
IFACCA Good Practice Guide on Arts Advocacy

Advocacy arguments and an overview of national arts advocacy campaign case studies and good practice

January 2014



ISSN: 1838-1049

This good practice guide has been developed by the IFACCA Secretariat. Errors, omissions and opinions cannot be attributed to the respondents listed in this report or to the Board or members of IFACCA.

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Suggested reference: Gardner, S (ed.), 2014, IFACCA Good Practice Guide on Arts Advocacy: Advocacy arguments and an overview of national arts advocacy campaign case studies and good practice, International Federation of Arts Councils and Culture Agencies, Sydney, www.ifacca.org

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INTRODUCTION

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

Arts advocacy is a key challenge, one shared by many government agencies and arts communities around the world. As such, it has been a topic consistently identified by members of IFACCA as a priority for engagement.

This Good Practice Guide aims to assist anyone interested in promoting the value of the arts by providing a range of topics that can be developed as persuasive arts advocacy arguments, suggestions about good campaign practice, a selection of arts advocacy campaign case studies, and links to other resources.

It draws on, as its primary source, IFACCA's report on national arts advocacy campaigns that promote appreciation and engagement in the arts. The full report (IFACCA D'Art Report No. 16 *National arts advocacy campaigns: overview of case studies and good practice*, June 2010), was commissioned with financial support from the Australia Council for the Arts and the Salzburg Global Seminar. The report describes campaigns undertaken or planned by national arts funding agencies, looks at what makes the campaigns successful or unsuccessful. The eight case studies outlined in this Good Practice Guide are described in detail in the full report.

In order to provide examples of more contemporary campaigns that have used social media technologies, IFACCA commissioned freelance digital and social producer, Elliott Bledsoe (Australia), to compile five additional case studies for inclusion in this Good Practice Guide, and Mauricio Delfín, Director of culturaperu.org (Peru), provided a case study on mascultura.pe. I thank them both, as well as Randy Cohen (USA), John Holden (UK) and Jordi Baltà (Spain) who kindly gave permission to quote their work in this guide. I also thank Karilyn Brown, IFACCA's former General Manager, and Natasha Eves, IFACCA Research and Project Officer, for their assistance in compiling this guide.

There are of course many governments and organisations that have undertaken arts advocacy campaigns, and intergovernmental networks and non-government organisations that work to raise awareness of the arts and culture, including initiatives such as UNESCO's World Day for Cultural Diversity for Dialogue and Development.

IFACCA is interested in expanding on the base of information on this topic which we have compiled at the IFACCA topic page at www.ifacca.org/topic/arts-advocacy-arguments/ and welcome input on other international, national and regional campaigns aimed at raising awareness of the arts. To contribute, please contact IFACCA at info@ifacca.org.

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ARTS ADVOCACY ARGUMENTS

How can national arts funding agencies better articulate the value and benefits of the arts to society as whole? This is a perennial question and one that is inextricably linked to the debates and challenges of defining and measuring the public value of culture.

To provide some important initial context, the following is an extract from *The Public Value of Culture: a literature review* by John Holden and Jordi Baltà¹.

The debate (on cultural value) began as an argument between two key policy concepts: Instrumental value (when culture is funded by governments primarily because of its economic and social benefits) and Intrinsic Value (when culture is funded as a public good in its own right). In the U.S. the Rand Corporation sparked a similar debate using identical terms. The exploration of these value concepts and the introduction of a third, 'Institutional Value', that proposed the notion of Public Value as a management tool to improve the way in which cultural organizations served their publics, created a great deal of interest in Europe, Asia, Australia and Canada. From a narrow focus of the meaning of value in cultural policy, the debate raised questions about social justice, the management of cultural organizations, the responsibilities of governments, economic valuations of culture, measurement, how to account for intangible values, artistic quality and expertise, and the relationship between the arts and creative industries.

The term Intrinsic Value is now used to mean a number of different things: the primary meaning of intrinsic is 'essential to', or 'of the essence of', and hence Intrinsic value refers to the unique value of individual artforms: dance is dance, sculpture is sculpture and each provides specific means of communication and expression. As an extension, Intrinsic Value is an appeal to fund culture for its own sake, because it has a value in its own right. But Intrinsic Value is also used as a shorthand for the way that culture affects each of us individually and subjectively in intangible and hard-to-measure ways. Intrinsic Value provides a means to talk about the emotional and spiritual affects of culture. Finally, Intrinsic Value is used by some to denote quality and excellence in the art itself, sometimes to the exclusion of other values.

By contrast Instrumental Value refers to the ways in which the arts and culture generate objective measurable benefits. These can be economic (such as urban regeneration caused by a new gallery opening; culture-led tourism; direct job creation etc) or social (as when, for example patient recovery times are improved through art therapy; or the exam results and behaviour of children are improved through contact with artists in the classroom). More recently, economists have also sought to develop ways of measuring intrinsic value, for example through assessments of well-being. This has drawn on systems of valuation deployed in other areas in which issues such as performance and impact have proved difficult to measure, primarily health and the environment. However, there remains a debate about how these measurements are used as governments seek to express these measures in monetized units that can be applied instrumentally within systems of public management.

¹ *The Public Value of Culture: a literature review* by John Holden and Jordi Baltà, published by the European Expert Network on Culture (EENC) in January 2012.
<http://www.eenc.info/news/the-public-value-of-culture-literature-review/>

Since the economic recession of 2007 many governments have been retrenching their cultural spending, and the arts and culture are once again being judged by their ability to generate growth and create jobs. A ‘new instrumentalism’ is emerging in cultural policy, and a debate is restarting between, simply put, on the one hand, those who believe that economics can tell the whole story of cultural value, or that economic arguments are the only means of persuading governments of the worth of the arts and culture and, on the other hand, those who believe that some aspects of cultural value can only be explained using a multidisciplinary approach. At the level of practice however, many organizations have been fundamentally changed by adopting new practices of public engagement prompted by the Public Value and Cultural Value discourses.

Finally, and as institutional change demonstrates, the cultural value discourse also represents an attempt by policy-makers, practitioners and thinkers to take into account the impact of social and technological change in the sector. Concepts of what should be valued and what constitutes cultural excellence are more contestable than in the past. Thanks to new technology, the public has become more active in its production, participation and consumption of culture. As a result, the aims and ends of cultural activity are less clear-cut and the nature of cultural provision has had to evolve. Public opinion as to what to fund and why has now to be taken into greater account. To this end, the public and cultural value debates have not only sought to make policy-makers more accountable to the public, but also to create value through the public’s participation in the decision-making process.

We know that by providing convincing and accessible messages, arguments and facts about the arts and their role and impact, we can achieve increased community engagement with and participation in arts and culture; a continually evolving, vibrant and sustainable arts sector; increased engagement between the arts and other sectors (including business, education, environment and health); and increased support from political leaders to secure public funding for the arts and to have artistic interests considered in public policy.

There are many ways to argue the value and benefits of the arts, and messages need to be tailored to suit a variety of audiences.

In his March 2013 Artsblog, Randy Cohen (Vice President of Research and Policy at Americans for the Arts)² outlined his top ten compelling reasons to support the arts as follows:

- 1. True prosperity** . . . The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts help us express our values, build bridges between cultures, and bring us together regardless of ethnicity, religion, or age. When times are tough, art is salve for the ache.
- 2. Improved academic performance** . . . Students with an education rich in the arts have higher GPAs and standardized test scores, lower drop-out rates, and even better attitudes about community service—benefits reaped by students regardless of socio-economic status. Students with four years of arts or music in high school average 100 points better on their SAT scores than students with one-half year or less.
- 3. Arts are an Industry** . . . Arts organizations are responsible businesses, employers, and consumers. Nonprofit arts organizations generate \$135 billion in economic activity annually,

² <http://blog.artsusa.org/?author=9%22>

supporting 4.1 million jobs and generating \$22.3 billion in government revenue. Investment in the arts supports jobs, generates tax revenues, promotes tourism, and advances our creativity-based economy.

