Policy Partners

Making the Case for State Investments in Culture

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Information for the policy examples discussed in this publication relies in part on material prepared by Kelly Barsdate from the National Assembly of State Arts Agencies; Douglas Day and Peggy A. Bulger for the American Folklife Center of the Library of Congress; Shelley Mastran, Lisa Burcham, and Constance Beaumont from the National Trust for Historic Preservation; and John Hammer and Jessica Jones from the National Humanities Alliance.

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Table of Contents

Preface

When The Pew Charitable Trusts funded the feasibility study described in this book in the Spring of 2001, the final product was envisioned as a brief monograph describing ideas for promoting adaptation of revenue policies across states and cultural fields. But the engaging conversations that occurred through project activities led instead to ***Policy Partners,*** an action document designed to promote dialogue—a document to be used in the field as a discussion and policy reference guide by cultural activists, community leaders, and policymakers.

People from the arts, folklife, humanities, and historic preservation and other sectors came together for thought-provoking conversations between April and December 2001. The energy in those conversations came from the mix of cultural fields represented. Belief in the policy potential of collaborations grew steadily despite—perhaps even because of—the events of the year. As the economy slowed, state budgets for culture were under severe pressure. But participants decided that economic cycles should not slow policy work. When September 11 occurred, our group was together in Baltimore. After we found our way home to family and community, we re-convened by telephone. Discussion then centered on the role that culture must play in America's civic dialogue.

Many people contributed to the ideas and words in this book. The work of core group members (described in the Introduction) was essential in shaping the design of the inquiry, preparing background materials, and identifying discussion participants. Core group members were full of ideas, great team players, and ever reliable. Their work continues with the dissemination of ***Policy Partners*** through a grant from The Pew Charitable Trusts to the Center for Arts and Culture. The names of discussion participants are listed in the Appendix. Core group members were active contributors to discussion; several reviewed earlier versions of this document and provided helpful insights. Finally, Marian Godfrey, Stephen Urice, and Shelley Feist from The Pew Charitable Trusts were true partners in the entire endeavor. We appreciate the intensity of their participation, the respectfulness of their guidance, and the clarity of their feedback.

Policy Partners is an attempt to capture the ideas that were generously shared in many conversations over nine months so that others might have similar discussions and move to action. We learned a great deal from the experience and feel privileged to have played a part in bringing these diverse ideas together.

M. Christine Dwyer

Susan K. Hanley

Executive Summary

Policy Partners: Making the Case for State Investments in Culture, a discussion and planning guide for cultural and civic leaders, is the practical outcome of a year-long feasibility study supported by The Pew Charitable Trusts. The goal of the study was to identify mechanisms, ideas, and practices that could advance state-level cultural policy, especially those policies that augment public resources for culture.

A core group of leaders of national cultural organizations guided the study's design and played a central role in shaping its outcomes—Kelly Barsdate of the National Assembly of State Arts Agencies; Margaret (Peggy) Bulger from the American Folklife Center of the Library of Congress; John Hammer of the National Humanities Alliance; Kathryn (Kitty) Higgins of the National Trust for Historic Preservation; and Frank Hodsoll, arts policy consultant and former chairman of the National Endowment for the Arts.

On multiple occasions, the study's coordinators from RMC Research Corporation and the core group brought together leaders from different fields of culture—arts, folklife, historic preservation, and humanities—to identify the best ways to increase public investments in culture. ***Policy Partners*** captures the ideas that emerged from those deliberations in the form of a collection of innovative state policies and strategies for adapting policies from one state to another. In the Spring of 2002, The Pew Charitable Trusts provided a grant to the Center for Arts and Culture for dissemination of the ideas in the book.

The study's findings are framed as five premises that are illustrated with a range of examples from fifteen states.

1. ***To have clout in the policy arena on a par with other sectors, the cultural fields must develop alliances and craft unified messages that effectively communicate the value of culture.***
2. ***Cultural collaborations can build on examples of policies from other states along with proven strategies for navigating the political arena.***
3. ***Success in moving policy forward at the state level requires specific capacities, including an understanding of the state's current political and economic climate.***
4. ***National culture organizations are essential partners in policy work at the state and local levels. The arts, folklife, humanities, and historic preservation fields are poised to advance to a new level of policy innovation and collaboration.***
5. ***Policy organizations and opinion leaders from the policy community could become champions for cultural goals.***

Maine's New Century Community Program and Oregon's Trust for Cultural Development exemplify the lessons of the first premise—that collaboration among state agencies and private organizations leads to political credibility, visibility for cultural causes, and increased revenues for culture. The Maine and Oregon stories are included in ***Policy Partners*** along with examples of effective policy work from the Rivers of Steel National Heritage Area in Pennsylvania and the states of Arizona, Florida, Indiana, Missouri, New Hampshire, and Texas among others. These innovative policies are based on a variety of mechanisms that have directly or indirectly increased revenues for culture: trusts, special appropriations, tax credits, targeted fees and taxes, pilot projects, decentralization of grantmaking, special purpose legislative caucuses, and so on.

The other premises are about the practical strategies that can make the difference in policy success at the state level—and the ways that national groups can help to create those capacities. ***Policy Partners*** provides suggestions for the work of national culture organizations and the policy community, including those that serve governors, state legislators, and community leaders. Many groups, including private funders, can contribute to building the expertise and clout needed for success in forming collaborations, mapping policy assets, collecting information through polling and research, building broad-based coalitions, crafting winning policies, developing compelling arguments, and cultivating support from community, civic, and cultural leaders.

The heart of Policy Partners is a series of strategies aimed at different stakeholder groups. The strategies are challenges to:

- ***take stock of the policy-relevant assets of each cultural field at national and state levels;***
- ***strengthen information and build relationships among leaders of the cultural fields at national and state levels;***
- ***assess the conditions and timing for policy innovation;***
- ***use policy examples and other information to invent new policy options;***
- ***test out the ideas with the public and policymakers; and***
- ***obtain the resources for capacity building needed to adopt and implement policy innovations.***

Cultural leaders are ready for a new level of engagement in state policy work. This book is designed to offer fresh ideas and stimulate actions to strengthen public investments in culture. From the perspective of participants who contributed to ***Policy Partners,*** the time is right to lay the foundation for future innovations.

Introduction

To have clout in the policy arena on a par with other sectors, the cultural fields must develop alliances and craft unified messages that effectively communicate the value of culture.

Success in moving policy forward at the state level requires specific capacities, including an understanding of the state's current political and economic climate.

Policy organizations and opinion leaders from the policy community could become champions for cultural goals.

Cultural collaborations can build on examples of policies from other states along with proven strategies for navigating the political arena.

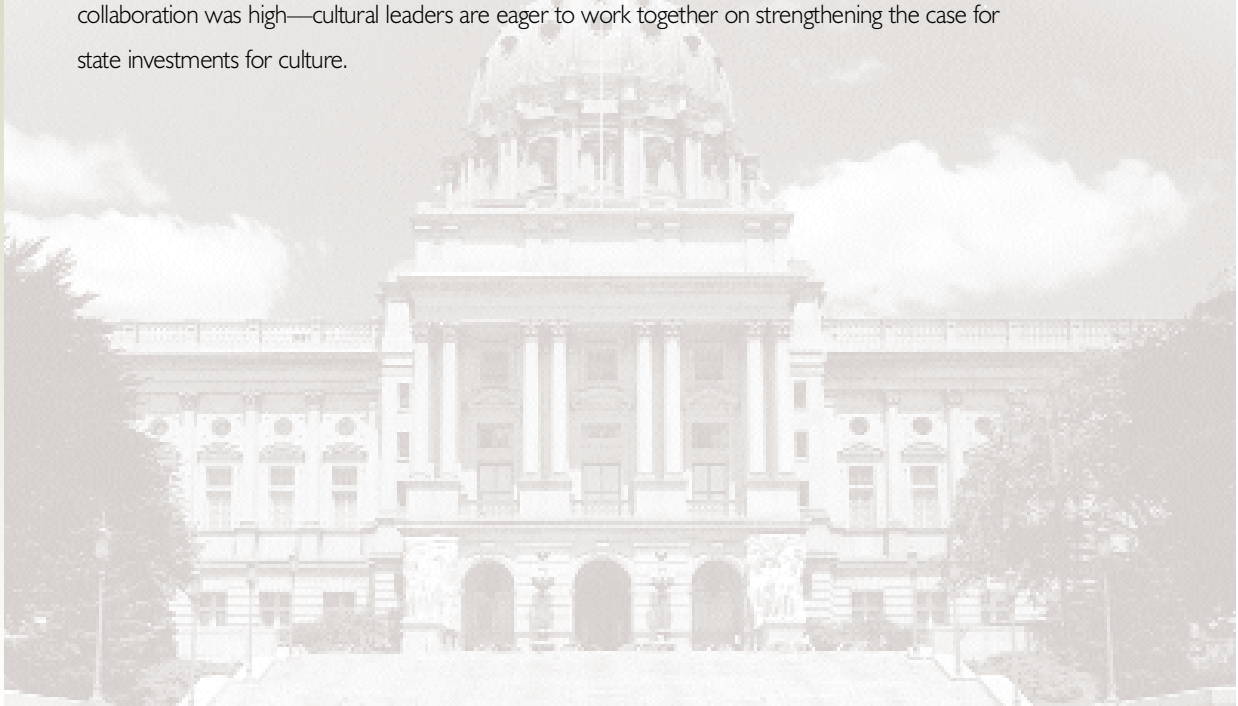
National culture organizations are essential partners in policy work at the state and local levels. The arts, folklife, humanities, and historic preservation fields are poised to advance to a new level of policy innovation and collaboration.

Introduction

Policy Partners: Making the Case for State Investments in Culture is a guide to state-level policies that increase public investments in culture. This book is the outcome of a study launched in 2001 by the national culture program of The Pew Charitable Trusts which aims to increase and make accessible policy-relevant information about American arts and culture. The goal of the study was to identify mechanisms, ideas, and practices that could advance state-level cultural policy.

A core group of leaders of national cultural organizations guided the study's design and played a central role in shaping its outcomes. Members of the core group were Kelly Barsdate of the National Assembly of State Arts Agencies; Margaret (Peggy) Bulger from the American Folklife Center of the Library of Congress; John Hammer of the National Humanities Alliance; Kathryn (Kitty) Higgins of the National Trust for Historic Preservation; and Frank Hodsoll, arts policy consultant and former chairman of the National Endowment for the Arts. Policy strategist Pope "Mac" McCorkle joined the core group mid-way in the study. The appendix contains more information about the study's methods and a list of participants in discussions.

The study yielded a wealth of information including examples of innovative state policies across a spectrum of cultural agencies, information about the conditions necessary for adapting policies from one state environment in another locale, and an assessment of the readiness of various cultural fields for increased engagement in state-level policy work. The study brought together leaders from different fields of culture, that is, arts, folklife, historic preservation, and humanities. The interchanges were fruitful and launched new relationships among leaders from several cultural fields. Interest in collaboration was high—cultural leaders are eager to work together on strengthening the case for state investments for culture.



Focus on state-level cultural policy

A community of interest in cultural policy has emerged in the past five to eight years at the national level which includes leaders from national cultural organizations, private foundations, and cultural policy centers at universities along with think tanks and individual consultants. The national policy dialogue centers around developing a common information base for coordinated policy actions: defining who is included in the cultural sector, determining the size of the sector, and finding common policy ground, e.g., issues of intellectual property, access for the underserved, uses of technology. The major cultural service organizations have developed shared and complementary agendas for advocacy at the federal level. For example, arts and preservation groups have partnered with groups in other sectors to affect policy in education, transportation, and international cultural exchange. Milestones in the national policy discussion of the philanthropic and academic communities include: the establishment of the Center for Arts and Culture in 1994; the American Assembly's "Arts and the Public Purpose" meeting and the White Oak meeting about building and sustaining a cultural policy community both in 1997; and the development of cultural policy research centers at major universities.

Typically the national cultural policy conversation has not directly included state-level policy interests—even though the past ten years were marked in some states by major increases in state appropriations, new and creative financial resources, and all types of partnerships that broaden the base of support for culture. Ingenuity born of necessity—a response to reductions at the federal level—led to wide-ranging innovations in funding mechanisms and policies at the state level. Intriguingly, successful policy work in some states has emerged from collaborations across different cultural fields. But relatively little is known about the degree to which policy innovations have been institutionalized—how resilient they are to shifts in political leadership or economic cycles—and how robust cultural collaborations are and in what directions they lead. The opportunities to document, analyze, and share policy innovations among states and cultural and other agencies have been insufficiently explored.

For these reasons, the time seemed right to develop a focused inquiry into state-level cultural policy. National organizations could learn from innovative states and better support actions such as: crafting a unified message about the benefits of culture; developing a comprehensive source of information on policy innovations; conducting critical analyses of policy outcomes; and facilitating transfer of innovations across fields or states.

During the course of this year-long exploration, the economic status of most state governments declined, causing some participants to question whether the time was right to focus on increasing public investments in culture. Most participants concluded, however, that there could be no better time to lay the groundwork for future innovations and prepare for opportunity.

Organization of the book

The energetic cross-field dialogue that was an important part of the study inspired the design of ***Policy Partners: Making the Case for State Investments in Culture.*** During the study, it became clear that increased and sustained public investments in culture depend on the involvement of many different players. The goal became the creation of a document that could spark discussions in many settings—among policymakers and cultural leaders within states, between funders and cultural leaders, within the membership of national cultural organizations, and so forth. The book contains numerous examples of state policies, and each chapter includes a "Take Action" challenge designed to turn the chapter's contents into a discussion tool for different audiences.

Each chapter is based on a major set of findings from the study summarized as five premises

Chapter I ***Reaching Critical Mass as a Cultural Movement***

develops the case for collaboration among the cultural fields in policy work.

Collaboration: To have clout in the policy arena on a par with other sectors, the cultural fields must develop alliances and craft unified messages that effectively communicate the value of culture.

Chapter II ***State Policies that Increase Public Investments in Culture***

describes policy mechanisms that have yielded increased revenues for culture in seven states.

Tools: Culture collaborators can build on examples of policies from other states along with proven strategies for navigating the political arena.

Chapter III Engaging in the Public Policy Process

introduces the basic capacities that the cultural fields must employ to effect policy changes at the state level.

Capacities: Success in moving policy forward at the state level requires specific capacities, including an understanding of the state's current political and economic climate.

Chapter IV Strategic Actions by National Culture Organizations

discusses the contributions of cultural leadership organizations in building state capacity for the public policy process.

Leadership: National culture organizations are essential partners in policy work at the state and local levels. The arts, folklife, humanities, and historic preservation fields are poised to advance to a new level of policy innovation and collaboration.

Chapter V Cultivating Champions in the Policy Community

describes opportunities to include culture in the work of the information and policy organizations that serve elected state officials.

Champions: Policy organizations and opinion leaders from the policy community could become champions for cultural goals.

A word about definitions

"We can now utter the phrase 'cultural policy' without having to... ceaselessly explain that the term does not necessarily lead to a Ministry of Culture and is not solely about federal funding for the NEA. Many people now seem to grasp that the term is plural... ."

—James A. Smith

Cultural fields: The study brought together representatives from four cultural fields—the arts, folklife/heritage, historic preservation, and the humanities—to examine the potential for sharing policy. The four fields are a sample of the cultural community rather than an inclusive list. In fact, this book contains innovative collaborations by representatives from other cultural sectors and groups—tribal organizations and public media in Oregon's work toward a Cultural Trust, for one.

Policy: The term "policy" is used in this document to mean the tools and strategies that guide a line of action, including those that direct the allocation of resources. Public policies are those that describe actions taken on behalf of the general public. This document addresses public policies related to state revenues.

State-level entities: State-level entities are the focus of this document in whatever form they take. This document recognizes the different organizational structures at the state level that represent the interests of each field of culture. In most states, state arts agencies are part of state government; all state humanities councils, by contrast, are private non-profit entities, although they may receive public support. Statewide preservation organizations are non-profit entities but state historic preservation offices are part of state government. State-level presence in folklife might be situated within any number of state agencies. Other types of state-level organizations include citizen advocacy groups; artists' organizations; humanities centers at public universities; state archives, museums and libraries; and heritage organizations.

