



Arts & Economic Prosperity IV

Study Partner Toolkit

*Tips and tricks on leveraging your economic impact findings to
make the case for the arts*

MAY 2012



Arts & Economic Prosperity IV Press & Media Toolkit

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Introduction

This toolkit is designed to help you share and leverage the findings of your customized study of the economic impact of the nonprofit arts and culture industry.

To effectively disseminate the results of AEP IV to your local community, we highly recommend that you form a steering committee comprised of you, key members of your local arts community, members of your board, prominent business leaders, and local politicians. This committee will work together to develop the messages/angles you will use to promote the study findings in your community.

Once you have formed your committee, you can strategize ways to reach the media, business community, political community, and general public. In fact, most of the suggestions in this toolkit are ultimately designed to reach the general public—whether through the media, special events, word of mouth, elected officials, the business community, or public announcements.

Spreading the Economic Impact Gospel

POTENTIAL AEP IV MESSAGES AND ANGLES

Below is a list of economic impact talking points that have proven successful, particularly with business leaders and elected officials. Discuss these messages with your committee, and incorporate the ones that are deemed more likely to catch the attention of your community's leaders:

- *“This study sends a clear and welcome message: Leaders who care about community and economic development can feel good about choosing to invest in the arts.”*
- *“This study is a myth-buster: It alters the perception that the arts are luxuries worth supporting in prosperous times but hard to justify when the economy is struggling. At a time when governments at all levels are making tough budget choices, this study sends an important message: That support for the arts does not come at the expense of economic development. Rather, it is an industry—one that supports jobs, generates government revenue, is the cornerstone of tourism and economic development, and drives a creativity-based economy.”*
- *“We all appreciate the cultural benefits of the arts. This study shows that arts organizations are businesses. They employ people locally, purchase goods and services from within the community, are members of the Chamber of Commerce and CVB, are key participants in marketing their cities and regions, and are good corporate citizens.”*
- *“Arts and culture is a product—a magnet that attracts visitors to the region. In addition, cultural tourists spend twice what their local counterparts do on meals, transportation, and retail.”*
- *“Arts organizations—businesses in their own right—leverage significant event-related spending by their audiences that pump vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses.”*
- *“Because arts organizations are strongly rooted in their community, the jobs they provide are on the whole local and cannot be shipped overseas.”*

- *“This study sends a strong signal to communities that when they support the arts, they not only enhance their quality of life, but also invest in their economic well being. How many industries can boast both cultural and economic benefits?”*
- *“It’s no surprise that arts organizations have an economic impact. The arts, unlike most industries, generate significant amounts of event-related spending—dollars that land in the pockets of local business establishments: parking garages, restaurants, retail stores, hotels, and even the local babysitters.”*
- *“A vibrant arts community stimulates business for local merchants. Restaurateurs don’t need to check the Weekend Section of the local paper to see if there is a great concert playing. They can see it in their business—cheeks in seats!”*
- *“It is illogical public policy to cut arts funding when it supports jobs and generates much needed revenue to governments, enabling them to fund critical services.”*
- *“No longer do business leaders need to choose between arts and economic development. This study shows that an investment in the arts is an investment in an industry—one that supports jobs, generates government revenue, and is the cornerstone of tourism.”*
- *“This study lays to rest a common misconception—that an investment in the arts comes at the expense of economic development. Rather, this study shows that the arts are an industry that support local jobs, generates government revenue, and is the cornerstone of tourism.”*
- *“As communities compete for the tourist’s dollar, the arts have proven to be a magnet for travelers and their money.”*

The Media

Now that you have the results of your AEP IV study and you’ve examined the messages and angles they provide, it’s time to spread the word about the economic value the arts bring to your community. By properly working with the media you can ensure that the public knows that the arts industry is a vital part of your community. Here are a few valuable tips to help you gain media attention for your AEP IV results.

PRESS CONFERENCES

DECIDE FIRST IF YOU WANT TO HAVE A PRESS CONFERENCE OR SIMPLY ISSUE A PRESS RELEASE TO ANNOUNCE YOUR RESULTS. A press conference will allow you to get your results to the media in a quick, efficient way. Rather than setting up interviews with individual reporters, sending out press releases, and contacting editors and producers, you can speak to a roomful of journalists at once. But a press conference, like any media interview, can be tricky. And they require a lot of planning. If you opt to have one, here are some tips to ensure it’s a success.

ATTEND A LOCAL PRESS CONFERENCE—If you and your group are new at this, you may want to attend at least one other press conference to get a feeling for what they are like.

SELECT A MODERATOR— Find a moderator who is experienced with the press and the issue. He or she will be in charge of convening the press conference by introducing the issue and participants. The moderator also answers questions or directs them to the appropriate participants.

SELECT YOUR SPEAKERS

- Limit your number of speakers to three. If you don't know what kind of speakers you want to have, aim to have one member each from the arts, business and political communities as your speakers.
- Ensure your speakers have a high enough profile to generate attention from the local media and local community, but be sure their high profile is the result of their positive image in the community.
- Make sure your chosen speakers have prior experience with the media or have gone through media training.
- Make certain your speakers are comfortable both speaking publically at the press conference and conducting one-on-one interviews after the press conference concludes.

CHOOSE A DATE AND TIME

- Check your speakers' schedules and arrange your press conference for a convenient time for everyone. Make sure the final date for your press conference is reserved by everyone who needs to be present before you go forward with invitations to guests and media members.
- Try to obtain as much information as possible about internal deadlines of the media you are targeting, and schedule your press conference accordingly. For example, if you'd like to receive coverage in a local magazine, know what time of the month it goes to print.
- Schedule your press conference in the morning hours—between 9 and 11 a.m. is good—of a working day. Also, Tuesdays, Wednesdays and Thursdays are the best days for press conferences, as they are considered slower news days.
- Avoid a date parallel to other local events that are likely to attract considerable public interest. One way to find this out is to check with the local media and the wire services, who will know if your press conference conflicts with another.