4. Arts are good for local merchants . . . The typical arts attendee spends \$24.60 per person, per event, not including the cost of admission on items such as meals, parking, and babysitters. Attendees who live outside the county in which the arts event takes place spend twice as much as their local counterparts (\$39.96 vs. \$17.42)—valuable revenue for local businesses and the community.

5. Arts are the cornerstone of tourism . . . Arts travelers are ideal tourists—they stay longer and spend more. The U.S. Department of Commerce reports that the percentage of international travelers including museum visits on their trip has increased from 17 to 23 percent since 2003, while the share attending concerts and theater performances increased from 13 to 16 percent (only 7 percent include a sports event).

6. Arts are an export industry . . . U.S. exports of arts goods (e.g., movies, paintings, jewelry) grew to \$64 billion in 2010, while imports were just \$23 billion—a \$41 billion arts trade surplus in 2010.

7. Building the 21st Century workforce . . . Reports by the Conference Board show creativity is among the top 5 applied skills sought by business leaders—with 72 percent saying creativity is of high importance when hiring. The biggest creativity indicator? A college arts degree. Their *Ready to Innovate* report concludes, ‘...the arts—music, creative writing, drawing, dance—provide skills sought by employers of the 3rd millennium.’

8. Healthcare . . . Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.

9. Stronger communities . . . University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates. A vibrant arts community ensures that young people are not left to be raised solely in a pop culture and tabloid marketplace.

10. Creative Industries . . . The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. An analysis of Dun & Bradstreet data counts 905,689 businesses in the U.S. involved in the creation or distribution of the arts that employ 3.35 million people—representing 4.4 percent of all businesses and 2.2 percent of all employees, respectively.

A review of other documents about the benefit of the arts indicates a high level of resonance with these ten points. Additional arguments that are useful to develop include:

Arts-led regeneration of towns and cities

Creating and sustaining more vibrant communities to allow their citizens to prosper in their ‘place’. The arts were included explicitly alongside integrating housing and transportation decisions, and incorporating liability, sustainability and social equity values in the land use plans and zoning. (National Endowment for the Arts)

In the competitive international marketplace, business leaders cite the presence of a rich cultural environment as one of the major incentives for locating their businesses. The arts are key to creating that environment and to ensuring that culturally rich towns and cities are a location of choice for investors. The quality of our arts, alongside healthcare, justice and education, is one of the measures by which a society is judged as a good place to live and work. (Arts Council of Northern Ireland)

Arts investment leverages other investment

The NEA's \$100,000 toward the Shreveport City Design project was leverage into \$5.3 million in total investment, 3M of which came from private sources, including from a national foundation that had never before invested in Shreveport. (National Endowment for the Arts)

ARTS ADVOCACY CAMPAIGNS

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

This document draws on the IFACCA D'Art Report No. 16 National arts advocacy campaigns: overview of case studies and good practice, June 2010) which focuses on campaigns that aim to raise awareness of the arts among the general public or in a target audience. Specifically, the report analyses campaigns conducted or partnered by government agencies and/or non-government organisations that:

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

1. Types of Campaigns

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

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

2. Good Campaign Practice

Key factors that ensure a campaign's success or that make for a strong campaign include:

Campaign approaches, aims, strategies and tactics

- Ensure that the campaign mission is highly visible, and is encapsulated in a clear and simple statement. This makes it easy to focus the organisation strategically and ensures all public engagement activities also aim to deliver on the overall mission.
- Develop a set of clearly stated objectives that the campaign needs to achieve in order to support the overall longer term corporate vision.
- Identify a clear target audience.
- Clearly identify the key problem the campaign is targeting, and its associated solution.
- Tailor message points for each target audience.
- Have a range of strategies and an implementation plan for different strategies depending on the campaign's progress and outcomes. The implementation plan should not only plan for successes, but also incorporate strategies for possible campaign failures and contingencies for unforeseen outcomes.
- Review and adapt the implementation plan. Staged assessments should be part of the plan and based on clear monitoring and evaluation metrics.
- Keep in mind that the overall is more important than the sum of the parts.

Communications: messages and media used

- It is essential that all key messages are relevant to the target audience and delivered consistently across all channels³.
- Have an overarching communications strategy. This should include: range of objectives; channels of communication (marketing and PR); detailed activity plans; commercially competitive budgets; and resource requirements. The plan should also include tactical and longer term thinking.
- Use an audience-relevant single minded communications proposition manifested in a well-delivered brand.
- Have a 'media outreach' plan that utilises both print and online media and advertising. (A media outreach plan is a plan for how advertisements and public relations materials will be disseminated.)
- Be sure to make use of partners' websites.
- Link communications to concrete action, such as demonstrations, hands-on workshops, discussions, behind-the-scenes tours, etc. The more people know and appreciate arts and culture, and have contact with cultural workers, the more they will be inclined to support and protect culture.
- Themes and messages need to be clear and simple, as well as catch people's attention. Avoid multiple messages and themes in a single campaign.

Organisational aspects and partnerships

- Collaboration, partnerships and networks are critical to the success of a campaign. The contributions of many multiply the campaign's impact and augment media coverage.
- Internal support, from staff and from leadership groups such as the board, is crucial to campaign success. Getting 'buy-in' from staff can be achieved in a number of ways, such as including campaign 'deliverables' in staff job descriptions, and having internal campaign champions within the organisation who promote support for the campaign.

³ For examples of social media strategies, see the section on 'Case Studies Using Social Media'.

- Externally, commercial and media partnerships are also vital to success. These partnerships provide distribution networks and budget-in-kind support that allow a campaign to 'punch above its weight'.
- Provide logo and other visibility options to partners, as this will make them more willing to pay to be a partner. However, always maintain the option of a free route to partnership.
- Be open to all partnership possibilities. Build coalitions with both likely and unlikely partners.

Management and financing

- Accurately estimating costs and income involved over the campaign period is essential, as is developing financially supportive commercial partnerships.
- A campaign should have a dedicated coordinator and budget.
- Provide training to both grassroots and grassroots arts advocates and other campaign partners and supporters.
- Maintain regular communications with partners and supporters, as well as with target audiences. Report back on campaign successes to maintain engagement from supporters and partners.

Research and development

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

Campaign metrics, evaluation and outcomes

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

Practices to avoid in a campaign

Factors thought would weaken a campaign include:

- Lack of measurable objectives
- A target audience that is too broad
- Over-complicated messages
- Communicating too many messages or ideas at once
- Lack of internal support and leadership
- Inadequate budget

- Lack of planning
- Underestimating the value of commercial marketing and PR practices
- Lack of evaluation
- Lack of collaboration
- Lack of flexibility: not being nimble enough to take advantage of opportunities and current events that directly or indirectly impact on the campaign.

3. Key Findings

Good campaigns use a mix of national and local promotions. The national–localised mix appears to be strongly symbiotic when well coordinated and where campaign approaches and tactics are tailored to the strengths of each level.

A particularly successful model appears to be a mix of a ‘branding’ media campaign at the national level supported by a ‘sampling the arts’ program of events at the local level (particularly local events that engage people actively in the creative process).

Research is critical in designing a campaign and in monitoring and evaluating progress. Most campaigns use research information in some form, especially in identifying the campaign’s target audiences.

