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# RAPPORT D'ART N° 16 DE LA FICAAC

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Campagnes nationales de promotion  
des arts : aperçu des études de cas  
et des bonnes pratiques

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JUILLET 2010

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Préparé par Christopher Madden

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SALZBURG GLOBAL SEMINAR

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## AVANT-PROPOS

Les membres de la Fédération internationale des conseils des arts et agences culturelles (FICAAC) ont défini la promotion des arts comme étant une difficulté importante ressentie par les organismes gouvernementaux et les communautés artistiques de partout dans le monde.

Ce rapport offre une plateforme pour les échanges d'information et d'idées à propos de la promotion des arts, en explorant un éventail de campagnes qui sont en cours ou prévues par des organismes nationaux de soutien aux arts (qui sont membres de la FICAAC). Il s'agit de la première étape d'un projet de recherche visant à déterminer les facteurs de réussite, les difficultés, les forces et les faiblesses d'une campagne, en vue d'étudier la faisabilité de l'élaboration, en collaboration, d'une campagne internationale coordonnée visant à promouvoir la valeur des arts.

On a présenté une ébauche du rapport lors du IFACCA CEO Leadership Seminar, qui a eu lieu en septembre 2009 dans le cadre du 4<sup>e</sup> Sommet mondial des arts et de la culture, à Johannesburg, en Afrique du Sud.

Il est possible de trouver les mises à jour de ce projet de recherche ainsi que des liens vers des ressources en ligne à la page consacrée au sujet dans le site Web de la FICAAC : <http://www.ifacca.org/topic/arts-advocacy-arguments>. La FICAAC souhaite accroître l'information contenue dans ce rapport et accueille favorablement les études de cas ou les renseignements à propos d'autres campagnes internationales, nationales et régionales qui visent à mieux faire connaître les arts. Si vous désirez apporter votre contribution, veuillez communiquer avec le secrétariat de la FICAAC à l'adresse [info@ifacca.org](mailto:info@ifacca.org).

Nous remercions le Conseil des arts de l'Australie et le Salzburg Global Seminar pour leur soutien financier à ce projet de recherche, qui est décrit de façon plus détaillée à l'annexe 5.

Nous remercions également Christopher Madden pour avoir effectué la recherche et rédigé le rapport, Nina Tunceli et Gladstone Payton d'Americans for the Arts, Susan Meggitt et Mary Wright du Conseil des arts de l'Angleterre, Sunil Iyengar du National Endowment for the Arts, ainsi que Louise Sicuro de Culture pour tous pour leurs précieuses contributions.

Sarah Gardner  
Directrice générale

## PRINCIPALES CONCLUSIONS À PROPOS DES CAMPAGNES DE PROMOTION DES ARTS

Le présent rapport examine les campagnes de promotion des arts qui encouragent l'appréciation des arts et l'engagement dans ce domaine. Il présente une description d'une gamme de campagnes qui sont en cours ou prévues par les principaux organismes nationaux de soutien aux arts, rassemble des ressources de communication en ligne utilisées dans le cadre de ces campagnes et examine diverses façons d'assurer la réussite d'une campagne. Les renseignements que contient ce rapport sont tirés d'une recherche documentaire, de réponses fournies à un sondage et d'études de cas tirées de campagnes réelles. Huit études de cas de campagnes effectuées par des organismes nationaux de soutien aux arts sont comprises dans le rapport.

Un résumé de certains des thèmes principaux qui ressortent des opinions et des études de cas est présenté ci-dessous.

### Méthodes, objectifs, stratégies et tactiques concernant les campagnes

- Les bonnes campagnes utilisent un mélange de promotions nationales et locales.
- Une campagne doit non seulement viser des objectifs réalistes, mais doit aussi porter sur des questions que d'autres (comme les personnes qui n'œuvrent pas dans le domaine des arts) considèrent comme valides.
- Une campagne doit être assez flexible pour réagir aux événements imprévus.
- Une campagne doit être fortement axée sur le public cible et les enjeux.
- Une campagne doit limiter le nombre de ses objectifs.

### Communications : les messages et les médias utilisés

- Les responsables de campagne doivent être conscients du fait que le terme « les arts » peut être vague et qu'on y associe parfois des éléments moins que souhaitables.
- Les messages et les thèmes doivent être clairs et simples. Les messages multiples sont à éviter.
- Les partenaires locaux (ou « localisés ») doivent pouvoir adapter les ressources médiatiques, ce qui les encouragera à les utiliser dans une large mesure et favorisera une couverture médiatique locale, que l'on considère comme un outil puissant de campagne.
- Il doit être facile de reproduire les plateformes médiatiques afin d'assurer une couverture maximum.
- Un appui non financier de la part des agences de publicité et d'autres producteurs médiatiques est indispensable en vue d'assurer que les communications atteignent un niveau de qualité qui encouragera la reproduction.

### Autres aspects

- Les collaborations, les partenariats et les réseaux sont essentiels au succès d'une campagne, et les partenaires doivent avoir une compréhension commune des éléments fondamentaux de la campagne.
- Il est important de tirer parti de l'expertise et des ressources existantes des partenaires, et de ne pas répéter inutilement les efforts.
- On doit désigner un coordonnateur et déterminer un budget pour une campagne.
- Il est essentiel d'entreprendre des recherches pour élaborer une campagne, et pour en suivre et en évaluer la progression.

- L'évaluation doit être continue, c'est-à-dire qu'il faut évaluer l'efficacité de la campagne à mesure que le plan de mise en œuvre se déroule.

Il ne s'agit que de quelques-unes des nombreuses conclusions et recommandations découlant de cette recherche. Le rapport complet contient une vaste gamme d'idées qui offrent des directives pratiques à toutes les personnes qui mènent une campagne de promotion des arts ou qui réfléchissent à la promotion des arts de façon plus générale.

## APERÇU

*Dans un sens, tout ce que nous faisons vise à promouvoir les arts : un rôle central que jouent les conseils des arts et les organismes culturels consiste à plaider en faveur des arts. [Il est] important de reconnaître que la promotion des arts prend différentes formes, de façon officielle ou non, consciente ou non.*

[Traduction] Ann Bridgwood, 2003<sup>1</sup>

Comme l'indique Ann Bridgwood dans l'extrait présenté précédemment, la promotion des arts représente un défi important qu'ont en commun les organismes gouvernementaux et les communautés artistiques de partout dans le monde. Ce rapport traite de ce défi. Il vise à fournir une plateforme de renseignements pour tous ceux qui souhaitent entreprendre ou améliorer une campagne dans le but de promouvoir les arts.

Ce rapport porte sur les campagnes qui visent à mieux faire connaître les arts dans le public en général ou auprès d'un public cible. Plus particulièrement, ce rapport analyse les campagnes menées par des organismes gouvernementaux ou des organisations non gouvernementales, ou en collaboration avec eux, qui :

- favorisent les arts en général et des formes d'art en particulier, encouragent la participation dans les arts ou font la promotion des avantages et de la valeur des arts, particulièrement les campagnes qui utilisent la presse électronique et les tribunes Web;
- ont pour but d'atteindre un large public ou d'accroître l'intérêt du public, plutôt que de seulement viser l'augmentation des dépenses du gouvernement;
- sont fondées sur des projets ou sont périodiques, plutôt que continues (comme un programme de développement des publics);
- ont des limites définies, comme un slogan unique, une devise, une stratégie relative aux médias ou un objectif.

Selon la recherche documentaire et les réponses obtenues à un sondage distribué en août 2009 au réseau de la FICAAC, le rapport commence par un résumé des opinions concernant les bonnes pratiques de la campagne et présente ensuite une sélection des facteurs de bonnes pratiques fondés sur une analyse des études de cas. Ces deux sources principales de renseignements n'ont pas été intégrées, et on n'a pas tenté de les classer ou d'analyser ceux qui sont les plus pertinents ou importants. Les huit études de cas effectuées sont reproduites à l'**annexe 1**.

Comme il se concentre sur des campagnes qui font la promotion des arts auprès d'un large public plutôt que sur des campagnes de « lobbying » plus ciblées qui visent un soutien politique, le rapport rassemble des ressources de communication en ligne qu'utilisent ces campagnes et examine ce qui fait qu'une campagne est réussie ou non. De plus amples renseignements sur les principales ressources de communication découvertes au cours de la recherche et des études de cas sont présentés à l'**annexe 2**.

Les études de cas de ce rapport proviennent d'un nombre limité de pays. De nombreux autres pays mènent ou élaborent des campagnes semblables. Un nombre plus important d'activités internationales sont entreprises par des réseaux intergouvernementaux et des organisations non gouvernementales qui travaillent en vue de mieux faire connaître les arts et la culture, ce qui comprend des initiatives comme la Journée mondiale de la diversité culturelle pour le dialogue et le développement de l'UNESCO, la Journée Mondiale du

<sup>1</sup> Making the case for the arts, 2<sup>e</sup> Sommet mondial des arts et de la culture, 2003, <http://worldsummitartsculture.org/summit2003/page.asp?pageid=21>.



Théâtre (Institut international du théâtre), la Journée internationale de la danse (Conseil international de la danse) et la Journée internationale de la musique (Conseil international de la musique). L'**annexe 3** présente une sélection de campagnes semblables actuellement menées par des membres de la FICAAC.

Les questions du sondage, reproduites à l'**annexe 4**, sollicitent des répondants des renseignements relatifs à l'« étude de cas » et leurs opinions à propos des bonnes pratiques d'une campagne.

Il existe une grande variété de façons de mener une campagne de sensibilisation. On présente ci-dessous des exemples de types de campagnes que l'on a découverts au cours de la recherche documentaire entreprise pour ce projet. Ces termes seront utilisés tout au long du présent rapport. Bon nombre des campagnes qui sont examinées dans ce document consistent en un mélange de ces types de campagnes.

- **Campagne de lobbying** : Utilise des personnes-ressources et l'établissement de relations avec des représentants politiques pour obtenir un soutien politique. Ce type de campagne tire largement profit de la recherche et de documents fondés sur des données probantes. La réussite dépend de la force de la relation et du poids des données.
- **Campagne publicitaire de sensibilisation du public** : Utilise la publicité et d'autres documents de relations publiques pour accroître l'intérêt du public envers la campagne et le message véhiculé. La réussite dépend de l'efficacité de la publicité et de la couverture médiatique.
- **Campagne populaire** : Invite les partisans et les activistes à diffuser le message de la campagne et à le mettre en pratique au moyen d'appels à l'action. La réussite dépend fortement du niveau d'engagement des partisans et des activistes.
- **Campagne grass tops (campagne d'influence)** : Utilise des célébrités et des gens très influents pour plaider en faveur de la campagne en diffusant et en mettant en œuvre le message de la campagne. La réussite dépend fortement de l'efficacité et de l'engagement des célébrités, et de l'attrait qu'elles exercent.
- **Campagne astroturf (campagne fondée sur le contenu)** : Utilise le contenu d'une campagne (comme des histoires « d'intérêt humain ») afin de favoriser la couverture médiatique de la campagne. Ce type de campagne dépend fortement de l'efficacité et de l'attrait du contenu pour attirer la couverture médiatique. Il est possible que le contenu soit considéré avec méfiance, car il est créé par les défenseurs.
- **Campagne d'échantillonnage des arts** : Utilise les événements et les produits artistiques pour faire participer les gens à l'art afin de montrer les avantages de ce domaine en leur faisant vivre une expérience directe. Ce type de campagne dépend fortement de l'efficacité et de la qualité de la programmation d'un événement et de la capacité à attirer les publics visés.

## Opinions sur les bonnes pratiques d'une campagne

En plus de demander des renseignements sur les études de cas à propos des campagnes, le questionnaire distribué pour ce projet interrogeait les répondants sur leur opinion quant aux principaux facteurs de réussite ou d'efficacité d'une campagne. Quatre répondants ont rempli cette partie du questionnaire, tous des défenseurs des arts expérimentés.

Un résumé des opinions des répondants est présenté ci-dessous dans les sections principales « Idées de bonnes pratiques et éléments essentiels d'une campagne efficace » et « Pratiques à éviter dans une campagne ».

## Idées de bonnes pratiques et éléments essentiels d'une campagne efficace

### ***Méthodes, objectifs, stratégies et tactiques concernant les campagnes***

- Assurer que la mission de la campagne est manifeste et qu'elle est définie dans un énoncé clair et simple. On facilite ainsi l'orientation stratégique de l'organisme et l'on assure que toutes les activités d'engagement du public ont également pour objectif de réaliser la mission dans son ensemble.
- Établir une série d'objectifs clairement énoncés que la campagne doit atteindre en vue de soutenir la vision d'ensemble de l'organisme à plus long terme.
- Définir clairement un public cible.
- Déterminer de façon claire le problème ciblé par la campagne, ainsi que la solution.
- Adapter les éléments du message à chaque public cible.
- Détenir une gamme de stratégies et un plan de mise en œuvre pour ces différentes stratégies en fonction de la progression et des résultats de la campagne. Le plan de mise en œuvre devrait non seulement prévoir la réussite, mais aussi intégrer des stratégies pour faire face à d'éventuels échecs ou des plans pour réagir aux résultats imprévus.
- Examiner et adapter le plan de mise en œuvre. Le plan doit comprendre des évaluations par étapes fondées sur des mesures claires de contrôle et d'évaluation.
- Garder en tête que l'ensemble est plus important que chacune des parties.

### ***Communications : les messages et les médias utilisés***

- S'assurer que tous les messages principaux sont pertinents pour le public cible et diffusés de façon uniforme dans toutes les voies de communication.
- Détenir une stratégie de communication globale. Celle-ci doit comprendre une gamme d'objectifs, des voies de communication (marketing et relations publiques), des plans détaillés des activités, des budgets concurrentiels sur le plan commercial, et une définition des besoins en matière de ressources. Le plan doit également comprendre une réflexion tactique à long terme.
- Utiliser une stratégie de communication cohérente et adaptée au public, exposée dans une image de marque bien présentée.
- Posséder un plan de « sensibilisation des médias » qui utilise les médias et la publicité imprimés et en ligne. (Un plan de sensibilisation des médias consiste à indiquer la façon dont la publicité et le matériel relatif aux relations publiques seront diffusés.)
- S'assurer d'utiliser les sites Web des partenaires.
- Établir un lien entre les communications et l'action concrète, comme des démonstrations, des ateliers pratiques, des discussions, des visites en coulisse, etc. Plus les gens connaîtront et apprécieront les arts et la culture et plus ils seront en relation avec des travailleurs du domaine culturel, plus ils seront disposés à soutenir et à protéger la culture.
- S'assurer que les thèmes et les messages sont clairs et simples et qu'ils captent l'attention des gens. Éviter de multiplier les messages et les thèmes d'une même campagne.

### ***Aspects organisationnels et partenariats***

- La collaboration, les partenariats et les réseaux sont essentiels à la réussite d'une campagne. La contribution de nombreuses personnes multiplie les effets de la campagne et accroît la couverture médiatique.
- Le soutien interne du personnel et des groupes de dirigeants comme le conseil d'administration est essentiel pour la réussite de la campagne. Il est possible d'obtenir l'appui du personnel par différents moyens; par exemple, en incluant des « réalisations attendues » dans les descriptions de travail des employés, et en

désignant des parrains de la campagne au sein de l'organisme qui encouragent le soutien de cette campagne.

- Les partenariats médiatiques et commerciaux externes sont également capitaux pour la réussite, car ils procurent des réseaux de distribution et un soutien en nature qui permettent de décupler l'impact d'une campagne.
- Fournir un logo et d'autres options de visibilité aux partenaires, ce qui les rendra plus disposés à payer pour être partenaires. Toutefois, toujours leur proposer l'option d'être partenaire sans avoir à payer.
- Être réceptif à toutes les possibilités de partenariat. Former des coalitions avec des partenaires probables ou improbables.

### **Gestion et financement**

- L'estimation précise des coûts et des résultats de la campagne est essentielle, tout comme le développement de partenariats commerciaux qui apporteront une contribution financière.
- On doit désigner un coordonnateur et déterminer un budget de campagne.
- Offrir de la formation aux défenseurs des arts locaux et d'influence, ainsi qu'aux autres partenaires et partisans de la campagne.
- Communiquer régulièrement avec les partenaires et les partisans, ainsi qu'avec les publics cibles. Présenter un compte rendu des réussites de la campagne afin de maintenir l'engagement des partenaires et des partisans.

### **Recherche, données et développement de la campagne**

- La recherche et le développement constituent un investissement essentiel à la réussite d'une campagne de promotion des arts, particulièrement en ce qui concerne l'identification du public cible et des comportements, et les messages véhiculés tout au long de la campagne.
- Il est possible de commander de nouvelles recherches, mais l'on doit aussi utiliser à des nouvelles fins ou réinterpréter la recherche existante afin de soutenir les allégations de la campagne.

### **Mesures, évaluation et résultats de la campagne**

- Établir des statistiques de référence pour toutes les activités de marketing, la campagne dans son ensemble et chaque partenaire le plus tôt possible, car il est essentiel de surveiller l'efficacité de la campagne afin d'attirer des partenaires et des commanditaires.
- Faire une évaluation continue, c'est-à-dire qu'il faut évaluer l'efficacité de la campagne à mesure que le plan de mise en œuvre se déroule.
- S'assurer de rédiger des documents sur les réussites et de présenter un compte rendu aux partenaires et aux partisans afin de maintenir leur engagement et de célébrer les progrès.
- Les mesures utiles comprennent ce qui suit :
  - nombre de visiteurs uniques du site Web de la campagne;
  - nombre de nouveaux articles dans les médias;
  - nombres de résidences rejointes grâce à la publicité (achetée ou donnée);
  - nombre de signatures d'une pétition ou d'un autre type d'inscription;
  - attitudes du public cible établies par sondage qualitatif;
  - quantité de temps publicitaire offert.

## Pratiques à éviter dans une campagne

On a demandé aux répondants leur opinion sur ce qu'on doit éviter dans le cadre d'une campagne, et ils ont indiqué onze facteurs qui, selon eux, affaibliraient une campagne.

1. l'absence d'objectifs mesurables;
2. un public cible trop large;
3. des messages trop compliqués;
4. la communication d'un nombre trop élevé de messages ou d'idées à la fois;
5. le manque de soutien et de leadership interne;
6. un budget insuffisant;
7. le manque de planification;
8. la sous-estimation de la valeur des pratiques de marketing et de relations publiques;
9. le manque d'évaluation;
10. le manque de collaboration;
11. le manque de flexibilité, c'est-à-dire ne pas être assez flexible pour tirer profit des possibilités et des événements en cours qui ont un effet direct ou indirect sur la campagne.

## Études de cas

Pour le présent rapport, on a réalisé huit études de cas portant sur une gamme de types de campagnes. Les études de cas 6 et 7 décrivent les campagnes à l'étape de la planification, et les études de cas 7 et 8 ne sont pas définies. Les études de cas sont présentées en détail à l'annexe 1.

### **Étude de cas 1 – « The Arts. Ask for More » (Les arts, en demander davantage), Americans for the Arts, États-Unis**

Une campagne de sensibilisation du public aux avantages de l'éducation artistique. Une campagne continue qui utilise la publicité à l'échelle nationale et locale par l'entremise de plusieurs médias, et qui a recours à un réseau de partisans et de partenaires pour promouvoir la publicité auprès des médias locaux.

*Principaux types de campagnes : publicité visant la sensibilisation du public; populaire.*

### **Étude de cas 2 – « Arts = Jobs » (l'art crée des emplois), Americans for the Arts, États-Unis**

Une campagne unique visant à garantir la place des arts dans le projet de loi de stimulation économique du gouvernement. Cette campagne a utilisé des messages spécialement destinés aux politiciens, mais également la publicité pour sensibiliser un public plus large à l'importance des arts, et a tiré parti d'un réseau de partisans afin de promouvoir la campagne dans les médias locaux et auprès des représentants locaux. Elle a également utilisé de façon considérable la recherche portant sur l'importance des arts.

