

# ADVOCACY HUB



## Voice Your Support for Arts & Culture

Here's how you can help advocate to protect, support, and help allocate sustainable funding for arts and culture in our community

### What You Can Do

1. Contact your [Oregon elected officials](#).
2. Contact your local City or County Council members, testify and/or attend a council meeting:
  1. [City of Portland](#)
  2. [Clackamas County](#)
  3. [Multnomah County](#)
  4. [Washington County](#)
3. Attend a member of [Congress's](#) town hall meeting and voice your support for arts and culture funding for Oregon.
4. Sign up for RACC's [newsletter](#) to stay up to date on opportunities to advocate for arts and culture.
5. Attend local school board meetings to advocate to fully fund arts education in our schools and promote a [STEAM education](#).
6. Join the board of a local arts and culture organization.
7. Make annual or monthly donations to your favorite arts and culture organizations and be sure to show your support by attending events and performances. [Donate to RACC](#).
8. Support organizations that participate in [Arts for All](#), making arts and culture accessible for all in our community.

### OUR PROCESS at RACC

Our advocacy and engagement at RACC works in partnership with the [Oregon Cultural Advocacy Coalition](#). They set the arts and culture agenda for the State of Oregon and lobby on behalf of the entire arts and culture community. The creative pulse of Oregon is determined through a series of community engagements with arts partners throughout the state that determine the best agenda forward to create an arts and culture policy for the upcoming legislative session.

### 2023 Key Issues and Legislative Priorities identified:

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1. **\$50 million in additional recovery funding** for arts, culture, heritage, and humanities, distributed similarly to the CARES allocation of last cycle. We had advocated for this in 2022 and were not successful, largely because previous ARPA funds had not yet been distributed to the field. Some of our major venues are seeing ticket sales at 18% of what they were before the pandemic. The need is great. Oregon has more in its general fund than it has in awhile, so we will push this as our top priority.
2. **\$200 million to the Oregon Cultural Trust**, spinning off \$10-20 million a year for operations grants to the 1,400 Oregon nonprofits eligible for funding from the trust. We are asking lawmakers to make good on the original \$200 million commitment they made to fund the Oregon Cultural Trust by asking for revenue from lottery bonds. We will work with county and tribal coalitions to distribute these funds, which will go into an account separate from current grant programs. This is our long-term vision for supporting the sector and it will move Oregon into the top rankings for state funding.
3. **\$10 million increase to grow grant funding at the Oregon Arts Commission.**
4. **Replacing Oregon Cultural Trust administrative cap with percentage of earnings.**

Contact us at [advocacy@racc.org](mailto:advocacy@racc.org) to get involved or for more information

## Using this Tool Kit to Advocate for Arts & Culture

The purpose of this tool kit is to give you the resources you need to be an effective arts advocate in your community and school district. In the following sections, you'll find information covering specific campaigning and advocacy skills, as well as practical aides including links to press and media, ways to organize, planning a meeting, recruiting volunteers, talking to officials and more. You may print the entire tool kit or only what you need.

The order of this tool kit is intended to correspond to increasing levels of involvement. The first few are helpful to those engaging in direct, one-time advocacy actions, such as providing public testimony. The next few, are more detailed and involve help with community organizing. This is not a one person job. The ultimate goal is for you to feel

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confident in advocating for arts and culture in your community and to understand the resources available.

## **Contact Us**

[advocacy@racc.org](mailto:advocacy@racc.org)

[Click here](#) for RACC's current programs and Advocacy Pack, March 2023 edition 1

## What can I do Today?

Looking for something you can do right now to impact arts and culture and arts education in your community? Start with simple, proactive advocacy actions.

### **WHAT CAN I DO TODAY AS AN ARTS ADVOCATE?**

#### STRATEGIES FOR PROACTIVE ADVOCACY

*(Adapted from article by Camille Schenkkan of Arts for LA )*

In **reactive advocacy**, an issue arises, organizations like the Regional Arts & Culture Council go into high gear, the community mobilizes, and a decision is made that either resolves or aggravates the concern. In this model, we're essentially waiting for the shoe to fall so we can take action.

However, **proactive advocacy** is more difficult. It's about creating relationships with decision-makers (city council members, school boards, etc.), and increasing public value for arts & arts education *before* a crisis. The strategy behind proactive advocacy is to share the incredible power of arts and culture— its economic, educational, therapeutic, community-building power— with not only elected and appointed officials, but also the millions of people who don't already consider themselves to be arts advocates.

This is not as simple as clicking "send" on an Action Alert. It is, however, something individuals and organizations can do at any time, and will have a more lasting impact than reactive advocacy.

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A list of suggestions is provided below, in no particular order:

## *INTRODUCE YOURSELF/YOUR ORGANIZATION TO THE PEOPLE WHO REPRESENT YOU*

If you're not sure who represents you and/or your organization in city council, school board, state assembly, etc., visit [www.oregonlegislature.gov/](http://www.oregonlegislature.gov/) and enter your address.

To public officials and their staff, artists and arts organizations have invaluable resources. We have deep roots in our communities. We often have flexible meeting or presentation space. We have networks of civically involved people who follow us via email, social media and at our events. These resources are incredibly important to those who represent our constituencies. For example, many officials now have regular newsletters with community events, and they're constantly looking for new content. They hold many meetings, and might be happy to learn that you have a large room that they could use. Officials (and deputies!) are always looking for opportunities to connect with constituents in a positive setting, so inviting them to present an award, welcome a group of donors, or participate in a celebration of your organization's work.

Call your elected official's office and ask to speak to the arts and culture liaison or whoever handles community relations. Sometimes this person's direct contact information is listed on the official's website. Once you get him or her on the phone, briefly describe your work in the community and mention resources and opportunities. Even if they're not able to participate in a specific event, you're introducing yourself as a valuable community partner and cultivating a relationship with the staff member most likely to bring issues involving arts & culture to the official's attention. Maintain the relationship with this deputy via email and phone calls, and keep the opportunities coming!

When the moment comes for reactive advocacy, you can go to them as a partner (and an equal) to make your case. It puts you, your organization and your cause at an infinitely greater advantage. Position yourself as an ally and a resource, and your voice becomes stronger.

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*Understanding the arts landscape in Oregon. LEARN YOUR ELEVATOR SPEECH AND USE IT OUTSIDE OF THE CHOIR*

We now have qualitative and quantitative data demonstrating the power of arts and arts education and its relationship to 21st century skill sets, the local economy and quality of life. That's great—if we can share that data with people who aren't already convinced.

