

Preconference
Orientation to the State Arts Agency Public Policy Environment
Thursday, November 11, 2004

Introduction by Bob Booker (ED-MN, NASAA President)

Welcome to the NASAA Fall Leadership Institute and to this orientation to the public arts policy environment.

Over the next few days here in Orlando you'll hear a lot about state arts agency policy. You'll have the chance to attend an advocacy workshop as well as in-depth sessions on grants policy and public value. As a whole, this institute is a great opportunity to pick up new ideas and to draw on the expertise of colleagues from all around the country. So I encourage you to take advantage of the buffet.

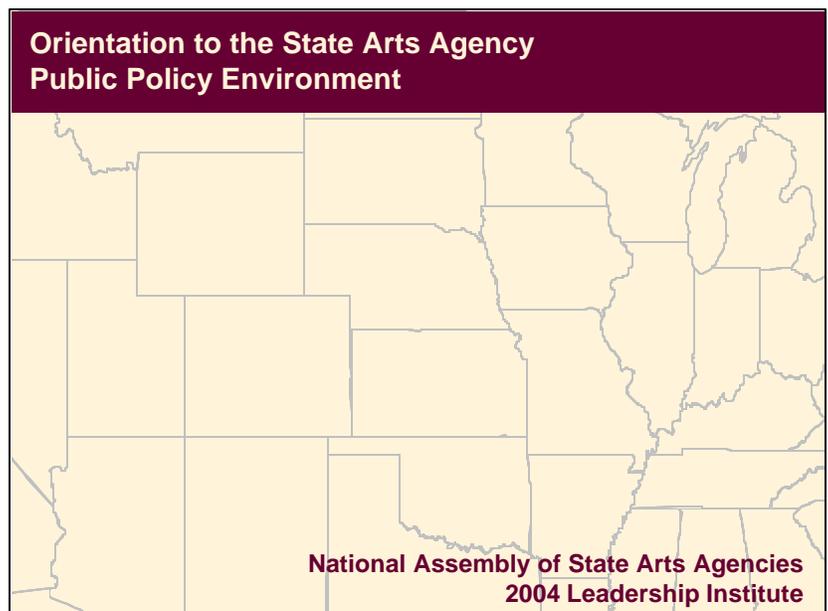
This particular session is a little different, and something special. This is a new orientation that NASAA is developing because there is always turnover in our field, with new council and staff members coming in who need to get the lay of the land. So members have asked NASAA to develop an introduction to the basics that can help them bring new folks up to speed, and at the same time can give us veterans good ideas about ways of explaining the work that we do.

So our goal for this afternoon is to build your understanding about what public policy is and how it is made; how state arts agencies fit in; how NASAA fits in; and some of your unique roles and responsibilities as public-sector leaders. It gives you a "big-picture" context and backdrop to all of the in-depth discussions that you'll have over the next couple of days.

NASAA is uniquely positioned to do this kind of orientation. NASAA staff works with state arts agencies—on the ground, in the field and on the phone—every day. So the NASAA folks are experts in the business of state arts agencies, and NASAA is the go-to source for consultation on state-level policy issues. Also, NASAA and its members are highly influential on Capitol Hill, and have a strong partnership with the National Endowment for the Arts. So on top of state expertise, NASAA brings us a national perspective that isn't available from anyone else.

As I mentioned, this orientation is a new service that we'll be building on over time. So we will be very interested in your feedback on this session—what aspects of it would be most useful to you at home, and what parts of it the NASAA staff should "grow." Please keep that question in your minds this afternoon and share your feedback with us.

Leading this session today will be Jonathan Katz (NASAA's executive director), Tom Birch (NASAA's legislative counsel) and Kelly Barsdate (NASAA's director of policy, research and evaluation).



The fluoride in your drinking water

The playlist of your local radio station

The dollar amount of your last speeding ticket

The hours of arts instruction your child receives in school

The number of strip malls on your street

The budget of your local arts agency

What do all of these things have in common?
They're all public policy.

What is public policy anyway?