Take Action: Get Involved

This book is designed to offer fresh ideas for those who have a stake in state-level cultural policy. Community and state leaders can use Chapters I, II, and III as the basis for discussions; national cultural leadership organizations can use the suggested actions in Chapter IV as a blueprint for working together in support of their state constituents. The actions suggested in Chapter V are aimed at the policy community. Chapters IV and V offer a menu of ideas for private funders, ways they could support cultural and policy organizations. Private and community foundations will also find guidance in Chapter III for support of statewide action.

Actions are targeted at many groups because success in increasing public investments in culture depends on the concerted actions of many stakeholders. ***Policy Partners*** will be successful if it engages those who have not previously been involved in advancing public policy in culture.

Collaborators: To have clout in the policy arena on a par with other sectors, the cultural fields must develop alliances and craft unified messages that effectively communicate the value of culture.

Strength through collective action

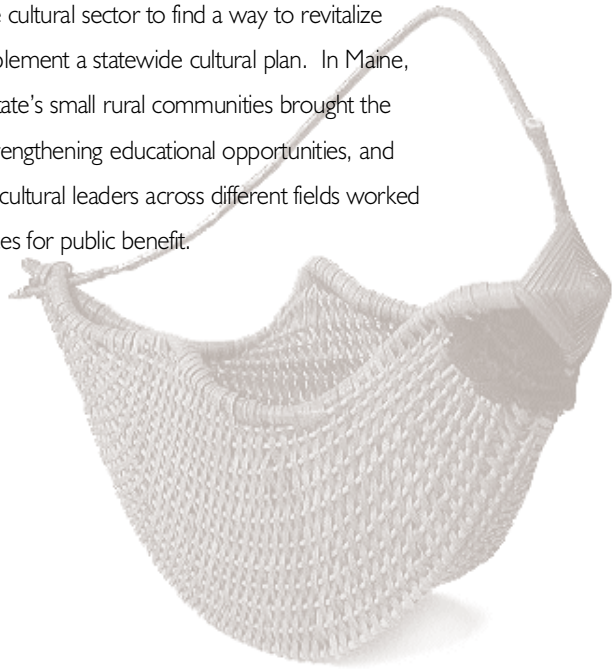
"In a diverse society such as ours, it is important to work on the heritage that unifies us, the heritage that was central to constructing our country."

— David Rusk, author and urban consultant

In some states cultural leaders have been successful in gaining influence in the state policy arena, securing new public resources for cultural purposes, and enacting policies favorable to cultural interests. Establishing new financial mechanisms or expanding existing ones is not easy and victories are sometimes fragile. The policy examples in this book repeatedly demonstrate, however, that there are common ingredients in success: collective action, grassroots advocacy, and unified messages that communicate public benefits. Cooperation among leaders from the separate cultural fields is a proven way to gain more clout at the state policy table.

When leaders from the arts, humanities, folklife, and historic preservation work together to increase public investments in culture, as they have done recently and successfully in several states, political credibility is enhanced, constituencies enlarged, and visibility for cultural causes increased. Two stories in this chapter are about formal collaborations among state agencies and private organizations: Maine's New Century Community Program and Oregon's Trust for Cultural Development. The third story, Rivers of Steel National Heritage Area, is also about the power of collaborations—in this case, local, state, regional, and federal cooperation. The Rivers of Steel story shows the many ways in which cultural programming—folklife and heritage associated with southwestern Pennsylvania's steel and related industries—can benefit the economy of a large geographic area.

In Maine and Oregon, leaders from the arts, humanities, heritage, and historic preservation (joined in Maine by libraries and in Oregon by tourism) defined themselves as the cultural sector, unified in serving the cultural interests of communities throughout their states. When political leaders learned from a statewide poll by the Oregon Progress Board that the majority of Oregonians no longer identified closely with their communities, they challenged the cultural sector to find a way to revitalize community life and then provided new resources to implement a statewide cultural plan. In Maine, the overarching goal of strengthening the vitality of the state's small rural communities brought the cultural fields together to focus on increasing tourism, strengthening educational opportunities, and attracting business to rural communities. In both states, cultural leaders across different fields worked together to secure and then distribute additional resources for public benefit.



The enthusiasm of Maine's and Oregon's cultural leaders for working together in new ways goes far beyond the pleasure of distributing additional resources to their constituents. Through policy collaboration, they have become part of a larger effort, working with policymakers to represent community interests. As a result, they are experiencing the energy that comes with being part of a movement—a *cultural* movement that encompasses artistic expression of many types, local history, heritage of all peoples, important ideas, ethnic traditions, the built environment, literature, and much more. The Rivers of Steel, Maine, and Oregon examples are prototypes of collaborations that could inspire similar cooperative policy efforts in other states.

The power of a unified message

When cultural leaders talk about the potential benefits of working together on common messages, comparisons to the the environmental movement enter the conversation. Sondra Myers, former cultural advisor to the Governor of Pennsylvania, points out that the roots of the environmental movement began in the middle of the last century when "tree people," "water people," "air people" and others joined forces. During the Sixties, separate strands of the environmental movement came together around environmental protection at the same time the public responded strongly to ecological disasters. Even though differences of opinion persist among strands of the movement, the achievements of the environmentalists in the policy arena over the past three decades attest to the power of common messages. An important lesson that cultural leaders can learn from the environmental movement's success is the value of a unified message—especially one that makes policy issues personal for decision makers and citizens.

"If you don't know where you are, you don't know who you are."

—Wendell Berry
poet and environmentalist

Most of us understand policy issues best through personal connections—how as individuals we are affected by various actions of governments and institutions. Environmental activists were able to create a widespread sense of urgency about the need for clean air and water policies through linking messages about the effects of poor air and water quality to our health as individuals. Even young children can now make the connection between polluted air and rivers and their personal safety and enjoyment of the outdoors. It is probably fair to say that few members of the general public have a similar grasp of how cultural policies affect them as individuals. How many connect the opportunity to hear live musical performances or see high quality local theater with policies about funding for arts and music education in the public schools?

The environmental movement's messages have also been successful in communicating concepts of ecology, drawing connections among aspects of the environment. As a result, many of us think about the natural world as a system. We have come to recognize that when South American rainforests or Northern Forest pines are threatened, our quality of life is diminished and there is a direct connection to our health and well-being. Peggy Bulger, director of the American Folklife Center of the Library of Congress, contrasts that widely-accepted ecological perspective on the environment with less well-formed understandings of cultural connections. The "ecology of culture" is not yet widely understood. A cultural leader in one state may not feel a personal connection when folk traditions in another state are lost or unappreciated. Members of the dance community do not necessarily see the connection between the pending destruction of a local historic site or the financial troubles of a symphony and their own concerns about funding. Even those who are deeply interested in a specific field may not understand its relationships to other fields of culture nor the potential for connection to a like-minded group of people. When individual advocates perceive that they are part of a larger cultural landscape, however, the potential to influence policy increases.

City Lore: Place Matters

City Lore, New York City's "Museum Without Walls," demonstrates how a simple concept with a strong message can unite humanities, history, heritage, and historic preservation partners. City Lore creates diverse partnerships to promote participation in cultural heritage. Through its Census of Places that Matter, City Lore has completed extensive research based on nominations from diverse New Yorkers about places that they value for a wide range of associations to history, traditions, and collective memory as well as contributions to community life. Steve Zeitlin, City Lore's founder, describes connections across fields: "While historic preservationists had worked to preserve historic landmarks, City Lore was concerned with the culture that brings those buildings to life." In partnership with the Municipal Society, City Lore raises $400,000 annually to work with communities to discover, interpret, celebrate, and protect the places that hold memories, anchor traditions, and help to tell the history of New York City.

City Lore is the Center for Urban Folk Culture, a non-profit membership organization.

"If we continue to allow the erosion of our cultural forms, soon there will be nowhere to visit and no place to truly call home."

—Alan Lomax

WWW.CITYLORE.ORG
WWW.PLACEMATTERS.NET

Communicating public benefits

A cultural movement needs a unifying set of themes that communicate value to many different stakeholders—messages that speak about common purpose in a compelling way to the general public and policymakers. Consider the example of the current Bush administration's education message (borrowed from the Children's Defense Fund) that has become the title of the new elementary and secondary education law: "No Child Left Behind." This straightforward message works on multiple levels. In only four words, the theme describes the purpose of federal funding for education, articulates a mission to guide individual actions as well as local and state policy formation, and lays a foundation of principles around which politicians with different views are able to rally. The message is intended to "unite" many fields within education toward common purposes; the new law addresses such diverse domains as teacher training, school libraries, preschool education, mathematics and science, and the education of the children of migrant workers. The message speaks to both the *instrumental* purposes of education—our nation needs a well-prepared workforce and contributions from all citizens—and the *intrinsic* value of education.

"Cultural organizations are the center of community life in rural areas."

—Senator Richard Cohen, Minnesota state senator

Cultural collaborators need a similarly strong theme to speak to policymakers about the value of investing in culture. Fortunately, many examples demonstrate culture's instrumental value to other sectors. Benefits can be variously described in terms of contributions to building social capital, furthering civil society by providing perspective on critical issues, facilitating discourse across groups, fostering the skills needed by workers in the new economy, supporting community development, sparking economic revitalization of urban and rural communities, and encouraging tourism. Philip Psilos, Economic and Technology Policy Studies director of the National Governors Association, suggests that consensus already exists about the value of culture and that culture has become a "standard part of the quality of life" argument.

Framing a message that efficiently captures the intrinsic and instrumental benefits of the arts, humanities, folklife, and historic preservation is future work for a skilled communications team. An effective message would suggest core values important to many people, and evoke the multi-faceted roles of the humanities, folklife and tradition, historic preservation, and creative expression as well as instrumental values. "Sense of place" is an example of a theme that resonated with many of the study's participants as the basis of a potentially powerful message.

"What does it take to build ownership in our collective heritage on the part of newcomers? Changing demographics have tremendous implications for the valuing of our cultural assets."

— Gordon Ambach, retired director, Council of Chief State School Officers

In a widely quoted study, Professor Richard Florida of Carnegie Mellon University recently looked at the ability of regions to attract talent for the new economy. Among his findings:

> *"Quality of place factors are as important as traditional economic factors such as jobs and career opportunity in attracting knowledge workers in high technology fields."*
>
> *Quality of life in the community increases the attractiveness of a job by 33 percent for young knowledge workers—the most important reason after salary for relocation.*
>
> *Young knowledge workers defined amenities that matter to include: large numbers of visibly active young people, a vibrant music and performance scene with a wide range of live music opportunities, and a wide range of nightlife experiences, including many options without alcohol.*
>
> *— Competing in the Age of Talent: Quality of Places and the New Economy*

The next section of this chapter contains the three stories that strongly influenced our thinking about the political strength in collaborations across the fields of culture and the benefits of a unified message. The stories suggest what might be possible on a larger scale—perhaps the opening act of a cultural movement if collaborative work were to become more standard practice. Following the stories is a set of questions that could be used to structure discussion among civic and cultural leaders about the potential for collaboration and for developing the public's understanding of the benefits of culture.

Maine:

The New Century Community Program —

Collaboration of seven public and private agencies secures funds to rebuild Maine through arts & culture.

THE NEW CENTURY COMMUNITY PROGRAM

The New Century Community Program —

"To advance the well-being of the state of Maine, to ensure a richer quality of life for Maine residents, to protect Maine's unique cultural resources, to enhance educational opportunities for people of all generations, and to inspire those living in the new millennium."

— New Century Program Introductory Brochure

In 1998 the Maine Cultural Affairs Council (MCAC), composed of seven arts and culture agencies, worked together to design the New Century Community Program. Established in 1991 by legislation, the Maine Cultural Affairs Council initially housed four cultural agencies with a mandate to include other like-minded agencies. Initiation of the New Century Community Program came from the long-term working relationships among the MCAC agencies. Uniquely, the project was jointly developed by a mix of public and private agencies: the Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, Maine Historical Society, Maine State Archives, and Maine Humanities Council.

The program was designed to revitalize Maine's communities with newly appropriated grant funds. The goal was to highlight the importance of arts and culture to the social well-being of Maine residents and the economic development of Maine communities. Maine is divided between the economically healthy southern part of the state and the chronically poor and weak economy of the northern and western regions. State leaders seeking to strengthen the entire state began to see that careful investments in cultural endeavors at the local level could pay big dividends. First, tourism is a major industry in Maine. Leaders saw that Maine's rich cultural heritage combined with the state's physical beauty could draw more tourists if cultural resources were more accessible. Second, leaders were aware that Maine needed to strengthen its educational resources to attract and keep new industries and to prepare young people for the workforce of the new century. And, finally, leaders knew that businesses seeking to relocate assign considerable importance to cultural resources as a key component of quality of life in an area.

The New Century Community Program was proposed to the state legislature for funding in 1999 with the support of the Maine Community Cultural Alliance, a private non-profit advocacy organization that preserves, promotes, and increases awareness of Maine's cultural resources. The legislative leaders who sponsored the program quickly "made it their own," strongly believing it to be good public policy for Maine.

Supporters led an advocacy campaign to persuade the state legislature to provide an initial appropriation of $3.6 million each year for FY 2000 and FY 2001 (Maine's budgets are proposed on two-year cycles). Legislative support developed from the Speaker of the House, the Majority Leader of the Senate, and the Chair of the Appropriations Committee. A small working group coordinated statewide advocacy events through weekly meetings and daily calls. Editorial meetings were held throughout the state; legislators received compilations of editorials and news clips. Cultural supporters held breakfasts and receptions to inform legislators about the value of the program to their home districts. Expert marketers volunteered time to prepare visuals and print materials for the campaign. Almost all advocacy support was volunteer.

Maine Arts Commission

Maine Historic Preservation Commission

Maine Historical Society

Maine Humanities Council

Maine State Archives

Maine State Library

Maine State Museum

www.maineperformingarts.org/newcentury/

The Maine State Legislature appropriated $3.2 million for FY 2000. Seeking to continue and expand the program, the Maine Cultural Affairs Council requested $4.3 million each for FY 2002 and FY 2003. This sum was ultimately reduced to $1 million, reflecting the state budget shift from a record surplus to a significant deficit. Supporters believed that even this level of success was a significant accomplishment, given the severity of the state's fiscal situation in 2001. Despite this setback, the reauthorized program gained "ongoing" budgetary status and is now in a permanently authorized position in Maine's "Part I" budget. At the very end of the 2002 session, Maine's legislature approved a 21 percent increase for the New Century Community Program—even though all partners had received across-the-board budget reductions. The Legislature took this action on its own—proof of the perceived value and visibility of the New Century Community Program.

The New Century Community Program encompasses both matching grants and direct assistance to communities. The three objectives of the program are:

1. ***to expand access to educational resources through the promotion of literacy and access to historic materials and contemporary information;***
2. ***to preserve Maine's historic resources, its properties, artifacts, and documents; and***
3. ***to build communities through strengthened cultural resources.***

In its first year, the New Century Community Program distributed more than $2.3 million in state funds and generated $9.8 million in matching funds and in-kind assistance. More than 420 grants were awarded, reaching 180 communities in all areas of Maine. These ranged from historic preservation grants for historic buildings, to library development projects, and arts and humanities programming grants. The remainder of the allocation was spent on direct service activities in which programs were brought directly to a community. Direct services include New Books, New Readers offered through the Humanities Council for adults who are new readers or not in the habit of reading, and Born to Read that involves volunteers reading aloud and providing books to children in child care settings. The New Century Community Program also sponsors several statewide initiatives, such as the Maine Historical Society's Maine Memory Network, a virtual history museum that will appear online later this year, and the Maine Arts Commission's Discovery Research Program, community resource identification and cultural development projects across the state.

