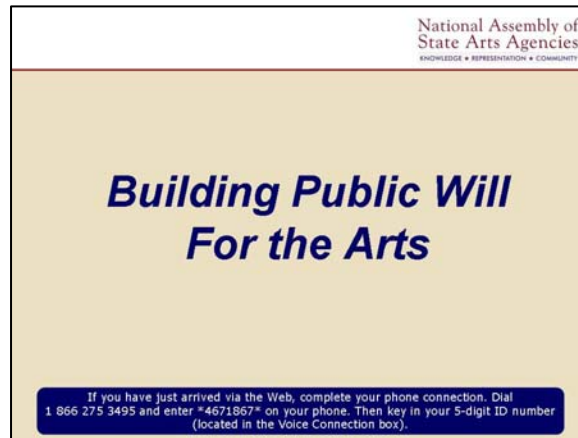


**Building Public Will for the Arts**  
National Assembly of State Arts Agencies Web Seminar  
October 29, 2009  
Abridged Transcript



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## INTRODUCTION

**Kelly:** Hello everyone, I'm Kelly Barsdate and I want to thank you all for tuning into today's session.

As many of you know, one of the things that NASAA tries to do with our Web seminar series is bring in experts from a variety of organizations and different fields to share information that might be adapted to the work of state arts agencies. Our goal is to fertilize your thinking at the state level—to provide access to a range of ideas and perspectives so that you can think about those ideas and decide whether and how they might apply to your own agency's work.

Along those lines, we have a real treat in store for us this afternoon, because we're going to be talking about building public will: how to raise where people rank an issue—like the arts—on their personal list of social priorities, and how to create long-term attitude shifts to increase support for the work we do.

The public will-building framework is the brainchild of Metropolitan Group, a firm that specializes in social change, creative communications and resource development for nonprofits, government agencies and socially responsible businesses. We're thrilled to be able to share some of their work with you today.

Of course this topic is timely, given the resource shortages that so many state arts agencies are experiencing right now. Today's session will certainly provide some ideas for galvanizing support in our current environment.

But, more than that, we hope this material will have long-term relevance for state arts agencies. The building public will framework challenges us to think strategically about how we can tap into the public's needs and values over time, and not just for advocacy, but in other communications—our planning and our program design, too. So we look forward to sharing this framework with you and hearing what you think.

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## ***Building Public Will For the Arts***

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## **Agenda**

**Building Public Will**  
Eric Friedenwald-Fishman, Metropolitan Group

**State Arts Agency Perspectives**  
Sherilyn Brown, Rhode Island State Council on the Arts  
Chris D'Arcy, Oregon Arts Commission  
Terry Scrogum, Illinois Arts Council

**Advice for State Arts Agencies**  
Jonathan Katz, NASAA

**Resources and Wrap-Up**  
Kelly Barsdate, NASAA

Q&A

If you have just arrived via the Web, complete your phone connection. Dial  
1 866 275 3495 and enter \*4671867\* on your phone. Then key in your 5-digit ID number  
(located in the Voice Connection box).

We'll start off with an overview of public will from Eric Friedenwald-Fishman from Metropolitan Group. Eric is going to give us a crash course in what public will is and how it can be built.

Following that, we have a great group of state arts agency folks who will be sharing their perspectives on Eric's ideas and chatting about how they might apply to state arts agencies. Around that "virtual roundtable" we'll have Sherilyn Brown from the Rhode Island State Council on the Arts, Christine D'Arcy from the Oregon Arts Commission and the Oregon Cultural Trust, and Terry Scrogum from the Illinois Arts Council. We'll be hearing from all of them in a roundtable discussion in the second part of our session.

Finally, Jonathan Katz, NASAA's CEO, will weigh in with some advice and food for thought for us all before we wrap up.

Now I'd like to introduce Eric Friedenwald-Fishman, the president and creative director of Metropolitan group.

Some of you may know Eric from his work with the NEA's Educational Leaders Institutes or from his appearances at Arts Education Partnership meetings. But Eric also has 20 years of experience working with other groups in our extended arts and culture family, including the National Library Association, the National Trust for Historic Preservation, Americans for the Arts Action Fund and the National Children's Museum. He's a man of many talents in the areas of communications, branding, fund raising and social marketing. But today we're fortunate to be able to tap into his ideas about building public will—how we can create "sticking power" for an idea, get policies changed, or alter public behaviors and expectations to support the arts.



## **BUILDING PUBLIC WILL**

**Eric:** I want to touch base on the challenges and the assets we have in the arts community and how public will building may be applicable as a solution.

First, what are some of the challenges? One obstacle is that we are in a period of a little over three decades of pretty substantial disinvestment from the standpoint of the public sector in the arts. More worrisome is a declining perceived value by the public of the arts. I want to emphasize the word "perceived" because I believe that when you get down into it and engage people, they do value the arts greatly. But the perception of decision makers and policymakers, perpetuated by the media, is that there is a declining public value of the arts. Whether we are talking about the public investment in arts councils at state levels or city levels, with some rare exceptions when times have gotten better, we hear that the arts are often positioned as a nicety rather than a necessity. Many of you in the last six months have testified in front of a city

council, a school board, a legislative committee or a county commission and had one or more of the elected members say, “Don’t get me wrong, I really value the arts, they are very important, but . . . we have to fund the really necessary things like human services, safety and law enforcement, etc.” Positioning as a nicety rather than a necessity is a significant challenge, particularly since I think it is a false dichotomy.

We certainly are not reaching as far beyond the choir as we must. There are exceptions to this rule all over the place, but I often see language being used by artists, arts organizations and arts patrons that is most relevant to the choir of arts supporters, but does not reach beyond that circle as much as we need to do.

**Our language and strategies need to create a shift in priorities.** For far too long we are the first budget cut and the last investment made. We are often the passing “quality of life” reference made in a speech by an elected official and not as often seen as the first solution to community needs and challenges. I would argue that the existing frames that are often used really undersell the power of the arts. They are transactional and not strongly tied to core values. For instance, arts advocates say “We’re all about economic development. No, we’re about cultural tourism. No, no we’re about math and science.” This kind of messaging can trigger a lack of priority and buy-in from other stakeholders. So I believe that the reason we are talking about public will is that it’s a strategy aimed at shifting the normative expectations of a community and moving the definition to align with core values rather than just current issues.

The arts also offer some incredible assets. And this is why I believe that now is the time that the arts and cultural community should engage in building public will and not step back and lay low. First of all we are in a sea change time, not only nationally but internationally, about what drives social change and what are the mechanisms that solve major societal problems. We are in a time where collective action, dispersed innovation and shared responsibility are becoming the dominant approaches for successfully solving problems. I believe these approaches increasingly are going to become the mission-critical approaches. If you rewind over the last century the dominant approaches have been about institutional



## What we see

Challenges:

- Three decades of disinvestment and declining perceived public value of the arts
- Seen as nicety rather than necessity
- Not reaching as far beyond the choir as we must
- For too long first budget cut, last investment made
- Existing frames undersell the power of arts
  - Transactional and not strongly tied to core values
  - Seen as secondary and defensive
  - Reflects lack of priority and buy-in by key stakeholders

Must build public will to achieve new normative, Expectation.

