### StreamBox

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If it's an easy question that Tovar can answer, you can do to in the moment in the chat. Some of those he will flag as important topics of conversation once we get to the larger question and answer. If toggling between is not right for you, that is fine. The chats is there if that plays best to how you engage in the conversations otherwise we'll do that during the questions and answers. With that, I'm going to orient you to how we'll be focusing our conversation today. We do have 90 minutes together and we're going to focus as much of that time as we can roughly about 50 minutes on sharing out the messaging that is the result of this work and 25 or so minutes on a conversation with you about what elements of that messaging resonate and where there are examples from communities that illuminate the messaging we're sharing with you today. To set context we'll share out the high level findings from the research that guided

that work. First let me orient you to the research that Pam alluded to in her introduction. So [background conversation] Eric, I trust you can mute everyone except me. Thank you. This began with a literature scan of the existing research that included a real focus on research about conservative values that included the work of -- a number of articles written to argue for -- so these are the Fields that we need to understand how to make the pivots and how to make the head winds in the field. We drafted a draft message framework. It was that message framework we took into the testing process. The testing included interviews with 27 elected officials and their influences and advocates across the arts and culture space. Because we were really focusing on research on what are the ideas that will resonate with conservative policy-makers while maintaining the support of progress sieve champions we oamp sampled among Republican members of Congress as compared with Democratic members. The Republicans include one mayor a mayor of a city that successfully increased taxes specifically for infrastructure. Our sample included ten arts forecasts including some of of you today. Some appropriation staffers one on the Senate

side and house side. The chair of national endowment for the arts as well as one lobbyist with expertise on the space. We were advised along the way that the group agencies were created specifically to bring diverse perspectives not only within the network but across really key partners to help ensure it's a message framework that will not only work with the NASAA network but will be augmented to what is happening across the field. So before we get into findings, we want to create a little bit of space to make sure we understand the terminology we're using tomorrow. Eric Friedenwald-Fishman will be using terms we'll be using and what we mean.

**>> Eric:** Hi, everybody. It's fantastic to see on Zoom so many colleagues for so many aspects of work we've done together over the years and I'm sad not to be joining you in san Juan and hope we'll be able to visit each other in person soon. I wanted to give a quick context. Because there's so many sessions where one person is saying narrative and another is saying message and you gheet a construct of what it is we're actually talking about. I wanted to cover the distinctions between narrative, stories, messaging, framing and the risk activity and resilience of those that we are communicating with. I'm not sure if you can hear me. Zoom has frozen on my end. I'm hoping you can hear me as I'm talking.

>> We can hear you, Eric. We got you.

**>> Eric:** Excellent I appreciate it. Everything is froze on my end. Narrative is the big picture way in which people see [lost audio]

>> Eric, we need to unmute you.

**>> Eric:** Can you hear me now? Everything froze for a moment. The screen disappeared and I'm back. Narrative is the overarching way that we see an issue, idea or part of the life. The narrative is the whole tree. The narrative is that which we view and the construct in which we take information. The way we experience narrative as human beings is primarily through stories. Those of us that work in the arts in creative space are often in the business of telling stories but stories can be formalized stories. Stories are what we see in the media and what we hear reinforced in the families, workplace and the leaves on the tree. There are hundreds and hundreds of story that reinforce because we have a way of seeing -- reinforcement that way of seeing. Messaging and most of our time today is talking about messaging are the ways of articulating a narrative frame. A way of getting people to understand and to connect in and have the way they see being a narrative we design. The framing, which we'll spend a little bit of time on today, is the framing that underlies the messaging.

What are the values that people have if trigger and connected in the messaging will motivate them to shift how they view an issue or to be more supportive or less supporty of to elevate its importance. How are defining the problem? How are they seeing the solution and who are they seeing as having a responsibility for the reason it's a problem or making it a solution? Often when folks are talking about narrative and messaging they just talk about putting the information out. It's really important that we pay attention to who is receiving that information because the stakeholders, the people that see that tree, see that narrative, that experienced the stories, experience the messaging and are helping tell it, they bring to this their own lived experience. Within that lived experience their value sets, their perspectives, think bring it to the environment in which they are operating where are they in terms of economics, where are they in terms of their sense of

resiliency. They bring it to echo chambers. Who is it that they listen to? Who contributes to their campaigns? What do they see in the community? What do they experience in terms of the arts. They have their own set of echo chambers that. Reseptember activity and resilience means how receptive will they be to a message frame. Once they've accepted a message frame and see the world that has -- in this instance, has arts and culture as a necessity how resilient is that of seeing when other messages come their way? That's the core concept we're talking about here. We're going to make this tangible as we go through in terms of arts and culture. Very quickly as Rob said we look at other movements. Just in the last few years a very, very proactive effort has been made among the clean energy space to radically shift the narrative in terms of how is clean energy seen and changed the stories and messages that advance that narrative. It's had quite an impact. Over 120