*Principaux types de campagnes : campagne de lobbying; populaire.*

### **Étude de cas 3 – « The Big Read » (la grande lecture), National Endowment for the Arts, États-Unis**

Un programme annuel qui encourage la participation à la lecture et qui utilise une gamme de médias afin de soutenir et d'approfondir la participation et la publicité nationale afin de bien faire connaître la campagne et l'importance de la lecture. Un réseau de partenaires qui fait la promotion de la campagne dans les médias locaux.

*Principaux types de campagnes : publicité visant la sensibilisation du public; échantillonnage des arts.*

### **Étude de cas 4 – « Architecture Week » (semaine de l'architecture), Conseil des arts de l'Angleterre**

Une semaine annuelle d'activités visant à présenter l'architecture contemporaine à de nouveaux publics, et soutenue par une forte image de marque nationale et une campagne médiatique nationale efficace. Elle a fait participer des partenaires locaux et des organisateurs d'événements responsables de la promotion de leurs propres activités.

*Principaux types de campagnes : publicité visant la sensibilisation du public; échantillonnage des arts.*

### **Étude de cas 5 – « Journées de la culture », Culture pour tous, Québec (Canada)**

Un événement annuel de trois jours visant à encourager l'engagement et le soutien envers les arts et la culture chez les citoyens du Québec, et qui possède une forte philosophie de démocratisation culturelle. Cette campagne est fondée sur un programme d'activités culturelles de rayonnement soutenu par une campagne de publicité et de relations publiques.

*Principaux types de campagnes : publicité visant la sensibilisation du public; échantillonnage des arts; populaire.*

### **Étude de cas 6 – Étude de cas spéciale sur les campagnes d'engagement nationales, Conseil des arts de l'Angleterre**

Une campagne de sensibilisation nationale planifiée visant à encourager l'éventail le plus large possible de personnes à apprécier les expériences artistiques. Les détails de la démarche n'ont pas encore été mis au point, mais on a mené un atelier afin de recueillir les opinions des intervenants et du public à propos des caractéristiques principales de la campagne.

*Principaux types de campagnes : publicité visant la sensibilisation du public; échantillonnage des arts.*

### **Étude de cas 7 – Étude de cas spéciale sur l'image de marque nationale des arts**

Une analyse du contexte entreprise au cours des étapes de planification pour le développement d'une campagne nationale d'image de marque des arts. Cette analyse, visant un public qui ne participe pas déjà au domaine des arts, a recommandé un modèle mixte fondé sur une campagne publicitaire nationale à grande diffusion combinée à un programme local d'échantillonnage des arts.

*Principaux types de campagnes : publicité visant la sensibilisation du public; échantillonnage des arts.*

### **Étude de cas 8 – Campagne de promotion des arts**

Une campagne qui cherche à promouvoir la valeur d'une forme d'art en particulier auprès des politiciens et du public grâce à un mélange de tactiques.

*Principaux types de campagnes : campagne de lobbying; populaire; grass tops; astroturf.*

## **Principales conclusions des études de cas**

Les implications principales des bonnes pratiques mises au jour dans les études de cas sont regroupées selon les mêmes éléments de campagne auxquels on a fait référence dans la section précédente. On n'a pas tenté de classer les enjeux en fonction de leur importance, ni d'analyser la pertinence ou la validité en tant que règles générales de bonnes pratiques. La liste est fournie afin d'encourager la réflexion et la discussion sur la façon d'aborder les campagnes dont le but est de mieux faire connaître les arts.

Un numéro a été attribué aux études de cas, lorsque c'était possible, pour que ceux qui souhaitent plus de contexte et de précisions puissent facilement retrouver l'étude de cas source.

## **Méthodes, objectifs, stratégies et tactiques concernant les campagnes**

### **Nationales ou locales**

Les études de cas montrent qu'une campagne à l'échelle nationale et locale peut créer une forte symbiose.

L'étude de cas 7 indique qu'il est mieux de présenter une campagne publique de sensibilisation à l'image de marque des arts avec un mélange d'aspects locaux et nationaux.

- Une campagne nationale sur le marché de masse visant les opinions négatives à propos des arts au moyen de la télévision, des magazines et des publicités extérieures afin de susciter l'intérêt dans la campagne populaire.

- Une campagne populaire locale qui cible un faible engagement dans le domaine des arts en permettant aux personnes de découvrir les arts dans un programme d'activités d'« échantillonnage ». Elle pourrait être associée à une journée nationale ou à un autre programme, et les messages correspondraient à ceux de la campagne nationale visant le marché de masse et seraient soutenus par une campagne promotionnelle à l'échelle locale.

Cette méthode symbiotique localisée à l'échelle nationale est adoptée par plusieurs études de cas examinées dans le présent document. Les études de cas montrent l'importance de bien intégrer les deux niveaux de campagne, soit dans les messages communiqués et dans les aspects organisationnels. Plusieurs recommandations particulières sont présentées sous l'élément de campagne auquel elles se rapportent.

### ***Principes généraux***

Les campagnes doivent être :

- réalistes, c'est-à-dire assurer la clarté de l'objectif et être réalistes à propos de ce qui peut être accompli. (6)
- cohérentes, c'est-à-dire assurer que le message de la campagne est cohérent dans tous les aspects, soit le thème, la vision, la mission, les buts et les objectifs. (8)
- valides, c'est-à-dire que les buts et objectifs de la campagne ciblent un enjeu que les autres (par exemple, les gens qui ne font pas partie du domaine des arts) perçoivent comme valable. (8)
- flexibles, c'est-à-dire assurer que la campagne peut réagir rapidement aux développements et que la base de données de personnes-ressources est maintenue à jour. (2)
- engageantes, c'est-à-dire associer la campagne à une participation active concrète, comme des démonstrations, des ateliers pratiques, des discussions, des visites en coulisse et des relations directes avec les créateurs d'art. Ainsi, on encouragera une plus grande appréciation et un meilleur soutien des arts. (5)
- Inclusives, c'est-à-dire soutenir une campagne au moyen d'une philosophie démocratique et inclusive solide afin de mobiliser les groupes participants et d'atteindre les publics cibles. (5)

### ***Maintenir le cap***

- Un large public cible peut brouiller l'orientation d'une campagne. Diviser les cibles de la campagne en sous-ensembles de public et adapter les stratégies à chacun d'entre eux. (6)
- La vaste portée d'une forme d'art comporte un danger d'« homogénéisation » et peut entraîner la perte des particularités des formes d'art individuelles. Diviser la campagne en différentes formes d'art et envisager d'adapter les tactiques et les stratégies à chacune d'entre elles. (6)
- Réduire le nombre d'objectifs, car un nombre trop élevé (douze, par exemple) peut semer la confusion chez les intervenants. (4)
- Envisager de se concentrer sur un seul enjeu, lancer un appel à l'action aux partisans et organiser un événement médiatique national. (8)

### ***Tactiques et stratégies***

- Utiliser des tactiques et des stratégies complémentaires, c'est-à-dire assurer que chaque tactique correspond à la stratégie à laquelle elle se rapporte. (8)
- Les événements trop originaux peuvent banaliser le sujet et le message de la campagne. (4)



- Envisager de « dissimuler les arts », c'est-à-dire attirer les gens vers les arts en les associant à d'autres activités et intérêts plus familiers. (6)
- L'engagement ou l'appui de personnes célèbres comporte des avantages et des inconvénients, car celles-ci peuvent augmenter la visibilité du message de la campagne, mais peu d'entre elles sont aimées de tous et certaines peuvent même repousser certaines personnes. De plus, il est possible que les personnes qui sont attirées par les arts grâce à une célébrité en particulier ne retournent pas nécessairement vers les arts sans l'attrait de cette célébrité. (6)
- Une campagne populaire doit comporter un appel à l'action particulier. (8)
- Une journée nationale offre un bon point de mire, mais peut ne pas entraîner de changement soutenu dans les comportements après la journée en question. (6)

#### ***Durée selon le type de campagne***

- Une semaine n'est pas une période suffisante pour organiser une campagne d'échantillonnage des arts.(4)
- Les campagnes grass tops et astroturf nécessitent plus de trois ans pour être fructueuses. (8)

#### ***Accepter les compléments et devancer la concurrence***

- Inclure ou accepter les activités complémentaires potentielles, ou celles-ci finiront par représenter une compétition. (4)
- Anticiper les attaques des opposants et des sceptiques. Mettre au point des tactiques visant à défendre la position de la campagne contre les attaques. (2)



## Communications : les messages et les médias utilisés

### À l'échelle nationale ou locale

- Assurer que la documentation pour les médias peut être personnalisée (c'est-à-dire adaptée par les partenaires locaux avec leur propre logo et d'autres aspects). Cela encourage son utilisation par les partenaires locaux et les médias, et améliore l'atteinte des communautés ciblées. (diverses études de cas, dont 1, 3 et 5.)
- La commercialisation et les messages de relations publiques à l'échelle locale et nationale doivent être cohésifs et cohérents. (diverses études de cas, dont 1 et 7.)
- Un réseau de distribution solide composé de partenaires ou d'activistes locaux doit être établi avant que la publicité soit diffusée. (1)
- Fournir aux alliés et aux partenaires des documents simples et courts qui peuvent les aider à diffuser les messages principaux de la campagne. (1)
- Il est plus probable que l'on accorde gratuitement du temps publicitaire aux messages qui ont un lien local avec le message national. (1)
- Pour les événements périodiques, changer le thème des communications régulièrement afin de maintenir l'originalité de la campagne. (5)

### Messages

- Examiner les enjeux se rapportant au terme « les arts », qui est vague et que certaines personnes peuvent ne pas connaître ou même trouver menaçant. (6)
- Utiliser une terminologie familière et non menaçante. (6)
- Éviter les messages qui utilisent un ton brutal ou moralisateur. Les messages de la campagne ainsi que son image de marque doivent avoir un ton inclusif et accueillant. (6)
- Maintenir constamment un message cohérent et répondre rapidement à chaque critique ou préoccupation. (2)
- Envisager le mantra suivant : « Le bon message, présenté par les bonnes personnes, au bon public et au bon moment ». (2)
- Une façon efficace d'attirer l'attention des parents est d'utiliser des mots directs comme « vos enfants » plutôt que d'utiliser des mots génériques comme « les enfants ». (1)
- Il est important que la publicité représente la diversité, particulièrement en ce qui a trait à la race et au sexe. Les campagnes doivent faire attention à la façon dont les personnes et les images sont projetées dans la publicité. (1)
- Éviter de présenter plusieurs messages différents. (5)

### Outils et plateformes de communication

- Les annonces publicitaires télévisuelles et radiophoniques sont plus efficaces si elles durent 30 secondes ou moins. (3)
- Le bouche-à-oreille constitue une plateforme promotionnelle puissante. (3)
- La promotion et la couverture médiatique dans les journaux locaux sont également très efficaces. (3, 5)
- Un site Web central pour la campagne représente une bonne idée, mais il faut éviter de se fier uniquement aux sites Web et aux communications en ligne, puisque l'accès à ces moyens varie. La stratégie de communication doit comprendre de la publicité et des feuillets publicitaires. (6)
- L'utilisation des plateformes médiatiques qui ont une large portée (par exemple, les téléphones mobiles) a le potentiel de renforcer le message d'une campagne au moyen de communications « virales », mais beaucoup de nouvelles plateformes médiatiques sont passives, et beaucoup de gens n'ont pas accès aux nouvelles

technologies ou ne savent pas les utiliser. Les gens sont préoccupés par la confidentialité des plateformes numériques interactives. (6)

- La qualité de la publicité est essentielle afin d'assurer que les partenaires et les médias reprennent le sujet. (1)
- Le recrutement d'une agence publicitaire de classe mondiale offrant ses services gratuitement peut constituer un facteur essentiel de réussite. (1, 5)
- La publicité à la télévision est un excellent moyen de promouvoir les arts. Elle peut communiquer de fortes émotions en un court laps de temps et atteindre un vaste public. Par contre, ses désavantages comprennent le coût élevé, ce qui signifie que la campagne ne peut être que courte, les longs préparatifs, et la difficulté du suivi des résultats (il est compliqué de prouver la causalité entre la publicité et les résultats de la campagne). (7)
- L'échantillonnage des arts constitue une très bonne plateforme pour la campagne, bien qu'elle nécessite des ressources considérables. Ses avantages sont le contenu émotionnel, la simplicité du message, un public vaste et ciblé, la génération « descendante » ou « ascendante » de contenu et le potentiel de longue durée. Ses désavantages comportent les longs préparatifs causés par le haut niveau de planification et d'organisation nécessaire. (7)
- En ce qui concerne la campagne d'échantillonnage des arts, il faut savoir que les programmes peuvent être coûteux à produire et à diffuser. (5)
- Il faut s'assurer que les sites Web des partenaires sont convenablement utilisés. (5)

## Aspects organisationnels et partenariats

### *Nationaux ou locaux*

- La coordination et la communication avec les partenaires locaux doivent être claires et avoir lieu régulièrement. (4)
- Le financement, le soutien et les ressources médiatiques doivent être fournis dans un délai qui permet aux partenaires locaux de les utiliser de façon efficace. Les partenaires locaux ont critiqué la *Architecture Week* (étude de cas 4), car on n'a pas réussi à fournir les ressources en temps opportun pour cet événement.
- Assurer qu'une campagne offre aux partenaires locaux un moyen de participer. Plusieurs études de cas ont utilisé la publicité « localisable » afin d'encourager son utilisation par les partenaires locaux. *The Big Read* (étude de cas 3) fournit plusieurs plateformes afin que les partenaires locaux puissent participer, y compris des guides concernant les relations publiques et les médias, ainsi qu'un atelier de formation annuel. Consulter également l'étude de cas 1 *The Arts. Ask for More*.
- Il est important qu'une campagne soit diffusée de façon cohérente par tous les partenaires locaux. (4)

### *Autres*

- Le travail avec plusieurs partenaires peut s'avérer difficile au cours des étapes de développement, mais il offre également une foule de ressources et d'idées à mesure que la campagne est élaborée. (1)
- Il est important que les partenaires principaux aient une compréhension commune des éléments fondamentaux qui constituent l'orientation, la démarche, la vision, la mission et les objectifs de la campagne. (8)
- Il convient de s'assurer que les partenaires et les intervenants savent quelles ressources ils doivent fournir. (8)
- Ne pas miner ou reproduire le bon travail qui existe déjà. Utiliser les aptitudes et les ressources existantes des partenaires, comme les sites Web. (6)

- La participation des organismes qui ne font pas partie du secteur des arts, mais qui ont une grande portée (par exemple, les chaînes de supermarché), peut améliorer la portée de la campagne, mais l'on doit se méfier des conflits de valeurs possibles. (6)
- Il faut s'assurer que la campagne est suffisamment flexible pour permettre les différents programmes et éléments des intervenants. (6)

### Gestion et financement

- Les décisions concernant le financement doivent être prises en temps opportun. Assurer que le cycle de financement offre les conditions nécessaires pour soutenir des partenariats stratégiques locaux à long terme et permet aux partenaires de planifier leurs activités. (4)
- Obtenir des conseils continus de la part des membres du public ou du public cible par l'entremise d'un comité de citoyens ou de moyens semblables. (6)
- Chercher à obtenir un financement à la fois de sources publiques et privées afin de limiter le risque financier des intervenants et de promouvoir un appui plus important au processus de l'image de marque. (7)
- Accorder les ressources qui conviennent, c'est-à-dire assurer que les ressources et l'échéancier correspondent au type de campagne. (8)
- L'établissement d'un calendrier et le choix du moment sont importants. Les retards dans la production de la deuxième étape de la campagne *The Arts. Ask for More* (étude de cas 1) ont mené à un lancement pendant une année d'élection importante au cours de laquelle le temps et l'espace publicitaires étaient en grande partie occupés.

### Recherche, données et développement de la campagne

La plupart des études de cas ont utilisé la recherche d'une certaine façon. Lorsqu'il y avait lieu, la plupart des campagnes ont utilisé des sondages auprès de la population à propos de leur participation et engagement dans le domaine des arts afin d'identifier les publics cibles.

Toutefois, différentes campagnes ont utilisé la recherche de diverses façons, selon le type de campagne et les buts de la campagne.

- *The Big Read* (étude de cas 3) a utilisé la recherche et les résultats d'une étape pilote pour la planification et l'élaboration du programme. Le programme utilise également la recherche dans son programme de suivi et d'évaluation (décrit dans la prochaine section).
- La campagne d'engagement nationale (étude de cas 6) a utilisé non seulement un sondage auprès de la population au sujet de l'engagement dans le domaine des arts, mais également un atelier d'une journée qui a fourni des renseignements attitudinaux et d'autres renseignements qualitatifs pour contribuer à l'élaboration de la campagne.
- Les campagnes de lobbying ont tendance à s'appuyer grandement sur la communication des données de recherche. La campagne *Arts = Jobs* (étude de cas 2) a utilisé des données complexes, détaillées et approfondies sur les effets sociaux et économiques des arts. Une des forces perçues de l'utilisation des données concernait la manière dont on a présenté de nouveau la recherche pour des publics en particulier de sorte que d'autres puissent l'utiliser et la diffuser.
- La campagne *The Arts. Ask for More* (étude de cas 1) utilise la recherche concernant l'effet de l'éducation artistique sur le rendement scolaire des enfants et la présente d'une façon qui interpelle les parents.

La campagne *The Arts. Ask for More* (étude de cas 1) a également utilisé la recherche sur les « contrôleurs d'accès des médias » des États-Unis qui indique que les facteurs les plus importants en ce qui concerne l'obtention de temps gratuit de publicité dans les médias sont les suivants :

1. la qualité de la publicité;
2. un lien local avec l'enjeu national;
3. un format ou un médium facilement reproduit.

La campagne nationale d'image de marque des arts (étude de cas 7) présente un cadre pour l'élaboration d'une campagne de sensibilisation du public fondée sur dix questions principales :

1. Coût
2. Méthode du message : stratégique ou tactique?
3. Contenu du message : rationnel ou émotionnel?
4. Complexité du message : simple ou complexe?
5. Portée : grand public ou public cible?
6. Portée résiduelle : durable ou éphémère?
7. Délai : court ou long?
8. Génération du contenu : descendante ou ascendante?
9. Durée : long ou court terme?
10. Suivi des résultats : choisir des mesures fiables et significatives.

Les termes utilisés dans ces questions sont décrits au moyen d'exemples dans l'étude de cas. Il est possible de répondre à chaque question en utilisant les buts et objectifs de la campagne, et ensuite de les appliquer à différentes démarches en vue de déterminer celle qui convient le mieux.

## Mesures, évaluation et résultats de la campagne

Plusieurs études de cas indiquent de façon explicite la difficulté que représente l'établissement de la causalité entre une campagne et les résultats observés dans un sondage auprès de la population.

L'évaluation de la campagne *Architecture Week* (étude de cas 4) renforce l'importance d'obtenir des résultats clairs qui peuvent être mesurés et évalués en fonction d'objectifs convenus. Bien que les campagnes dans les études de cas ne disposaient pas toutes de critères d'évaluation explicites et officialisés, la plupart avaient des renseignements évaluatifs, générés dans le cadre d'un plan de mise en œuvre d'une campagne ou non.

La campagne *The Big Read* (étude de cas 3) est un bon exemple de l'application d'une gamme de techniques d'évaluation :

- On a utilisé un sondage auprès de la population au sujet de la participation au domaine des arts afin de déterminer les publics cibles et de suivre les progrès par rapport à l'objectif au moyen de plusieurs sondages.
- On a mené un sondage en ligne auprès des gens qui avaient pris part au programme. Le sondage comprenait des questions qualitatives concernant notamment les attitudes envers la campagne, la satisfaction concernant le programme et l'incidence de la campagne sur les comportements.
- On a mené un sondage auprès des partenaires organisateurs, dans lequel on a posé des questions au sujet de l'incidence de la campagne sur la portée et la capacité des organisations.

On a utilisé le programme de recherche et d'évaluation pour affiner et améliorer la campagne et pour mettre au point des documents améliorés sur la campagne destinés aux partenaires locaux. En ce qui concerne *The Big Read* (et la campagne confidentielle de l'étude de cas 8), l'évaluation a été effectuée par un conseiller indépendant.