Check out some of the sites and PDFs below and focus on what you find fascinating. Learn a few facts and think about where you might be able to share them:

- [artlook\(r\)oregon](#)— a free, and accessible data based platform managed by RACC in partnership with Parliament Chicago and the Kennedy Center's Any Given Child Program. This platform utilizes data as a means to gauge access and equity in arts and culture programming in our community. It is also a connector for arts organizations, schools, community members to arts and cultural programming available in the region. artlook(r)oregon is currently in the tri-county area with nearly 300 participating arts organizations. (current for 2023)
- [Oregon Alliance for Arts Education](#). The OAAE is an Oregon statewide non-profit organization providing a unified voice for arts education, the arts and learning.
- [Oregon Department of Education: The Arts – Standards](#). Oregon adopted new Arts standards in September 2015. Based on the National Core Arts Standards, they contain standards for five discrete disciplines, a glossary for each discipline and supporting materials for the standards.
- RACC conducted an arts education survey in the Spring of 2022. [Here is a link](#) to our summary and action plan.
- [The Otis Report on the Creative Economy](#). This annual report measures the economic impact of the creative sector in Los Angeles and Orange County. My favorite fact: the creative sector comprises about 1 million direct & indirect jobs in the region— about one in six.
- [WESTAF](#) weaves technology, diverse thought leadership, and innovation to energize, network, and fund public sector arts agencies and communities. WestAF is based in Denver, CO.
- Our RACC one pagers- enable you to understand the programs quickly and effectively to be able to advocate for arts and culture in your community. The Advocacy Best Practices one-sheet provides basic information about advocacy vs. lobbying, making the case, and how to connect with policymakers.
- [Americans for the Arts](#) has a huge [Research](#) section if you're looking for a specific topic.

You can also look at your own organization's impact on the community and keep that information handy.

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## GREAT PLACES TO GET THE WORD OUT:

- Dinner parties & happy hours. When people hear I work with a local theatre, they often say something like “I didn’t think there was any theatre in the tri-county area.” So I get to say, “Actually, there’s an amazing theatre community with lots of interesting new work. There are surprisingly many small theatres here in our area. Tickets can be really affordable, too— [Arts for All](#) provides access to arts and culture events. [Go here](#) to find a local arts organization that has a performance or event you wish to attend. You must show your Oregon Trail card when you purchase your ticket or another form of proof that meets the criteria for the program.
- Outside of our region we all need to become publicists for the vibrant, diverse cultural life of the tri-county area. On a plane? Visiting relatives? “It’s a great place for arts and culture. There are actually more than three thousand arts and cultural organizations in the county.”
- Parent groups. Getting other parents invested in arts education may be just a matter of sharing the facts about its benefits. RACC is also happy to work with you if you’d like to present to your PTA or School Site Council on the value of arts education. Contact us at [artsedu@racc.org](mailto:artsedu@racc.org) for more information. Go to our website and check out our current [arts education](#) opportunities.
- Social media provides an excellent (and free) opportunity to share information with your diverse personal network. I love watching an infographic or new report zoom around Facebook. Be sure to tag your posts. Invite others in.
- Can you use your space? Your lobby, gallery, performance space or website. This is especially clever, as it not only serves an advocacy purpose but also reminds audience of the artists and their stories.

## PUT LOCAL ELECTIONS IN YOUR CALENDAR AND READ UP ON THE CANDIDATES

***Voter turnout in Multnomah County has not always matched with our federal elections. In 2024, local, state and federal elections will be in alignment. This will increase voter participation and how you can use your voice to support arts and culture at the ballot box. Locally elected officials have a tremendous impact on policy, quality of life and allocation of public resources. RACC surveys candidates on their views on arts & culture before fall and spring elections to help you learn more before heading to the polls. Whether or not we’ve done a survey, you can find out about candidates’ views on the issues you care about by attending a forum or doing quick Google research.***

- [Ballotpedia](#) – Oregon Voters Guide
- [Vote411](#) – Oregon. Upcoming Election Dates & Registration Deadlines. Some elections on the site are local and do not apply for all Oregon voters.
- [League of Women Voters of Portland](#)

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- [State of Oregon](#)– all things related to voting in the State of Oregon
- [Next Up](#) -Through civic engagement, community building, and issue advocacy, we want young people to see, feel, and know that our collective political power can transform our communities. Next community builders. Next political leaders. Next movement organizers.(from the Next Up website).
- [Participatory Budgeting](#) (PBOregon)-a nonprofit organization that advocates for grassroots democracy where people decide how money should be spent in our community from the public budget. Participatory Budgeting is worldwide.
- [Rock the Vote](#)– an oldie but goodie. Lists local, state, and national dates and provides voter registration information and residency requirements.

## SIGN UP FOR ACTION ALERTS

This isn't strictly proactive advocacy, but it will make sure you hear about new issues as soon as possible. Advocacy campaigns work best when they go viral, so the Regional Arts & Culture Council and other arts advocacy organizations count on organizations and individuals to spread the word quickly and widely when the moment arises. Good places to start:

- RACC's newsletter and Information [sign up](#)
- [Americans for the Arts](#)
- [Cultural Coalition of Oregon](#)

## CONTACT RACC

***We try to move quickly, but sometimes there are advocacy alerts we haven't posted, issues we know are coming up within a specific community, or an elected official who might need a reminder that her constituents care deeply about arts and culture. We try to keep track of 'active advocates' in council & school districts countywide and contact them first when we're looking for something specific, such as a small delegation to visit their city councilmember. Call or email [advocacy@racc.org](mailto:advocacy@racc.org) to introduce yourself and we'll make sure you're receiving the information relevant to your interests and community.***

You know more about what's happening in your community, so if there's something we should be aware of and you don't see it on our site... let us know. Thank you!

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## INVEST IN ARTS ADVOCACY

If the list above doesn't seem feasible or you want to do more, consider a contribution to organizations engaged in affecting cultural policy and/or supporting arts and arts education in California:

- Buy the [Celebrate Oregon!](#) License plate. Proceeds from the Celebrate Oregon! license plate support promotion of the cultural tax credit, Oregon's unique tool for funding culture statewide.
- [Donate to RACC.](#)
- Support your local arts and culture organizations- make a donation
- Be a patron of the arts- go to events, performances, literary readings, music shows, youth in arts and culture, museums, cultural organizations...
- Join [Americans for the Arts.](#)
- Support arts education- volunteer in schools, support arts educators

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

## ***Team Members to Contact***

Mario Mesquita  
Manager of Advocacy and Engagement  
[mmesquita@racc.org](mailto:mmesquita@racc.org)

# Why Students need Arts Education

A wealth of reasons why arts education benefits students, businesses, and society.