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## What we see

Assets:

- New paradigm for social change (collective action, dispersed innovation and shared responsibility)
- Information, imagination and ability to engage are critical tools
- Sparks creativity and innovation
- Breaks barriers and connects across cultures
- Strengthens human capital
- Contributes to the economy
- Harness arts to create a just, equitable, sustainable and meaningful society

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power and top-down solutions. For example, 30 years ago we had a clean water problem and people wanted a change. Congress passed the Clean Water Act and we shut down just over 100 pipes that were dumping sludge into our rivers. Things got a little bit better. Today, our rivers are more polluted than they were then. Fifty percent of our rivers are now too polluted to drink from, swim in, or eat fish that are caught from them. What happened? It is non-point source pollution. It's everything that we all do every day. Our population grew, impervious surfaces grew, the amount of vehicles grew and all of the contaminants are ending up washing downstream. That is a problem you cannot solve with institutional change. You can't solve that with an enforcement action. You cannot monitor the choices that 280 million Americans make every single day. Changing it requires collective action, it requires shared responsibility.

The reason I list this as an asset for arts and culture is that the arts are the place that empowers people to interact with each other in ways that are inspirational and meaningful. We are a place that can motivate people to collective action. And we are a place that sparks the imagination and the creative and cognitive underpinnings of dispersed innovation, where problems are being solved by people all over the place rather than by an elect few. Another asset of the arts is that information, imagination and the ability to engage with each other are critical tools to solving social and societal problems, not just for economic development. And these are places where the arts and culture community thrive and make major contributions, making the arts a necessity, not just a nicety.

We also live in an increasingly multicultural society which is going to become even more multicultural over the next 20 to 30 years. The year 2048 is the projected time where more than 50% of America will be people of color or will consider themselves to be multicultural. If we are not having relevance in any issue area—whether it is a transportation issue, a child abuse issue, a marketing for consumer product issue—without crossing cultural barriers we will not thrive as a society. And again, the arts and culture are a powerful mechanism for communicating across cultures and to engage within a multicultural context.

In sum, the arts strengthen human capital. We certainly know the arguments about contributing to the economy. And, ultimately, the arts are a critical necessity if we are going to have an equitable, just, sustainable society.

**We need to shift the normative expectation for the arts with decision makers at every level—from federal policy makers to parents on the south side of Chicago giving feedback to their kid's principal on what they want. To do that we need the engagement of committed players. People who are already committed, care about, and proclaim themselves as advocates and supporters of the arts need to become much more engaged in building the public will of others. We also need real buy-in from numerous stakeholders beyond those that**



### To achieve increased value

- Need engagement of other committed players (artists, arts organizations, advocacy, patrons, etc.)
- Need real buy-in from numerous stakeholders to drive scale implementation (nonprofit, private and public sector leaders, other issue activists, etc.)
- Need awareness and engagement of larger community to ensure sustainability (prospects, voters and policy makers)

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are already deeply committed so we can drive the scale of implementation. That includes staff of the nonprofit and for-profit sectors who utilize arts as part of their work, policymakers and the folks who influence the policy makers. Ultimately, we need the larger community to get engaged and active in supporting arts and culture as a central feature of our society and how we define ourselves. I believe that the solution to getting there is by building public will, rather than swaying public opinion or jumping on the next hot button message.

**In building public will, we reframe the arts as a priority that connects with the needs of a community. It changes the arts from something that is nice to something that is absolutely fundamental.** It changes the public's expectations and what the public demands as part of a good education, of what is a good sidewalk or streetscape, of what people are able to access as part of their parks and recreation programs, etc. It includes increased buy-in from internal and external stakeholders so that they are engaged and taking action, until it reaches a critical mass and a new norm takes hold.



## What is the solution?

Build Public Will:

- Reframe the arts as a priority need that makes individuals and communities stronger
  - Change fundamental positioning of the arts
  - Change public expectations
- Increase buy-in from internal and external stakeholders
  - Create engagement
  - Motivate people to action
  - Establish new norm
- Create relevancy and ownership for the new frame by integrating grassroots outreach with traditional media

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What do I mean by a new norm? To make this concept tangible, think back about 18 years to being on an airplane. If you were on an airplane 18 or 19 years ago you were really miserable because there was likely smoke. Eighteen years ago you were also working in an open workplace choked with smoke. At that time you would never have imagined being able to say, "Hey everyone, can you put out your cigarettes because you are really bothering me?" That was not the normative expectation at that moment. The normative expectation was that people have rights and one of those rights was to smoke and you'd just have to deal with it. That expectation has completely changed in a very short span of time.

Ultimately, we are looking at creating a relevancy and ownership of this frame, of this expectation, through very robust grass-roots engagement and reinforcement with traditional media. This does not simply mean doing a big ad campaign that says the arts are great and they matter and you should invest more in them. It means actually having people at the grass roots in their churches and in their neighborhoods supporting, engaging and advocating for



## What is public will?

- Communication approach that builds public support for long-term social change by:
  - integrating grassroots** outreach methods with traditional mass media tools
  - connecting an issue to the existing, **closely held values** of individuals and groups
- Results in long-term attitudinal shifts
  - Manifested by individuals taking new or different action
- Achieved when community members and thought leaders have galvanized around an issue to create a new set of normative expectations

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the arts and creating that as a shared expectation.

So what are the components of public will building? Basically it is an approach to communication that integrates grass roots with traditional media. If you look at most communications campaigns in this country, they emphasize and put 80% of their resources into traditional media, to push a hot button and get you to act. “Buy my product now” or “Vote this way now” or “Support X or Y now.”

The difference with public will building is that since we are trying to change the expectation in society for the long-term. We place a lot more emphasis on engaging people where they work and where they live. The conversations they have with others they know, care about and trust are the primary vehicle for information and engaging people. So it is a two-way conversation rather a one-way street. We use mass media as a way of setting a fertile environment in which those conversations can take place as well as reinforcing the choices people make once they move from an audience to being messengers and champions themselves.

The second key piece is tapping closely held values. We have nowhere near the resources in any issue to change people’s values, but when we connect to existing, closely held values we can make a huge difference. Let’s go back to the issue of cigarettes in the workplace. The tobacco industry won every battle for 75 years and didn’t pay one penny in punitive damages for about 50 years of major lawsuits. This was all based on the closely held value of individual freedom. “I’ve got the right to do what I want. I am an American and you have no right to tell me that I have no right to smoke.” What really changed was that advocates for health and got the research on secondhand smoke and realized that they had a claim to that same powerful value, “I have a right not to smoke and not to get lung cancer. You don’t have the right to infringe upon that, whether I’m at work, in a restaurant, or on an airplane.” **It was moving from a technical argument to a closely held value argument that made the shift. This shift ultimately gets achieved when the majority of the community sees their closely held values reflected in an issue.**


I’ll quickly compare and contrast public will and public opinion. When you think about it, most advocacy work is done based on public opinion. Public opinion isn’t a bad frame and public will isn’t a good frame, they are simply different choices that have different outcomes. Public opinion is a powerful frame to use when your goal is to get 50% plus one on the first Tuesday of November and that’s all you care about. If that’s the case, public opinion tactics aim for the hot button issues that will move the swing voters already leaning your way. These tactics ignore those that are never going to vote with you. The problem is that someone can push them back with an ad the next day or in the next election cycle, because



### Public opinion vs. public will

- Public opinion—influencing specific decisions and actions during a limited time frame
- Public opinion—focus on mass media as delivery mechanism
- Public opinion—narrows the discourse
- Public will—long-term change built over time that focuses on grassroots engagement with mass media support

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[these tactics] are issue based, not based on anyone's closely held values. So public opinion strategies work really well for influencing specific decisions and actions in a limited timeframe. They work well for focusing mass media attention or for narrowing the discourse on an issue. In contrast, public will building is a long-term frame. It creates change over time. Because it is based on a connection to values and relationships, public will is going to have resiliency. Yes, people are going to support this budget request or that policy change, but they are also going to come from a different baseline for the next set of decisions and are going to be much more resilient about things getting pushed back the other way. And they are much more ready to build upon the earlier changes and help you create a larger demand for arts as a fundamental part of our society.