Les études de cas présentent un éventail de mesures évaluatives pour évaluer les campagnes. Les mesures comprennent :

- la qualité et la quantité de temps et d'espace dans les médias offerts gratuitement;
- les visiteurs uniques de site Web;
- les foyers rejoints (mesurés au moyen du sondage auprès de la population);
- le classement de la publicité par rapport à celle d'autres campagnes;
- la couverture médiatique dans les grands médias : le nombre et la valeur des articles médiatiques;
- la sensibilisation, l'appréciation et l'opinion des publics cibles selon les sondages sur la sensibilisation du public;
- les taux de participation selon les données démographiques (en particulier le public cible) fondés sur un sondage sur la présence et la participation;
- les attitudes des participants et des intervenants envers le programme;
- le nombre d'événements (pour un programme d'échantillonnage des arts);
- le nombre d'artistes participants (pour un programme d'échantillonnage des arts);
- l'importance du financement accordé aux arts par le gouvernement et les entreprises.

L'étude de cas sur l'image de marque nationale des arts (étude de cas 7) présente un cadre pour regrouper les mesures d'évaluation selon :

- les mesures des effets de la mission et des valeurs de la campagne;
- les mesures des activités en fonction des objectifs et des stratégies de la campagne;
- les mesures de la capacité des tactiques de la campagne.

Conjuguées à une analyse de la couverture médiatique, aux mesures de l'engagement du public et à un sondage sur la satisfaction des organisations participantes, les *Journées de la culture* (étude de cas 5) comptent parmi leurs mesures de succès la popularité d'autres initiatives qui adoptent la philosophie et l'approche de la campagne.

## APPENDIX 1 : CASE STUDIES

### ***The Arts. Ask for More: estudio de caso 1***

Agency: Americans for the Arts, USA

Web address: [http://www.americansforthearts.org/public\\_awareness](http://www.americansforthearts.org/public_awareness)

#### **Summary**

*The Arts. Ask for More* is a national arts education public awareness campaign run by Americans for the Arts, The Ad Council, the NAMM Foundation, a number of other national campaign partners, and more than 350 state and local arts organisations. Established in 2002, it is a multi-media campaign based on 'Public Service Announcement' (PSA) advertisements. The campaign is ongoing and is focused on all art forms.

The campaign uses TV, radio, print, and web advertisements created in partnership with two national partners and an advertising agency (which provides its services for free). State and local organisations help promote the advertisements to local media outlets, and are able to 'localise' the advertisements (at a cost for TV and radio) with their logo and/or organisation name.

Targeting parents of school-age children, the campaign aims to increase parental involvement in championing arts education both in and out of school. The campaign informs parents about the benefits of arts education, and empowers them with tools and resources to help them get more art in their children's lives, to advocate for arts education, and to become involved in promoting arts education in their communities.

Parents were chosen as targets following research undertaken by Americans for the Arts in 2001, which showed that the vast majority of parents believed the arts were important in their children's education, yet they did not consider themselves well-suited to advocating for arts in education – that this was better done by others.

The campaign is designed to represent all races, ethnicities, and genders. There has also been a component of the campaign designed to reach out to the Spanish-speaking population, with Spanish-language advertisements and web resources.

#### ***General opinions on the campaign***

The campaign is considered to have been a success. The advertisements have been well-received and broadcast widely, and research shows improvements in attitudes to arts education in the campaign's target audience.

According to Americans for the Arts, the campaign's biggest success was to create high quality national advertisements that national and local media networks embraced and wanted to air repeatedly. The factor that contributed most to the campaign's successes was the recruitment of a world-class advertising agency willing to donate their time and efforts.

However, the campaign had difficulty staying on its timeline and production schedule. Delays in production for the campaign's second phase led to a launch during a high-profile election year in which advertising time and space was largely unavailable.



Some key lessons of the campaign are:

- It is important that diversity is reflected in advertisements, particularly race and gender. Campaigns need to be sensitive to how individuals and images are projected in advertisements.
- Working with multiple partners can be difficult in the development stages, but it also provides a host of resources and ideas for promoting the campaign later.
- An excellent distribution network needs to be established before distributing advertisements.
- An effective way to appeal to parents (the main target audience), is to use specific phrases such as 'your kids' or 'your children' rather than the generic 'kids' or 'children.'
- Ensuring that a campaign has a way for local partners to engage (such as in allowing the tailoring of media) is a successful way to gain media coverage and to connect with target communities.

## **Detailed description of campaign**

### ***Timing and evolution***

The campaign began in 2002 and is ongoing. A grant from a charitable foundation helped establish the campaign. Additional support from the NAMM Foundation in 2006 allowed the development of a second phase of the campaign. Both funding and new partners have had an effect on the timing of the campaign and the release of new advertising materials and messages.

The second phase to the campaign was initiated after the securing of a new sponsor and a new advertising agency to lead the creative aspects of the campaign. Building on the first phase, the second phase associated arts education with a child's basic nutritional need, reflected in the 'tag' line: 'Feed your kids the arts'. An 's' was also added to the word 'art' in the campaign title, as feedback suggested that the public strongly associates art with just the visual arts. The 'arts' relates better to all of the art forms.

The campaign encountered a number of unexpected obstacles. The major obstacle was that most research on the benefits of arts education is correlative (e.g. evidence shows that arts education is associated with, but may not necessarily cause, higher grades), whereas the public is most motivated and engaged by causative evidence. Other obstacles included: requests from media companies for customised print advertisements, which is difficult and expensive; and the use of humour in advertisements, which can be risky, as not everyone will appreciate the humour and sometimes the message is not conveyed as a result.

The campaign received unexpected support and assistance. A number of established and high-profile companies expressed interest in becoming involved in the campaign. An example is the collaboration with The Walt Disney Company, which offered to create TV ads for free based on their Little Einsteins program. This offered additional exposure for the campaign to an important sector of the target audience, parents of younger children. In addition, Google offered search engine optimisation benefits for the campaign's public service announcements, especially for searches using the words 'arts education.'

## **Organisations involved/partnerships**

The campaign involves four main organisations:

1. **Americans for the Arts:** Primary campaign sponsor.  
Americans for the Arts is the USA's leading non-profit organisation for advancing the arts in America. Dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. <http://www.artsusa.org>
2. **The Advertising Council (Ad Council):** National partner, secures volunteer talent from ad agencies, helps secure donated media through distribution network, provides logistical and campaign support and advice to facilitate PSA campaigns.  
The Ad Council, a non-profit organisation, is the leading producer of public service communications programs in the United States. <http://www.adcouncil.org>
3. **NAMM Foundation:** National partner, contributes finances to facilitate second phase of the campaign, and helps shape campaign messaging.  
NAMM Foundation, a non-profit organisation, promotes active participation in music by supporting scientific research, philanthropic giving, and public service programs. <http://www.nammfoundation.org>
4. **Leo Burnett Worldwide:** An advertising agency that provides, for free, creative aspects of the public service announcements and facilitates production of the actual advertisements. <http://www.leoburnett.com>

The campaign also has hundreds of local, state, and national official campaign partners across four levels of partnership: premiere (TV, radio, print, web); intermediate (radio, print, web); basic (print, web); and general (newsletters, web). These are listed at [http://www.americansforthearts.org/public\\_awareness/partners/entire\\_list.asp](http://www.americansforthearts.org/public_awareness/partners/entire_list.asp)

Americans for the Arts found that working with multiple partners can be difficult in the development stages, but that it proved beneficial for later stages in the campaign by providing a greater and more diverse pool of resources and ideas.

## **Campaign management and financing**

The campaign is managed internally at American for the Arts by two individuals. The Ad Council provides a Campaign Manager for day-to-day operations and budget management. The campaign has a project plan and timeline, but this is often difficult to adhere to. Key elements of the plan include deadlines for creative review committees, advertisement production timelines, marketing and distribution.

The first phase of the campaign was based on a \$1 million grant from the Doris Duke Charitable Foundation and \$1 million match from Americans for the Arts endowment. The second phase resulted from an additional \$1 million provided by the NAMM Foundation in 2006.

Other sources of income for the campaign also included partnership fees from state and local partners who paid to use the ads with their logo and/or name attached. The major expenditures are production and distribution of advertisements, and Ad Council labour costs.

## **Communications**

The motto for the campaign's first phase was: *The less art kids get, the more it shows. Art. Ask for More.* The motto for the second phase was: *Feed your kids the arts. The Arts. Ask for More.*





The campaign uses national and local advertisements for TV, radio, outdoor (billboards and bus shelters), print (magazine and newspaper), and websites.

State and local arts organisations (more than 350 in number) help promote the advertisements locally and can 'localise' the advertisements (at a cost for TV and radio) by including their logo and/or organisation name. This gives the campaign strong support from local organisations, as they are able to promote their own organisation as part of the campaign, and provides a local connection with which both local media and the audience can identify.

The campaign is highly dependent on donated media (nationally and locally) obtained through the Ad Council partnership. The campaign also relies significantly on the state and local arts organisations partners, and on direct partnerships with broadcast media companies (BRAVO Network, CBS), which have been significant in gaining exposure for the campaign.

The current campaign communications strategy was developed collaboratively by the four main partners. The advertising agency developed the idea to equate the arts with a healthy diet, and created humorous 'healthy arts food products' combining historical artistic figures and well-known food products.

The campaign has customised messages for Spanish-speakers. Spanish-language advertisements have been produced, and parts of the website are also provided in Spanish, including resources for parents.

The campaign found that an effective way to appeal to parents (the main target audience), was to use specific phrases such as 'your kids' or 'your children' rather than the generic 'kids' or 'children.' In addition, utilising state and local arts organisations as partners, has proven very successful in securing donated media (free media time).

### **Main media used**

#### *Website*

[http://www.americansforthearts.org/public\\_awareness](http://www.americansforthearts.org/public_awareness)

The website is a source of news and resources for both the target audience and for partnering organisations. The site contains the advertisements and arts education facts (including research reports, education standards and links to arts education websites).

It provides resources for the target audience to get involved in advocating for arts in education including sample letters, activities to do with children, testimonials, and good practice case studies. The site is also partly interactive: it provides a facility for parents to submit their own stories and testimonials.

A number of pages and resources are in Spanish.

#### *Television*

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/001.asp](http://www.americansforthearts.org/public_awareness/the_ads/001.asp)

Television advertisements can be viewed on line at the website.

Using characters from Disney's 'Little Einsteins', the advertisements show that the arts are beneficial as they encourage both children and parents to participate in the arts together. The characters' adventures with the arts help kids develop creativity and self-expression while emphasising teamwork, friendship, and exploration.



Informative and entertaining tongue-in-cheek commercials: by creating spoofs of 'healthy arts food products' like 'Raisin Brahms', featuring the composer Johannes Brahms, and 'Van Goghurt,' featuring the artist Vincent van Gogh, parents are encouraged to make sure their kids are getting their daily serving of the arts.



*Radio*

Also feature spoofs of healthy food products combined with prominent artists in history. Radio advertisements feature spoofs of 'healthy arts food products' like 'Mozart Toasties' and 'Tchaikovsky's Nut Crackers.'

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/002.asp](http://www.americansforthearts.org/public_awareness/the_ads/002.asp)

*Web*

Banners and animation for websites, various sizes and styles, plus html code for copying to websites. [View on line](#)



*Print*

A wide range of campaign print advertisements are available for downloading. The advertisements are high-resolution Adobe Acrobat compatible PDF files. They are both 'national' and 'localisable', in colour and black and white, and of varying sizes. Some are in Spanish

[View on line](#)

*Billboard*

The website also has a downloadable billboard advertisement: *Are your kids getting their fair share? Art. Ask for more*



## Research and development

In 2001, Americans for the Arts commissioned a public opinion survey of 1,008 adults to assess public attitudes to arts education.<sup>2</sup> The research showed that 95 percent of parents believed the arts are important in preparing children for the future.

Parents viewed the arts as contributing positive attributes to their children, and 91 percent thought that the arts are an important part of a well-rounded education. However, 71 percent of parents felt 'someone else' was better-suited to advocate for more arts education.

Other campaigns informed the campaign's development as a result of the expertise and experience of national partner The Ad Council, which has a number of long-running campaigns. However, Americans for the Arts created a new model that the Ad Council now recommends to all of their campaign partners. This model includes building a network of grassroots outreach partners to help promote local media coverage. The Ad Council provides to partners a toolkit for best practices for leveraging the power of the media at the local level. A number of publicly available guides are available at <http://www.adcouncil.org/default.aspx?id=452>.

Americans for the Arts provides training sessions each year for state and local partners on how to best use the advertisements at the local level and how to reach out to the media.

Research has been used to understand the role parents have in making sure their children are getting enough art, both in and out of school. Americans for the Arts has published a range of guides to help parents get involved, both in advocating for arts education and in encouraging their children to engage in the arts. For example:

- Ten simple ways parents can get more art in their kids' lives  
[http://www.americansforthearts.org/public\\_awareness/get\\_involved/001.asp](http://www.americansforthearts.org/public_awareness/get_involved/001.asp)
- 10 Formas Sencillas  
[http://www.americansforthearts.org/public\\_awareness/spanish/participe/001.asp](http://www.americansforthearts.org/public_awareness/spanish/participe/001.asp)

The Ad Council has undertaken research into 'media gatekeepers' – the people who decide which public service announcements receive donated media time and at which hours. The top factors gatekeepers consider are:

1. Quality of the announcements
2. Is there a local connection to the national issue?
3. Ease of securing the ads in the formats that they need.

## Outcomes and evaluation

The success of the campaign is measured by:

- the quality and amount of donated media;
- unique visitors to the PSA website; and
- households reached (measured by Nielsen based on age, gender, etc.).

The campaign's advertisements consistently ranked in the top ten of the Ad Council's PSA campaigns for seven straight years.

Public opinion awareness polls have also been undertaken as part of the campaign evaluation. The polls show:

- a heightened awareness among the public of arts education and its benefits; and
- a reduction in the proportion of adults who believe that there are other people or organisations better suited to taking action (than they are).

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<sup>2</sup> National Arts Education Public Awareness Campaign Survey, Americans for the Arts, 2001  
<http://www.americansforthearts.org/NAPD/modules/resourceManager/publicSearch.aspx?ID=11610>

A press release for the 2005 poll is at

[http://www.americansforthearts.org/news/press/2005/2005\\_06\\_13b.asp](http://www.americansforthearts.org/news/press/2005/2005_06_13b.asp)

Americans for the Arts has pointed out that it is impossible to make a causal link between the campaign and the increase in arts education opportunities measured in the research. However, it is likely that the campaign was at least partially a causal factor.

## **Arts=Jobs: estudio de caso 2**

Agency: Americans for the Arts

Web address: [http://www.americansforthearts.org/information\\_services/recovery/default.asp](http://www.americansforthearts.org/information_services/recovery/default.asp)

### **Summary**

A campaign to secure the arts as part of the government's economic stimulus bill, following threats to the arts' inclusion launched by some politicians and media personalities.

The campaign was undertaken 'on the run' in response to tight deadlines imposed by the political process. It targeted politicians and the general public using extensive research findings to outline the importance of the arts. Resources were provided to allow others, such as grass roots advocates, to argue the case to their local representative and in local media. As well as direct communications with political representatives, the campaign ran advertisements in daily newspapers and distributed resources by email to grass roots arts advocates for posting on blogs and for use in local media. Messages were tailored to particular localities or offices to increase impact.

### **General opinions on the campaign**

The campaign was considered a success, as support for the arts was included in the US government's stimulus legislation. It is also seen to have strengthened the economic case for the arts generally – i.e. beyond the arguments surrounding the stimulus bill.

Things that the campaigners consider the campaign did well include:

- Changing public opinion
- Collecting reliable research quickly
- Placing a compelling advertising campaign in key newspapers with surgical timing.

A major perceived strength of the campaign was its ability to react quickly to developments. The campaign was able to react to late breaking news within minutes. Having an up-to-date database on grassroots, congressional, and media contacts was critical in allowing the campaign team to act so quickly.

Factors that contributed most to the campaign's successes include:

- Relentlessly staying on message and responding to every Congressional critique or concern.
- Arming congressional allies with 'one-pager' talking points so they could advocate on a peer-to-peer level within Congress and the White House.

The factors that most hindered the campaign's success were late night talk shows and conservative political shows criticising the idea of saving jobs in the non-profit arts sector.

A number of important lessons are evident from the campaign. For this type of campaign – one that targets a political outcome – it is important to be aware of how fast political decisions are made and how important it is to take timely action. An Americans for the Arts advocacy motto is 'the right message, from the right constituents, to the right audience, at the right time.'

In a similar vein, the campaigners learned the value of persevering up to the deadline: the campaign's successful outcome was not evident until the final hour of Congressional negotiations.

## Detailed description of campaign

This was a one-off campaign run from December 2008 to February 2009. The campaign was initiated after attacks in the Senate and on political and late night talk shows on the inclusion of arts in the government's proposed economic stimulus bill. The House of Representatives had already passed the National Endowment for the Arts (NEA) funding in their version of the stimulus bill. Since the two different pieces of legislation had to be reconciled before President Obama could sign it into law, negotiations on the fate of the House and Senate's differing priorities hung in the balance.

The campaign targeted Members of Congress and the general public (who are the constituents of the Members), public media, private and governmental influential stakeholders.

The campaign centred around imploring Members of Congress to support non-profit arts organisations in this time of economic crisis through the Obama Administration's stimulus bill which had included funds for the NEA to save jobs. This necessarily led to applying public pressure to remind congressman of the importance of the arts to jobs in their districts. The audience was the member of congress, their constituency and those that influence their decisions (media, stakeholders, etc.).

The ethos underpinning the campaign was that the creative sector is a quantifiable aspect of the national economy supported by concise and believable data. Convincing and reliable research was critical to the campaign. Without it the campaign could not have worked. Research was presented on two fronts:

1. Specific case examples of the recession impact on non-profit arts organisations across the country
2. Economic impact and jobs supported by the non-profit arts industry.

To maintain funding for the non-profit arts sector to save jobs through passage of the American Recovery and Reinvestment Act (ARRA) of 2009. The legislation that would provide much needed relief to the sector was under siege from Members of Congress who were opposed philosophically to providing money to the NEA for the stated job-saving purposes. Inclusion in ARRA highlighted the Obama Administration's priorities and affirmed the field's position in society – Americans for the Arts wanted to make sure that this position would have a lasting resonance by a) keeping the funds in the bill while they were attacked and under threat of being negotiated out, and b) reaffirming and maintaining the arts rightful place in the national dialogue.

The strategy consisted of a multi-tiered approach that would:

- educate and inform decision makers through direct communication and media;
- provide allies at every level with the appropriate research specifically tailored to make the case in a specific congressional district; and
- implore and motivate grassroots with the relevant research that provided the backdrop for the argument.

In effect, the campaign identified and educated the advocacy target, the advocacy target's influencers and the advocacy target's constituency.

### ***Timing and evolution***

Americans for the Arts began working proactively on an economic stimulus bill with the Obama Transition Team after the President was elected but before he was sworn into office. They also worked with Congressional Leadership to ensure funding for the arts would be in the economic stimulus bill.

However, enormous energy went into quickly reacting to media and congressional attacks on the arts component in the bill and attempts to derail funding. Timing was reliant on the actions of Congress which waxed and waned over the period of several days.

What had started as an effort to inform the most important internal decision makers (i.e. important arts supporters in Congress) steadily emerged into an effort to educate and apply pressure to the opposition on a national level. The reason was that there was only so much internal supporters could do; there also needed to be external pressure brought to bear by constituents and grassroots arts advocates and the greater general public.

A loss of confidence among the original authors of the legislation that led to some policy areas, including the arts, to come under question as part of the stimulus package. To ensure passage of the legislation, some entertained eliminating arts funding to ease concerns about the overall bill. Even though the Senate bill already did not contain the NEA funding, an amendment to prohibit any recovery funds being used on arts-related activities (along with casinos, swimming pools, etc.) passed on the Senate floor with an overwhelming majority. This meant that there was work to be done in not only maintaining the *status quo* in one version of the bill, but also active advocacy in fending off new challenges to not only the NEA funding, but to the entire Senate bill. This highlighted the urgent need to target senators.