PICK A LOCATION

- Some locations make it difficult to meet the technical and logistical requirements of the media. Some of these are:
 - Having enough parking for important people and media, including room for large TV production trucks
 - Availability of a stage, podium and audiovisual aids to present information
 - Adequate seating for journalists and guests
 - Enough electrical outlets to plug in computers, cameras and audiovisual equipment
 - Ample room for TV cameras to set up their shots; perhaps on a raised platform in back
 - A mult box that allows media to receive direct audio feeds from one microphone

To meet these requirements, it's sometimes easier to hold press conferences in dedicated conference rooms, either at an organization's headquarters, a hotel or in a local press club. If you have a business or

- political partner that's affiliated with your announcement, ask if they have an adequate facility for you to use.
- Ensure your venue photographs well.
 - Be aware of any and all security limitations.

RENT THE PROPER EQUIPMENT— A press conference will require folding chairs, a podium, sound equipment, and lighting. It's possible the location you choose may have these items already in place for you to use.

CREATE AN AGENDA FOR YOUR PRESS CONFERENCE

- Align the whole program around one key message, e.g., think of the headline that you would like to see the next day in the newspaper.
- Decide the order in which your speakers will deliver their statements:
 - Each should prepare a short presentation or statement. All speakers should share their statements with one another to ensure everyone is on message. Statements should take 3-5 minutes and be built around 3-5 key "talking points." In addition, speakers should consider using visual aids such as posters or multimedia presentations featuring graphs, charts, etc. to make their message clearer.
 - Speakers should be prepared with clear answers to expected questions from journalists. Answers to questions should be delivered in 10-second statements (called "sound bites"). Their answers should be used as a way to reinforce your key messages.
- Be sure to allow time for journalists to ask follow-up questions after all speakers have delivered their remarks. The press conference shouldn't run more than 30 to 45 minutes, including the Q-and-A session.
- Practice, practice, practice!
 - Speakers should rehearse statements on camera, including mock Q-and-A sessions.
 - Be prepared for the negative - While you want to paint a positive picture of your AEP IV results, the media may bring up a controversial issue, member or event having to do with your organization or someone involved in it. Be prepared with a statement so that all key spokespeople are on the same page. If applicable, use facts and/or figures to back up your rebuttal; don't just speak on emotion.

INVITE THE RIGHT AUDIENCE

- Make sure you invite the appropriate media. Determine the media outlets in which you'd like to receive coverage and find out which reporters at those outlets are covering specific topics and beats. This only takes a little background research. Check out each publication's respective web sites and look at past stories its reporters have written.
- Invite key policymakers. Your AEP IV data has the power to influence the policies of businesses and/or government and how they view the arts in your community. As such, key government and business leaders need to be invited. Briefly explain in the invitation why they would want to be there. If your team has personal connections with these key leaders, be sure to have them extend the invitation.
- Invite members from your local arts community. Not only are they directly affected by the AEP IV results, but they can also help you spread the word by leveraging their connections in the community.
- Don't forget to invite members of key associations, chambers of commerce, etc.

GET THE WORD OUT

- One month prior – Post information on your website, calendar listings and community boards.
- Three weeks prior - Send invitations/media alert to your press conference explaining the news or announcement you're making without giving away the entire story. It should also list which key spokespersons will attend the event and their availability for one-on-one interviews. When sending invitations to the media, send one for the journalist you'd like to attend and one for their editor so both are aware of the story potential. We have provided you with a Swiss cheese media alert; it is in the appendix of this toolkit.
- Follow up with invited media via telephone. It's so easy to send an email, but you will garner a much more effective response from a phone call.
- Day before – Re-issue media alert and follow up with invited media.
- Embrace social media - Social media is an incredible way to build and sustain buzz for your AEP IV report. Follow local media contacts on Twitter; many of them get their information and story ideas from Twitter. Develop a hash tag that can be used by attendees of your press conference that tweet and ask people to tweet during it. We will be using #AEP IV.

ASSEMBLE YOUR MEDIA KIT

- Be sure to include the following items in your press kit:
 - An agenda for your press conference
 - A press release summarizing the story, important facts and key players. It should also include a few quotes from press conference participants.
 - Your customized AEP IV report
 - A link to download the full national statistical report
 - Bios and photos of the key players, including speakers and moderator at the press conference. They should each be less than one page.
 - Fact sheets including copies of any graphs or charts presented during the press conference
 - FAQs
 - Background information about the issue (i.e., statistics, historical background, case histories, or reprints of news stories).
 - Contact information for follow-ups and interview requests. Including your business card can be a great way to get this information in your press kit.
- Many journalists now work in a digital environment, so it's helpful if the press kit includes digital copies of documents and photos on a CD-ROM or flash drive. The CD-ROM or flash drive could include other promotional materials like pre-taped video and audio files and official logos and images.

HOLD A DRESS REHEARSAL— Even if you are very experienced in this area, it is always a good idea to conduct a dress rehearsal. A dress rehearsal provides a good time to try to anticipate tough or hostile questions. Have someone from your group play devil's advocate and see how participants respond. For example, a suitable response to a tough or misguided question might be, "That's a good question, but it is not within the scope of this press conference. Our focus today is on..." If the question is legitimate but you don't know the answer to it, it's okay to call on someone else from your group who might know, or check out the answer and get back to that reporter later.

PREPARE THE ROOM

- Check the location of electrical outlets for microphones and lights.
- Set up the room with a table long enough to seat all your spokespeople, with name cards.
- Provide enough seating in the room for reporters, and enough room for their supporting equipment (e.g., cameras, microphone).
- Display visuals as a backdrop to your speaker's table: charts, posters, etc.
- Have a media sign-in sheet (good for follow-up after the press conference).
- Provide a podium for the moderator, perhaps with your organization's logo on it.
- Have coffee, tea, water, and any other refreshments set up.

At the Press Conference

When the big day finally arrives, there are a number of things you and your group can do to help your press conference run as smoothly as possible.