- **Government commitments, decisions, actions and relationships**
- **A law or edict that expresses the government's goals and provides systems, rewards and punishments to promote their attainment**
- **Rules, guidelines and court decisions by which an open society organizes and conducts its affairs**
- **Linking knowledge to political and administrative action**
- **The community's common conscience**

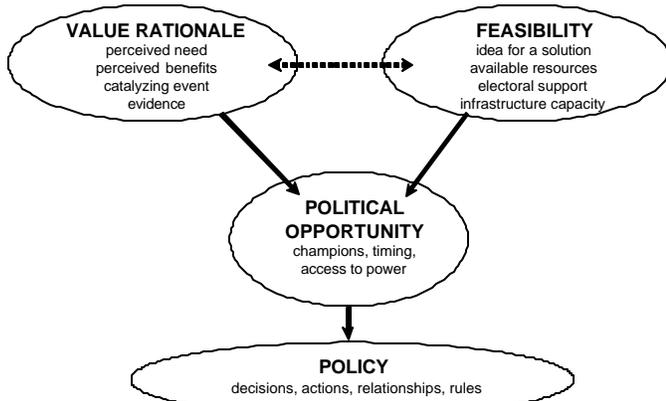
Common themes among differing definitions include:

- public good
- public involvement
- policy is distinct from "program"
- things individuals and the private sector cannot accomplish alone
- fairness

What is "fair" ?

Equity is a key concept...especially equity in access/opportunity and the distribution of resources.

How is public policy made?

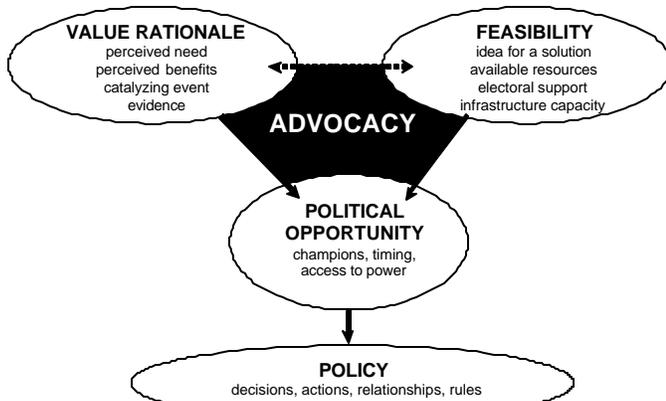


In order for a policy to be enacted:

- Its value needs to be clear and its benefits need to be expressed in compelling terms.
- It needs to be feasible.
- It needs a window of political leverage and opportunity.

Example: Passage of seat belt laws in America. Rationale, feasibility and political opportunity all converged to change a debate about engineering specs into a dialogue about public safety.

How is public policy made?



ADVOCACY is the means through which ideas gain momentum, messages get communicated and political opportunities are created and seized.

Every policy advance needs to take this framework into account. Policy failures often can be attributed to a breakdown in one of the three key anchor points.

SAA leaders are influential at all points.

Focus on State Arts Agencies

- **What are state arts agencies and why do we exist?**
- What is unique about us?
- What are the characteristics of state arts agencies?
- What are our tools?
- Where do we get our resources?

Many (though not all) SAAs were created in 1965 to secure newly available funding from the NEA.

Key stakeholders: the public, elected officials, the arts community, council members, “parent” departments in state government.

Purposes: to increase public participation in the arts; to foster the arts infrastructure; to help state governments achieve their quality of life, educational and economic development goals.

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Unlike foundations or nonprofits, SAAs have unique responsibilities to:

- address needs of the entire state
- address all disciplines
- demonstrate accountability to the public and elected officials
- involve the public in decisions
- rely on grantees for advocacy and services to the public
- regularly justify their existence

SAAs:	56 states & jurisdictions	
Council members:	> 500	
Directors:	Median tenure = 6 years	Appointed = 10 directors
Staff size:	Largest	56
	Median	12
	Smallest	2
Budgets:	Largest	\$45 million
	Median	\$4 million
	Smallest	\$200,000
Placement:	Division of Dept.	26
	Governor/Sec. of St.	6
	Independent	23
	Nonprofit	1

FY 2003 SAA Grants
 27,000 awards
 5,800 communities
 20,000 grantees
 \$3,000 median award size

But not just grants...

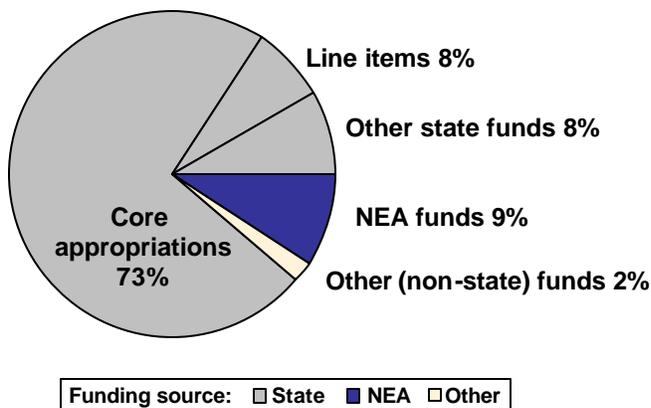
- Convenings
- Technical assistance
- Public information
- Influencing other policy agendas
- Documenting the value of the arts
- Case making
- Consensus building

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In 2005, SAAs will administer \$365 million.