### **Communications**

The campaign motto was *Arts=Jobs*.

The strategy was multi-tiered:

- Use direct lobbying efforts and e-communications to inform important congressional allies of up-to-date research reinforcing the sector's worth;
- Run ads in the major congressional dailies (a focal news source for members of congress and their staff) affirming the importance of the funds with a simple but powerful message conveying the core issue *Arts=Jobs* that also has national coverage; and
- Highly customised e-communications strategy to the 140,000 or so grassroots arts advocates that involves arming them with critical research data and effective articulation tools to impress upon their elected officials the importance of the issue.

Grassroots advocates pushed the dialogue to elected officials as constituents; media picked up the conversation through the blogosphere and print articles; private sector decision makers and high profile grass tops.

Constituents were told of the specific impact of funding in their localities as well as the sector's overall impact. Messages were tailored to apply those facts to specific offices in Congress where the message would be most relevant.



The most important advice is to be aware of how fast political decisions are made and how important it is to take timely action. Americans for the Arts motto is the 'the right message, from the right constituents, to the right audience, at the right time.'

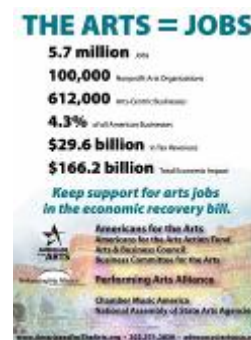


### **Main media used**

Print advertisements; email 'blasts'; internet blogs; opinion pieces, news articles. Web banners for use on others' websites and blogs.

### **Organisations involved/partnerships**

Americans for the Arts was the campaign leader. A Coalition of national arts service organisations, the Cultural Advocacy Group, provided additional lobbying and grassroots activation. A number of groups provided some financing for the paid advertisements: Performing Arts Alliance, National Assembly of State Arts Agencies, Chamber Music America, and the National Association of Latino Arts and Culture.



### **Campaign management and financing**

The campaign was managed by the Federal Affairs team of Americans for the Arts under the supervision of the Chief Counsel of Government and Public Affairs.

The campaign plan was developed 'on the 'run in response to events. There was no pre-planned budget because the stimulus bill was a one-time opportunistic piece of legislation. Although no new staff members were hired, almost all of the federal affairs staff was focussed on the campaign for about 60 days. Approximately \$50,000 was spent on paid advertising and other costs.

### **Research and development**

Reliable and widely accepted research was the lynchpin for the campaign. Research was provided on two fronts:

1. Specific case examples of the recession impact on non-profit arts organisations across the country
2. Economic impact and jobs supported by the non-profit arts industry.

Research critical to constructing the themes and messages of the campaign included two major Americans for the Arts' research reports:

- Arts and Economic Prosperity III Study, the most comprehensive study of the non-profit arts and culture industry conducted in the USA. It documents the economic impact of the non-profit arts and culture industry in 156 communities and regions (116 cities and counties, 35 multi-county regions, and five states), and represents all 50 states and the District of Columbia.  
[http://www.artsusa.org/information\\_services/research/services/economic\\_impact/default.asp](http://www.artsusa.org/information_services/research/services/economic_impact/default.asp)
- Creative Industries: Business & Employment in the Arts, shows state-by-state and congressional district information on the robust nature of arts businesses in each locale provided by Dun and Bradstreet.  
[http://www.artsusa.org/information\\_services/research/services/creative\\_industries/default.asp](http://www.artsusa.org/information_services/research/services/creative_industries/default.asp)

Research and information resources were presented on:

- Economic Recovery & the Arts
- The State of the Arts in America
- Economic Impact of the Arts
- Corporate and Foundation Giving to the Arts
- Advocacy for Public Support of the Arts
- Civic Engagement and the Arts



- Earned Income and the Arts
- Arts Education and the American Workforce

A full list of resources is at

[http://www.americansforthearts.org/information\\_services/recovery/default.asp](http://www.americansforthearts.org/information_services/recovery/default.asp)

During the campaign, campaign staff retrieved news clips from across the country of how non-profit arts groups were being negatively affected by the economic recession. They then put together an informal nationwide report of dozens of anecdotal cases (about 2-3 sentences per organisation) that was broadly distributed to media reporters, Congressional and White House leaders.

### **Outcomes and evaluation**

The objectives of the campaign were achieved when final legislation was signed into law that included \$50 million funding to save jobs in the non-profit arts, as well as maintaining arts eligibility of funding for all other stimulus funds (education, transportation, community development block grants, etc). Reconciliation of the two different bills ultimately resulted in the Obama Administration keeping the House's bill intact with regards to the arts funding. Of special note, was the public reaction of many grassroots arts advocates who were outraged at their senator's vote to preclude stimulus funds going to the arts. Several high-profile senators in arts-rich states had to publicly and contritely explain their vote in the face of mounting criticism.

However, the most important outcome was to validate the integral connection between the role of non-profit jobs in the arts and the overall economic policy agenda for the entire country.

## **The Big Read: estudio de caso 3**

Agency: The National Endowment for the Arts, USA, <http://www.arts.gov>

Web address: <http://www.neabigread.org>

### **Summary**

*The Big Read* is a 'sample the arts' campaign. Events and programs are run by local organisations, which develop their own localised promotional materials out of national templates, and develop reading resources based on national resources. Local activities are supported by a national advertising campaign using the USA's public service announcement program. The program aims to encourage literary reading, with a particular focus on younger people and reluctant readers. National partners provide grants and extensive program and promotions support to local program organisers. Substantial in kind support is received from a high-profile advertising agency and an internationally renowned animation company.

### **General opinions on the campaign**

The program has been a success. Declining reading rates have been halted and reversed, and the program has grown and has attracted prestigious partnerships.

Good practice issues evident from *The Big Read* include:

- TV and radio spots work most effectively if kept to about 30 seconds or less.
- Word of mouth is a powerful promotional platform.
- Local promotions and coverage in local newspapers were the most effective media used.
- The campaign is a good illustration of the power of research and evaluation to improve campaign design and effectiveness. It was strengthened established on substantial research information and a pilot program. Its active monitoring and evaluation culture has lead to a wider diversity of participants and has been used to make improvements to program materials.

### **Detailed description of campaign**

*The Big Read* gives communities the opportunity to come together to read, discuss, and celebrate selected books from American and world literature.

Under the program, the NEA provides grants and other forms of support to community groups ('grantees') across the country to implement local programs and events based on selected books. Books are selected by a Readers Circle—a distinguished group of writers, scholars, librarians, critics, artists, and publishing professionals—who recommend the next *The Big Read* books for American communities to share.

The program is not based on any explicit philosophy or ethos, but underlying the campaign is an implicit concept of the benefits of reading fiction. For example, that literary reading brings pleasure and enlightenment and has a transformative power.

Some of the overall aims of the campaign are:

- To restore reading to the centre of American culture.
- To encourage reading for pleasure and enlightenment.
- To revitalize the role of literature in American culture and bring the transformative power of literature into the lives of its citizens.

*The Big Read* was established in 2007 to halt a decline in literary reading among Americans. The program targets all groups of people, with a special emphasis on young people and reluctant readers. The targets have been adjusted over time (see timing and evolution below).

### **Campaign management and financing**

Communities apply to be involved in the program. If successful, they receive a grant of \$2,500 to \$20,000, plus access to extensive support, including:

- Educational and promotional materials: Reader's Guides; Teacher's Guides; Audio Guides; publicity materials.
- Training at an annual orientation. Topics include: working with community partners; developing a public relations strategy; book discussions; working with publishers; involving schools.
- Access to comprehensive *The Big Read* website, which includes a virtual organiser's guide; downloadable public relations templates and design elements; a forum for exchanging ideas with other participants.

Each community's *The Big Read* includes a kick-off event to launch the program; activities devoted specifically to its *The Big Read* selection (e.g., panel discussions, lectures, public readings); events using the book as a point of departure (e.g., film screenings, theatrical readings, exhibits); and book discussions in diverse locations aimed at a wide range of audiences.

By 2008, over 21,000 local partners had been involved in *The Big Read*. Over 2 million Americans had attended *The Big Read* events nationwide and 5.6 million Reader's Guides had been distributed (*National Endowment for the Arts FY 2008 Performance & Accountability Report*, p. 30).

#### **Example of a local *The Big Read* program**

In Missouri, the West Plains Council on the Arts was awarded a grant of \$7,000 to host a *The Big Read* on *The Adventures of Tom Sawyer* between September and October 2008. The Council planned a fun and creative community-wide celebration. A whitewashed fence was installed on the courthouse lawn to be signed by anyone who finished reading the book. The local radio station, KWPM-AM, aired students from West Plains Middle School reading letters written about Mark Twain in their 6<sup>th</sup> grade language arts class. Younger readers could literally discover and explore cave-life, thanks to an inflatable cave provided by the Missouri Department of Conservation. And local educators benefited from teacher training hosted by Dr. Cindy Lovell, Education Coordinator for the Mark Twain Boyhood Home Museum in Hannibal, Missouri.

More examples can be found in *National Endowment for the Arts FY 2008 Performance & Accountability Report*, <http://arts.endow.gov/about/Budget/FY2008PAR.pdf>

### **Timing and evolution**

A pilot program was undertaken in 2006. *The Big Read* was launched as a national program in 2007. From the 2006 pilot program of 10 grantees, *The Big Read* has expanded to include over 800 grants to organisations across all 50 states, the District of Columbia, Puerto Rico, and the US Virgin Islands. The program also expanded in scope to include poetry and an international program.

It is an annual program based around a funding cycle. The program has expanded from a 6 month cycle to a 10 month cycle.

The program's objectives have changed slightly over time:

- *The Big Read* was established to halt a decline in literary reading among all age groups, but particularly the youngest age groups.

- Early data from the program showed the difficulty of attracting Americans who do not frequently read for pleasure. Consequently, the program focused more attention on promoting reading habits among lapsed or reluctant readers.

### **Communications**

The program's headline motto is *Creating a nation of readers*.

The website also carries the byline: *The Big Read...inspiring people across the country to pick up a good book. Listen to radio programs, watch video profiles, and read brief essays about classic authors.*

Advertisements feature catchphrases such as 'I love this book, I really love this book' and 'we love this book.'



*The Big Read* team at the NEA and its partners found that TV and radio spots worked most effectively if kept to about 30 seconds or less. Longer versions had been produced, but these were cut down in length. Shorter advertisements ensured that more of the PSAs could be played by more stations.

Word of mouth proved to be an important factor in bringing people in to *The Big Read* events. Other important factors were libraries' promotion efforts and local newspaper coverage and advertisements. Some of the evaluation data suggest that these forms of promotion may have been more powerful even than promotion efforts through other media.

### **Main media used**

**Website:** <http://www.neabigread.org> The website home page highlights selected resources and events. It is the central information point about *The Big Read* events and books. Events are searchable by community. Books that have been part of the program's selections over the years are listed on the website along with descriptive materials and resources, including reader guides, teacher guides, and online video resources (including interviews with authors).

The website also has a blog, <http://www.arts.gov/bigreadblog>, written and moderated by a public affairs specialist at the NEA and the NEA's director of Literature, National Reading Initiatives, and program director of *The Big Read*. Comments are allowed.

**Television:** The NEA produced public service announcements (PSAs) television spots for 10 books. Participating communities can access these PSAs from *The Big Read* website. Local public and commercial television stations air the PSAs in support of *The Big Read* activities in their community.

**Radio:** The Arts Endowment produced 30-second radio PSAs for 16 books. Local commercial and public radio stations are integral partners in the promotion of *The Big Read* activities in participating communities. PSAs designed for radio continue to greatly expand the program's reach.

Another radio vehicle for expanding access is local grantees' partnerships with radio stations to air the Audio Guides featuring *The Big Read* books. These guides are produced by the NEA. The shows are intended for broadcast and featured one book per month. The radio station donated its services.

*Films:* The NEA has also produced educational films about six living *The Big Read* authors. The primary use for the films is educational. They are available free-of-charge to teachers, students, and librarians participating in the program. These films serve as excellent resources for participating communities that may not be able to afford hosting the author at an event. The films are a crucial element in expanding the program's reach beyond libraries and schools, making *The Big Read* accessible to citizens in hospitals, nursing homes, and prisons.

*Local media:* Along with resources for running the program, such as reader's and teacher's guides and an online organiser's guide with tips for running a successful program, resources are provided to local grantees to develop local promotion campaign. Support includes:

- provision of radio and television public service announcements;
- promotional materials (e.g. banners and posters);
- public relations templates and design elements and publicity materials; and
- training at an annual orientation workshop, where grantees learn about working with community partners, developing a public relations strategy, working with publishers, and involving schools, as well as about the titles themselves.

Local events encouraged by the program include:

- launch event, ideally attended by the mayor and other local luminaries;
- major events devoted specifically to the book (panel discussions, author reading, and the like);
- associated events using the book as a point of departure (film screenings, theatrical readings, and so forth); and
- book discussions in diverse locations and aimed at a wide range of audiences.

#### *Local promotions - examples*

Below is a selection of online media materials developed as part of local *The Big Read* programs.

The Great Gatsby Public Service Announcement

<http://readgatsby.blogspot.com/2007/04/great-gatsby-public-service.html>

The Grapes of Wrath, The Big Read

<http://www.youtube.com/watch?v=-fjiz2XsjtM>

Fahrenheit 451

<http://www.youtube.com/watch?v=B17YVavoB1I>  
<http://www.youtube.com/watch?v=84DI8MXQJqY>

The Big Read YouTube Contest Entry

<http://www.youtube.com/watch?v=yrDnIS8mPw4>

The Big Read - Hayward, California 2009

<http://www.youtube.com/watch?v=bBJ7yaUdTD0>

#### *Social networking*

A number of local organisers use social networking sites.

Examples below

MySpace: <http://www.myspace.com/thebigread>

Facebook: <http://www.facebook.com/pages/The-Big-Read-Wichita/36779318277>



## **Organisations involved/partnerships**

*The Big Read* is presented by the NEA in partnership with the Institute of Museum and Library Services and in cooperation with Arts Midwest. Grantee community organisations deliver the events and programs.

- National Endowment for the Arts: main initiating organisation
- Institute of Museum and Library Services: federal partner and funder
- Arts Midwest: partner and program administrator
- Grantee communities: local delivery of events

Other organisations involved:

- W. K Kellogg Foundation: assisted participating communities with funds to match NEA grants.
- The Boeing Company: contributed additional funds to take *The Big Read* to military families.
- Paul G. Allen Family Foundation: pledged \$200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.
- The Ford Motor Company: donated a car (hybrid), clad in *The Big Read's* logo, to be used by NEA staff for travel to *The Big Read* events nationwide.
- Poetry Foundation: made possible educational materials for Literary Landmarks.
- Additional funding comes from the Ruffin A. Cooper, Jr., Endowment and through a bequest made in memory of Dorothy Lois Beverly.
- American Library Association and the Association of American Publishers: 'encouragement and contributions to *The Big Read*.'

## **Research and development**

*The Big Read* has been developed and redeveloped based on a range of research information.

### 1. National research studies

- *Reading at Risk: A Survey of Literary Reading in America, 2004*  
A study showing declines in literary reading rates over the 20 years to 2002. The decline was across most groups, but was more pronounced among young people.
- *To Read or Not To Read: A Question of National Consequence, 2007*  
A follow-up report to the 2004 study, this analysis of national data from multiple sources indicated that not only were Americans reading less, they were also reading less well, and that these declines in reading have civic, social, and economic implications.
- *Reading on the Rise: A New Chapter in American Literacy, 2009*  
Documents an increase in literary reading rates between 2002 and 2008. This new growth reverses two decades of downward trends cited in the previous studies. The report is based on early results from the 2008 Survey of Public Participation in the Arts.

All reports can be found at <http://www.nea.gov/pub/pubLit.php>

2. Pilot phase: a pilot program was undertaken in 2006 with ten grantees and four books in order to test and develop the full program which was launched in 2007.

3. Participant survey: a nationwide survey of people who took part in *The Big Read* was undertaken. The survey questionnaire was web-based and was available in English and Spanish.



4. Evaluation: an evaluation of the program by consultant firm Rockman et al was completed in December 2008. It involved participant and grantee surveys and case studies including site visits to participating communities, focus groups, and extensive interviews. Results have not yet been published.

These research resources have been used to develop and improve on the program and to produce training and information resources for grantee organisations. The NEA conveyed 'best practices' to *The Big Read* grantees at national orientation sessions. The reporting of preliminary data from the evaluation allowed grantees in later stages of *The Big Read* to recruit a more diverse population of participants than in the initial stage of the program.

The formal evaluation and its accompanying narrative of 36 case studies will be used to produce fact-sheets, slides, and other materials to help *The Big Read* organisers and programmers.

### **Outcomes and evaluation**

The program was established to address a nationwide decline in reading rates. However, no specific targets have been found from published sources.

Data shows that the decline in reading rates was halted, and was reversed, between 2002 and 2008. The original objective of the program, whether attributable to the program or not, has therefore been achieved. The NEA notes that 'although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of Reading on the Rise, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor'.

The NEA also notes, however, that 'although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including non-fiction) declined, albeit to a smaller extent than in previous years'.

A number of findings from the program's evaluation are reported in the NEA's Appropriation Request for FY 2010.<sup>3</sup>

- Among participants surveyed, over 90 percent said they would like to take part in more literary events; 20 percent reported reading more books than before participating in *The Big Read*.
- About 30 percent of participants said the program affected what books they chose to read, how they located books, and their willingness to talk to others about literature.
- Around three-quarters of grantees cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- Among grantees, 90 percent reported greater awareness of regional or local organisations with whom they might collaborate in the future.

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<sup>3</sup> National Endowment for the Arts Appropriations Request for Fiscal Year 2010 Submitted to the Congress, May 2009 <http://arts.endow.gov/about/Budget/NEA-FY10-Appropriations-Request.pdf>

## Architecture Week: estudio de caso 4

Agency: Arts Council England, <http://www.artscouncil.org.uk>

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

### Summary

*Architecture Week*, held annually from 1997 to 2007 around regions of the United Kingdom (UK), aimed to introduce contemporary architecture to new audiences through a fun and informative program of events. The last *Architecture Week* (in 2007) involved over 1,000 events around regions of the UK. The program was suspended after the 2007 events pending the most recent and detailed evaluation. It has not been undertaken since.

The program was subject to a number of evaluations. Major evaluations were undertaken and published in 2002 and 2008. This case study relies heavily on the 2008 evaluation report, supplemented by the 2002 report.

The program grew substantially over its 10 years. While this might be interpreted as a key success indicator in itself, the 2008 evaluation suggests that *Architecture Week* may have been a 'victim of its own success', in the sense that the program's growth led to a proliferation of objectives, and therefore a lack of clarity about the program's aims.

Key findings of the 2008 evaluation were that:

- key partners had different perspectives on the fundamental elements of the campaign's focus (the link between art and architecture)
- variety in regional delivery produced variable quality in the promotion and content
- while most people thought the program fulfilled its key objective of engaging the general public with architecture, some stakeholders believed the week developed into an introspective exchange between architects
- uncertainty over funding and support year to year did not provide the conditions necessary to sustain strategic long-term local partnerships
- a key weakness of the Week was its failure to offer clear outcomes that could be measured and assessed against agreed objectives.

Things the campaign did well:

- Created a central brand, umbrella, or focal point for raising public awareness.
- Used high profile figures effectively.

Things the campaign did not do well include:

- Marketing and publicity were not well coordinated. Marketing and PR needed to be decentralised to the regions.
- Regional coordination and communication between partners was considered poor.
- Lack of certainty over funding and last minute funding decisions.
- A week was considered too short.
- Too many objectives, which caused confusion among stakeholders.
- Did not engage or embrace potential complementary events, so these events ended up as competition.
- Uneven delivery of program across regions.
- 'Novelty' events 'trivialised architecture'.
- Too 'inward looking', did not engage people outside design-related professions.
- Timing of the week did not fit well within the school timetable.



