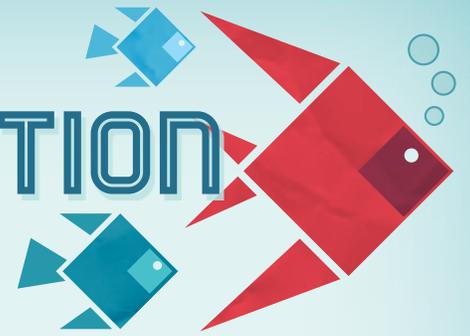


# DRIVING PARTICIPATION

*with Beth Brodovsky*



## SESSION 004

### NONPROFIT STORYTELLING FOR BOARD MEMBERS WITH CHRISTOPHER DAVENPORT

**Beth:** Hello, and welcome to Driving Participation. I'm thrilled today to have Chris Davenport here as my guest to speak to us. Chris is from 501 Videos, and you may know him from the extremely popular Movie Mondays series that he's been doing for quite a long time. I'm thrilled to have him here as the third component in our storytelling series. We spoke with Vanessa Chase and with Pamela Grow, and I thought that Chris would be the perfect person to add on as we began to talk about video and visual storytelling, and how things are the same and how they're different when you add different media into the mix. So, thank you so much for joining me today, Chris.

**Chris:** You're very welcome.

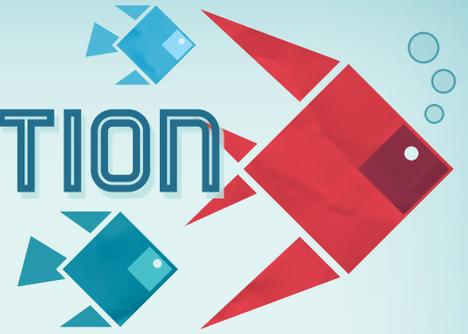
**Beth:** So, the first place I always like to start with people is the back-story. How did you get into doing what you do? I know you have an especially interesting back story that I think if people don't know how you got into doing Movie Mondays and using videos for nonprofit storytelling. It's always interesting to hear how people come to do what they do, so I'd love you to share a little about that.

**Chris:** Okay, but before I do, I just have to add a little caveat here, and that is, you're asking a storyteller to tell a story, but the way I tell stories is, I really get into the editing room and I edit them. So, when I'm talking, I tend to go long because I don't have my editing tools in front of me. So, if I go long, just say, "Hey, Chris, wrap it up, man!"

**Beth:** Wrap it up! Fast-forward this one.

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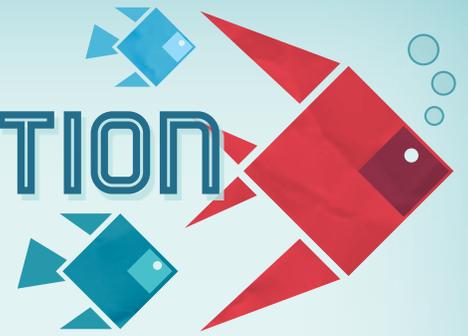
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**Chris:** So, a little bit about my background. My background, I spent about seven or eight years in Hollywood in the Hollywood system, working on movies, a couple TV shows, but mainly movies and working with Academy Award-winning directors, editors, actors, you name it, and really learning the craft of storytelling on a big scale when it comes to visual storytelling. Then, I'm not really a city guy, so I moved back to Washington State. I met a great gal, married, settled down, and fell into doing documentaries for all sorts of different industries, and also producing documentaries myself, going out, finding the funding, and producing documentaries. I ended up doing a documentary on the Vietnam Veterans Memorial in Washington, DC. It's called "Letters to the Wall," and that really changed how I looked at storytelling, because what I'd been tasked with was to tell the story about the wall, and this applies to fundraising, and I'll get to that in just a moment, because this is a real crucial shift in storytelling, how I see it, for fundraisers. I'd been tasked with telling the story of the Vietnam Veterans Memorial. The producer told me, though, that I wasn't allowed to use any b-roll or any footage of the war or anything like that, and that's a typical tool that I'd have in my toolbox, is to use vintage footage of the war, etcetera, when telling a story like this. The other tool that I couldn't use was narration. I mean, come on – you're making a documentary about the Vietnam Veterans Memorial. I'm not allowed to have a narrator? Are you kidding me? Right? So, I have these great stories from people. We went and filmed lots of people who lost their brothers, their sons, their friends, etcetera, so I had some really good stories. Well, without the typical tools that I learned to use in Hollywood making films, I ran into a wall, literally, and I even said to my wife at some point, I said, "You know, these people have really trusted me with some of their most precious stories and feelings. I feel like I'm letting them down." That was really the turning point for me, because I had to look at telling a story differently, and instead of looking at the story as I'm making a documentary about the Vietnam Veterans Memorial, I shifted my thinking into the story around the affect that the wall had on people. Once I did that, the story became very compelling for people. In fact, after the documentary was released, we had people from all over the world, actually – I even heard from somebody in England who bought a plane ticket, brought family members, and went back to see what the wall had to offer them. That's all because I told the right story. What I learned there was, it