- Arrive at least an hour and a half before the press conference begins to double-check the physical and technical set-up of the room and to help camera crews get their equipment in place.
- Make sure parking is easy to find, close to the location and free (or at least validated). If you expect TV coverage, arrange for special places to park satellite trucks. Direct journalists to the room in which the conference will be held, making sure that all routes are wheelchair accessible.
- A greeter should direct journalists to the media check-in table. At the table, staff members can check press credentials, answer questions and hand out the press kit. The staff can then direct the journalists to a clearly marked media area with seating that can accommodate laptop computers (if an option). Be sure to seat the media in the first few rows so that they and the speakers have no trouble hearing one another.
- Seat the press conference participants behind the table facing the seated reporters.
- Start the press conference on time (or no more than 5 minutes late), even if only a few people have shown up. This shows respect for reporters' deadlines and the care they took to arrive on time.
- Tape the event, for your own records, and for possible media use.
- Have the moderator welcome the press, and introduce the issue and participants.
- Each participant should present for no more than 3-5 minutes, making his/her 3-5 key points.
- After all the presentations, the moderator should entertain any questions from the press, and direct questions to the appropriate participants. The moderator should ask reporters to identify themselves before asking a question and might want to repeat the question so everyone can hear it.
- After about 45 minutes, bring the formal conference to an end. Thank the participants for presenting, and the media for attending. In many cases, you may want to encourage the media to stay for further one-on-one interviews with the participants.

Note: The focus should always be on giving the journalist what (s)he needs to do his/her job. The moderator should keep things moving, never indulging in lengthy introductions or rehashing material that's stated in the press kit.

After the Press Conference

- Monitor newspapers, blogs, and websites for mentions in order to evaluate the effectiveness and reach of your press conference.
- To the extent that you can, make personal contact with representatives at least of the major media outlets represented to thank them for coming and to see if they need anything else from you to make a story happen. In a small town, this could mean one or two people; in a big city, there might be 20 or more. If you can have a short, pleasant conversation with these folks and make a good impression, they'll remember you when they need information or a story about your issue, and they'll respond when you contact them in the future.
- By looking through your attendance register, you should be able to determine which major media were not represented. Be sure to follow up with them as well. Note: You can have the best-organized press event in the world—and something major can happen and your story will not get covered as everyone rushes to cover this other "breaking" news. Do not get discouraged if this happens. Instead, reach out to journalists on a one-on-one basis to generate a few stories in the days to come. You may want to hand deliver your press release and press kit to those who were unable to attend, send a tape feed, or try to schedule an interview with a reporter and one of the press conference participants.
- Don't forget to debrief! Review the press conference with others from your organization that attended. What went well? What could you have done better? And how will you improve the next press conference you hold?

Virtual Press Conference

- If you have the means to do so, consider streaming your press conference online while it is happening. The greatest advantage of a streaming your press conference is that journalists don't have to leave their desks to attend. Since so many reporters are strapped for time, they'll appreciate having this option.
- To stream your press conference, you'll need a digital video camera and a contract with a third-party hosting company. The hosting company takes the video feed from the press conference and compresses it into a digital codec like MPEG, Windows Media or QuickTime. The transmission is then encoded for playback over an IP network.
- To invite journalists to attend your press conference virtually, you can use desktop Web conferencing software that merges with existing e-mail or IM applications to send attractive, easy-to-use digital invitations.
- Journalists can register and check-in online so press conference organizers know who attended and who to follow-up with afterward. For interactivity, presenters can give journalists chat capability or the option of instant messaging questions to the presenters.
- If you do decide to stream your press conference, don't forget to record it. That way, you can post in on your website later in the day so journalists who couldn't attend the live presentation can download the video later.

PRESS RELEASES

Whether you have a press conference or not, you still need to write and distribute a press release to announce your AEP IV results. However, getting reporters' attention can be tricky, since so many are strapped for time. Here are some tips to ensuring your press release gets noticed (in a good way):

DON'T BURY THE LEAD. Again, think of the headline you'd like to see in the paper the next day and tailor your release to fit that message. Pick the few details that you think are the most vital, and stick them in your first paragraph (the lead). You can fill in the supporting details later in the release. Here's a helpful way to think about it: Your lead paragraph should answer who, what, when and where; the rest of the release should address why and how.

MAKE SURE YOUR HEADLINE IS STRONG. Headlines should grab reporters' attention and should read like a shorter version of your lead paragraph. Also consider packing a few additional details into a subhead. Remember, the goal is not to be witty or artsy. The goal is to get a reporter to spend 60 seconds reading what you have to say.

DOT YOUR "I'S" AND CROSS YOUR "T'S." Nothing makes you lose credibility with a reporter more than typos, misspellings, bad grammar, and not keeping to Associated Press (AP) Style. These careless errors reduce the credibility of your release, and as a result, journalists are less likely to take what you send them seriously. Always have a second or third set of eyes look your release over before you pull the trigger.

PERSONALIZE IT. If there are some reporters from whom you'd like to score coverage, be sure to do your homework on them before sending them your release. Read their articles; watch/listen to their broadcasts. And let them know you're doing it. Send them a note complementing their work; they'll remember your name. And if a reporter knows who you are, they are far more likely to read what you send them.

To help you out, we've created a Swiss cheese press release that you can customize and use to announce your AEP IV findings (see Appendix C).

MEDIA INTERVIEWS

After you issue your press release and/or hold your press conference announcing your AEP IV results, the chances a member of the media will ask to interview you, your speakers or a local partner one-on-one is higher than ever. While every interview is unique, the basic skills required to do the interview are the same:

NEVER WING IT. Just because you've been immersed in AEP IV while preparing to release it does not mean you can spontaneously pull on the right threads to weave a public performance. The fundamentals always come down to preparation. Whether you work with a professional coach or prefer to go it alone, invest time and effort in media training and rehearsals.

DON'T OFFER INFORMATION "OFF THE RECORD." Everything you say is "on the record" and can be used by the reporter. From the moment the reporter walks in the room or calls you on the phone, you are "on." Be friendly, but be aware that anything you say to a reporter can be quoted, even if the cameras or recorders are not running.

NEVER SAY “NO COMMENT.” By itself, “no comment” is the clearest way of saying you don’t want to talk about something. As a result, reporters instinctively will want to pursue this item even more.