## YOUNG PEOPLE WHO PARTICIPATE IN THE ARTS ARE:

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to be elected to class office within their schools



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- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- Participate in youth groups nearly four times as frequently
- Read for pleasure nearly twice as often
- Perform community service more than four times as often

*(Study by Stanford University and Carnegie Foundation For the Advancement of Teaching; 1998)*

## WHAT ABOUT TEST SCORES?

A 2008 study by the non-profit organization The Education Commission of the States concludes that arts can play a critical role in improving the academic performance of students. In a national sample of 25,000 students, those students “with high levels of arts-learning experiences” earned higher grades and scored better on standardized tests than those with little or no involvement in the arts—regardless of socioeconomic status. Learning through the arts also appears to have significant effects on learning in other disciplines, with “students consistently involved in theater and music showing higher levels of success in math and reading.”

## FACT: AMERICANS VALUE ARTS EDUCATION.

- 93% of American consider the arts to be vital to providing a well-rounded education for children and a critical link to learning and success. (2005 Harris Poll)
- 85 percent of surveyed business executives indicated that they are currently having difficulty recruiting individuals who possess creative ability with demand for creative people expected to grow as firms pursue innovation.
- Creativity/innovation rates among the top five skills sought by US employers.
- Among eleven high school subjects, superintendents rank arts activities among the top four.

*(Ready to Innovate, from The Conference Board, Americans for the Arts, and the American Association of School Administrators)*

## BENEFITS OF ARTS EDUCATION INCLUDE:

- Increased awareness of self (mind, body, and voice) and others (collaboration and empathy)

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- Improved clarity and creativity in communication of verbal and nonverbal ideas
- Deeper understanding of human behavior, motivation, diversity, culture, and history
- Critical thinking and recalibrating focus fostering motivation through creation
- Better learning environment

## **THE ARTS ARE BUSINESS.**

- The creative economy is one of the driving forces of the Tri-County economies. In 2015 the Arts and Economic Prosperity survey, the nonprofit arts and culture industry generated \$687 million of economic activity—\$364 million in spending by arts and cultural organizations and an additional \$323 million in event-related expenditures by their audiences.

## **ARTS EDUCATION HELPS AT-RISK POPULATIONS:**

- Arts education makes a tremendous impact on the developmental growth of every child and has been proven to help level the “learning field” across socio-economic boundaries.
- Arts education has a measurable impact on at-risk youth in deterring delinquent behavior and truancy problems while also increasing overall academic performance among those youth engaged in after school and summer arts programs targeted toward delinquency prevention.
- Arts education in schools increases test scores across every subject area, lowers drop out rates and helps close the achievement gap regardless of socio-economic status.

*(Youth ARTS Development Project, 1996, U.S. Department of Justice; Arts Education Partnership, CAAE)*

## **BUSINESSES UNDERSTAND THAT ARTS EDUCATION:**

- Builds a school climate of high expectation, discipline, and academic rigor that attracts businesses relocating to your community.
- Strengthens student problem-solving and critical thinking skills, adding to overall academic achievement and school success.
- Students develop a sense of craftsmanship, quality task performance, and goal-setting-skills needed to succeed in the classroom and beyond

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(Business Circle for Arts Education in Oklahoma, “Arts at the Core of Learning 1999 Initiative”) *Developed by A. Flanagan, LAUSD Arts Education Branch, 2009*

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired by Arts for LA)*

*Local School Districts*

[Clackamas County School Districts](#)

[Multnomah County School Districts](#)

[Washington County School Districts](#)

*Arts Education Resources*

*The American Academy of Arts and Sciences- [Art for Life’s Sake: The Case for Arts Education](#)*

*RACC Arts Education [Resource Guide](#)*

## What do you ask a Candidate?

RACC’s suggestions for participating in a candidate forum.

Below are some ideas for questions to ask at your local candidate or council forum! If you attend a candidate or council forum in your community, take along this list of questions and ask one. Note that, depending on the format of the forum, you may be required to submit your question in writing in advance.

### SCHOOL BOARD FORUM

(SCHOOL BOARD MEMBER CANDIDATES)

- Enrollment affects dollars that districts receive from the state. What can you do to ensure that programs which help the social emotional education of my child remain fully funded, like arts education?
- What will you do to ensure that every child has access to a complete education that includes the arts? How can you eliminate a position from full time to part time

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and expect them to teach the same level of education when you have 600 kids to instruct?

- What role do you think creativity can play in supporting key priorities of the district, such as reducing the dropout rate, closing the achievement gap, and preparing more students for college eligibility and/or meaningful careers?
- What support do board members need to understand the intersection of mental health, behavioral issues and how arts and culture programming can help overcome these obstacles to children succeeding?
- What will you do to ensure I do not have to attend budget meetings each bring to ensure arts and culture remain in our schools? In light of the new funding structure for school districts in the state (i.e. the Local Control Funding Formula), how do you see arts education aligning with the state and national standards?

## MUNICIPAL FORUM

(MAYORAL OR CITY COUNCIL CANDIDATES)

- What three things would you do to deepen the City's investment in its creative economy (cultural tourism, in-direct and direct jobs, nonprofit and for profit)?
- How would you champion modifications to, or expansion of the City's current funding stream for local arts and culture and how does the regional cultural plan support this?
- What do you believe the role of the Mayor/ City Council should be in the development and support of the region's cultural infrastructure?
- How would you support the City of Portland's [Equity Initiatives](#) which is aimed at increasing representation, diversity, and access for all people? How is that reflected in the arts and culture.

## SPREAD THE WORD:

DEMONSTRATE YOUR #ARTSVOTE POWER

After you attend the forum, be sure tell us about your experience demonstrate our collective power on social media by tagging [@regionalarts](#) on [Instagram](#) and [Twitter](#) and using the hashtags:

[#ArtsVote](#)

[#ArtsEducationForAll](#)

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#ArtCreatesHope

#ArtSavesLives

#ArtsAdvocate

#AEP6

@Americans4Arts

#Arts&ProsperityStudy

#ArtMatters

#CreativeEconomy

#RACCgrants

#StateofTheArts

#PDXaeaf

#WhereArtThouPDX

#PDXartist

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

*Cities in Clackamas, Multnomah, and Washington Counties*

[City of Portland](#)

[City of Gresham](#)

[City of Beaverton](#)

[City of Hillsboro](#)

[City of Oregon City](#)

[City of Milwaukie](#)

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## Working with Public Officials

Goals, tips, and how-to's for effectively working with public officials.

