someone else' was better-suited to advocate for more arts education.

Other campaigns informed the campaign's development as a result of the expertise and experience of national partner The Ad Council, which has a number of long-running campaigns. However, Americans for the Arts created a new model that the Ad Council now recommends to all of their campaign partners. This model includes building a network of grassroots outreach partners to help promote local media coverage. The Ad Council provides to partners a toolkit for best practices for leveraging the power of the media at the local level. A number of publicly available guides are available at http://www.adcouncil.org/default.aspx?id=452 .

Americans for the Arts provides training sessions each year for state and local partners on how to best use the advertisements at the local level and how to reach out to the media.

Research has been used to understand the role parents have in making sure their children are getting enough art, both in and out of school. Americans for the Arts has published a range of guides to help parents get involved, both in advocating for arts education and in encouraging their children to engage in the arts. For example:
- Ten simple ways parents can get more art in their kids' lives http://www.americansforthearts.org/public_awareness/get_involved/001.asp
- 10 Formas Sencillas http://www.americansforthearts.org/public_awareness/spanish/participe/001.asp

The Ad Council has undertaken research into 'media gatekeepers' – the people who decide which public service announcements receive donated media time and at which hours. The top factors gatekeepers consider are:
1. Quality of the announcements
2. Is there a local connection to the national issue?
3. Ease of securing the ads in the formats that they need.

Outcomes and evaluation

The success of the campaign is measured by:
- the quality and amount of donated media;
- unique visitors to the PSA website; and
- households reached (measured by Nielsen based on age, gender, etc.).

The campaign's advertisements consistently ranked in the top ten of the Ad Council's PSA campaigns for seven straight years.

Public opinion awareness polls have also been undertaken as part of the campaign evaluation. The polls show:
- a heightened awareness among the public of arts education and its benefits; and
- a reduction in the proportion of adults who believe that there are other people or organisations better suited to taking action (than they are).

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[2] National Arts Education Public Awareness Campaign Survey, Americans for the Arts , 2001 http:// www.americansforthearts.org/NAPD/modules/resourceManager/publicSearch.aspx?ID=11610

A press release for the 2005 poll is at
http://www.americansforthearts.org/news/press/2005/2005_06_13b.asp

Americans for the Arts has pointed out that it is impossible to make a causal link between the campaign and the increase in arts education opportunities measured in the research. However, it is likely that the campaign was at least partially a causal factor.

Arts=Jobs: Case Study 2

Agency: Americans for the Arts
Web address: http://www.americansforthearts.org/information_services/recovery/default.asp

Summary

A campaign to secure the arts as part of the government's economic stimulus bill, following threats to the arts' inclusion launched by some politicians and media personalities.

The campaign was undertaken 'on the run' in response to tight deadlines imposed by the political process. It targeted politicians and the general public using extensive research findings to outline the importance of the arts. Resources were provided to allow others, such as grass roots advocates, to argue the case to their local representative and in local media. As well as direct communications with political representatives, the campaign ran advertisements in daily newspapers and distributed resources by email to grass roots arts advocates for posting on blogs and for use in local media. Messages were tailored to particular localities or offices to increase impact.

General opinions on the campaign

The campaign was considered a success, as support for the arts was included in the US government's stimulus legislation. It is also seen to have strengthened the economic case for the arts generally – i.e. beyond the arguments surrounding the stimulus bill.

Things that the campaigners consider the campaign did well include:
- Changing public opinion
- Collecting reliable research quickly
- Placing a compelling advertising campaign in key newspapers with surgical timing.

A major perceived strength of the campaign was its ability to react quickly to developments. The campaign was able to react to late breaking news within minutes. Having an up-to-date database on grassroots, congressional, and media contacts was critical in allowing the campaign team to act so quickly.

Factors that contributed most to the campaign's successes include:
- Relentlessly staying on message and responding to every Congressional critique or concern.
- Arming congressional allies with 'one-pager' talking points so they could advocate on a peer-to-peer level within Congress and the White House.

The factors that most hindered the campaign's success were late night talk shows and conservative political shows criticising the idea of saving jobs in the non-profit arts sector.

A number of important lessons are evident from the campaign. For this type of campaign – one that targets a political outcome – it is important to be aware of how fast political decisions are made and how important it is to take timely action. An Americans for the Arts advocacy motto is 'the right message, from the right constituents, to the right audience, at the right time.'

In a similar vein, the campaigners learned the value of persevering up to the deadline: the campaign's successful outcome was not evident until the final hour of Congressional negotiations.

Detailed description of campaign

This was a one-off campaign run from December 2008 to February 2009. The campaign was initiated after attacks in the Senate and on political and late night talk shows on the inclusion of arts in the government's proposed economic stimulus bill. The House of Representatives had already passed the National Endowment for the Arts (NEA) funding in their version of the stimulus bill. Since the two different pieces of legislation had to be reconciled before President Obama could sign it into law, negotiations on the fate of the House and Senate's differing priorities hung in the balance.

The campaign targeted Members of Congress and the general public (who are the constituents of the Members), public media, private and governmental influential stakeholders.

The campaign centred around imploring Members of Congress to support non-profit arts organisations in this time of economic crisis through the Obama Administration's stimulus bill which had included funds for the NEA to save jobs. This necessarily led to applying public pressure to remind congressman of the importance of the arts to jobs in their districts. The audience was the member of congress, their constituency and those that influence their decisions (media, stakeholders, etc.).

The ethos underpinning the campaign was that the creative sector is a quantifiable aspect of the national economy supported by concise and believable data. Convincing and reliable research was critical to the campaign. Without it the campaign could not have worked. Research was presented on two fronts:
1. Specific case examples of the recession impact on non-profit arts organisations across the country
2. Economic impact and jobs supported by the non-profit arts industry.

To maintain funding for the non-profit arts sector to save jobs through passage of the American Recovery and Reinvestment Act (ARRA) of 2009. The legislation that would provide much needed relief to the sector was under siege from Members of Congress who were opposed philosophically to providing money to the NEA for the stated job-saving purposes. Inclusion in ARRA highlighted the Obama Administration's priorities and affirmed the field's position in society – Americans for the Arts wanted to make sure that this position would have a lasting resonance by a) keeping the funds in the bill while they were attacked and under threat of being negotiated out, and b) reaffirming and maintaining the arts rightful place in the national dialogue.

The strategy consisted of a multi-tiered approach that would:
• educate and inform decision makers through direct communication and media;
• provide allies at every level with the appropriate research specifically tailored to make the case in a specific congressional district; and
• implore and motivate grassroots with the relevant research that provided the backdrop for the argument.

In effect, the campaign identified and educated the advocacy target, the advocacy target's influencers and the advocacy target's constituency.

Timing and evolution

Americans for the Arts began working proactively on an economic stimulus bill with the Obama Transition Team after the President was elected but before he was sworn into office. They also worked with Congressional Leadership to ensure funding for the arts would be in the economic stimulus bill.

However, enormous energy went into quickly reacting to media and congressional attacks on the arts component in the bill and attempts to derail funding. Timing was reliant on the actions of Congress which waxed and waned over the period of several days.

What had started as an effort to inform the most important internal decision makers (i.e. important arts supporters in Congress) steadily emerged into an effort to educate and apply pressure to the opposition on a national level. The reason was that there was only so much internal supporters could do; there also needed to be external pressure brought to bear by constituents and grassroots arts advocates and the greater general public.

A loss of confidence among the original authors of the legislation that led to some policy areas, including the arts, to come under question as part of the stimulus package. To ensure passage of the legislation, some entertained eliminating arts funding to ease concerns about the overall bill. Even though the Senate bill already did not contain the NEA funding, an amendment to prohibit any recovery funds being used on arts-related activities (along with casinos, swimming pools, etc.) passed on the Senate floor with an overwhelming majority. This meant that there was work to be done in not only maintaining the *status quo* in one version of the bill, but also active advocacy in fending off new challenges to not only the NEA funding, but to the entire Senate bill. This highlighted the urgent need to target senators.

Communications

The campaign motto was *Arts=Jobs*.

The strategy was multi-tiered:
- Use direct lobbying efforts and e-communications to inform important congressional allies of up-to-date research reinforcing the sector's worth;
- Run ads in the major congressional dailies (a focal news source for members of congress and their staff) affirming the importance of the funds with a simple but powerful message conveying the core issue *Arts=Jobs* that also has national coverage; and
- Highly customised e-communications strategy to the 140,000 or so grassroots arts advocates that involves arming them with critical research data and effective articulation tools to impress upon their elected officials the importance of the issue.

Grassroots advocates pushed the dialogue to elected officials as constituents; media picked up the conversation through the blogosphere and print articles; private sector decision makers and high profile grass tops.

Constituents were told of the specific impact of funding in their localities as well as the sector's overall impact. Messages were tailored to apply those facts to specific offices in Congress where the message would be most relevant.

The most important advice is to be aware of how fast political decisions are made and how important it is to take timely action. Americans for the Arts motto is the 'the right message, from the right constituents, to the right audience, at the right time.'

Main media used

Print advertisements; email 'blasts'; internet blogs; opinion pieces, news articles. Web banners for use on others' websites and blogs.

Organisations involved/partnerships

Americans for the Arts was the campaign leader. A Coalition of national arts service organisations, the Cultural Advocacy Group, provided additional lobbying and grassroots activation. A number of groups provided some financing for the paid advertisements: Performing Arts Alliance, National Assembly of State Arts Agencies, Chamber Music America, and the National Association of Latino Arts and Culture.
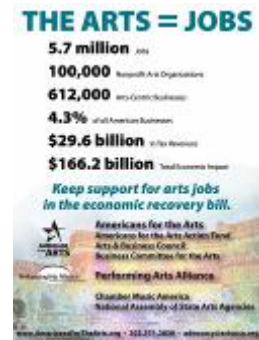
Campaign management and financing

The campaign was managed by the Federal Affairs team of Americans for the Arts under the supervision of the Chief Counsel of Government and Public Affairs.

The campaign plan was developed 'on the 'run in response to events. There was no pre-planned budget because the stimulus bill was a one-time opportunistic piece of legislation. Although no new staff members were hired, almost all of the federal affairs staff was focussed on the campaign for about 60 days. Approximately $50,000 was spent on paid advertising and other costs.

Research and development

Reliable and widely accepted research was the lynchpin for the campaign. Research was provided on two fronts:
1. Specific case examples of the recession impact on non-profit arts organisations across the country
2. Economic impact and jobs supported by the non-profit arts industry.

Research critical to constructing the themes and messages of the campaign included two major Americans for the Arts' research reports:
- Arts and Economic Prosperity III Study, the most comprehensive study of the non-profit arts and culture industry conducted in the USA. It documents the economic impact of the non-profit arts and culture industry in 156 communities and regions (116 cities and counties, 35 multi-county regions, and five states), and represents all 50 states and the District of Columbia. http://www.artsusa.org/information_services/research/services/economic_impact/default.asp
- Creative Industries: Business & Employment in the Arts, shows state-by-state and congressional district information on the robust nature of arts businesses in each locale provided by Dun and Bradstreet. http://www.artsusa.org/information_services/research/services/creative_industries/default.asp

Research and information resources were presented on:
- Economic Recovery & the Arts
- The State of the Arts in America
- Economic Impact of the Arts
- Corporate and Foundation Giving to the Arts
- Advocacy for Public Support of the Arts
- Civic Engagement and the Arts

- Earned Income and the Arts
- Arts Education and the American Workforce

A full list of resources is at
http://www.americansforthearts.org/information_services/recovery/default.asp

During the campaign, campaign staff retrieved news clips from across the country of how non-profit arts groups were being negatively affected by the economic recession. They then put together an informal nationwide report of dozens of anecdotal cases (about 2-3 sentences per organisation) that was broadly distributed to media reporters, Congressional and White House leaders.

Outcomes and evaluation

The objectives of the campaign were achieved when final legislation was signed into law that included $50 million funding to save jobs in the non-profit arts, as well as maintaining arts eligibility of funding for all other stimulus funds (education, transportation, community development block grants, etc). Reconciliation of the two different bills ultimately resulted in the Obama Administration keeping the House's bill intact with regards to the arts funding. Of special note, was the public reaction of many grassroots arts advocates who were outraged at their senator's vote to preclude stimulus funds going to the arts. Several high-profile senators in arts-rich states had to publicly and contritely explain their vote in the face of mounting criticism.

However, the most important outcome was to validate the integral connection between the role of non-profit jobs in the arts and the overall economic policy agenda for the entire country.