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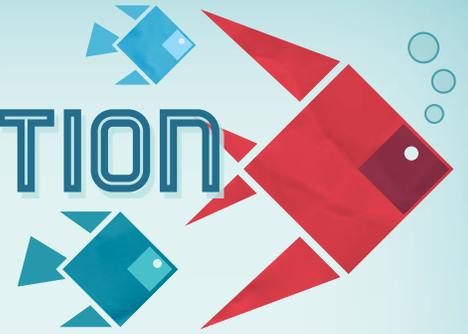
really was about the effect that the wall had on people, and that's what I see a lot of nonprofits not doing – they talk about their programs or their services, and that's not as compelling as talking about the effect that they have in the community. They'll talk about the books or the meals that they serve, but it's really about the effect that they have on the community and the people in the community that gets people to donate or move people to action.

**Beth:** And that's actually a perfect segue into something you were saying earlier to me before we started recording is that it's sometimes surprising with all the good stuff that organizations are doing that they are, a lot of times, really terrible at this, and not always thinking in a storytelling mode. How would you describe – you might have already started describing it – what is the difference between what nonprofits are sort of naturally doing or what you're seeing them doing now and what someone who's made that shift to thinking in a storytelling way is then able to do? Is it in the structure of the story? Is it a technical change? Is it in a mind space change? Is it in a results change? What are the things that are different before and after?

**Chris:** Well, maybe a place to start with that is, typically, somebody will call me in and say, "Hey, Chris, we need a video. We want you to tell the story of our organization." I say, "Great!" Then, there are two questions that I ask people. The first one is, "Who is your audience? Whom are you telling this to?" And they go, "Oh, we're telling it to everybody in the community. We want everybody to know our story." We'll have a little bit deeper a conversation around that, because we really need to focus in on a specific audience, which I'll get to in a moment. Then, the second question I ask is, "Well, let's say I've done the video. You've shown the video to your audience, and the video has just ended. What do you want them to be thinking, feeling, or doing at that point?" People go, "Wow! I never thought about that." So many people, I think, get caught up in, "We need to tell about what we do." That's just kind of an easy default thing to go to. "What do we do?" Well, we have these programs, we have these services, we help this type of person, but they actually really get inside to put on the donor's shoes, if you will, and think about it from their perspective. Think about what

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do they want. What do they want to see in the community? That's not necessarily your programs, though your program is kind of the tool that you use in order to achieve that end, desired goal in the community. When you start thinking about what do you want people to think, feel, or do, you kind of get into more of a mindset of who you're talking to and what's important for them so that they can better understand what you do and not necessarily how you do it. Wow, that might have been very convoluted.