### SAMPLE AGENDA

1. Introductions
2. Thank them for past support
3. Update on what we're doing
4. Feedback from decision maker on our work
5. Context for our current campaign
6. Request for support/commitment
7. Learn about decision maker – ask about their current priorities
8. Follow-up plan– invite them to an event, etc..
9. Reinforce commitment
10. Get their information for follow-up
11. Ask when they will have their next town hall/meeting you can attend
12. Thank you

### DEFINING ADVOCACY

- Advocacy is defined as the active support of an idea or cause, including the act of informing an individual, group, or body about an issue.
- **Advocacy is not the same as lobbying.** Lobbying is defined as a direct communication with a public official in reference to a specific piece of legislation, with a request to support or oppose that legislation.
- Effective advocacy is always POSITIVE!
- Telling our story. Telling your story.

### TIPS FOR STRONG ADVOCACY

- It's all about building relationships and thinking long term. It's not just about this campaign or initiative, but any/all campaigns and initiatives in the future.
- If you are an advocate, you are a leader, and you are a part of a collective group of leaders with a shared vision
- Have one, strong, clear ASK. The ASK must be consistent and cohesive with your messaging and overall campaign. Make sure the official knows exactly what you are asking for

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- You should have no longer than a 5 minute version of your campaign story, including the ASK, for any interaction. Keep it concise
- Know your issue inside and out, and think big – who will it benefit, what resources will it take, how will it happen.
- Know all sides of the story and be ready to “steal thunder”
- Put yourself in the shoes of your target. *What does official X care about? What are his/her priorities? How does your ASK fit into that?*
- Understand the political spectrum – federal, state, county, municipal – how does your official fit into the bigger picture?
- If you are meeting with your official in person, don’t overwhelm them by bringing too many people. 4 people tops.
- Be professional and respectful. They need to see you as someone they want to work with.
- Again, building relationships is the MOST important thing. Keep in touch after the meeting – send a thank you note, invite them to events, send them updates of your work, put them on our mailing list, etc.

## WAYS TO BUILD POWER WITH PUBLIC OFFICIALS

- Invite them to speak at an event (and put it on well)
- Generate letters-to-the-editors/Op-Eds on your issue in the official’s local paper
- Invite them to speak at a press conference
- Do a postcard/petition signing campaign addressed to that official – this doesn’t have to be and in most cases shouldn’t be confrontational
- Schedule a lobby meeting with them and bring a diverse group of stakeholders (no more than 4 total)
- Go to candidate’s/decision-maker’s events
- Hold a thank-you campaign when they do something in our interest. i.e. phone calls, postcards, or emails
- Send them periodic reports on your work/org, and/or press clips

## HOW TO PRESENT AT A BOARD MEETING

Most public meetings have a public comment period, with presentations often limited to 2 to 3 minutes each. This short time is your opportunity to give the Board a unique perspective on your issue and ask for/affirm their support.

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## HOW-TO

- Often you'll need to sign up beforehand with your name and address. Look for the secretary when you get to the meeting. You can usually find them at a table to the side of the Board.
  - [City of Portland](#)
  - [Clackamas County](#)
  - [Multnomah County](#)
  - [Washington County](#)
- Make sure you register with the Clerk and they know how to announce your name.
- Let them know if you need any accessible accommodations.
- Provide a printed copy of your remarks for public record. Make sure you have one for yourself ( larger print)
- Introduce yourself and give your pronoun.
- Begin your remarks by acknowledging the Board and thanking them for the opportunity to speak. If they have been good on our issue in the past, acknowledge and thank them for their leadership.
- Keep it short. You want to be as effective in your 2 minutes as possible
- Practice your presentation beforehand so that you can focus on conveying your passion instead of just saying the words.
- Tell your unique personal story. What is your perspective? Parent? Teacher? Student? Artist?
- End with a clear ask and make sure that it is solution-oriented and POSITIVE.
- Thank them again.

## LOBBYING

### GOALS

- To convince the target to support our position (short term)
- To build access and credibility (long term)
- To educate the target about our issue and our group (both)

### TOOLS

When lobbying, there are a few key opportunities we have to realize our goals.



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- To provide information – documentation of the problem, proposals for the solution, info on what different groups are doing, etc
- To gather information – what else they are hearing, competing priorities, opposition (likely irrelevant for Arts Ed)
- To provide hero opportunities – give them a chance to be a leader on the issue, to get credit for doing the right thing

## KEEP IN MIND...

- Public officials are in positions of power. Even if they aren't taking the position we want on our issue, always treat them with respect
- School Board members are elected by their constituents. Even though we should be confident that there is broad support for Arts Ed, we don't want to sound threatening about who we represent

## GENERAL TIPS

- Bring materials – fact sheets, reports, organization info
- Learn as much about the decision maker as possible beforehand
- Know your issue inside and out – have stats and facts to back it up
- Have a clear goal
- Listen more than you speak
- Take notes
- It's about building relationships, so schmoozing is just as important as presenting info
- All persuasion is self-persuasion. They have to believe that what we're asking them to do is the right thing to do
- If you don't know an answer, just say so. Don't make anything up or make any false promises
- Follow up!

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

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[City of Portland](#)

[Clackamas County](#)

[Multnomah County](#)

[Washington County](#)

Advocacy 2023- list of Oregon Legislators ([downloadable](#))

## Organizing a Meeting & Campaign Planning

Tips on how to prepare for a meeting with a Board member

### MEETING WITH A BOARD MEMBER HOW-TO:

1. Request assistance from RACC and your other networks to organize a small group of parents and students (3-5).
2. Organize an in-person or phone meeting to plan an agenda and roles for the meeting.
3. Set up a meeting with your district's Board Member. Ask to hold the meeting in the district.
4. Prepare your talking points. Some key points to include will be:
  - Thank the board for their commitment to arts education over the past ten years.
  - Let them know that all children deserve a high-quality and complete education and that arts education is a key part of that.
  - Tell them a personal story about what arts education has meant for you and your child.
  - Ask them where they stand on the issue and what we can do to further make our case.
5. Bring any relevant materials. These might include a copy of the District's arts education policy, a letter, or some samples of student artwork.
6. Depending on how much time you have, take the time to ask questions of your Board member. Do they have any experience with arts education? What are some of the options they are looking at right now as they prepare to make cuts.