**Public will is based on four key principles.** It is first about connecting through closely held values, as we discussed before.

Second, it is about respecting cultural context. People approach issues and needs based on the cultural context in which they live. A quick example of what I mean by that, I have had the pleasure of doing a lot of work with the American Library Association (ALA). The Latino community has the lowest library use of any population in the U.S. and the ALA is really concerned about that. They see incredible opportunity in what the library

offers in terms of access to information, access to equity, etc. One of the things they discovered is that although they have done a lot of promotions in Spanish saying, "Come use the library" or "Come to the free public library," these campaigns do not succeed because a large proportion of the Latino population comes from countries in which an institution called "the public library" is actually not for everyone. You have to be an academic or government official to use it. Since the ALA hadn't understood that cultural context, they made these great ads that just hadn't resonated from the point of cultural context.

Third, we need to make sure we include engage our stakeholders. We need to not think of them as audiences, but as our champions and messengers. They are part of the development of our messages and ultimately they are going to be the ones who pick up and own advocacy for arts and culture.

Fourth, public will involves shifting the mechanisms that we use to include more grass-roots approaches, so that people engage with someone with whom they have a trusted relationship, rather than just the mass media. We use mass media within a broader context. Think about it: very few of us engage in a discussion with our television sets. We talk about our values with our neighbors, our coworkers, or the people in our community. We are much more trusting when connecting on an issue with people who we know share our values.



### Principles of public will building

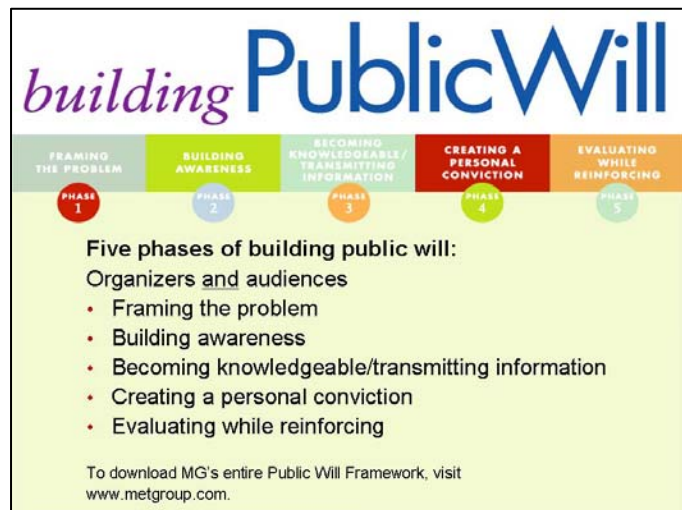
- Connecting through closely held values
- Respecting cultural context
- Including target audiences in development, testing and outreach
- Integrating grassroots and traditional communication methods

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Public will building happens over a series of five social change phases that take place over time. **The first phase is about framing the problem** and making sure we understand the context of the issue or need. Why does this matter? Often what I will find is that the framing of a problem gets set up as “we don’t have enough budget” or “people aren’t funding us.” But when we look at who has to care—the voters, the business owners, the parents—we discover that very few of them walk around concerned about your budget. They do care about their children’s success and education, the vibrancy of their community, their ability to solve problems, and their ability to engage and connect with other people. The framing of the problem is a critically important piece to building the understanding of why this matters and finding the right language and right way to discuss the issue.



A quick example of that from a non-arts arena is in the HIV-AIDS epidemic. There has been a big increase in new infections among young African Americans. The CDC (Centers for Disease Control and Prevention) has really been focused on trying to address that and increase testing rates. The ongoing framing logic has been that it is a health problem, expressed as “You need to get tested. Otherwise, your health and the health of others will be in danger.” However, those messages were not resonating. What the CDC found that within the young African American community, the frame that worked was a respect frame. The target audiences were experiencing the communications from the public health community as dismissive and disrespectful. They heard, “You don’t care enough and are not smart enough to care about your own health or to want to protect and engage others.” So they were just tuning out the message. When public health officials changed the framing to say, “You know how to protect your community and you are going to be a force for change,” all of a sudden the test rates in the cities rose between 200% and 300%.

The next phase is around **building awareness**. Once we have found a meaningful and relevant frame for our problem, people have to become aware that there is a problem or an opportunity. Sometimes the right approach is around a problem and sometimes the right approach is built around an aspiration or opportunity. In building awareness, we are reaching out and making sure that people can see that there is something wrong they want to fix or that there is something to support that meets their needs and resonates with their values. It is only at the point that someone is aware of something and sees relevance that they are completely ready to become knowledgeable about how they can have an impact.

Then you need to **transmit how people can actually make a difference**. For example, talking to your principal and sharing what is important to you could make a difference. Becoming a patron of your neighborhood arts organization will make a difference.

Next comes the fourth stage of public will building, which is **creating a personal conviction**. This is really where you get the big distinction between public opinion and public will. In public opinion, people will say, “I am knowledgeable about this and I want to make a difference so I will take an action.” That is different, however, than having a personal conviction. A conviction occurs when people understand your cause as part of who they are and how they define themselves, where the issue clearly resonates with them and addresses the needs that they clearly have. It is in a place of personal conviction that people move from being an audience to an activist and shareholder. It is where people say, “I own this” and the discussion moves to what are “we” going to do about it and how am “I” going to help make this happen. And this is where they start being an advocate, start taking action, and start recruiting others to help.

In any public will effort, some people will get to phase three but not make that personal conviction. It is the job of those who are organizing and building public will to be very thoughtful about how we are segmenting and engaging different constituencies so we can get to the point of critical mass with those who have made that conviction and get to the tipping point where the expectation in the community has shifted and others will follow.

Finally, it is really important to evaluate and reinforce as you go. **Evaluation is not an end, as in, “we need to report to a foundation or a funder.” Rather, it is a forward-looking effort to capitalize on successful adaptations of the message** that people will naturally make when presenting to their school, their council member, etc. You can capture these evolutions and continue to use and reinforce them in the media. This way, you keep champions invested and also fine-tune your strategy by evaluating and evolving, finding what works and sharing it with others, modifying what doesn’t work, seeing what comes from the field and integrating it into what you are doing.

Let’s talk about a few quick ideas on how to put this into action. **Get beyond speaking to the choir and understand who is really going to have an influence over the change we want to occur.** Segment the different audiences and constituencies. Because we don’t have the resources to talk to everyone individually and don’t have the resources to partner with every grass-roots organization, we will need to determine a very specific pathway to change. How do we find that path and prioritize the constituencies who are going to be necessary? We do that by influence mapping. That means looking at who is

going to make this decision. Is it a consumer decision? A parent decision? A legislative decision? A school board decision? Who influences the folks that are going to make that decision? Who influences the influencers? Where do they go for their information? By making that influence map we will really focus the resources. Identify and understand the needs of each of those audiences. What motivates them to action? What do they need to get from that, what



### Audience Understanding

- Beyond the choir
- Segmentation and prioritization
- Influence mapping
- Needs identification
- Values identification

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benefits? What are the closely held values that will move them?