The Big Read: Case Study 3

Agency: The National Endowment for the Arts, USA, http://www.arts.gov
Web address: http://www.neabigread.org

Summary

The Big Read is a 'sample the arts' campaign. Events and programs are run by local organisations, which develop their own localised promotional materials out of national templates, and develop reading resources based on national resources. Local activities are supported by a national advertising campaign using the USA's public service announcement program. The program aims to encourage literary reading, with a particular focus on younger people and reluctant readers. National partners provide grants and extensive program and promotions support to local program organisers. Substantial in kind support is received from a high-profile advertising agency and an internationally renowned animation company.

General opinions on the campaign

The program has been a success. Declining reading rates have been halted and reversed, and the program has grown and has attracted prestigious partnerships.

Good practice issues evident from *The Big Read* include:
- TV and radio spots work most effectively if kept to about 30 seconds or less.
- Word of mouth is a powerful promotional platform.
- Local promotions and coverage in local newspapers were the most effective media used.
- The campaign is a good illustration of the power of research and evaluation to improve campaign design and effectiveness. It was strengthened established on substantial research information and a pilot program. Its active monitoring and evaluation culture has lead to a wider diversity of participants and has been used to make improvements to program materials.

Detailed description of campaign

The Big Read gives communities the opportunity to come together to read, discuss, and celebrate selected books from American and world literature.

Under the program, the NEA provides grants and other forms of support to community groups ('grantees') across the country to implement local programs and events based on selected books. Books are selected by a Readers Circle—a distinguished group of writers, scholars, librarians, critics, artists, and publishing professionals—who recommend the next *The Big Read* books for American communities to share.

The program is not based on any explicit philosophy or ethos, but underlying the campaign is an implicit concept of the benefits of reading fiction. For example, that literary reading brings pleasure and enlightenment and has a transformative power.

Some of the overall aims of the campaign are:
- To restore reading to the centre of American culture.
- To encourage reading for pleasure and enlightenment.
- To revitalize the role of literature in American culture and bring the transformative power of literature into the lives of its citizens.

The Big Read was established in 2007 to halt a decline in literary reading among Americans. The program targets all groups of people, with a special emphasis on young people and reluctant readers. The targets have been adjusted over time (see timing and evolution below).

Campaign management and financing

Communities apply to be involved in the program. If successful, they receive a grant of $2,500 to $20,000, plus access to extensive support, including:
- Educational and promotional materials: Reader's Guides; Teacher's Guides; Audio Guides; publicity materials.
- Training at an annual orientation. Topics include: working with community partners; developing a public relations strategy; book discussions; working with publishers; involving schools.
- Access to comprehensive *The Big Read* website, which includes a virtual organiser's guide; downloadable public relations templates and design elements; a forum for exchanging ideas with other participants.

Each community's *The Big Read* includes a kick-off event to launch the program; activities devoted specifically to its *The Big Read* selection (e.g., panel discussions, lectures, public readings); events using the book as a point of departure (e.g., film screenings, theatrical readings, exhibits); and book discussions in diverse locations aimed at a wide range of audiences.

By 2008, over 21,000 local partners had been involved in *The Big Read*. Over 2 million Americans had attended *The Big Read* events nationwide and 5.6 million Reader's Guides had been distributed (*National Endowment for the Arts FY 2008 Performance & Accountability Report*, p. 30).

> **Example of a local *The Big Read* program**
> In Missouri, the West Plains Council on the Arts was awarded a grant of $7,000 to host a *The Big Read* on *The Adventures of Tom Sawyer* between September and October 2008. The Council planned a fun and creative community-wide celebration. A whitewashed fence was installed on the courthouse lawn to be signed by anyone who finished reading the book. The local radio station, KWPM-AM, aired students from West Plains Middle School reading letters written about Mark Twain in their 6th grade language arts cass. Younger readers could literally discover and explore cave-life, thanks to an inflatable cave provided by the Missouri Department of Conservation. And local educators benefited from teacher training hosted by Dr. Cindy Lovell, Education Coordinator for the Mark Twain Boyhood Home Museum in Hannibal, Missouri.
>
> More examples can be found in *National Endowment for the Arts FY 2008 Performance & Accountability Report,* http://arts.endow.gov/about/Budget/FY2008PAR.pdf

Timing and evolution

A pilot program was undertaken in 2006. *The Big Read* was launched as a national program in 2007. From the 2006 pilot program of 10 grantees, *The Big Read* has expanded to include over 800 grants to organisations across all 50 states, the District of Columbia, Puerto Rico, and the US Virgin Islands. The program also expanded in scope to include poetry and an international program.

It is an annual program based around a funding cycle. The program has expanded from a 6 month cycle to a 10 month cycle.

The program's objectives have changed slightly over time:
- *The Big Read* was established to halt a decline in literary reading among all age groups, but particularly the youngest age groups.

- Early data from the program showed the difficulty of attracting Americans who do not frequently read for pleasure. Consequently, the program focused more attention on promoting reading habits among lapsed or reluctant readers.

Communications

The program's headline motto is *Creating a nation of readers*.
The website also carries the byline: *The Big Read...inspiring people across the country to pick up a good book. Listen to radio programs, watch video profiles, and read brief essays about classic authors.*
Advertisements feature catchphrases such as '*I love this book, I really love this book'* and '*we love this book.'*

The Big Read team at the NEA and its partners found that TV and radio spots worked most effectively if kept to about 30 seconds or less. Longer versions had been produced, but these were cut down in length. Shorter advertisements ensured that more of the PSAs could be played by more stations.

Word of mouth proved to be an important factor in bringing people in to *The Big Read* events. Other important factors were libraries' promotion efforts and local newspaper coverage and advertisements. Some of the evaluation data suggest that these forms of promotion may have been more powerful even than promotion efforts through other media.

Main media used

Website: http://www.neabigread.org The website home page highlights selected resources and events. It is the central information point about *The Big Read* events and books. Events are searchable by community. Books that have been part of the program's selections over the years are listed on the website along with descriptive materials and resources, including reader guides, teacher guides, and online video resources (including interviews with authors).

The website also has a blog, http://www.arts.gov/bigreadblog, written and moderated by a public affairs specialist at the NEA and the NEA's director of Literature, National Reading Initiatives, and program director of *The Big Read*. Comments are allowed.

Television: The NEA produced public service announcements (PSAs) television spots for 10 books. Participating communities can access these PSAs from *The Big Read* website. Local public and commercial television stations air the PSAs in support of *The Big Read* activities in their community.

Radio: The Arts Endowment produced 30-second radio PSAs for 16 books. Local commercial and public radio stations are integral partners in the promotion of *The Big Read* activities in participating communities. PSAs designed for radio continue to greatly expand the program's reach.

Another radio vehicle for expanding access is local grantees' partnerships with radio stations to air the Audio Guides featuring *The Big Read* books. These guides are produced by the NEA. The shows are intended for broadcast and featured one book per month. The radio station donated its services.

Films: The NEA has also produced educational films about six living *The Big Read* authors. The primary use for the films is educational. They are available free-of-charge to teachers, students, and librarians participating in the program. These films serve as excellent resources for participating communities that may not be able to afford hosting the author at an event. The films are a crucial element in expanding the program's reach beyond libraries and schools, making *The Big Read* accessible to citizens in hospitals, nursing homes, and prisons.

Local media: Along with resources for running the program, such as reader's and teacher's guides and an online organiser's guide with tips for running a successful program, resources are provided to local grantees to develop local promotion campaign. Support includes:
- provision of radio and television public service announcements;
- promotional materials (e.g. banners and posters);
- public relations templates and design elements and publicity materials; and
- training at an annual orientation workshop, where grantees learn about working with community partners, developing a public relations strategy, working with publishers, and involving schools, as well as about the titles themselves.

Local events encouraged by the program include:
- launch event, ideally attended by the mayor and other local luminaries;
- major events devoted specifically to the book (panel discussions, author reading, and the like);
- associated events using the book as a point of departure (film screenings, theatrical readings, and so forth); and
- book discussions in diverse locations and aimed at a wide range of audiences.

Local promotions - examples
Below is a selection of online media materials developed as part of local *The Big Read* programs.

The Great Gatsby Public Service Announcement
http://readgatsby.blogspot.com/2007/04/great-gatsby-public-service.html

The Grapes of Wrath, The Big Read
http://www.youtube.com/watch?v=-fjiz2XsjtM

Fahrenheit 451
http://www.youtube.com/watch?v=B17YVavoB1I
http://www.youtube.com/watch?v=84Dl8MXQJqY

The Big Read YouTube Contest Entry
http://www.youtube.com/watch?v=yrDnIS8mPw4

The Big Read - Hayward, California 2009
http://www.youtube.com/watch?v=bBJ7yaUdTDo

Social networking
A number of local organisers use social networking sites.
Examples below
MySpace: http://www.myspace.com/thebigread
Facebook: http://www.facebook.com/pages/The-Big-Read-Wichita/36779318277

Organisations involved/partnerships

The Big Read is presented by the NEA in partnership with the Institute of Museum and Library Services and in cooperation with Arts Midwest. Grantee community organisations deliver the events and programs.
- National Endowment for the Arts: main initiating organisation
- Institute of Museum and Library Services: federal partner and funder
- Arts Midwest: partner and program administrator
- Grantee communities: local delivery of events

Other organisations involved:
- W. K Kellogg Foundation: assisted participating communities with funds to match NEA grants.
- The Boeing Company: contributed additional funds to take *The Big Read* to military families.
- Paul G. Allen Family Foundation: pledged $200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.
- The Ford Motor Company: donated a car (hybrid), clad in *The Big Read'*s logo, to be used by NEA staff for travel to *The Big Read* events nationwide.
- Poetry Foundation: made possible educational materials for Literary Landmarks.
- Additional funding comes from the Ruffin A. Cooper, Jr., Endowment and through a bequest made in memory of Dorothy Lois Beverly.
- American Library Association and the Association of American Publishers: 'encouragement and contributions to *The Big Read*.'

Research and development

The Big Read has been developed and redeveloped based on a range of research information.

1. National research studies
   - *Reading at Risk: A Survey of Literary Reading in America,* 2004
     A study showing declines in literary reading rates over the 20 years to 2002. The decline was across most groups, but was more pronounced among young people.
   - *To Read or Not To Read: A Question of National Consequence*, 2007
     A follow-up report to the 2004 study, this analysis of national data from multiple sources indicated that not only were Americans reading less, they were also reading less well, and that these declines in reading have civic, social, and economic implications.
   - *Reading on the Rise: A New Chapter in American Literacy*, 2009
     Documents an increase in literary reading rates between 2002 and 2008. This new growth reverses two decades of downward trends cited in the previous studies. The report is based on early results from the 2008 Survey of Public Participation in the Arts.

All reports can be found at http://www.nea.gov/pub/pubLit.php

2. Pilot phase: a pilot program was undertaken in 2006 with ten grantees and four books in order to test and develop the full program which was launched in 2007.

3. Participant survey: a nationwide survey of people who took part in *The Big Read* was undertaken. The survey questionnaire was web-based and was available in English and Spanish.

4. Evaluation: an evaluation of the program by consultant firm Rockman et al was completed in December 2008. It involved participant and grantee surveys and case studies including site visits to participating communities, focus groups, and extensive interviews. Results have not yet been published.

These research resources have been used to develop and improve on the program and to produce training and information resources for grantee organisations. The NEA conveyed 'best practices' to *The Big Read* grantees at national orientation sessions. The reporting of preliminary data from the evaluation allowed grantees in later stages of *The Big Read* to recruit a more diverse population of participants than in the initial stage of the program.

The formal evaluation and its accompanying narrative of 36 case studies will be used to produce fact-sheets, slides, and other materials to help *The Big Read* organisers and programmers.

Outcomes and evaluation

The program was established to address a nationwide decline in reading rates. However, no specific targets have been found from published sources.

Data shows that the decline in reading rates was halted, and was reversed, between 2002 and 2008. The original objective of the program, whether attributable to the program or not, has therefore been achieved. The NEA notes that 'although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of Reading on the Rise, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor'.

The NEA also notes, however, that 'although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including non-fiction) declined, albeit to a smaller extent than in previous years'.

A number of findings from the program's evaluation are reported in the NEA's Appropriation Request for FY 2010.[3]
- Among participants surveyed, over 90 percent said they would like to take part in more literary events; 20 percent reported reading more books than before participating in *The Big Read*.
- About 30 percent of participants said the program affected what books they chose to read, how they located books, and their willingness to talk to others about literature.
- Around three-quarters of grantees cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- Among grantees, 90 percent reported greater awareness of regional or local organisations with whom they might collaborate in the future.