cities, the majority of which have either Republican mayors or Republican majority City Councils have passed 100% clean energy standards. The meta narrative, the way of seeing what they move to is that we're ready for the 100% clean energy, the readiness not only technological but a readiness in terms of what they have. The stories they've told are the economic impact for communities. The huge increase of jobs. The independence of communities and people's own ability to generate power and problem set stories around how many kids and how disparate and non-equitable the kids who suffer from asthma and chronic disease needs that are related to dirty power. Their messaging really focused on healthy kids and families, healthy local economies, greater independence and a technology that is completely ready but politics are getting in the way. You notice in all of that, I didn't say a word about climate change. The previous narrative that clean energy had been pushed

through because of stories and messaging that a huge advocacy community worked on for over a decade was that to fight climate change we must have clean energy. We found that framing and that set of messaging and stories added up to a narrative which is clean energy is something we need to fight climate change and the majority of American voters were not motivated by that and a set of policy-makers shift add way from that. And that has led to an opening of who is willing to support that change and what the level of expectation is. Back to you, Rob.

**>> Rob:** Thank you, Eric. We'll now hit the high points in terms of research findings. The first of is that when conservative policy-makers make the case for arts and creativity the reasons come back to this idea of strength. Whether it's in the context of building community fab fabric that encourages people to stay in the community and helping returning veterans to overcome traumatic brain injury or post traumatic stress disorder. Hoping stem the tide of an opioid addiction crisis or the much more familiar argument to all of us which is the ways that arts and creativity help bolster the strength and success of our nation and communities across the land. The types of arguments that we hear keep coming back that help to strengthen us as communities and as a nation. This was validated in the research in other Fields. It's also worth noting on this front our formative research uncovered that this presents an opportunity for shifting the

paradigm in terms of how arts and creativity advocacy is experienced and to shift from positions of trying to hang on to the current budget or to try to mitigate the extent of budget cutbacks and rather to shift to a position of strength that is really focused on how do we [lost audio] how do we significantly increase the funding for this field? It's also worth noting that in the context of the clean energy and science Fields we found that in in-- innovation was important to how they made the case for how they dramatically increased their funding. They were looking at how other countries like China were doubling down on investments whether it's in clean energy or science. They were using that data to make the case for why we as a nation need to do the same or run the risk of ultimately manufacturing the inventions that are created elsewhere. The next is that four guiding values that motivate public funding rose to the top in

research of those that are relevant. Those are strength, innovation, prosperity and community. As Eric explained those values are what your constituencies stand for and motivating them the kinds of actions that you need them to take and therefore need to be reinforced throughout your messaging. A stereotype that is worth busting for some although probably not anybody on this call is that -- is the notion that political champions for arts and creativity are predominantly progressive. The adjustments don't follow neat party lines in terms of when one party is in party there's more or less funding. NASAA has known to be true there are political champion for arts and creativity across the spectrum including tea party maybes like Mike Huckabee and rank and file members of the Republican party to moderates like Murkowski and others. And when we think about who arts political champions are, we need be thinking about that

and really broad constructs. It's also worth noting that when we listen to what those policy-makers say when they talk about why they vote for public funding for arts and creativity the ideas come back to tangible benefits. We'll start breaking down later on in our conversation today what the benefits are. So now we want to -- those were all -- those are just some of the highlights of the finding from the formative research phase. The late tour scan as well as exploration of other sectors we developed a message framework inspired by that research and inspired by the policy think tank that NASA hosted back in 2018. We conducted the interviews. I showed you the slides that we interviewed to test the framework and the next set of findings are findings related to the response we got to the message framework we tested. The first is that the message framework broadly speaking resonated really well across the political spectrum. I want to say that because

our research was how to resonate on the conservative side of the aisle while also with progressives. Also worth validating the idea that the values and messages that we were driving toward a message framework would work well with progressive colleagues as well. So it's worth also noting that on the progressive side while progressive elected officials would note that this message framework does work for them there were people across the board on the appropriations level and across the ecosystem who were expressing interest [indiscernible]. One of those new ways is this idea of strength. How arts and creativity strength our nation.

In our testing that was the first statement that people read and it was by design. The very first word on the page was strength. We would invite them to say how would you make the case for that? They would fill in the blank with ideas that were reflected later in the conversation in the benefits messages.

So it was really helpful for us to see that that strength concept is experienced as new however it's believable and resonates and lawmakers able to connect the dots on their own between that concept and benefits that are part of this messaging. If you have grounding in the robust research that informed creating connection as I know many of you do, you already know that prior research underscores the response of expanding frames from capital A arts and capital C culture to broader definitions of our field that help to invite more people in and help to them to see the array of activities and benefits that are accrued through the work of our field. We tested in our research whether this frame of arts and creativity is experienced and see the ways the helps to benefit the society, not museums in big cities but music festivals in small towns that are in some cases the major thing to bring traffic to the community. We

found in the research this framing is more inviting for policy-makers and their influencers. It's worth noting that for some, obviously this term creativity is familiar to many of you from advocacy in the past from shifting to stem to steam. We learned in the research that in the past when the term creativity has been used there are instances where we're making assumptions about how they are making believe between the idea of creativity and how that drives innovation and then how that drives global competitiveness and how they are under this idea of strength.