NEVER SPECULATE. If a reporter asks you a hypothetical question, don’t offer conjecture. If you don’t know the answer to a question, say so. Then tell the reporter that someone will get back to him/her with an answer right away. Be sure to follow through on that promise.

DON’T KEEP TALKING UNNECESSARILY. Do not feel you have to fill silence; that is the interviewer’s job. Once you have answered the question, stop and wait for the next question.

ENJOY YOURSELF. No, seriously! When you’re confident, it’ll show. Give reporters what they want—access, good quotes and reliable information—and you’ll be accessing opportunities for yourself and your organization to tell the world about your story.

These same guidelines also apply to the Q&A session during press conferences.

Op-Eds

The release of your AEP IV results provides a good opportunity to submit an op-ed piece— a 500–600 word opinion piece that appears opposite the editorial page—highlighting your findings to your local newspaper. Here are some tips for writing effective pieces editors will be sure to publish:

- Define the goal of the piece. Determine what you are trying to accomplish with it. Are you defining an issue, adding information or calling for action? Put it in the context of your local community and/or business issues. State your case quickly. And remember, op-ed’s add new information or point of view rather than review established facts.
- Make certain that you understand the publication’s guidelines regarding op-ed pieces.
- Try to get a local business and/or political leader to co-sign the piece with you. This can be a board member, local council member, or business partner.
- Newspapers take up to two weeks to publish an op-ed, so it’s a good idea to stay in touch with your editor or reporter and offer to edit the piece. Also, everyone likes to be thanked.
- If the publication decides not to print your op-ed piece, convert it to a letter to the editor. Like op-ed’s, letters to the editor allow you to raise public awareness about an issue and educate policy makers, while positioning your agency as an information resource to the media. The threshold for publication of a letter is somewhat lower, and they are shorter pieces—usually about 150 words. Nevertheless, writers usually are commenting on a recent news topic, such as a proposed budget cut, so your message about the importance of the arts in your community will still be heard.

Below (see Appendix A) are some examples of op-ed’s we’ve successfully submitted in the past. While they are not specifically about our AEP data, they all feature data on how the arts positively contribute to the local economy.

- Houston Chronicle
- Louisville Courier-Journal
- San Diego Union-Tribune
- San Diego Business Journal

Local Arts Community

Arts organizations are among your most important partners—particularly with regard to your economic impact study. After all, they provided the survey data that made the study possible in the first place. Therefore, results of AEP IV are providing hard evidence of the fundamental role nonprofit arts and culture organizations play in your community's economic health. Here are some steps you can take to leverage the support of your local arts community:

MEET WITH THE DIRECTORS OF YOUR COMMUNITY'S ARTS AND CULTURAL ORGANIZATIONS AS SOON AS POSSIBLE TO SHARE THE FINDINGS IN YOUR AEP IV REPORT. If your group of directors is small, include other staff members, especially those who work in marketing and development. If you have a large number of directors, meet separately with the organizations' marketing and development staff members. Above all, ask the arts and cultural organizations for their suggestions about the best ways to use the economic information.

SHARE YOUR CUSTOMIZED FINAL REPORT WITH THE ORGANIZATIONS. Explain that individual organizations can use the step-by-step instructions found in the "AEP IV Calculator" section of the report to estimate their economic impact on your community.

HOLD A SPECIAL MEETING FOR THE BOARD CHAIRS OR EXECUTIVE COMMITTEES OF YOUR LOCAL ARTS ORGANIZATIONS. Give them an overview of Americans for the Arts and the AEP IV. Many of these board members are likely to be from the business community. They will understand the importance of economic impact and will be among your strongest allies if they are informed and involved.

ASK EACH ORGANIZATION TO USE THEIR PROGRAMS FOR THE NEXT YEAR TO HIGHLIGHT AEP IV STATISTICS. Organizations that have newsletters (emailed or hard copy) can mention one statistic in each of their newsletters. Organizations that have performances or other events can mention the study and share a fact about the arts and economic impact in their community in their playbills or in brief introductions just before the performance begins.

Overall, encourage them to use this research whenever possible.

Elected Officials

The information from AEP IV can be one of your most valuable tools in building support for the arts from your elected officials. Elected officials want to ensure their communities, states, and regions have strong economies, and AEP IV will help paint a better picture of the critical role the arts play in creating and sustaining the health of your local economy. If you already have a relationship with one or more of your elected officials, you are ahead of the game. If you don't, make it a point to get to know them. Here are some tips to getting the AEP IV word out by working with your elected officials:

MEET WITH YOUR ELECTED OFFICIALS AS SOON AS POSSIBLE. YOU CAN MEET WITH THEM INDIVIDUALLY OR IN A GROUP.

- Make sure they understand and are comfortable with all the information and research from AEP IV. It's important they're able to confidently present the data to others.

- Leave them a short, one-page summary of your AEP IV results. Consider giving them multiple copies so they can readily present the information to their constituents.
- Provide them with sample responses they can use with their constituents who don't support the arts or believe government funds for the arts are a frivolous waste of taxpayer dollars.
- Tell them how you plan to use your AEP IV results.
- If it's difficult to schedule a meeting with an elected official, try to determine whether they're really busy or just trying to avoid meeting with you. If the latter, ask one of your board members to request a meeting and attend with you.
- While meeting with the elected official is optimal, meeting with their staff is also important.

ASK LEGISLATORS THAT HAVE INDICATED THEIR SUPPORT FOR THE ARTS TO SPONSOR A PROCLAMATION RECOGNIZING THE ECONOMIC IMPACT OF THE ARTS IN THEIR COMMUNITY (THESE ARE SOMETIMES CALLED "WHEREAS DOCUMENTS"). Time this resolution to be presented as soon as possible after you've announced your findings. Someone in your city government may write resolutions using a standard format or you may be asked to draft the resolution yourself. We have provided you with a template proclamation you can use (see Appendix B).