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[3] National Endowment for the Arts Appropriations Request for Fiscal Year 2010 Submitted to the Congress, May 2009 http://arts.endow.gov/about/Budget/NEA-FY10-Appropriations-Request.pdf

Architecture Week: Case Study 4

Agency: Arts Council England, http://www.artscouncil.org.uk
Web address: http://www.architectureweek.org.uk

Summary

Architecture Week, held annually from 1997 to 2007 around regions of the United Kingdom (UK), aimed to introduce contemporary architecture to new audiences through a fun and informative program of events. The last *Architecture Week* (in 2007) involved over 1,000 events around regions of the UK. The program was suspended after the 2007 events pending the most recent and detailed evaluation. It has not been undertaken since.

The program was subject to a number of evaluations. Major evaluations were undertaken and published in 2002 and 2008. This case study relies heavily on the 2008 evaluation report, supplemented by the 2002 report.

The program grew substantially over its 10 years. While this might be interpreted as a key success indicator in itself, the 2008 evaluation suggests that *Architecture Week* may have been a 'victim of its own success', in the sense that the program's growth led to a proliferation of objectives, and therefore a lack of clarity about the program's aims.

Key findings of the 2008 evaluation were that:
- key partners had different perspectives on the fundamental elements of the campaign's focus (the link between art and architecture)
- variety in regional delivery produced variable quality in the promotion and content
- while most people thought the program fulfilled its key objective of engaging the general public with architecture, some stakeholders believed the week developed into an introspective exchange between architects
- uncertainty over funding and support year to year did not provide the conditions necessary to sustain strategic long-term local partnerships
- a key weakness of the Week was its failure to offer clear outcomes that could be measured and assessed against agreed objectives.

Things the campaign did well:
- Created a central brand, umbrella, or focal point for raising public awareness.
- Used high profile figures effectively.

Things the campaign did not do well include:
- Marketing and publicity were not well coordinated. Marketing and PR needed to be decentralised to the regions.
- Regional coordination and communication between partners was considered poor.
- Lack of certainty over funding and last minute funding decisions.
- A week was considered too short.
- Too many objectives, which caused confusion among stakeholders.
- Did not engage or embrace potential complementary events, so these events ended up as competition.
- Uneven delivery of program across regions.
- 'Novelty' events 'trivialised architecture'.
- Too 'inward looking', did not engage people outside design-related professions.
- Timing of the week did not fit well within the school timetable.

Detailed description of campaign

Campaign management and financing

Held annually from 1997 to 2007, *Architecture Week* was based on the perception that while architecture is highly visible, it is, according to the campaign's publicity materials, 'a practice that may have appeared remote'. The last *Architecture Week* (in 2007) involved over 1,000 events and cost approximately £600,000. Events occurred across the nine arts funding regions of England, as well as in Scotland, Wales and Northern Ireland.

Most events were organised locally and involved a variety of activities, from public debates, bookshop talks, competitions, events that encourage contact and exchange with architects, such as open architect practices and 'architect in the house/workplace'.

Architecture Week aimed to introduce contemporary architecture to new audiences - especially those who would otherwise be excluded from the debate about architecture – 'through a program which is involving, informing and fun'. It also aimed to provide a focus for national recognition of good design.

By 2007 the program had expanded to target 12 stated objectives:
1. Celebrating and showcasing the best of new architecture in the region
2. Showing the impact and relevance of architecture to everyday life
3. Exploring a theme in current architecture relevant to the region
4. Drawing attention to a significant building or buildings in the region
5. Making local architects and architectural practices more accessible to the public
6. Using the power of the media and high profile figures to bring architecture and its potential benefits to the public
7. Connecting people with their surroundings and helping them to develop a sense of place
8. Engaging children and young people in learning activities exploring all aspects of the built environment
9. Inspiring people of all ages to think creatively about the spaces around them
10. Giving people of all backgrounds an understanding of their potential role in improving their environment through architecture
11. Providing a forum for collaboration between architects and between architects and other practitioners
12. Encouraging more opportunities for consultation around new built environment developments.

The 2008 evaluation finds that there was a proliferation in the aims and objectives of *Architecture Week* over time 'to the extent that while many people understand what these are, they struggle to implement them.'

Timing and evolution

From 1997 to 2007 *Architecture Week* grew from a being a national program organised centrally with nearly 200 events and costing £64,000, to a national program, organised on a regional basis with over 1,000 events and costing approximately £600,000.

From 1997 to 1999, it took place over one week in November. From 2000 to 2007 it was one week in June.

Arts Council England went through a restructure that resulted in a greater emphasis on regional management. After this restructure, the management and coordination of Architecture Week also became more regionalised.

Communications

The motto for the 2007 week was *How green is our space*?

Evaluations found that *Architecture Week* had a strong brand image. An unpublished 2006 evaluation found that 'the *Architecture Week* branding is strong and this has led to significant editorial coverage.' However, a survey undertaken for the 2008 evaluation found that, although the majority of stakeholders considered the brand strong, 'a sizeable number of stakeholders were somewhat unhappy with the brand.' Nevertheless, all considered that strong national branding was important for achieving the aims of *Architecture Week.*

Not surprisingly, then, branded merchandise was considered highly valuable by stakeholders, and stakeholders highlighted disappointment about a delay by the national office in the distribution of branded merchandise.

Media output tended to be organised centrally by national coordinators, rather than by regional partners.

The 2008 evaluation finds an inconsistency in approach to media and public relations activities across regions, and that regional media coverage was 'patchy' (i.e. not strong). This was identified as a key aspect of the campaign to improve upon.

Main media used

The 2002 *Architecture Week* utilised four types of publicity/marketing:
- Press and media campaigns
- National events guide and banners, posters, leaflets
- Central website
- Individual organisers' publicity campaigns.

The 2002 evaluation found that marketing for the 2002 program 'was one of the most successful yet, with a good media profile'. It also found that:
- Events that relied solely on national publicity and marketing were likely to fail to attract large or diverse audiences
- Media coverage often focussed on specific local events or competitions
- Regionally, media coverage was patchy and TV coverage was minimal.

The 2008 evaluation concludes that 'media publicity for *Architecture Week* has expanded throughout the life of the program, but the extent to which it has either benefited the Arts Council or succeeded in reaching a non-specialist public throughout the country is open to question.'

Value of press coverage for the 2006 week is estimated to have been £1.3million.

The 2007 week was covered in more than 200 national and regional press pieces (excluding trade). In 1998 there were less than 50.

http://www.architectureweek.org.uk
An online archive of *Architecture Weeks* 1997 to 2006 is at
http://www.architectureweek.co.uk/archive.asp
There has been a central website since at least the 1998 event. In 2006 the site received 75,502 unique hits. A number of users remarked that the site was difficult to navigate and unappealing. The 'open access' aspect of the website, with regional coordinators and event

contributors able to upload material, was welcomed, but was also thought to have lead to a loss of quality control.

Interactive regional websites, allowing for feedback on buildings, events, etc., were found in the evaluation to have contributed to *Architecture Week* widening participation and reaching new audiences, although these were accessible only to certain types of audience.

Arts Council England produced online videos for *Architecture Week* 2007. The videos were added to MySpace videos on 24 August (after the event). Total plays for the videos as at August 2009 were: 487 for part a; and 300 for part b. No comments or reviews had been provided.

Part a:
http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=16586765

Part b: http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=16586869

A number of *Architecture Week* related videos were produced besides the Arts Council's own videos. A selection can be viewed at Google video search.

Organisations involved/partnerships

Arts Council England set up the week with the Royal Institute of British Architects (RIBA), see below. The Arts Council's role has included coordinating organisers and events, providing marketing/publicity budgets and joint-funds, and undertaking some events. Its main goal was to reach and sustain new audiences.

RIBA managed some key programs, coordinating media. Its goal was to communicate architecture better to a non-specialist public.

The Commission for Architecture and the Built Environment (CABE) shared with the Arts Council the funding of selected events, helped generate media interest and develop awareness among design and architecture practitioners. Its main goal was to reach new audiences with the debate about spaces and places.

The Architecture Centre Network (from 2004 to 2007) coordinated the participation of architecture centres.

Regional partners managed, promoted and delivered events.
The 2008 evaluation finds a need for improved cooperation between those coordinating *Architecture Week* and regional and local stakeholders. The evaluation also found a low level of awareness of Arts Council England's key role in organising and funding *Architecture Week*.

Arts Council England consistently provided the majority of *Architecture Week* funding, while RIBA, its members and the architecture centres have organised or provided a significant amount of *Architecture Week* activities through in-kind support. The 2007 *Architecture Week* cost the arts council nearly £700,000. More budget information for a number of years is available from *Architecture Week options appraisal phase one - review and evaluation* (see resources at end of this case study).

Outcomes and evaluation

Shortly after *Architecture Week* 2007 the decision was made to suspend *Architecture Week* for 2008 and undertake a review and evaluation of its effectiveness and relevance to the wider strategic aims of the Arts Council.[4] The evaluation involved desk research, interviews with key partners and an online survey of people who had been involved in the program, including subscribers.

Although the most recent evaluation uncovered an active evaluation culture within the program, with a number of national and regional evaluations, it found a 'dearth of extant robust data and material (that is consistent and comparable nationally and across the regions) upon which to make detailed assessments of the impact of *Architecture Week* – particularly in relation to assessing impacts on target audiences, assessing funding and investment, and assessing how the resources used have impacted on other policy areas.'

Key findings of the 2008 evaluation were:
- There were differences in partners' perspectives on the links between art and architecture which led to divergent views about the aims and approaches of *Architecture Week*.
- There was significant regional variety in the way *Architecture Week* was delivered which produced variable quality in the promotion and content of the program.
- There was disagreement about how well *Architecture Week* fulfilled its key objective. The public, architects and event organisers tended to think the week had succeeded in engaging the general public, but some regional stakeholders believed the week became an introspective exchange between architects.
- *Architecture Week* did not significantly contribute to the development and maintenance of robust strategic long-term partnerships: uncertainty over funding and support year to year did not provide the conditions necessary to sustain local partnerships or provide local partners with a strategic orientation.

Metrics and indicators of success
The 2002 evaluation used audience response cards, questionnaires to organisers, observation of events, interviews with stakeholders, and event case studies. Some of the metrics reported are:
- media coverage: value and number of items;
- audiences: attendances (total and average), unique website hits, audience diversity (e.g. age, professionally involved); and
- opinions of stakeholders, organisers and the public.

The 2008 evaluation uses desk research, interviews with stakeholders, and an online survey of participants. It notes the difficulty in measuring the less tangible objectives of the program

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[4] *Architecture Week options appraisal phase one - review and evaluation*, 2008,
Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University, in association with Policy Research Institute and RKL Consulting.
http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/

such as 'perceptions' of *Architecture Week* and its 'brand'. The evaluation uses mainly qualitative metrics (opinions of stakeholders and participants).

The phase two report of the 2008 evaluation notes that 'a key weakness of *Architecture Week* was its failure to offer clear outcomes that could be measured and assessed against agreed objectives.'

Was the campaign a success?
The 2002 evaluation found *Architecture Week* to be a success, and that it had a strong national focus or brand. However, it recommended a number of improvements, including expanding the week to a month, arguing that 'the compression of a week is impractical. It also makes it hard to sustain new audiences.' The evaluation also made recommendations to improve the planning process for regional partners.

The 2008 evaluation notes that success might be interpreted from the program's growth over its 10 years. However, the evaluation also suggests that *Architecture Week* may have been a victim of its own success 'to the extent that the growth…has, paradoxically, been to the detriment of clarity around the aims and objectives of the program.' This is reinforced by the program's 'proliferation' of objectives to 12 by 2008, and that many of those consulted in the evaluation called for *Architecture Week* to return to its original core objectives.

Respondents to the 2008 evaluation tended to feel that the campaign's objective 6 and (to a lesser degree) objective 5 were met.[5] However, most of the other objectives were considered to have not been met well, and most respondents were not convinced that *Architecture Week* had been effective.

Things the campaign did well:
- National framework acted as a focal point (a 'good umbrella', a 'focus in the calendar for activity related to architecture', 'created a focus and sense of community for architectural enthusiasts and professionals to build on throughout the year').
- Used the power of high profile figures effectively to bring architecture and its potential benefits to the public (which was campaign objective number 6).