A campaign should:

- have a dedicated coordinator and budget
- not only have realistic objectives, but should focus on issues that are seen to be valid by others (such as those not ‘in the arts’)
- be flexible enough to respond to unexpected events
- keep a tight focus on target audience/s and issues
- limit the number of campaign objectives

Communications

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

Collaborations and partnerships

- Collaborations and partnerships are critical to a campaign’s success, particularly partnerships with communications agencies. However, partners need to have a common understanding about the fundamental elements of the campaign (values, vision, mission, aims and objectives), and the resources and actions they are required to provide.
- It is important to utilise partners’ existing expertise and resources, not duplicate them.
- Delivery of the program should be as consistent as possible across all partners.

CASE STUDIES

Eight case studies were sourced in 2009/10 as part of IFACCA's D'Art Report No 16, including two which are confidential and two which were 'special' in that they related to the planning for a campaign rather than to a campaign that has been implemented. However, while these case studies cover a range of campaign types, we are aware that they are limited in their geographic reach and do not incorporate social media tools. Accordingly, IFACCA commissioned the compilation of additional case studies which are outlined in more detail in the next section.

Case Study 1

The Arts. Ask for More

Americans for the Arts, USA

http://www.americansforthearts.org/public_awareness

Public awareness advertising; grass roots campaign

A public awareness campaign about the benefits of arts education. An ongoing campaign that uses national and local advertisements across a range of media. Engages a network of supporters and partners to promote localised advertisements to local media.

Case Study 2

Arts=Jobs

Americans for the Arts, USA

http://www.americansforthearts.org/information_services/recovery/default.asp

Lobby campaign; grass roots

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

Case Study 3

The Big Read

National Endowment for the Arts, USA

<http://www.neabigread.org>

Public awareness advertising; sampling the arts.

An annual program that encourages participation in reading. Uses a range of media to support and deepen participation and national advertisements to raise awareness of the campaign and the importance of reading. A network of partners promotes the campaign in local media.

Case Study 4

Architecture Week

Arts Council England

<http://www.architectureweek.org.uk>

Public awareness advertising; sampling the arts

An annual week of events aimed at introducing contemporary architecture to new audiences. Supported by a strong national brand and national media campaign. Engaged local partners/event organisers responsible for promoting their own events.

Case Study 5

Les journées de la culture

Culture pour tous, Québec, Canada
<http://www.journeesdelaculture.qc.ca>

Public awareness advertising; sampling the arts; grass roots

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

Case Study 6

National engagement campaign special case study

Arts Council England

<http://www.artscouncil.org.uk>

Public awareness advertising; sampling the arts

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

Case Study 7

National arts brand special case study

(Campaign and country not identified)

Public awareness advertising; sampling the arts

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

Case Study 8

Arts advocacy campaign

(Campaign and country not identified)

Lobby campaign; grass roots; grass tops; Astroturf

A campaign that sought to promote the value of a specific artform among politicians and the public using a mixture of tactics.

OTHER CAMPAIGNS OF NOTE

Examples of advocacy campaigns in Latin America include **Red Latinoamericana de Arte y Transformación Social** <https://www.facebook.com/RedLA.AYTS> and **Red Desearte Paz** <http://redeseartepaz.org/labs/>.

A major Europe-wide campaign for the arts and culture is ***we are more – act for culture*** which aims to increase European Union investment in culture, heritage and the arts, together with education, social cohesion and environmental sustainability, in order for the EU to reach its growth objectives and for Europe to remain a thriving democracy in the future.

<http://www.wearemore.eu/>

CASE STUDIES USING SOCIAL MEDIA

In order to provide examples of contemporary campaigns that have used social media technologies, IFACCA commissioned Elliott Bledsoe, the former Digital Content Officer at the Australia Council for the Arts, to compile further case studies for inclusion in this good practice guide. They are not exclusively from the arts sector, but provide ideas and examples for the arts sector to use. We have also received a social media advocacy case study from Mauricio Delfín, Director, culturaperu.org, which is provided below as Case Study 14.

Case Study 9 – Bring Back Ovation

Bring Back Ovation was a campaign by American arts television channel to be returned to broadcast on Time Warner Cable.

bringbackovation.com

<http://www.ovationtv.com/stand-for-the-arts>

Background

On 18 December 2012 American cable telecommunications company [Time Warner Cable](#) [decided](#) it would not renew its contract with television channel [Ovation](#) because it is one of its 'poorest performing networks.' Ovation was removed from Time Warner Cable's channel lineup and was no longer broadcast from the end of the day on 31 December 2012.

Ovation is an American television channel dedicated to the arts and contemporary culture. Its [main program schedule](#) consists of television series, films, documentaries and specials including 'genre nights' dedicated to performance, people, art, music and film. It also broadcasts arts news, profiles of artists and performers and arts programming for children. Content broadcast on the channel is a mix of licensed third-party content from around the world and in-house productions out of Ovation Studios.

While it had limited coverage for its first 10-years of operation, broadcast deals saw it gain national coverage in mid-2007. At its peak, the network was broadcasting to nearly 50 million of American households with a television. Time Warner Cable's decision to dump the channel was a significant setback to their goal of providing 'access to the arts for all.'

The campaign

The next day Ovation responded with a campaign to pressure Time Warner Cable to reinstate the arts and cultural network to its cable services. The campaign initially launched as 'Keep Ovation'—using [keepovation.com](#) as the campaign's web address—with the campaign message: 'Stand up for the arts! Keep Ovation on the Air.'

A user could become a signatory to the petition by completing an online form that asked the user for their first and last name, email address and postcode. When submitted the form would send Time Warner Cable an email with a pre-written or individually drafted message of support. On 5 January 2013 the campaign was relaunched as 'Bring Back Ovation', shifting to a new campaign domain—[bringbackovation.com](#)—and adopting a modified campaign message: 'Time Warner Cable has dropped the only network dedicated to the arts. Send TWC a message. Tell them to put Ovation back on the air!'

In early May 2013 the campaign slogan changed to a more forceful message: 'Demand Access To The Arts. Tell Time Warner Cable to stop denying access to the arts and bring back Ovation.'



Image: Ovation Facebook [cover photo published 5 January 2013](#).

Campaign assets

Given the call to action was to complete the petition form and email which could only be submitted from the campaign website, the website was the hub of the campaign. While the campaign website underwent numerous redesigns during the campaign, the homepage always featured a counter indicating the number of signatories to the campaign.

Ovation published a number of complementary assets to spread the word and to inform potential signatories. Since adopting the 'Bring Back Ovation' slogan, the campaign used two hashtags: [#bringbackovation](#) and [#standforthearts](#). Ovation also published a campaign video on YouTube (but has subsequently removed it). The video was embedded into the campaign website.

Ovation also published an [infographic](#) titled *Art Heist* which details Ovation's increase in audience reach and growth from 2011 to 2012. They also produced and distributed free 'Stand Up For The Arts' postcards and stickers which we mailed out to signatories.

A number of public events were held in support of the campaign. On Thursday 10 January Ovation and [Americans for the Arts](#) held a rally on the steps of [Brooklyn Borough Hall](#) in New York at which [Americans for the Arts Action Fund](#) Executive Director Nina Ozlu Tunceli and actress Rosie Perez spoke about the value of Ovation. The rally was televised on Ovation. Another [picket was staged on Saturday 18 May in front of a Time Warner Cable retail outlet](#) as part of [Dance Parade New York](#). Ovation also had a 'Stand for the Arts' float in the parade.



Image: Americans for the Arts Action Fund Executive Director Nina Ozlu addressing the [rally on Thursday 10 January 2013](#).