## Detailed description of campaign

### ***Campaign management and financing***

Held annually from 1997 to 2007, *Architecture Week* was based on the perception that while architecture is highly visible, it is, according to the campaign's publicity materials, 'a practice that may have appeared remote'. The last *Architecture Week* (in 2007) involved over 1,000 events and cost approximately £600,000. Events occurred across the nine arts funding regions of England, as well as in Scotland, Wales and Northern Ireland.

Most events were organised locally and involved a variety of activities, from public debates, bookshop talks, competitions, events that encourage contact and exchange with architects, such as open architect practices and 'architect in the house/workplace'.

*Architecture Week* aimed to introduce contemporary architecture to new audiences - especially those who would otherwise be excluded from the debate about architecture - 'through a program which is involving, informing and fun'. It also aimed to provide a focus for national recognition of good design.

By 2007 the program had expanded to target 12 stated objectives:

1. Celebrating and showcasing the best of new architecture in the region
2. Showing the impact and relevance of architecture to everyday life
3. Exploring a theme in current architecture relevant to the region
4. Drawing attention to a significant building or buildings in the region
5. Making local architects and architectural practices more accessible to the public
6. Using the power of the media and high profile figures to bring architecture and its potential benefits to the public
7. Connecting people with their surroundings and helping them to develop a sense of place
8. Engaging children and young people in learning activities exploring all aspects of the built environment
9. Inspiring people of all ages to think creatively about the spaces around them
10. Giving people of all backgrounds an understanding of their potential role in improving their environment through architecture
11. Providing a forum for collaboration between architects and between architects and other practitioners
12. Encouraging more opportunities for consultation around new built environment developments.

The 2008 evaluation finds that there was a proliferation in the aims and objectives of *Architecture Week* over time 'to the extent that while many people understand what these are, they struggle to implement them.'

### ***Timing and evolution***

From 1997 to 2007 *Architecture Week* grew from a being a national program organised centrally with nearly 200 events and costing £64,000, to a national program, organised on a regional basis with over 1,000 events and costing approximately £600,000.

From 1997 to 1999, it took place over one week in November. From 2000 to 2007 it was one week in June.

Arts Council England went through a restructure that resulted in a greater emphasis on regional management. After this restructure, the management and coordination of *Architecture Week* also became more regionalised.

## Communications



Architecture Week 15-24 June 2007  
How Green is Our Space?

The motto for the 2007 week was *How green is our space?*

Evaluations found that *Architecture Week* had a strong brand image. An unpublished 2006 evaluation found that 'the *Architecture Week* branding is strong and this has led to significant editorial coverage.' However, a survey undertaken for the 2008 evaluation found that, although the majority of stakeholders considered the brand strong, 'a sizeable number of stakeholders were somewhat unhappy with the brand.' Nevertheless, all considered that strong national branding was important for achieving the aims of *Architecture Week*.

Not surprisingly, then, branded merchandise was considered highly valuable by stakeholders, and stakeholders highlighted disappointment about a delay by the national office in the distribution of branded merchandise.

Media output tended to be organised centrally by national coordinators, rather than by regional partners.

The 2008 evaluation finds an inconsistency in approach to media and public relations activities across regions, and that regional media coverage was 'patchy' (i.e. not strong). This was identified as a key aspect of the campaign to improve upon.

### Main media used

The 2002 *Architecture Week* utilised four types of publicity/marketing:

- Press and media campaigns
- National events guide and banners, posters, leaflets
- Central website
- Individual organisers' publicity campaigns.

The 2002 evaluation found that marketing for the 2002 program 'was one of the most successful yet, with a good media profile'. It also found that:

- Events that relied solely on national publicity and marketing were likely to fail to attract large or diverse audiences
- Media coverage often focussed on specific local events or competitions
- Regionally, media coverage was patchy and TV coverage was minimal.

The 2008 evaluation concludes that 'media publicity for *Architecture Week* has expanded throughout the life of the program, but the extent to which it has either benefited the Arts Council or succeeded in reaching a non-specialist public throughout the country is open to question.'

Value of press coverage for the 2006 week is estimated to have been £1.3million.

The 2007 week was covered in more than 200 national and regional press pieces (excluding trade). In 1998 there were less than 50.

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

An online archive of *Architecture Weeks* 1997 to 2006 is at

<http://www.architectureweek.co.uk/archive.asp>

There has been a central website since at least the 1998 event. In 2006 the site received 75,502 unique hits. A number of users remarked that the site was difficult to navigate and unappealing. The 'open access' aspect of the website, with regional coordinators and event

contributors able to upload material, was welcomed, but was also thought to have led to a loss of quality control.

Interactive regional websites, allowing for feedback on buildings, events, etc., were found in the evaluation to have contributed to *Architecture Week* widening participation and reaching new audiences, although these were accessible only to certain types of audience.

Arts Council England produced online videos for *Architecture Week 2007*. The videos were added to MySpace videos on 24 August (after the event). Total plays for the videos as at August 2009 were: 487 for part a; and 300 for part b. No comments or reviews had been provided.



Part a:

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=16586765>

Part b: <http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=16586869>

A number of *Architecture Week* related videos were produced besides the Arts Council's own videos. A selection can be viewed at [Google video search](#).

### ***Organisations involved/partnerships***

Arts Council England set up the week with the Royal Institute of British Architects (RIBA), see below. The Arts Council's role has included coordinating organisers and events, providing marketing/publicity budgets and joint-funds, and undertaking some events. Its main goal was to reach and sustain new audiences.

RIBA managed some key programs, coordinating media. Its goal was to communicate architecture better to a non-specialist public.

The Commission for Architecture and the Built Environment (CABE) shared with the Arts Council the funding of selected events, helped generate media interest and develop awareness among design and architecture practitioners. Its main goal was to reach new audiences with the debate about spaces and places.

The Architecture Centre Network (from 2004 to 2007) coordinated the participation of architecture centres.

Regional partners managed, promoted and delivered events.

The 2008 evaluation finds a need for improved cooperation between those coordinating *Architecture Week* and regional and local stakeholders. The evaluation also found a low level of awareness of Arts Council England's key role in organising and funding *Architecture Week*.

Arts Council England consistently provided the majority of *Architecture Week* funding, while RIBA, its members and the architecture centres have organised or provided a significant amount of *Architecture Week* activities through in-kind support. The 2007 *Architecture Week* cost the arts council nearly £700,000. More budget information for a number of years is available from *Architecture Week options appraisal phase one - review and evaluation* (see resources at end of this case study).

## Outcomes and evaluation

Shortly after *Architecture Week* 2007 the decision was made to suspend *Architecture Week* for 2008 and undertake a review and evaluation of its effectiveness and relevance to the wider strategic aims of the Arts Council.<sup>4</sup> The evaluation involved desk research, interviews with key partners and an online survey of people who had been involved in the program, including subscribers.

Although the most recent evaluation uncovered an active evaluation culture within the program, with a number of national and regional evaluations, it found a 'dearth of extant robust data and material (that is consistent and comparable nationally and across the regions) upon which to make detailed assessments of the impact of *Architecture Week* – particularly in relation to assessing impacts on target audiences, assessing funding and investment, and assessing how the resources used have impacted on other policy areas.'

Key findings of the 2008 evaluation were:

- There were differences in partners' perspectives on the links between art and architecture which led to divergent views about the aims and approaches of *Architecture Week*.
- There was significant regional variety in the way *Architecture Week* was delivered which produced variable quality in the promotion and content of the program.
- There was disagreement about how well *Architecture Week* fulfilled its key objective. The public, architects and event organisers tended to think the week had succeeded in engaging the general public, but some regional stakeholders believed the week became an introspective exchange between architects.
- *Architecture Week* did not significantly contribute to the development and maintenance of robust strategic long-term partnerships: uncertainty over funding and support year to year did not provide the conditions necessary to sustain local partnerships or provide local partners with a strategic orientation.

### *Metrics and indicators of success*

The 2002 evaluation used audience response cards, questionnaires to organisers, observation of events, interviews with stakeholders, and event case studies. Some of the metrics reported are:

- media coverage: value and number of items;
- audiences: attendances (total and average), unique website hits, audience diversity (e.g. age, professionally involved); and
- opinions of stakeholders, organisers and the public.

The 2008 evaluation uses desk research, interviews with stakeholders, and an online survey of participants. It notes the difficulty in measuring the less tangible objectives of the program

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<sup>4</sup> *Architecture Week options appraisal phase one - review and evaluation*, 2008, Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University, in association with Policy Research Institute and RKL Consulting.  
<http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/>

such as 'perceptions' of *Architecture Week* and its 'brand'. The evaluation uses mainly qualitative metrics (opinions of stakeholders and participants).

The phase two report of the 2008 evaluation notes that 'a key weakness of *Architecture Week* was its failure to offer clear outcomes that could be measured and assessed against agreed objectives.'

#### *Was the campaign a success?*

The 2002 evaluation found *Architecture Week* to be a success, and that it had a strong national focus or brand. However, it recommended a number of improvements, including expanding the week to a month, arguing that 'the compression of a week is impractical. It also makes it hard to sustain new audiences.' The evaluation also made recommendations to improve the planning process for regional partners.

The 2008 evaluation notes that success might be interpreted from the program's growth over its 10 years. However, the evaluation also suggests that *Architecture Week* may have been a victim of its own success 'to the extent that the growth...has, paradoxically, been to the detriment of clarity around the aims and objectives of the program.' This is reinforced by the program's 'proliferation' of objectives to 12 by 2008, and that many of those consulted in the evaluation called for *Architecture Week* to return to its original core objectives.

Respondents to the 2008 evaluation tended to feel that the campaign's objective 6 and (to a lesser degree) objective 5 were met.<sup>5</sup> However, most of the other objectives were considered to have not been met well, and most respondents were not convinced that *Architecture Week* had been effective.

#### Things the campaign did well:

- National framework acted as a focal point (a 'good umbrella', a 'focus in the calendar for activity related to architecture', 'created a focus and sense of community for architectural enthusiasts and professionals to build on throughout the year').
- Used the power of high profile figures effectively to bring architecture and its potential benefits to the public (which was campaign objective number 6).

#### Things the campaign did not do well included:

- Poor marketing and publicity: 'many visitors only heard about events through friends', 'publicity and co-ordination of listings has not been well administered and is unclear'. The evaluation recommended making better use of specialist regional PR/communications organisations to maximise publicity.
- Regional coordination and communication between partners were considered poor.
- Lack of certainty regarding funds and last minute funding decisions.
- A week was considered too short although, as the Phase Two report notes, the balancing act is in determining optimal campaign length: 'it is undoubtedly the case that a relatively short period restricts the number of events that an individual can attend, the advantage of the concentrated focus that a week necessarily entails is a very important one. This has particular relevance for the degree of publicity that *Architecture Week* is able to attract'.
- Too many objectives, multiplicity of 'agendas' and unclear aims. One of the main factors that weakened *Architecture Week* over time was confusion over its multiple aims and objectives.
- Did not engage or embrace potential complementary events, so these events ended up as competition.

<sup>5</sup> Objective 5 relates to improving public access; objective 6 to using the power of media and high profile figures to raise public awareness.

- Uneven delivery of program across regions, 'a lack of coherence across the country from year to year'.
- 'Novelty' events 'trivialised architecture'.
- Too 'inward looking', did not engage people outside design-related professions.
- Timing of the week did not fit well within the school timetable.

The phase two report from the 2008 evaluation sets out the principles for the future of the program. If it were to be continued, the report notes that it would need to be:

- clear about its aims and objectives, and the relationship between the arts and architecture. 'Clear objectives would allow participating interests to coalesce behind a clear rationale that all parties understand and adhere to, understanding what the program is for and what it is seeking to achieve' (Phase two report);
- clear about who leads it, and clear on funding, both national and regional arrangements. National coordination was found necessary for effective overall direction;
- strategic in orientation;
- planned over a longer period of time;
- about quality rather than quantity of events or activity;
- clear about curatorial roles and responsibilities;
- about place and place-making and creating a sense of local pride;
- more accessible to a wider range of people; and
- able to develop champions or advocates for the program.

Some of these recommendations might be seen to inform principles for any type of similar campaign.

## Sources of information

*Arts Council England to develop new policy on the relationship of art, architecture and the built environment*

2 September 2008

In 2007, Arts Council England commissioned research to give an independent, objective and fresh appraisal of the value of the Arts Council's investment in *Architecture Week*.

<http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/>

*Architecture Week options appraisal phase one - review and evaluation*, 2008, Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University, in association with Policy Research Institute and RKL Consulting.

*Architecture Week Options Appraisal Phase Two Report: Architecture Week – Options*, 2008, Centre for Urban Development & Environmental Management, School of the Built Environment, Leeds Metropolitan University in association with Policy Research Institute and RKL Consulting

<http://www.artscouncil.org.uk/news/arts-council-england-to-develop-new-policy-on-the-relationship-of-art-architecture-and-the-built-environment/>

*Architecture Week 2002: Summary of Evaluation*, 2002, Hadley,

<http://www.takingpartinthearts.com/content.php?content=1006>



## ***Journées de la culture: estudio de caso 5***

Agency: Culture pour tous, Québec, Canada, <http://www.culturepourtous.ca>.<sup>6</sup>

Web address: <http://www.journeesdelaculture.qc.ca>.

### **Summary**

A three-day event that begins on the last Friday of September every year, the *Journées de la culture* (days of culture, or culture days) campaign is based on a program of cultural events supported by an advertising and public relations campaign. The campaign has been run annually in the Canadian province of Québec for 13 years.

The program of events covers a wide range of arts and cultural forms, including heritage, history, performing arts, visual arts, reading, architecture and design. The aim of the events is to give the people of Québec, and families in particular, an opportunity to discover and appreciate the arts and culture free of charge. The program relies on the voluntary participation of more than 8,000 artists and cultural organisations. In 2009, some 300,000 people took part in the activities held across 333 municipalities.

The province-wide advertising campaign is designed and managed by an advertising agency. The campaign includes TV and radio advertisements that are broadcast free of charge, and is supported by an interactive website. Local promotions are also carried out, with regional programs inserted into local newspapers, and other print-based promotional materials supplied by the central coordinating organisation to the local participating organisations.

There is a strong democratisation or 'outreach' ethos underlying the program. The cultural program is designed to be 'akin to the idea of the voluntary work brigade', in which the cultural professional workforce is mobilised 'to change the dynamics that exist between professionals who create, produce and program, and citizens who aspire to be other than passive consumers of culture or its rejects.' During *Journées de la culture*, elected officials, artists and citizens form a coalition to affirm the importance of culture in society. The program aims to facilitate each person to become a dynamic player in the creation and protection of the cultural life of the community, and to anchor culture and cultural organisations more solidly in communities across Québec.

The theme for the program changes each year. The most recent campaign, from 25 to 27 September 2009, was themed 'Culture Buffet', to reflect the wide choice of activities on the cultural program.

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#### <sup>6</sup> **About Culture pour tous**

Culture pour tous is an independent non-profit organisation whose mission is to contribute to the democratization of culture in Québec province, Canada. Culture pour tous arose from the firm conviction that the arts and culture are at the heart of Québec's social and economic development.

In 2007, the Secrétariat des Journées de la culture changed its legal name to Culture pour tous in order to better reflect its objectives and the activities it has carried out over the past decade. The organisation positioned itself for ten years as a major player in cultural mediation and democratization, at the heart of a network of artists, craftspeople and cultural workers engaged in efforts of this type throughout Québec.

The goals and actions of Culture pour tous serve to facilitate, for as many people as possible, access to and appropriation of the arts and culture. The organisation instigates and carries out initiatives that encourage access to and participation in creative and cultural activities. Among the cultural projects produced by Culture pour tous are *Journées de la culture*, the Cultural Logbook (a learning tool for schools), Intercultural Encounters (an initiative to enhance the profile of professional artists from immigrant communities), the conferences known as La Rencontre and community art projects such as The Convertibles and Art at work.



*Journées de la culture* is the flagship event of Culture pour tous, an independent non-profit organisation whose mission is to contribute to the democratisation of culture in Québec province, Canada. More detail on Culture pour tous and its programs are provided at the end of this case study.

In summary, *Journées de la culture*:

- Invites people from Québec to discover the cultural life of their community and participate in arts and culture activities, but also to discover the hidden side of cultural life, and to engage more actively in the creative process.
- Offers free cultural activities.
- Aims to increase the profile of *Journées de la culture* and its partners across the province of Québec.

Through

- An extensive program of cultural events.
- Public and press relations, and the use of a spokesperson.
- National Press conference with the presence of the Minister of Culture.
- Promotional materials like posters/banners/print ads/radio and TV spots/balloons/buttons/print programs.
- Interactive website.
- Promotions of participating cultural organisations.

### ***General opinions on the campaign***

The campaign is considered to have been a success. The campaign has prompted a number of 'offshoot' initiatives that adopt a similar philosophy and approach, and is considered to have promoted attitudinal change more generally. There is a possibility that the days of culture could become a national campaign.

The use of a different theme for the campaign each year is seen as key to the campaign's success. The advertising campaigns developed by the advertising agency are very successful and well received by the public. The use of humour in advertisements was seen to have contributed strongly to the success of the 2009 campaign (*Culture Buffet*). Evaluations indicate that the majority of participating organisations are satisfied with the communications campaign.

The underlying philosophy of the cultural program is also seen to have aided the media campaign. The program's aim to be about social relevance and socially inclusive, rather than simply encouraging cultural participation, is seen to have helped gain support from journalists and the media.

On the negative side, the media campaign relies on the availability of unsold advertising space on television, radio and the internet. Organisers therefore do not know how much media coverage will be available to the campaign until the month before the cultural program begins. There is no guarantee that adequate air time will be available, and little time to explore alternatives if there is not. Another difficulty experienced by the campaign is that the very detailed printed programs are expensive to produce.

One of the main lessons organisers have learned from the campaign is the importance of 'localised' promotions. Organisers have indicated that the campaign would benefit from stronger local promotions, particularly from working more closely with the regional spokespersons and focussing on more regional media relations activities.

## Detailed description of campaign

The target audience for the campaign is the general public and particularly families.

The campaign is a multidisciplinary event including activities in the fields of heritage, history, performing arts, visual arts, reading, architecture, design etc.

The campaign is based on the idea of bringing culture into people's lives. *Journées de la culture* is composed of thousands of interactions taking place on a human scale. The program is not like a festival, neither in spirit nor in the type of activities that take place. In sociological terms, *Journées de la culture* is, according to the survey response supplied by Culture pour tous, 'more akin to the idea of the voluntary work brigade, of those movements dictated by need and urgency that mobilise the best energies and minds in order to attain a shared objective'.

*Journées de la culture* is supported by ongoing awareness and mobilisation activities targeting professional cultural circles and municipal and other governments. The movement has become in part a concerted attempt to change the dynamics that exist between professionals who create, produce and program, and citizens who aspire to be other than passive consumers of culture. During *Journées de la culture*, elected officials, artists and their fellow citizens form a coalition to affirm the importance of culture in society. This is real, concrete action, in which each person becomes a dynamic player in the creation and protection of the cultural life of his or her community.

From the beginning, *Journées de la culture* was expected to be a success to the extent that it promoted such cultural engagement and democratisation. Organisers wanted the campaign and events to spark and nourish reflection on how to anchor culture and cultural organisations more solidly in communities across Québec.

### **Timing and evolution**

The idea of holding 'culture days' originated from within the cultural community and was formalised by the Québec National Assembly in 1997. The campaign has been held annually for 13 years, and runs across three days starting from the last Friday every September.

The theme of the media campaign changes every year. Information on past campaigns is archived at <http://www.culturepourtous.ca/journeesdelaculture/archives.htm>

### **Organisations involved/partnerships**

The main organisations involved and their roles are:

- Culture pour tous: initiating organisation.
- Québec government (two ministries): financing.
- Hydro-Québec: major sponsor for the 13 years.
- TD Bank: major sponsor for the last 5 years.
- Bos advertising agency (<http://www.bos.ca>): creates the advertising campaign.
- Carat agency: helps in obtaining free air time.
- Radio and TV stations, and internet: broadcast advertisements for free.
- Participating cultural organisations (2,552 in 2009): initiate and present activities free of charge.