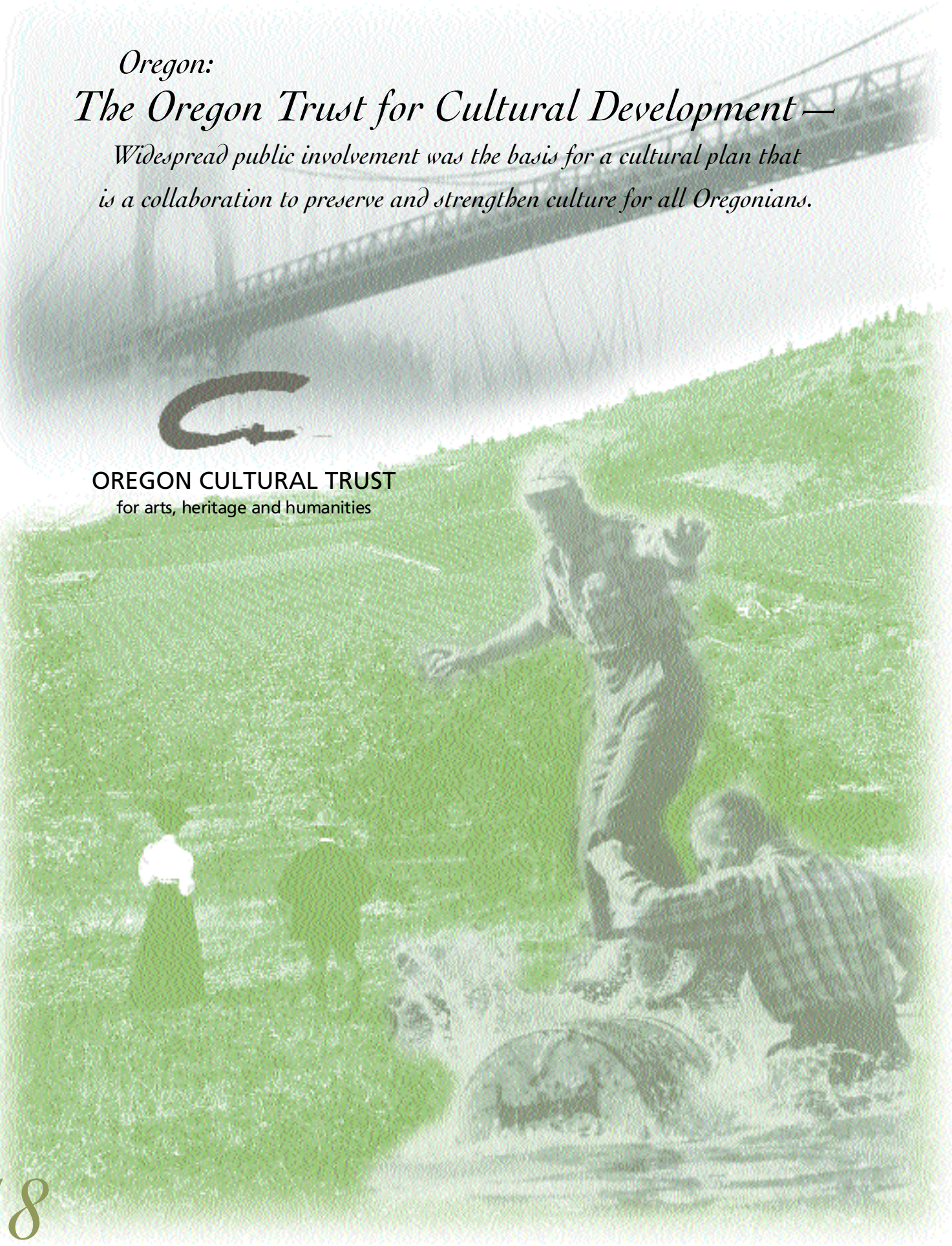
Each of the seven collaborating agencies is responsible for awarding grants and distributing direct service programs using existing mechanisms and agency staff. A selling point of the program for legislators is that all funds go directly to communities; that is, neither the MCAC nor the cultural agencies receive overhead on the program funds administered.

Oregon:

The Oregon Trust for Cultural Development—

Widespread public involvement was the basis for a cultural plan that is a collaboration to preserve and strengthen culture for all Oregonians.

OREGON CULTURAL TRUST
for arts, heritage and humanities



The Oregon Trust for Cultural Development—

OREGON CULTURAL TRUST
for arts, heritage and humanities

Oregon Arts Commission

Oregon Council for the Humanities

Oregon Heritage Commission

Oregon State Historic Preservation Office

Oregon Historical Society

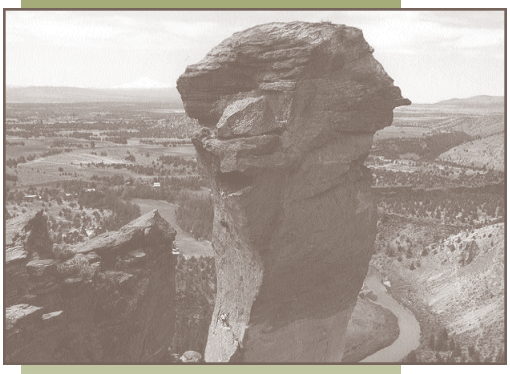
In August, 2001 the Governor of Oregon signed into law a bill providing a structure and funding for Oregon's Trust for Cultural Development. The Oregon Cultural Trust is a statewide cultural plan to raise new funds for investment in Oregon's arts, humanities, history, heritage and historic sites. The Cultural Trust's goal is to raise $218 million and disseminate as much as $91.7 million over a ten year period.

Oregon's investment in a statewide cultural plan was a response to many years of underfunding of the cultural infrastructure in the state. Historically, Oregon has ranked near the bottom of states in terms of direct fiscal support for cultural agencies. In 1998, Oregon's Governor issued a challenge to the state's cultural community when he addressed the first statewide cultural summit. He challenged the arts, humanities, and heritage sectors to "develop a cultural plan that would be as expansive as Oregon's powerful landscape." The Oregon Progress Board's poll results showing a high percentage of the state's citizens disconnected from their local communities was a spur to action.

Through the passage of a special bill in 1999, the Governor and Legislature appointed task forces to develop a plan for Oregon's cultural resources and increase public and private investment in culture. Led by citizens including legislative members, a task force was charged with the development of an over-arching cultural plan to make explicit the connections across culture, state identity, community development, and economic development. The coordinating cultural partner agencies involved the Oregon Arts Commission, Oregon State Historic Preservation Office, Oregon Heritage Commission, Oregon Historical Society, and the Oregon Council for the Humanities. The Oregon Tourism Commission also worked closely with the task force.

The planning process involved listening to Oregonians across the state in forums and meetings, and through surveys and in interviews. The process led to the development of a plan that calls for the establishment of a collaborative venture to build and nurture cultural activities that are accessible to all Oregonians through the Oregon Trust for Cultural Development.

The finished plan was a "ready-made" package to be sold to the legislature. Task force members were "built-in" advocates and the plan had the support of the Governor. The newly formed Cultural Advocacy Coalition spearheaded the political process to develop statewide support. The Coalition retained professional lobbyists during the 1999 and 2001 legislative sessions to move the plan forward. The extensive groundwork of the cultural plan enabled cultural agencies and their constituents to unite around common and dear messages about the value of arts and culture to citizens of the state.



"...the time has come to take a bold step toward molding the future we want for our state, to make culture a partner in the process, and to orchestrate the thinking, human ingenuity and creativity to enhance and expand cultural opportunity and understanding for all."

— Charles Walker
Chair, Joint Interim Task Force on Cultural Development

WWW.SOS.STATE.OR.US/CULTURALTRUST/

Over the next 10 years the Cultural Trust will add to agency funding, disseminate new dollars at the local and state levels, and create an endowment that will provide a permanent source of funding for cultural development and preservation of cultural assets.

The Oregon Cultural Trust's funding does not supplant existing funding to the cultural partner agencies; new funding is above regular appropriations for these state agencies. The first infusion of state dollars into the Cultural Trust included an appropriation of $100,000 to the Secretary of State's office to implement the Cultural Trust. An additional appropriation of $1 million to the Oregon Cultural Trust was contained in the Legislature's budget reconciliation bill in 2001.

The Oregon Cultural Trust is also a funding mechanism. New funds for the Cultural Trust are generated in three ways.

- Tax credits for corporations and individuals who donate to nonprofit cultural organizations and then make a direct contribution of an equal or greater amount to the Cultural Trust. Donations to the Trust of up to $500 from individuals and $2500 from corporate organizations are eligible for 100% state tax credits. Over the ten-year period, an estimated $114.7 million may be realized through tax credits.
- Proceeds from the conversion of surplus state-owned assets—an industrial site and land owned by the Department of Corrections were identified in legislation. Converted assets for the Trust are estimated at $102.4 million by the end of the ten-year plan.
- Revenue derived from the sale of special cultural license plates. An estimated $20.2 million may be realized over ten years.

Interest from the Oregon Cultural Trust will fund activities related to the state's cultural development plan, including:

- allocations to Oregon counties and the nine federally-recognized tribes to support local and regional projects and collaborations that build participation in culture;
- competitive matching grants for both operating and capital needs; and
- increased funding for the cultural partner agencies to support partnerships and collaborations as well as existing programs that are underfunded. A portion of these funds requires collaboration between two or more partner agencies.

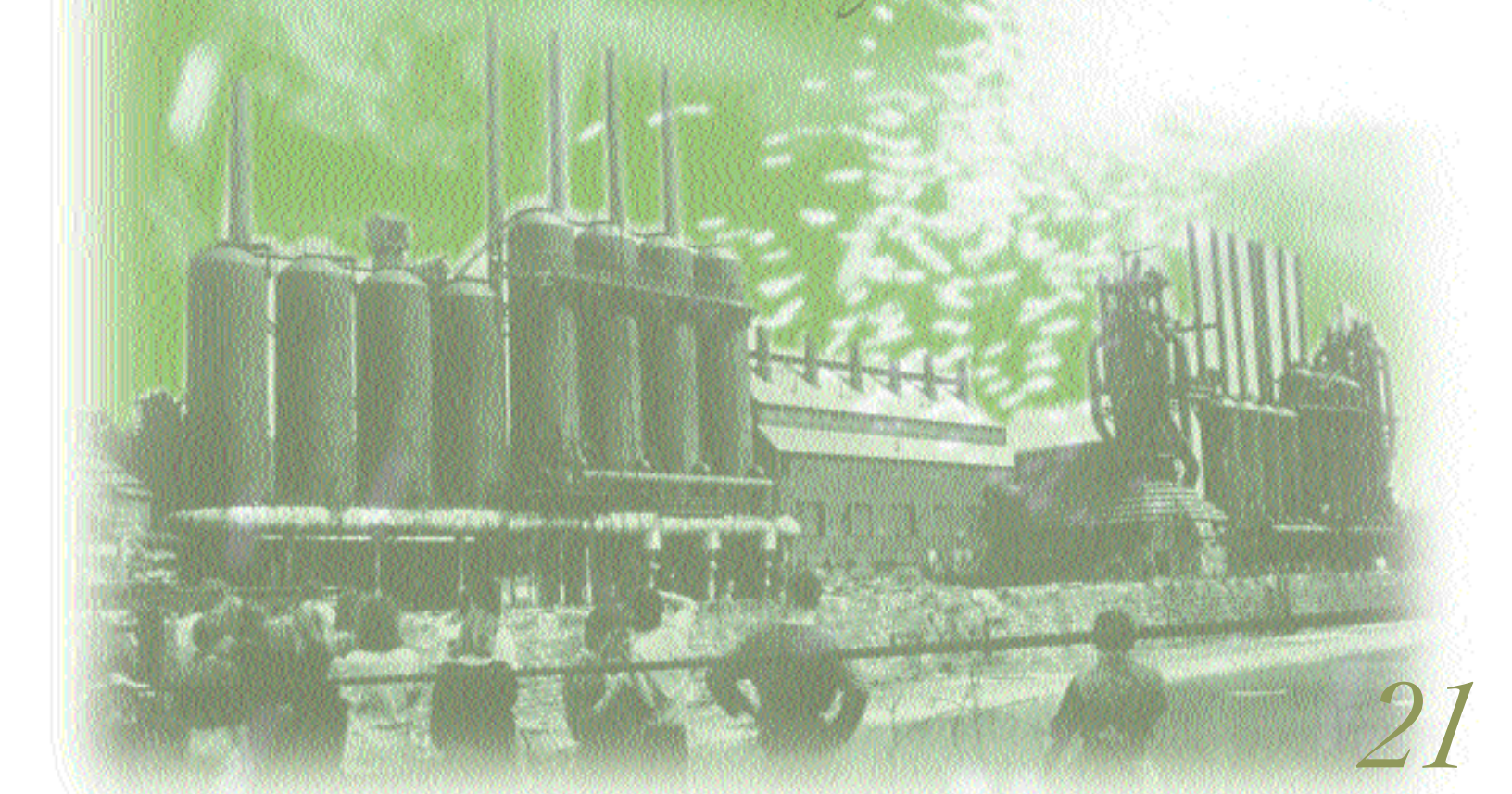
In order to measure the benefits of the plan to Oregonians, a designated portion of funds to the cultural partner agencies will be set aside annually for qualitative benchmarking of cultural development within the state. Baseline data will be collected in the first year to assess cultural participation and access, the financial condition of cultural organizations, and quality of life factors.

Pennsylvania:

Rivers of Steel National Heritage Area —

A multi-level, multi-sector partnership is committed to conserving, interpreting, and managing the historic, cultural, and natural resources related to the steel industry of southwestern Pennsylvania

Big Steel



Rivers of Steel National Heritage Area —

The Rivers of Steel Folklife Center explores the living traditions of Pennsylvania steelworkers, such as the ways steelworkers decorate their hardhats, the playground games that children play, the stories of coal miners, and metalworking and needlework shows.

Rivers of Steel is a dynamic combination of cultural programs and policies that fosters economic development and community revitalization. In 1996, Rivers of Steel was designated as both a National Heritage Area and a State Heritage Area. The designations make the region eligible for Congressionally-appropriated funds for heritage area operations and state Heritage Parks Program funds. Rivers of Steel is one of 23 designated national heritage areas.

The Rivers of Steel geographic region encompasses seven counties in southwestern Pennsylvania and includes the greater Pittsburgh area and communities along the Monongahela, Allegheny, and Ohio rivers and their branches. The area is well-known for its enormous contributions to the country's steel-making industry. By focusing on the legacy of steel and related industries, Rivers of Steel has become a powerful catalyst for creating investment and economic development strategies and promoting heritage tourism throughout the counties.

In the early years, the Steel Industry Heritage Task Force undertook regionwide advocacy efforts to reach federal and state legislators. A critical victory was achieved in 1988 when Senator John Heinz championed an "earmark" in federal legislation that designated Allegheny County and part of Washington County a "study area" for heritage planning with the National Park Service. Congress appropriated funds for a feasibility study and an action plan for developing a steel heritage area in the Monongahela Valley. The 1988 bill language was the key to a series of funding requests within subsequent Department of Interior appropriation bills. The study area expanded, additional federal funds were made available, and several state agencies worked cooperatively in the development of a state heritage area. One of the supervising agencies, the Pennsylvania Heritage Affairs Commission, was already building a statewide infrastructure for blending folk arts and traditional culture. The Heritage Affairs Commission kept the combination of folklife, historic preservation, and humanities programming central to the organizing vision.

In 1991, the Steel Industry Heritage Corporation incorporated as a non-profit organization to serve as fiscal agent for Rivers of Steel. Initially formed as a citizen-based coalition, the group broadened as federal, state, and private funding sources expanded across sectors. With formal designation as a Heritage Area, more municipalities and community groups began to participate. Through cultural conservation work, trail-building, tour development, and other programs, Rivers of Steel attracted wider participation in the coalition along with different types of constituents such as school districts.

Although folklife had been a central feature of Rivers of Steel, its acknowledged primary goals are community revitalization and economic development. Without a doubt, the folklife component has been enriched by a strong combination of historic preservation and humanities programming.