**Beth:** No, actually, I think it's a lot of times really, really clear. It's amazing how it's so easy to get caught up in exactly what you were saying – the stuff that you do and writing bullet lists or lots of paragraphs or super-long sentences. I call it "grant writing mentality," where you're just so wanting to impress people with what you've accomplished. They end up talking and piling on and piling on to the point where what you're saying is so complicated that the actual thread of a story kind of sometimes gets lost in all the data sometimes. That's really, really true.

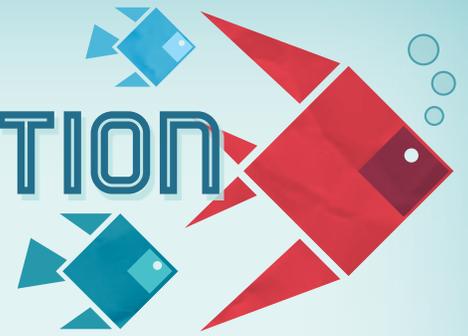
**Chris:** Sorry, but to go back to the documentary I did, "Letters to the Wall," it would have been very easy to talk about the politics behind the wall, how they built the wall, and how they found the area for the wall. That would be a very natural place to start the story about the wall, at the construction of the wall. But, really, that had nothing to do with the effect that the wall has. Sometimes, when you're making a feature film, kind of a rule of thumb is, get into the scene late and get out of the scene early.

**Beth:** What does that mean?

**Chris:** Okay, well, what that means is, you want to engage somebody. If you tell them too much of the back story, or if you're slow to get into your story, you might lose them. If you get out early, then they have to kind of keep up with you, versus getting bored at the very end of your story. So, forget about the programs for the moment and just get into the effect that you're having in the community with your organization, and wrap that up quickly when you're telling a story so that people then

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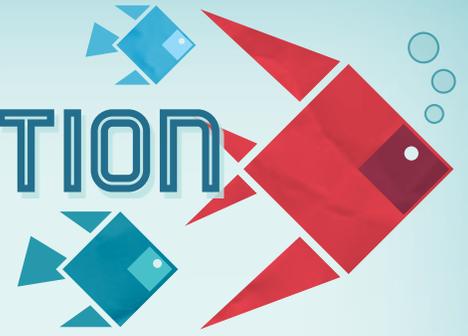
might have questions and they can ask you a question. “What do you mean by that?” or, “How do you actually achieve that effect?” Then, that opens you up to telling the person more about your programs or the services that you provide. A story, the way I look at it, is a two-way street. It’s not just you telling a story to somebody else. I mean, you are when you’re doing a video, but we’re always, when we make videos, we’re always trying to think about who the audience is and what are they thinking in their brains as they’re watching the story so we can answer their questions. Typically, when you’re talking face-to-face with somebody, it’s a two-way street. You’re telling them a story, they’re participating somehow, and they’re telling a story in their head about what you’re saying, and they’re interpreting what you’re saying a certain way, and if they start asking you questions, that helps you lead the story in a different direction, if need be, or it keeps them caught up so you can continue with your story.

**Beth:** So, that actually brings up wanting to go back to what you said in the very beginning. You said you tell a story in the editing, and I think that’s such an interesting way to say that, to say what you were just talking about, because I think people, when they’re telling their own story, it’s kind of like anybody who ever says, “Let me tell you about this dream I had last night,” and instantly, you think, “Oh, lord. This is going to be a long, convoluted thing.” But, even when somebody’s telling you a story of an experience—and I’d think with a lot of donors, sometimes, they’re telling you a story about something that happened in their past, maybe a very long time ago, that led them to want to be involved with an organization now, or led them to have a long-term involvement with an organization. It tends to start probably very sequentially. “Back in 1949,” and then they move forward and they jump back and forth themselves as they remember things. Do you do anything, when you’re collecting the story, to help prep the interviewee or to make sure that you’re getting what you need out of the story so that you do have the right components to edit once you’re done?

**Chris:** Jeepers, how much time do we have here? Let’s say we’re making a video. Let’s say you’re at your organization, and you’re thinking, “I’d like to make a video, but

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how do I start, as far as getting the raw materials from the interview in order to craft stories?" Is that your question, basically?