The activities presented during *Journées de la culture* are the responsibility of each 'participating' cultural organisation, but materials are provided by Culture pour tous for local promotions (posters, balloons, internet etc). Some organisations choose not to undertake

local promotions, relying instead on the national promotional campaign. However, this has been found to result in lower public participation in activities.

### ***Campaign management and financing***

The advertising campaign is managed by Bos, a private advertising agency that creates advertisements every year. The press relations are done by an external agency. Links with the radio and TV channels and internet advertisers are undertaken by an external agency. The general campaign strategy is managed by the staff of Culture pour tous.

The registration deadline for activities is 15 May each year. Requests for participation are assessed by whether the activities meet the criteria (free access, interaction with cultural workers or artists, etc.).

The first briefing sessions with Bos for the creation of the campaign take place around March every year, and the production of messages usually occurs in June or July. Broadcasts begin in early September for a month. Solicitation of broadcasters takes place in early August; before that, stations cannot confirm the air time that will be available.

The Provincial Government finances 35 percent of the budget. The rest is financed by major sponsors, the sale of advertising space in printed programs, and the supply of services 'in kind'.

The overall budget for the most recent campaign was CAD1.2m:

- Income: CAD500,000 in financial contributions and about CAD700,000 in in-kind services based on the value of media coverage and agency costs.
- Expenditure: CAD500,000 for production of messages, website, promotional material, production of programs, media relations.

### ***Communications***

The motto for the 2009 campaign was 'Culture Buffet'. It also used the phrase '*culture à volonté*' (culture at will). In 2008 the catchphrase was 'Become a fan of culture'.

*Journées de la culture* is an event supported by a campaign that mixes two key ingredients: (i) the promotion of a philosophy about culture and society; and (ii) a 'call to action' for the program of events. In recent years, the communications campaign has managed to combine the two, inviting people to participate in activities during *Journées de la culture* while at the same time transmitting the spirit and mission of the event.

Communications strategy: for the past 13 years, advertising agency Bos has developed the theme of each annual publicity campaign. The communication strategy is developed by the team of Culture pour tous.

As part of the communications strategy, Culture pour tous tries to develop the most appropriate communications tools to reach local residents. Eight regional program guides are produced. Participating organisations are provided with promotional materials, although Culture pour tous recognises that the campaign would benefit from greater 'localisation' promotional activities, such as closer relations with regional spokespeople and more regionally focussed media relations.

Other types of promotions include:

- The use of a key spokesperson each year.
- A national Press conference with the presence of Québec's Minister of Culture and the CEOs of the main sponsors.

## Main media used

**Website:** Interactive website with all of the activities associated with the campaign.

<http://www.journeesdelaculture.qc.ca>

**Television:** One television spot of 30 seconds only in French in 2009. Advertisement is based on the campaign's link to the buffet.

<http://www.journeesdelaculture.qc.ca/campagne-publicitaire/>



**Radio:** Two radio spots of 30 seconds, one in French, one in English;

<http://www.journeesdelaculture.qc.ca/campagne-publicitaire/>

**Print:**

- Program guide (800,000) divided into eight regional programs inserted into newspapers across Québec
- A free distribution of 30,000 programs in the city of Montréal
- Print ads in seven daily newspapers
- Street banners
- Posters (14,000), balloons (50,000) and streamers (3,500) used by participating cultural organisations, buttons



Advertisements and promotional media for previous campaigns are all archived at

<http://www.culturepourtous.ca/journeesdelaculture/archives.htm>

## Outcomes and evaluation

There are no formalised metrics or benchmarks against which the success of the campaign is measured. However, some evaluative measures are used to monitor the campaign's impact:

- The number of people who participate in the activities (more than 300,000 in 2009).
- The number of interviews, radio or television stories that talk about *Journées de la culture* (nearly 1,000 in 2009).
- After the event, participating arts organisations are asked to complete an evaluation questionnaire. In 2009, the majority (67 percent) said they were satisfied with the communications campaign.

Other indicators of campaign success include:

- The communications model used for *Journées de la culture* inspired several other events to build similar communications plans.
- Plans are under way to run a similar campaign nationally.
- *Journées de la culture* have had many offshoots. They have provided participants with a useful pretext for developing new and innovative forms of interaction with other players in the business, education and health care communities. Many initiatives have followed in their wake, drawing on their momentum. Sometimes this occurs in an obvious manner, but at other times it happens more subtly or even unnoticeably. A new attitude is becoming widespread, and is even having repercussions on grant programs.

## National Engagement Campaign Planning Workshop: estudio de caso especial 6

Organisation: Arts Council England <http://www.artscouncil.org.uk>

Website: Not created yet

Arts Council England is developing a national campaign to encourage the broadest range of people across England to enjoy artistic experiences. The campaign has not yet begun. However, in May 2009, the Arts Council released a report from a 'deliberative and collaborative workshop' that it commissioned to feed into the development of the campaign. The workshop provides a range of opinions from members of the public, arts organisations and Arts Council staff about key aspects of a national awareness campaign. This case study summarises the campaign and reproduces the findings of the workshop with relevance to the current project.

### The national engagement campaign

Arts Council England is developing a national campaign to encourage the broadest range of people across England to enjoy artistic experiences.

The campaign aims to:

- kick-start an increase in engagement in the arts in England;
- change the way a significant section of the nation thinks and feels about the arts; and
- leave a legacy of long-term increase in arts engagement and participation.

Although the campaign has not yet been designed, it is likely to take a form similar to that in other case studies of a co-ordinated program of high profile and high quality arts activities, carried out by partner organisations under a campaign brand.

Main aspects of the communications are likely to be:

- a brand with which arts organisations can sell themselves and their existing arts activities;
- a TV/radio/multi-media initiative to create a 'big bang' of awareness and inspiration; and
- an arts hub web portal which will direct people to arts activities and opportunities.

The campaign will also consider how other Arts Council initiatives can be used to contribute to the campaign, including:

- local government support programs
- regional campaigning activity designed to complement the national campaign
- new initiatives with and by regularly funded organisations
- 2012 Cultural Olympiad activities
- other audience focused programs such as Take it away, Own Art and a Night Less Ordinary.

A key element of the project is the creation of a campaign and an arts 'brand' under which arts organisations can position themselves. It is intended that the brand will act as a 'trusted guide' to the arts for people who have little or no current engagement with the arts, empowering and giving them confidence to seek out arts opportunities.

The campaign will have a central website that acts as an interactive online 'arts hub', offering people information to encourage people to 'go on a journey into the arts'.

The website will be accompanied by a multi-media public relations drive, major broadcast partnerships and a coordinated program of high profile, high quality arts activities and events.

The campaign will involve collaboration with the commercial and voluntary arts sectors, local authorities, audience development agencies, as well as the organisations who receive regular funding from the Arts Council. Partnerships are seen to be a way to improve the campaign's reach and strengthen its budget.

The campaign is at the heart of the Arts Council mission to achieve great art for everyone, and forms a fundamental part of the Council's plan for 2008-11.

## Targets

The general public, but more specifically two target groups identified through consumer segmentation research:

Through its research and analysis the Arts Council found that two groups are well-served by Arts Council programs and support: the nine percent of the population who are highly engaged with the arts, who tend to be from higher socio-economic groups; and those at the opposite end of the socio-economic spectrum, to whom a range of Arts Council programs are targeted.

The Arts Council identified a need to reach the 70 percent of the population between these two groups. It identified two target segments within this group that are open to increased engagement, and that are large enough for an increase in arts engagement to represent a substantial number of people:

### 1. 'Dinner and a show'

Those in the 'Dinner and a show' segment are comfortable with what they have acquired in life. Having progressed to a relatively high position in their work place and approaching retirement, they have accumulated sufficient wealth to enjoy the fruits of their labour.

With a relaxed approach to money management, they are young at heart and like to enjoy life – eating well, travelling, and occasionally splashing out on large purchases.

They make up 20 percent of adults in England. Their arts engagement profile is:

- arts do not play a key role in the everyday life of this group;
- attending arts events is an infrequent, special occasion;
- tend to stick to 'tried and tested' arts: attend live music events such as rock and pop concerts, theatre and musicals, with low levels of interest in other types of arts events; and
- not likely to consider themselves 'creative', and have low levels of active participation in arts activities.

More detail at <http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/dinner-and-show/>

### 2. 'Family and community focused'

Typically in their 30s and 40s, with a strong sense of community and family. Having built a comfortable nest with their moderate financial means, the 'Family and community focused' segment's priorities lie with their children, connecting with the local community and holding on to their cultural roots. Food plays a cementing role in their lives, often as an expression of their culture and heritage. They make up 11 percent of adults in England. Their arts engagement profile is:

- arts not a central part of their lives, but engage through occasional visits to family-friendly arts events;
- carnivals are by far the most popular, but they also attend musicals, pantomime and plays, craft exhibitions, street arts and culturally-specific festivals;
- attendance tends to be infrequent – once or twice a year;



- the most likely segment to cite spending time with friends and family, accompanying children and supporting local community as reasons for attending arts events; and
- unlikely to take part in creative activities themselves, although some engage in textile crafts and computer art or animation.

More detail at <http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/family-and-community-focused/>

## Motto

The Arts Council's overarching motto for its 2008-11 strategic directions is *Great art for everyone*.

The online video associated with the new direction displays the phrase *Hello Art*, but the Arts Council is not adopting this as part of the brand. It is currently working with an agency to develop an appropriate brand for the campaign.



## Research

Segmentation research has been undertaken to inform the campaign planning and key segments within the English population have been identified for targeting in the campaign. In the preparatory stages of campaign planning in early 2009, two of the identified segments were selected as the core target audience of the campaign: 'Dinner and a show' and 'Family and community focused'.

These segments form a suitable target audience for the campaign for several reasons:

- On average, people in these segments currently have low levels of arts engagement, with room for growth.
- The two segments together include around 12.8 million adults, providing a large enough market for potential broadcast or media partners.
- The attitudinal data shows that a good proportion of the people in these segments would be interested in engaging more often with the arts.

## Research

- Arts audiences: insight, Arts Council England's arts-based segmentation of English adults comprising 13 distinct groups based on data from Taking Part and TGI (Target Group Index) surveys. The segmentation provides new insight into how and why different kinds of people engage with the arts in England. It can also be used as a source of insight and ideas for building new audiences for the arts. (<http://www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research/13-segments/>).
- Taking part ongoing survey of leisure, culture and sport. [http://www.culture.gov.uk/reference\\_library/research\\_and\\_statistics/4828.aspx](http://www.culture.gov.uk/reference_library/research_and_statistics/4828.aspx)

## Workshop report

A workshop held 13 May 2009 brought together members of the public and arts professionals to discuss and generate ideas for the national engagement campaign. The workshop was facilitated by an independent research agency, Community Research, on behalf of Arts Council England. The workshop comprised two audiences:

- Arts 'stakeholders', including regional Arts Council staff, staff from local authorities, audience development specialists, representatives of other arts organisations.
- Members of the public representing the intended target audience for the campaign.



The campaign has two main aspects: a national publicity, branding and awareness campaign; and programs of activities to encourage participation or engagement in the target audience. This case study summarises workshop ideas with relevance to the former, the public awareness campaign.

### ***Campaign's overall scope and ambition***

Participants were supportive of an ambitious, broad, 'all encompassing' awareness campaign.

However, concerns were expressed about a broad campaign focus:

- A very broad target audience for the campaign could lead to a lack of focus. In trying to appeal to the masses, the campaign could, in fact, appeal to no-one.
- A broad scope of all the arts carries a danger of 'homogenisation' and the loss of what is special about individual art forms. (stakeholders).
- 'The arts' is a concept that is vague, unfamiliar and threatening. (public)

How to address these concerns:

- Ensure clarity of purpose and realism about what can be achieved.
- Break campaign down into audience subsets and particular art forms.

### ***Branding***

Participants supported the idea of a campaign having an over-arching brand identity. Such a brand would provide a central reference point for diversely targeted activities. 'At this level, participants were keen for the Arts Council to think big and appeal to a mass market audience.'

Participants suggested that the brand **should not**:

- Use the term 'arts'. (suggested by members of the public).
- Make people feel that the arts are 'good for you' or create a preaching or bullying tone.

The brand **should**:

- Be simple, easily identified, fun and catchy.
- Use more familiar and less threatening terms than 'the arts' (e.g.: entertainment, leisure and learning).
- Brand identity should be developed in a tone and style that is welcoming and inclusive for everyone, avoiding any sense of worthiness.

### ***Dos and don'ts***

The workshop arrived at a number of 'dos and don'ts' for the campaign.

Opinions expressed by members of the public include:

1. Having a central campaign **website** is good, but beware of relying solely on websites and online communications, since access is variable. Need to include leafleting, free newspapers and broader advertising campaigns.
2. There is a need to '**re-brand**' the arts. The word 'arts' should be removed from the campaign. Many associated the arts with negative experiences, or considered the arts to be high-brow, intellectual and expensive.
3. In keeping with much of the audience research from around the world, **lack of information** and **time** were seen as the main practical barriers to engaging with the arts.

### ***Opinions expressed by arts stakeholders***

1. **Habitual behaviours** and **entrenched attitudes** are major attitudinal barriers to greater public engagement with the arts.
2. The arts **should not be homogenised** by a campaign – attempting this may result in dilution, generalisation and the loss of critical motivating factors.
3. Having a **single brand** for the arts is good, 'not least as a way of helping members of the public to recognise more easily when they had participated in arts activities'. From this it seems that stakeholders have a sense that the public is engaging in the arts without realising it. A corollary would be that a successful re-branding could simply bring a consciousness among the public that they already engage in the arts, and this may in turn reduce the threat and fear factor the public feels for the arts.

### ***Utilising localised networks and partners***

Arts stakeholders also had ideas about how to utilise their organisations as part of the campaign:

- Ensure that **stakeholders are involved and consulted** at all stages of campaign development.
- Ensure the campaign is **flexible** to allow for stakeholders' different 'agendas and drivers' (e.g. local authorities have narrower target audience than the mass audience of a national campaign).
- Utilise existing best practice and resources, such as existing websites. **Do not duplicate** or over-ride existing good work.

Participants developed their own campaign ideas based on profiles of the target audience. Interpreting some of the common ideas in terms of campaign good practice:

- A symbiosis between the national and the local: that a national awareness campaign and localised activities are mutually reinforcing.
- 'Hide' the arts: drawing people into the arts by associating them with other, more familiar, interests and activities.
- Engage adults through their children.

Other ideas that can be interpreted from the report include:

- 'Take to' rather than 'bring in' – an active rather than a passive approach is more likely to lead to a successful campaign.
- Have ongoing involvement from members of the public, such as in a 'Citizens Advisory Board'.

Workshop participants discussed a set of sample programs. The discussions raised some interesting issues:

- **Engaging non-arts organisations with broad reach** (e.g. supermarket chains) was seen as a good approach, although concern was expressed about a clash of values between arts and non-arts partners.
- Using **media platforms with broad reach** (e.g. mobile phone) was seen as positive for the potential to spread 'virally', but concern was expressed about passivity of media platforms, lack of use and 'savviness' of some demographic groups. Privacy of personal information was a common concern expressed about interactive digital platforms.
- The notion of a **national day** was received positively, but concern was expressed that such a day may not result in a sustained change in behaviour outside of the day itself.

- **Celebrity engagement or endorsement** received a mixed reaction, as a particular celebrity may attract some people, but put others off. Also, those who are attracted to the arts by a particular celebrity may not necessarily return to the arts without the celebrity's appeal.

## Resources

*The full report is at: Arts Council England's National Engagement Campaign Collaborative Workshop Research: Final Report, May 2009, Community Research*  
<http://www.artscouncil.org.uk/media/uploads/workshopreport.pdf>

Video of workshops: <http://vimeo.com/5504618>

## National Arts Brand: estudio de caso especial 7

(Campaign and country not identified)

### Background

This special case study reports on a background analysis undertaken in 2002 in the planning stages for developing a national arts branding campaign. The campaign did not proceed, but the analysis raises a number of interesting issues.

The idea of developing an arts branding campaign arose from market research showing that significant sections of the public expressed a lack of engagement, lack of interest and/or negative perceptions of the arts.

The analysis found that a branding campaign could work to promote the value of the arts and to attract the 'un-engaged' target audience to the arts, but that the choice of campaign type is critical. The analysis recommended a mixed branding model that uses a national mass-market advertising campaign coupled with a local grass roots promotional campaign, with a strong integration between these two campaign types to ensure consistency of messages and resonance.

In terms of campaign organisation, the analysis recommended a mixture of public and private funding to spread stakeholder financial risk and to promote greater 'buy-in' to the branding process.

### Approach

The report's recommended approach was based on an analysis of campaign aims across ten criteria:

- **Cost:** campaign needs to be effective at low cost, or extremely effective at high cost.
- **Message approach:** strategic or tactical? A branding campaign for the arts needs to be both strategic and tactical.<sup>7</sup> strategic by influencing people's perceptions of the arts; tactical by stimulating actions, especially in people with a disinclination to experience the arts.
- **Message content:** rational or emotional? Campaign content can be rational or emotional. Rational content appeals to the functional benefits of the arts, emotional content appeals to people's values and emotions. Campaigns rarely need to be both rational and emotional, and the two types of content can be used to target particular goals or audience segments.
- **Message complexity:** simple or complex? Simple messages connect the brand with chosen imagery. Complex messages explain the benefits and features of the brand, and may include the use of facts and anecdotes.
- **Reach:** mass or targeted? An arts branding campaign should be aimed at both a mass and a target audience: mass marketing being directed at broader issues such as the definition of the arts and the value of the arts; targeted marketing being directed at disengaged groups.
- **Residual reach:** durable or ethereal? An arts branding campaign should ideally have a long life – messages need to be durable rather than ethereal. (A television advertisement is ethereal, but the same advertisement archived online is durable).

<sup>7</sup> A **strategic** campaign reinforces or extends the brand among the audience, or positions the brand ready for possible future engagement by audience members. A **tactical** campaign targets engagement (eg through stimulating trial participation or purchases). A strategic campaign is broadly focused on contextual issues such as ideas, emotions, and feelings about the brand, whereas a tactical campaign is more narrowly targeted at engagement and experience.

- **Lead time:** short or long? A campaign using small newspaper advertisements requires a relatively short lead time (a few days); a campaign using television commercials requires a relatively long lead time to allow for design and production of the commercial. An arts branding campaign would require a medium lead time, as there is no urgent crisis, but an important issue to address.
- **Content generation:** top down or bottom up? Campaigns created by executives and management teams are 'top down'. Campaigns created through consensus among stakeholders – or even broad networks of interested people – are 'bottom up'. An arts campaign should use a mix of both approaches, with input from arts sector stakeholders.
- **Duration:** long term or short term? Arts branding should be undertaken as a long term, sustained campaign.
- **Tracking of results:** the success of an arts branding campaign should be trackable, although this is not always easy. Metrics for tracking proposed include indicators for: participation/engagement in the arts, including target audiences; household expenditure on the arts; count of references to campaign in mainstream media; government funding for the arts; business funding; size of arts workforce.

## Models considered

The report considered a range of promotional models for a branding campaign based on these criteria. The analysis found two core promotional models to be the best for branding the arts:

1. a television advertising campaign, if funds permit, and
2. a 'sample the arts' campaign, where a program of arts events is used to promote arts experiences.

The assessments of the two key models are summarised below.

### 1. Television advertising

Assessment: An excellent medium for promoting the arts.

Advantages:

- Emotional message content due to visuals.
- Message simple – 15 to 30 seconds long.
- Reach broadest of any medium.

Both advantage and disadvantage:

- Strategic but not tactical.
- Top down but not bottom up content generation.

Disadvantages:

- High cost.
- Long lead time.
- Short duration due to high cost.
- Tracking difficult – hard to measure causality between advertisements and outcomes.

### 2. Sampling the arts

Assessment: Very good model, although a substantial undertaking, that meets most of the key assessment criteria.

Advantages:

- Emotional content.
- Simple message (enjoy and value the arts through experience).
- Mass and targeted audience (mass through event media coverage, targeted through individual events).
- Top down and bottom up content generation.
- Long duration possible (e.g. an ongoing annual event).