Major areas of programming and policies:

- Economic development strategies aim to revitalize the historic and cultural resources of the industrial communities in southwestern Pennsylvania by making them critical elements of regional revitalization and heritage tourism. Currently, Rivers of Steel is creating a **38 acre national park on the site of the Homestead mill,** site of the 1892 Homestead Steel Strike.
- The preservation of historic buildings, locations, and artifacts tells and interprets the story of **"Big Steel"** throughout southwestern Pennsylvania.
- Cultural conservation initiatives protect a wide range of **ethnic, religious and occupational folklife traditions,** preserve the places and values that serve as symbols of identity and important sources of local pride, and provide assistance to tradition bearers.
- **Restoring, protecting, and enhancing** the land and water resources of the region includes building trails along riverfronts and old railroad corridors, and reclaiming abandoned industrial riverfronts that will act as entrances to communities.
- **Rivers of Steel Archives** serve as a repository for collections of artifacts, documents, photographs, and audiovisual materials that show the many aspects of the region's industrial and cultural traditions. Most materials have been donated by the public.

More than $43.4 million has been raised in the past nine years for projects in the Rivers of Steel region. Nearly $4 million in National Heritage Area funds has leveraged more than $23.5 million in other public and private funding. The Homestead Works National Park is expected to generate revenue of $60 million annually from heritage tourism and other supporting businesses. Grassroots advocacy continues to be key. Heritage town meetings continue to involve local people in heritage conservation planning and encourage their involvement with local legislators. Special events are planned for legislators and the information flow to policymakers about the outcomes of federal and state funding is continual.

WWW.RIVERSOFSTEEL.COM

Take Action: Apply the Lessons and Stories

Use these questions to structure a discussion with state cultural and civic leaders about the potential for collaboration and how the public benefits of culture are understood in your state.

1. To what extent do different cultural fields coordinate policy activity in your state? Which state-level cultural groups have a history of collaborating on policy work or other types of projects?

2. How have you and others tried to bridge the cultural fields, e.g., through convenings, joint programming, common messages, advocacy? What has been your experience in doing so?

3. What could you do differently to create working relationships across cultural fields in your region, state, or locale? How would you begin?

4. What do you know about the public's view of culture in your state or area? Has there been any polling done in culture? What messages about culture are being commonly heard by the public from policymakers and the statewide media?

5. What could be the unifying theme across the cultural fields in your state? For example, how would "sense of place" resonate as a unifying theme with those in the cultural fields, policymakers, and the public?

6. What do you know about how your state's elected officials view cultural resources? Has there been any collecting of position statements or interviewing? What messages promoting culture are being commonly heard by policymakers? For example, has your state conducted a study of the economic impact of arts or historic preservation?

7. How might partnerships with other cultural fields help you address priority policy issues? What policy challenges do you face for which collaboration offers potential solutions?

8. What other information do you need from your colleagues or about your state's economic and political environment in order to take action? Do you know where and how to get the information?

Tools: Cultural collaborators can build on examples of policies from other states along with proven strategies for navigating the political arena.

Learning from successes

"The National Trust for Historic Preservation receives hundreds of calls each year from individuals and organizations requesting assistance in becoming more effective advocates for preservation and information about what other states are doing. The preservation issues vary by region but not the need."

—National Trust for Historic Preservation's Public Policy Program

Kelly Barsdate, Director of Policy, Research and Evaluation for the National Assembly of State Arts Agencies, remarks that while "cultural policy seldom grabs headlines, cultural policy innovation is alive and well in the states." During the year-long exploration, we were able to identify a number of ways in which cultural leaders worked with elected officials to increase state investments in the cultural sector. This chapter augments the stories in Chapter I with seven examples of innovative policies chosen to illustrate different mechanisms that have resulted in increased revenues for culture.

Cultural leaders and policymakers can use the experiences of others to craft and promote policies in their own states. One or more of the policy examples in this chapter could become the starting point for advocacy in another state. State contexts are sufficiently varied that while policy tools and strategies can inspire action in other states, they are not likely to be simply replicated. Because nuances of political climate and cultural infrastructure vary by state, winning strategies need to be crafted by those intimately familiar with the context of a state.

Each policy example has unique features. At the risk of oversimplifying the examples, we propose some basic classifications of resource policies. A primary distinction is between policies that ***directly*** generate revenue and those that ***indirectly*** result in revenue increases for the cultural sector. The chart on the next page shows one way to conceptualize direct revenue generation mechanisms. Policy innovations are either grounded in the cultural sector or built into revenue policies of other sectors. Policy work may involve enhancements of existing mechanisms or may mean the creation of new revenue mechanisms. In practice, political strategists use combinations of approaches, sometimes adding incentives for private sector contributions. Combinations of approaches help to broaden appeal to decision makers and constituents.

The most straightforward approaches to direct revenue generation (first column in the chart) are those that directly increase revenues for cultural activities through ***existing*** mechanisms, like line-item additions, or re-direction of existing revenue sources to encourage, add, or permit cultural purposes.

In the example of Arizona's ArtShare, legislative dollars go directly to build the principal of an endowment fund for arts agencies. Since 1996, the State of Arizona has appropriated $6 million in funding for the endowment that is over and above funds raised through a dedicated tax established earlier on admission receipts from events run by for-profit entertainment concerns. ArtShare grants are targeted to support arts education initiatives, provide outreach grants for non-profit arts organizations, and augment capital reserves for mid-sized arts organizations.

Direct Revenue Generation

	Additions to Existing Mechanisms	*Newly Created Mechanisms*
Resources in the cultural sector	• *Direct appropriations for specific cultural purposes (AZ)*	• *Targeted tax credits (MO)* • *New grant program (NH)*
Resources from other sectors	• *Designating cultural purposes for fees (FL)* • *Earmarking discretionary funds for cultural purposes (FL)*	• *Partnerships for using federal and state program funds, e.g., transportation funds (TX)*

State abbreviations refer to stories at the end of this chapter.

Two examples from Florida show how existing mechanisms can be modified to provide resources for culture. Florida's use of corporate filing fees is an example of tapping an existing funding base as a new source of support for arts and culture activities. The Cultural Institutions Trust Fund in Florida, which now receives between $12 million and $16 million annually, began simply with redirection of various types of fees that were already levied on corporations by the state of Florida. Grants from the Cultural Institutions Trust Fund now annually provide support to 65 major arts organizations, benefit smaller arts organizations through special grants, and fund international cultural exchange and touring. The second example from Florida is a strategy for increasing funding by persuading legislators to pursue targeted appropriations or earmarks for local cultural purposes. Each year local groups in Florida nominate historic preservation projects for special grant consideration. The Florida Division of Historic Resources annually prepares the "Pink Book" of projects, a catalog of vetted support opportunities from which local legislators choose. Political strategist Mac McCortle labels such strategies "sweet pork" —earmarks that legislators secure for their local districts ("pork") that are targeted to established community priorities ("sweet").

"We speculate that virtually every state has good potential for policies that encourage collaboration among cultural organizations. A state that has a strong state humanities council, at least one university with outward looking cultural programs and at least one library, museum, and other cultural organization makes a good candidate for innovation in cultural policy."

— National Humanities Alliance

Policy innovators also create and fund ***new*** mechanisms (the second column in the chart). This chapter includes profiles of Missouri's Historic Tax Credit Program and New Hampshire's Land and Community Heritage Investment Program (LCHIP)—both newly created mechanisms. In three years, Missouri's 25 percent tax credit for residential and commercial rehabilitation for historic structures has yielded more than $200 million in rehabilitation project expenditures, representing $53 million in tax credits. New Hampshire's LCHIP provides matching grants for up to 50 percent of the cost of preservation of open space and historic sites. LCHIP overwhelmingly passed the New Hampshire legislature in June 2000 in the midst of an education funding crisis. Communities filed more than 100 applications for LCHIP matching funds in the first year.

New revenue mechanisms and sources created in other sectors (the second row in the chart) can also be tapped for cultural purposes. Policy intent in other sectors often allows for the support of cultural projects and activities. If timed appropriately, the cultural sector can benefit the implementation of others' goals. Pilot demonstration projects are one way to establish the viability of a cultural use of funds targeted for transportation, education, housing, or other purposes. Success in garnering allocations for cultural purposes within other funding pools requires the same type of political support and partnership building that it takes to be successful when creating new funding mechanisms. The Texas Historical Commission used Intermodal Surface Transportation Efficiency Act (ISTEA) federal funds to document and assess the condition of 55 of the oldest and most threatened landmark courthouses in the state and build a database of information on all courthouses. Building on that pilot activity, in the last two legislative sessions advocates have persuaded Texas' Governor and Legislature to provide $100 million in state appropriations for matching grants to save the most endangered courthouses.

The Arizona, Florida, Missouri, New Hampshire, and Texas stories are included at the end of this chapter.

Indirect approaches

SELECT REGIONAL FOLKLIFE PROGRAM ON WWW.CRT.STATE.LA.US/FOLKLIFE

Sometimes policies that are not obviously about revenue result in tangible financial benefits to the cultural sector. Decentralization of the distribution of funding, for example, can be a long-term strategy for creating demand at the local level for more public dollars. The success of decentralization is exemplified in the story of Indiana's system of regional partnerships for arts funding. The Indiana Regional Partnership Initiative has grown steadily in scope and funding momentum; in the first four years of the regional structure, the state appropriation to the Indiana Arts Council increased by 28 percent. The Indiana story is included at the end of this chapter.

A variation on the decentralization strategy is Louisiana's Regional Folklife Program established cooperatively between the state's folklife program and Louisiana's state universities and modeled on the

"The willingness to embrace multiple agendas — environmental advocacy, healthcare, community organizing—under the folklife umbrella has meant that more sources of funding have been utilized for culture."

—American Folklife Center, Library of Congress

Louisiana Archeology program. Five Louisiana state universities currently host faculty folklife positions using state funding; the positions bridge the town-gown divide as folklorists work in the community to identify, document, and present local folk cultural traditions and artists.

When cultural leaders are active players, regulatory policies can sometimes have a direct impact on the public and private allocation of resources. The example of South Carolina's sweet grass basket makers shows the benefits of concerted advocacy by traditional artists. Regulations enacted by South Carolina's legislature now protect sweet grass growing beds from land development and destruction. Prospective land developers are required to pay the costs of local impact studies to determine the consequence of development on growing areas. South Carolina's legislation also protects the locations of basket sellers along highways.

Laws and regulations in other sectors can create opportunities to meet cultural purposes. For example, California's State Board of Education added one year of arts training to the certification requirements for teachers. In the short term, that simple change will have major impact on university teacher preparation programs as they gear up to prepare courses of training in arts education. Advocates for the change have a longer view in mind: exposing generations of California students to teachers who have affinities for the arts helps to ensure future arts support as students of these teachers become active citizens.

Thinking strategically

The stories in this chapter are about increasing public dollars dedicated to culture, but they also share other characteristics. First, policy developers defined the formulas for distributing new dollars in legislation or developed agreements about distribution of funds during the policy formulation stage. Second, the policy examples made explicit the public benefits of the strategy, including non-financial outcomes such as increased public participation in the arts, stabilization of arts organizations, and greater public awareness of cultural assets. Third, the policies were crafted carefully to augment resources and not supplant existing funding.

Finally, the featured policies show evidence of built-in sustainability in the design of funding mechanisms and in the broad visibility created by the intended uses of funding. Over the long term, a successful approach advances the cultural sector's position relative to other competing purposes. Policy strategist Mac McCorkle describes the goal for the cultural sector as "moving closer to the exempt category" in a state's budget, advancing closer toward sectors such as education and social services which have the budget lines "that can't be touched or can't be touched first or second." When re-positioning culture in the policy arena is the goal, the view is necessarily long term. The outcome is worth considerable risk, including the risk of working collaboratively with others in new ways.

State Policy Examples

Presented for inspiration,
adaptation,
and replication.

Arizona Arts Endowment Fund

Cultural trusts are popular because state legislatures can invest a modest amount of public funding to launch an independently-funded enterprise augmented by private contributions.

arizona artshare
funding the arts for the future

WWW.ARIZONAARTSHARE.ORG

The Arizona Arts Endowment Fund (institutionalized as Arizona ArtShare) was created in 1996 by the Arizona state legislature and Governor. The cultural trust fund advances the future of the arts in Arizona through public and private contributions and unique partnerships to build a foundation of long-term support for the arts.

Efforts to establish and expand endowments for arts organizations gained momentum during a period of tremendous economic growth in the state. The Governor and key legislators made stability of arts organizations a priority. Key business leaders contributed their personal and corporate credibility and lobbying expertise to shape the policy initiative. Another important catalyst for the authorization of Arizona ArtShare was the passage of Arizona arts standards by the State Board of Education. School districts looked to cultural organizations as partners in meeting state standards.

Note: Cultural trusts of different types exist in seventeen states. Arizona's program has the unique feature of leveraging private investments into the endowments of local arts groups. Arizona has also been able to secure a substantial number of modest contributions from a range of sources.

Until 2008, the state legislature will allocate funds each year to build the principal of Arizona ArtShare. The state contributes up to $2 million annually. The dollars are over and above the 1994 base of the state's commercial amusement tax; that tax was based on the link between the "incubator" or "research" role of the non-profit cultural sector and the development of the popular entertainment industry. Arizona Artshare funds are managed by the State Treasurer, and generate interest that is used for grants administered by the state arts agency. These grants support organizational stability, education, and outreach. Mid-sized arts organizations are eligible for training and capital reserve grants. Project grants also help arts organizations work with schools on implementing the state education standards.

Private sector contributions complement the state's contribution, and can be either designated or non-designated funds. Designated funds are direct contributions to the endowment of a particular arts organization. Non-designated funds are gifts made to Arizona ArtShare and distributed through grants made by the Arizona Commission on the Arts. The Arizona Community Foundation and the Community Foundation for Southern Arizona manage and invest non-designated contributions.

Since the legislation was passed in 1996 the state has appropriated $6 million to the endowment and over $21 million has been raised in private contributions. More than $292,000 had been distributed in grants through June 2001. Changes observed since the inception of Arizona ArtShare include increases in the number of arts organizations with endowments (from two to twelve), better management of arts organizations, and new relationships between schools and arts organizations.

WWW.DOS.STATE.FL.US/DCA

Florida Cultural Institutions Trust Fund

Florida was the first state to use routine fees assessed on corporations to support arts activities, including fees for articles of incorporation, name registrations, penalties, and certifications.

The Cultural Institutions Trust Fund is a dedicated and sustainable public funding source for cultural institutions in Florida, based on portions of proceeds from a variety of corporate filing fees. The Fund was started in 1988 by purposeful redirection of existing resources.

The Florida Division of Cultural Affairs, a section of the Florida Department of State, administers the Cultural Institutions Trust Fund. The goal is to provide substantial funding for cultural organizations that demonstrate a commitment to excellence in programming and services to the community. Funding decisions for about 65 organizations and many small project grants are based on the recommendations of peer review panels and the Florida Division of Cultural Affairs. The leadership of the Secretary of State was essential in the establishment of the policy, including making members of selected legislative committees aware of the public benefits of increased arts resources. The original plan included a "vital locals" provision. Seven organizations not otherwise eligible for major support but very important to each of seven key legislators were guaranteed funding. Without the "vital locals" component the final authority necessary to divert the corporate filing fees would not have been granted. Support for the designated organizations has since been integrated into the general Cultural Institutions Trust Fund program. The Fund essentially establishes a separate budget for major arts organizations, thereby minimizing competition among large and small cultural organizations.

Corporate fees now yield $12-16 million annually. State officials with ties to the business community exerted strong leadership to ensure that corporations did not oppose the original funding formula. Seven years after the inception of the program, an increment of $10 was added to the original $25 corporate filing fee to provide additional funding. Over the years the number of organizations receiving funds has doubled and the amount each receives has been growing. With economic expansion in Florida, the revenues available through corporate filing fees have increased although revenue obviously fluctuates with economic cycles.

Florida Special Category Grants

FLORIDA TRUST FOR HISTORIC PRESERVATION

WWW.FLORIDATRUST.ORG

An annual catalog of worthy preservation projects is used by advocates to persuade legislators to provide appropriations for Special Grants.