CONSIDER DESIGNATING A SPECIFIC DAY TO FOCUS ON THE ARTS AND YOUR ELECTED OFFICIALS: an Arts Advocacy Day, during which as many arts supporters as possible visit with their elected officials to discuss the importance of the arts. Ask arts organizations to visit at least two elected officials on that day. Make sure that all elected officials get several visits.

RECOGNIZE YOUR ELECTED OFFICIALS AT EVERY POSSIBLE OPPORTUNITY WHEN THEY USE YOUR AEP IV DATA OR SUPPORT THE ARTS IN GENERAL. Everyone likes to be thanked. Furthermore, they need votes and recognition of their good works to receive them.

Remember: You're not only a constituent and a voter to your elected official, but also a valuable resource. As a leader in your arts community, you can speak on behalf of a large group of voters. The arts community (board, staff, patrons, volunteers, arts educators, etc.) represents a large constituency. Voter research suggests that people with passion are more likely to vote in local elections. And arts supporters vote in high percentages.

Business Community

The business community will be interested, intrigued, and excited by AEP IV; economic impact studies speak their language. Your AEP IV report presents an opportunity to speak to them about the arts with statistics and facts. Communicating the value of the arts in terms of economic impact also provides common ground for the business community, public officials, and others less comfortable with talking about the arts' intrinsic value. Here are some tips for leveraging the business community to generate support for the arts:

USE YOUR BOARD. YOU PROBABLY HAVE SEVERAL MEMBER OF THE BUSINESS COMMUNITY ON YOUR BOARD. They are your best sources for advice regarding contacts and the distribution of this research to the business community. Ask them to help you develop your plan for reaching the business community, establishing priorities, and making connections.

MEET WITH A FEW BUSINESS LEADERS IN YOUR COMMUNITY AS SOON AS POSSIBLE. Tell them about AEP IV and ask for their suggestions and help contacting other business organizations in your community. It's a good idea to take a board member with you to the meeting, preferably someone they know.

CONSIDER SMALLER GROUPS AND ASSOCIATIONS THAT ARE AFFECTED BY THE ECONOMIC IMPACT OF THE ARTS.

- Meet with the chair of your local hotel/motel association. Tell them about AEP IV. Talk about those who are coming from outside the area. Show them that people are travelling for the arts. Engage them in stimulating a cultural tourism initiative.
- Set up meetings with groups focused on building the community leaders of tomorrow: community and statewide Chamber of Commerce, an economic development board, a downtown business association, a Rotary Club, a Kiwanis Club, a Lions Club, New Leadership group (frequently part of the Chamber of Commerce), a Young Professionals group, or a 40-Under-40 organization.
- Meet with other organizations that are industry-focused, particularly if your community has a large concentration of those specific types of businesses (e.g. an association for bankers or for those that work in real estate or insurance).

AS SOON AS YOU DETERMINE YOUR PRIORITIES, CONTACT THESE ORGANIZATIONS TO SPEAK AT ONE OF THEIR MEETINGS. Ask if you and your board member can share some new information with their membership regarding the economic impact of the arts and how it applies to your community. If possible, involve a current (or former) board member who is a member of your targeted organization.

MOST COMMUNITIES ALSO HAVE SOME TYPE OF ECONOMIC DEVELOPMENT ORGANIZATION. The organization may be funded by city government, part of the Chamber, or a separate nonprofit organization. Ask to make a presentation to this group as soon after you announcement as possible. If the economic development department is within your community's government, ask for a list of committee members. In some cases, this and other useful information may be available on the department's or local government's website.

Appendix

A. Sample Op-Eds

The Des Moines Register

Iowa View: Fine arts nurture growth of cities

By Robert L. Lynch and Suku Radia

March 12, 2012

Creative placemaking — leveraging the arts to help shape and revitalize the physical, social, and economic character of neighborhoods, cities and towns — is a hot topic across the country right now, in light of the National Endowment for the Arts' ArtsPlace America initiative. And utilizing the arts to effect a transformative impact on community vibrancy is something the greater Des Moines area has been doing, and doing successfully, for many years now.

Dating back more than a century with the "City Beautiful" program — which inspired the construction of some of Des Moines most beautiful Beaux Arts public buildings, including the World Food Prize Hall of Laureates, the Polk County Administrative Building and the City Hall — Des Moines and its residents knew that the best way to attract people and businesses was to ensure their city was a place where residents could not just work but truly live. And they knew a thriving arts community was the best way to ensure Greater Des Moines would always be an attractive and energetic place.

The drive for and successes of quality creative placemaking in Greater Des Moines are still going strong today. The Greater Des Moines region has a range of diverse arts, cultural and heritage offerings. The city boasts numerous museums, and performing and visual arts options are plentiful.

In addition, the city's architectural heritage is significant. What's more, Des Moines' commitment to arts and culture, as part of its very fabric, is evident from the moment you arrive in town and see both the Pappajohn Sculpture Park and the soon-to-be-completed Principal Riverwalk.

Without the arts, Greater Des Moines would not be the culturally vibrant place it is today. But it takes a team to create and sustain an arts sector as rich and diverse as Greater Des Moines'. And one of the key players in the city's arts funding ecosystem is its business sector.

Greater Des Moines' dynamic arts community exists in part because many local business leaders have ensured their companies have engaged in deep partnerships with Greater Des Moines' arts sector throughout the years. These leaders have a clear understanding that arts and culture are essential to the health and vitality of the community. But they also know that when their company's partnership with the arts goes deeper than mere sponsorship, they will see the positive impact that partnership rewards to the company's own bottom line.

And in this current economic environment, businesses are continually seeking new ways to build their competitive advantage. To help them reach this goal, in January, Americans for the Arts, the nation's leading nonprofit organization for advancing the arts and arts education, launched The pARTnership Movement (www.partnershipmovement.org), a new initiative designed to create mutually beneficial partnerships between arts and business institutions.

Greater Des Moines' cultural well-being is critical to furthering its economic development strategy. It's a well-documented fact that a vibrant arts scene is essential to the health of any community seeking to draw employees who want to live and work in a creative and vibrant community.