What we learned in our research is that policy makers -- some need us to help them connect those dots because they are going from creativity to innovation on their own and they need more hand holding to understand what we mean in that context. As Pam said the results of this work will be a narrative guide we're developing now and NASAA is distributing later this fall. One of things we're focused on as a team now is how we can write a little bit with nuance to help the field in this way. One of the messages that tested by far the most effectively in our research was this idea that the reason for public funding, not the reason that arts and creativity are a good idea or benefit us, but the reason for public funding is that public investments are essential to ensure that the benefits of arts and creativity don't just occur in the communities where there's already a lot of wealth and can be investment but they accrue in every community nationwide small and

large including small and rural communities.

It's worth noting that that is an idea that works well -- that is a bell ringer regardless of whether you are a progressive policy-maker.

It's a bell ringer regardless of whether you represent an urban area or rural communities. This helps to stretch on culture to every community nationwide is really essential. So you see when we get the narrative, the message framework that we're lifting that up to a few different places. I've spoken to benefit several times, specifically when we break down policy-maker statements that they go to tangible benefits. We tested a wide array of benefits and the five in the top are the ones that you see in the top of the screen. The first is economic success and global competitiveness. That was by and large the most motivating set of benefits for public funding. The next tier, the health and billion being are motivating for policy-makers and it varies depending on the individual policy-maker which is in the first or second position. This is -- you know, one of the things we're testing in the research is -- can be deliver a guide that is really simple for advocates to

say. If you are talking to a Republican say it this way or conservative. If you are talking to a progressive frame it this way. The research shows it's very varied. You can have education be the main focus and as advocates you need to know to do your homework understanding the priorities and how can I able to help them achieve the hut button issues. The fifth benefit is beauty.

As one of interviewees said the beauty is the icing on the cake but policy-makers wanted to fund the cake. Economic success those are the core benefits that are going to motivate public funding. Beauty is a message that resonates for some in the context of while we're publishing these other benefits art and creativity also layer in benefits for the community, that for some conservative policy-makers for example, include really helping us to find our God-given talents and share them with others or to bring more grace into our lives and communities.

So those can be very powerful statements. Sometimes policy-makers experienced those as being the lead benefit that advocates are walking into the room with. The point we want to make sure is it can work for some. It probably sounds better coming from one policy-maker than advocate. It should be what you can layer in for the right policy-maker as being an add-on in addition to other benefits [inaudible]. It is worth noting that we were testing the boil plate advocacy messages throughout the research as well. A couple that tested particularly well were the idea of public private partnerships and how arts funding helps to drive those. As well as this point that you are familiar with that is for every public policy invested the arts field leverages that for an additional $9 in private funds. What is really important here is not just that those are good messages to continue using but rather that they are very important -- policy-makers experience them for making

a case on how this is good governance but they need to hear the case for why public funding is essential. Sometimes what they haven't been getting in the conversations today is that public funding piece. Our recommendation is these are good talking points they continue including. They need to be in the context of funding. The key message there is about how arts and -- public funding ensure that arts and creativity benefit every community. Last but not least, you know that, you know all policy is about context. In this moment they are thinking about how do we recover as a nation. How are we coming back stronger after the recovery through COVID-19. When we're testing messages, the ideas and questions people were asking were often coming back to what does this mean in terms of specific funding related to economic recovery. When we get to the message framework here in a moment we've crafted something that is designed to be much more evergreen.

They should we useful in any construct not just the election cycle but the next several. What is important when you walk into the room is to contextualize your ask and in the moment in time and the context of policy priorities for the individual.

So in the narrative guide you'll see examples when we get to calls for action for ways you might think about having conversations specific to COVID 9. There's a reason why you don't see that idea baked into the message framework Eric is about to share that is meant to outlive the disaster. We have time for just a couple of questions. We only have time as a collective to dig in to one or two. Please populate the chat with your questions for the group. Tovar, are there any questions that have risen to the surface so far.

**>> Tovar:** We have a couple questions that are come in so far. One is about the idea of public private partnerships and it being sort of a broad concept and asking for a specific example or two of models of what those partnerships look like, what resonates with the folks we interviewed. And then there's one other bm sort of the COVID 19 context as well.

**>> Rob:** Okay. We testing broad strategy. We don't have data like that to share with you today, Eric, I don't know if there's any particular nuance from the conversation you were a part of worth layering in.

**>> Eric:** The only one I'll say is we heard from several lawmakers across the political spectrum and who are folks who support public funding for the arts saying the idea of public private partnerships is still resonant for policy-makers. People sometimes worry is passe, it's resonant. The thing to hit is on this field does public private partnerships better than anybody. The amount of leverage, the kind of impact you get really makes the partnerships private public partnerships it's public money sparking much bigger engagement of public money.

It's linked from the private public partnerships to the message around the 9-1 leverage. Again to emphasize Rob's point very, very important not to lead with that. The other thing we heard over and over and people come in and that's what they talk about when they haven't made the case first of why should we do public funding at all. That makes the case that public funding is well used and the arts and culture field is better than most at leveraging that funding.