Both advantage and disadvantage:

- Moderate to high cost.
- Strategic approach through focus on general themes, not tactical.
- Some residual reach.
- Difficult to track but some measures of event attendance possible.

Disadvantages:

- Long lead time.

The analysis also considered television to have low residual reach, but this was in 2002 before full impact of digital online media had been realised, especially among broadcast networks.

Four other promotional models were seen to be good supplements for the two models above:

- Newspaper advertising to gain reach/coverage and regional targeting. Advantages are that it can be used for both mass and targeted marketing. Also can carry both simple and complex messages, and has a moderate cost. Disadvantages include rational message content, low residual reach, short duration and tracking difficult.
- Magazine advertising for emotional content, strong residual reach and targeting. Has a moderate cost and can carry both simple and complex. Not usually a mass audience. Disadvantages include short duration and tracking difficult.
- Outdoor advertising: useful for simplicity and durability, but expensive and not for all markets (e.g. regional). Tracking very difficult.
- Traditional direct marketing: some possible benefits from fast lead time and possible to track results. However, disadvantages include low residual reach and short duration.

Two models were considered possible supplements:

- Radio advertising: to gain reach and target audience.
- Email direct marketing: can deepen relationships with existing audience, especially younger people, but risks being seen or treated as spam.

Two models were considered inappropriate:

- Email advertising: unattractive due to perception of 'junk' email harming the brand.
- Web-based advertising: inadequate, although maintenance of a comprehensive and accessible website is crucial. Note that the analysis was undertaken in 2001/2002 when web-based advertising was still growing.

These promotional models were synthesised into a recommended approach that utilises two campaign types:

- 1) A national mass-market campaign
  - Target negative opinions of the arts.
  - Stimulate interest in the grass roots campaign.
  - Based on television, magazine and outdoor advertisements.
- 2) A local grass roots campaign
  - Target low participation/engagement with the arts.
  - Align with messages from the national mass-market campaign.
  - Based on arts sampling program that allows people to experience the arts, possibly linked to a national arts day, schools program, or other similar outreach programs.
  - Supported by local newspaper coverage and traditional direct marketing (flyers etc.).

The analysis reinforced the need to ensure that the two campaigns are well integrated and resonate with each other. Messages delivered at national and local levels, although different, should be consistent with the national campaign. Local promotions should follow a branding and template supplied by the national coordinator.

### **Metrics for evaluation**

The analysis suggested that different metrics are suited for different aspects of a branding campaign, derived from a popular framework developed by The Nature Conservancy in the USA:

1. Impact measures of the campaign's mission and values.
2. Activity measures of the campaign's goals and strategies.
3. Capacity measures of the campaign's tactics.

Suggested impact measures of the campaign's mission and values:

- Appreciation of the arts based on opinion research.
- Expenditure on the arts based on household expenditure survey.

Suggested activity measures of the campaign's goals and strategies

- Number of references to the campaign in the mainstream media based on data from a media tracking service.
- Number of events included in the sample the arts program based on program data from partners and stakeholders.
- Participation by demographics (especially target audience) based on survey of attendance/participation.

Suggested capacity measures of the campaign's tactics

- Level of government funding to the arts.
- Level of business funding for the arts.
- Size of arts workforce.
- Number of artists involved in arts sampling program.



## Arts Advocacy Campaign: estudio de caso especial 8

(Campaign and country not identified)

### Summary

This case study summarises an arts advocacy campaign that sought to promote the value of a specific artform among politicians and the public. Key ingredients of the campaign are summarised in the next section. The campaign was judged unsuccessful by an independent evaluator. A number of suggested 'good practices' can be interpreted from the evaluation:

- *Recommend a specific action*: if the campaign aims to engage others as activists, be sure there is a specific action for people to take.
- *Non-duplication*: utilise existing skills and resources; do not duplicate them.
- *Campaign length*: three years is not long enough for success for a campaign that uses well-known people to promote the campaign message (known as a 'grass tops' campaign), or an 'astroturf' campaign driven by an aligned sector group rather than by the public through grass roots activism.
- *Validity*: ensure that the campaign's aims and objectives target an issue that is perceived by other key stakeholders to be valid.
- *Limit focus*: focus on one issue only, have one call to action for supporters and have one national media event.
- *Consistent aims and objectives*: ensure that the campaign message is consistent across all layers of the campaigns goals: the theme, vision, mission, aims and objectives.
- *Complementary tactics and strategies*: ensure that the tactics adopted are consistent with the campaign's strategies.
- *Stakeholder agreement*: ensure all stakeholders agree about the campaign's approach, vision, mission and aims.
- *Stakeholder awareness*: ensure stakeholders know what resources they are expected to provide.
- *Tailor strategies to targets*: ensure that all target audiences have a strategy designed specifically to reach them (i.e. one strategy does not fit all targets).
- *Resource appropriately*: ensure resourcing and time frames are consistent with campaign type.

### Detailed description of campaign

This was a campaign that sought to change perception of a specific art form and the way that specific art form is funded by mobilising and engaging a political, community and cultural stakeholders. It was intended to be a three-year campaign with four stated objectives:

1. Secure increased funding for the specific art form from government, businesses and philanthropists.
2. Improve the national government funding processes.
3. Broaden public recognition of the importance of the specific art form.
4. Raise the profile of the specific art form among policy makers.

The campaign did not have a single explicitly stated strategy, but a number of different strategies can be read from the range of campaign tactics used (listed below). These included:

- Lobbying campaign that sought to build relationships between politicians/policy makers and campaign representatives.
- Grassroots mobilisation campaign that sought to demonstrate a broad based constituency via a call to action (both online and off-line).

- Media ‘grass tops’ campaign that sought to generate a perception of broad support through media coverage of highly influential people or celebrities. (‘Grass tops’ campaigns use high profile people.)
- Media ‘astroturf’ campaign that sought to generate a perception of broad support through media coverage of interesting stories.<sup>8</sup>

The campaign adopted a mix of tactics:

- Stakeholder meetings with politicians.
- Regional launch events and distribution of flyers.
- Campaign website plus a dedicated social networking page.
- Ambassadors.
- Desktop launches and case studies aimed at generating media coverage.

## Communications

The campaign had its own dedicated website that contained:

- Information resources that argued the case for the specific artform, including a range of case studies from stakeholders, and guides for engaging local political representatives and media. Case studies and guides were largely in pdf format.
- A page where anyone could sign up as a supporter.
- Links to sign up to a social networking group (Facebook).

Over a nine-month period, the campaign received 557 supporters via its website and had distributed one email newsletter. The social networking group had received around 1,100 members and supporters. An evaluation of the campaign finds that the social networking site was ‘not well maintained’, with just five updates over a three month period. Posts to the group were being used by members to promote their own arts events.

The campaign had two launch events.

A search of Google news returns just three media articles relating to the campaign. All three are reports on the campaign launch.

## Outcomes and evaluation

A scheduled evaluation undertaken nine months after the campaign’s launch judged the campaign to have been unsuccessful.

The evaluation found that the campaign initially generated goodwill. It brought together disparate stakeholders, although these were mainly willing to provide in-kind support than funding. It also successfully recruited a number of key partner organisations and ambassadors at both a national and local level.

However, the evaluation found that overall the campaign was not successful. The lack of a clear purpose was found to be the main overall reason for the campaign’s lack of success. Some of the key problems include:

- The campaign presented mixed messages. Vision and mission statements did not integrate well with the stated objectives. The theme, motto and statements about the raison d’être of the campaign implied that the campaign was about raising participation and appreciation of the arts across a wide audience. It was regularly

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<sup>8</sup> An ‘astroturf’ campaign is one that, although ‘grass roots’ in appearance, is primarily conceived, created and/or funded by corporations, industry trade associations, political interests or public relations firms. (Adapted from Source Watch, <http://www.sourcewatch.org/index.php?title=Astroturf>).

stated that the mission of the campaign was not about increasing funding to the arts, yet funding was the focus of the majority of campaign's stated objectives.

- The campaign's objectives did not resonate well with reality: the majority of objectives targeted government funding of the art form at a time when government funding could have been considered by many to have been generous.
- The campaign had a set of tactics, but no clear strategy.
- The campaign's theme implied that it was a 'call to action', yet communications did not outline anything specific that people could do except become a supporter on a social networking site. To be successful, the campaign would have needed to explain to those it sought to empower what it was they needed to do.
- There was confusion among campaign stakeholders about what type of campaign was being undertaken – some believing it to be a call to participation in the arts, others believing it to be a viral digital democracy campaign. Confusion and ambivalence among stakeholders and a lack of a clear mission fed through to audience participants and the media. Participants at campaign events were left wondering why they had attended, and reports from journalists failed to make it to print.
- It was not clear to stakeholders what level of resources they were required to provide.
- The campaign duplicated communications resources that already existed among campaign stakeholders.
- The campaign lacked a specific strategy to reach three out of the four key audiences identified in the tactical plan. One stated target audience – baby boomers – could only realistically be reached through an advertising campaign, though advertising was not part of the campaign mix.
- The campaign was under-resourced: it could only have been achieved with more time and money. The campaign's intended three year time frame was not long enough for an awareness-raising campaign through 'grass tops' or 'astroturf' media advocacy. A lone part-time coordinator was not enough to coordinate this type of campaign.

In interviews undertaken for the evaluation, stakeholders suggest that to have been successful, the campaign would have benefited from:

- focussing on a single issue;
- backing the campaign's case with solid evidence;
- relying on a single call to action;
- having a clear strategy (rather than a set of tactics); and
- having a single national media event.

## APÉNDICE 2: MATERIALES DE COMUNICACIÓN Y PUBLICIDAD DISPONIBLES EN LÍNEA

The communications used by the campaigns in the case studies covered in this report.

### Campaign websites

- *The Arts. Ask for More*, Americans for the Arts  
[http://www.americansforthearts.org/public\\_awareness](http://www.americansforthearts.org/public_awareness)
- *Arts=Jobs*, Americans for the Arts  
[http://www.americansforthearts.org/information\\_services/recovery/default.asp](http://www.americansforthearts.org/information_services/recovery/default.asp)
- *The Big Read*, National Endowment for the Arts  
<http://www.neabigread.org>
- *Architecture Week*, Arts Council England  
<http://www.architectureweek.org.uk>
- *Journées de la culture*  
[http://www.culturepourtous.ca/journeesdelaculture/index\\_en.htm](http://www.culturepourtous.ca/journeesdelaculture/index_en.htm)

### Brands, mottos and catchphrases

#### *Americans for the Arts*

- Art. Ask for more.
- The Arts. Ask for more.
- The less art kids get, the more it shows
- Feed your kids the arts
- Are your kids getting their fair share?
- Blast off with the arts
- Arts=Jobs

#### *National Endowment for the Arts*

- The Big Read
- Creating a nation of readers
- The Big Read...inspiring people across the country to pick up a good book.
- I love this book, I really love this book
- We love this book

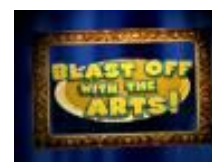
#### *Arts Council England*

- National Engagement campaign preliminary phrases:
  - Great art for everyone (Arts Council's 2008-11 strategic direction motto)
  - Hello art (discarded)
- Architecture Week theme motto differed from year to year. Last campaign (2007) theme:
  - How green is our space?

#### *Journées de la culture*

- Culture buffet
- Culture à volonté (culture at will)
- Become a fan of culture

### Logos



## Television and video

*The Arts. Ask for More*, Americans for the Arts

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/001.asp](http://www.americansforthearts.org/public_awareness/the_ads/001.asp)

- 'Blast off with the arts', featuring Disney's Little Einsteins
- Spoofs of 'healthy arts food products'



*The Big Read*, National Endowment for the Arts

Localised online video advertisements relating to campaign titles

- The Great Gatsby Public Service Announcement  
<http://readgatsby.blogspot.com/2007/04/great-gatsby-public-service.html>
- The Grapes of Wrath, The Big Read  
<http://www.youtube.com/watch?v=-fjiz2XsitM>
- Fahrenheit 451  
<http://www.youtube.com/watch?v=B17YVavoB1I>  
<http://www.youtube.com/watch?v=84DI8MXQJqY>
- The Big Read You Tube Contest Entry  
<http://www.youtube.com/watch?v=yrDnIS8mPw4>
- The Big Read - Hayward, California 2009  
<http://www.youtube.com/watch?v=bBJ7yaUdTD0>



*Architecture Week*, Arts Council England

- Part a:  
<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=16586765>
- Part b:  
<http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=16586869>
- Partner videos selection can be viewed at  
<http://video.google.com.au/videosearch?hl=en&client=firefox-a&rls=org.mozilla:en-GB:official&hs=S9z&q=%22Architecture%20Week%202007%22%20video&um=1&ie=UTF-8&sa=N&tab=wv>

*Journées de la culture*

- Television advertisement based on the campaign's link between restaurant menus and culture days. In French.  
<http://www.journeesdelaculture.qc.ca/campagne-publicitaire/>



## Audio

*The Arts. Ask for More*, Americans for the Arts

Spoofs of healthy arts food products

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/002.asp](http://www.americansforthearts.org/public_awareness/the_ads/002.asp)

*Journées de la culture*

Radio spots in both French and English

<http://www.culturepourtous.ca/journeesdelaculture/materielpromo.htm>

## Print

- *The Arts. Ask for More*, Americans for the Arts  
[http://www.americansforthearts.org/public\\_awareness/the\\_ads/008.asp](http://www.americansforthearts.org/public_awareness/the_ads/008.asp)
- *Arts=Jobs*, Americans for the Arts  
[http://www.americansforthearts.org/images/afta\\_news/0209\\_politico\\_forWeb.pdf](http://www.americansforthearts.org/images/afta_news/0209_politico_forWeb.pdf)
- *Journées de la culture* posters for display at venue  
<http://www.culturepourtous.ca/journeesdelaculture/materielpromo.htm>

## Website advertisements

*The Arts. Ask for More*, Americans for the Arts

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/web\\_banners/006.asp](http://www.americansforthearts.org/public_awareness/the_ads/web_banners/006.asp)

### **Billboard advertisements**

*The Arts. Ask for More*, Americans for the Arts

[http://www.americansforthearts.org/public\\_awareness/the\\_ads/006.asp](http://www.americansforthearts.org/public_awareness/the_ads/006.asp)

Campaign and general social networking sites and Web 2.0

Americans for the Arts:

- Facebook page  
<http://www.facebook.com/group.php?gid=6665606804>
- MySpace  
<http://www.myspace.com/americansforthearts>

*The Big Read*, National Endowment for the Arts

- *The Big Read* blog, <http://www.arts.gov/bigreadblog>
- Local organiser social networking sites:
  - <http://www.myspace.com/thebigread>
  - <http://www.facebook.com/pages/The-Big-Read-Wichita/36779318277>

Arts Council England

- MySpace  
<http://www.myspace.com/artscouncilengland>

## APÉNDICE 3: CAMPAÑAS ACTUALES SELECCIONADAS

### Arts Council England

*National Engagement Campaign*, a national campaign to encourage the broadest range of people across England to enjoy artistic experiences. Currently in development. Described in special case study 6.

Among the Arts Council's other recent awareness-raising campaigns have been *Architecture Week* (case study 4) and the *Year of the Artist 2000*.

### National Endowment for the Arts, USA

*The Big Read*, a program aimed at, among other things, restoring reading to the centre of American culture, encouraging reading for pleasure and enlightenment and revitalising the role of literature in American culture. See case study 3.

### Americans for the Arts, USA

As the USA's 'leading non-profit organisation for advancing the arts in America', Americans for the Arts runs a number of campaigns to raise awareness of the arts, including:

- *The Arts. Ask for More*, described in case study 1.
- *Arts = Jobs*, described in detail in case study 2.
- *Arts Advocacy Day*, an annual event that brings together a cross section of cultural and civic organisations and grassroots advocates to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.  
<http://www.americansforthearts.org/aad>
- *National Arts and Humanities Month*, a celebration of culture in America. It is an annual celebration of the importance of arts and culture in our daily lives.  
[http://www.artsusa.org/get\\_involved/advocacy/nahm/default.asp](http://www.artsusa.org/get_involved/advocacy/nahm/default.asp)

### Ministry of Culture, Spain

Advertising campaign for culture

On 28 August 2009, Spain's Council of Ministers approved an advertising campaign on cultural content to be promoted by the Ministry of Culture.

The publicity campaign has, among other things, the following objectives:

- to inform citizens of the social and cultural benefits involved in cultural activities;
- to report the impact of cultural industries on the spread of Spanish culture and the image of the country abroad; and
- ultimately, to contribute to the dissemination of cultural creation and development of artists' careers.

In addition, the Ministry of Culture campaign will aim to encourage the purchase of cultural products, serving the final period of the year in which it develops.

The campaign ran between November 2009 and early January 2010 with a budget of 1,500,000 euros.

[http://www.mcu.es/gabineteprensa/mostrarDetalleGabinetePrensaAction.do?prev\\_layout=notas&layout=notas&cache=init&html=17522009nota.txt](http://www.mcu.es/gabineteprensa/mostrarDetalleGabinetePrensaAction.do?prev_layout=notas&layout=notas&cache=init&html=17522009nota.txt)

### Arts Council Korea

As background to the meeting of IFACCA's members in Asia in Seoul in July 2008, Arts Council Korea (ARKO) produced a special 200 page edition (No. 329) of its 'Korea Culture & Arts Journal', entitled *Asian Arts Networks*. While many articles were in Korean, several were in English including one by ARKO executive, Lee Sung Kyum, called 'To Promote the



Intrinsic Value of the Arts: Arts Advocacy in Korea' (see p. 92). The report analysed the current state of arts advocacy in Korea according to two key indices: the degree of appreciation of the arts by the public and the size of financial support for the arts from society. The Journal also included a report on Arts Council of Mongolia's efforts in arts advocacy (see below). For more information on ARKO see [www.arko.org.kr](http://www.arko.org.kr).

### **Arts Council of Mongolia**

Advocacy program [http:// www.artscouncil.mn/policy\\_program%20media%20advocacy.html](http://www.artscouncil.mn/policy_program%20media%20advocacy.html)  
The Arts Council's Advocacy Program focuses on providing a platform for public dialogue about the policy and legal environment surrounding the cultural sector, and on raising the profile of Mongolian arts and culture. Along with research, conferences, training workshops and public discussions, the program uses media advocacy to increase public awareness of the importance of arts and culture for social and economic development. The two main media platforms are described below.

Television: With Mongolian National TV, the Arts Council produces a monthly arts and culture TV program, Arts Network. The program, which tackles broad issues about arts and individual, social and economic development, aims to provide a platform for critical discussion of arts and cultural issues, to promote critical thinking and evaluation of the arts, to increase the use of the arts in facilitating positive social change and to enhance and sustain engagement with and access to arts and culture. The magazine-style program highlights the work, stories and challenges of Mongolian artists, both within Mongolia and overseas. Episode topics have included 'is art a necessity?', 'whom are the arts for?', 'creative cities' and 'the arts and education'.

The TV program is broadcast nationally at prime time and reaches over 50 per cent of the total audience.

Newspaper: The Arts Council produces a monthly Arts Network page in the daily newspaper 'Today' and in the English-language newspaper, the Mongol Messenger. Both are available to online audiences.

### **Culture pour tous, Québec, Canada**

*Journées de la culture* (Culture Days). Case study 5

### **Other campaigns**

Other awareness-raising programs currently running among national arts agencies are:

- *Jump into the arts*, Arts Council of Northern Ireland, a campaign to encourage older people to get involved in the Arts.  
<http://www.artscouncil-ni.org/news/2009/new03032009.html>
- *1624 explore*, Scottish Arts Council, a campaign to encourage 16 to 24 year olds to get into the arts.  
<http://www.scottisharts.org.uk/1/1624explore.aspx>
- *National arts month*, Philippines National Commission for Culture and the Arts.

## APÉNDICE 4: CUESTIONARIO

Este informe está basado en parte en información obtenida de las respuestas a una encuesta que se distribuyó en agosto de 2009. Las preguntas del cuestionario se encuentran a continuación.