We've been talking a lot about values, so let's talk about what we mean from the standpoint of the arts. Now I have not had the opportunity recently to do a national study or a survey to find out the exact values for the arts. But, what I can tell you is that I have looked through the national work we have done over the last few years with public health, heritage, library, etc., and the good resourcing that was conducted with focus groups and polling. **Here are some of the closely held values that keep reoccurring and may be relevant for advancing public will for the arts:**

**Options and opportunity.** There is an increased value for flexibility and freedom. And in today's economy the desire for people to have opportunity is even greater


**Achievement.** This is something that is pre-economic crash, a "thriving" value and a sense of the celebration of achievement. I think this has been quite muted as the captains of Wall Street's achievements have been damaging to a lot of others. But it is still an area that comes back again in a cyclical nature and it is worth paying attention to, especially since the arts can definitely give people a sense of achievement.

**Innovation and adaptability.** Feeling that people have the security in their ability to adapt to their situation and find solutions.

**A sense of belonging. A sense of community. A sense of identity.** These are increasingly true as we have an increasing immigrant population and an increasingly mobile society. As we go through difficult times, people want to have sense of connection and belonging.

**Freedom.** People deeply value freedom. We have seen this manipulated, or used brilliantly, depending on your perspective, by politicians. In terms of the whole health care debate, people have been using the value scream of "freedom," freedom to make my own choices, etc. And it is very, very powerful.

**Safety, stability and health.** We don't always see these values put forth in the arts, but they are always in the top two or three values driving Americans' decision making. And it strikes me that we may have the ability to tie the arts to these values. A safe and stable community is a community that is able to express itself. It is a community that is able to connect with each other. A healthy community full of healthy individuals is one that has voice, whose people are able to express themselves, whose minds and souls and spirits are motivated.



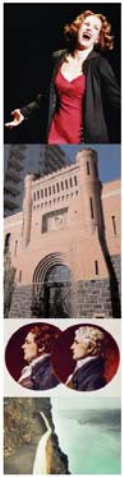
### Reframing the message

Definition: *Framing is the use of images/words to intentionally associate an issue with certain deeply held values, thereby providing a context that predisposes audiences to accept a particular definition of the issue.*

To move framing from nicety to necessity the arts needs to:

- Demonstrate **relevancy** to people's lives
- Identify **benefits** that reinforce values and needs

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Now that you understand the values, how do you move them into messaging? When I talk about framing your message, I mean how you choose the words and images. And how they relate to the pre-held values of the audiences so they have a predisposition to accept your view or to align themselves. It really comes with two components. It has to demonstrate relevancy and connect with the context in which people live their lives. And it has to demonstrate benefits, create value and deliver on the needs that people have and the values they hold dear.



### Reframing the message—some concepts to consider

- Creates Impact
- Gives Voice
- Finds Meaning
- Opens Opportunity
- Creates Solutions
- Imagines Possibility
- Builds Strength
- Establishes Connection

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Here are some concepts to consider when messaging for arts and messaging for public support of the arts. When we think about that set of values I just mentioned, that is where art creates impact. It creates the strengthening of society. It creates outcomes in people's lives in terms of achievement, or stability, or safety, or people's health. Art gives voice. Art finds meaning. Art opens up opportunity. Art finds solutions. Art imagines possibility. Art builds strength. Art establishes connections. All of these messages are possibilities playing off the values and connecting to relevance and benefits.

Integrated outreach and engagement is based upon having messages that really connect to values and are framed in terms of need and relevancy. We have to make sure that our choir reads and owns the new music. **If we are talking “funding, funding, funding” we might need to talk about the values that people care about.** We have to shift that, which is hard to do but merits an investment of effort.



### Integrated outreach/engagement

- Heal thyself—ensure that the choir learns and owns the new music
- Create a fertile environment for discourse (media and traditional outreach tools to frame the message and set the terms of the debate)
- Convert interested investors into activist shareholders (start with thought leaders and key influencers—the power of trusted relationships)
- Ensure consistent reinforcement—use of grassroots, social media, media and other tools to reinforce the conviction of others and the message frame

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Over several years of working in the environmental community on the National Water Quality Initiative, we had 3,700 nonprofit organizations as partners in the campaign. That community is deeply committed to making sure that every American knows their watershed address and should address the problems of non-point source pollution. But average Americans think that non-point source pollution is something that Darth Vader came up with, that a watershed is an outhouse, and that they really don't want to have a watershed address. But people do get it about rivers and clean drinking water. The environmental choir saw that as dumbing-down the message and had a real hard time getting there. But once the effort was made to make sure that every nonprofit in that campaign received



copies of focus group tapes and polling research, **they could see how the messages that they were spending so much time and effort conveying was turning off the very audience they wanted to engage.** Then they were able to move to new music.

Another tenet of integrated outreach is creating a fertile environment for discourse. That means making sure that we help the media move from the way they frame and talk about art now so that over time they shift how they cover and talk about the arts.

We also need to convert interested investors into activist shareholders. That means moving people from saying, “Yeah, I like the arts.” to becoming activist shareholders where it is part of who they are and what they do and they want to make sure that their investment pays off in the dividends for society that they expect.

We also want to ensure that we give consistent reinforcement. That we celebrate the victories. That in this time of economic hardship, where jobs are getting cut all over the place, we don’t let that translate into the arts not being valued, but rather that we reinforce and demonstrate the pathway to a better outcome.

What lessons lead to success? We need to really focus on cohesive strategies that foster collaboration. We need to make sure we get others beyond the advocates to join. We need to let go of language that may not work. We need to make sure we learn from each other and all the good work that is going on around the country. And we need to recognize that this is a big lift. This is going to be hard and take a long-term commitment, but in the end we are going to move society’s normative expectation and shift into the mind-set that the arts are a basic, fundamental right and a core place where the public should invest. Although this is not going to happen overnight, we need to make that commitment to the long-term and build in increments. We need to seize this moment where we are in a time of great transformation and people are willing to make big changes.



### Key lessons for success

- Focus on cohesive strategies that foster real collaboration
- Identify the stakeholders that must join, support and advocate for solutions
- Get out of our own way with solutions that may be outside our comfort zone
- Communicate with language and through mediums that resonate beyond the field
- Learn from ourselves and others
- Recognize that it will be hard and will take a long-term commitment
- Seize the moment

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During the Great Depression there was a renaissance for America in terms of art, in terms of culture, in terms of community building. It was a difficult time, but because it was so difficult we were willing to try new things. We are in a similar time now of redefinition and we should seize that moment. We know that this matters. We know that there are human, cultural, societal and economic benefits to an increased investment, support and value of the arts. We know that we have seen three decades of the arts being defined by others and we need to look at taking that back.

I want to assert that this is not an either-or environment. It is not law enforcement or arts, child

welfare or the arts. It is both-and. To achieve the safe society, to achieve public health, to achieve resilient stable kids, we have to have social workers, we have to have cops, and we have to have the arts. It is a fundamental aspect of achieving what we need as a society. We know that we must engage others to build public will and demand a new baseline. And ultimately we know we need to seize this moment of transformation because if we wait until the economy comes back or we wait until the administration has gone through a couple of terms and we are not at the table, everyone else will be.





We will be back in the same situation saying, “When you are done with everything else, think of us, too.” We cannot do that because this is too important and we have too much to contribute.