Things the campaign did not do well included:
- Poor marketing and publicity: 'many visitors only heard about events through friends', 'publicity and co-ordination of listings has not been well administered and is unclear'. The evaluation recommended making better use of specialist regional PR/communications organisations to maximise publicity.
- Regional coordination and communication between partners were considered poor.
- Lack of certainty regarding funds and last minute funding decisions.
- A week was considered too short although, as the Phase Two report notes, the balancing act is in determining optimal campaign length: 'it is undoubtedly the case that a relatively short period restricts the number of events that an individual can attend, the advantage of the concentrated focus that a week necessarily entails is a very important one. This has particular relevance for the degree of publicity that *Architecture Week* is able to attract'.
- Too many objectives, multiplicity of 'agendas' and unclear aims. One of the main factors that weakened *Architecture Week* over time was confusion over its multiple aims and objectives.
- Did not engage or embrace potential complementary events, so these events ended up as competition.

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[5] Objective 5 relates to improving public access; objective 6 to using the power of media and high profile figures to raise public awareness.

- Uneven delivery of program across regions, 'a lack of coherence across the country from year to year'.
- 'Novelty' events 'trivialised architecture'.
- Too 'inward looking', did not engage people outside design-related professions.
- Timing of the week did not fit well within the school timetable.

The phase two report from the 2008 evaluation sets out the principles for the future of the program. If it were to be continued, the report notes that it would need to be:
- clear about its aims and objectives, and the relationship between the arts and architecture. 'Clear objectives would allow participating interests to coalesce behind a clear rationale that all parties understand and adhere to, understanding what the program is for and what it is seeking to achieve' (Phase two report);
- clear about who leads it, and clear on funding, both national and regional arrangements. National coordination was found necessary for effective overall direction;
- strategic in orientation;
- planned over a longer period of time;
- about quality rather than quantity of events or activity;
- clear about curatorial roles and responsibilities;
- about place and place-making and creating a sense of local pride;
- more accessible to a wider range of people; and
- able to develop champions or advocates for the program.

Some of these recommendations might be seen to inform principles for any type of similar campaign.

Sources of information

Arts Council England to develop new policy on the relationship of art, architecture and the built environment
2 September 2008
In 2007, Arts Council England commissioned research to give an independent, objective and fresh appraisal of the value of the Arts Council's investment in *Architecture Week*.
http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/

Architecture Week options appraisal phase one - review and evaluation, 2008,
Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University, in association with Policy Research Institute and RKL Consulting.

Architecture Week Options Appraisal Phase Two Report: Architecture Week – Options, 2008, Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University in association with Policy Research Institute and RKL Consulting
http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/
Architecture Week 2002: Summary of Evaluation, 2002, Hadley,
http://www.takingpartinthearts.com/content.php?content=1006

Journees de la culture: Case Study 5

Agency: Culture pour tous, Québec, Canada, http://www.culturepourtous.ca.[6]
Web address: http://www.journeesdelaculture.qc.ca.

Summary

A three-day event that begins on the last Friday of September every year, the *Journées de la culture* (days of culture, or culture days) campaign is based on a program of cultural events supported by an advertising and public relations campaign. The campaign has been run annually in the Canadian province of Québec for 13 years.

The program of events covers a wide range of arts and cultural forms, including heritage, history, performing arts, visual arts, reading, architecture and design. The aim of the events is to give the people of Québec, and families in particular, an opportunity to discover and appreciate the arts and culture free of charge. The program relies on the voluntary participation of more than 8,000 artists and cultural organisations. In 2009, some 300,000 people took part in the activities held across 333 municipalities.

The province-wide advertising campaign is designed and managed by an advertising agency. The campaign includes TV and radio advertisements that are broadcast free of charge, and is supported by an interactive website. Local promotions are also carried out, with regional programs inserted into local newspapers, and other print-based promotional materials supplied by the central coordinating organisation to the local participating organisations.

There is a strong democratisation or 'outreach' ethos underlying the program. The cultural program is designed to be 'akin to the idea of the voluntary work brigade', in which the cultural professional workforce is mobilised 'to change the dynamics that exist between professionals who create, produce and program, and citizens who aspire to be other than passive consumers of culture or its rejects.' During *Journées de la culture*, elected officials, artists and citizens form a coalition to affirm the importance of culture in society. The program aims to facilitate each person to become a dynamic player in the creation and protection of the cultural life of the community, and to anchor culture and cultural organisations more solidly in communities across Québec.

The theme for the program changes each year. The most recent campaign, from 25 to 27 September 2009, was themed 'Culture Buffet'*,* to reflect the wide choice of activities on the cultural program.

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[6] **About Culture pour tous**
Culture pour tous is an independent non-profit organisation whose mission is to contribute to the democratization of culture in Québec province, Canada. Culture pour tous arose from the firm conviction that the arts and culture are at the heart of Québec's social and economic development.

In 2007, the Secrétariat des Journées de la culture changed its legal name to Culture pour tous in order to better reflect its objectives and the activities it has carried out over the past decade. The organisation positioned itself for ten years as a major player in cultural mediation and democratization, at the heart of a network of artists, craftspeople and cultural workers engaged in efforts of this type throughout Québec.

The goals and actions of Culture pour tous serve to facilitate, for as many people as possible, access to and appropriation of the arts and culture. The organisation instigates and carries out initiatives that encourage access to and participation in creative and cultural activities. Among the cultural projects produced by Culture pour tous are *Journées de la culture*, the Cultural Logbook (a learning tool for schools), Intercultural Encounters (an initiative to enhance the profile of professional artists from immigrant communities), the conferences known as La Rencontre and community art projects such as The Convertibles and Art at work.

Journées de la culture is the flagship event of Culture pour tous, an independent non-profit organisation whose mission is to contribute to the democratisation of culture in Québec province, Canada. More detail on Culture pour tous and its programs are provided at the end of this case study.

In summary, J*ournées de la culture*:
- Invites people from Québec to discover the cultural life of their community and participate in arts and culture activities, but also to discover the hidden side of cultural life, and to engage more actively in the creative process.
- Offers free cultural activities.
- Aims to increase the profile of J*ournées de la culture* and its partners across the province of Québec.

Through
- An extensive program of cultural events.
- Public and press relations, and the use of a spokesperson.
- National Press conference with the presence of the Minister of Culture.
- Promotional materials like posters/banners/print ads/radio and TV spots/balloons/buttons/print programs.
- Interactive website.
- Promotions of participating cultural organisations.

General opinions on the campaign

The campaign is considered to have been a success. The campaign has prompted a number of 'offshoot' initiatives that adopt a similar philosophy and approach, and is considered to have promoted attitudinal change more generally. There is a possibility that the days of culture could become a national campaign.

The use of a different theme for the campaign each year is seen as key to the campaign's success. The advertising campaigns developed by the advertising agency are very successful and well received by the public. The use of humour in advertisements was seen to have contributed strongly to the success of the 2009 campaign (*Culture Buffet*). Evaluations indicate that the majority of participating organisations are satisfied with the communications campaign.

The underlying philosophy of the cultural program is also seen to have aided the media campaign. The program's aim to be about social relevance and socially inclusive, rather than simply encouraging cultural participation, is seen to have helped gain support from journalists and the media.

On the negative side, the media campaign relies on the availability of unsold advertising space on television, radio and the internet. Organisers therefore do not know how much media coverage will be available to the campaign until the month before the cultural program begins. There is no guarantee that adequate air time will be available, and little time to explore alternatives if there is not. Another difficulty experienced by the campaign is that the very detailed printed programs are expensive to produce.

One of the main lessons organisers have learned from the campaign is the importance of 'localised' promotions. Organisers have indicated that the campaign would benefit from stronger local promotions, particularly from working more closely with the regional spokespersons and focussing on more regional media relations activities.

Detailed description of campaign

The target audience for the campaign is the general public and particularly families.

The campaign is a multidisciplinary event including activities in the fields of heritage, history, performing arts, visual arts, reading, architecture, design etc.

The campaign is based on the idea of bringing culture into people's lives. *Journées de la culture* is composed of thousands of interactions taking place on a human scale. The program is not like a festival, neither in spirit nor in the type of activities that take place. In sociological terms, *Journées de la culture* is, according to the survey response supplied by Culture pour tous, 'more akin to the idea of the voluntary work brigade, of those movements dictated by need and urgency that mobilise the best energies and minds in order to attain a shared objective'.

Journées de la culture is supported by ongoing awareness and mobilisation activities targeting professional cultural circles and municipal and other governments. The movement has become in part a concerted attempt to change the dynamics that exist between professionals who create, produce and program, and citizens who aspire to be other than passive consumers of culture. During *Journées de la culture*, elected officials, artists and their fellow citizens form a coalition to affirm the importance of culture in society. This is real, concrete action, in which each person becomes a dynamic player in the creation and protection of the cultural life of his or her community.

From the beginning, *Journées de la culture* was expected to be a success to the extent that it promoted such cultural engagement and democratisation. Organisers wanted the campaign and events to spark and nourish reflection on how to anchor culture and cultural organisations more solidly in communities across Québec.

Timing and evolution

The idea of holding 'culture days' originated from within the cultural community and was formalised by the Québec National Assembly in 1997. The campaign has been held annually for 13 years, and runs across three days starting from the last Friday every September.

The theme of the media campaign changes every year. Information on past campaigns is archived at http://www.culturepourtous.ca/journeesdelaculture/archives.htm

Organisations involved/partnerships

The main organisations involved and their roles are:
- Culture pour tous: initiating organisation.
- Québec government (two ministries): financing.
- Hydro-Québec: major sponsor for the 13 years.
- TD Bank: major sponsor for the last 5 years.
- Bos advertising agency (http://www.bos.ca): creates the advertising campaign.
- Carat agency: helps in obtaining free air time.
- Radio and TV stations, and internet: broadcast advertisements for free.
- Participating cultural organisations (2,552 in 2009): initiate and present activities free of charge.

The activities presented during *Journées de la culture* are the responsibility of each 'participating' cultural organisation, but materials are provided by Culture pour tous for local promotions (posters, balloons, internet etc). Some organisations choose not to undertake

local promotions, relying instead on the national promotional campaign. However, this has been found to result in lower public participation in activities.

Campaign management and financing

The advertising campaign is managed by Bos, a private advertising agency that creates advertisements every year. The press relations are done by an external agency. Links with the radio and TV channels and internet advertisers are undertaken by an external agency. The general campaign strategy is managed by the staff of Culture pour tous.

The registration deadline for activities is 15 May each year. Requests for participation are assessed by whether the activities meet the criteria (free access, interaction with cultural workers or artists, etc.).

The first briefing sessions with Bos for the creation of the campaign take place around March every year, and the production of messages usually occurs in June or July. Broadcasts begin in early September for a month. Solicitation of broadcasters takes place in early August; before that, stations cannot confirm the air time that will be available.

The Provincial Government finances 35 percent of the budget. The rest is financed by major sponsors, the sale of advertising space in printed programs, and the supply of services 'in kind'.

The overall budget for the most recent campaign was CAD1.2m:
- Income: CAD500,000 in financial contributions and about CAD700,000 in in-kind services based on the value of media coverage and agency costs.
- Expenditure: CAD500,000 for production of messages, website, promotional material, production of programs, media relations.

Communications

The motto for the 2009 campaign was 'Culture Buffet'. It also used the phrase '*culture à volonté*' (culture at will). In 2008 the catchphrase was 'Become a fan of culture'.

Journées de la culture is an event supported by a campaign that mixes two key ingredients: (i) the promotion of a philosophy about culture and society; and (ii) a 'call to action' for the program of events. In recent years, the communications campaign has managed to combine the two, inviting people to participate in activities during *Journées de la culture* while at the same time transmitting the spirit and mission of the event.

Communications strategy: for the past 13 years, advertising agency Bos has developed the theme of each annual publicity campaign. The communication strategy is developed by the team of Culture pour tous.

As part of the communications strategy, Culture pour tous tries to develop the most appropriate communications tools to reach local residents. Eight regional program guides are produced. Participating organisations are provided with promotional materials, although Culture pour tous recognises that the campaign would benefit from greater 'localisation' promotional activities, such as closer relations with regional spokespeople and more regionally focussed media relations.

Other types of promotions include:
- The use of a key spokesperson each year.
- A national Press conference with the presence of Québec's Minister of Culture and the CEOs of the main sponsors.