**>> Rob:** thanks, Eric. Tovar, what is -- is there --

**>> Tovar:** We have two more questions right now. The one on COVID-19 which I think is a fairly simple answer, you know, the question is given the impact on the creative sector right now and theaters can't open, for example, and so on, are we recommending revised messaging about the link between arts and cultural events and economic vibrancy in downtowns and main streets and the answer is yes. Fundamentally, its broad messages about economy and economic strength and community strength and revitalization in a recovery context, specifically a COVID-19 recovery context, are very much about that link. Anything you want to layer on to that before we move to the other question?

>> No, but I wanted to tough on the next question about we don't only own creativity.

**>> Tovar:** That was the other question on creativity go ahead, Rob.

**>> Rob:** We weren't testing on the impact of COVID 19. There were policy-makers on their own that spoke to what are we going to do given the fact that there are so many artists whose way of doing business involves convening people which is the thing we can't do right now. I'm share with arts advocates so you know there's a receptive ear manage policy-makers and you don't necessarily have to make that case. There are people feeling that as policy-makers and wrestling with what to do about that.

**>> Tovar:** The other question -- thanks, Rob. The other question Eric wanted to speak to is a great one. How do you reconcile that creativity is in other domains? It's not owned by the arts? It's in the sciences and elsewhere? Eric?

**>> Eric:** Really excited to answer this one. I want to share out one observation we heard from a couple of policy-makers related to COVID-19 which was a musing on their part of if the arts and creativity community have been doing this kind of messaging for the five years leading up to now would there have been more overt support built into the cares act as part of COVID response? That is not something we asked about but they were bringing it up at the end of the meetings. In terms of not owning creativity, that's actually a huge strength. I'm sure many of you saw -- Jim Bennett speak [audio skipping] creating connection research that was very robust with the public and this was more focused on policy-makers found that the public when you take that water frame, they see it as both what I do in my garaging with creative, building furniture and what that amazing person does that went to Juliard. In this specific context what we heard

over and over again from policy-makers is that creativity is a critical fuel for innovation in every field, in every profession. In the trades. Regardless of where you are on the economic ladder, regardless of where you are a farmer or fine artist and that the -- what the arts and culture do not just in arts and education but in terms of experience in the community it exercises that creative muscle and that's part of why there's creativity in engineering and why there's creativity in architecture and design, et cetera, et cetera, et cetera. We really don't need to own it as the arts. We actually need to get come for thible sharing that ownership -- comfortable sharing that ownership but we need to unabashedly and with strength claim a fundamental piece of what we do is build that creative muscle in the country and the creativity people get experiencing arts and culture as grown ups and kids, the experience people have in arts education, the experience they have

with their own creative expression benefits every field in every endeavor in this country.

**>> Rob:** Thanks. I'm going to suggest for time we move now to presentation of the message framework. If there are questions about the findings please continue populating those into the chat and we'll revisit those later on. Eric, over to you.

**>> Eric:** Terrific. I think we need to jump to the next slide for the overview. And the next one. All right. What we're talking about today is what is the narrative and the.framework the core ideas and tell the messages with the stories you tell. The messages are the trunk and the branches. The way we're going to convey them most effectively is with the leaves, with the stories we're going to tell and examples we give that are relevant to our community and the ask that we are making. The second that these are is it gives us tested ling language that when we need the feedback, I need a couple key things in the email. I need to set up the script and train and a couple volunteers to make this presentation to my member of legislature or member of Congress this is language that has tested well and that we can use. It's both language we can use but it's not a straight jacket it's a spring board. Okay? If we can move to the next slide. Rob said it, the overarching narrative is arts and creativity strength our nation. It's a shift in frame. We want people to see arts and creativity as not something that is a nice to have but as a must have

and the idea that they strengthen our nation creates a space for us to see all the strengthening that happens in the economics, all the strengthening that happens 234 our lives as individuals, all the strengthening that happens for families, communities and the country as a whole. This tests really well and it fits on the back of a business card.

This is the idea that over niewm ris campaigns and efforts and lots of messaging we want to move to a place that five plus years from now this is how most policy-makers think of arts and creativity. That's the narrative. Let's move to the key message. Our core message is arts and creativity make us stronger as individuals, families, communities, states and as a country. They are the backbone of innovation, prosperity and thriving people and places. Public funding for the arts and creativity is a high return investment that benefits every American in every city, town and rural community nationwide. If we can go to the next slide we'll deconstruct this a bit. This is the core of what we're talking about. This core messaging is packaging a bunch of key ideas together. We tested this as different components. What we found is when we put them together that is where policy-makers really resonate and you have to add this piece to it. The first key is stronger.