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## Campaign Planning

This area provides an overview of elements of the campaign story, tips on planning, schedule information, and definitions of roles.

### CAMPAIGN STORY

A good campaign story is just that – the story of your campaign. We want people to go on an emotional journey with you – feeling the depth of the problem, the excitement of the solution, and the motivation to be a part of it.

Having a concise and compelling campaign story is critical to every part of the campaign process – recruiting new volunteers, coalition members, getting media coverage, and advocating to decision-makers.

Be ready with different versions – the 2 minute version, the 5 minute version, and the extended version. Different situations will call for different versions. For example, a media call will require a very short version, a presentation to a potential coalition partner may take a little longer, and a coffee meeting with a board member could allow enough time to go into detail.

### ELEMENTS OF THE CAMPAIGN STORY

**Context** – What is the background that led you to choose your current campaign?

**Challenge** – What is the challenge that you are currently facing with your issue? Start big and broad and bring it down to specifics. Example: Big – Public education system not producing as competitive a workforce as other global economies. High drop out rate locally. Specific – Our school district only has xx amount of Arts teachers to xx amount of students.

**Solution** – Again, think broad and get more specific. Think of every possible solution. Big solution – Arts Education for every child to help foster a sense of self-discipline and expression. Specific – hire a full-time arts coordinator for the district and allocate 5% of budget to arts ed. Having a well-defined solution is the foundation upon which your advocacy will be built. Advocacy should always be solution-oriented and positive.

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**Objective** – Here is where you start to build the actual work you’ll do. Out of the wealth of solutions you’ve thought of, you want to pick a specific objective. Things to consider.

- The objective allows you to have a unified vision and focus, and quantify your work
- When setting your objective, consider the lay-of-the-land of the District – climate, players, competing priorities
- Is it realistic/feasible? What resources will it take?
- Is it challenging enough to compel involvement and enable leadership development and group building?

**Strategies** – These are the methods by which you will realize your objective. More than one strategy is best, but too many will be less effective. Aim for 2-4. Also consider your human resources in choosing campaign strategies. Example – educate Board members on the importance of Arts Ed infrastructure, demonstrate overwhelming public support for the arts initiative or position, build a diverse coalition of community stakeholder groups.

**Tactics** – these are the specific to-dos within each strategy. If the strategy is to educate the Board, the tactics could be to do a survey, and/or a forum event. Be specific. It’s not enough to say “Hold a forum event” but rather “get 50 attendees to a forum event” Then you can plan where you’ll find those 50 people.

## TIPS ON CAMPAIGN PLANNING

- Set goals for every piece. There is the overall goal of the campaign, but each strategy and tactic should have specific goals as well to guide our work.
- Think about the lay-of-the-land in the District. Who are the players, what are the competing priorities, what’s the political and social climate, what is the current state of the Arts Ed program and how did it come to be that way?
- Make sure all goals are feasible – if you can’t think of specific tactics to get you to your goal, it may be worth revisiting
- Be specific! Don’t just say “get media coverage” but rather “get 5 letters-to-the-editor printed and one feature story”
- Make sure there is a story to every piece of the campaign. Why did you choose these goals? How are the specific tactics you chose going to help us win? Make sure there are no arbitrary goals or numbers.

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- Keep it positive! Advocacy is about solutions. It can be easy to fall into the habit of belaboring the problem and using anger to rally people. It's not enough to understand the problem. Proposing specific solutions and approaching a campaign with positivity is key to success.

## PUT THE PLAN INTO A TIMELINE

Now that you have your story, the next step is to plan it into a timeline.

### Tips

- Plan Backward from Goals and set Dates
- Use benchmark goals to track progress and keep the group motivated
- Set times to check in your plan and goals and make sure we're on track. Make adjustments where necessary
- Extract priorities from the plan

## CAMPAIGN ROLES

In order to execute your campaign most effectively, it is best to divide the work up into specific roles. This also enables you to build leaders and get more people involved.

### How to Create Meaningful Roles

- Keep leadership development and individual learning in mind – is the role challenging enough while still being realistic for 1 person?
- Does the role capitalize on a person's skills, experiences and interests while still offering them room to grow and learn?
- Is it clear how the role fits into the overall campaign, and with whom that person will be working and how?
- Make sure the role has its own specific goals and timeline

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

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## *Additional Resources*

[The Nonprofit Association of Oregon](#)

# Media & Publicity

Strategies and advice for how to secure media and press coverage

## OVERVIEW

Visibility is one of the most important elements to any successful campaign. Even with the best cause, coalition, and leadership, without a strong visibility plan, it will be difficult for a campaign to gain traction and influence enough people to be effective.

## TYPES OF VISIBILITY

A good visibility strategy incorporates passive and active elements. There is a certain saturation level that must be reached for a message to penetrate its audience. If someone sees your message at least 3 times in different ways, it is likely that it will stick.

**Passive** – this is the kind of visibility that people see, but don't interact with:

- flyers/signs
- banners
- emails
- websites

**Active** – this kind of visibility involves some kind of exchange:

- group announcements
- phone calls
- blogging
- on-line actions (surveys, petitions, etc..)
- media (press conferences, writing letters-to-the-editor)
- events

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## MEDIA OVERVIEW

Media is a great source of visibility for several reasons:

- Advances your campaign goals
- Influences public perception more than anything else
- Influences decision makers – they use it to measure where the public stands
- Adds to your credibility
- Internal morale – getting media coverage is cool!

It's all about relationships – just like with advocacy, it's not just about getting the story. You want to build relationships with key members of the press so that you can get more coverage in the future.

## OPPORTUNITIES FOR MEDIA

- Campaign launch
- Before or after a vote
- Passage of a bill or policy
- Pressure a decision maker on a particular issue
- New information/reports
- Protest
- Anniversaries/Holidays
- Using breaking bad news to highlight your point of view

## KNOW YOUR MARKET

You need to know how you can reach the most people in your community by knowing which outlets reach them.