### This matters.

- We know the human, cultural and societal benefits
- We have seen nearly three decades of being defined by others
- We know that the trade-offs are false choices and that a “both/and” demand is the pathway to success
- We must engage others and build the public will to demand a new baseline
- We must seize this moment of transformation

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## Q & A


**Kelly:** Thanks so much for the overview, Eric. This is certainly going to resonate with our members who know in their guts—and know from conversations with constituents—that there is a lot of grass-roots support for the arts and are looking for a way to mobilize it. Thanks for helping us think about an approach for doing that. Thanks, too for helping us think about the opportunities we have right now, since the obstacles are always at the forefront of our minds. Now, let’s move on to some questions we have for you.

The first question I have is about defining values. So much of the strategy you talk about hinges on accurately understanding what matters to people. **Methodologically, how do you go about finding out what matters to people and what they value?** How do you go about finding good information?

**Eric:** Value identification is really a research process and everything is scalable. Whether your organization has the resources to commission stand-alone research, or you need to piggy back on others, or do more informal research, finding the right scale based on the size and resources of your organization is very important. From the standpoint of methodology, values are really identified through a mixture of qualitative and quantitative data by asking audiences what is important when making decisions. You don’t really find out values through

## Q & A

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**Use the  
“Chat to:”  
box to ask a  
question.**

asking “what are your values?” although you can certainly ask that question. Values are identified when you ask: “What do you care about in your community?”; “What is important to you?”; “What do you fear?”; “What do you prioritize?”; “When you make a choice to vote, what drives that decision?”; “When you make decisions about what you want for your kids, what drives that decision?” At the intersection of the answers to those questions you start finding recurring themes that connect to values. You start seeing that the answers to the questions are all about “respect” or “freedom” or “vibrancy, vitality and health.”

To get that research you can do polling and focus groups; we generally encourage doing polling first to narrow the landscape and then follow with focus groups for the deeper nuance. You can do community intercepts, say when parents are doing a back-to-school night, and ask them questions, so you are getting people in situ. You can also do discussion groups, or executive interviews. One thing I always encourage is taking a look at the macro research, at what’s already out there.

An example I’ve already mentioned is the Clean Water Initiative. In that instance, before commissioning the research for it, we did an assessment on what was out there in terms of voter research about water and about the environment. We were able to find volumes of research that really narrowed the research we needed to do. We were able to find out that a very small proportion of people really care about birds and fish. Not that [people] dislike birds and fish, but they do not take action based on birds and fish. We found that the place that people already took action regarding the environment was based on the impact to their health and their children’s health. We were able to narrow our work knowing that action already took place based on the value of human health as opposed to environmental health. We could focus the remaining research on the ways to convey the links to human health that were believable and authentic and see that their environmental impact was relevant.

**Kelly:** The next question in our queue is about creating activist shareholders. It is a great idea, where people not only react positively to your messages, but carry the message to others as well. **Can you talk a little more about how you create activist shareholders?** Maybe as part of that you can talk about techniques for grass-roots communications, as well.

**Eric:** In terms of creating activist shareholders, this is about getting people to vote their proxy. I’m sure everyone on the phone owns shares of stock. If you do, you get an announcement that there is an annual meeting, here are the annual reports and the resolutions for voting. And most of us, if we are honest, never vote the proxy. We look at it and we recycle it. That means we are not having an impact on that board and we are not being activist shareholders. To get people to become activist shareholders it is really about getting to that place of asking for conviction. Once a person becomes committed to an issue it is about getting to that place where they have lots and lots of opportunity to act and make a difference. We need to get beyond that place where we are saying, “We need to get this budget passed so send an email to your legislator right now.” We have to do that, but it is only one example of an action. Moving people to be activist shareholders is inviting them to take control and help organize in their communities. To invite their friends and neighbors to learn about something. To be a messenger themselves. That’s when people start becoming activist shareholders, because they have ownership of the issue.

You can support your messengers by doing everything from building to providing toolkits. Put power in people's hands. Make sure they have a voice and amplify the voice of others so that when they are sending that email or speaking to a council you are supporting them, recognizing them and celebrating their investment. When people see themselves as celebrating and making an impact they are more likely to become more of an activist. But we tend to not do that, we tend to forget to thank them or to celebrate them in such a way that they will see and feel the difference they made. I am not sure how many of you are familiar with the company Working Assets. They are primarily famous for giving their customers free pints of Ben & Jerry's, but they are a socially responsible phone company that gives back a percentage of their profit to various causes. What they learned early on is that they could tell their customers they get to vote with their dollars and it was easy to be an activist, but they weren't getting the kind of uptake they wanted to in people participating in their campaigns. They realized that they needed to share more and show more small victories, like 10 million of you made calls to Congress and this is what happened. By sharing these small victories, they moved people from being passive account holders to activist shareholders by showing them what they were doing made a difference.

**Kelly:** Are there specific grass-roots tools that are particularly helpful in reinforcing those success messages?

**Eric:** The number one grass-roots tool is establishing a relationship versus conducting a transaction. The most powerful grass-roots tool is getting others to engage their network, to activate their church, their coworkers, and their nonprofit organization and then put your message onto their Web site, their Facebook, on their Twitter feed, or in their newsletter. That way people are getting a message from an organization or person whom they trust, rather than one in which they may not even be involved. That is the power of grass roots, when you connect through an organization or individual with whom you already have an affiliation of trust. So it is a relationship in terms of who is actually communicating with the end user, but it is also a relationship in terms of those who are going to assist you with that grass-roots outreach.

A transaction, for instance, is asking someone to put something in their newsletter. Whether they do or don't, a transaction is not ultimately sustainable. A relationship is where you have built awareness and understanding of the needs and what is cared about in a community, an organization, or an individual and they go together. It is not based off only communicating when you need something, like when the arts budget is under threat. Instead, a relationship happens when you are engaged on an ongoing basis and it is not just about what we need, but also what you need. Relationship is the number one rule in grass roots, all the other stuff is mechanism.

Social media and training for door-to-door engagement or as public presenters are good methods of grass-roots engagement. The easier the tools you provide are to use and modify the more effective you will be. Again, you want to make sure they can put their own stamp on it and make it their own. Make the tools easy to use, flexible and customizable (talking points, ready-to-use e-mails, etc.). But remember that all of that is just mechanism; if the relationship is not there, it won't matter.

**Kelly:** We are going to take time for one more question. This one is about the different things state arts agencies fund. You mentioned that you have done a lot of work around arts



education, but I'd like for you to riff for a couple of minutes on a couple of other areas where state arts agencies spend a lot of money and time: funding for individual artists and money for unrestricted operating support for arts organizations. For arts organizations, those are typically more of a hard sell to legislators and the general public. **Is there a way to harness public will ideas or strategies to build more understanding and support for funding artists and operating support?**

**Eric:** Absolutely, but it is that question of framing. It is very difficult to say, "We want to take tax money and pay individual artists because we want to pay individual artists. I believe we should do that," and if you take a quick look you see we take tax money and pay a lot of individuals to do a lot of different things. But that is not a closely held value that most legislators and voters have. So again, what is the value that it ties to? Is it about having vibrant communities that have a sense of who they are, that have the ability to express themselves and ask questions that spark discourse and strengthen the community? Well, to have that, we need individual artists in our communities. That makes a difference.