It's about the strength that we have in the economy as individuals, as families and this does two things for us. It connects to the ultimate outcome and to the overarching narrative frame but it's also something we heard from policy-makers. I like this posture of strength it feels like you are not coming in and saying gosh, would you please help us and we're not as important as other things. This lays claim in a way that shifts position. That is the next important component of message is the framing of arts and creativity. As Rob said and somebody asked in a question this framing opens the door to many more people and sends a queue to this idea of innovation and some of the impact that we see. Also very important to note that we really want to make sure we're not framing it as this arts because that is perceived as being the elite special arts only for some people and only in some places. Whether people hear arts and creativity they see both. The best symphony and

the community music festival and the creativity that takes place to create an entrepreneur and new job. The next slide, the core message triggers our key values. Those key values are what we found are the underlying values that motivated public funding for the arts. One of those is strength which we hit as the make us stronger but it's really important that it's about communities. It's about innovation and it's about prosperity. If we can hit those ideas, that really resonates in terms of why we should be funding this endeavor. If we go to the next slide you'll see the every American in every city town and rural community nationwide.

This is the most powerful why public funding matters for arts and culture and why it's a good idea and worthy. You notice it's both about every American.

It's about benefits going to people and people who both are the folks who do art. Folks who are professionals and in the audience and every other person that lives in that community. Every person in the work place where creativity sparked innovation and ideas and it's also about every city town and rural community nationwide. We found that one of the things that is very compelling is policy-makers when they hear this they go to you know what? That's right. There's a lot of places that don't have foundations and big corporate headquarters.

This is how we counter the argument of it should just be -- I'm all for the arts but it shouldn't be paid for with taxpayer money. Very important. If we can go to the next slide? We have this public private partnership. The idea of a hybrid return on the investment. The idea it's government done right and money went spent. This core message is the distillation message when folks say what is it I need to have as the core boiler plate. This is the message and you can build it out by giving examples that are relevant in the community. Once I established the core message as Rob shared in the message we found it was very important to hit tangible benefits delivered by arts and creativity. If we go to the next slide I'll talk about benefits. In the message guide the bulk of the guy will probably be the benefits because we're capturing data that backs up each of the benefits, examples of stories that make the benefits feel tangible and real and

we're really encouraging every advocate talk about a benefit, what is the example of that benefit in this district, in this city, in this community? Is there a way I can tell a story that gets this idea across. But the messaging on the benefits are first that arts and creativity are an American economic engine. They provide people with a foundation for creativity, equipping an innovative work force, generating your ideas in every field and keeping our nation globally competitive. Arts and creativity strength health by creating jobs in multiple industries, driving tourism and providing opportunities for young people. There are many ways to say these messages but I'm sharing the core of the messages. The order you do them in is going to depend on the policy-maker you are talking to. I'm going through the order with economy at the top that tested the strongest with all policy-makers. The next three I'm going to share tested evenly and we'll come

to the final one which is as Rob said the icing on the cake. Arts and creativity is health and well being. Arts and creativity reduce our susceptibleibility to stress related diseases and stall Alzheimer's while stemming the tide of oip yoid crisis. People believe arts and creativity is one of critical ways to address things in the nation. Moving on to the next benefit, it's about benefit to communities. From rural towns to big cities arts and creativity strength the fabric of Americas communities they celebrate culture and exciting new ideas telling stories of people and places. Art and creativity promote connection and cohesion, foster the spirit. They need to thrive and create the kinds of communities where young people want to build families. The idea of the value of communities and the strengthening of the fabric of communities and you can see woven into this is a very important aspect about culture and tradition but also

about the change that is happening in communities. And the idea ideas and new people that are in communities. Moving on to the next benefit message is around education. Arts and creativity strengthen education. They set young people up for success, close the achievement gap and improve test schools promoting development and readiness to learn at every ready and develop an innovative work force by adding the key ingredient of creativity to steam education. You can give examples in your local community. The idea of this being a driver and not a nights thing to add on to education is very resonant for communities. We heard about beauty. We verdict have advocates, I'm not sure if that works for policy-makers. What we learned is that this is not motivating for most policy-maker as a core benefit of what public dollars of the reason to invest public dollars. It is for some. What we found is virtually for all policy-makers after you've talked about economy

and well being or education and community depending on what you figured out is the best mix for that policy-maker and on top of those benefits delivered, arts and creativity inspire us and bring grace and beauty into our lives they give us a chance to share our gifts and experience the creativity of others. That idea is resonant to policy-makers and something they want to communities. Leading with this they say that's great. People should pay for that. By having this be an added benefit that you get on top of everything else is something that increases support. Let's go to why public funding message. We teed this up in a couple places. The key is benefiting people everywhere. It's a high return investment in every town and rural community nationwide not only in the biggest cities. It improves the lives of Americans.

Equips the work force and keeps us competitive globally. It's government done right, that fuels the partnerships and puts tax dollars and decision making authority into state and local hands. Really important in this message is we tested a couple different ways. We've had people say what about the not only in the biggest cities? That sounds like a negative. When we use this framing with the not only in the biggest cities you get a lean in that's why we should have public funding. That's why the government does is this. If you are lucky enough to live in the biggest cities you have foundations and corporations but we need to do this to make sure everybody benefits. That framing is really important. Finally the call to action the call to action is customized for what it is going on in the context and what is the ask that you have. In the message guide we'll put in a call to action for what NASAA is using and that will adjust and

change for each ask that you are doing. It's a reinforcement. We must increase investment in the benefits they provide to people in portland, Oregon, Detroit or wherever it is that you are speaking and the whole nation. If we were out and advocating today, my guess is that we would have calls to action around we must include work force and organizational support for arts and creativity in the next relief package. In the time That is a greatest need for well being and all Americans have been through incredible trauma.