Economic activity created by cultural tourism also impacts jobs and brings in revenue from outside the region. Arts and culture are magnets for tourists, and tourism research repeatedly shows that cultural travelers stay longer and spend more, resulting in local businesses reaping the financial rewards.

And Des Moines' nonprofit arts are themselves an economic boon to the city. Des Moines is home to 565 arts-related businesses that employ thousands. These arts-centric businesses play an important role in building and sustaining economic vibrancy. They employ a creative workforce, spend money locally, generate government revenue and are a cornerstone of tourism and economic development.

The arts are big business in Greater Des Moines and a good investment for both residents and businesses to make. Greater Des Moines' secret is starting to get out: Creative placemaking is a vital mechanism to create and sustain a place that residents and businesses can not only be proud of but enthusiastically call home.



The arts are Houston's clandestine economic powerhouse

By Robert L. Lynch and Joseph C. Dilg

Friday, January 13, 2012

We know that Houston is recognized worldwide for its energy industry - particularly for oil and natural gas - as well as for biomedical research, aeronautics, technology and international trade. But what may come as a surprise is Houston's other economic powerhouse: the arts industry.

Houston has a rich arts sector, including a full set of major cultural institutions - symphony, opera, ballet, museum and theater - and many smaller but impressive arts organizations. All are fueled by strong partnerships with Houston businesses, large and small.

In fact, business support for the arts is a vital piece of Houston's arts funding puzzle. Many Houston companies partner with the arts by bringing the arts into the workplace as well as through grants, marketing initiatives, volunteer programs, employee giving, sponsorships and board service. And their support could not come at a more critical time. According to Americans for the Arts' BCA Triennial Survey of Business Support to the Arts, fewer U.S. companies are making philanthropic contributions to the arts since the economic downturn and subsequent recession.

For this reason, on Jan. 17, Houston Grand Opera and Americans for the Arts are honoring those Houston businesses that have been recognized nationally by the Business Committee for the Arts for not only supporting the arts but also for creating deep partnerships with Houston's arts sector throughout the years: Anadarko Petroleum Corporation, Baker Botts L.L.P., ConocoPhillips, Devon Energy, I.W. Marks Jewelers LLP, Shell Exploration & Production Company and Vinson & Elkins LLP.

These companies know that engaging with the arts goes deeper than sponsorship. They understand the value that supporting the arts brings not just to their communities but also to their business goals. They know that partnering with the arts uniquely enhances a company brand, attracts new businesses to an area and stimulates creative problem solving.

And in this economic climate, these companies know it's essential that Houston's arts industry not only survives but thrives; they understand that the arts are a creative tool to advance a business's strategies. They know partnering with the arts helps build a more cohesive work environment, and they know a vibrant arts scene is essential to the health of any community seeking to draw employees who want to live and work in a creative and vibrant community.

They know that Houston's arts sector is crucial to the city's economic stability. Houston's nonprofit arts organizations and their audiences alone generate \$626 million annually and support more than 14,000 full-time equivalent jobs. These jobs and related audience expenditures return \$33 million in local tax revenue and an additional \$37 million in state tax revenue. And it doesn't stop there. There are 5,342 creative industry businesses in Houston with more than 25,000 employees. These creative industries - which include everything from art museums to graphic art studios - have not only contributed to Houston's economic bottom line but in many cases they have also been the first footprint for redevelopment.

They know that the economic activity created by cultural tourism also impacts jobs and brings in revenue from outside the region. And Houston attracts more than 2 million arts tourists annually. The average arts tourist in Houston spends twice the national average for cultural tourists and four times that of a local attendee. Additionally, arts tourists consistently stay longer and spend more than any other type of tourist, generating more than \$82 per person for the local economy. Local businesses welcome this economic stimulus, as it contributes more to the tax base.

Overall, these companies know the arts are good for the economy, good for the community, good for their business and good for the spirit.

The Courier-Journal

Louisville: A city where the arts are major league

By Robert L. Lynch and Barbara Sexton Smith

November 13, 2011

Looking for major league entertainment in our city? We've got it! It's true: We may not have Major League Sports, but we do have Major League Arts!

Right now Louisville is hosting the prestigious Americans for the Arts National Arts Marketing Project Conference, at which more than 500 leaders of the arts community from all 50 states are learning more about how Louisville plays a leadership role in the arts industry. Here's what they're discovering:

Louisville offers more than 1,000 world-class events, exhibits, productions and performances each year.

Louisville is one of only a handful of cities with all five major performing arts organizations, including a professional theater, orchestra, opera, ballet and children's theater in residence!

Louisville's arts industry reaches 1.5 million people each year and generates more than \$259 million in local economic activity!

Without the arts, Louisville would not be the wonderfully rich city it is today. And without philanthropic support, Louisville's arts sector would not be the economic engine it is today.

The arts nationwide get more than half their income from consumers' spending on things such as tickets to events, which is why it's imperative that arts workers are privy to and use the latest trends and tools in marketing. The other 50 percent of their revenue must come from donated support.

In Louisville, support for the arts comes from a variety of sources; the obvious funding vehicles such as direct support from individuals, grants, foundations, corporations and government make up about half of the donated support pie. So where does the rest of the funding come from? Last year more than \$3 million of support came from working individuals (through their workplaces) in the greater Louisville and Southern Indiana region, as more than 185 local businesses host workplace giving campaigns each year. More than 21,000 employees said YES to the arts and pledged their support to keep them alive and well in Louisville. Who are these people? They are schoolteachers, firefighters, police officers, lawyers, bankers, and nurses. They are arts patrons, arts lovers and community supporters. They get it; they understand the importance of being able to provide arts education to more than 400,000 schoolchildren each year.