In 1984 a widespread grassroots lobbying campaign was successful in persuading the Florida legislature to approve funding for grants to identify, preserve, protect, and rehabilitate historic properties. But the preservation grants were capped at $40,000. The lobbying effort for the small grants paved the way for larger grants. To obtain more funding for preservation, the director of the Division of Historical Resources proposed the idea of targeted appropriations for specific local projects—Special Category grants—for which individual legislators could lobby. The Division worked with the Florida Trust for Historic Preservation to convince local legislators of the benefits to their communities.

Special Category grants were funded for the first time in 1985. They are legislative appropriations to local non-profit organizations, municipalities, school boards, and state agencies for specific projects, including restoration of historic structures, archeological excavations, and museum exhibits that are identified in advance of the appropriation. Grants range in size from $50,000 to $250,000 and require a minimum $50,000 matching contribution.

Each spring local organizations and agencies nominate potential projects to the Florida Division of Historic Resources. An appointed council evaluates nominations and makes recommendations to the Secretary of State. Approved projects become part of the budget request to the legislature and are included in a "Pink Book" describing projects. This book serves as a lobbying tool so proponents can show legislators where the money would be going. Once legislators buy into projects, they approach the Appropriations Committee for specific projects.

The Florida legislature has provided steady funding for both the original smaller Historic Preservation grants as well as the Special Category grants. In 2000, over $17 million in Special Category and $2 million in Historic Preservation grants were awarded. With the Special Category grants, Florida has one of the largest grants programs in the country for historic preservation. The opportunities energize citizens to advocate for projects and talk about the importance of historic preservation.

Missouri Historic Tax Credit Program

MISSOURI PRESERVATION
Missouri Alliance for Historic Preservation

WWW.MOSTATE.PARTS.COM/HPP

State tax credits for rehabilitation of historic structures—both residential and commercial projects—boost economic development.

Senate Bill 1, passed September 1997, established the Historic Preservation Tax Credit Program which allows for a 25 percent tax credit for the costs of rehabilitation of historic residential and commercial structures. This tax credit is in addition to the 20 percent federal credit for commercial structures.

Prior to 1997 Missouri had been a leader in taking advantage of the federal tax rehabilitation credits. First initiated in 1976, the federal tax policy provides incentives to encourage the preservation of commercial historic buildings. Changes to the tax code in 1986 reduced the preservation credits from 25 to 20 percent and other changes significantly reduced the ability of developers to use the federal credits.

A small group of people in St Louis—including a local trial attorney, members of the board of directors of Landmarks Association of St. Louis, and the executive director of Downtown St. Louis Partnerships—began drafting legislation, gathering data, and assembling a larger coalition to advance tax credit legislation in the state. The organizations did not have a history of working together. The group reached out to economic development interests in the state, Chambers of Commerce, and retail organizations. Eventually a broad coalition was pulled together to rally around the state tax credit legislation. This coalition included Missouri Main Street, Missouri Parks Association, Missouri Alliance for Historic Preservation, the Coalition for the Environment, the Historic Kansas City Foundation, and numerous civic and business organizations and municipalities across the state. Factors contributing to legislative success included highly motivated leaders, ability to move fast without layers of meetings, professionals who worked pro bono, and political connections.

According to the State's Historic Preservation Officer, "the state credit, combined with the existing federal tax credits, offers one of the best, if not the best, economic incentives for the preservation of historic buildings in the country." The program has spurred rehabilitation of historic buildings and additional investments in major cities as well as smaller communities throughout the state. Projects range from small-scale residential properties to medium-sized offices to large condo and hotel deals. The program has been instrumental in restoring many former manufacturing buildings and has generated a new interest in the state's downtown business districts and neighborhoods. Five hundred housing units have been developed and more than 1300 jobs created. The Missouri Tax Credit Program is administered by the Missouri Department of Economic Development. The Department of Natural Resources' Historic Preservation Program reviews and verifies the historic status of all projects applying for either state or federal credits. Although the state tax credit has been in existence a short time, the results have been impressive. Since 1998, more than $200 million has been spent on rehabilitation projects, representing $53 million in state tax credits. Efforts have been made to cap the tax credits and limit their transferability, but advocates have so far defeated them.

New Hampshire Land and Community Heritage Investment Program (LCHIP)

WWW.LCHIP.ORG

A well-organized coalition mobilized grassroots advocacy to garner support to create a new matching fund for local land conservation and heritage preservation projects.

In June 2000, the New Hampshire legislature appropriated $3 million in start-up funding for the Land and Community Heritage Investment Program (LCHIP), the state's first combined land conservation and historic preservation program. LCHIP, Senate Bill 401(RSA 227-M), is designed to increase public and private funding to help communities conserve their natural, cultural, and historic resources. The program acquires important assets for the state and provides matching grants to municipalities and non-profit organizations to help save locally-determined open spaces and historic sites.

Interest in statewide conservation and preservation efforts was fueled by citizen concern over the fast pace of growth in the state and the concomitant threat to historic resources. In July 1998, through legislation and the leadership of a state representative and other prominent members of the conservation, preservation, and philanthropic communities, a state commission was formed to look into establishing a public-private partnership to fund preservation and conservation efforts. The commission urged the state to establish a new fund for both conservation and historic preservation efforts and to provide grants up to 50 percent of total costs to be matched by local communities.

To raise community support across the state, a small coalition formed with 15 founding members representing the environment and historic preservation—Citizens for New Hampshire Land and Community Heritage. Within a short amount of time, most conservation-oriented groups, statewide business and tourism groups, municipal associations, and others had joined. Several forms of outreach were used to broaden the coalition and eventually 135 organizations signed up along with individual citizens. Outreach strategies included circuit riding with slide show presentations throughout the state, editorials, polling, a postcard campaign, and town meetings. The Internet was integral to the campaign. Citizens developed a web page and e-mailed newsletters to over 6,000 supporters. The coalition also monitored events in the legislature, notified supporters, and described in detail how to take action and contact legislators.

Funding any new initiatives in New Hampshire was especially tough at the time of bill passage since the state was experiencing an education funding crisis and the prospects for new initiatives were bleak. Nevertheless, legislation passed in June 2000 and 29 projects were soon awarded LCHIP funds. Due to organized public pressure and support from key officials, the legislature appropriated $5 million for FY2002 and $7 million for FY2003. Grant awards for the second round of funding were announced in March 2002 with 31 communities awarded $3.8 million. Fifty-nine communities submitted 70 applications requesting nearly $13 million. According to LCHIP's Executive Director, "this request shows that there is a tremendous backlog of need across the state for funds to protect New Hampshire heritage."

WWW.THE.STATE.TX.US/
COURTHOUSES

Texas Courthouses

A federally-funded pilot program built interest in state appropriations for preserving county courthouses.

In 1999 the Texas legislature established the Texas Historic Courthouse Preservation Program (HB1341). The program provides partial matching grants to Texas counties for the restoration of historic county courthouses. The program began with a $50 million appropriation for the grants, which were awarded in two rounds. In 2001, Texas legislators approved another $50 million allocation to fund a third round of grant projects.

Texas has 254 counties, and most have historic courthouses in need of repair. The Texas Historical Commission is concerned about the rehabilitation of these buildings. In 1994 the Texas Historical Commission used federal funds from the Intermodal Surface Transportation Efficiency Act (ISTEA) to support restoration of several courthouses, document conditions of the most threatened courthouses, and build databases of information on all the courthouses in the state.

Several strategies brought key political support for the Texas Historic Courthouse Preservation Program and, in turn, raised visibility of the issue. Texas Historical Commission members are gubernatorial appointees who interact frequently with the Governor. County judges also were influential; some judges had been denied ISTEA enhancement funding. Preservation Texas campaigned for the protection of county courthouses and played a strong advocacy role. Preservation Texas and the National Trust for Historic Preservation's Southwest Office initiated a grassroots campaign, whereby counties with endangered courthouses and members of both organizations were encouraged to contact their legislators about the importance of funding. One year later the legislature provided funds through the Texas Historical Commission.

Preservation Texas and the Texas Historical Commission have built a grassroots network of support to sustain the grants. The organizations developed a traveling exhibit showing the development of the county system in Texas and the construction of the courthouses. They also hold periodic training workshops for country officials and architects. The result of advocacy has been a change in attitudes toward historic courthouses, and much more awareness of their importance.

Texas operates on two-year budget cycles. In the first biennium, 47 counties received full or partial grant totaling near $50 million. With an additional $50 million allocation from the Texas legislature, commissioners awarded matching grants totalling $39.2 million to 14 counties in January 2002, and an additional $8.2 million in emergency grants to eight counties four months later.

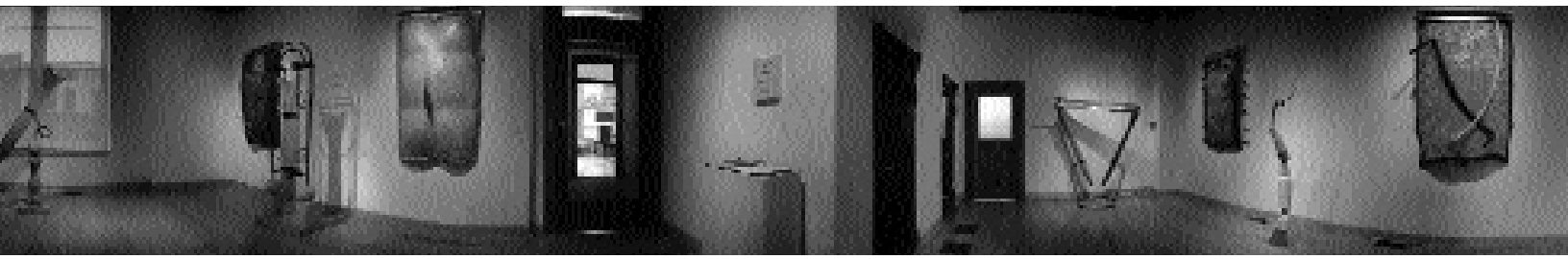
Indiana Regional Partnership Initiative

Decentralization has brought decision making closer to the grassroots which in turn has increased demand for public arts support.

In 1996, the Indiana Arts Commission (IAC) and the Indiana General Assembly adopted a decentralized strategy—the Regional Partnership Initiative—designed in collaboration with local arts councils and community foundations. The goal was to move allocation of state arts support closer to arts consumers and taxpayers, achieve equity in fund distribution, and develop a statewide network of partners to assist the state agency. Through the Regional Partnership Initiative, about two-thirds of the legislative appropriations for the Indiana Arts Commission is now distributed to all counties in the state through 12 regional partnerships.

WWW.AI.ORG/IAC

A cultural resources assessment launched by the Indiana Arts Commission showed a desire for local community involvement in decision making about arts resources. The Indiana Arts Commission conceived of the Regional Partnership Initiative as a way to engage multiple levels of stakeholders—state, regional, and local. The Commission collaborated with potential partners to build the necessary public, legislative, and gubernatorial support.



The infrastructure for the Regional Partnership was developed within the existing IAC budget. Benefits of the decentralization policy include customized services to meet community needs, involvement of more constituents, increase in public awareness of the arts, and regional partners that provide IAC with feedback and planning input for all programs. Legislative investment in the policy has increased approximately 28 percent over four years (from just over $3 million in 1997 to more than $3.8 million in 2001). To help ensure continuation of legislative support, the partnership has established networks of state-to-regional collaborations and regional-to-local collaborations involving artists, arts providers, patrons, and arts consumers that now thrive in all 92 Indiana counties. These networks affect arts policy at municipal, county, and state levels.

Indiana's regional approach shifted the policy dialogue about the benefits of arts funding to a local focus. As a result, both state and local public officials are more engaged in deliberations about arts funding. They have become stakeholders in leveraging state dollars that have direct benefits to the constituencies they represent.

Take Action: Apply the Lessons and Stories

Use these questions to structure a discussion with champions of culture and political strategists in your state about the potential of the policy examples in the stories for adaptation to your state's environment.

1. Think about the examples in this chapter in light of your own state's political and cultural environment. Identify those ideas that appeal for possible use in your state. Also identify those ideas that would never work in your state.

2. Reflect on your choices. For those examples that hold appeal, what are their common characteristics? Why would those ideas work in the political climate and governance structure of your state? Why would they appeal to the cultural advocates? Why would they appeal to the public?

3. For those examples that could never work in your state, what are the reasons? Are they related to temporary conditions, e.g., specific elected officials, economic plans or competing priorities? Or, is there something fundamental in the structure of your state's politics, financing, and taxation systems that eliminates certain strategies from consideration?

4. What more would you need to know about the examples in this chapter in order to use them as ideas for your own state? What other information do you need to know to take action?

5. Who are the groups, organizations, and individuals in your state (both those inside and outside of the cultural sector) who would be interested in promoting an agenda around the examples you identified as possibilities? Where are the resources, energy, and capacities for moving on these ideas? How large is the potential constituency?

6. Are there respected leaders who can unite the cultural community for effective advocacy?

7. Is this the right time to move on these ideas? If not, when might a window of opportunity open?

Capacities: *Success in moving policy forward at the state level requires specific capacities, including an understanding of the state's current political and economic climate. Effective action depends on cultural leaders, community leaders, and elected officials who can link local interests to state-level actions.*

This chapter describes the capacities that political analysts and strategists consider essential for initiating and sustaining policy changes—basic building blocks needed for any type of important policy change. Only a few states have in place the capacities to fully realize policy innovations in the cultural sector. Most do not yet have the means to activate an effective advocacy infrastructure. Information about required capacities is organized here as a series of action steps accompanied by practical advice and examples from state policy activity.

Develop core partnerships

"Look to catalyze the "grass-tops"—those who implement and use programs well."

—John Sherman, The Headwaters Group

A strong partnership of cultural organizations and leaders is the base from which to build broad-based coalitions. Effective partnerships are built on common goals and trust—which is why they often take a long time to mature. Commitment to common goals means that individuals recognize they may have to give up something in order to ensure the success of the coalition. For example, while the overall resource pool for culture may increase as a result of a particular policy, specific organizations may not directly benefit from the increased funding. A mark of the strength of a partnership is the willingness of individual members to share credit for the successes of the group.

Strategic partnerships are likely to require that organizations alter existing ways of doing business. Jonathan Katz, executive director of the National Assembly of State Arts Agencies, describes three circumstances that strengthen a partnership: the potential accomplishments of working together are clearly articulated; the perceived risks from competition and losing individual access to resources have been addressed; and incentives, models, and leadership development activities are in place to help partners change the way they work.

Engage cultural leaders in mapping policy assets

Building common goals rests on a clear and shared understanding of cultural assets. What do cultural leaders know about their own fields? What do leaders need to know about the way other cultural fields are organized? A beginning list of policy-relevant information includes:

- the names and roles of major institutional players, individual leaders, and champions at local and state levels;
- major constituent groups, the size of their grassroots memberships, and their state-level political connections;
- sources of current fiscal support;

- key relationships and histories of collaboration within and across fields;
- the outcomes of recent experiences in seeking and securing public resources; and
- motivational factors, that is, the intended use of additional resources.

Convening state-level cultural leaders is one way to begin identifying policy-relevant information. Convenings can strengthen the relationships that are key to the success of policy work when leaders from public agencies and private non-profit groups participate. It would be wise to include in a convening, for example, property tax specialists and historians as well as public agency leaders such as the state's historic preservation officer, and also private non-profit interest groups such as the statewide preservation organization and Main Street revitalization group. Each field offers a different mix of state-level players: arts agencies and arts councils, arts and culture advocacy networks, artists trusts and leagues, business advocacy groups for the arts, state humanities councils, humanities centers at public universities, museum networks, state historical societies, state folklorists, heritage area coordinators, and so on.

"Intelligence needs to precede action. Our fields have resources we need to map, then to mobilize and amplify."

— John Kreidler, Executive Director, Cultural Initiatives of Silicon Valley

State-level entities in related fields are likely to be important contributors to the picture of the state's cultural foundations. Those entities include state libraries and library associations, community foundations operating at the state level, public media, ethnic organizations, writers and publishers alliances, associations of archivists, and tourism agencies and councils.