Main media used

Website: Interactive website with all of the activities associated with the campaign.
http://www.journeesdelaculture.qc.ca

Television: One television spot of 30 seconds only in French in 2009.
Advertisement is based on the campaign's link to the buffet.
http://www.journeesdelaculture.qc.ca/campagne-publicitaire/

Radio: Two radio spots of 30 seconds, one in French, one in English;
http://www.journeesdelaculture.qc.ca/campagne-publicitaire/

Print:
- Program guide (800,000) divided into eight regional programs inserted into newspapers across Québec
- A free distribution of 30,000 programs in the city of Montréal
- Print ads in seven daily newspapers
- Street banners
- Posters (14,000), balloons (50,000) and streamers (3,500) used by participating cultural organisations, buttons

Advertisements and promotional media for previous campaigns are all archived at
http://www.culturepourtous.ca/journeesdelaculture/archives.htm

Outcomes and evaluation

There are no formalised metrics or benchmarks against which the success of the campaign is measured. However, some evaluative measures are used to monitor the campaign's impact:
- The number of people who participate in the activities (more than 300,000 in 2009).
- The number of interviews, radio or television stories that talk about *Journées de la culture* (nearly 1,000 in 2009).
- After the event, participating arts organisations are asked to complete an evaluation questionnaire. In 2009, the majority (67 percent) said they were satisfied with the communications campaign.

Other indicators of campaign success include:
- The communications model used for *Journées de la culture* inspired several other events to build similar communications plans.
- Plans are under way to run a similar campaign nationally.
- *Journées de la culture* have had many offshoots. They have provided participants with a useful pretext for developing new and innovative forms of interaction with other players in the business, education and health care communities. Many initiatives have followed in their wake, drawing on their momentum. Sometimes this occurs in an obvious manner, but at other times it happens more subtly or even unnoticeably. A new attitude is becoming widespread, and is even having repercussions on grant programs.

National Engagement Campaign Planning Workshop: Special Case Study 6

Organisation: Arts Council England http://www.artscouncil.org.uk
Website: Not created yet

Arts Council England is developing a national campaign to encourage the broadest range of people across England to enjoy artistic experiences. The campaign has not yet begun. However, in May 2009, the Arts Council released a report from a 'deliberative and collaborative workshop' that it commissioned to feed into the development of the campaign. The workshop provides a range of opinions from members of the public, arts organisations and Arts Council staff about key aspects of a national awareness campaign. This case study summarises the campaign and reproduces the findings of the workshop with relevance to the current project.

The national engagement campaign

Arts Council England is developing a national campaign to encourage the broadest range of people across England to enjoy artistic experiences.

The campaign aims to:
- kick-start an increase in engagement in the arts in England;
- change the way a significant section of the nation thinks and feels about the arts; and
- leave a legacy of long-term increase in arts engagement and participation.

Although the campaign has not yet been designed, it is likely to take a form similar to that in other case studies of a co-ordinated program of high profile and high quality arts activities, carried out by partner organisations under a campaign brand.

Main aspects of the communications are likely to be:
- a brand with which arts organisations can sell themselves and their existing arts activities;
- a TV/radio/multi-media initiative to create a 'big bang' of awareness and inspiration; and
- an arts hub web portal which will direct people to arts activities and opportunities.

The campaign will also consider how other Arts Council initiatives can be used to contribute to the campaign, including:
- local government support programs
- regional campaigning activity designed to complement the national campaign
- new initiatives with and by regularly funded organisations
- 2012 Cultural Olympiad activities
- other audience focused programs such as Take it away, Own Art and a Night Less Ordinary.

A key element of the project is the creation of a campaign and an arts 'brand' under which arts organisations can position themselves. It is intended that the brand will act as a 'trusted guide' to the arts for people who have little or no current engagement with the arts, empowering and giving them confidence to seek out arts opportunities.

The campaign will have a central website that acts as an interactive online 'arts hub', offering people information to encourage people to 'go on a journey into the arts'.

The website will be accompanied by a multi-media public relations drive, major broadcast partnerships and a coordinated program of high profile, high quality arts activities and events.

The campaign will involve collaboration with the commercial and voluntary arts sectors, local authorities, audience development agencies, as well as the organisations who receive regular funding from the Arts Council. Partnerships are seen to be a way to improve the campaign's reach and strengthen its budget.

The campaign is at the heart of the Arts Council mission to achieve great art for everyone, and forms a fundamental part of the Council's plan for 2008-11.

Targets

The general public, but more specifically two target groups identified through consumer segmentation research:

Through its research and analysis the Arts Council found that two groups are well-served by Arts Council programs and support: the nine percent of the population who are highly engaged with the arts, who tend to be from higher socio-economic groups; and those at the opposite end of the socio-economic spectrum, to whom a range of Arts Council programs are targeted.

The Arts Council identified a need to reach the 70 percent of the population between these two groups. It identified two target segments within this group that are open to increased engagement, and that are large enough for an increase in arts engagement to represent a substantial number of people:

1. 'Dinner and a show'
Those in the 'Dinner and a show' segment are comfortable with what they have acquired in life. Having progressed to a relatively high position in their work place and approaching retirement, they have accumulated sufficient wealth to enjoy the fruits of their labour.

With a relaxed approach to money management, they are young at heart and like to enjoy life – eating well, travelling, and occasionally splashing out on large purchases.
They make up 20 percent of adults in England. Their arts engagement profile is:
   • arts do not play a key role in the everyday life of this group;
   • attending arts events is an infrequent, special occasion;
   • tend to stick to 'tried and tested' arts: attend live music events such as rock and pop concerts, theatre and musicals, with low levels of interest in other types of arts events; and
   • not likely to consider themselves 'creative', and have low levels of active participation in arts activities.
More detail at http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/dinner-and-show/

2. 'Family and community focused'
Typically in their 30s and 40s, with a strong sense of community and family. Having built a comfortable nest with their moderate financial means, the 'Family and community focused' segment's priorities lie with their children, connecting with the local community and holding on to their cultural roots. Food plays a cementing role in their lives, often as an expression of their culture and heritage. They make up 11 percent of adults in England. Their arts engagement profile is:
   • arts not a central part of their lives, but engage through occasional visits to family-friendly arts events;
   • carnivals are by far the most popular, but they also attend musicals, pantomime and plays, craft exhibitions, street arts and culturally-specific festivals;
   • attendance tends to be infrequent – once or twice a year;

- the most likely segment to cite spending time with friends and family, accompanying children and supporting local community as reasons for attending arts events; and
- unlikely to take part in creative activities themselves, although some engage in textile crafts and computer art or animation.

More detail at http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/family-and-community-focused/

Motto

The Arts Council's overarching motto for its 2008-11 strategic directions is *Great art for everyone*.

The online video associated with the new direction displays the phrase *Hello Art*, but the Arts Council is not adopting this as part of the brand. It is currently working with an agency to develop an appropriate brand for the campaign.

Research

Segmentation research has been undertaken to inform the campaign planning and key segments within the English population have been identified for targeting in the campaign. In the preparatory stages of campaign planning in early 2009, two of the identified segments were selected as the core target audience of the campaign: 'Dinner and a show' and 'Family and community focused'.

These segments form a suitable target audience for the campaign for several reasons:
- On average, people in these segments currently have low levels of arts engagement, with room for growth.
- The two segments together include around 12.8 million adults, providing a large enough market for potential broadcast or media partners.
- The attitudinal data shows that a good proportion of the people in these segments would be interested in engaging more often with the arts.

Research
- Arts audiences: insight, Arts Council England's arts-based segmentation of English adults comprising 13 distinct groups based on data from Taking Part and TGI (Target Group Index) surveys. The segmentation provides new insight into how and why different kinds of people engage with the arts in England. It can also be used as a source of insight and ideas for building new audiences for the arts. (http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/).
- Taking part ongoing survey of leisure, culture and sport. http://www.culture.gov.uk/reference_library/research_and_statistics/4828.aspx

Workshop report

A workshop held 13 May 2009 brought together members of the public and arts professionals to discuss and generate ideas for the national engagement campaign. The workshop was facilitated by an independent research agency, Community Research, on behalf of Arts Council England. The workshop comprised two audiences:
- Arts 'stakeholders', including regional Arts Council staff, staff from local authorities, audience development specialists, representatives of other arts organisations.
- Members of the public representing the intended target audience for the campaign.

The campaign has two main aspects: a national publicity, branding and awareness campaign; and programs of activities to encourage participation or engagement in the target audience. This case study summarises workshop ideas with relevance to the former, the public awareness campaign.

Campaign's overall scope and ambition

Participants were supportive of an ambitious, broad, 'all encompassing' awareness campaign.

However, concerns were expressed about a broad campaign focus:
- A very broad target audience for the campaign could lead to a lack of focus. In trying to appeal to the masses, the campaign could, in fact, appeal to no-one.
- A broad scope of all the arts carries a danger of 'homogenisation' and the loss of what is special about individual art forms. (stakeholders).
- 'The arts' is a concept that is vague, unfamiliar and threatening. (public)

How to address these concerns:
- Ensure clarity of purpose and realism about what can be achieved.
- Break campaign down into audience subsets and particular art forms.

Branding

Participants supported the idea of a campaign having an over-arching brand identity. Such a brand would provide a central reference point for diversely targeted activities. 'At this level, participants were keen for the Arts Council to think big and appeal to a mass market audience.'

Participants suggested that the brand **should not**:
- Use the term 'arts'. (suggested by members of the public).
- Make people feel that the arts are 'good for you' or create a preaching or bullying tone.

The brand **should**:
- Be simple, easily identified, fun and catchy.
- Use more familiar and less threatening terms than 'the arts' (e.g.: entertainment, leisure and learning).
- Brand identity should be developed in a tone and style that is welcoming and inclusive for everyone, avoiding any sense of worthiness.

Dos and don'ts

The workshop arrived at a number of 'dos and don'ts' for the campaign.

Opinions expressed by members of the public include:
1. Having a central campaign **website** is good, but beware of relying solely on websites and online communications, since access is variable. Need to include leafleting, free newspapers and broader advertising campaigns.
2. There is a need to **'re-brand'** the arts. The word 'arts' should be removed from the campaign. Many associated the arts with negative experiences, or considered the arts to be high-brow, intellectual and expensive.
3. In keeping with much of the audience research from around the world, **lack of information** and **time** were seen as the main practical barriers to engaging with the arts.

Opinions expressed by arts stakeholders

1. **Habitual behaviours** and **entrenched attitudes** are major attitudinal barriers to greater public engagement with the arts.
2. The arts **should not be homogenised** by a campaign – attempting this may result in dilution, generalisation and the loss of critical motivating factors.
3. Having a **single brand** for the arts is good, 'not least as a way of helping members of the public to recognise more easily when they had participated in arts activities'. From this it seems that stakeholders have a sense that the public is engaging in the arts without realising it. A corollary would be that a successful re-branding could simply bring a consciousness among the public that they already engage in the arts, and this may in turn reduce the threat and fear factor the public feels for the arts.

Utilising localised networks and partners

Arts stakeholders also had ideas about how to utilise their organisations as part of the campaign:
- Ensure that **stakeholders are involved and consulted** at all stages of campaign development.
- Ensure the campaign is **flexible** to allow for stakeholders' different 'agendas and drivers' (e.g. local authorities have narrower target audience than the mass audience of a national campaign).
- Utilise existing best practice and resources, such as existing websites. **Do not duplicate** or over-ride existing good work.

Participants developed their own campaign ideas based on profiles of the target audience. Interpreting some of the common ideas in terms of campaign good practice:
- A symbiosis between the national and the local: that a national awareness campaign and localised activities are mutually reinforcing.
- 'Hide' the arts: drawing people into the arts by associating them with other, more familiar, interests and activities.
- Engage adults through their children.

Other ideas that can be interpreted from the report include:
- 'Take to' rather than 'bring in' – an active rather than a passive approach is more likely to lead to a successful campaign.
- Have ongoing involvement from members of the public, such as in a 'Citizens Advisory Board'.

Workshop participants discussed a set of sample programs. The discussions raised some interesting issues:
- **Engaging non-arts organisations with broad reach** (e.g. supermarket chains) was seen as a good approach, although concern was expressed about a clash of values between arts and non-arts partners.
- Using **media platforms with broad reach** (e.g. mobile phone) was seen as positive for the potential to spread 'virally', but concern was expressed about passivity of media platforms, lack of use and 'savviness' of some demographic groups. Privacy of personal information was a common concern expressed about interactive digital platforms.
- The notion of a **national day** was received positively, but concern was expressed that such a day may not result in a sustained change in behaviour outside of the day itself.

- **Celebrity engagement or endorsement** received a mixed reaction, as a particular celebrity may attract some people, but put others off. Also, those who are attracted to the arts by a particular celebrity may not necessarily return to the arts without the celebrity's appeal.

Resources

The full report is at: Arts Council England's National Engagement Campaign Collaborative Workshop Research: Final Report, May 2009, Community Research
http://www.artscouncil.org.uk/media/uploads/workshopreport.pdf

Video of workshops: http://vimeo.com/5504618

National Arts Brand: Special Case Study 7

(Campaign and country not identified)

Background

This special case study reports on a background analysis undertaken in 2002 in the planning stages for developing a national arts branding campaign. The campaign did not proceed, but the analysis raises a number of interesting issues.