Sources of SAA Revenue

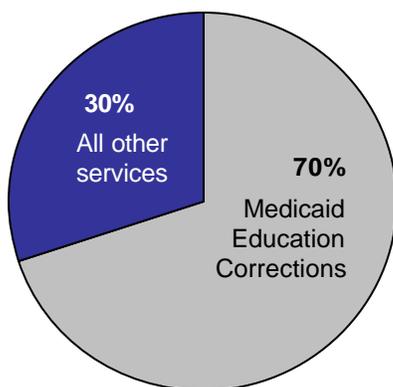


Appropriations and appropriated line items comprise 81% of SAA revenue. (Less than 10% of that comes through dedicated revenue mechanisms such as cultural trusts, license plates, etc. The majority comes from state general fund dollars).

Transfer funds from other state agencies are the fastest growing category for SAAs.

NEA funds, secured through annual Partnership Agreements, are a stable revenue source. Although they make up less than 10% of total SAA revenue, 20 states secure 25% or more of their total income from the NEA. Maintaining the availability and flexibility of these dollars is a key NASAA role.

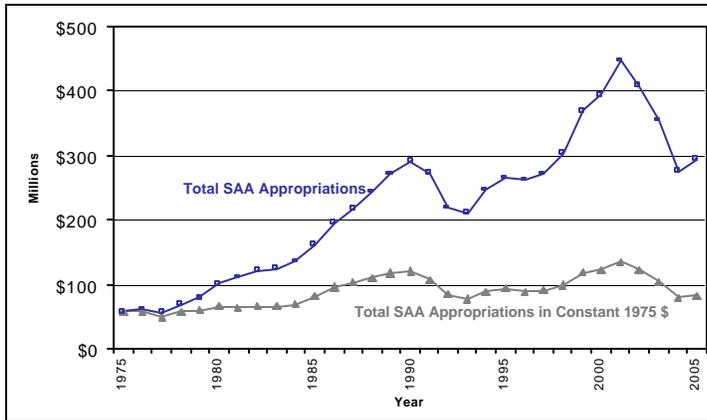
The State Budget Picture



Overall, health care, education and corrections capture 70% of all state spending. These costs are demographic driven, and continue to put the squeeze on all other state services—including the arts—which compete for the remaining 30%.

State arts agencies together receive 0.048% of all state general fund spending. That's less than one tenth of one percent.

SAA Appropriations



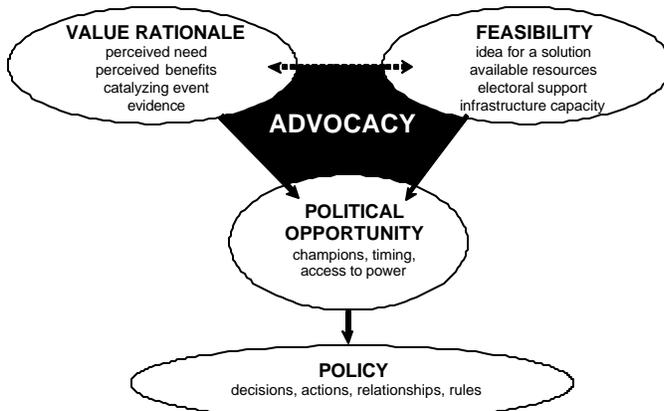
Source: Bureau of Labor Statistics, Consumer Price Index. CPI for 2004 and 2005 are calculated using 3-year average percent change.

Over time, SAAs have fared fairly well in competition for discretionary dollars, outpacing the growth in state general fund spending much of the time. Appropriations follow overall state budget conditions; SAA dollars tend to fall when fiscal conditions are poor and tend to grow when fiscal conditions are robust.

Public benefit rationale/evidence have been additional growth drivers.

The fluctuation in state funds underscores the importance of consistent, flexible federal funds from the NEA.

Where do we get our resources?



Securing resources at the state level is, fundamentally, a policy transaction. All of the principles about aligning rationale with political leverage, etc., apply to SAA budget requests.

State Arts Agency Context

National Endowment for the Arts (NEA)

State Arts Agencies (SAAs)

Regional Arts Organizations (RAOs)

Local Arts Agencies (LAAs)

State arts agencies maintain policy and programming relationships at the federal, regional and state levels. Each entity in our sector plays a specialized and complementary role. Relationships can differ from state to state and region to region. NASAA was created, in part, to represent SAAs' policy and funding interests at the federal level.