After an initial [post on their Facebook timeline](#), Ovation did not publish many campaign posts on their timeline. Rather they relied on their [Facebook cover photos](#) to support the campaign. Numerous times through the campaign they changed their cover photo, shifting from banners announcing the campaign (pictured above) to a call to action creating a sense of urgency and collective achievement (such as that pictured below).



Image: Ovation Facebook [cover photo published 13 February 2013](#).

Campaign impact

Time Warner Cabel’s decision to drop Ovation, and Ovation’s campaign to be returned to the cable network, received significant domestic media attention. It was reported on by [The New York Times](#), [Bloomberg](#) and [The Huffington Post](#). The arts media and arts organisations also

picked up the story, including *The Wall Street Journal's* [Culture City](#) blog, [The Clyde Fitch Report](#) and [Arts for LA](#).

The first Facebook cover photo was liked 101 times, shared 37 times and received 56 comments. The first Facebook timeline photo posted on the same day was liked 161 times, shared 94 times and received 21 comments. The post sharing the infographic on Facebook was liked 57 times, shared 34 times and received 7 comments. [On Twitter](#) it was retweeted 56 times, and marked as 'favourite' 9 times.

By 5 January 2013, 28,064 people had signed Ovation's petition. On 5 April 2013, the signatories had increased to 49,913 people. And by 5 September there were 87,981 signatures. On 16 October 2013 Ovation [announced in a media release](#) that an agreement had been reached with Time Warner Cable to return Ovation to the cable service starting from 1 January 2014. Ovation shared the announcement through a series of posts on their main social media platforms, declaring 'Thank you!' [on Facebook](#) and 'Ovation is Back!' [on Twitter](#) and [on Instagram](#). The [thank you image on Facebook](#) was liked 388 times, shared 77 times and received 58 comments. On Twitter it was retweeted 20 times, marked as 'favourite' 5 times and received 12 at responses. The Instagram [photo](#) was marked as 'favourite' 23 times.



Image: 'Ovation is back!' Instagram [photo published 18 October 2013](#).

Case Study 10 – Don't cut funding for the arts and arts education

'Don't cut funding for the arts and arts education' is an on-going campaign against the proposed United States House of Representatives appropriations legislation that would cut funding for the National Endowment for the Arts by 49% in the 2014 fiscal year.

votervoice.net/ARTSUSA/Campaigns/30433/Respond

votervoice.net/ARTSUSA/Petitions/263/Respond

Background

On Wednesday 24 July 2013 the United States [House of Representatives Subcommittee on Interior, Environment and Related Agencies](#) (a Subcommittee of the United States [House of Representatives Committee on Appropriations](#)) approved funding legislation for the Fiscal Year 2014. If passed the [National Endowment for the Arts \(NEA\)](#) would see its budget cut by \$71 million, which would bring the total funding down to \$75 million. Over the past three years the independent arts agency has lost more than \$29 million in funding.

The [Americans for the Arts Action Fund](#) (the advocacy arm of [Americans for the Arts](#)) holds that '... the proposed cuts of 49 percent to the NEA are significantly disproportionate' to the 20% reduction in total spending proposed by the Bill.

One week later, on Wednesday 31 July, the Bill went to consideration by the Appropriations Committee. The passage of the Bill was interrupted by the [United States Federal Government shutdown](#) that started on Tuesday 1 October and ran till Thursday October 17 2013. As the House of Representatives and the Senate could not agree on legislation appropriating funds for the [2014 fiscal year](#) (1 October 2013–30 September 2013), nor could they agree on a continuing resolution for the interim authorisation of appropriations, the US Federal Government entered a shutdown.

The campaign

While there were more steps that needed to be taken in the annual appropriations process before the Bill would pass, the Americans for the Arts Action Fund sought to see it blocked before it could be passed by the House. They [launched](#) their '[Don't cut funding for the arts and arts education](#)' campaign on Wednesday 24 July 2013, the same day the Bill was approved by the Interior Subcommittee. As they said in their media release, 'A message from you now registering your concerns with your member of Congress would be well-timed to arrive prior to any possible next step in the appropriations process.'

A user can become a signatory to [the petition](#) by completing an online form that asks for their first and last name, an email address, street address, suburb, state and postcode. When completed an email is sent to the user's representative Member of Congress with a pre-written or individually drafted message of support.

Campaign assets

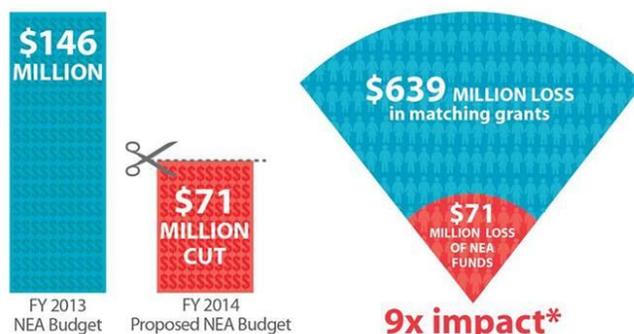
The campaign was set up on [VoterVoice](#), an American provider of online advocacy tools that facilitate 'advocacy communications between voters and their elected officials'. The platform handles the petition forms as well as identifying a user's elected representative.

To spread the message of the campaign, Americans for the Arts Action Fund issued a number of [media releases](#) that focused on different angles related to the campaign. They also published

an infographic, titled [Potential Impact of 49% Budget Cut to the National Endowment for the Arts](#), that compares the funding difference from the 2013 fiscal year and the potential flow-on effect of cutting that funding.

Potential Impact of 49% Budget Cut to the National Endowment for the Arts

If enacted by Congress, this cut would set the arts back 40 years and cause a potential loss in matching contributions of \$639 million to serve families, children, and communities through the arts.



* For every dollar the NEA invests in a nonprofit arts organization, it is matched on average 9-to-1 by additional grants.

Image: Americans for the Arts Action Fund's [Potential Impact of 49% Budget Cut to the National Endowment for the Arts infographic](#).

Facebook activity in support of the campaign was sparing. However of the few posts, most were tied to recent activities such as a [timeline post](#) during the US Federal Government shutdown analogising the closed cultural institutions to '... what the 49% cut to the NEA could mean for our communities'. This was complemented with a [Facebook photo album of closure signs](#) on the doors or gates of institutions including the [Library of Congress](#), the [National Gallery of Art](#) and the [National Archives](#) as well as the [Smithsonian Institution's National Air and Space Museum](#), [National Museum of Natural History](#), [National Museum of the American Indian](#) and the [National Zoological Park](#).

Twitter similarly wasn't used regularly to support the campaign. However, on Tuesday 1 October 2013 (the same day that the US Federal Government went into shutdown), Americans for the Arts Action Fund ran a series of Twitter 49 tweets outlining NEA's benefits to the community using the [#49AAF](#) hashtag.

Campaign impact

While the proposed cuts to the NEA were widely reported in the domestic media, coverage did not often include reference to the Americans for the Arts Action Fund's petition. The reach of the campaign relied primarily on exposure through the arts media, arts organisations and arts bloggers.

The Facebook timeline post that published the infographic was liked 21 times and shared 29 times.

More than 39,000 people signed the petition. At this point in time Congress has not finalised the 2014 appropriation for the NEA.

Case Study 11 – 21 Icons

21 Icons is a South African multimedia project that celebrates the many people who have been instrumental in shaping the modern South African community.

21icons.com

Background

On Sunday 27 April 2014 the Republic of South Africa will celebrate Freedom Day which marks the anniversary of the 1994 fully representative, multiracial democratic election that saw Nelson Mandela elected as the first black President of South Africa and the end of Apartheid. The 2014 event will be the 20th anniversary of that historic day. [20 Years of Freedom](#) is a South African government initiative to mark the occasion.