The idea of developing an arts branding campaign arose from market research showing that significant sections of the public expressed a lack of engagement, lack of interest and/or negative perceptions of the arts.

The analysis found that a branding campaign could work to promote the value of the arts and to attract the 'un-engaged' target audience to the arts, but that the choice of campaign type is critical. The analysis recommended a mixed branding model that uses a national mass-market advertising campaign coupled with a local grass roots promotional campaign, with a strong integration between these two campaign types to ensure consistency of messages and resonance.

In terms of campaign organisation, the analysis recommended a mixture of public and private funding to spread stakeholder financial risk and to promote greater 'buy-in' to the branding process.

Approach

The report's recommended approach was based on an analysis of campaign aims across ten criteria:
- **Cost:** campaign needs to be effective at low cost, or extremely effective at high cost.
- **Message approach:** strategic or tactical? A branding campaign for the arts needs to be both strategic and tactical.[7] strategic by influencing people's perceptions of the arts; tactical by stimulating actions, especially in people with a disinclination to experience the arts.
- **Message content:** rational or emotional? Campaign content can be rational or emotional. Rational content appeals to the functional benefits of the arts, emotional content appeals to people's values and emotions. Campaigns rarely need to be both rational and emotional, and the two types of content can be used to target particular goals or audience segments.
- **Message complexity:** simple or complex? Simple messages connect the brand with chosen imagery. Complex messages explain the benefits and features of the brand, and may include the use of facts and anecdotes.
- **Reach:** mass or targeted? An arts branding campaign should be aimed at both a mass and a target audience: mass marketing being directed at broader issues such as the definition of the arts and the value of the arts; targeted marketing being directed at disengaged groups.
- **Residual reach:** durable or ethereal? An arts branding campaign should ideally have a long life – messages need to be durable rather than ethereal. (A television advertisement is ethereal, but the same advertisement archived online is durable).

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[7] A **strategic** campaign reinforces or extends the brand among the audience, or positions the brand ready for possible future engagement by audience members. A **tactical** campaign targets engagement (eg through stimulating trial participation or purchases). A strategic campaign is broadly focused on contextual issues such as ideas, emotions, and feelings about the brand, whereas a tactical campaign is more narrowly targeted at engagement and experience.

- **Lead time:** short or long? A campaign using small newspaper advertisements requires a relatively short lead time (a few days); a campaign using television commercials requires a relatively long lead time to allow for design and production of the commercial. An arts branding campaign would requires a medium lead time, as there is no urgent crisis, but an important issue to address.
- **Content generation:** top down or bottom up? Campaigns created by executives and management teams are 'top down'. Campaigns created through consensus among stakeholders – or even broad networks of interested people – are 'bottom up'. An arts campaign should use a mix of both approaches, with input from arts sector stakeholders.
- **Duration:** long term or short term? Arts branding should be undertaken as a long term, sustained campaign.
- **Tracking of results:** the success of an arts branding campaign should be trackable, although this is not always easy. Metrics for tracking proposed include indicators for: participation/engagement in the arts, including target audiences; household expenditure on the arts; count of references to campaign in mainstream media; government funding for the arts; business funding; size of arts workforce.

Models considered

The report considered a range of promotional models for a branding campaign based on these criteria. The analysis found two core promotional models to be the best for branding the arts:
1. a television advertising campaign, if funds permit, and
2. a 'sample the arts' campaign, where a program of arts events is used to promote arts experiences.

The assessments of the two key models are summarised below.

1. Television advertising
Assessment: An excellent medium for promoting the arts.
Advantages:
- Emotional message content due to visuals.
- Message simple – 15 to 30 seconds long.
- Reach broadest of any medium.
Both advantage and disadvantage:
- Strategic but not tactical.
- Top down but not bottom up content generation.
Disadvantages:
- High cost.
- Long lead time.
- Short duration due to high cost.
- Tracking difficult – hard to measure causality between advertisements and outcomes.

2. Sampling the arts
Assessment: Very good model, although a substantial undertaking, that meets most of the key assessment criteria.
Advantages:
- Emotional content.
- Simple message (enjoy and value the arts through experience).
- Mass and targeted audience (mass through event media coverage, targeted through individual events).
- Top down and bottom up content generation.
- Long duration possible (e.g. an ongoing annual event).

Both advantage and disadvantage:
- Moderate to high cost.
- Strategic approach through focus on general themes, not tactical.
- Some residual reach.
- Difficult to track but some measures of event attendance possible.

Disadvantages:
- Long lead time.

The analysis also considered television to have low residual reach, but this was in 2002 before full impact of digital online media had been realised, especially among broadcast networks.

Four other promotional models were seen to be good supplements for the two models above:
- Newspaper advertising to gain reach/coverage and regional targeting. Advantages are that it can be used for both mass and targeted marketing. Also can carry both simple and complex messages, and has a moderate cost. Disadvantages include rational message content, low residual reach, short duration and tracking difficult.
- Magazine advertising for emotional content, strong residual reach and targeting. Has a moderate cost and can carry both simple and complex. Not usually a mass audience. Disadvantages include short duration and tracking difficult.
- Outdoor advertising: useful for simplicity and durability, but expensive and not for all markets (e.g. regional). Tracking very difficult.
- Traditional direct marketing: some possible benefits from fast lead time and possible to track results. However, disadvantages include low residual reach and short duration.

Two models were considered possible supplements:
- Radio advertising: to gain reach and target audience.
- Email direct marketing: can deepen relationships with existing audience, especially younger people, but risks being seen or treated as spam.

Two models were considered inappropriate:
- Email advertising: unattractive due to perception of 'junk' email harming the brand.
- Web-based advertising: inadequate, although maintenance of a comprehensive and accessible website is crucial. Note that the analysis was undertaken in 2001/2002 when web-based advertising was still growing.

These promotional models were synthesised into a recommended approach that utilises two campaign types:

1) A national mass-market campaign
   - Target negative opinions of the arts.
   - Stimulate interest in the grass roots campaign.
   - Based on television, magazine and outdoor advertisements.

2) A local grass roots campaign
   - Target low participation/engagement with the arts.
   - Align with messages from the national mass-market campaign.
   - Based on arts sampling program that allows people to experience the arts, possibly linked to a national arts day, schools program, or other similar outreach programs.
   - Supported by local newspaper coverage and traditional direct marketing (flyers etc.).

The analysis reinforced the need to ensure that the two campaigns are well integrated and resonate with each other. Messages delivered at national and local levels, although different, should be consistent with the national campaign. Local promotions should follow a branding and template supplied by the national coordinator.

Metrics for evaluation

The analysis suggested that different metrics are suited for different aspects of a branding campaign, derived from a popular framework developed by The Nature Conservancy in the USA:
1. Impact measures of the campaign's mission and values.
2. Activity measures of the campaign's goals and strategies.
3. Capacity measures of the campaign's tactics.

Suggested impact measures of the campaign's mission and values:
- Appreciation of the arts based on opinion research.
- Expenditure on the arts based on household expenditure survey.

Suggested activity measures of the campaign's goals and strategies
- Number of references to the campaign in the mainstream media based on data from a media tracking service.
- Number of events included in the sample the arts program based on program data from partners and stakeholders.
- Participation by demographics (especially target audience) based on survey of attendance/participation.

Suggested capacity measures of the campaign's tactics
- Level of government funding to the arts.
- Level of business funding for the arts.
- Size of arts workforce.
- Number of artists involved in arts sampling program.

Arts Advocacy Campaign: Special Case Study 8

(Campaign and country not identified)

Summary

This case study summarises an arts advocacy campaign that sought to promote the value of a specific artform among politicians and the public. Key ingredients of the campaign are summarised in the next section. The campaign was judged unsuccessful by an independent evaluator. A number of suggested 'good practices' can be interpreted from the evaluation:
- *Recommend a specific action*: if the campaign aims to engage others as activists, be sure there is a specific action for people to take.
- *Non-duplication*: utilise existing skills and resources; do not duplicate them.
- *Campaign length*: three years is not long enough for success for a campaign that uses well-known people to promote the campaign message (known as a 'grass tops' campaign), or an 'astroturf' campaign driven by an aligned sector group rather than by the public through grass roots activism.
- *Validity*: ensure that the campaign's aims and objectives target an issue that is perceived by other key stakeholders to be valid.
- *Limit focus*: focus on one issue only, have one call to action for supporters and have one national media event.
- *Consistent aims and objectives*: ensure that the campaign message is consistent across all layers of the campaigns goals: the theme, vision, mission, aims and objectives.
- *Complementary tactics and strategies*: ensure that the tactics adopted are consistent with the campaign's strategies.
- *Stakeholder agreement*: ensure all stakeholders agree about the campaign's approach, vision, mission and aims.
- *Stakeholder awareness*: ensure stakeholders know what resources they are expected to provide.
- *Tailor strategies to targets*: ensure that all target audiences have a strategy designed specifically to reach them (i.e. one strategy does not fit all targets).
- *Resource appropriately*: ensure resourcing and time frames are consistent with campaign type.

Detailed description of campaign

This was a campaign that sought to change perception of a specific art form and the way that specific art form is funded by mobilising and engaging a political, community and cultural stakeholders. It was intended to be a three-year campaign with four stated objectives:

1. Secure increased funding for the specific art form from government, businesses and philanthropists.
2. Improve the national government funding processes.
3. Broaden public recognition of the importance of the specific art form.
4. Raise the profile of the specific art form among policy makers.

The campaign did not have a single explicitly stated strategy, but a number of different strategies can be read from the range of campaign tactics used (listed below). These included:
- Lobbying campaign that sought to build relationships between politicians/policy makers and campaign representatives.
- Grassroots mobilisation campaign that sought to demonstrate a broad based constituency via a call to action (both online and off-line).

- Media 'grass tops' campaign that sought to generate a perception of broad support through media coverage of highly influential people or celebrities. ('Grass tops' campaigns use high profile people.)
- Media 'astroturf' campaign that sought to generate a perception of broad support through media coverage of interesting stories.[8]

The campaign adopted a mix of tactics:
- Stakeholder meetings with politicians.
- Regional launch events and distribution of flyers.
- Campaign website plus a dedicated social networking page.
- Ambassadors.
- Desktop launches and case studies aimed at generating media coverage.

Communications

The campaign had its own dedicated website that contained:
- Information resources that argued the case for the specific artform, including a range of case studies from stakeholders, and guides for engaging local political representatives and media. Case studies and guides were largely in pdf format.
- A page where anyone could sign up as a supporter.
- Links to sign up to a social networking group (Facebook).

Over a nine-month period, the campaign received 557 supporters via its website and had distributed one email newsletter. The social networking group had received around 1,100 members and supporters. An evaluation of the campaign finds that the social networking site was 'not well maintained', with just five updates over a three month period. Posts to the group were being used by members to promote their own arts events.

The campaign had two launch events.

A search of Google news returns just three media articles relating to the campaign. All three are reports on the campaign launch.

Outcomes and evaluation

A scheduled evaluation undertaken nine months after the campaign's launch judged the campaign to have been unsuccessful.

The evaluation found that the campaign initially generated goodwill. It brought together disparate stakeholders, although these were mainly willing to provide in-kind support than funding. It also successfully recruited a number of key partner organisations and ambassadors at both a national and local level.

However, the evaluation found that overall the campaign was not successful. The lack of a clear purpose was found to be the main overall reason for the campaign's lack of success. Some of the key problems include:
- The campaign presented mixed messages. Vision and mission statements did not integrate well with the stated objectives. The theme, motto and statements about the raison d'être of the campaign implied that the campaign was about raising participation and appreciation of the arts across a wide audience. It was regularly

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[8] An 'astroturf' campaign is one that, although 'grass roots' in appearance, is primarily conceived, created and/or funded by corporations, industry trade associations, political interests or public relations firms. (Adapted from Source Watch, http://www.sourcewatch.org/index.php?title=Astroturf).

stated that the mission of the campaign was not about increasing funding to the arts, yet funding was the focus of the majority of campaign's stated objectives.
- The campaign's objectives did not resonate well with reality: the majority of objectives targeted government funding of the art form at a time when government funding could have been considered by many to have been generous.
- The campaign had a set of tactics, but no clear strategy.
- The campaign's theme implied that is was a 'call to action', yet communications did not outline anything specific that people could do except become a supporter on a social networking site. To be successful, the campaign would have needed to explain to those it sought to empower what it was they needed to do.
- There was confusion among campaign stakeholders about what type of campaign was being undertaken – some believing it to be a call to participation in the arts, others believing it to be a viral digital democracy campaign. Confusion and ambivalence among stakeholders and a lack of a clear mission fed through to audience participants and the media. Participants at campaign events were left wondering why they had attended, and reports from journalists failed to make it to print.
- It was not clear to stakeholders what level of resources they were required to provide.
- The campaign duplicated communications resources that already existed among campaign stakeholders.
- The campaign lacked a specific strategy to reach three out of the four key audiences identified in the tactical plan. One stated target audience – baby boomers – could only realistically be reached through an advertising campaign, though advertising was not part of the campaign mix.
- The campaign was under-resourced: it could only have been achieved with more time and money. The campaign's intended three year time frame was not long enough for an awareness-rasing campaign through 'grass tops' or 'astroturf' media advocacy. A lone part-time coordinator was not enough to coordinate this type of campaign.