- TV stations – know who they are and what they program
- Radio – what's their format?
- Weekly papers – Willamette Weekly, the Bee, Mercury, do we also have local publications?
- Wires
- Podcasts

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## KNOW EACH OUTLET

- The best way to know an outlet is to read/watch it
- What's the outlets size/format?
- Who are key reporters and what issues do they cover? What are their themes? Who covers education issues? Arts issues?
- Who's on the editorial board?
- Who are the assignment people?
- When are the deadlines?
- How do they receive info? They'll be more likely to cover our thing if we get them the info in their preferred format.
- Find reasons to call them – compliment them on a story, thank them for coverage, feedback if we don't get covered (this is actually common for them)

### ***Know who else is covering your issue and what they are saying***

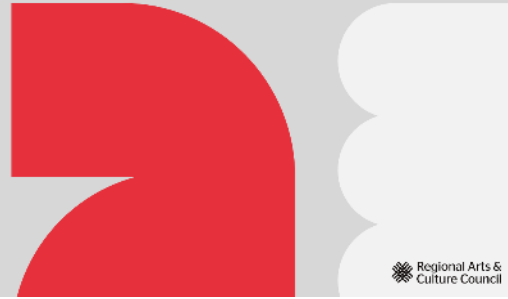
## HOW TO GET COVERED

Different types of media look for different things when deciding what to cover. Knowing the outlets, as we covered above, is key. Here are other tips and/or opportunities for each media type:

- TV
- Has to be visual. Press conferences, events, etc. Whenever possible, include big props, signs, and/or VIPs
- Human interest angles – Arts Ed as an example
- Newspapers- digital/print
- News section coverage – get it through sending out press advisories for conferences or events, or through having a relationship with a reporter and being their go-to person for certain issues
- Political columns
- Letters to the Editor
- Op-Eds – get a public official/VIP or coalition partner to co-author
- Editorial
- Radio
- PSA
- Call in to a talk show or radio show



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## TOOLS FOR GETTING MEDIA

**Press Advisory** – this is like a party invitation that gets sent in advance of your press event – who, what, where, when, description of visuals, etc.

- Be careful not to include too much information that the reporters skip the event
- If you don't have a direct contact at the outlet, send to "assignment editor" or "news editor"
- Think about social media and reach out to someone directly from that platform.
- Even if you think the outlet won't come to your event, send it anyway. They may want to schedule a one-on-one interview with you. At the very least, it'll help you build name/issue recognition.

**Press Release** – The press release reads like a news story, including quotes. This gets sent when you want the story to get covered. Can be for any of the reasons we brainstormed above.

- Send it out right after your event to all outlets that don't attend
- If you don't want the material released till a certain date but want the reporter to have some lead time, you can "embargo" it until a specific date.
- A proper release should include:
  - Be on organizational letterhead.
  - Be double spaced and one-sided.
  - Be no longer than 2-3 pages.
  - Have a brief headline describing the story.
  - Highlight the release date and provide contact names and numbers.
  - Indicate page continuation by placing the word "more" in parenthesis at the bottom of the page.
  - Indicate the end of the page by placing a "-30-" or "###", which are universal "end" symbols used by news outlets.
  - Include a short blurb at the end about your chapter or organization

**Opinion Editorial** – newspapers have a special section for these. Often they are written by VIPs, but they can be a great opportunity for us to partner with VIPs to get our message out in a unique and highly visible way.

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**Letters-to-the-Editor** – this is the best way for us to get coverage. Elected officials often read the Letters-to-the-Editor sections of papers to gauge public opinion. They are short and easy to write, and a great way to send a powerful message.

## INTERNET VISIBILITY

A professional presence on the Internet is critical for any legitimate endeavor. There is so much on the Internet, and so many pleas for involvement from so many groups, that it is critical for us to be creative in building an Internet presence

Ways to be visible on the internet:

- Listservs
- Our own email list
- RACC site
- School District site
- Blogs related to Arts, Arts Ed, Parents, Community Culture, etc
- On-line news
- Social networking sites ( repost, reblog, retweet, retoot...)

## INTERNET STRATEGY

With so many options for being visible on the net, it's important that we be strategic in our approach.

- Pick targeted audiences – where do our people go on-line?
- Only send emails to our listserv when they serve a specific function. Brainstorm clever subject lines to make them stand out among the inundation in the reader's inbox
- Do big Internet visibility in “splashes”
- Use consistent messaging and graphics

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

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## *Links to Local Media Sources*

- [The Oregonian](#)
- [Oregon Artswatch](#)
- [Pamplian Media](#)
- [Willamette Week](#)
- [The Portland Mercury](#)
- [The Skanner](#)
- [Street Roots](#)
- [Gresham Outlook](#)
- [Hillsboro Tribune](#)
- [OBP/NPR](#)

# Advocacy Event Planning

This area provides step by step information on event planning.

## HOW TO PLAN AN EVENT

Have a goal and desired outcome.

**Goal of the event** – As always, before moving ahead with planning a big event, make sure it is rooted in a specific goal and outcome. Be able to answer the following questions:

- How does this event help us achieve our campaign goal(s)?
- What is our message/vision with this event?
- Do we have enough buy-in for the event from stakeholders to move ahead?
- Is this event the best use of our resources, or would a different tactic be more effective?

## PLANNING STEP-BY-STEP

1. **Assemble a team.** Make sure all the right people are a part of the planning process. Inclusion of key decision-makers or stakeholders can be a great way to build relationships and power. Delegate roles to make the planning process run smoothly.

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2. **Create an ideal timeline and plan backward.** Include benchmarks for when things should be prepped and ready – materials, speakers confirmed, space confirmed, invites out, etc.
3. **Create a budget.** Determine what is necessary to implement the vision. Be sure to include fees for VIP speakers (honorarium, travel, lodging, food, etc..), rental fees, permits, equipment, promotional materials/advertising, catering, décor, materials.
4. **Set a date.** If necessary, find out from key participants what the best dates are for them in order to maximize turnout. Make sure to set the date far enough in advance to give VIPs enough lead time to fit it in their schedules.
5. **Reserve a location.** Brainstorm a big list of possibilities to ensure you'll find a quality facility for your ideal date. If you are planning a big event that requires special permits or security, apply and reserve as early as possible. Think about accessibility, ASL, and translation services.
6. **Invite VIPs.** If it's a candidate forum, get invites to candidates as soon as you have a date and location set. Typically you'll need at least a month of lead time. If you're looking to invite an Expert Lecturer, Celebrity, etc, find out the lowest fee they'll speak for.
7. **Fundraise.** If your event requires funding beyond your resources, identify potential sources of funding and apply as early as possible. If you hold your event at a School, often you can partner with the School directly, and/or parent and student groups to get funding.
8. **Publicize the event.** Put up a website with details of the event, send out a formal email, use event sections in newspapers and websites, social networking sites, partner groups, etc.
9. **Create materials.** Branding your event will maximize your visibility and help tie it into your larger campaign. Materials for the event should include
  - Packets of info including speaker bios, organizational info, fact sheets, action plans, etc.
  - Podium banner
  - Name tags/pens
  - Sign-in sheets with clip boards
  - Materials in languages other than English, if necessary
  - Tote to carry your materials
10. **Logistics.** Make sure you give yourself enough time in advance to rent/buy everything you need.
  - Catering
  - AV equipment – find out what speakers need in advance ie projector
  - Permits/security