It is designed to facilitate reflection on the struggle to achieve freedom and democracy and the establishment of a Constitutional government that underpins South Africa's '... democratic, non-racial, non-sexist, united and prosperous society based on justice, equality, the rule of law and the inalienable human rights of all.' Simultaneously it is an awareness campaign for the country's [National Development Plan 2030](#), a government initiated roadmap to achieving South Africa's vision of a society '... where no one is hungry, where everyone is able to go to school and further their studies if they wish, where work is available, where everyone is making a contribution because each person has been provided with what they need to reach their full potential.'

The program of events leading up to the 20th anniversary was launched by Paul Mashatile, Minister of Arts and Culture, in a [speech](#) delivered on 3 June 2013. It includes a number of government run and government funded events and initiatives but also encourages individuals and organisations to run their own projects to celebrate the anniversary. One such project is [21 Icons South Africa](#).

Initiated by photographer and filmmaker [Adrian Steirn](#), 21 Icons is a story sharing platform that profiles and '... celebrates the lives of 21 extraordinary South Africans who have captured the global imagination with their dignity, humanity, hard work and selfless struggle for a better world' in the hope of inspiring the next generation 'to follow in the proud footsteps of these iconic men and women.'

'21 Icons is a celebration of our greatness as a people. It is about the struggles we have overcome, the victories we have recorded and the work we continue to do to build a shared future,' Mashatile [said](#), 'The project fits in very well with our ongoing work as the Department of Arts and Culture to promote social cohesion, nation building and national healing.'

The campaign

Each person is celebrated as part of 21 Icons is memorialised through a black-and-white photographic portrait shot by Steirn, a short film documenting the portrait shoot, a written profile and an essay on their life and work published on the website. A poster of the portrait is distributed for free with the [Sunday Times](#) and the short film is broadcast on [SABC 3](#) that night. The project launched on Sunday 28 July 2013 with a portrait of Nelson Mandela. Each Sunday for 21 weeks after the launch a new person will be profiled.



Image: [Nelson Mandela portrait](#) for 21 Icons.

The decision to start with Mandela, who agreed to be a part of the project after it had started, was a strategic one. The portrait show's Mandela's face reflected in a mirror. 'Nelson Mandela has come to symbolise hope for many South Africans,' Steirn [told the *Sunday Times*](#), 'He is a man whose life and principles have captured the imagination of the world. I wanted to shoot a portrait that reflected his legacy - a legacy that we can all carry into the future by sharing his integrity and belief that a bright future lies ahead.' Steirn asked Madiba to hold the mirror and look into it as if reflecting on his life. Steirn hope the portrait will prompt people to reflect '... on [Mandela's] legacy and on our future.'

Other notable icons featured by the project include Desmond Tutu, FW de Klerk, Sophia Williams De Bruyn and Yvonne Chaka Chaka. Next year Steirn hopes to create a series of profiles on emerging South African icons and young icons in 2015.

Campaign assets

The 21 Icons website—[21icons.com](#)—is the hub of the project, hosting each person's portrait, short film, profile and essay as well as a series of behind the scenes photographs from the portrait photo shoot. The website hosts very little additional content. As such 21 Icons relies on social media to share other content related to the project.



Image: A photograph of the 21 Icons [photo shoot with Phillip Tobias](#).

For each person featured, 21 Icons releases behind the scenes content over its social media platforms. Facebook is a major part of this release strategy, hosting a mix of content. Starting from the day of release of the *Sunday Times* poster and the screening on SABC 3, 21 Icons changes their [Facebook cover photo](#) to display the name of the person currently profiled. These elegantly designed cover photos include a small image of the portrait, the name of the person and the title of the portrait and are numbered sequentially, encouraging discovery of the other profiles.

Through the week leading up to the next release, 21 Icons releases a number of Facebook timeline posts about the currently featured person. These include [the portrait itself](#), as well as a selection of the behind the scenes photos from the photoshoot accompanying pull quotes from their video or information about them. Sometimes 21 Icons releases a single, poignant quote on a black field as well.

But not all the posts are about the person profiles. They also publish a Facebook [photo album](#) called 21 Icons Street Talk. It features black and white photographs of ordinary South African people on the street holding the weekly *Sunday Times* poster.

Lillian Cingo

A Healer

6 of 21



Image: 21 Icons Facebook [cover photo for Lillian Cingo](#).

[Twitter](#) is also an important platform for 21 Icons. Each week they update their Twitter header photo to one of the behind the scenes photos of the currently profiled person. While a lot of the content that is shared on Twitter is similar to content that is being shared on Facebook, 21 Icons regularly retweets other users' tweets about the project.



Image: Gary Player quote [timeline photo published 26 October](#).



Image: Emile Modisadile photographed on the street holding the 21 Icons' [portrait of Nadine Gordimer](#)

The 21 Icons YouTube account exclusively hosts [‘making of’ videos](#) and [promotional videos](#) for each profile (the promotional videos are also published on the [21 Icons Vimeo account](#)). Also, each week a different behind the scenes photo of the currently profiled person is selected for the 21 Icons YouTube channel.

Campaign impact

Media coverage in South Africa of 21 Icons is extensive. On top of on-going coverage in the *Sunday Times*, the project has been featured in [The New Age](#), [Mail & Guardian](#) and [Rolling Stones South Africa](#). Local arts media and blogs have also extensively covered the project including [Between 10 and 5](#), [Music Industry Online](#) and [Artsmart](#). It has also picked up some coverage in international media outlets including [The Wall Street Journal](#), [Daily Mail](#) and [The Times](#).

The campaign has received more than 14,000 likes on Facebook, and 800 followers on Twitter. The Nelson Mandela video has been viewed more than 112,000 times and shared 56 times. Desmond Tutu’s video has been viewed more than 88,000 times and shared 9 times while FW de Klerk’s received more than 3,700 views and 9 shares. The other videos have been viewed 300–500 times each. The Nelson Mandela video was [tweeted](#) about by actor Kevin Spacey.

All of Steirn’s portraits, as well as a number of the behind the scenes photos, have been [added to Getty Images](#) and are available for reuse under licence.

Case Study 12 – Art Facts

Art Facts is a website that provides statistical overviews of the Australian arts sectors. <http://artfacts.australiacouncil.gov.au>

Background

While significant data is generated in arts sectors around the country, discoverability and comparability makes it difficult to utilise data from multiple sources. In response to this issue, the [Australia Council for the Arts](#) sound to create a website that provides statistical overviews of the Australian arts sectors. On Wednesday 29 August 2012 they launched [Art Facts](#), which presents facts, figures and research related to Australia’s arts industries drawn from data collected by the Australia Council itself, the [Australian Bureau of Statistics](#) and industry stakeholders including [Australasian Performing Right Association \(APRA\)/Australasian Mechanical Copyright Owners Society \(AMCOS\)](#), [Australian Recording Industry Association \(ARIA\)](#), [Live Performance Australia](#) and [Graduate Careers Australia](#).

In a [media release](#) announcing the launch of the website, former CEO of the Australia Council, Kathy Keele, said:

‘There’s a wealth of facts and figures on the music industry out there, but it’s in so many different locations – not all of which are readily known or accessible to everyone in the music sector. Art Facts brings this together. It’s a rich resource for deepening our understanding of the sector learning more about its size, scope, issues and opportunities.’

This is echoed by Chair of the Australia Council, Rupert Myer AM, who [said](#):

‘While there are a range of reports, facts and figures out there on the arts, Art Facts provides the crucial step of consolidating them in one place, allowing people to examine and compare the figures in new ways. The Art Facts research program is a rich resource for deepening our understanding of the arts, sector by sector.’

