ARTS ADVOCACY

Spring 2018 (March 5 – April 25)
Monday/Wednesday 1 – 2:15
Location TBA

1.5 credits

Instructor: Sally Gaskill / gaskill@indiana.edu

Communication
Email (the best way to reach me!) gaskill@indiana.edu
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Office Hours: Email me for an appointment. My office is at Eigenmann Hall, Room 411.

Course Description
Public or governmental support for the arts in the United States has had a relatively long and bumpy history. This course will examine public funding for the arts, touching on events from the last century, and focusing on the current state of advocacy on the federal, state, and local levels. The course will use a combination of readings, presentations, guest speakers, and events to provide insight into the world of arts advocacy.

Enrolled students are strongly encouraged to attend Arts Advocacy Day in Washington, DC on March 12-13 (the first two days of Spring Break). Sponsored by Americans for the Arts, the event includes one day of advocacy training and one day of participation in advocating for the arts with elected officials on Capitol Hill. The instructor is the Indiana State Captain for advocacy and leads the Indiana delegation.

Participation in Arts Advocacy Day will be at the student's expense. In addition to transportation and housing, there is a $50 fee to register for Arts Advocacy Day. The instructor will work with SPEA staff to arrange for housing with SPEA alumni in metro DC if needed.

Learning Objectives
Students will learn:
1. The process of advocating and lobbying for increased recognition and resources for the diverse array of cultural organizations, creative businesses, and artists
2. Some historical perspective for the position of the arts in the education, economy, and public policy of the United States
3. Current arts and arts education policy issues

Students will be able to answer these questions:
- What is advocacy? What is lobbying?
- Why advocate?

- What is legal? What is not?
- How do I advocate?
- What are some of the current public policy issues in the arts and arts education?
- Who are the decision-makers whom I need to influence?
- When is the best time to advocate?

There are no required texts to purchase.

Course Requirements

Participation and Attendance (40% of grade)

Attendance is required. Active participation in discussions is preferred to passive listening. You must have the reading completed before the class at which it is discussed. Note-taking is encouraged.

Occasional Quizzes (20% of grade)

To ensure that you are reading the assignments and coming to class, there will be occasional quizzes on the reading material and class discussions.

Final Project (40% of grade)
Students can choose between one of the following assignments. In addition to the written document, each student will make a final presentation on the same topic.

NOTE: Graduate students will prepare both a policy brief and an advocacy plan.
Undergraduates can choose between the two.

Policy brief: Prepare a 4 to 5-page written rationale for an arts policy proposal on a topic of the student's choosing. Examples of policy briefs prepared by Americans for the Arts for national Arts Advocacy Day can be used. Policy briefs usually contain a number of key elements:
1) a title and targeted agency
2) a brief a statement/bullet points of actions needed by decision-makers (e.g., elected officials)
3) background information and legislative history behind the proposal (e.g., an appropriations history, if relevant),
4) talking points containing research on why the policy is needed, what current policy has achieved to date, and outcomes the new policy, if implemented, is likely to achieve, and
5) standards for how success of the policy, if implemented, will be measured.

The language used in a policy brief should be persuasive. An effective policy brief will motivate cultural policy advocates to action and persuade elected officials and other policy-makers to lend their support to the proposal. Other criteria for writing a successful policy brief are:
1) brevity,
2) a clear ask that remains front and center throughout the brief,
3) quality of supporting research evidence, and

4) the breadth and importance of the beneficiaries' needs to be addressed.

Advocacy plan: Prepare a 4 to 5 page written arts advocacy plan on a topic of the student's choosing. An advocacy plan details how specific action by advocacy partners can and will lead to the adoption, implementation, and enforcement of a policy (or change to a current policy). The plan itself should contain these elements:

1) identification of members of the advocacy coalition,
2) targets of the advocacy campaign (elected officials, other decision-makers),
3) advocacy messages,
4) mechanisms to both mobilize advocacy partners and deliver the messages--a) email campaigns, b) rallies, c) legislative visits, d) traditional and social media, and e) public meetings and/or candidate forums, etc.,
5) methods of tracking support for the policy proposal (e.g., polling),
6) detailed timelines for all stages of the advocacy campaign.

Sample advocacy plans: http://ctb.ku.edu/en/table-of-contents/advocacy/advocacy-principles/advocacy-plan/main

http://iavat.weebly.com/uploads/5/2/5/3/52531863/example_advocacy_plan_6-17-2013_(1).pdf**Policy Brief or**

Grading scale: The following grading scale will be used for assignments and final grades.