Organize a Meeting

Consider using this document as the reason for a convening of state-level cultural leaders or add a focused discussion to an existing conference or gathering. Initiate discussion about the existing cultural infrastructure. How is each field organized for state-level activity? Who are the key supporters among elected officials? What are examples of the field's recent political successes?

Organize people in small groups of three or four for discussions, ensuring a mix of fields represented in each group. Select discussion questions from the list included at the end of the chapter. Synthesize and report what individuals learned from each other about the policy assets that exist in the state.

Information about the general political and economic environment at the state level is the other part of intelligence needed for policy planning. Where are the possible entry points for new investments in culture? Which existing interests are already linked or could be linked to cultural purposes?

"Legislators always need vehicles to promote themselves and bring benefits to their communities. Introduce them to examples of model legislation to open up possibilities."

—Representative Peter Lewiss, Rhode Island

Gubernatorial or legislative interests in the economic revitalization of rural communities, the problem of retaining talented young people in the state, or the attraction of workers for new economy jobs could become points for dialogue about the role of the cultural sector. What types of revenue generation strategies have worked for other sectors and might be adapted by the cultural sector? The state may have a history of success with dedicated revenue mechanisms, or special purpose appropriations matched by funds from the private sector. Which approaches carry weight with the state's policymakers?

Locate and mobilize expertise

Effective policy development and advocacy require practical capacities that can be activated on short notice. Experienced political strategists and cultural advocates advise developing access to the four capacities listed below. In some cases, the skill sets represented by the capacities may be secured as pro bono contributions from professionals such as lawyers, publicists, economists, and market researchers who support cultural causes. However, fund raising needs to be an essential part of the plan because the costs for building a professional infrastructure can be substantial.

Advocacy coalitions are critical to policy action. A successful coalition is a dynamic and ever-enlarging network of informed supporters who are willing to act quickly to engage elected officials and other stakeholders. Because the strength of coalitions rests on the quality and timeliness of information that they generate and receive, a centrally-managed efficient organization is necessary. Effective coalitions are always nurturing relationships, expanding membership, and extending information through new networks. Fortunately, technology has made timely and low-cost communication feasible but it is important not to underestimate the value of face-to-face interaction for maintaining the allegiance of supporters. Intense advocacy training is a worthwhile investment for developing a campaign. Several models of advocacy training institutes exist in the environmental field.

Access to information. Background information is needed at different stages in the process. Examples of information that might be needed during the stage of developing messages include: data that describe the current status of cultural organizations and funding; data that show the economic ties between culture and other sectors; projections of outcomes based on particular policy changes; comparisons with other sectors or other states; examples of legislative language used by other states for similar policies; and outcomes from states with similar policies. When research does not exist or has not been organized in a meaningful way, it may be necessary to commission the collection and analysis of information from primary or secondary sources. Private and community foundations are possible sources of funding for developing and sustaining information resources.

Legislative research is required at the stage of drafting legislation to learn about precedents, the

history of similar bills, the relationship to existing statutes, and relevant authorizing legislation. **Polling capacity** provides another type of vital information. Skillful polling can test the appeal and clarity of messages with members of the public, determine the strength of support for various policy positions, and identify possible misunderstandings or confusions among targeted groups. The results of polls will help translate public values into a winning argument and test the strength of support that already exists in the form of concern about a problem and/or the willingness to accept new revenue mechanisms.

"You can tell a story in many different ways—the more you know about which elements help and hurt your cause, the better you will be at telling a story about social policy. It's important to understand that the way people already perceive an issue is part of what you may be up against."

—Susan Nall Bales, FrameWorks Institute

Public relations and media support. An effective communications arm crafts clear messages, continuously enlists new constituents, keeps interested parties informed about key events, and provides information to the general public through news editorials, feature articles, and letters from constituents. The value of proposed policy innovations is communicated to the general public through media support.

Professional lobbying. Lobbyists are paid professionals who advocate for or against changes in policy in the political arena on a daily basis. They understand the intricacies of legislative operations and are familiar with the interests and predilections of the key players. They are aware of competing issues and innovations. Experienced lobbyists can frame arguments, advise on ways to anticipate or avoid political pitfalls, and help an advocacy coalition make best use of its grassroots supporters.

10,000 Friends of Pennsylvania

Through a public policy partnership initiative funded by the Andrew W. Mellon Foundation and several Pennsylvania foundations, statewide and local preservation organizations and the National Trust for Historic Preservation helped secure the passage of several preservation-friendly laws in Pennsylvania. In 1995, Preservation Pennsylvania and other groups organized a two-day symposium, attended by representatives of some 120 organizations to discuss issues of sprawl and develop an action plan. From that meeting, an alliance was born. A Public Policy Pilot Project was funded collaboratively to build an Internet-based advocacy network that became 10,000 Friends of Pennsylvania with members linked through an e-mail system. Two hundred endorsing organizations now represent over 300,000 members. Strategic lobbying occurred as a result of the e-mail network, and the power of 200 organizations working together on historic preservation tax incentives and easement bills was successful in the passage of key bills. Legislative victories include the Pennsylvania Municipalities Planning Code which requires that local plans incorporate natural and heritage resources; the Downtown Location bill which encourages state agencies to locate downtown; and construction reimbursement policies favorable to historic schools.

"Think strategically about weak connections that can be turned into stronger ties. Work to find the right angle to strengthen weak connections."

— Jason Gray, Southern Rural Development Initiative

Identify a winning coalition

Champions of all types are important for moving fiscal policies forward—cultural leaders, leaders from other sectors, elected officials and their key staff—along with leaders who can unite those diverse interests for a cause. Cultural proponents lay the groundwork for support from other sectors by supporting issues that are important to those sectors. Allies from areas such as education and economic development which are likely to be protected in state budget debates are especially valuable partners. John Sherman of the Headwaters Group suggests that cultural organizations use their particular skills to build working relationships with groups in other sectors. He notes that cultural groups have strengths that can motivate and inspire others to care, become involved, and take action. Linking with issues such as sustainable farming, control of sprawl, and education for economically disadvantaged children brings cultural leaders into contact with potential supporters and funders and builds political power.

Ideally, political support is bipartisan and multi-level, draws from gubernatorial as well as legislative staff, and includes budget and finance committee members. Term limits have complicated the picture in many states, increasing the number of single-interest politicians and making the cultivation of political support a never-ending task. Cultivating support of senior legislative staff is even more critical in light of term limits for elected officials. Political strategists who are familiar with the state's political structure and climate can play a valuable role in identifying champions and getting them to work together. One role is connecting champions with their peers in other states who have tried similar strategies.

Craft a winning policy

The right combination of funding and distribution mechanisms can be the winning policy innovation that attracts high-level sponsors and appeals to a wide range of advocates. A winning argument links the proposed policy to current needs or problems in a compelling but straightforward way that is understood from multiple perspectives.

Examining other states' experiences is a way to start shaping a funding mechanism, taking into account, of course, what is likely to work within the state context. For example, any mechanism that appears to be a tax may not have a chance of success in one state while targeted line-item appropriations or fees of certain types may be viable. Analyzing the potential yield from a proposed strategy is a critical step in determining a realistic distribution formula. Analysis includes exploring the trade-offs among competing options as well as estimating the strength of support for a policy change.

Small pilot activities can be used to test policies for viability. It may be prudent to begin with a legislative study committee, seek authority to implement a pilot in one community, or try out one part of a larger strategy—a tax incentive pilot for preservation, for example, or a dedicated fee for a particular service. Pilot activities prove the concept, and can be used later to build a base for winning arguments.

"Post-collaborative competition for funds is likely so it is critical to agree ahead of time on a distribution mechanism that helps achieve the goals of all partners."

—Kelly Barsdate, National Assembly of State Arts Agencies

Legislative Heritage Caucus

Formed in 1990, the Washington State Heritage Caucus is a loose bipartisan organization of state legislators and other elected officials and state heritage, cultural, and lands agencies and non-profit organizations that supports the protection of the state's historic and cultural legacy. The Caucus is open to any elected official, staff person, or organization. Leadership is shared between a member of the House and a member of the Senate representing different parties. During legislative session the group meets weekly to review bills and budgets that affect heritage, and recommend strategies for success. The Caucus is a place to find bill sponsors, float proposals, and learn about what other agencies and groups are doing. The Caucus has been successful in funding major capital heritage projects including the State History Museum, expansion of other museums, and creation of a heritage fund for projects throughout the state. The Caucus has backed budget support for numerous cultural agencies including the Arts Commission, State Historical Society, State Historic Preservation Office, and State Archives.

A clever distribution mechanism is attuned to potential effects on local, regional, and state levels. Clearly-drawn connections to the grassroots level are essential for a strategy that requires broad-based support because stakeholders want to see local benefits from the distribution of new resources. How will proposed innovations address local problems? Key is policymakers' ability to connect local experiences to new policies. Finding the winning mechanism may be more complicated than assuming communities or organizations will be the direct recipients of new funding. For example, in a state that depends on regional or county structures for innovation, the most appealing distributors of new resources may be the intermediary structures. Centralized accountability in another state might mean that new revenues are best distributed through state agencies.

Develop compelling arguments

Compelling arguments require factual information about the likely yield of a policy innovation as well as stories about its potential benefits. Political scientist Deborah Stone uses the term "causal stories" to describe the type of "if-then" arguments that link current problems with policy solutions in a credible and actionable way. Advocates for Maine's New Century Community Program effectively promoted cultural **solutions** (in the form of literacy programs, enhanced cultural programming, and preservation of historic assets) for the **problems** of small Maine communities that are struggling to prepare young people for new economy jobs, attract tourists, and maintain a small community way of life. Several types of "causal stores" may be needed. Rural and urban constituencies may be attracted to the same fiscal policy, but they are not likely to be convinced by the same arguments and stories.

Winning arguments are also about timing, of course. For optimal success, a policy solution is linked to a current opportunity—which may require changes in the framing of arguments as well as the engagement of new partners.

Windows of Opportunity in Vermont

During the late 1980's, Vermont experienced a rush of land speculation and pressure from development interests. The conservation community had for some time been looking at the possibility of establishing a fund similar to one on Nantucket, using a portion of the real estate transfer tax to support land conservation efforts. A break-through occurred when conservation and historic preservation communities agreed to jointly hire a lobbyist to further the process.

Then-Governor Madeline Kunin and her administration were supportive but most concerned about the development of affordable housing. The housing issue became the catalyst for formation of a broad and unusual coalition of conservation and historic preservation interests and advocates for low-income populations, affordable housing advocates, and farming interests. Together, they worked on draft legislation that established the Housing and Conservation Fund which has provided approximately $140 million in grants and loans, protected 327,000 acres of land, and created 6300 units of perpetual affordable housing, many in historic buildings. More than 15 years since its initial success, the coalition continues to meet every month—weekly during legislative sessions—and raises approximately $20,000 annually to hire a lobbyist to secure continued funding.

Cultivate leaders

Leaders and champions are critical to public policy. Political scientist Michael Mintrom has analyzed the characteristics of the leaders he labels "policy entrepreneurs." Policy entrepreneurs make new policies happen in the way business entrepreneurs create new enterprises. According to Mintrom, they are good communicators and socially perceptive, creative in their abilities to identify problems, good at translating between different interest groups, and therefore strategic team builders. Policy entrepreneurs spend a lot of time networking in and around state government and they are especially interested in understanding the agendas and ideas of those who oppose their favored policies. They are able to broker relationships and demonstrate how ideas would work in practice, mastering the art of connecting policy and program examples.

Using the characteristics above as guiding concepts, consider which cultural leaders and elected officials might be important to engage in your state. It is not always possible to hand-pick leaders but it may be possible to augment a leadership group with individuals who possess some of the traits listed above. Remember, leaders do not necessarily need to have a track record in culture.

Michael Mintrom on Maintaining Perspective:

In seeking to introduce policy innovations and advance significant policy change, policy entrepreneurs establish ambitious goals. Since current policy settings benefit many people and others grow to accept them—even when they may not be serving them well—efforts to secure change will inevitably meet with at least some resistance. For policy entrepreneurs, this means that maintaining a sense of perspective is crucial. Keeping an eye on the eventual policy goals and having a clear sense of the sequence of steps that must be taken to achieve those goals can prove helpful. . . . . Much about entrepreneurship, be it in the market place or in politics, is difficult—and on some occasions giving up might be the best thing to do. Yet many policy entrepreneurs have succeeded in securing policy change against the odds. Reflecting upon what such people managed to accomplish, and how they did it, can be an inspiration.

—Excerpted from Policy Entrepreneurs and School Choice

Take Action: Apply the Strategies

Use these questions to structure a discussion among cultural leaders, elected officials, legislative staff, lobbyists, and advocates about the readiness that exists in your state for moving innovative policies forward.

1. Given the economic and political climate of your state, what are the likely points of entry for new policies aimed at investment in culture? What characteristics of the climate are likely to persist over the next few years and what might change?

> ***Remember it takes time to craft strategies and build coalitions.***

2. Are gubernatorial and/or legislative leaders and staff willing to take action on cultural interests?

> ***You are in a good starting place if:***

- leadership is likely to be in place for a few more years
- there is leadership for culture across the political spectrum
- a collaborative climate exists in state government
- leaders already have a broad view of culture
- cultural information already flows to these leaders
- election platforms include discussion of culture

3. Are state government leaders and legislators already socialized to the value of culture? Is there willingness to consider culture within economic and community development planning?

> ***You are in a good starting place if:***

- there have been recent attempts to increase resources for culture even if they have not yet been successful
- there are underutilized sources of public funds that could be tapped for cultural purposes
- there is a standing legislative committee on cultural issues

4. Is the cultural community ready to "roll up its sleeves" and engage over the long term in political advocacy?

> ***You are in a good starting place if:***

- there is a history of collaborative efforts among the cultural fields
- leaders in various cultural agencies embrace change
- state-level cultural entities have the capacity to take on new work
- there is a forum for exchange of ideas and developing working relationships

5. Is there existing state-level advocacy capacity (especially important if state agency staff are not in a position to promote legislative changes)? Are there existing cultural networks in place that can be mobilized effectively?

You are in a good starting place if:

- an active cultural advocacy group exists
- state legislative and cultural organizations have a cultural caucus or a caucus dedicated to a specific cultural field
- advocates have raised resources to build the necessary infrastructure
- state-level cultural organizations have established common goals

6. Are there respected leaders who can unite the cultural community?

You are in a good starting place if:

- you can identify effective champions in the cultural community
- you can identify leaders from other sectors who are willing to champion the cause of culture

7. Are there existing sources of data that can be tapped about cultural assets, the vitality of the cultural community, and the relationship between culture and the state's economy, tourism, etc.?

You are in a good starting place if:

- you maintain a database about the accomplishments of the sector
- you can tap state information on grants and activities
- you keep abreast of national information sources on culture

8. Are there journalists in the state who have an interest in cultural policy and who can be counted upon to provide coverage of efforts to increase support?

You are in a good starting place if:

- reporters who cover the statehouse recognize culture as a policy issue
- reporters who cover arts, entertainment, and culture address the public and community benefits of cultural programs
- reporters know who to contact for information or stories about cultural policy issues

Leadership: National culture organizations are essential partners in policy work at the state and local levels. The arts, folklife, humanities, and historic preservation fields are poised to advance to a new level of policy innovation and collaboration.

The Logos used in this Chapter are from the Organizations of Feasibility Study Core Group Members and the Center for Arts and Culture.

The role of national organizations and networks

"Policy diffusion in historic preservation is based on a pattern of crisis. Threats lead to innovation and public policy response. Policy is word-of-mouth, informal, not institutionalized. Policy depends on "doers" who are project-driven. High utilization of ideas depends on a strong clear message."

— Excerpts from historic preservation discussions in Aspen and Baltimore convenings

Each of the cultural fields has national and regional organizations, networks, interest groups, and service organizations. These organizations complement and extend work at the federal level by the National Endowments for the Arts and the Humanities and the Institute of Museum and Library Services. The study identified some impressive examples of recent efforts by cultural leadership organizations that contribute to state policy capacities. But there was general agreement that national culture organizations could do much more to encourage state-level policy activity and increase public resources for culture. Through their roles as conveners, communicators, advocates, and information and resource brokers, national culture groups are uniquely situated to assist their state members to engage in the public policy process. By their cooperation with national organizations in other sectors, they can advance interest among their state constituents in collaborative work. In doing so, national organizations would strengthen their influence in the policy arena. Part of the study involved analysis of existing national and regional leadership and networking structures within the arts, folklife, humanities, and historic preservation fields that could mobilize and support state policy activity. Excerpts from the analyses of the existing field structures are included in highlighted boxes throughout this chapter.