To support this learning and discovery, the information on the website is presented as tables and interactive graphs, short sections of analysis and graphic ‘fact cards’. Posts are categorised by topics including arts creation, industry, participation, global trade and support.

The first artform to be [released](#) was [music](#). [Visual arts](#) was the second artform, [released](#) on Thursday 4 April 2013. Literature is the third artform; a release date has not yet been set.

The campaign

Art Facts is a ‘soft’ advocacy campaign. It does not directly adopt a position or a campaign message, but rather presents statistical information and analysis designed to support advocacy by other bodies or people. By presenting important information about Australia’s art sectors in an engaging way the Australia Council sought to use the modularity and ease at which sections of the website can be shared to extend the reach of the website.

The most significant part of that strategy was the release of graphic 'fact cards' with short, punchy statements that would surprise people and encourage them to share the information through their social media networks. Both the music and the visual arts facts have 10 lead facts which were presented as 'fact cards'. These cards are displayed randomly on the website homepage and were shared as a photo album on Facebook ([music photo album](#), [visual arts photo album](#)).

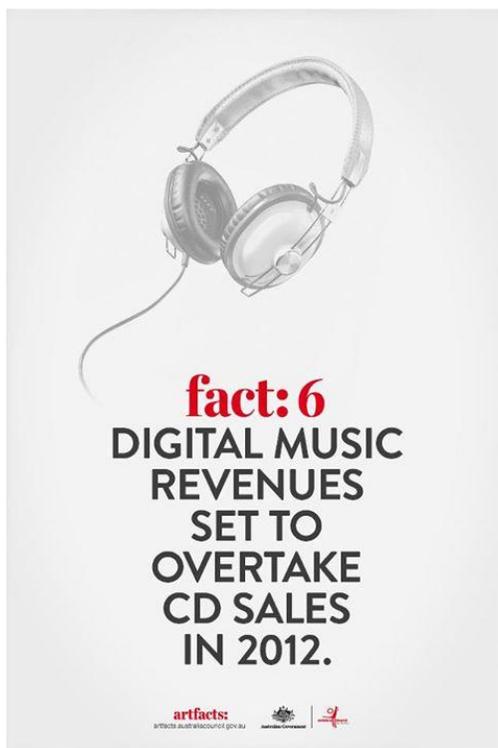


Image: Australia Council Art Facts: Music Facebook [photo for Fact 6](#).

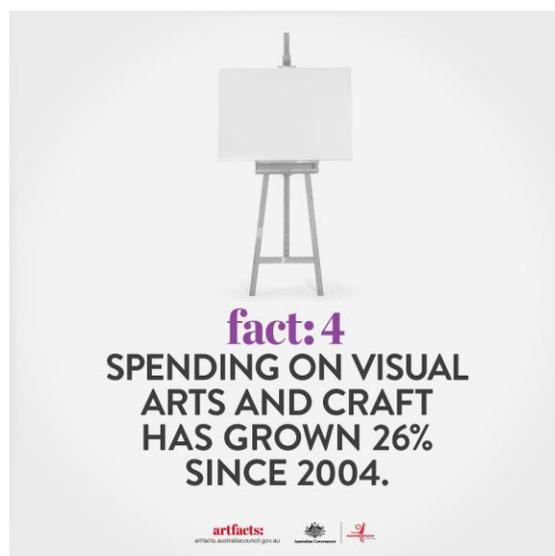


Image: Australia Council Art Facts: Visual Arts Facebook [photo for Fact 4](#).

Campaign assets

The Art Facts website—artfacts.australiacouncil.gov.au—hosts the full research of the project. The site’s design and structure has been specifically designed to modularise the content allowing for a multitude of entry points and visitor flows. This is enhanced by the sub-navigation for each artform, which includes key activities which are then broken down into more specific activities.

There are three types of posts on Art Facts:

1. analysis posts which include analysis of key information;
2. table or graph posts, which include information presented in a table or interactive graph and analysis of the tabulated or visualised data; and
3. ‘fact card’ posts, which includes a ‘fact card’ graphic and analysis of the fact presented on the card.
- 4.

Each post is categorised and tagged separately. They also are accompanied by related posts, a list of associated tags and the sources of the data mentioned in the post.

On the website, the tables and graphs have been created using [Google Fusion Tables](#), an experimental data visualisation web application made available by [Research at Google](#) and integrated with [Google Drive](#). From data organised in a Google spreadsheet, Fusion Tables generates an [interactive graph](#)—including pie charts, bar charts, lineplots, scatterplots, timelines, and geographical maps—based on preferences determined by the creator. A Fusion Table graph allows the user to remove data information from the graph by clicking on a legend item. When a legend item is deselected, the data associated to that item is removed from the graph, which dynamically changes the presentation to accommodate the change in parameters, including changing the increments on the x-axis as needed.

The modularisation of the website’s information also encourages sharing of the content. Each module features separate ‘social sharing’ buttons for Twitter and Facebook. Also, each interactive graph can be exported in .PNG, .JPG, .PDF or .SVG format, which provided for a wide range of storage and reuses.

While the Art Facts website hosts the full research, the ‘fact cards’ were the core of the outreach campaign. The graphic ‘fact cards’ with short, punchy statements were designed to encourage sharing of the images through social media. Numbering them was also designed to give a sense that they are part of a series and encourage discovery of the other facts.

From the release date of each art form, the Australia Council shared one fact each business day on their [Facebook timeline](#) with a description of the information presented on the card. Each of the 10 facts for each artform were also published by the Australia Council’s [Twitter account](#) each business day. On Twitter these posts were linked together using the hashtag [#10ten](#). In tandem with the release of the 10 facts for each artform, Australia Council also utilised its cover photos for Facebook, Twitter and Google+ to promote the campaign. A different fact was selected for each social media platform, and a custom cover photo was designed.



Image: Australia Council for the Arts Facebook [cover photo published 4 April 2013](#).



Image: Australia Council for the Arts Google+ [cover photo published 4 April 2013](#).

Campaign impact

The impact of Art Facts was much greater than the Australia Council expected. While mainstream media coverage was low, the project received significant traction from arts industry bodies including [QMusic](#), [Craft Victoria](#), the [Australian Independent Record Labels Association](#) and the [Australian Commercial Galleries Association](#). And it was widely picked up by the arts media and blogs including artsHub (reporting on both [Art Facts: Music](#) and [Art Facts: Visual Arts](#)), [play / pause / play](#) and [Powerhouse Museum's D*hub](#). The project has also been cited in [academic research](#).

Collectively the Art Facts: Music and Art Facts: Visual Arts 'fact cards' on Facebook were liked more than 1,700 times, shared more than 3,100 times and received more than 170 comments. On Twitter they were marked as favourite more than 40 times and retweeted more 280 times.

Case Study 13 – Take Action: #freeandopen

#freeandopen was an international campaign to discourage member countries of the International Telecommunication Union (ITU) from passing amendments to the International Telecommunication Regulations (ITRs) that could open internet regulation up to abuse by governments.

freeandopenweb.com

google.com/takeaction

Background

Governance of the internet is a complicated [web of regulatory bodies, policy, standards, treaties and agreements](#). One of these agreements is the [International Telecommunication Regulations \(ITRs\)](#), established in 1988 at the [World Administrative Telegraph and Telephone Conference \(WATTC-88\)](#) held in Melbourne. But the internet is a fast-moving environment which was barely in its infancy during WATTC-88. As such, it was proposed that the ITRs be updated at the [World Conference on International Telecommunications \(WCIT-12\)](#), which took place in Dubai on 3–14 December 2012.