In interviews undertaken for the evaluation, stakeholders suggest that to have been successful, the campaign would have benefited from:
- focussing on a single issue;
- backing the campaign's case with solid evidence;
- relying on a single call to action;
- having a clear strategy (rather than a set of tactics); and
- having a single national media event.

APPENDIX 2: COMMUNICATIONS AND ADVERTISING MATERIALS AVAILABLE ONLINE

The communications used by the campaigns in the case studies covered in this report.

Campaign websites
- *The Arts. Ask for More*, Americans for the Arts
  http://www.americansforthearts.org/public_awareness
- *Arts=Jobs*, Americans for the Arts
  http://www.americansforthearts.org/information_services/recovery/default.asp
- *The Big Read*, National Endowment for the Arts
  http://www.neabigread.org
- *Architecture Week*, Arts Council England
  http:www.architectureweek.org.uk
- *Journées de la culture*
  http://www.culturepourtous.ca/journeesdelaculture/index_en.htm

Brands, mottos and catchphrases   **Logos**

Americans for the Arts
- Art. Ask for more.
- The Arts. Ask for more.
- The less art kids get, the more it shows
- Feed your kids the arts
- Are your kids getting their fair share?
- Blast off with the arts
- Arts=Jobs

National Endowment for the Arts
- The Big Read
- Creating a nation of readers
- The Big Read...inspiring people across the country to pick up a good book.
- I love this book, I really love this book
- We love this book

Arts Council England
- National Engagement campaign preliminary phrases:
  - Great art for everyone (Arts Council's 2008-11 strategic direction motto)
  - Hello art (discarded)
- Architecture Week theme motto differed from year to year. Last campaign (2007) theme:
  - How green is our space?

Journées de la culture
- Culture buffet
- Culture à volonté (culture at will)
- Become a fan of culture

Television and video

The Arts. Ask for More, Americans for the Arts
http://www.americansforthearts.org/public_awareness/the_ads/001.asp
- • 'Blast off with the arts', featuring Disney's Little Einsteins
- • Spoofs of 'healthy arts food products'

The Big Read, National Endowment for the Arts
Localised online video advertisements relating to campaign titles
- • The Great Gatsby Public Service Announcement
  http://readgatsby.blogspot.com/2007/04/great-gatsby-public-service.html
- • The Grapes of Wrath, The Big Read
  http://www.youtube.com/watch?v=-fjiz2XsjtM
- • Fahrenheit 451
  http://www.youtube.com/watch?v=B17YVavoB1I
  http://www.youtube.com/watch?v=84Dl8MXQJqY
- • The Big Read You Tube Contest Entry
  http://www.youtube.com/watch?v=yrDnIS8mPw4
- • The Big Read - Hayward, California 2009
  http://www.youtube.com/watch?v=bBJ7yaUdTDo

Architecture Week, Arts Council England
- • Part a:
  http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=16586765
- • Part b:
  http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=16586869
- • Partner videos selection can be viewed at
  http://video.google.com.au/videosearch?hl=en&client=firefox-a&rls=org.mozilla:en-GB:official&hs=S9z&q=%22Architecture%20Week%202007%22%20video&um=1&ie=UTF-8&sa=N&tab=wv

Journées de la culture
- • Television advertisement based on the campaign's link between restaurant menus and culture days. In French.
  http://www.journeesdelaculture.qc.ca/campagne-publicitaire/

Audio

The Arts. Ask for More, Americans for the Arts
Spoofs of healthy arts food products
http://www.americansforthearts.org/public_awareness/the_ads/002.asp

Journées de la culture
Radio spots in both French and English
http://www.culturepourtous.ca/journeesdelaculture/materielpromo.htm

Print
- • *The Arts. Ask for More*, Americans for the Arts
  http://www.americansforthearts.org/public_awareness/the_ads/008.asp
- • *Arts=Jobs*, Americans for the Arts
  http://www.americansforthearts.org/images/afta_news/0209_politico_forWeb.pdf
- • *Journées de la culture* posters for display at venue
  http://www.culturepourtous.ca/journeesdelaculture/materielpromo.htm

Website advertisements

The Arts. Ask for More, Americans for the Arts
http://www.americansforthearts.org/public_awareness/the_ads/web_banners/006.asp

Billboard advertisements
The Arts. Ask for More, Americans for the Arts
http://www.americansforthearts.org/public_awareness/the_ads/006.asp

Campaign and general social networking sites and Web 2.0
Americans for the Arts:
- Facebook page
  http://www.facebook.com/group.php?gid=6665606804
- MySpace
  http://www.myspace.com/americansforthearts

The Big Read, National Endowment for the Arts
- *The Big Read* blog, http://www.arts.gov/bigreadblog
- Local organiser social networking sites:
  - http://www.myspace.com/thebigread
  - http://www.facebook.com/pages/The-Big-Read-Wichita/36779318277

Arts Council England
- MySpace
  http://www.myspace.com/artscouncilengland

APPENDIX 3: SELECTION OF CURRENT CAMPAIGNS

Arts Council England
National Engagement Campaign, a national campaign to encourage the broadest range of people across England to enjoy artistic experiences. Currently in development. Described in special case study 6.

Among the Arts Council's other recent awareness-raising campaigns have been *Architecture Week* (case study 4) and the *Year of the Artist* 2000.

National Endowment for the Arts, USA
The Big Read, a program aimed at, among other things, restoring reading to the centre of American culture, encouraging reading for pleasure and enlightenment and revitalising the role of literature in American culture. See case study 3.

Americans for the Arts, USA
As the USA's 'leading non-profit organisation for advancing the arts in America', Americans for the Arts runs a number of campaigns to raise awareness of the arts, including:
- *The Arts. Ask for More*, described in case study 1.
- *Arts = Jobs*, described in detail in case study 2.
- *Arts Advocacy Day*, an annual event that brings together a cross section of cultural and civic organisations and grassroots advocates to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.
  http://www.americansforthearts.org/aad
- *National Arts and Humanities Month*, a celebration of culture in America. It is an annual celebration of the importance of arts and culture in our daily lives.
  http://www.artsusa.org/get_involved/advocacy/nahm/default.asp

Ministry of Culture, Spain
Advertising campaign for culture
On 28 August 2009, Spain's Council of Ministers approved an advertising campaign on cultural content to be promoted by the Ministry of Culture.

The publicity campaign has, among other things, the following objectives:
- to inform citizens of the social and cultural benefits involved in cultural activities;
- to report the impact of cultural industries on the spread of Spanish culture and the image of the country abroad; and
- ultimately, to contribute to the dissemination of cultural creation and development of artists' careers.

In addition, the Ministry of Culture campaign will aim to encourage the purchase of cultural products, serving the final period of the year in which it develops.

The campaign ran between November 2009 and early January 2010 with a budget of 1,500,000 euros.
http://www.mcu.es/gabineteprensa/mostrarDetalleGabinetePrensaAction.do?prev_layout=notas&layout=notas&cache=init&html=17522009nota.txt

Arts Council Korea
As background to the meeting of IFACCA's members in Asia in Seoul in July 2008, Arts Council Korea (ARKO) produced a special 200 page edition (No. 329) of its 'Korea Culture & Arts Journal', entitled *Asian Arts Networks*. While many articles were in Korean, several were in English including one by ARKO executive, Lee Sung Kyum, called 'To Promote the

Intrinsic Value of the Arts: Arts Advocacy in Korea' (see p. 92). The report analysed the current state of arts advocacy in Korea according to two key indices: the degree of appreciation of the arts by the public and the size of financial support for the arts from society. The Journal also included a report on Arts Council of Mongolia's efforts in arts advocacy (see below). For more information on ARKO see www.arko.org.kr.

Arts Council of Mongolia
Advocacy program http:// www.artscouncil.mn/policy_program%20media%20advocacy.html
The Arts Council's Advocacy Program focuses on providing a platform for public dialogue about the policy and legal environment surrounding the cultural sector, and on raising the profile of Mongolian arts and culture. Along with research, conferences, training workshops and public discussions, the program uses media advocacy to increase public awareness of the importance of arts and culture for social and economic development. The two main media platforms are described below.

Television: With Mongolian National TV, the Arts Council produces a monthly arts and culture TV program, Arts Network. The program, which tackles broad issues about arts and individual, social and economic development, aims to provide a platform for critical discussion of arts and cultural issues, to promote critical thinking and evaluation of the arts, to increase the use of the arts in facilitating positive social change and to enhance and sustain engagement with and access to arts and culture. The magazine-style program highlights the work, stories and challenges of Mongolian artists, both within Mongolia and overseas. Episode topics have included 'is art a necessity?', 'whom are the arts for?', 'creative cities' and 'the arts and education'.

The TV program is broadcast nationally at prime time and reaches over 50 per cent of the total audience.

Newspaper: The Arts Council produces a monthly Arts Network page in the daily newspaper 'Today' and in the English-language newspaper, the Mongol Messenger. Both are available to online audiences.

Culture pour tous, Québec, Canada
Journées de la culture (Culture Days). Case study 5

Other campaigns
Other awareness-raising programs currently running among national arts agencies are:
   • *Jump into the arts*, Arts Council of Northern Ireland, a campaign to encourage older people to get involved in the Arts.
     http://www.artscouncil-ni.org/news/2009/new03032009.html
   • *1624 explore*, Scottish Arts Council, a campaign to encourage 16 to 24 year olds to get into the arts.
     http://www.scottisharts.org.uk/1/1624explore.aspx
   • *National arts month*, Philippines National Commission for Culture and the Arts.

APPENDIX 4: QUESTIONNAIRE

This report is based in part on information provided in responses to a questionnaire that was distributed in August 2009. The questions asked are listed below.

Part 1: General opinions

(a) National campaigns to promote the arts
If, in the last 10 years, your agency has conducted or partnered in the type of national campaigns to promote the arts as defined in the context section, please provide the summary information below for up to four campaigns. Part 3 of this questionnaire asks for case study information on at least one of these campaigns.

(b) Your details
Please provide us with the following information about you and your organisation.

Part 2: Overall perspectives on arts advocacy campaigns

We would like to get your thoughts and ideas about what makes for a successful arts advocacy campaign. The questions below are a guide only: please feel free to provide any ideas or thoughts you like.

(a) What are the key factors that ensure a campaign's success? What makes for a strong campaign?

(b) What are the key 'don'ts' – the things to avoid – when running a campaign? What makes for a weak campaign?

(c) Please provide any ideas about 'good practice' in an advocacy campaigns based on the key campaign aspects below, particularly for a campaign that is focused on using media messages to promote a higher public profile for the arts or to engender a greater understanding and appreciation of the arts.

Aspect	Good practices for campaign success
Purpose, strategy and tactics	
Communications: messages and media used	
Organisational aspects and partnerships	
Management and financing	
Research and development	
Campaign metrics, evaluation and outcomes	
Other	

(d) References and resources: Please provide references to publications, websites and other resources you think are useful for developing or running advocacy campaigns. Web addresses and attachments are welcome.
(e) Please provide any other thoughts or ideas relating to arts advocacy campaigns.

Part 3: Case study questions

General information

1. Campaign name/identifier
2. Web address
3. Dates
    a. If the campaign was a 'one-off' project, please provide the date(s) the campaign was active (day/month/year).
    b. If the campaign is periodic, please provide the dates of the most recent (day/month/year) and how often the campaign is repeated (annually, every two years).
        Note: if the campaign is carried out periodically, please answer the rest of these questions primarily for the most recent campaign. That said, we invite you to note any aspects of the campaign series that have been altered to strengthen campaigns or address weaknesses in past campaigns.
4. Did the campaign focus on any particular art form or type of arts activity (e.g. dance, reading)? If yes, please list.
5. Was the campaign underpinned by any particular ethos, philosophy or theory? (e.g.. social inclusion, cultural diversity). If yes, please describe.
6. Who did the campaign target (e.g. general public, young people, etc.)?
7. How did the campaign identify who the target audiences should be? Did these targets change at all during the campaign?
8. This questionnaire contains a series of specific questions on campaign details. However, if possible, please provide a brief overview of the following aspects of the campaign:
    a. Objectives of the campaign: purpose, mission, vision, goals, aims, etc.
    b. Implementation: strategies, tactics, etc. adopted to reach the objectives.
9. Please provide any other general information on the campaign before answering the detailed questions below.