Historic Preservation: National Network, Statewide Organizations, and State Historic Preservation Officers

The National Trust for Historic Preservation operates a State/Local Policy Program that collects information about preservation policies and shares that information electronically with a network of advocates as well as through special reports and conferences. Recent reports have addressed state policies affecting historic neighborhood schools and growth management innovations. The National Trust tracks state preservation tax incentives and provides pro bono legal assistance to statewide preservation organizations seeking to develop tax incentive programs.

The National Trust's Preservation Partnerships Program is a key vehicle for sharing policy information across states. The National Trust has worked in collaboration with a host of state and individual funders to establish or strengthen staffed statewide non-profit organizations in 43 states—constituting an emerging infrastructure for state-level public policy work.

Each state has a State Historic Preservation Officer (SHPO) in charge of state presentation agency. The SHPOs meet regularly and are linked through an electronic network. Regional networks exist in some areas that link the National Trust's regional offices, SHPOs, and statewide and local preservation organizations.

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"Policy diffusion in the humanities is both formal and informal. Networks form around specific issues but then they weaken or disappear. Policy sharing is frequently at the organizational level. Policy innovation often occurs when there is trouble. Highly visible respected individuals can be helpful in connecting humanities work to policy."

—Excerpts from humanities discussions in Aspen and Baltimore convenings

The historic preservation field also encompasses other types of conservation efforts that are represented by historical societies and museums, and associations such as the Association for State and Local History (see also Humanities.)

Through the year-long study, core group members from the national organizations identified many ways that their organizations could advance state-level capacity. Following is a list of those suggested actions which are ideally carried out on behalf of multiple states, making them suited to cooperative work by national organizations Leadership organizations in some cultural fields have already assumed these functions as part of their services to constituents. For other national organizations, state-level policy support is an emerging function in need of further development. National organizations could undertake new state policy support functions in several ways—in partnership with other service organizations and networks in their fields, and/or collaboratively with leadership organizations from other cultural fields. Alternatively, one organization could assume a function—such as developing a policy clearinghouse—on behalf of several cultural fields.

Humanities: Multiple Networks of Institutions

The policy infrastructure for the humanities is complicated by the heterogeneity of institutions that fall within the humanities umbrella. For example, the American Council of Learned Societies includes listings for approximately 65 organizations in the humanities and social sciences. All are concerned with the promotion of research, scholarly publication, and education. Most of the member societies publish a scholarly journal and a newsletter, hold an annual meeting, and provide other services for their members.

The National Humanities Alliance is the only organization that represents the humanities as a whole—scholarly and professional associations; organizations of museums, libraries, historical societies, higher education, and state humanities councils; university and independent centers for scholarship and other organizations concerned with national humanities policies.

The Federation of State Humanities Councils is a national organization of 56 state humanities councils. The councils are unique public-private partnerships created to provide access to conversations about ideas and to promote the application of the humanities to addressing community needs and public policy issues.

Actions that support state innovations

Collection of policy innovations. Models and examples are useful for inspiring state action, tailoring policies to a state's context, and demonstrating the viability of policy concepts. The study yielded an initial collection of policy examples that proved to be of interest to cultural leaders, policymakers, and leaders from other sectors. **Action: Work with policy organizations to expand and maintain the initial collection of examples and make it widely accessible.**

Policy analysis. A collection of policy examples takes on added value when descriptions of policies are accompanied with critical analysis, particularly when that analysis allows comparisons of outcomes. The credibility of analysis is grounded in its independence and consistency. An analytic perspective on policies would answer questions such as: On what dimensions should the performance of a policy be judged? Which elements of context or history are essential for understanding the success or failure of a particular policy? What trade-offs and compromises were necessary, and what have been the consequences? What does a long-term track record reveal about the process of building successful arguments? Which policy features prove to be most sustainable? **Action: Work with policy organizations to research and analyze state policies.**

Message development. Some aspects of effective message development are best done centrally. National groups are ideally positioned to organize background information on issues, gather and interpret relevant national and state data, and involve state leaders in development of robust messages. Leadership organizations can play a key role in framing and testing arguments that support investments in culture, including the demonstrated benefits of culture. NASAA's recent publication ***The Arts in Public Policy: An Advocacy Agenda*** is an excellent example. The monograph presents the facts about the benefits of the arts for education, youth at risk, business, tourism, and economic development. **Action: Work with state leaders to develop and test messages about cultural benefits with the public and policymakers.**

Arts: National and Regional Networks

State arts agencies participate in the National Assembly of State Arts Agencies (NASAA) as their primary national policy network. NASAA provides strategic analysis of policy issues and operates information exchange mechanisms, including publications, convenings, and special leadership opportunities. NASAA serves as a central repository for information, a clearinghouse for ideas, and also as a consultant and trainer for state arts agencies. Recent publications include Forty Action Strategies, an issue in the NASAA Advocate monograph series, about strengthening support for the arts with the public and public officials.

NASAA undertakes partnership initiatives with other sectors to open up policy opportunities for its state constituents. Examples are the longstanding relationship with the Arts Education Partnership, a cultural tourism initiative that has helped to carve out a place for arts agencies in the plans of state tourism offices, and partnerships with the National Governors Association and the National Conference of State Legislatures.

The nation's six regional arts organizations are increasingly diversifying their activities and resource bases with some taking on policy activities. The Western States Arts Federation (WESTAF), for example, conducts and publishes economic impact and arts participation research and has convened several arts policy symposia. The New England Foundation for the Arts (NEFA) is working on research initiatives that reveal the impact of the for-profit and non-profit creative arts sector.

Disseminate policy results. National organizations are generally well organized for the primary function of keeping their constituents informed about successful state and local programs. But other types of information are also important. It would be useful for organizations to examine the information they typically share to ensure that the policy dimension of state work is sufficiently detailed to stimulate thinking about adaptation in other states. National organizations also have a role to play in bringing the work of scholars and researchers to the attention of state leaders as well as

"Policy diffusion in the arts occurs when there is an understanding of culture's role in public policy, when culture is connected to state policy priorities. Networks of advocates are organized in some states. Sources of information are generally well-used and program replication is happening although policy adaptation happens to a lesser degree."

— Excerpts from arts discussions in Aspen and Baltimore convenings

disseminating information about the benefits of policy innovations to policymakers and the broader public. In some cases, state-level cultural champions could use the services of the communications staff of national organizations to make strong cases in editorials and briefing documents. **Action: Target information efforts about successful state-level strategies—disseminating stories in the press about increased revenues for culture with an emphasis on the winning messages and the benefits of new revenue distribution mechanisms.**

Network policy strategists. National organizations could convene state-level policy entrepreneurs to learn from each other. Participants in the study were eager for a forum in which they could examine successful and unsuccessful policy mechanisms and strategies, hone their thinking through engagement with political strategists, and share tactics and practical advice. Based on the study's experience, cross-field convenings hold promise for expanding perspectives and generating enthusiasm for policy work. **Action: Include networking sessions for policy strategists within existing conferences and meetings organized by each field.**

Build new policy entrepreneurs. The field-building responsibilities of national organizations include leadership development at the state level. Involvement of young people is critical. Again, cross-field leadership development holds great promise for building a cadre of leaders who embrace collaboration with their colleagues from other cultural fields. **Action: Host "policy school" institutes to bring the next generation of cultural advocates into contact with experienced cultural champions, policy entrepreneurs, and political consultants and strategists.**

Facilitate multi-level dialogue. Leadership organizations, especially when working together across fields, can bring national, regional, and state leaders together around policy issues. Under certain circumstances, national and regional organizations may be able to catalyze dialogue for action within a state among leaders from different cultural fields. The involvement of leaders from outside a state, especially those armed with policy examples, has the potential to open up new ways of approaching public investment. **Action: Organize conversations among cultural leaders from different fields within states and regions.**

Training, technical assistance, and funding. As the descriptions in this section demonstrate, national organizations can provide direct consultation or access to funding to develop and sustain public policy initiatives. **Action: Assess and share with other national organizations constituents' interests in specific policy-related services.**

“Policy diffusion in folklife is informal and happens in small groups. Policy transfer involves dynamic leaders who share power, ideas, and models. Having an expansive definition of culture is facilitative. Policy transfer happens by being in the right place at the right time.”

— Excerpts from folklife discussions in Aspen and Baltimore convenings

Folklife: Informal Networks

The organizational structure of the folklife field is complex because state-level responsibility for folklife and heritage is typically located within other state agencies—often with the arts, economic development, or tourism. Folklife and folklore represent the marriage of aesthetics and anthropology—a merging of arts, humanities and social sciences.

The folklife field is “under-institutionalized” and does not have one central service organization. The field is characterized, however, by strong informal networks with members describing their field as based on “partnerships and personalities, community-based, bottom-up, and participatory.” Folklife’s historical associations are with grassroots communities, ethnic groups, minority cultures, and other disenfranchised segments of American culture. Cultural agencies often enlist the help of folklife specialists and community scholars when they are interested in expanding their constituencies.

Multiple national centers take on different leadership roles in the folklife field. They include the Smithsonian Center for Folklife and Cultural Heritage, the National Council in the Traditional Arts, the Fund for Folk Culture, and the American Folklife Center of the Library of Congress. Through the Folk Heritage Collections in Crisis conference, the American Folklife Center has recently brokered relationships among a wide range of individuals and organizations inside and outside the folklife field to consider the implications for policy development and standards building.

Synergy among organizations

The most powerful case for collaboration among national organizations is grounded in the complementary assets of the fields. The national cultural leadership organizations from each of the cultural fields have specialized strengths they can bring to collaborative work in state policy. The arts field has a strong base of practical and successful experience in advocating for increased public revenues at the state level. There is a broad constituency for the arts, highly evolved advocacy

networks, ongoing research and information collection, and lots of enthusiasm in the field for learning from others' experiences. Historic preservation brings key partners from other sectors to the cultural policy table—city planners, transportation advocates, Main Street and heritage tourism interests, community activists, and environmentalists—and a number of local and state success stories that have not yet been told. With the creation and strengthening of staffed statewide organizations in 43 states, major progress has been made in developing an advocacy infrastructure in historic preservation.

The field of humanities brings the strength of higher education's institutional influence and the experience of meeting a wide range of social goals with cultural programming. There are a number of projects underway in the humanities—between state councils and universities, such as the state and city encyclopedia projects, and with state arts councils—that offer platforms for collaborative work and for demonstrating value to other sectors. Folklife offers connections to the grassroots and partnerships with ethnic and immigrant communities, tourism, social services, and community development interests. Public sector folklore work has often been seen as democratizing, giving the folklife field an advantage in the crafting of messages that resonate with a wide variety of Americans.

The Center for Arts and Culture

WWW.CULTURALPOLICY.ORG

The Center for Arts and Culture is an independent think tank with the mission of expanding the national conversation on culture and cultural policies. The Center commissions research, holds public roundtables, and publishes new voices and perspectives on the arts and culture. The Center's programming offers a forum for the exchange of information among policymakers and members of the cultural community.

Through a grant from The Pew Charitable Trusts, the Center for Arts and Culture will begin in Spring 2002 to stimulate conversations on the topic of cross-field collaborations for state-level policy innovations.

Take Action: Next Steps for Your Organization

If you are a leader or representative of a national or regional culture organization or network, discuss with your colleagues the suggestions listed below. Which of these activities does the organization already undertake? Are there existing activities that could be modified to include any of the purposes? For which activities would partnership with other culture and policy organizations be ideal?

If you are a constituent of a leadership organization, bring this chapter to the attention of the organization that represents you. Make suggestions for the activities that would be helpful to you.

1. Consider how collaboration with other fields can advance policy development and strengthen your organization's influence and membership. Where appropriate, develop collaborations and encourage your constituents to pursue cross-field collaborations.

2. Lead an effort to collect policy examples or collaborate on a cross-field policy resource bank.

3. Work with policy organizations to commission research and analysis of the outcomes of state-level policy innovations.

4. Disseminate information and convene cross-field discussions about policy tools and strategies.

5. Include information about state policy successes, including those from other fields, in organizational publications on a regular basis.

6. Showcase state policy work from all cultural fields at regional and state convenings. Give state policy entrepreneurs a forum through which to teach others about policy actions.

7. Identify sources of non-traditional funding and assess how they might be tapped to support culture.

8. Work with other national organizations to cultivate champions for culture in other sectors. Seek out new connections, including, for example, those who advocate for retired persons, health care, rural and farm interests, small community business interests.

policy dialogue

Champions: Policy organizations and opinion leaders from the policy community could become champions for cultural goals.

Advocates for cultural policy need the support of and champions from all sectors—leaders from the private sector as well as public officials, and the organizations that represent and influence them. Long-term successes in increasing public investments in culture depend on the degree to which elected officials and opinion leaders at all levels place value on the role of culture. Cultural advocates have much work to do with those who influence policy makers at the national, regional, and state levels to open or advance the dialogue about public investments in culture. For new policies to succeed, champions are needed among governors, state legislators, county commissioners, mayors, city municipal councillors and aldermen, and community leaders.

This chapter describes examples of promising efforts by policy organizations to engage elected officials and the private sector with issues of state-level public investments in culture. The chapter also includes actions that those in the community can undertake to advance cultural policy development.

Promising efforts

Policy information for elected officials. The leading membership organizations that serve elected state officials already generate research and provide information about cultural policy options. The National Conference of State Legislatures (NCSL) provides information resources about cultural legislation to its constituents and the National Governors Association (NGA) recently began a series of issues briefs related to culture.

NCSL has a standing Economic Development, Trade, and Cultural Affairs Committee within its governing structure that is composed of state legislators and legislative staff members. The Committee's mission is to identify, evaluate, and share innovative programs that successfully promote economic and cultural vitality. NCSL's Economic and Cultural Development program tracks issues, provides research and policy analysis, answers information requests, and helps state legislators understand the relationship of arts and culture to policy issues such as economic development, tourism, and education.

NGA's Center for Best Practices is a vehicle for sharing knowledge about innovative state activities and providing technical assistance to states. With the assistance of the National Assembly of State Arts Agencies, the Center has developed publications about the role of the arts in economic devel-

opment. The Center has also developed a tool kit of information for governors about Growth and the Quality of Life including information about smart growth and community design, urban revitalization, historic preservation, and land and open space preservation.

WWW.NCSL.ORG/PROGRAMS/ARTS/

NCSL: Interests in Arts, Culture, and Historic Preservation

NCSL has several publications and services related to cultural policy.

Alternative Funding for the Arts*— descriptions of policies that go beyond general appropriations for the arts. Examples include bond issues, income tax check-offs, lotteries, corporate filing fees, special tax districts, and earmarked local option taxes.*

State Historic Preservation Database*—an electronic database providing comprehensive state-by-state summaries from legislative code books referencing articles about historic properties, archeological sites or materials, and culturally significant burial sites and objects. Developed in conjunction with the National Conference of State Historic Preservation Officers.*

Policy support from the corporate sector. The New England Council (NEC) is the voice of the New England business community at home and on Capitol Hill, acknowledged for its leadership on economic issues. Three years ago, NEC launched the Creative Economy Initiative (CEI) to increase public and private investment in the region's cultural economy thereby increasing the quality of life and the economic competitiveness of the six-state New England region. CEI's research galvanized the attention of the corporate sector and elected officials with facts about the role of culture that had previously not been understood. For example, the size of the labor force in the creative cluster in New England is on par with the region's computer equipment industry and the creative cluster represents one of the region's major export industries.

Recognizing that strategic investments in culture could increase New England's economic competitiveness, corporate leaders in New England are now working with the public and non-profit community on ten strategies to increase investments in culture and realize greater economic benefits for the region.