The meeting was convened by the [International Telecommunication Union \(ITU\)](#), a specialised United Nations agency—originally established in Paris in 1865 and now a part of the [United Nations Economic and Social Council \(ECOSOC\)](#)—that facilitates international agreements related to the interconnectivity of information and communication technologies and providers. The ITU has 193 member countries and more than 700 members representing private sector bodies, non-governmental organisations (NGOs) and academic and research institutions. While the ITRs were in need of updating, a number of stakeholders were concerned about proposals being put forward to the closed-door meeting; proposals that, if passed, might open internet regulation up to abuse by governments including [censorship](#), [surveillance](#) and [limits to free speech](#) as well as increased cost to internet access and [discriminatory provisioning of internet services](#). Proposals being put forward were not published publicly and could only be voted on by member governments—a situation that is at odds with both the trend towards [openness and transparency](#) and the historical governance framework that sees policies and standards that maintain the internet's global interoperability for the public good established by a decentralised and international network of interconnected autonomous groups across governments, private sector bodies, NGOs and academic and research institutions.

The campaign

The [#freeandopen Take Action campaign](#) was initiated by Google in response to the WCIT-12. Spearheaded by the company's Vice President and Chief Internet Evangelist, [Vint Cerf](#), its message was simple: 'A free and open world depends on a free and open Internet.' Underlying this proposition is the idea that government regulation alone would leave the internet open to misuse. A [blog post](#) authored by Cerf on the [Official Google Blog](#) on 2 December 2012, outlined the fundamentals of Google's position:

'Starting in 1973, when my colleagues and I proposed the technology behind the Internet, we advocated for an open standard to connect computer networks together. This wasn't merely philosophical; it was also practical. Our protocols were designed to make the networks of the Internet non-proprietary and interoperable. They avoided 'lock-in,' and allowed for contributions from many sources. This openness is why the Internet creates so much value today. Because it is borderless and belongs to everyone, it

has brought unprecedented freedoms to billions of people worldwide: the freedom to create and innovate, to organize and influence, to speak and be heard.

But starting in a few hours, a closed-door [meeting](#) of the world's governments is taking place in Dubai, and regulation of the Internet is on the agenda. The International Telecommunication Union (ITU) is convening a conference from December 3-14 to revise a decades-old [treaty](#), in which only governments have a vote. Some proposals could allow governments to justify the censorship of legitimate speech, or even cut off Internet access in their countries.'

During the campaign Cerf also published a number of opinion pieces in support of and expanding on the key proposition including for [CNN](#), [The New York Times](#), and [CERN](#). Cerf is a highly awarded American computer scientist who is recognised as one of 'the fathers of the Internet.' He worked at United States Department of Defence Advanced Research Projects Agency (DARPA), an agency charged with military research and development and credited with developing key technology that led to the modern internet, including [computer networking](#), [hypertext](#) and the precursor to the contemporary [graphical user interfaces](#). He later worked with MCI on MCI Mail, the first commercial email system connected to the Internet, and was instrumental in the establishment of [ICANN](#), the international body that oversees the allocation of [domain names](#). Cerf has served on the ICANN board (for a period as its chairman) and is the current president of the [Association for Computing Machinery](#) and a member of the [Council on CyberSecurity's](#) Board of Advisors.

The campaign was designed to demonstrate to governments that non-government stakeholders, including organisations, corporations and citizens, care about the issues being decided upon. The campaign website—[freeandopenweb.com](#)—was setup to demonstrate the support for Google's message worldwide.

Campaign assets

The campaign website was the hub of the campaign and an aggregate of the messages pledging support of the campaign. By plotting geolocated [custom markers](#) on a full-screen [embedded Google map](#) rendered with a [custom design](#) (designed by [Stamen Design](#), [Enso](#) and [Blue State Digital](#)) that represent each contribution to the campaign Google was able to visually demonstrate the volume of people who supported the campaign, giving weight to the claim. This was supported by a counter below the map indicated the number of messages posted. A user could select an individual overlaid markers on the map to display the name (or pseudonym), the city/suburb they are from and their message in a pop-up box. This could occur at any zoom level. This ability to see individual messages maintained a personal touch to the campaign while still demonstrating the number of supports.



Image: An animated GIF representing the interactive map from freeandopenweb.com.

A user can pledge their support to the campaign (and add their contribution to the campaign map) by completing [the pledge](#), an online form that asked the user for their first name, last name, email address, location and their message. Only email address and location fields were required. The map also aggregated social media posts using the [#freeandopen](#) hashtag and [YouTube](#) videos recording in real-time on the website or recorded off-site and uploaded. To promote the campaign and increase the reach, Google published a number of complementary assets designed to inform potential pledgers. The campaign website itself was available in 23 languages, widening the potential reach of the project to non-English speaking pledgers. And the adoption of the [#freeandopen](#) hashtag allowed for contributions without having to go to the campaign website directly.

Google also published a number of visual assets for the campaign. This included a campaign [video on YouTube](#) featuring individuals from around the world voicing their support in their native language. The video was embedded into the website. Google also published an [infographic](#) titled *We are the Web* that outlined key statistics related to the internet's impact on the economy, society and culture (the infographic is repurposed from an earlier Take Action campaign labeled '[Let's start something](#)', initiated by Google after the international [online protests](#) against the proposed [Stop Online Piracy Act \(SOPA\)](#) and [PROTECT IP Act \(PIPA\)](#) in the United States). And in the United States, they also released a limited number of badges and stickers. One of the stickers encouraged user participation by leaving a blank field next to the phrase 'depends on a [#freeandopen](#) web', allowing users to identify activities and services that are dependent on the internet.



Image: A badge [created by Enso](#) for the #freeandopen Take Action campaign.

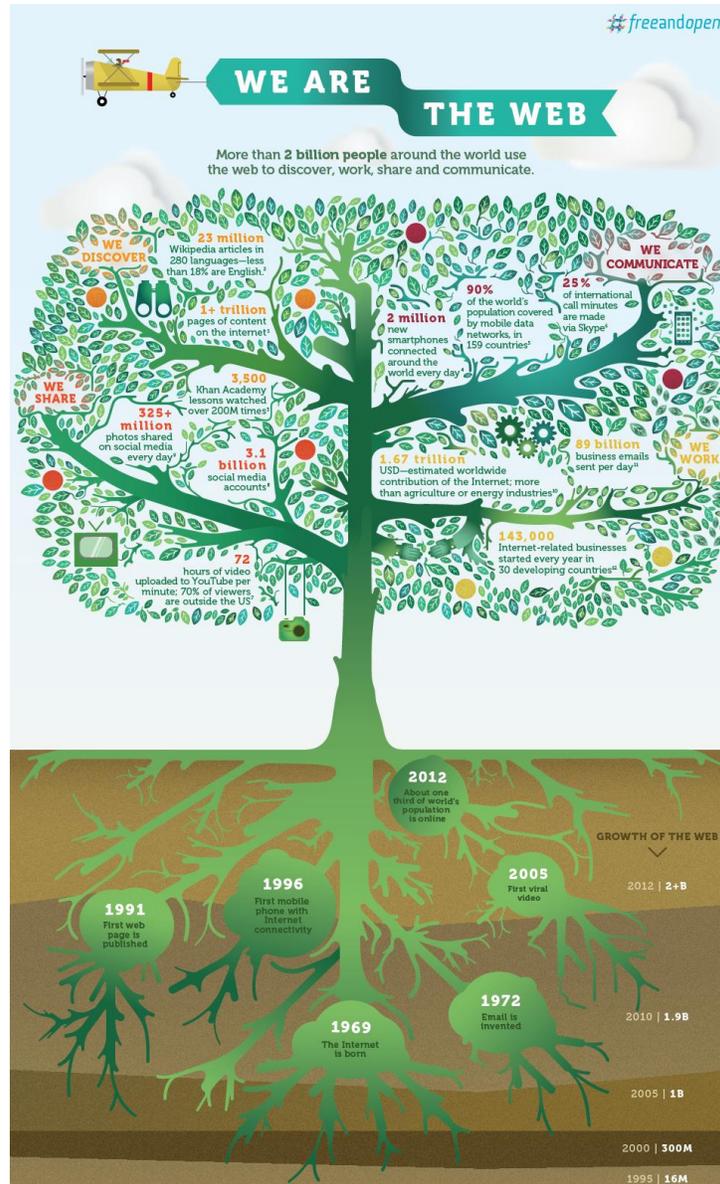
Campaign impact

The campaign received significant international media attention. It was covered by [The New York Times](#), CNN, and [Forbes](#). It was also picked up by the major technology websites including [TechCrunch](#), [ZDNet](#) and [Mashable](#). It was also written about on thousands of blogs.