97 - 100% = A+	87 - 89% = B+	77 - 79% = C+	67 - 69% = D+
93 - 96% = A	83 - 86% = B	73 - 76% = C	63 - 66% = D
90 - 92% = A-	80 - 82% = B-	70 - 72% = C-	60 - 62% =

Below 60 = Failing

Mon. 3/5
Course Overview
Introductions
Syllabus review
Introduction of projects

Wed. 3/7
Preparing for Arts Advocacy Day
Review 2018 Congressional Arts Handbook, DC schedule

SPRING BREAK – ARTS ADVOCACY DAY 3/12 and 3/13

Mon. 3/19
Debrief of Arts Advocacy Day

Wed. 3/21
Advocacy v Lobbying

Reading assignment
Independent Sector: http://www.independentsector.org/advocacy-rules-tips

Advocacy and Lobbying
- Rules & Regulations: Lobbying v Advocacy
- 501c3 and 501c4 nonprofits

Some case studies: What's legal and what's not?

Wed., 3/23
A History of Federal Support for the Arts in the U.S.

Reading assignment
Clayton Lord, Pages 1-36:
http://www.americansforthearts.org/sites/default/files/Arts%26America_1780to2015.pdf

Timeline: http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/what-is-arts-policy/national-arts-policy-history-timeline

- The New Deal: WPA and CCC
- National Endowments for the Arts/Humanities
- The Culture Wars

(Class schedule for 3/26 – 4/16: to come)

Wed. 4/18
Final project presentations

Mon. 4/23
Final project presentations

Wed. 4/25
Debriefing of final projects: What did we learn?

Attendance
Excused absences do not count against your participation grade. There are two kinds and both require documentation: official university obligations or religious holidays. To account for everything else -- illnesses, job interviews, family emergencies, etc. -- everyone gets one "excused absence" during the 8-week class.

If you miss class, contact a fellow student for the notes.

Please observe professional demeanor consistent with SPEA's student code of conduct while in class. This includes avoiding disruptive late arrivals and early departures, web-surfing, etc. These activities are distracting to your colleagues.

Please turn off and store your mobile devices during class time. Please do bring computers to class for note-taking and research. Note that computers should be used only for class purposes or should be turned off. I reserve the right to ban all devices from class if necessary.

Late assignments will not be accepted unless you have secured an extension at least 24 hours prior to class time.

Resources:
Advocacy & Lobbying

http://www.independentsector.org/programs/gr/lobbyguide.html
Background on public law for 501-c-4s and 527 regarding issue advocacy and electioneering

http://electionlawblog.org/archives/aprill.pdf
The Center for Nonprofits -- Non-Profit Organizations CAN Lobby

http://www.njnonprofits.org/NPsCanLobby.html

https://philanthropy.com/article/Opinion-Make-Advocacy-a-Part/232333?cid=pt&utm_source=pt&utm_medium=en **Emergency Procedures:** https://protect.iu.edu/doc/About/faculty-guide-procedures-grid/print-grid/IUB%20EP%20Grid_8.5x11_2015_Nov.pdf

About the Instructor
Sally Gaskill is an arts administrator with more than 30 years of experience in arts advocacy. Since 2012, she has been Director of the Strategic National Arts Alumni Project (SNAAP), following four years as the project's Associate Director. Based at Indiana University, SNAAP is the nation's largest source of information about arts graduates of North American universities. Since 2008, SNAAP has collected and analyzed data from over 165,000 people with arts degrees from about 300 institutions.

Sally's career has encompassed community arts leadership, grantmaking and advocacy, and she has focused on creating better environments for artists. She served as executive director of two local arts councils, in Rochester, New York (1990s) and Bloomington, Indiana (2000s) and is credited with increasing staffing, funding, and programs and services for artists and arts organizations at both agencies. Previous posts include executive director of the Boston Youth Symphony Orchestras and grantmaking positions at the National Endowment for the Humanities and New Hampshire State Council for the Arts. Through her consulting practice she has evaluated over 100 arts organizations for the National Endowment for the Arts, developed cultural plans, and taught cultural policy at the Eastman School of Music of the University of Rochester and Indiana University.

A past president of Indiana's statewide arts advocacy organization, she currently chairs the City of Bloomington Arts Commission and remains active in arts advocacy on the local, state and national levels. She serves on the board of Arts Schools Network, the national organization that serves arts school leaders. She is a member of the Indiana University Arts & Humanities Council and community advisory board for WTIU public television, and was a founding board member of Cardinal Stage Company. Sally is a musician and performs with Voces Novae, a chamber choir. She received a B.A. in History from Colorado College and an M.A. in Arts Management from American University.