There could never be a greater need to increase the funding for the arts and that he resource to go to state and local governments so we can benefit. Will you join me in advancing this budget? After we're trying to rebuild the economy after losing 10 million jobs the fuel that they provide not only for innovation in the work force but for the 9-1 leverage that comes from every public dollar invested with you must include increased arts and culture funding as a part of the package. With that, I would like to move us to having discussion. What about this frame is resonating for you? What raises questions and makes you pause? Do you have examples of stories or data points that we should be tracking that could make this case and be included in the message guide to inspire others and any other feedback you wanted to provide. The message framework is on slides 20-26 in the deck in the link and with that I turn it over to all of you to spark the conversation.

>> Thank you, Eric. You can type questions into the chat, questions and comments. You can raise your hand under participants and share your ideas verbally.

**>> Tovar:** We have a couple questions off the bat. One is just about the nine to one figure but it's an average. Margaret says in West Virginia it's much higher portion than that. My understanding is that that is preexisting research and that is a national average and someone confirmed that.

>> This is Pam. I would say so and I would also comment -- oops, I would comment that, you know, if I were going to use this strategy in West Virginia where those calculations are different absolutely use the calculations that work for the state specific advocacy in West Virginia and I saw a message on the chat that the nine to one is specific to arts endowment grant making at the federal level.

>> Another question we have here is about equity, particularly racial equity and social justice and how that fits into the broader message framework and where it might live here.

>> Rob, is it okay if I jump in or do you want to jump in? Great? First of all, thank you. I love that question. It fits in this so many places. In the fundamental overarching narrative strength our nation. If you are working on racial equity, if you are working on social justice, what you hear over and over if you read -- if you read stand from the beginning et cetera, this is work about strengthening our nation. It's about making our community stronger.

It's about making sure everybody has the opportunity to innovate. That's the work of stressing racial injustice. One is of course you are going to look at who is the lawmaker you are talking to. Is that the right way to come into the conversation but it fits to the frame about strengthening the nation. It fits into every single one of the benefits strain. If we're talking about the benefit for economic, arts and culture and arts and creativity is a powerful vehicle to advance voice and powerful vehicle to advance economic equity in terms of whose innovations are coming to the floor. If we're talking about education, really moving education to create space where every person has the ability to show their full selfs and thrive in ways that are more diverse than one way of approaching education, the idea of creativity and the idea of the ingredients that arts and creativity adds to education is fundamentally aligned with that

. In every aspect of the message frame the story you tell can be a social justice story and Rob equity story just as the story you tell could be an economic development story, could be a private sector innovation story which is why we're recommending that we did not learn that things fit neatly on party lines but they fit on the policy-maker you are talking to and understanding and what are the issues that that policy-maker cares the most about and making the story of how these benefit as line with them can be so powerful.

**>> Rob:** George, the other thing your question makes me this about is how are you shaping the call to action in a way that ensures that the policies that result are designed to benefit first those impacted most? Right? If it's COVID are we looking at economic recovery resources focused on the communities hardest hit by COVID? There might be social justice elements of the story. I know that you all are thinking about that in the call to action, too.

**>> Eric:** Quick note on the question of would CEOs as spokespeople be helpful? So absolutely one great quotes from a policy-maker was you know what? When I talk to CEOs, I talked to the CEO of Boeing, I talked to other aero space CEOs. Not one of them tells me I'm worried about getting back to basics, I'm worried about the 3rs. They say to me I need creative people. I need people that can solve problems. I need people that can innovate. That's my biggest worry as a CEO. This policy-maker says I use those quotes when talking to colleagues saying this is about innovation. Anybody of you would have connections to CEOs where you think we can get a quote please send that to the folks at NASAA and it will be used. Another question we have here is the notion of arts and education as a right and whether that is something that we've entertained in the process here of development.

**>> Eric:** So the formative research very much ruled out consideration of that frame. It is not something that we found in any of the literature scan, in any of the value scans, whether we did the political discourse analysis when we looked at what do policy-makers who supported arts funding and what do policy-makers who opposed arts funding, how did they frame it? The rights frame did not come up in any of the supporter arguments. The other piece is very, very significant research we've done in other Fields said that the rights frame is a really challenging frame. It worries about being unfair to folks who are centrists and conservative. We didn't include that because of what we'd seen in the formative research.

**>> Rob:** Claire has raised her hand.

**>> Claire:** A couple years ago we were engaged in a body of research NASAA commissioned around G.O.P., the G.O.P. specifically. And just wondered -- some of those motivations for changing behavior or changing attitudes around support of public funding for the arts are a little bit different in terms of priors. Military have high near the top, et cetera. The framing is slightly different. I'm wondering how the two bodies of work correspond or don't.

**>> Eric:** So we used the information from that body of work. As Rob said, we tested a much longer list of potential benefits. For example, national security, military readiness, defense was tested and it did not test well.