A number of organisations ran information sessions about the campaign. For example, [Google Developers](#) ran a [Google Developers Live](#) event with speakers from [Access Now](#), the [Association for Progressive Communications](#), [Centro de Tecnologia e Sociedade](#) (Brazil), [Fundacion Karisma](#) (Colombia) and [Derechos Digitales](#) (Chile) and student group Google at UCSD ran an information session and [Google Hangout on Air Live](#) for students at University of California, San Diego.

In an email dated 12 December 2012 thanking the signatories of the #freeandopen pledge, Vint Cerf noted that ‘... millions from all corners of the world ... took action in support of a free and open Internet.’ By the end of the campaign there were more than 3 million messages in support of the campaign plotted on the Google map. Cerf said that collectively the signatories ‘... helped shine a light on a process that would otherwise have been in the dark, and [helped to] bring the issue of Internet freedom to global prominence.’

During the campaign the [YouTube video](#) was viewed more than 730,000 times. It has also been liked more than 10,500 times, shared more than 7,400 times and commented on more than 7,500 times. Vint Cerf’s [blog post](#) had more than 300 comments and was shared more than 1,500 times on Google+, more than 1,200 times on Twitter and 1,100 times on Facebook. By the conclusion of the proceedings, 89 countries [signed the amended ITRs](#). The remaining 55 countries refused to sign, abstained pending further review of the proposals or did not cast a vote. While the #freeandopen campaign cannot be directly attributed to the defeat of the amendments to the ITRs, it significantly raised the awareness of issues related to internet governance.



Raise your voice in support of a free and open Internet. Join now. google.com/takeaction

Sources: 1 Google | 2 Wikimedia | 3 Khan Academy | 4 Semiconductor Today, MobiThinking | 5 ITU | 6 Skype | 7 YouTube | 8 Radicati | 9 Guadalupe, TechCrunch, Instagram, All Things D | 10 McKinsey | 11 Radicati | 12 McKinsey

Image: Google's [We Are The Web](#) infographic.

Case Study 14 – Towards an Open Government of Culture (Networked Actions)

A nation-wide network formed by cultural organizations interested in promoting transparency, participation and accountability in the design and evaluation of cultural policies and programs in Peru. The network generates ‘networked actions’ (campaigns), organized using digital and social media, which take place simultaneously in various cities of the country.

www.MasCultura.pe

This case study has been provided by Mauricio Delfín, Director, culturaperu.org

Background

The MasCultura.pe network was established in 2012, and configured as a national network during the Second National Summit on Culture (Encuentro Nacional de Cultura) in Peru, an event organized by civil society. The network responded to the pervasive gap between civic aspirations and government practices in the country, the lack of information regarding cultural policies and public budgets on culture, a centralized institutional culture, and lack of cohesion between organizations interested in transforming the political culture of the sector.

Led by Culturaperu.org, a cultural organization interested in using technologies to further civic engagement in the design of cultural policies, the MasCultura.pe network is interested in the idea of Open Government, and how this notion can play out in the cultural sector of the country. Formed by organizations in different Peruvian cities, like Arteria Cultural (Iquitos), El Piso de Arriba Red Cultural (Puno), Cartografía Cultural (Chiclayo) and Red Somos Cultural (Lima), among many others, the network’s main objective is to transform the relationship between civil society and government at the national, regional and local levels.

The Campaign

The first networked action in March 2012 included requesting public information on the budget for culture in each municipality, and supporting this civic action in Peru’s Freedom of Information Law. The second networked action in December of 2012 involved the development of the first Annual Evaluation of Cultural Policies (Balance Anual de Políticas Culturales — #BalanceCultura) that took place in 12 cities and involved citizens coming together to debate and establish a dialogue on the situation of cultural policies in 2012. The Annual Evaluation was held again in December 2013. All information requested during the first networked action was posted on the network’s website, and the evaluations gathered from the National Evaluation were edited in a volume that was given to the Minister of Culture, for his consideration.

Campaign Assets

The MasCultura.pe network uses social and digital media to promote networked actions at the national level. For example, the hashtag #BalanceCultura is used during the promotion of the National Evaluation, which includes generating Facebook events for each local meeting, a Guide for Local Evaluations created collaboratively using Google Docs, a map of local meetings using Google Maps, and various local ‘narratives’ that promote the engagement of citizens. Graphic design is shared among all ‘nodes’ of the network. Skype and Google Hangouts are held weekly, months before the actual networked action. These virtual meetings gather people from seven or more Peruvian cities at a time.

Campaign Impact

The campaigns promoted by MasCultura.pe have local and national effects. At the local level, not only do they make local officials aware of the aspirations of cultural organizations, but they

also strengthen relationships between cultural actors, and promote a dialogue based on civic issues and government practices which is usually absent from cultural sector debates, and arts-based forums. The networked actions obtain and generate information that did not exist before, putting into circulation new terms for debate and civic engagement. They also impact local and national media, making civic preoccupations and aspirations visible and changing the terms of the national debate on culture and development.

Documents produced help people evaluate civil society's ability to push forward different objectives and monitor developments through time. By presenting the National Evaluation to the Minister of Culture, there is a sense that the notion of civil society as disorganized or unable to come up with proposals is directly contested. Networked actions serve to empower cultural organizations, and provide proof that not only can cultural organizations self-organize at the national level, but can use digital and social media to generate transparent nation-wide simultaneous actions, a kind of organization we would like the government to emulate.

<http://mascultura.pe>



Image: Poster for #BalanceCultura

OTHER RESOURCES

A range of resources and information can be sourced through the following links:

D'Art Report No. 16 National arts advocacy campaigns: overview of case studies and good practice, June 2010

This report was commissioned as part of IFACCA's D'Art Research Program which aims to help people working in arts councils and ministries of culture to gain easier access to worldwide information on arts policy issues.

IFACCA Arts Advocacy Topic Page

IFACCA has collated a range of resources and information related to arts advocacy, including news, publications and events. It includes 26 publications, 93 news items and 14 events related to arts advocacy.

<http://www.ifacca.org/topic/arts-advocacy-arguments/>

IFACCA Good Practice Guides

IFACCA compiles a range of 'good practice guides' to assist arts councils and arts funding agencies to review, inform and improve their key functions including: running grant programs, undertaking strategic activities (not directly related to grant giving), general management of arts funding agencies, and providing information to the arts community about marketing, governance, management, community engagement and advocacy.

<http://www.ifacca.org/goodpractice/>

The Public Value of Culture: a literature review

By John Holden and Jordi Baltà

<http://www.eenc.info/news/the-public-value-of-culture-literature-review/>

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