With unrestricted operating support funds for arts organizations, very few people are wandering around worrying about the operating budgets of arts organizations and what percentage is unrestricted. But people are interested in making their communities vibrant and interesting places to live, and that in having access to quality programs that express the characteristics of the community and the human condition. People want programs that connect them, that inspire them and also do some other things, like attract companies and spark economic development. So I believe that there are very strong arguments for these other things state arts agencies do. I think it is about impact and community and the experience of how people want to live, and less about providing funding for our budgets.

I'll give you a real specific example. If you look at the funding of libraries from the 1970s to the 1990s, you saw a massive decline. There was a period of about 25 years where no new libraries were built, no branches were built and book budgets were decimated. But if you look from the early 1990s to the present there has been a renaissance of beautiful new libraries being built, libraries open seven days a week like in the good old days and libraries with new book buying budgets. So what happened? What happened was that libraries nationally put a lot of effort into shifting their language and not talking about the need of the libraries. King County, outside of Seattle, asked for money to build new branches using the language of "need" and failed three times right in the middle of the heyday of this renaissance in the mid-90s. But in 2000, they went out to the community and, instead of talking about the needs of the library, they asked what are the needs of people of King County. And they found out that there were some big things that people were really worried about. They were worried about educational achievement, about the ability of people to start new businesses and nonprofits. The library identified a bunch of things that people cared about that were benefits and needs. Then they went out and instead of saying, "We need money for King County libraries," they said, "We need to reinvest in these critical community priorities and to do so we need to open three new branches to help serve the community where you are saying we have these needs and we need to extend hours to provide more homework help, etc." They passed a \$200 million bond measure. They reframed the problem based on what the community wanted and needed.

I don't think there is some sort of neat divide on public will. I admit when I do work for a

children's hospital it is super easy compared to doing work for a drug rehabilitation program, but ultimately they are both components of a healthy, vibrant society. And you can find a place where people have needs and wants that are addressed by having a drug rehab program.

## STATE ARTS AGENCY PERSPECTIVES

**Kelly:** Thank you again, Eric, for sharing your insight and experience with us today. Next I would like to introduce some state arts agency folks to compare notes and share their perspectives, reactions and ideas. One of those guests is Sherilyn Brown. She directs the education programs at the Rhode Island State Council on the Arts (RISCA). In addition to being part of NASAA's Arts Education Leadership Steering Committee, she has worked with the Rhode Island Arts Learning network and has degrees in both adult learning and theater education.

We'll also be hearing from Chris D'Arcy from Salem Oregon. Chris is the executive director of the Oregon Arts Commission and oversees the Oregon Cultural Trust, which is a long-term endowment initiative to leverage both public and private dollars for the arts as well as humanities, history and heritage activities in Oregon. Chris is a former director of the Alaska State Council on the Arts and also worked for the World Craft Council in her home state of New York. She is also a former NASAA board member.

And from the Prairie State, we have Terry Scrogum, executive director of the Illinois Arts Council. Terry has had a long career in state government serving in different managerial and legislative capacities, including being a senior advisor to the

### Perspectives



**Sherilyn Brown**  
Director, Education Program



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**Christine D'Arcy**  
Executive Director

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### Perspectives



**Terry Scrogum**  
Executive Director



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governor for arts and cultural affairs. He has also worked at The Hope School, which is a private residential school for children with disabilities, and the Homeland Center for the Arts. He is currently serving on the NASAA board of directors.

Thank you all three for being here today. To kick things off, I would like to hear what you all think about what you have heard today from Eric. Do you think these public will ideas apply to the work you are trying to do in your state? Sherilyn, would you start us off?

**Sherilyn:** Absolutely. The Rhode Island story is that the Arts Learning Network, which is a policy body aimed at providing access to the arts for all kids, had the pleasure of going to ELI (the National Endowment for the Arts Education Leaders Institute) and hearing Eric speak.

One of the things it did for us was completely change our thinking on a project we were in the planning stages on, and that project was on building community toolkits. We were very successful in changing our arts graduation requirement to apply to all kids. We quickly learned that policy change was one thing, that short-term gain; but how do you engage that long-term support? And locally, how will that graduation requirement play out in local communities?

So we came up with the idea of developing toolkits that could help community members advocate and support the graduation requirement in real terms. Our original idea was that we would look at national models, bring in national and regional research information and bring those to the sample communities. After hearing Eric we completely flipped what we were going to do and started with local focus groups and surfaced local values in the four communities we were working with. We got to know who their local heroes are, what their places of importance are, and what are some of the iconic images that they identify with to create their sense of place. We also looked at their local leaders and methods of communication, which were extremely different in each of the communities. In one town it was the local Web site, in one city it was local radio talk programs, in one it was an African-American social club that was a major method of communicating. So we started our process with that and are now building the local toolkits using those surfaced values to engage people.

**Kelly:** Chris, how about you? Do the public will ideas we have been talking about connect to your work in Oregon at all?

**Chris:** Oh, definitely. The Arts Commission started out really looking at how we could reframe the arts and culture in Oregon when we were planning the Oregon Cultural Trust. We are a state that has traditionally had a low per capita investment in the arts, and leaders in the business, cultural and really the broader community set out to look at different strategies to increase public and private investment. It was all about changing the fundamental positioning of the arts, putting together a process that would engage the public around a bold vision, and then

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### How do these ideas apply to state arts agencies?



creating the mechanisms that would get their buy-in and motivate people to action. You know, creating the engagement and motivating the people to action. We set about creating some new strategic alliances. Oregon is the ninth largest state in terms of geography and most of the arts assets are on the west side of the state. But looking at a longer political strategy that was part of the overall effort, we realized that if we didn't bring in some different partners—heritage, historic preservation, and community development folks—we would not have the critical mass or ability to mobilize the grass roots across the state to effect change. It's worked. We have found that involving different cultural partners, beyond the arts community has not only informed our work, but helped connect us to more people on the ground. As a result, we have raised over \$17 million. We have created a new grass-roots cultural infrastructure by mobilizing and funding a network of 45 cultural coalitions. As far as respecting cultural context, we think we are pioneers by creating a local arts and cultural structure that connects western government, the 36 counties in Oregon, and the nine federally recognized tribes.

Another point that is important for all of us is the use of influence mapping. We started this work by looking at the way that we might influence the key decision makers in Oregon: the governor, key legislative leaders and key business leaders. And then we set out, using our commission, our local and regional partners, to see where those connections were, to identify where shared values were for each one of those influence points. That it is something we continue to take the temperature on. I think there is a lot of resonance with this work for what is going on in Oregon.

**Kelly:** Terry, I know you worked with Metropolitan Group during your strategic planning process. Were you able to borrow any of these ideas for your work in Illinois?

**Terry:** As a matter of fact, a lot of the things Eric talked about—like doing the surveys, utilizing focus groups, or something akin to that—is the process we used, and it really informed our strategic plan and the outcomes that we eventually developed. This was very different from what we did in previous plans. It was targeted at what the communities we talked with wanted. We did a series of 15 listening tour groups throughout the state and asked those questions. It has been very helpful, since we have had to make some draconian cuts, to look back at that process and see what people valued in terms of the agency. So, yes, we have been able to use it from that standpoint.

I agree with what Eric says completely. I really believe that it is only with the grass roots that you make permanent shifts. The mass media is a wonderful way of getting people's attention, but it can shift depending on what is interesting or scandalous that day. So I think the only way to make those changes is on the ground. Tip O'Neill, at least it is attributed to him, once said, "All politics is local." And that really is the case. Looking at communities one at a time, you really have to look at them individually. Politics by one definition is just how influence is distributed within any one entity. Understanding the influence mapping, what the public values are and how those connections are made is the way that permanent change can be achieved.