What we found is despite what was -- what came up in the policing when we talk with policy-makers work their staff, et cetera, there was a small set of them that said, yeah, I think it's probably helpful but it doesn't feel like -- that feels like a real stretch and there were many who said, wow, that feels like a stretch. I would never say that. That argument wouldn't work for me. So I think the reconciling piece is the distinction between actually testing messaging in the milieu of a conversation around the asking for funding and how people reacted to it. And comparing it to other potential benefits. As you can see there are benefits that came out of that research that did test really well and reconciled. So the findings from the research were built into the longer set of options we tested and some of them really resonated and some of them less so.

>> Great, thank you so much.

**>> Pam:** Eric, could you speak to the specific issue of the military and health and wellness benefit?

**>> Rob:** That's a good point and we had another question in the chat on the theme of was there constructive criticism and I think I can tackle both in one. We did test the impact of arts therapy, for example, on helping any wide variety of individuals dealing with trauma and veterans and that tested extraordinarily well. It's worth noting that we did have one interviewee that spoke candidly sort of on the backs of service. The military who are in Congress and Congress and staffing committees who here are messabling and feel as though the scale of the messages is not matched so a piece for the field is yes, the argument resonates. Many checked it off as being a motivating benefit. When we say health and well being tested well we're seeing the idea of supporting veterans is what tested well in that particular bucket. And at the same time, we just need to be thoughtful as a field as not only how are we carrying that to our conversations but how are we carrying

that to programming and activities to ensure we're making true on our commitments and really adding the kinds of proof points that make that messaging really valid.

**>> Tovar:** We have a question from Carl about the creative sector itself as small businesses?

**>> Eric:** The answer is an emphatic yes. So in the economic benefits discussion that is very much of a part of the benefit, this idea that every field benefits from creativity that one of the sparks that creates small business is creativity in any field and you could carry that further to specific creative driven businesses that define themselves more in the creative space. It's also a part of the strength in the nation message and a part of why is it important for this invest.

To have public funding so creativity and arts are fostered in every community including small towns and rural communities where the small businesses need to be able to exist not just if you happen to be in a bay area or research triangle. An emphatic yes, there can be messaging around that. We did not hear as the leading message that you should talk about economic development as being what arts and culture do as they support small business. It was all that all business benefits from arts and culture and depending on who you are talking to and when their interest is you can make amazing case for small business and fortune 100 companies as well.

**>> Tovar:** Two questions related to beauty so I'll package them today. One is the idea of beauty can be subjective or abstract and come across as elitist and not as tangible. The question is have we considered other words, term as a frame for that motion of beauty? Perhaps like access? And we need to get clarification on exactly where that is going. And then the other question related to beauty is that people like arts and choose them as a way to a meaningful life how does this come across, the sense of meaning in relation to beauty?

**>> Eric:** Thank you. So two great questions. So the message of bringing beauty to our lives and sharing creativity of others.

Like most messages the recommendation is going to be and the guide would have submessages that are different ways of expressing that that can appeal to different folks. What we tested and what we saw in the discourse analysis of policy-makers was particularly among more conservative and religious. With a we're talking about here and it's important to note. We didn't say this at the beginning and we should. This framing in this narrative is really about policy-makers and public funding for arts and culture. And so if you were asking us is this the messaging we should be using with the general public to do audience development we with say actually no. If you look at the creative connection research it's saying don't lead with economy. That isn't motivating for people to buy tickets and they want to support arts including advocating as a citizen. We need to look at the context of that. What we found in the testing around the

concept of meaning is that it's a trigger that is a negative trigger for a fair number of policy-makers around the sense of self indulgence, around this sense of hey that's not the public's job to help you find meaning and also does that cross over into who is defining meaning et cetera, et cetera. I would say there are individual policy-makers where that -- if you see that in their language, if you see that as why they are talking about arts and culture you can absolutely Carey that forward. We know from research from the public that creating meaning is a very important aspect of the value that arts and create expression bring to people and that is aimed at public to engage in public activity.S is not something we found to -- it's not something we found to be motivating to the policy-makers. Many people we talked to had a broader view of why they care about arts and creativity. It matters to buts did not stuff we should be

funding with taxpayer money. It's the same arts and creativity. It's the same let's fund this broad away of activities but it's for a set of reasons that resonate and either provide them with excuse and cover or really are resonating with what they care about as a lawmaker. Which doesn't take away at all the incredible power and need to have messaging when we're talking to people in community about engaging with our field about the meaning making that happens. Just like you'll notice we have not used the words arts and culture. We found in the testing that arts and culture was less motivating and creating issues and concerns around public funding but we know in many communities people care a lot about culture and cultural heritage and that language works well when we look at other stakeholders.

>> Thank you, Eric. We have -- go ahead, Rob.