Drive down Main Street on any given weekday and you'll see for yourself. The yellow school buses are lined up, unloading throngs of schoolchildren from all across the state into the Kentucky Center for the Performing Arts to see "Ferdinand the Bull" performed by Stage One Family Theatre. Don't be alarmed if you see some merry faces exiting Actors Theatre; they just saw a matinee production of "A Christmas Story." You'll hear "Carol of the Bells" emanating from the basement of the Fund for the Arts; those are the voices of the West Louisville Boys and Girls Choir. Stop by the Brown Theatre and see where the arts in Louisville really come together. ArtSpace is home to the administrative offices of the Louisville Orchestra, Kentucky Opera, Stage One Family Theatre and Kentucky Shakespeare. Who belongs to those big bellowing voices? The Kentucky Opera is warming up for "The Marriage of Figaro."

The thing about Louisville is that we don't want to stop there. The people of Louisville want more, and they know that the arts in this community have a lot more to give. Louisville is home to 757 arts-related businesses that employ 4,027 people, according to Americans for the Arts research. The Fund for the Arts is reaching out to more businesses in more ways than ever before as we create community connections through the arts. Instead of cutting up the pie, we are making more pie!

Louisville's people have done it before; they know what it's like to see a challenge and conquer it. This River City has passion and drive. As a result, more businesses this year are committing to host workplace campaigns. More individuals are stepping up and saying YES to the arts. And very soon, the people of Louisville will have another vehicle to support the arts.

In December, the Fund for the Arts will be launching power2give.org. This unique website will allow donors the opportunity to pick and choose the arts and cultural projects that they are most passionate about and support them directly. Normally, we would say sit back, relax and enjoy the show. But we want you to stand up, get active and be a part of the performance. Because together, through the arts, we create a great American city!

The San Diego Union-Tribune.

Cultural tourism key to San Diego's economy

By Robert L. Lynch & Victoria L. Hamilton

June 16, 2011

Vacationers in need of rest and recreation have long been the mainstay of San Diego's tourism industry. But there's another type of visitor helping to bolster the region's economy – the cultural tourist.

Paris, London, New York and Chicago aren't the only spots that attract cultural tourists. San Diego, with its vibrant arts and culture sector and its richly diverse history, has become a prime destination for cultural tourists. So much so that our city is hosting the prestigious Americans for the Arts Convention today through Saturday. More than 1,000 arts community leaders from all 50 states are in town to see all we have to offer.

Convention attendees are being offered specially designed ARTventure tours to see the vibrant neighborhoods, diverse communities, and arts and culture districts. These guided tours with docents, lunch and all the trappings will provide convention goers a chance to experience San Diego's rich colors, flavors and sounds.

After the convention, the general public as well as future cultural visitors will be able to access a website, see highlights and map self-guided tours through the latest online technology and social media. Starting next week, the public can go to sandiego.org/arts.

Topics include "Barrio Logan: From the Streets to the Studios"; "North Park: The New Urban Village"; "Gaslamp: Red Light District to Entertainment Mecca"; "NTC: Report for Duty," and "Market Creek: One Village, Many Cultures."

Cultural and heritage travel is consistently ranked as one of the top three travel activities in the U.S., according to data tracked by the U.S. Department of Commerce and the U.S. Travel Association. Cultural travel provides visitors a chance to experience and learn about a community through its historic sites, museums, theater, festivals, ethnic diversity, artists and more.

And San Diego's cultural tourism program is thriving. Annual events, festivals, concerts and innovative exhibitions attract a significant amount of visitors to the region. The draw of two Tony Award-winning theaters and a first-class symphony and opera is enough to entice those culturally minded travelers to make San Diego an essential stop. And attractions such as Balboa Park, "The Smithsonian of the West" with its myriad museums and theaters, has long been a draw for cultural tourists, a trend that will increase as plans for the Balboa Park 2015 Centennial Celebration continue to unfold.

This is good news since the economic activity created by this specific type of visitor is particularly important to our region's vitality. The Commission for Arts and Culture did a study last year of the economic and community impact of arts and culture. According to the study, San Diego annually attracts 1.5 million arts tourists who participate in local events funded by the commission. These visitors have a significantly higher median household income than San Diego's average overnight visitor, according to the San Diego Convention & Visitors Bureau. They tend to stay longer (3.8 days vs. 1.8 days) and spend more (\$561 vs. \$235 per trip) than other visitors. Almost 60 percent of these visitors use hotel accommodations, an economic stimulus that contributes more to the tax base.

San Diego has been at the forefront of the cultural tourism movement in the United States for more than two decades. In 1998, the San Diego Commission for Arts and Culture and the San Diego Convention & Visitors Bureau hosted the first conference for industry leaders. They subsequently launched a cultural tourism marketing and promotional campaign dubbed San Diego Art + Sol. Today, this initiative has gained a partner in the San Diego Foundation and is partially funded by the California Arts Council and the National Endowment for the Arts.

The marketing program, which features a robust online arts and culture calendar at sandiego.org/arts, continues to assist both the local market and the tourism industry in ensuring that San Diego remains a sought-after arts and culture destination. The San Diego Commission for Arts and Culture also holds regular Cultural Tourism Summits that help inform and build partnerships and collaborations between the arts and tourism industries.

Whether a street festival celebrating one of our many colorful neighborhoods, a sophisticated musical on its way to Broadway or a major exhibit at one of our many museums, all these activities help to make San Diego desirable to the tourist – a place where you can find arts and culture in paradise.

B. Template Proclamation

Often, your city council/mayor or even your state legislature/governor will pass a proclamation announcing their support for AEP IV and its findings. Here is a sample template that you can customize to your local needs. For more information on this process, contact Americans for the Arts Government and Public Affairs department at advocacy@artsusa.org.