**Beth:** Exactly.

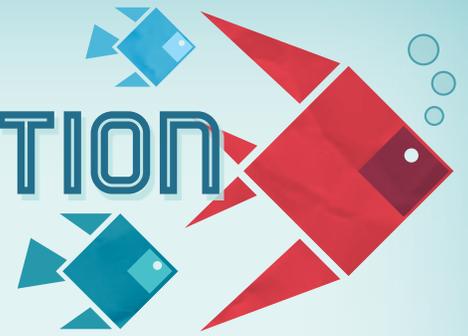
**Chris:** All right. A couple tips. First, you have to know, like I said, who your audience is, because you want your story to resonate with your particular audience, and if you're saying, "My audience is everybody," you're not going to really have a great story that will resonate with everybody, because everybody is coming to your gala, perhaps, or to your website for a different reason. If you can choose who your audience is, your most powerful audience, the audience that tends to give to you, and hone your story in for that particular audience, that's a great place to start, because knowing who your audience is, then you can start figuring out who the best person is to represent that story or to be in that story, because you need characters in your story, and your main character is going to be probably a client that you serve in the community. That client needs to be able to resonate, or your potential donors need to resonate with that main character, your client. That's how you'd choose who's going to be in the video – by looking at who your audience is first. Then, as far as prepping the person, it's good to talk to the person ahead of time and know kind of their story and where their story is going to go, but as far as asking specific questions, I never let people know in advance what the questions are that I'll be asking people.

**Beth:** Oh, interesting!

**Chris:** Well, sometimes, people go, "I'd really like to know. I'm nervous. I'd like to know what questions you're going to ask me." If that's the case, I'll give them some warm-up questions, but not necessarily the questions that I'll be asking them, the ones that I really need good answers for. The reason is, when I started doing documentaries, I found out that, when I provided questions for people in the beginning, they would prep those questions, and they'd write down their answers, and then, when I got them on camera, they were more concerned about remembering

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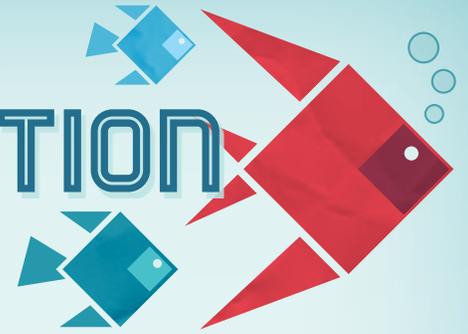
or trying to remember their answers that they'd written down than actually answering the question. The conversations didn't come off quite as authentic, or the answers that they gave didn't come off quite as authentic. That's a huge tip. The quality of your storytelling is going to go up dramatically if you follow that tip right there.

**Beth:** That's a great tip. It's got to be challenging. I really like what you said about treating any video that you do like you're casting it, as opposed to thinking, "Oh, Bob's been giving to us forever. He really deserves to be in the video." I think that's how a lot of people go about it – they look for the people who are the most loyal to their organization or have really been great volunteers and treat being in the video as a reward or, "Let me get the person who looks good and will videotape the right way and will, in theory, look the way people think they want people to look," or people they think they can get them to say what they want them to say. Have you heard that? People will often say, "I want them to say these specific things," and then it really loses a lot of that spontaneity and authenticity, if you're trying to control what people say. Going at it the opposite way of figuring out what you want people to do as the result of it and then who's the right kind of person who would inspire that, it makes a lot of sense, and it all really does ultimately come down to knowing why you're doing what you're doing and who are the people that are going to connect with that the most, and then going out and looking for them as opposed to doing everything. I love what you said about not every video has to be for every single audience. That's a huge problem we see a lot, too, is that people say that everyone is their audience and they're looking for broad awareness and to capture the most people, and then, in trying to muddle things down so it's good for everybody, it ends up being mediocre for everybody.