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- Materials
  - Volunteers – figure out what roles you need filled the day of the event and assign those roles out to the team. If you need volunteers beyond your capacity, recruit some. Colleges, partner groups, confirmed attendees, etc.
11. **Invite attendees.** Develop and vet an algorithm to determine how many people you'll need to invite to reach your target attendance, then brainstorm all the places from and methods by which you can reach people.
    - rule of halves
    - email invites – keep them short and to the point
    - make it easy for people to attend – directions on website, parking suggestions, refreshments, etc..
    - use macro and micro recruiting methods. Send a mass email, but also make individual phone calls. Individual recruitment is by far the most effective.
  12. **Invite the media.** If you question whether your event is media-worthy, you should question whether your event is worthy of being held at all. Get a Press Advisory out a week in advance, then again 2 days out, and a 3rd time the morning of. Make follow up calls each time. Have a press release ready to send out immediately after the event.
  13. **Confirm VIPs.** Do this 1-2 weeks out.
  14. **Confirm/Remind Attendees.** People forget things. Dance on the line of appropriateness when inviting and reminding attendees. You don't want to annoy them, but you want to maximize attendance. Send a reminder a week out, and another 1-2 days before. If you think necessary, send one the morning of as well. To minimize overkill, think of creative reasons for the multiple reminders. Ex. "We just found out New VIP will be attending – can't wait to see you there!"
  15. **The Big Day.** Although everyone should be set in motion before the day of, there is plenty you can do to make sure the day runs early.
    - Make sure all the volunteers arrive early. Allow enough time for any last minute prep that needs to happen. Make sure there is someone to run errands if necessary.
    - Greet attendees as they arrive
    - Be ready to adjust the schedule to fit the mood of the event
    - Have a post-event celebration with volunteers, speakers, and important attendees.
  16. **After the event.** Make sure to build on your success by
    - sending out thank-you's
    - adding attendee contact information to your contact database
    - follow-up on ideas or concerns that came out of the event
    - evaluation of the event

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## THINGS TO CONSIDER

- Are special permits or security required?
- Continuing COVID requirements, precautions, and practices.
- Some venues have policies about what kind of food/drink can be served ie. No homemade or unpackaged food
- Weather – If you are doing an outdoor event, be prepared with canopies, tents, etc.
- Your municipality can help (with a fee) to put up no parking signs, provide sanitation services, etc.
- Ask for feedback on the planning process from confirmed attendees to maximize turnout.
- Are children welcomed?
- Are things accessible, do you have ASL or other translation services?
- Is this an in-person/virtual/ hybrid event.

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

*Accessibility Information*

[American Sign Language Services \(ASL\)](#)

[Language Translation services](#)

# Recruitment and Leadership Development & Training Volunteers

Recruitment is the most fundamental part of any campaign. It takes people to make things happen.

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## RECRUITMENT OVERVIEW

Recruitment is the most fundamental part of any campaign. It takes people to make things happen. Recruiting a group to work with gives you:

- more grassroots power
- the resources to accomplish your campaign goals
- the opportunity to educate more people about your issue
- leadership experience

## RECRUITMENT PRINCIPLES

- Plan so that all stakeholder voices in your community and on your issue are represented in your group.
- Cast a wide net – reach out beyond typical avenues in order to find people who wouldn't normally get involved
- Use multiple recruitment methods – websites, various contacts and organizations, flyers at schools, tabling at school/community events
- Establish a simple recruitment message and use it consistently
- Take the time to get to know everyone, and work with those who have the most potential
- Ask everyone to do something – lots of people is important, but its equally important that they all have meaningful roles
- Don't reinvent the wheel, collaborate with other networks
- Have all materials and messaging ready before you start recruiting
- An important mantra of any campaign is to always be recruiting. More people involved = more power

## PLANNING FOR RECRUITMENT

Figure out how many people you need for your campaign and organizational goals to be successful. Think of many meaningful roles as possible. Consider the following realms:

- Program (ex. School Board elections)
- Community Relationships
- Visibility
- Chapter leadership

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Take into account different levels of availability. What's the average amount of time a volunteer will be able to dedicate?

## RECRUITMENT ALGORITHM

Develop an algorithm to figure out how many people you need to make initial contact with in order to end up with the amount of volunteers you need. The rule of halves often works. Here is an example:

1. I need 15 volunteers for my campaign
2. To end up with 15 dedicated people, I need about 30 to come to an initial meeting
3. To get 30 to come to a meeting, I need 60 say they will come
4. To get 60 people to say they will come, I need to contact 120 people
5. Thus, I need 120 people's contact info

Keep in mind that some of those 15 will be people who are already involved, which can cut down on your numbers a lot. In this example, every 1 person already involved is 8 contacts I don't need.

Some places where you might find people interested in participating in an arts education campaign include:

- PTA meetings
- Arts/Culture Organizations
- After School Artist Instructors
- Other community or neighborhood groups
- School Advisory committees
- Arts Coordinator's contacts
- Local businesses
- Student leaders (student council, clubs, others)
- Students in Higher education
- Music venues, bookstores, gallery shows, film theaters
- School administrators at an Art School

If you already have a group assembled, make your recruitment efforts a leadership development opportunity and give everyone a role. Some examples include:



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- Going to other group's meetings
- Contacting other group leaders
- Maintaining our chapter database/email list
- Planning info sessions
- Running initial trainings

Set a time early in the campaign by which you want to have recruited all the volunteers you need, but remember, always be recruiting.

## MAXIMIZING RECRUITMENT

Once you get someone involved, give that person something to do right away and make a follow-up plan. Pitfall here is to have an info session, get to know each other then set another meeting to figure out the action plan. Have an action plan in mind already and give them something to do.

Have a kick-off meeting. Get as many of your new recruits in a room at the same time. Make it fun. Leave the meeting with everyone having an action plan.

## LEADERSHIP DEVELOPMENT OVERVIEW

Good leadership is not about having followers, it's about developing more leaders. Any good campaign serves more than the campaign goals, it also enables leadership development. Roles should always be meaningful and build upon a person's skills and experiences.

In order for a group to grow, you need more than lots of volunteers. Without sufficient leadership, your group won't be able to handle the growth or use its person-power effectively.