Everything Eric says resonates very strongly with me. It is built upon valid principles of community organizing and it focuses on the psychology of group processes and how communities organize, whether it is a small homogenous group or a broader one that includes a number of groups. I think this process has a lot of value. In Illinois right now, for example, we are trying to pass an income tax increase. Our arts advocacy organization, the Illinois Arts



Alliance, has joined with a huge coalition and is really the only arts group among social service, education, construction trades and everything you can imagine. It is important because it is becoming part of a larger group that we are not normally associated with.

**Kelly:** All three of you have talked about common themes of enlarging the choir, working with groups you may not have worked with before, mapping influence, and tapping into values as well. Now, I know that all three of you have a lot of experience in the state arts agency field and are familiar with more states than just your own. Do you think that these public will building ideas are a departure from the ways that state arts agencies ordinarily do business?

**Sherilyn:** I think that we have all incorporated some of this. For us, the values piece was a real shift. Thinking about how we get to the values really made us think about how we would ask those questions locally and set things up. We get at some of it by doing focus groups in our strategic planning. But getting at the values piece was definitely a shift for us and made us pay attention to different kinds of things. We paid attention to images within the community, which are very powerful for people. We are paying attention to the words that come from that community and putting those front and center. And we are not assuming that one message is going to fly for everyone in the state. For us, in this toolkit project, that has been somewhat of a shift.

**Chris:** I think that while the state arts agencies do a lot in common, every state is different. Particularly, where the agency is placed in the government can play a role in how that agency behaves. I would describe the Oregon Arts Commission as collaborative by nature and there is a culture of collaboration within our organization. We are part of an economic development department, but we have close ties with tourism and the film office. Particularly as we look at a bold vision to change the way culture is funded in Oregon, we worked hard to cultivate relationships with other cultural partners. The arts don't happen in a vacuum, so when you think about appealing to grass-roots support around the state, you will likely want to talk with downtown businesspeople more often associated with Main Street efforts that bring together preservation and creative people who rent spaces in those buildings.

Oregon is a special place. Not only do we have indigenous people who have been here for thousands of years, but we have people who walked here as part of the western migration in search of Eden. Our people really value that history and heritage. We have a beautiful landscape and a vibrant creative center in Portland that is an in-migration place for creative people from all over the country. So when you think about tying together all of those efforts you have a very, very rich mix. There is something for everyone, whether you are a rancher whose family has been here 150 years or you just moved here to work for Eric at Met Group in Portland. I think we been able to pull together a very diverse group of arts supporters by being good listeners and taking time to learn about other people's work and taking time to develop the relationships and valuing what our collaborators can bring to the table.

**Kelly:** That is a beautiful segue to another question, and Terry I'll have you start off. What values resonate most deeply in your state? What are the passion points and closely held beliefs that can galvanize support in Illinois?

**Terry:** I think that goes back to some of the other comments that have been made. While we

talk about education being a strong value in Illinois, it is sort of amorphous and you really need to look at local regional areas to see how that plays out. In Chicago, and in Chicago public schools, what they are doing may be different than in Quincy or Carbondale—again, that idea of going back and understanding that there are macro values but they have to be tied to something that is locally based and has local resonance in order for them to gain any traction. The comments that have been made about focusing and understanding reflect the need for different tactics in different situations. In a ground war, the only successful way you are going to win it is through ground action and not just the Air Force and the Navy. You have to be able to take each of those individual communities and add them to your alliance, and I think that has to be done through grass-roots kinds of efforts. That local understanding and operating on that basis is what is really critical. It is very difficult—especially in a larger state, but also in some of the smaller ones—to create that overall value for a state. It is going to be so diffused as to not be relevant for any particular area.

**Sherilyn:** Well, as the smallest state, compared to Illinois, I would say, absolutely. Especially around that sense of place that we have talked about. In our values clarification process, we found that environmental stewardship was extremely important in all communities, but the way they framed it was very different and very specific. In the urban area it was to take back a park that had been taken over by drug dealers and make that into a place of beauty that was safe. In another area it was very much about a land trust to save the forests and the oceans. Without that specific language and understanding, an arts message won't resonate, or resonate as deeply.

**Kelly:** We have had several questions come in about the Oregon Cultural Trust, so I want to circle back to you, Chris. Could you say a little about what mechanisms you use to secure the funds? And also, you mentioned a cultural coalition. Could you explain what you mean by that?

**Chris:** The Cultural Trust has three funding mechanisms in Oregon. One, we sell a cultural license plate. There is a surcharge for the plate, and we are one of three specialty plates. We don't have a large population, like California, but it is beacon of support you can see on rural roads, in downtown Portland, etc.

Second, and the most innovative mechanism, is a tax credit. Again, our organization is designed to build public and private support, and we didn't want a mechanism that forced a donor to choose between a cultural nonprofit or the Cultural Trust. So, we have a very generous tax credit. If an individual makes a gift to any cultural nonprofit, and there are about 1,200 in Oregon, and then matches that gift with a donation to the Oregon Cultural Trust, that individual can receive a tax credit, up to \$500 for an individual, \$1,000 for a couple filing jointly, and \$2,500 for a corporation. This has been a very effective development tool for arts organizations, library foundations, humanities groups and others.

And finally, we have the authority to accept the transfer surplus of excess state assets. We will receive 51% of a development outside Salem, our state capital. But the progress during the recession has been very, very slow and it will probably be another five years before we see any cash flow from that.

We are different from many other state cultural trusts in that we don't have a sales tax here, so

there is no tax-triggered mechanism. We are earning it the hard way. It is very labor intensive, and a lot of people are not familiar with what a tax credit is, but once they get it we find it is very effective.

Our approach to cultural coalitions is about making sure that resources get distributed to address the needs of local communities. There is another example in Massachusetts with their really decentralized funding. In Oregon, we knew we wanted to mobilize our grass roots around cultural issues and really build cultural participation across the state. So we invited every county and every recognized tribe to form a coalition in their area. Interested individuals, tribal members and others would develop a plan then figure out what their cultural needs were and what their priorities might be. We then would provide them with a block grant, factored by population, for regranteeing. This has mobilized tiny communities and created a network of communication and cultural infrastructure in counties where the population is sometimes only 1,500 to 2,000. It's a very powerful force on the ground, and these folks can be mobilized for other purposes beyond building a trust fund. It can become a very active and powerful political network as well.

## ADVICE FOR STATE ARTS AGENCIES

**Kelly:** Which goes back to what Eric was saying about relationships. We need to wrap up this part of the discussion today, but I want to thank you all so much, Chris and Sherry and Terry, for being with us and sharing your own experiences and helping us reflect on how we can apply these ideas to state arts agencies. Next we will hear from Jonathan Katz, NASAA's CEO.

**Jonathan:** I am going to focus a few brief remarks on how and why a framework like building public will is useful for state arts agencies.



In recent years, state arts agencies have had direct experience with public value frameworks, arts participation frameworks and now with will-building frameworks. I want to talk about what makes this valuable. Basically a framework offers a method—or you could call it a perspective or a discipline—for breaking up a complex reality into pieces that can be managed. What makes the pieces of our work manageable is if we can see that one piece makes another piece easier or less expensive, or one piece has to be completed before another can work at all, or you need to treat one task or group of people differently than another to get the overall outcome you want.