WWW.NGA.ORG

NGA: The Role of Arts in Economic Development

"Governors can position their states to use the arts effectively by promoting new partnerships among state agencies, communities, and the business sector and by harnessing the power of the arts and culture as tools that unite communities, create economic opportunity and improve the quality of life."

"Governors have several motives to promote the arts as a critical component in an overall economic development strategy. . . .the effective synthesis of strategies related to the arts and cultural industries into a broader economic development plan can provide governors with tools and solutions for areas in which more traditional policy instruments have returned unsatisfactory results. . . . One of the most appealing aspects of an arts-based economic development strategy is the degree of strategic flexibility it can afford governors and local leadership."

—Excerpted from The Role of Arts in Economic Development available at www.nga.org/center/divisions/1,1188,C_ISSUE_BRIEF^D_2225,00.html

Related policy concepts. Current concepts that are part of the economic policy dialogue could become entry points for discussions about culture. "Quality of life" and "social capital" are examples of concepts familiar to policy activists who may not yet think of themselves as arts and culture advocates. Quality of life themes have become intertwined with economic prosperity and vitality in policy discussions—whether the topic is attracting "new economy" jobs and knowledge workers, revitalizing rural communities, or investing in the urban core. While variously defined, the term "quality of life" in typical usage does include such cultural components as access to museums, libraries, live music, and performing venues.

Culture is already close to the surface in policy conversations about economic development. Identifying culture more explicitly in the policy dialogue could increase the number of policymakers who view the cultural sector as a player at the policy table. Consider the opportunities provided by economic development convenings sponsored by the system of Federal Reserve Banks. For the 2001 conference held by the Center for the Study of Rural America of the Federal Reserve Bank of Kansas City, speakers were charged with presenting options for a new framework for rural policy.

They talked about investments in social and human capital, "place competitiveness," and marketing "differentiated lifestyles" of communities as an alternative to traditional economic development. To the tuned ear, in this conversation, as in many other economic policy conversations, participants were already talking about the role of culture in public policy.

The Creative Economy Initiative: A Blueprint for Investment in New England's Creative Economy

"The Council views New England's cultural economy as, first and foremost, an asset that imbues our lives with an invaluable richness of expression and experience. It also understands that these manifestations of cultural creativity are a regional economic asset that is in all of our interests to support. The strategies proposed in this plan are designed to address the creative economy as an economic development issue."

One of four goals of the Blueprint is the creation of a "regional structure to provide the ongoing leadership, resources and knowledge needed to ensure long-term support for the creative economy."

—Excerpted from The Creative Economy Initiative
at www.nefa.org or www.creativeeconomy.org

economic arguments

Actions for the policy community

During the feasibility study's convenings, cultural leaders mused about actions of policy organizations that could result in a more central role for culture in state policy. The following actions are appropriate for a variety of policy organizations and others, such as statehouse reporters who have roles in influencing policy development.

- ***Culture as a policy topic.*** Policy organizations, information brokers, and clearinghouses that specialize in state policy analysis could include culture as organizing topic or an occasional focus for publications. While the interests of other sectors increasingly converge

with cultural interests, the role of culture in realizing benefits for other sectors is not yet well understood in the policy community. **Action: Groups like the Corporation for Enterprise Development, the Center on Budget and Policy Priorities, or The Pew Center on the States could include culture as a topic for analysis. Similarly, policy analysts could include state investment in culture as an entry in the various "report cards" that track state government operations.**

● ***Culture in quality of life and economic vitality measures.*** Several states and many communities are now formally using indicators to measure and track quality of life issues and economic competitiveness for public policy discussion. Some indicator projects include dimensions of culture, but typically in a very limited way. Possible areas for cultural indicator development include distribution of cultural assets, stability of cultural organizations, and youth involvement. **Action: Include or seek out trends about cultural vitality in quality of life and economic competitiveness measures.**

● ***Cultural policy coverage.*** Statewide media coverage of cultural issues could extend beyond cultural programming to the local, state, and national policies that affect cultural vitality. **Action: Statehouse reporting should include a regular "culture beat."**

● ***Positions of candidates.*** Policy organizations, influential contributors, and constituents can create pressure on candidates for state and local public office to articulate positions on culture as a public policy issue. Just as voters expect positions on education, transportation, and the environment from state officials, they could also come to expect statements about culture. **Action: Journalists and civic leaders could press officials to articulate their positions on cultural policies.**

Take Action: Next Steps

If you are a member of the policy community, consider the desired actions described in this chapter and discuss with your colleagues the suggestions listed below. Which of these activities do you or your organization already undertake? Are there existing activities that could be modified to include any of the purposes?

If you are a cultural leader, reach out to policy organizations and leaders from other sectors. Consider some of the suggestions below as an agenda for collective action.

1. Identify and document the many connections among culture and other sectors. Find the places where interests converge and promote those connections to leaders of the sectors.

2. Introduce potential cultural champions from other sectors to cultural leaders.

3. Include culture as a topic within publications and convenings geared for policy analysts, elected officials, and other policymakers.

4. Support the organization and collection of data to clarify and strengthen arguments about the relationship of culture to community vitality and the goals of other sectors.

5. Publicize the positions that state public officials take on cultural issues.

Appendix

Feasibility study methodology

In Spring 2001, The Pew Charitable Trusts (PCT) launched a study to determine whether and how a future initiative might be shaped around the sharing of mechanisms, ideas, and practices in state-level cultural policy with a focus on public investment in culture. The study was conducted under the leadership of PCT's national cultural program staff members Stephen Urice and Shelley Feist.

RMC Research staff, M. Christine Dwyer and Susan Frankel, coordinated the study for The Pew Charitable Trusts, developed the study design, gathered background information, organized convenings, documented activities, and prepared the final report. A core group of leaders from national cultural organizations played a central role in shaping key questions, preparing background materials, and synthesizing information.

Core group members

Kelly Barsdate, *National Assembly of State Arts Agencies*
Margaret (Peggy) Bulger, *American Folklife Center of the Library of Congress*
John Hammer, *National Humanities Alliance*
Kathryn (Kitty) Higgins, *National Trust for Historic Preservation*
Frank Hodsoll, *arts policy consultant and former chairman of the National Endowment for the Arts*
Pope "Mac" McCorkle joined the core group midway to provide consultation on state-level political strategies.

The different phases of the project and approaches for gathering information are described below.

Background Research Phase In order to have a base of common understandings of the four fields, members of the core group prepared papers with descriptions of policy innovations in their fields and made observations about the readiness of their fields to replicate and adapt innovative policies.

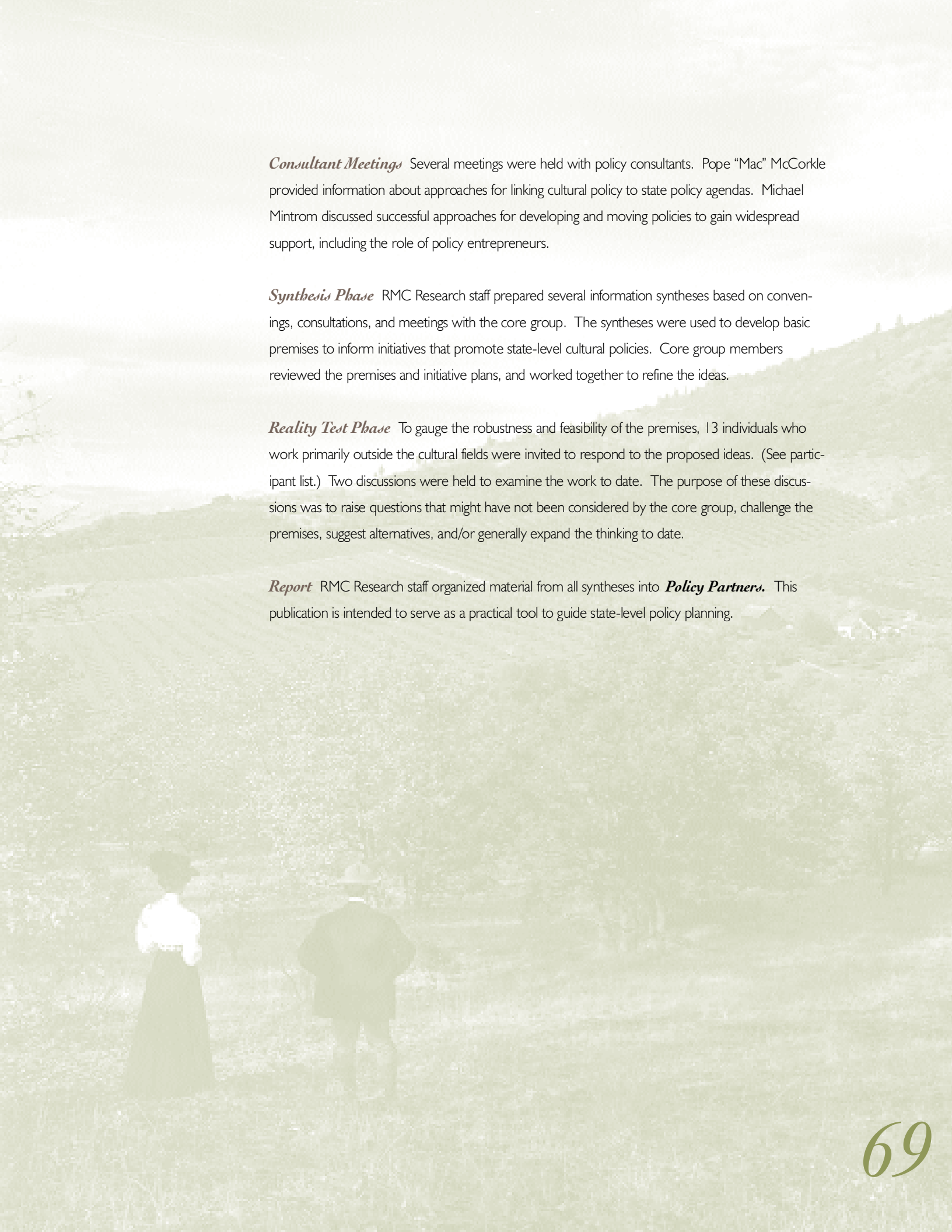
Field Convenings Two convenings (Aspen and Baltimore) were held with 30 representatives from each of the four fields of culture. (See participant list.) The purpose of the convenings was to discuss what would be needed to make policy innovations useful to other states, and identify the best ways to replicate policies and use them to inspire others. Findings from these convenings were used to identify purposes, functions, and characteristics of a possible state-level cultural policy initiative.

Consultant Meetings Several meetings were held with policy consultants. Pope "Mac" McCorkle provided information about approaches for linking cultural policy to state policy agendas. Michael Mintrom discussed successful approaches for developing and moving policies to gain widespread support, including the role of policy entrepreneurs.

Synthesis Phase RMC Research staff prepared several information syntheses based on convenings, consultations, and meetings with the core group. The syntheses were used to develop basic premises to inform initiatives that promote state-level cultural policies. Core group members reviewed the premises and initiative plans, and worked together to refine the ideas.

Reality Test Phase To gauge the robustness and feasibility of the premises, 13 individuals who work primarily outside the cultural fields were invited to respond to the proposed ideas. (See participant list.) Two discussions were held to examine the work to date. The purpose of these discussions was to raise questions that might have not been considered by the core group, challenge the premises, suggest alternatives, and/or generally expand the thinking to date.

Report RMC Research staff organized material from all syntheses into ***Policy Partners.*** This publication is intended to serve as a practical tool to guide state-level policy planning.



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Cover (upper right), 7, American Folklife Center. Omaha Pow-wow. Macy, Nebraska. Photo: Carl Fleischhauer, 1983.

Cover (large photo), 2, 45, Washington State Capital Building.

Page iv, 8 (upper left), City Lore. Photo: Martha Cooper.

Page vii, 16, Maine Historical Soceity. Cornelia "Fly-Rod" Crosby, a noted Maine Guide, was, in addition to being a legendary fisherman, the first person to legally shoot a caribou in Maine.

Page 1 (upper right), 18 (middle), 69, Oregon Historical Society. Wine Country. Photo: Benjamin Gifford, 1898.

Page 1 (lower right), 46, 49, Vermont State Capital Building.

Page 1 (lower left), 18 (bottom), 60, Oregon Historical Society. Log Rolling, Birling Competition.

Page 1 (upper left), 30, 35 (bottom), New Hampshire Land and Community Heritage Investment Program (LCHIP), Ashland, NH.

Page 4, City Lore. "People's Hall of Fame." Lillie Mae Butler. Photo: Harvey Wang.

Page 5, Maine Historic Preservation Commission. A New Century grant supported repairs to this historic Shaker Carriage Shed, in Gray.

Page 6, American Folklife Center. Fourth graders in the Blue Ridge Elementary School, Ararat, Virginia, perform a children's hand-clapping routine called "My Left, My Left." Photo: Patrick Mullen, September 1978.

Page 7, American Folklife Center. Omaha Pow-wow, Macy, NE. Photo: Carl Fleischhauer, 1983.

Page 8 (upper right), 20 (top), Monkey Face at Smith Rock, Central Oregon. Photo: Jim Layman.

Page 8 (lower right), City Lore. "People's Hall of Fame." Cool DJ Herc. Photo: Harvey Wang.

Page 8 (lower left), 15 (top), Maine Historical Society. Fisherman Boy.

Page 9 (lower right), City Lore. Iroquois Beaded Girl. Cover, "Voices" v.27, no.1-2, 2001.

Page 9 (upper right), City Lore and Municpal Art Society. Place Matters. Casa Amadeo.

Page 14, City Lore. "People's Hall of Fame." Juan Gutiérrez. Photo: Harvey Wang.

Page 15 (bottom), Blethen Maine Newspapers. New Century Programs support family literacy: A Somali mother and her daughter in Portland read from a New Century Funded Somali Alphabet book.

Page 17 (upper left), Maine Historical Society.

Page 17 (bottom right), Maine Humanities Council. New Century Programs support reading: bedtime at Mary, Margaret, and Rose's House.

Page 18 (top), St. Johns Bridge, Portland, OR.

Page 19, Portland Art Museum, Mask, late 19th Century.

Page 21, (bottom), Rivers of Steel National Heritage Area. Folks at Duq.

Page 22, Rivers of Steel National Heritage Area. River Tour with Carrie.

Page 23, (top) Rivers of Steel National Heritage Area. Pinkerton.

Page 23 (bottom), Rivers of Steel National Heritage Area. Dancing Demons.

Page 25, (upper right), 35, New Hampshire Land and Community Heritage Investment Program (LCHIP).

Page 25 (lower right), 32, Florida Arts.

Page 25 (lower left), 34, Missouri Alliance for Historic Preservation.

Page 25 (upper left), 37, Indiana Regional Partnership Initiative.

Page 27, City Lore. "People's Hall of Fame." Frankie Manning leads the "Shim Sham." Photo: Hazel Hankin.

Page 30, 37, John Waldron Arts Center, Bloomington Indiana.

Page 30, 34 (bottom), Samuel Cupples House, St. Louis University, Missouri.

Page 30, 33, Florida Trust for Historic Preservation. Museum of Florida History. Archaeological Excavation.

Page 30, 31, Arizona ArtShare. Tucson Museum of Art presents the Arizona Biennial.

Page 32 (bottom), Florida Cultural Institutions Trust Fund, Old Citrus Country Courthouse 1912, Inverness.

Page 36 (top), The Texas Historical Commission.

Page 39 (upper right), Maine State Capitol Building.

Page 39 (lower right), 43, Pennsylvania State Capital Building.

Page 39 (lower left), Indiana State Capitol Building.

Page 39, (upper left), 41, Arizona State Capitol Building

Page 46, 49, Vermont State Capital Building.

Page 50, Oregon State Historic Preservation Office. The Cape Blanco Lighthouse, built 1870, Port Orford vicinity.

Page 52, National Trust for Historical Preservation.

Page 53, National Humanities Alliance.

Page 54, National Assembly of State Arts Agencies.

Page 57, The Library of Congress. American Folklife Center.

Page 58, The Center for Arts and Culture.