Timing and evolution

10. How was the timing of the campaign decided? Were any timing issues encountered during the campaign? How was the timing of messages decided?
11. Did the campaign evolve or change significantly over the time it was running? If yes, please describe the major changes and the reasons for making the changes.
12. Were any unexpected obstacles encountered during the campaign? If yes, please describe the obstacles and how the campaign dealt with them.
13. Were any unexpected assisting factors encountered during the campaign? If yes, please describe the factors and how the campaign maximised their beneficial impacts.

Communications

14. Did the campaign have a motto, catchphrase or message that identified it? If yes, please provide.
15. What was the campaign's communications strategy? Who developed the strategy?
16. What types of media were used in the campaign and how were they used?
17. Did the campaign depend on or encourage others to carry or extend the campaign's message, such as grassroots advocates, the media, private sector leaders, and other political leaders? If yes, describe how this was done, how successful it was, and any issues that arose.

18. Were customised messages developed for different target audiences? If yes, please describe the different messages and audiences, and the reason behind customisation.
19. Please provide any other information about the communications used for the campaign that you think would be useful, e.g.: strengths and weaknesses of communications used; or any aspects of the communications approach that contributed to the campaign's success or that you would do differently.

Organisations involved/partnerships

20. Please provide the names of organisations involved in the project and indicate their role. For example: initiating organisations; key partners; financing organisations (including in kind support); other key organisations and stakeholders and their role.
21. Please provide any other information on the organisations associated with the campaign that you think would be useful, such as strengths and weaknesses of the partnership model adopted, or any aspects of the approach that you consider critical to the campaign's success or that you would do differently.

Campaign management and financing

22. Describe how the campaign was managed, e.g..: by a staff member; an interagency committee; an internal management committee; a contracted partner in the private sector.
23. Was a project plan and timeline developed for the campaign? If so, what were the key elements of the plan?
24. How was the campaign financed? Please describe the type of organisations (central government, regional government, private sponsors, etc.) that provided financial support for the campaign and any other key aspects of financing.
25. What was the overall budget for the campaign? Please provide as much budgetary information as possible. What were the major sources of income and expenditure? Were any particular problems met in keeping income or expenditure to budget?
26. Please provide any other information on management and financing aspects of the campaign that you think would be useful, such as strengths and weaknesses of the partnership model adopted, or any aspects of the approach that you consider critical to the campaign's success or that you would do differently.

Research and development

27. Was any research used to develop the campaign, or in campaign delivery? If yes, please provide a description and/or references (web links and attachments welcome).
28. Was there any research undertaken during campaign, or that resulted from the campaign? If yes, please provide a description and/or references (web links and attachments welcome). Please note that questions about campaign evaluation are asked in the next section.
29. Were any other campaigns used as models, prototypes or templates? If yes, please provide a description and/or references (web links and attachments welcome).
30. Were any resources such as good practice guides, toolkits or key principles used to guide the campaign's development? If yes, please provide a description and/or references (web links and attachments welcome).
31. Were campaign-related resources such as good practice guides developed during or as a result of the campaign? If yes, please provide a description and/or references (web links and attachments welcome).
32. Please provide any other information on the research aspects of the campaign not covered in the above questions that you think would be useful.

Outcomes and evaluation

33. Did the campaign have a clear set of metrics or indicators for success? If yes, please describe.
34. Was an evaluation of the campaign undertaken? If yes, please provide a description and/or supply the evaluation (web links and attachments welcome).
35. What were the key outcomes or results or the campaign?
36. Which of the objectives and aims of the campaign were met, and how?
37. Which of the objectives and aims of the campaign were not met, and why not?
38. Were there any unexpected outcomes from the campaign? Please describe.
39. Please provide any other information about the campaign's outcomes and evaluation, especially strengths or weaknesses in the evaluation.

General opinions on the campaign

40. Overall, how would you rate the success of the campaign?
    Place an 'x' to indicate your answer

	A success
	Partly successful, partly a failure
	A failure

41. Describe the things you think the campaign did well.
42. Describe the things you think the campaign did not do well.
43. What do you think contributed most to the campaign's successes?
44. What do you think most hindered the campaign's success, or contributed most to the campaign's failure.
45. What are the main lessons learned from the campaign (i.e. if you ran the campaign again, what would you do differently)?

Any other information or thoughts

46. Is there anything you would like to add to your responses about any aspects of the campaign? Please provide below.

APPENDIX 5: ABOUT THE RESEARCH PROJECT

This report is the first step in a research project being undertaken by IFACCA with support from the Australia Council for the Arts and the Salzburg Global Seminar.

The Salzburg Global Seminar (SGS) http://www.salzburgglobal.org invited IFACCA's Executive Director and several of its members to attend a week-long seminar in November 2007. An outcome of the seminar was a proposal from the 76 delegates to develop the concept of an international campaign with the working title: *'Take P'Art! International Day to Celebrate the Value of the Arts'*. This report, which aims to research arts advocacy campaigns and explore the development of a coordinated international campaign, has benefitted from input from SGS participants.

The project is guided by the IFACCA board with additional input from a reference panel established at an SGS that includes:
- Sarah Gardner, Executive Director IFACCA (Australia)
- Louise Sicuro, President and CEO, Culture pour tous (Canada)
- Yuriy Vulkovsky, Adjunct Professor of Cultural Policy (Bulgaria)
- Clarisa Ruiz, Director Arts, Ministry of Culture (Colombia)
- Howard Chan, Artist and member of Community Museum Project (Hong Kong SAR, China)
- Yetunde Aina, Executive Director, Jadeas Trust (Nigeria)
- Hazem El Mestikawi, Artist and Curator (Egypt)
- Janis A. Tomlinson, Director University Museums, University of Delaware (USA)
- Sue Hoyle, Director, Clore Leadership Program (United Kingdom).

This report was presented for discussion and debate at the IFACCA CEO Leadership Seminar, which took place on 22 September 2009 during the 4th World Summit on Arts and Culture, Johannesburg, South Africa.

IFACCA will use the report to investigate the development of an international campaign to promote the value of the arts. Past work undertaken by IFACCA that will also be used to inform the project's development:
- ➢ *Interim Report: Arts advocacy arguments*, September 2003, which provides a selection of references and online resources relating to the types of arguments used to advocate government support for the arts: http://www.ifacca.org/topic/arts-advocacy-arguments/.
- ➢ *Arts Advocacy Arguments* topic page at the IFACCA website: contains a selection of publications and news items relating to arts advocacy: http://www.ifacca.org/topic/arts-advocacy-arguments/ .
- ➢ *Making the Case for the Arts*, Workshop 2a, World Summit on the Arts and Culture, Singapore, 2003: Paper presented by Ann Bridgwood, Director of Research, Arts Council England; and report on the workshop, Christopher Madden, Research Analyst, IFACCA. Both downloadable at http://worldsummitartsculture.org/summit2003/page.asp?pageid=21.

Updates on the project and links to these and other resources can be found at: http://www.ifacca.org/topic/arts-advocacy-arguments .

APPENDIX 6: IFACCA'S INTERIM REPORT ON ARTS ADVOCACY ARGUMENTS, 2003

Arts Advocacy Arguments
October 2003

The following *Ask IFACCA* question has been submitted to the IFACCA secretariat.

From: Lisa Colley
Director Policy Communications Research
Australia Council for the Arts, Australia

Question:
As part of the review of the Australia Council's triennial funding agreement with government, we need to update ourselves on current thinking about the benefits to the public and to the nation of funding the arts and cultural sector, including arguments of market failure. Given your contact with other national arts councils, can you point me to some documents or statements to support the above?

IFACCA's Instant Response
This is a perennial question for arts funders – be they accountable to governments, private foundations or shareholders (via corporate sponsors). It is such a fundamental question that it will be a workshop topic at IFACCA's Second World Summit in November (www.artsummit.org) and we plan to follow up on the issue next year.

In the meantime, a selection of references and online resources is provided below. The cutting edge of current research into articulating the benefits of the arts is Arts Council England's research into social impacts (Jermyn, 2001; Reeves, 2002). These publications provide a state-of-play on the impact of the arts and a comprehensive survey of the literature. See also Guetzkow (2002).

Economists have devoted more energy than most into articulating the public benefits of the arts, as these, it is argued, justify government intervention in the arts. The following references are offered as an introduction to the substantial economics literature on this topic: Rushton (2002), Heilbrun and Gray (2001), Throsby (2001), Frey (2000), Peacock (2000), O'Hagan (1998), Schuster (1994), Lingle (1992). The economic arguments can be technically complex and can appear callous or even naïve from an arts perspective. O'Hagan (1998) has probably the best summary and analysis of the economic viewpoint. Arguments against public intervention can be found in Heilbrun and Gray (2001; 221-226), Cowen (1998), Schuster (1994), Lingle (1992) and Grampp (1987).

Many of the public benefits of the arts identified in the literature are 'instrumental' in nature; the arts are advocated for non-arts benefits, such as 'economic' impacts, educational attainment, improved health and a variety of other social outcomes. Commentators have warned of the danger of adverse policy responses arising from such 'instrumentalism', and reinforce the need to also articulate the artistic benefits of art (for example: McLennan, 2003; REAP, 2001; Volkerling 1994).

As mentioned above, a workshop will be held at the World Summit on 'making the case for the arts'. The workshop will address issues around understanding and articulating the public benefits of art. The abstract for the session is reproduced below:

Second World Summit on the Arts and Culture, 23-26 November, Singapore
http://worldsummitartsculture.org/summit2003/
Workshop W3a - Making the Case for the Arts
Advocating the benefits of arts funding is integral to the role of an arts support agency. Messages need to be tailored to suit a variety of audiences. Among others, agencies promote the arts to the public to encourage participation, to businesses to encourage sponsorships, and to political leaders to secure public funding and to have artistic interests considered in public policy. There are many ways to argue the value and benefits of the arts. Examples are:

  • economic impacts; the arts encourage economic growth and development;
  • educational attainment; the arts improve students' academic performance;
  • health; the arts improve mental and physical health; and
  • social impacts; the arts bring communities together and promote social inclusion.

How good is current arts advocacy? How can agencies best convince others of the 'value' of the arts? What advocacy strategies work? What arguments are successful? Which arguments should be used with which audiences? What level of resources should be diverted to advocacy and lobbying? Can advocacy outcomes be measured?

Selected online advocacy resources
Americans for the Arts advocacy page www.artsusa.org/get_involved/advocate.asp

Arts on the Line: Tools for the Arts Advocate www.artslynx.org/aotl/links.htm

Duitch, S., and Vogel, C., 2003, *Speak Up: Tips on Advocacy for Publicly Funded Nonprofits*, The Center for An Urban Future http://www.aecf.org/upload/publicationfiles/da3622h314.pdf

National Art Education Association, Web Sources on Advocacy and Policy http://www.naea-reston.org/advocacy.

National Assembly of State Arts Agencies (USA) advocacy publications http://www.nasaa-arts.org/publications/advo.shtml.

World Bank Group theme page Community Empowerment and Social Inclusion: *Advocacy, Communication and Coalition-Building* http://www.worldbank.org/wbi/communityempowerment/Modules/Advocacy.html.

World Bank, 2001, Draft Module on Advocacy, Communication and Coalition Building, World Bank Group http://www.worldbank.org/wbi/communityempowerment/Modules/Advocacy_Module.doc.

Canada Council for the Arts, Advocacy Resources http://www.canadacouncil.ca/aboutus/Promotion/.

Creative New Zealand, Advocacy http://www.creativenz.govt.nz/what_we_do.

Knowledge Services for Arts Management, *Value Of The Arts, Social Impact, Economic Impact, Evaluation, Quality, Arts In Urban Regeneration, Arts In Rural Areas* http://www.sam-arts.demon.co.uk/ksam/kbank/value.html.

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Murfee, E., 1992, *The Value of the Arts*, President's Committee on the Arts and the Humanities, Washington DC.

NASAA, 2002, 'The Arts in Public Policy: An Advocacy Agenda,' *The NASAA Advocate*, vol. 6(1) http://www.nasaa-arts.org/publications/advocate_policy.pdf.

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