**Chris:** Right. I can give you a perfect example of that. I was doing a video for an organization that works in neighborhoods that are kind of in a downward spiral, so they come in and they kind of bring other people in from the community or around the community to really change the trajectory of this community and make it kind of go up. They were in the very beginnings of inviting people in from outside the

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community to be a part of this community. They said, “Chris, we need to tell a story.” They hired me to do a video, and the knee-jerk story to tell, the most obvious story to tell, was how, by investing in this community, the kids would be safer, they could walk to school on the sidewalks, you could be outside playing in the evening or dusk, you could be on your front porch playing cards or sipping tea or whatever and not get shot at. It would be so much better, the safety aspect, the family aspect of it. I said, “Who’s your audience?” They said, “Well, for this one particular luncheon that we’re doing that we want this video for, it’s a bunch of vice presidents – presidents and vice presidents of credit unions.” Yes, they are concerned about safety, but they’re looking at it through the credit union eyes, and what did the credit unions need in this community in order for them to invest in this community? They wanted to know more about what’s this going to do for the business aspect of the community, for businesses. How are businesses going to thrive? We crafted this story to take that into account. At the end of the story, all seventeen hands around the table went up and said, “What can we do to help you?” That would not have happened, I don’t think, had we told just kind of the safety aspect story. We really looked at what do they need as an audience, as credit unions, in order for them to invest in this community.

**Beth:** That’s a really, really great point, and I see so many times people say, “We’re going to do this one video, and maybe say we’re going to do one really giant, big video,” and then that’s all they have the budget for. What would you tell to organizations who maybe don’t believe that they have the budget to do what they’re trying to do, or put a square peg in the round hole kind of thing?

**Chris:** I’m sorry; you got garbled.

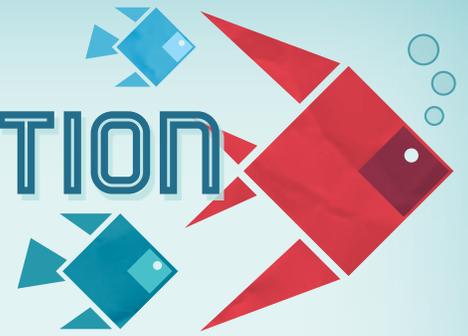
**Beth:** Sorry about that!

**Chris:** What was the question?

**Beth:** What would you suggest to organizations who maybe don’t have what they

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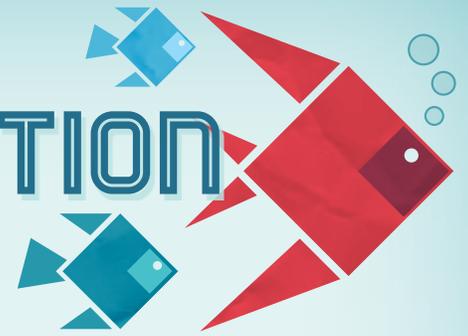
perceive as the budget to do lots of different videos during the course of a year? Is there a way to do really great stuff and break it up into smaller budgets? Is there a best practice around what people create and what they should focus on creating first, if they don't really have anything that they need to begin with getting a great video for their organization?

**Chris:** The way I look at it is, you can either do something that, like you said before, is mediocre, that will have a mediocre affect on everybody, or you could really concentrate on one specific target audience and one specific target message to reach them and build up from there. Think of it like light or water – if you have a stream of water, it will go around a rock, but if you focus that stream, you can actually cut through that rock. The same thing with light – if you focus it, you can have a bigger affect on what it's focused on. I'd start with one video, focusing it as directly as possible at one target audience, and then raise money from that audience and build that up so you'd have more money to do more videos on different subjects. I run into that a lot, where people want the video to do everything for everybody. But, if you created a video that was targeted to one particular audience, you'd also have a tool that you could give to your board members. They'd know what that video is for, who that audience is for the video, and so they'd be better able to understand how to utilize that video and go out and raise money for you.