>> One point to make as it relates to benefits and messages. We have education, we have communities, we have beauty as it handles but it's really the package of ideas that are after the handle we're talking about. We're talking about the idea of beauty. It's the full context of arts and creativity that inspire us and bring grace and beauty to the lives is what we're testing. That handle is not -- that's not your message. I want to make sure there's clarity in terms of if beauty is not right for you or the policy-maker or influencer that you are engaging that is fine. We encourage you to look at the sentence and think about what elements here may or may not work for that particular policy-maker. Since we only have five minutes left for the conversation I welcome continued question but we want to create some space since our job is to work on actively cracking this narrative guide.

If there's specific examples from your advocacy that could help us illuminate that this is impactful for you we welcome you to raise your hand and share that in the chat.

>> Rob, you sparked something for me. Could you or Eric speak to the need for customization and prioritization with respect to what our field can expect in the narrative guide at least big picture.

**>> Rob:** So I'm happy to talk that Eric unless you want to lead the way.

>> Go ahead. In the narrative guide, what we were testing were these really high level ideas, right? And those are the strategies for your conversations.

What is going to make that conversation really impactful is when you are framing it in the context of the particular district, in the context of particular community that you represent and that your lawmaker is working to advocate for. Using the health and well being bullet as an example. When you work in the door you have strategy here in terms of how you frame the conversation around the benefits of health and well being. You are not going to frame it in this way. In Lincoln city the hospital has been integrating arts therapies and they've found they can reduce the cost of health care by X amount that is matched by research that has been done by the military's V.A. You use data and points as well as local examples and stories to make the ideas and strategy real. Our task is to develop a narrative guide that gives you guidance on how to accomplish that. You'll be packaging up this high level strategy for you and as Eric mentioned, especially in the benefit

sections we'll be giving you samples, proof points and data points as well as a sample story or two to give you flavor. It would be particular to a district that may or may not be your own but give you the example of homework you can do for your community.

**>> Eric:** The other thing I would like to add. Most of you don't need to hear this from us and you don't need a guide because you do this every day but I don't think we had a single interview where they said you haven't asked me about this but what is really important is for people to do their homework about who is the lawmaker they are talking to and what do they care about and what are they supported?

What is their perspective in the community and for some of my colleagues you have to hit the message. So you know that. We will in the guide put links to some of the really good arts advocacy resources around how to prep for a advocacy meeting et cetera. It's both about the stories that relevant and looking at the strategy for that policy-maker and what components of those benefits should we lead with. Which should we pick and not pick and what is the example we choose to use and give that is relevant to that lawmaker.

**>> Rob:** I see a question from Hawaii arts alliance. I'm sorry, I don't see your name on the chat. The question is what perspectives did the research include relative to policy-makers. I'll give you a general sense. That sample was we oversampled in terms of conservative perspectives. One of whom was a mayor on a conservative side of the spectrum. The policy-makers represented -- and some of these are be house and Senate but the states involved New Mexico, Nevada, New York, Oklahoma, Minnesota, California, Maine, Arkansas, Mississippi and Pennsylvania. So that gives you a general sense.

**>> Tovar:** I think we hit Alaska, too.

**>> Eric:** And Oregon.

**>> Tovar:** And more.

**>> Rob:** Yes, that's a good point. What I was sharing were the elected officials and they were also arts advocates from really specific set of perspectives we were trying to ensure we were getting built into the sample as well. So that's -- gives you some flavor but not all of it. Glad to see people reflecting on the benefit statements and it sounds like these resonate. Since we're wrapping in a moment if anybody has closing words of vice for Metropolitan Group as we go -- advice for Metropolitan Group and closing words in the chat., please do so now. Thank you for your time. I'll turn it over to Eric Giles.

>> Thank you. I think I'm speaking for everyone here when we're anxiously anticipating that narrative guide to dig in and use it.

I have a couple quick notes before I let you go. We'll have a recording available for everybody.

Probably next week as soon as I can download it, get it on the YouTube channel. Look for that next week. I want to remind everyone that we have one more learning series session coming up. It's the final one. October 22. Join us for the business bash.

It's going to be a great closeout. Join us and see the awardees we'll be getting. Look for the email coming out soon with more information on that. I think that's all I have for today. Thank you all so much and I hope you all have a great evening and a great rest of the week. Thank you. \*\*\*\*\*\*\*\*\*DISCLAIMER\*\*\*\*\*\*\*\*\*\* THE FOLLOWING IS AN UNEDITED ROUGH DRAFT TRANSLATION FROM THE CART CAPTIONER'S OUTPUT FILE. THIS TRANSCRIPT IS NOT VERBATIM AND HAS NOT BEEN PROOFREAD. TO DO SO IS AN EXTRA FEE. THIS FILE MAY CONTAIN ERRORS. PLEASE CHECK WITH THE SPEAKER(S) FOR ANY CLARIFICATION. THIS TRANSCRIPT MAY NOT BE COPIED OR DISSEMINATED TO ANYONE UNLESS YOU OBTAIN WRITTEN PERMISSION FROM THE OFFICE OR SERVICE DEPARTMENT THAT IS PROVIDING CART CAPTIONING TO YOU; FINALLY, THIS TRANSCRIPT MAY NOT BE USED IN A COURT OF LAW. ND \*\*\*\*\*\*\*\*\*\*DISCLAIMER\*\*\*\*\*\*\*\*\*\*