### Parte 1: Información general

(a) Campañas nacionales de promoción de las artes

Si, en los últimos 10 años, su agencia ha realizado o ha hecho alianzas para el tipo de campañas de promoción de las artes definidas en la sección de contexto, por favor proporcione la información resumida para un máximo de cuatro campañas. La parte 3 de este cuestionario pide información de estudios de caso sobre por lo menos una de estas campañas.

(b) Su información de contacto

Por favor provea la siguiente información sobre usted y su organización.

### Part 2: Visión general de las campañas en favor de las artes

Nos gustaría conocer sus pensamientos e ideas sobre aquello que garantiza el éxito de una campaña en favor de las artes. Las preguntas siguientes son sólo guías: por favor siéntase libre de proporcionar cualquier idea o pensamiento que desee.

(a) ¿Cuáles son los factores clave que aseguran el éxito de una campaña? ¿Qué hace fuerte a una campaña?

(b) ¿Cuáles son los 'eso no debe hacerse' claves – las cosas por evitar– cuando se realiza una campaña? ¿Qué debilita una campaña?

(c) Por favor proporcione cualquier idea sobre 'buenas prácticas' de campañas en favor de las artes basándose en los aspectos claves de una campaña contenidos en el siguiente cuadro, particularmente para una campaña que se orienta hacia el uso de mensajes mediáticos para promover un perfil público más alto para las artes o para generar un mejor entendimiento y apreciación de las artes.

Aspecto	Buenas prácticas para el éxito de una campaña
Propósito, estrategia y tácticas	
Comunicaciones: mensajes y medios de comunicación usados	
Aspectos organizacionales y alianzas	
Gerencia y financiación	
Investigación y desarrollo	
Métrica, evaluación y resultados de la campaña	
Otros	

(d) Referencias y recursos

Por favor proporcione referencias de publicaciones, sitios Web y otros recursos que usted considere útiles para desarrollar o dirigir una campaña de defensa y promoción. Son bienvenidas direcciones de Internet y archivos anexos.

(e) Cualquier otra idea

Por favor proporcione cualquier otra idea relacionada con campañas en favor de las artes.

### Parte 3: Preguntas para los estudios de caso

#### Información General

1. Nombre/identificador de la campaña

2. Dirección en Internet

3. Fechas

(a) Si la campaña fue un proyecto único en su género (excepcional), por favor provea la(s) fecha(s) en que la campaña estuvo activa (día/mes/año):

(b) Si la campaña es periódica, por favor provea las fechas de la más reciente (día/mes/año) y diga cada cuanto se repite la campaña (anualmente, cada dos años)

*Nota: si la campaña se lleva a cabo periódicamente, por favor responda el resto de las preguntas para la campaña más reciente. Dicho esto, lo invitamos a señalar los aspectos de la serie de campañas que han sido alterados para hacerlas más fuertes o para encarar las debilidades de campañas pasadas.*

4. ¿La campaña se concentró en una disciplina artística específica o en un tipo de actividad artística? (p.ej. danza, lectura)? Si su respuesta es afirmativa, por favor lístelas.

5. ¿La campaña estuvo sustentada por un ethos, filosofía o teoría específica? (p. ej. inclusión social, diversidad cultural). Si su respuesta es afirmativa, por favor describa.

6. ¿A quién estuvo dirigida la campaña? (p. ej. público general, jóvenes, etc.)?

7. ¿Cómo identificó la campaña cuáles debían ser los públicos objetivo? ¿Estos públicos objetivo cambiaron durante la campaña?

8. Este cuestionario contiene una serie de preguntas específicas sobre detalles de la campaña. Sin embargo, en caso de ser posible, por favor proporcione una breve perspectiva general de los siguientes aspectos de la campaña:

(a) Objetivos de la campaña: propósito, misión, visión, meta, objetivo, etc.

(b) Implementación: estrategias, tácticas, etc. adoptadas para alcanzar los objetivos

9. Por favor proporcione cualquier otra información general sobre la campaña antes de responder las preguntas detalladas siguientes.

#### Manejo de los tiempos y evolución

10. ¿Cómo se decidió cuál era el momento adecuado para la campaña? ¿Se encontraron problemas de manejo de los tiempos durante la campaña? ¿Cómo se decidió cuál debía ser el momento adecuado para emitir los mensajes?

11. ¿La campaña evolucionó o cambió significativamente durante el tiempo en el que estuvo activa? Si su respuesta es afirmativa, por favor describa los principales cambios y las razones por las que se hicieron los cambios.

12. ¿Se encontraron obstáculos inesperados durante la campaña? Si su respuesta es afirmativa, por favor describa los obstáculos y cómo los enfrentó la campaña.

13. ¿Se encontraron aspectos favorables inesperados durante la campaña? Si su respuesta es afirmativa, por favor describa los factores y cómo la campaña maximizó sus impactos benéficos.

## **Comunicaciones**

14. ¿La campaña tuvo un lema, eslogan o mensaje que la identificó? Si su respuesta es afirmativa, por favor proporciónelo.
15. ¿Cuál fue la estrategia de comunicaciones de la campaña? ¿Quién desarrolló la estrategia?
16. ¿Qué tipo de medios de comunicación fueron usados en la campaña y cómo se usaron?
17. ¿La campaña dependió o animó a otros a transmitir o extender el mensaje de la campaña, como defensores de comunidades de base (grassroots advocates), medios de comunicación, líderes del sector privado, y otros líderes políticos? Si su respuesta es afirmativa, describa cómo se hizo, qué tan exitoso fue, y cualquier problema que haya surgido.
18. ¿Se crearon mensajes personalizados para distintos públicos objetivo? Si su respuesta es afirmativa, por favor describa los distintos mensajes y públicos, y las razones detrás de la personalización.
19. Por favor provea cualquier otra información sobre las comunicaciones usadas para la campaña que usted considere útiles, p. ej. fortalezas y debilidades de las comunicaciones usadas; o cualquier otro aspecto del enfoque comunicativo que contribuyó al éxito de la campaña o que usted ahora haría de otra manera.

## **Organizaciones involucradas/alianzas**

20. Por favor proporcione los nombres de las organizaciones involucradas en el proyecto e indique su rol. Por ejemplo: organizaciones iniciales; socios clave; organizaciones financiadores (incluyendo apoyo en especies); otras organizaciones clave e interesados parte (stakeholders) y su rol
21. Por favor provea cualquier otra información sobre las organizaciones asociadas con la campaña que usted considere útil, como fortalezas y debilidades del modelo de alianzas adoptado, o cualquier otro aspecto del enfoque que usted considere crítico para el éxito de la campaña o que usted ahora haría de otra manera.

## **Gerencia y financiación de la campaña**

22. Describa cómo se gerenció la campaña, p. ej.: por un miembro del equipo; por un comité interagencial; por un comité interno de gerencia; por un socio contratado del sector privado.
23. ¿Se desarrollaron un plan de proyecto y un cronograma para la campaña? Si su respuesta es afirmativa, por favor especifique los elementos clave del plan?
24. ¿Cómo se financió la campaña? Por favor describa el tipo de organizaciones (gobierno central, gobiernos regionales, patrocinadores privados, etc.) que apoyaron financieramente la campaña y cualquier otro aspecto clave de la financiación.
25. ¿Cuál fue el preexpuesto general de la campaña? Por favor proporcione la mayor cantidad posible de información presupuestal. ¿Cuáles fueron las fuentes principales de ingresos y gastos? ¿Se encontraron problemas para mantener los ingresos y los gastos dentro del presupuesto planeado?
26. Por favor proporcione cualquier otra información sobre aspectos de gerencia y financiación de la campaña que usted considere útiles, como fortalezas y debilidades del

modelo de alianzas adoptado, o cualquier otro aspecto que usted considere crítico para el éxito de la campaña o que usted ahora haría de otra manera.

### **Investigación y desarrollo**

27. ¿Se condujo alguna investigación para desarrollar la campaña o sobre la forma de poner en acción la campaña (campaign delivery)? Si su respuesta es afirmativa, por favor descríbala y/o provea referencias (son bienvenidos vínculos de Internet y archivos adjuntos).

28. ¿Se condujo alguna investigación durante la campaña, o alguna investigación resultó de la campaña? Si su respuesta es afirmativa, por favor descríbala y/o provea referencias (son bienvenidos vínculos en Internet y archivos adjuntos). Por favor tenga en cuenta que en la siguiente sección hay preguntas sobre evaluación de las campañas.

29. ¿Otras campañas fueron usadas como modelo, prototipo o plantilla? Si su respuesta es afirmativa, por favor descríbala y/o provea referencias (son bienvenidos vínculos en Internet y archivos adjuntos).

30. ¿Se utilizaron otros recursos como guías de buenas prácticas, cajas de herramientas o principios claves para guiar el desarrollo de la campaña? Si su respuesta es afirmativa, por favor descríbala y/o provea referencias (son bienvenidos vínculos en Internet y archivos adjuntos).

31. Se crearon recursos relacionados con campañas, como guías de buenas prácticas, durante o como resultado de la campaña? Si su respuesta es afirmativa, por favor descríbala y/o provea referencias (son bienvenidos vínculos en Internet y archivos adjuntos)

32. Por favor provea cualquier otra información sobre los aspectos investigativos de la campaña que no estén cubiertos por las preguntas anteriores que usted considere útiles

### **Resultados y evaluación**

33. ¿La campaña tuvo un conjunto claro de indicadores o medidores (métricas) de éxito? Si su respuesta es afirmativa, por favor descríbalos.

34. ¿Se llevó a cabo una evaluación de la campaña? Si su respuesta es afirmativa, por favor descríbala y/o provea la evaluación (vínculos en Internet y archivos adjuntos son bienvenidos).

35. ¿Cuáles fueron los resultados o consecuencias de la campaña?

36. ¿Cuáles objetivos y propósitos de la campaña se consiguieron y cómo?

37. ¿Cuáles objetivos y propósitos de la campaña no se consiguieron y por qué no?

38. ¿La campaña tuvo resultados inesperados? Por favor descríbalos.

39. Por favor provea cualquier otra información sobre los resultados y evaluación de la campaña, sobre todo sobre las fortalezas y debilidades de la evaluación.

### **Opiniones generales sobre la campaña**

Nos gustaría conocer su opinión sobre un rango de aspectos de la campaña. Por favor responda las preguntas siguientes de la mejor manera posible. Ideas o pensamientos adicionales al final de cada pregunta son bienvenidos. Por favor aproveche esta oportunidad para proporcionar cualquier información adicional sobre cualquier aspecto de la campaña asociados con este estudio de caso (tenga en cuenta que la pregunta 3 en la parte 1 de este cuestionario pide sus ideas generales sobre campañas).

40. ¿En general, cómo calificaría el éxito de la campaña?

Indique su respuesta con una 'x'

<input type="checkbox"/>	Un éxito
<input type="checkbox"/>	En parte un éxito, en parte un fracaso
<input type="checkbox"/>	Un fracaso

Explique su respuesta

41. Describa las cosas que usted considera se hicieron bien en la campaña.

42. Describa las cosas que usted considera se hicieron mal en la campaña.

43. ¿Qué cree usted contribuyó más al éxito de la campaña?

44. ¿Qué cree usted impidió el éxito de la campaña, o contribuyó más al fracaso de la campaña?

45. ¿Cuáles son las principales lecciones aprendidas de la campaña? (p. ej. si usted hiciera la campaña otra vez, ¿qué haría de manera diferente?)

**Cualquier otra información o idea**

46. ¿Hay algo que quisiera agregar a sus respuestas sobre cualquier aspecto de la campaña?

## APÉNDICE 5: SOBRE EL PROYECTO DE INVESTIGACIÓN

Este informe es el primer paso de un proyecto de investigación llevado a cabo por la FICAAC con el apoyo de Australia Council for the Arts y Salzburg Global Seminar.

El Salzburg Global Seminar (SGS) <http://www.salzburgglobal.org> invitó a la Directora Ejecutiva de la FICAAC y a varios de sus miembros a asistir a un seminario que duró una semana en noviembre de 2007. Un resultado del seminario fue la propuesta de los 76 delegados de desarrollar el concepto de una campaña internacional con el título provisional: ‘*¡Tome p’arte! Día internacional para celebrar el valor de las artes*’. Este informe, que investiga sobre campañas en favor de las artes y explora la posibilidad de llevar a cabo una campaña internacional coordinada se ha beneficiado de los aportes de los participantes del SGS.

El proyecto es dirigido por la junta directiva de la FICAAC y por un panel de referencia establecido en un SGS que incluye a:

- Sarah Gardner, Directora Ejecutiva de la FICAAC (Australia)
- Louise Sicuro, Presidente y CEO, *Culture pour Tous* (Canadá)
- Yuriy Vulkovsky, Profesor Adjunto de Política Cultural (Bulgaria)
- Clarisa Ruiz, Directora de Artes, Ministerio de Cultura (Colombia)
- Howard Chan, Artista y miembro de *Community Museum Project* (Hong Kong SAR, China)
- Yetunde Aina, Director Ejecutivo, *Jadeas Trust* (Nigeria)
- Hazem El Mestikawi, Artista y Curador, (Egipto) (por confirmar)
- Janis A. Tomlinson, Director de University Museums, *University of Delaware* (USA)
- Sue Hoyle, Subdirector, *Clore Leadership Programme* (United Kingdom).

Este informe se presentó para ser debatido en el Seminario de liderazgo para directores ejecutivos organizado por la FICAAC el 22 de septiembre de 2009 durante la 4ª Cumbre Mundial de las Artes y la Cultura que se realizó en Johannesburgo, Sudáfrica.

La FICAAC utilizará este informe para explorar el desarrollo de una campaña internacional para promover el valor de las artes. Productos anteriores de la FICAAC que también se utilizarán para nutrir el desarrollo del proyecto son:

- *Interim Report: Arts advocacy Arguments (Informe interino: argumentos en favor de las Artes)*, septiembre de 2003, que proporciona una selección de referencias y recursos en línea que se relacionan con el tipo de argumentos que se usan para atraer y justificar el apoyo estatal de las artes: [www.ifacca.org/topic/arts-advocacy-arguments/](http://www.ifacca.org/topic/arts-advocacy-arguments/)
- Página temática *Arts Advocacy Arguments (Argumentos en favor de las artes)* en el sitio Web de la FICAAC: contiene una selección de publicaciones y noticias relacionadas con la defensa y la promoción de las artes: [www.ifacca.org/topic/arts-advocacy-arguments/](http://www.ifacca.org/topic/arts-advocacy-arguments/).
- *Making the Case for the Arts (Argumentando en favor de las artes)*, Taller 2A, Cumbre Mundial de las Artes y la Cultura, Singapur, 2003: Ponencia presentada por Ann Bridgwood, Directora de Investigación, [Arts Council England] e informe sobre el taller, Christopher Madden, Analista de investigación, FICAAC. Ambos pueden descargarse de: [www.artsummit.org/summit2003/page.asp?pageid=21](http://www.artsummit.org/summit2003/page.asp?pageid=21)

Novedades del proyecto y enlaces a éstos y otros recursos pueden encontrarse en: <http://www.ifacca.org/topic/arts-advocacy-arguments>.



## APÉNDICE 6: INFORME INTERINO DE LA FICAAC SOBRE ARGUMENTOS PARA LA DEFENSA DE LAS ARTES, 2003

Arts Advocacy Arguments  
October 2003

The following *Ask IFACCA* question has been submitted to the IFACCA secretariat.

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**From:** Lisa Colley  
Director Policy Communications Research  
Australia Council for the Arts, Australia

### **Question:**

As part of the review of the Australia Council's triennial funding agreement with government, we need to update ourselves on current thinking about the benefits to the public and to the nation of funding the arts and cultural sector, including arguments of market failure. Given your contact with other national arts councils, can you point me to some documents or statements to support the above?

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### **IFACCA's Instant Response**

This is a perennial question for arts funders – be they accountable to governments, private foundations or shareholders (via corporate sponsors). It is such a fundamental question that it will be a workshop topic at IFACCA's Second World Summit in November ([www.artsummit.org](http://www.artsummit.org)) and we plan to follow up on the issue next year.

In the meantime, a selection of references and online resources is provided below. The cutting edge of current research into articulating the benefits of the arts is Arts Council England's research into social impacts (Jermyn, 2001; Reeves, 2002). These publications provide a state-of-play on the impact of the arts and a comprehensive survey of the literature. See also Guetzkow (2002).

Economists have devoted more energy than most into articulating the public benefits of the arts, as these, it is argued, justify government intervention in the arts. The following references are offered as an introduction to the substantial economics literature on this topic: Rushton (2002), Heilbrun and Gray (2001), Throsby (2001), Frey (2000), Peacock (2000), O'Hagan (1998), Schuster (1994), Lingle (1992). The economic arguments can be technically complex and can appear callous or even naïve from an arts perspective. O'Hagan (1998) has probably the best summary and analysis of the economic viewpoint. Arguments against public intervention can be found in Heilbrun and Gray (2001; 221-226), Cowen (1998), Schuster (1994), Lingle (1992) and Grampp (1987).

Many of the public benefits of the arts identified in the literature are 'instrumental' in nature; the arts are advocated for non-arts benefits, such as 'economic' impacts, educational attainment, improved health and a variety of other social outcomes. Commentators have warned of the danger of adverse policy responses arising from such 'instrumentalism', and reinforce the need to also articulate the artistic benefits of art (for example: McLennan, 2003; REAP, 2001; Volkerling 1994).

As mentioned above, a workshop will be held at the World Summit on 'making the case for the arts'. The workshop will address issues around understanding and articulating the public benefits of art. The abstract for the session is reproduced below:

**Second World Summit on the Arts and Culture, 23-26 November, Singapore**

<http://worldsummitartsculture.org/summit2003/>

**Workshop W3a - Making the Case for the Arts**

Advocating the benefits of arts funding is integral to the role of an arts support agency. Messages need to be tailored to suit a variety of audiences. Among others, agencies promote the arts to the public to encourage participation, to businesses to encourage sponsorships, and to political leaders to secure public funding and to have artistic interests considered in public policy. There are many ways to argue the value and benefits of the arts. Examples are:

- economic impacts; the arts encourage economic growth and development;
- educational attainment; the arts improve students' academic performance;
- health; the arts improve mental and physical health; and
- social impacts; the arts bring communities together and promote social inclusion.

How good 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?

**Selected online advocacy resources**

Americans for the Arts advocacy page [www.artsusa.org/get\\_involved/advocate.asp](http://www.artsusa.org/get_involved/advocate.asp)

Arts on the Line: Tools for the Arts Advocate [www.artslynx.org/aotl/links.htm](http://www.artslynx.org/aotl/links.htm)

Dutch, S., and Vogel, C., 2003, *Speak Up: Tips on Advocacy for Publicly Funded Nonprofits*, The Center for An Urban Future <http://www.aecf.org/upload/publicationfiles/da3622h314.pdf>

National Art Education Association, Web Sources on Advocacy and Policy <http://www.naea-reston.org/advocacy>.

National Assembly of State Arts Agencies (USA) advocacy publications <http://www.nasaa-arts.org/publications/advo.shtml>.

World Bank Group theme page Community Empowerment and Social Inclusion: *Advocacy, Communication and Coalition-Building* <http://www.worldbank.org/wbi/communityempowerment/Modules/Advocacy.html>.

World Bank, 2001, Draft Module on Advocacy, Communication and Coalition Building, World Bank Group [http://www.worldbank.org/wbi/communityempowerment/Modules/Advocacy\\_Module.doc](http://www.worldbank.org/wbi/communityempowerment/Modules/Advocacy_Module.doc).

Canada Council for the Arts, Advocacy Resources <http://www.canadacouncil.ca/aboutus/Promotion/>.

Creative New Zealand, Advocacy [http://www.creativenz.govt.nz/what\\_we\\_do](http://www.creativenz.govt.nz/what_we_do).

Knowledge Services for Arts Management, *Value Of The Arts, Social Impact, Economic Impact, Evaluation, Quality, Arts In Urban Regeneration, Arts In Rural Areas* <http://www.sam-arts.demon.co.uk/ksam/kbank/value.html>.

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