**Beth:** That was so much of a better answer than my garbled question even deserved. What a great visual example of that focus, because it's so hard, even for an executive director or something, to explain to a board member, or maybe a board member who really is passionate about the medium to say, "There are other ways we can do this that are going to have a better effect than what seems obvious – let's do something across the board." It isn't always the best answer, and it's sometimes so hard to really communicate that to people. The way you described it, I think will really, really help people use that as a lever to make it clear about why being specific is going to be, in the long term, more valuable. So, when people are going to get ready to tell a story, there are lots of different mediums. You're a video guy, so I spoke with other people

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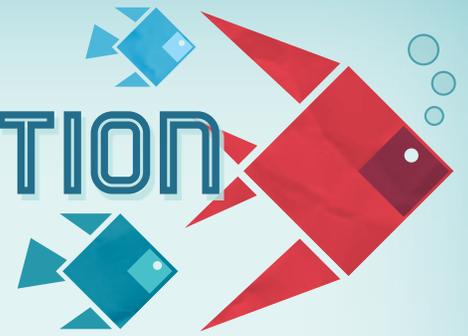
that are more in the writing space for telling stories earlier in this series. So I'd love to know why you think video is such a great medium for telling stories for nonprofits, and is there something that you can do differently in videos that doesn't come across in writing, or are they good with each other? How are you seeing video just be the best resource possible for nonprofits?

**Chris:** Well, I don't necessarily think it's the best resource possible for everybody, because it comes back to who your audience is, because sometimes, maybe, written is going to be better than video or video is going to be better than written, depending on the venue where you're showing it or exposing your story. But, I do think it's a very powerful medium, and the reason for that is because A, once it's edited, you have that story encapsulated from start to finish and can be told the same way again and again and again in the exact same way. Why that's important is because with video – well, let me pause on that for just a moment. Let me get back into making a video and what I come up against a lot with nonprofits. Sometimes, nonprofits will say, "Hey, Chris, you know, we don't want any talking heads in the video. We want it to be flashy, we want it to be really quick movement and very quick cuts and really jazzy music." I'm like, "What are you trying to do here? If you're just trying to create an image piece, fine, but if you're actually trying to raise money, that's not the way to do it." You want talking heads in a video, because on the faces of people, the story gets played out. The quiver of a lip, the moistness of an eye when telling a story goes a long way, as far as making an emotional impact on somebody. When you have a video, you can show that. You can show the drama being played out on somebody's face again and again and again, which is hard to replicate in real life or even on a piece of paper. And when you edit it all down, you have control over the beats and the rhythm of the story. For instance, here's a trick that I learned from an editor named Richard Chu. He won an Academy Award for editing Star Wars.

**Beth:** I've heard of that movie!

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**Chris:** Yeah, you've heard of that movie? Okay, so he told me, he said, "Chris, if you want to make somebody cry or get them teary, two minutes prior or shortly prior to when you want them to cry, you try to get them to laugh, because if you can get somebody laughing, it's easier, then, to get them crying shortly thereafter."

**Beth:** Really?

**Chris:** In that movement of a motion.

**Beth:** Oh, that's a fascinating tip!

**Chris:** Some of the longer documentaries that I've done, you can see. You can be watching them, and watch TV shows, too. When you start to laugh or chuckle, go, "Oh my gosh. What are they going to do in the next two minutes to me? Are they going to make me laugh more or are they going to make me cry?" Just see how you kind of get manipulated that way – not in a bad way, but in an emotional way. A video can do that really well. They can get you going in an emotional direction, and then change that emotional direction for more impact in the way that you want it to impact people.

**Beth:** Wow.

**Chris:** Does that make sense?

**Beth:** That absolutely makes sense, and especially with all the different ways people can utilize visual media and video right now. For your clients that you're creating videos for, how are they using them? Are they putting them online, are they sharing them at big presentations, are they using them in little situations? I just love to know that, once somebody has a great resource like this that can really draw on their emotions, what opportunities does it create?

