



## Transcript

### Introduction video 5 | Putting framing into action

#### Slide 1

Hello, it's Nicky again. Welcome to this last module which is all about putting everything we've explored into action. For us at FrameWorks, and for our partners at Crisis and Comic Relief, the most important thing about this work is that it's useful, used and that it helps you to create change. And like any training, there's a process involved in using what we've covered in practice.

We're going to give you some ideas to get all of this working in practice. But first, we're going to do a quick recap of what we've covered in this series.

#### Slide 2

We looked at the sector's shared understanding, the foundation for all of this work. That understanding boils down to three key truths that we need to convey.

Homelessness can be solved. It is possible to solve homelessness.

Homelessness can be prevented. And preventing homelessness is key to our ability to solve it. And governments can and must act.

This shared understanding underpinned the rest of our research, and is the bedrock of everything else we've covered.

#### Slide 3

Our second module answered the question: What is framing and why does it matter?

We saw that framing is the choices we make about how we present information.

We explored how much these choices matter.

And we saw that people have existing stories in their heads about homelessness. Stories that we need to navigate.

#### Slide 4

In module three we explored the role of values frames in helping us to convey why homelessness matters.

Values frames connect issues with people's deep beliefs.

They help us change hearts and minds, and build support for change.

The 'moral human rights' and 'interconnection' values are powerful when talking about homelessness.

#### Slide 5

Module four was all about metaphor

Metaphor paint a strong mental picture that sticks in our heads.

The 'constant pressure' metaphor helps explain how homelessness happens - and what can be done to prevent it.

We can use metaphor flexibly to talk about the experience of homelessness.

### **Slide 6**

In module 5 we talked about the all-important task of showing context.

Because often people assume that homelessness is all about individual choice.

We need to use our framing to draw attention to circumstances, contexts and systems.

And we can frame stories of homelessness to show the context.

### **Slide 7**

After that recap, I want to ask you three quick questions for you to answer in your workbook.

Reflecting on what we've covered will help you prepare to put it into action.

So, in going through these framing techniques:

What has surprised you? Please pause the video to write down your answer.

What feels challenging? Do pause the video.

And what feels do-able?

Thank you for writing down your answers. Now, let's help make sure you can use these new approaches in practice.

### **Slide 8**

In the rest of this final module we will cover:

Repetition: why it matters and how to do it

We'll look at examples of other reframing projects in action.

How you can set yourself up for framing action.

### **Slide 9**

I want you to pause the video again and think of a message from a communications campaign that has stuck with you - and with other people. It could be anything - but it needs to be something that's worked its way into our collective consciousness. Please pause and write the message in your workbook.

Chances are, whatever you wrote is something that you have heard many times. That's because messages only work if we hear them a lot. This is particularly true if the ideas you're trying to convey run counter to people's existing assumptions.

And we know this is the case when we're communicating homelessness. But even for large organisations, we don't always have the means to get our messages out in big ways, over and over again. This reframing project is designed to reflect that reality.

### **Slide 10**

It's about taking a sector that has a lot of important things to say, but often says them in very different ways. And aligning our stories and messages for impact. And the good news is this that doesn't mean everyone having to say the same thing in the same way every time.

It's about having a core story that can be told in different ways for different audiences and purposes. The repetition of the same core stories shapes our world and our experience of it. Think about a film or tv show in which a gruesome creature threatens people's safety. Then a hero steps up to protect

people. And after an epic battle, the hero wins. So, again, a gruesome creature threatens people's safety. A hero steps up and wins out after an epic battle.

### **Slide 11**

These are just some examples of this same story. Beowolf, Alien, Jaws. You may have thought of a load of other examples. Although each of these examples share a core story, they feel unique and different. This is because each differs in terms of style, character, setting, tone and format. Telling and re-telling a core story isn't just for Hollywood - it's essential work for organisations trying to create change.

### **Slide 12**

I'm now going to share with you the work we've been part of to re-frame poverty in the UK. We've been working with a wide range of organisations to establish a new story about poverty's causes and solutions. The work began because a particularly inaccurate and punishing story had taken hold.

A story that sounded a bit like this. "Where is the fairness, we ask, for the shift worker, leaving home in the dark hours of the early morning, who looks up at the closed blinds of their next door neighbour, sleeping off a life on benefits?" George Osborne wasn't the first or only person to tell the story of strivers versus scroungers, but he did bring it to life particularly vividly. This was the backdrop to the research we carried out and the work we've done subsequently to try to change the story.

### **Slide 14**

And that work has looked a bit like this. A new story, told by many voices, in lots of different ways that shows how poverty really works and how it can be solved. This is just a snapshot of the same core frames being repeated in the media over and over again over the last 2 years.

### **Slide 15**

This is a snapshot of the story being mobilised in culture. Through film, photography - and by campaigners with direct experience of poverty. And we know that this drip, drip, drip of the same core story works. Partly because we've seen a shift in how the government talks about poverty. They don't talk about skivers and scroungers anymore.

### **Slide 16**

They actually use some familiar language when they talk about poverty. When Amber Rudd was the Work and Pensions Secretary, she said: I believe in fairness and compassion, standing beside people when times get tough and helping everyone reach their full potential.

This doesn't mean this work is over - far from it. But it means we are closer to having a shared starting point, and we have much more ability to drive change. And when we think of the contrast between this and the 2012 quote, we see how far we've come.

### **Slide 17**

So we want all of you in the homelessness sector to be able to change the story of homelessness. We're going to finish with some tips and actions to help you get started.

### **Slide 18**

First, some tips that are all about you.

Have a go. Give it a try and see how it works. Frame a tweet or a facebook post. Frame a conversations with your most tricky family member. But make an intentional decision to try it out because this will not happen by itself.

Practice makes progress. See this as a process. There's no such thing as perfect framing, but it **is** a process - and the more you do it, the more powerful your framing will be and the more confident you'll feel.

Create your own cheat sheet - a list of prompts and phrases that work for you. You need this to be and feel authentic. So when you land on great frame that works for you and your organisation, write it down and use it again so that you get that repetition.

Get a framing buddy or sounding board. Arrange with a colleague to review each others' drafts with a framing eye - and bounce ideas around together.

In our experience, doing these 4 things will get you off to a great start.

### **Slide 19**

But framing is a team game. And for all of this to work really well, you need your organisation to be thinking about framing, and consistently using these insights. Again, it's a process. To get started thinking about this, have a think about the following things:

Set goals: make it part of your organisation's plan to be using these tools and techniques.

Share examples and success. To create some momentum and inspire others, show how you've brought the frames to life.

Build skills and networks. Think about who else might be up for doing this training and how you can create networks to share best practice.

And, finally, make framing standard practice by embedding it in your organisation's systems. For instance, can it be incorporated into your organisation's induction or your sign-off processes? Or other systems that you have.

### **Slide 20**

With all of this in mind, I'd like to ask you to make a few plans and to jot them down in your worksheet. This is our very last exercise so we are now on the home stretch.

Please pause and write down:

The main thing(s) you learnt from this training series. What sticks out as being particularly important?

Something you plan to do differently day-to-day. Something you'll ideally do straight away.

Someone you'll talk to about framing homelessness. Ideally will be more than one person, but someone you think would benefit from hearing about this approach.

Thank for taking the time to think these things through.

### **Slide 21**

And thank you for joining us for this training series. We will be doing an online group session where you can bring your questions, and reflections, and experiences.

And when we're able to we'll be doing in person series of workshops around the UK.

But for now, I'll say goodbye and wish you all the best with your important work.