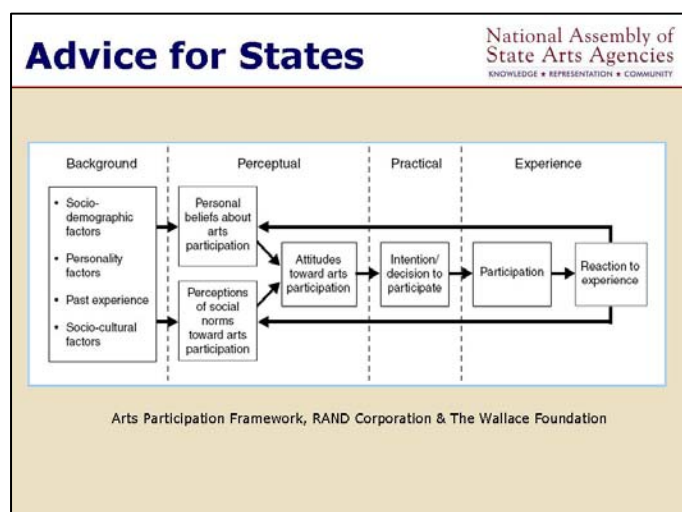
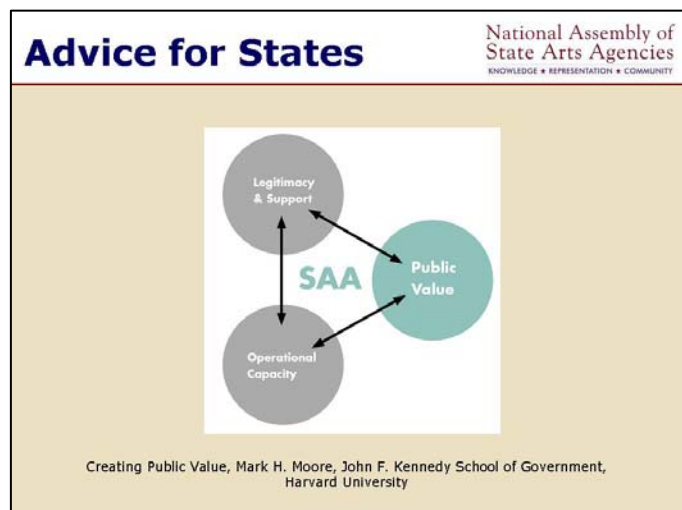
For state arts agencies, a framework can be especially useful if it helps us determine how to invest our money or our staff systematically or strategically to create public benefit or support for our mission—influence mapping, segmenting and prioritizing tasks so we can make those investments most efficiently. Many frameworks can assist state arts agencies, but why?

If you take a look at the public will diagram, you can see that the parts are different. You would do different things to accomplish them, but you can see that the five steps are important all together. There is a systematic message: if you do four of them you won't get the same effect as if you do all five. It is not an efficient or effective way of investing your resources. If you are looking at a whole state or community, you might waste resources unless you target one step toward a group at one stage and another step to a group at another stage.

If we take a look now at creating public value, you can see you would treat these groups differently. You would communicate differently with your authorizers as compared to the group that gives you your operating capacity. And the relationships you need to manage are those with your authorizers and with the ones who give you your operating capacity and then the relationships between the two. So your tasks are laid out there and there is a strategic message. Just doing good programs or producing good art is not enough to sustain support for that.

In the third example we might look at the arts participation paradigm. Here, too, the framework suggests that there are very different interventions that an artist or public agency has to implement in order to move someone who is unaware about the availability of the art or had the opportunity to experience the art to become someone who chooses to participate and continue to participate.

This is the power of frameworks. Reality gives us problem after problem, but doesn't sort them out in any organized way. It doesn't remind us of what we've learned or remind us to build from one step to another.





But, a *framework* does that. If it is a good framework it will identify factors, it will suggest that there is a sequence, and give us a fresh perspective. It suggests that there is a context for all the parts so we can make our decisions systematically and not randomly as we are presented with problems. And as the context changes, we make our decisions strategically and the system adapts to changes.

Finally, I would suggest that there are a number of tasks that a framework must address to be really valuable to us. In the next slide some of them are listed. If a framework is worth our investment then it affects these things. If we take a look at will building we have to take into account closely held values, we have to understand the cultural context, that we need to include our audiences as messengers, that we need to establish trusted relationships.

But how do we do those things when we consider where we are in state government? When we phrase our mission and goals and policies? When we design our programs and services? When we structure our planning process and who we include in that? Who we build partnerships with? What our advocacy strategy is? How we communicate with people and systematize it? How we do that evaluation? The will building framework and the other frameworks too, give us some structure so that we systematically and strategically look a little differently at each of these steps and realize the most from our people and the funds with which we are trusted.

## RESOURCES

**Kelly:** Thank you Jonathan.

Before we adjourn, I'd like to let everyone know about some additional resources available through Metropolitan Group's Web site. If you

### Advice for States

National Assembly of  
State Arts Agencies  
KNOWLEDGE • REPRESENTATION • COMMUNITY

- Interpret problems with a fresh perspective
- Make strategic decisions
- Find systemic solutions

### Advice for States

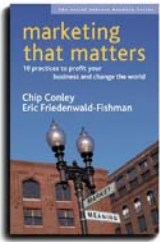
National Assembly of  
State Arts Agencies  
KNOWLEDGE • REPRESENTATION • COMMUNITY

- Placement and Structure
- Mission, Goals, Policies
- Programs and Services
- Planning Process
- Partners
- Advocacy Strategies
- Communications
- Evaluation

### Resources

National Assembly of  
State Arts Agencies  
KNOWLEDGE • REPRESENTATION • COMMUNITY

www.metgroup.com



**INCREASING Relevance | Relationships AND Results:**  
PRINCIPLES & PRACTICES FOR EFFECTIVE MULTICULTURAL COMMUNICATION

- principle 1: Check Your Assumptions of the Other: Design with intention
- principle 2: Understand the Cultural Context of Your Audience: Do your homework
- principle 3: Invest Before You Request: Create community-centered partnerships
- principle 4: Develop Authentic Relationships: Maintain a long-term perspective
- principle 5: Build Shared Ownership: Engage, don't just involve
- principle 6: Walk Your Talk: Lead by example
- principle 7: Measure: When numbers aren't enough, use cultural wisdom
- principle 8: Anticipate Change: Be prepared to adapt

**Measuring what Matters**

ACTION MEASURES		RESULT MEASURES	
INPUTS	OUTPUTS	OUTCOMES	IMPACT
What we put in	What we create	What results	What difference it makes

go on-line to [www.metgroup.com](http://www.metgroup.com) you can learn about the many different services they provide and can access a variety of tools—not just about public will building, but also about marketing and other issues. Their multicultural communications tool, “Relevance, Relationships and Results,” is especially worth a look for our field.

In the Tools area of their site you can explore a variety of documents related to arts, heritage and culture issues. There are arts education presentations available for you to download as well as tools about the arts and social capital, marketing for the arts, and building support for heritage and preservation. Good stuff and hats off to Met Group for making it publicly accessible.



I want to extend one final thanks to our crew of presenters and commentators today—Eric, Sherilyn, Chris and Terry. And thanks to all of you for participating, too. We appreciate your support for these seminars and look forward to offering them on a frequent basis. We look forward to seeing you next time!