Forces Shaping Arts Policy Landscape

Politics
Aesthetics
Economics
Leisure time use
Demographics
Technology
Beliefs and values
Roles of the sectors

Some key “mega-trends” in the arts environment shape the design of state arts agency programs, the relationships SAAs navigate, the rationale SAAs employ, and the nature and availability of arts resources.

These forces play out in different ways for different states. Planning is the natural time to ensure that every state is attuned, responsive and well-adapted to its unique environment.

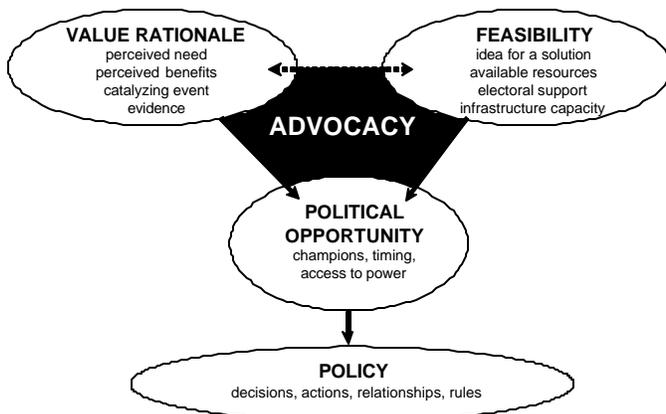
Assets of SAA Leaders

Commitment to public service	Professional networks
Collaboration skills	Personal networks
Knowledge	Communications
Passion	Advocacy skills
Accountability	Engagement with NASAA

Successfully navigating the policy landscape requires an array of leadership assets. Executive and appointed SAA leaders bring many of these skills to the table, others can be cultivated.

NASAA is an important forum for learning and leadership development, offering information, consultation, technical assistance and training to SAA leaders.

Leadership Assets = Policy Assets



Leadership assets are SAA policy assets, too, helping state arts agencies influence and successfully navigate all parts of the policy process.

Advocacy skills, in particular, are both a leadership characteristic and a leadership responsibility, and are key to state arts agency success.

The Role of Advocacy

Advancing Policy

What is **advocacy**?

- Pleading a case
- Presenting information
- Persuading others to support a cause

What is **lobbying**?

- Communication with legislative member or staff, *with an*
- Attempt to influence legislation

Differentiate between lobbying and advocacy.

Lobbying is usually restricted or prohibited, but advocacy usually is not. State arts agency council members, in particular, do not ordinarily face legal barriers to being an arts advocate.

SAAs and Advocacy

- Include advocacy in the job description of every council member.
- Put advocacy on the agenda at every council meeting.
- Establish an advocacy committee.
- Train council members in advocacy.
- Prepare council members to talk about the public benefit of your programs.

State arts agency chair and council members are key spokespeople. Support their work through ongoing integration of advocacy into the work of the council.

Recruiting Arts Advocates

Access to Policy Makers

- ...community leaders with political contacts who are active in the arts
- ...contributors to political campaigns
- ...constituents who know their legislators personally

Identify and recruit other individuals who have an influential advocacy voice, to create a broad platform of support with many messengers.

Enhance Your Advocacy

Power in Coalitions

- Promote a statewide network of advocates.
- Convene to discuss legislation and policy.
- Provide case-building information on public arts spending.
- Build alliances with non-arts advocacy groups with mutual interests.

Coalitions across and outside of the cultural sector help to advance an advocacy agenda. Each state has a unique assortment of groups that can be brought together. State arts agencies can play a convening and collaboration role.

The Arts in Public Policy

An Advocacy Agenda

Arts in education
Arts and creative industries
Arts and youth at risk
Arts and economic development
Arts and tourism

When making the case, look for ways to align the accomplishments of your state arts agency with the current public policy objectives of your governor and state legislature. SAAs are increasingly recognized as partners in delivering educational and economic benefits to the public. Key arguments include:

- Public arts funding serves a public purpose.
- The arts connect to a variety of public policy issues.
- Arts funding draws broad interest.
- The arts prove to be essential in solving civic concerns.

Advocacy Resources

Available from NASAA...

Advocacy Toolkit
Advocacy Checklist
The NASAA Advocate series
Talking points
Staff consultation
www.nasaa-arts.org

NASAA is a source of advocacy support for state arts agency leaders.

NASAA also provides ongoing knowledge services, leadership development and representation to state arts agencies.