- WHEREAS, Americans for the Arts, the nation's leading arts research and advocacy organization, conducted its fourth benchmark study of the national economic impact of the nonprofit arts industry in 182 study regions across the United States; and
- WHEREAS, the *Arts & Economic Impact Prosperity IV* study found that the nonprofit arts industry generates \$[FIGURE] billion annually in economic activity and supports [FIGURE] million jobs—from large urban to small rural communities, and that the nonprofit arts industry annually returns \$[FIGURE] billion in federal income taxes, \$[FIGURE] billion in state government revenue, and \$[FIGURE] billion in local government revenue; and
- WHEREAS, the *Arts & Economic Impact Prosperity IV* study found that the nonprofit arts industry in [CITY or STATE] generates \$[FIGURE] annually in economic activity and supports [FIGURE] jobs, and that the nonprofit arts industry annually returns \$[FIGURE] in local government revenue; and
- WHEREAS, the *Arts & Economic Prosperity IV* study collected extensive survey data from more than [FIGURE] arts organizations and [FIGURE] audience attendees nationwide and from [FIGURE] local arts organizations and [FIGURE] local attendees; and
- WHEREAS, as demonstrated by the *Arts & Economic Prosperity IV* study, the nonprofit arts in [CITY/STATE] substantially contributes to the local economy.
- NOW, THEREFORE, BE IT RESOLVED, that the [CITY COUNCIL/MAYOR/STATE LEGISLATURE/GOVERNOR] supports the findings of the *Arts & Economic Prosperity IV* study and urges all local, state and federal officials to invest in nonprofit arts organizations directly, through their local and state arts agencies, and the National Endowment of the Arts as a catalyst to generate economic impact, stimulate business development, spur urban renewal, attract tourists and area residents to community activities, and to improve the overall quality of life in America's cities.

C. SWISS CHEESE MEDIA ALERT

Media Alert

For Immediate Release

[MONTH][DAY], 2012

[YOUR ORGANIZATION] to Unveil Results of Study Measuring Economic Impact of Local Arts Industry

Findings Reveal Number of Full-Time Jobs Supported and Tax Revenues Generated by Local Arts Sector

What: [YOUR ORGANIZATION] will unveil the results of Arts & Economic Prosperity IV, the most comprehensive economic impact study of [YOUR LOCALE]'s nonprofit arts industry ever conducted. Results of the study reveal the level of economic activity as well as the number of full-time equivalent jobs the arts industry in [YOUR LOCALE] generates. The study's findings also show how much tax revenues the nonprofit arts sector produces for [YOUR LOCALE] and [YOUR STATE].

When: [DAY], [MONTH] [DAY], 2012
[TIME] a.m.

Where: [VENUE NAME]
[VENUE ADDRESS]

Who: [SPOKESPERSON 1 NAME], [TITLE, COMPANY/ORGANIZATION]
[SPOKESPERSON 2 NAME], [TITLE, COMPANY/ORGANIZATION, ETC.]

Webcast: The press conference will be streamed live at [LOCATION OF LIVE STREAM]. In addition, it will be made available online at [YOUR ORGANIZATION]'s website the next day.

Media opps: Spokespeople will be available for interviews and photo opportunities for XX minutes after the press conference concludes.

Info: Breakfast will be served and parking will be validated. There will be a mult box with an audio feed, please bring camera and deck.

Media RSVP: [YOUR CONTACT INFORMATION]

[BOILER PLATE]

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D. SWISS CHEESE PRESS RELEASE

News and Information

For Immediate Release

Contact:

Date

[LOCALE]'s Nonprofit Arts and Culture Industry Generates \$[INSERT FIGURE] in Economic Activity and Supports [FIGURE] Jobs Annually According to Americans for the Arts

Arts Industry Returns \$[FIGURE] in Revenue to Local and State Coffers

WASHINGTON, D.C. — The nonprofit arts and culture industry generates \$[FIGURE] in annual economic activity in the [LOCALE]—supporting [FIGURE] full-time equivalent jobs and generating \$[FIGURE] in local and state government revenues, according to the Arts & Economic Prosperity IV national economic impact study. The most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted in the United States, Arts & Economic Prosperity IV was conducted by Americans for the Arts, the nation's leading nonprofit organization for advancing the arts and arts education.

According to the study, nonprofit arts and culture organizations spent \$[FIGURE] during fiscal year 2010. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services and acquire assets within their community. Those dollars, in turn, generated \$[FIGURE] in household income for local residents and \$[FIGURE] in local and state government revenues.

[QUOTE FROM YOUR ORGANIZATION'S SPOKESPERSON ABOUT HOW THIS STUDY DRIVES HOME THE VALUE THE ARTS HAVE TO YOUR LOCAL COMMUNITY. IT IS RECOMMENDED THAT THE QUOTE COMBINES BOTH THE ECONOMIC AND THE NON-ECONOMIC VALUES THAT THE ARTS PROVIDE TO THE COMMUNITY.]

Nationwide, the Arts & Economic Prosperity IV reveals that the nonprofit arts industry produces \$[FIGURE] billion in economic activity every year, resulting in \$[FIGURE] billion in federal, state and local tax revenues. In addition, it supports [FIGURE] million full-time equivalent jobs and generates \$[FIGURE] billion in household income.

"This study shines a much-needed light on the vital role the arts play in stimulating and sustaining economic development," says Robert L. Lynch, president and CEO of Americans for the Arts. "Contrary to popular belief, the arts are a bustling industry that supports a plethora of diverse jobs, generates significant revenues for local businesses and to federal, state and local governments and provides quality of life that positions communities to compete in our 21st century creative economy."

Arts Industry Boon for Local Businesses

In addition to spending by organizations, the nonprofit arts and culture industry leverages \$[FIGURE] in event-related spending by its audiences. As a result of attending a cultural event, attendees often eat dinner in local restaurants, pay for

parking, buy gifts and souvenirs, and pay a babysitter. What's more, attendees from out of town often stay overnight in a local hotel.. In [LOCALE], these dollars support [FIGURE] full-time equivalent jobs and generate \$[FIGURE] in local and state government revenues.

[QUOTE FROM RESPECTED LOCAL BUSINESS PERSON – PERHAPS SOMEONE FROM YOUR BOARD – ABOUT THE IMPORTANCE OF THIS STUDY TO THE ECONOMIC HEALTH OF THE BUSINESS COMMUNITY]

The Arts & Economic Prosperity IV study was conducted by Americans for the Arts and supported by The Ruth Lilly Fund of Americans for the Arts. Americans for the Arts' local, regional, and statewide project partners contributed both time and financial support to the study. The full text of the national statistical report is available at www.AmericansForTheArts.org/EconomicImpact.

[BOILER PLATE]

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