## PROCESS FOR DEVELOPING LEADERS

- Look for leadership potential in everyone
- Motivate people to act on their concerns – lots of people care, but many don't know what they can do to make a difference
- Create opportunities for people to take on more responsibility
- People stay involved because they feel challenged and feel they are having an impact

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- People take on more responsibility because they feel needed – their roles must serve a specific and necessary function to the cause they care about
- Thoughtful feedback is what enables leaders to develop – don't just continue to assign tasks, take time to reflect and help people understand their strengths and weaknesses
- People stay involved because they feel part of a community and a movement

It's important to have a plan for how you can develop volunteers into leaders. Every campaign can be broken down to roles of progressing levels of responsibility.

## TRAINING VOLUNTEERS

The more people who have the skills to carry out a campaign and an understanding of the big picture within which you are working, the more likely you are to succeed. Running frequent training sessions helps you to achieve this. Be sure to include accessibility when designing your training/workshop.

## OVERVIEW

The more people who have the skills to carry out a campaign and an understanding of the big picture within which you are working, the more likely you are to succeed. Running frequent training sessions helps you to achieve this.

Planning training is key to effective recruitment efforts. Invite new volunteers to a training session right away. As part of your recruitment planning, you should have a plan for what training you want to run to set people up for success.

## HOW TO SET UP TRAININGS

Hold trainings on a regular basis. People stay involved because they feel challenged and that they are doing something meaningful. Training gives people new skills and empower them to take on roles in the campaign.

Plan a training session like an event. Plan it and publicize it. Prepare materials beforehand.

## When planning a training, consider the following

- Who is your audience? What is their skill level?

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- How much time do you have for the training? How will you prioritize?
- What are the key principles you want people to take away from the training? Set a goal and communicate it
- Where will it take place? Ideally somewhere with enough space and privacy for people to break out and practice
- How can you use the training to develop leaders? Ask people to help you run it
- Consider a train the trainers workshop in the future once you have volunteers who want to lead projects

## Sample training agenda

1. Introductions and Agenda
2. Campaign Context – what you’re doing and why it’s important
3. New Skill – explain why it is important in achieving the campaign goals
4. Review the skill – principles and methods
5. Demonstrate the skill
6. Setup the Roleplay – set goals and expectations
7. Practice – have people roleplay the skill (should take the most time)
8. Wrap-Up – what did people learn? Questions? Tips?
9. Follow up survey
10. Future action items and next steps

*(RACC acknowledges much of this Advocacy Tool Kit and information is inspired from Arts for LA)*

### *Leadership & Volunteer Resources*

[Emerging Leaders PDX](#)– dedicated to improving racial and cultural diversity at the leadership level in Portland-area

[Portland Business Alliance](#)– leadership information

[Trauma Informed Leaders](#) – from Trauma Informed Oregon

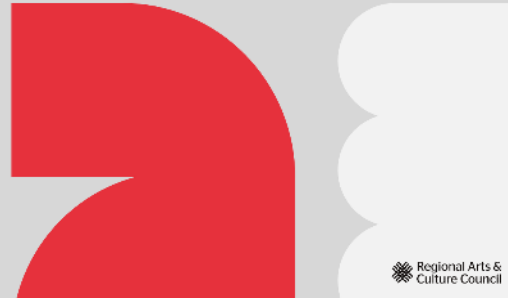
[Center for Women’s Leadership](#) at PSU

[Portland State University Student](#) leadership resources

[The Nonprofit Association of Oregon](#)

[Volunteer Match](#)

[Hands on Greater Portland](#)



## Running Effective Meetings

Group meetings are a great way to make group decisions, develop plans, delegate responsibilities, facilitate group trainings, etc.

### STEPS FOR RUNNING EFFECTIVE MEETINGS

- Before organizing a meeting, make sure you need one. While group meetings are great for the reasons above, they are not necessary to disseminate information or other purposes that don't require feedback and input from the group.
- Plan the meeting and know your GOALS
  - Define the goals – what kinds of discussions and atmosphere will enable us to reach them?
  - Prepare an agenda
  - Create a list of the attendees
  - Set someone up to facilitate ( co-facilitate)
  - Prepare facilitator and attendees in advance – send out the agenda beforehand
  - Anticipate and prepare for pitfalls
  - Plan a time to debrief with meeting facilitators and any other key participants.
- Preparing for the meeting takes at least as long as the meeting itself. Consider the following.
  - Is the location accessible?
  - Is the room the right size? (better to be too small than too big)
  - Does the chair setup facilitate a participatory conversation?
  - Is there somewhere to write up ideas? Butcher block? Whiteboard?
  - Is there a sign-in sheet?
  - Are there technology needs?
  - Are there materials for people to take?
  - Are there refreshments? Follow-up social plan?
  - Are there accessible bathrooms for all?
  - Is there a scheduled duration of the meeting and for each piece within it?
- Plan for follow-up before the meeting
  - Put time in your schedule for meeting follow-up. This could include thanking any VIPs that attended, debriefing with facilitators, updating volunteer log with new attendees, and following up on delegated tasks
- Prepare all participants

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- Everyone coming should have an agenda and know how they will be participating (presenting a report, helping with a training, etc)
- Facilitators should know who is coming, what outcomes they want, who is best suited for each role to be delegated, etc...
- Anticipate pitfalls
  - Facilitator should feel comfortable in his/her role and be ready to balance the tensions of giving people the opportunity for input while still moving the agenda forward.
  - Be ready to stimulate any lulls in the conversation, or bring tangential conversations to an end.
- Debrief the meeting
  - Was the agenda appropriate?
  - Did the attendees include everyone we wanted? Were there any distractors?
  - Were the facilitators prepared?
  - Were the participants prepared enough?
  - Logistics?
  - What is our follow-up plan with participants? Delegated tasks?
  - How can we make it better next time?

## SAMPLE AGENDA

1. Intros and ice breakers ( keep it brief)
2. Overview of agenda/goals
3. Reports
4. Discussion of plans for the week/month
5. Skills training
6. Delegate tasks
7. Review plan and what was decided
8. Understanding of what responsibilities folx have agreed to take on
9. Announcements and set next meeting date/time
10. Adjourn

*(RACC acknowledges much of this Advocacy Tool Kit and information is from Arts for LA)*

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[Robert's Rules of Order](#)– guide to running effective meetings

[Google](#)– information on meetings

[Microsoft Teams](#)– how to use

[Zoom](#)– getting started