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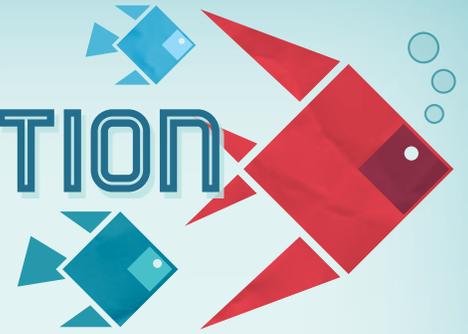


**Chris:** A lot of the ones that I do are for galas, when they're having a fundraising gala. It's used all over. They use them online, but typically, there's one purpose that they're asking me to do this for, but we try to make the video so you can use it in all sorts of other purposes. But, what works really well – I've got a client right now that changed up the way they do galas a couple years ago. What they have me do is, they have me do a trailer for their gala to get people excited about their gala, what's going to happen there, and really get pumped so that they start to create the word of mouth, "Hey, this year, it's going to be different. This is the theme, and it looks fun. How can I not go?" So there's that – you're creating something that has that fun element to it to drive that fun emotion in the people that you want to come to your gala. This is going to be a special event. You're going to have lots of fun. Here you go. Then, at the gala, what happens that's really good, and I've done this with several different people is, we'll do two videos. The first video might be a success story of somebody that's either gone through somebody's program. It might be more about the actual program. It's more of an informational type video and not necessarily an emotional video. That way, people are caught up to date with what's going on. Maybe there's a new program that they wanted to introduce, so people are going, "Wow, this is really cool, innovative work that people are doing." Then, right before they ask, we show another video that builds off the first video that really focuses in on a particular client and their particular story and how they were helped in the community, and really build the emotion in the room with that video, and then drop me off at the asks. When the person asks, they're ready to give.

**Beth:** That's such a great idea. I think I've been seeing more of that tactic being used, and it's funny you called it a "trailer". I never even thought about that, and basically, the parallel of what a movie would do when it launches, but I've been seeing that across the internet used in so many different ways. You see somebody say there's a webinar coming, some sort of informational course or something, a piece of information, and right in the email or on a web page, there'll be a little trailer or a little video that says, "Hey, here's this program! If you're interested, sign up to the left over there." I never even thought of how similar that is to the concept of a trailer and that I always feel like we can all learn from the people that have big money. If

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that's how they're choosing to spend it, there's probably some merit in it. I find, a lot of times, it's so easy for nonprofits and those of us who work with nonprofits, when you're looking for examples, if you ask them, "Tell me what you like and tell me what you're looking for," and we'll see a video or a sample from another nonprofit, and there's so much that can be learned from the retail and the commercial and the business world that, if it works, it's so applicable to any other, to convert somebody to change their mind, to get engaged and get involved type of a process. It's interesting to see. Now that I think about it, I have seen that, and it's really cool to see you applying those movie tactics for a nonprofit audience to move them through the psychological process of getting somebody ready to have a positive response to an ask. It's not about manipulation; it's about setting the stage so that the information can be taken in the right way.

**Chris:** Right. And, it's about appealing to a specific audience so you have – in the case of a gala – you have the right people in the room.

**Beth:** Exactly.

**Chris:** They'll give you the money.

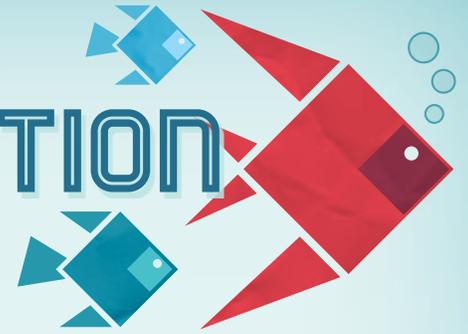
**Beth:** Right. That really makes a huge, huge difference.

**Chris:** You can fill a room in all sorts of different ways, but you want the room to have the people in there that are going to give you the biggest checks possible.

**Beth:** Absolutely. So, one of the things that I also always like to ask is, where can people learn more about storytelling, and, even possibly, video or things like this? It's a tough subject because there's so much to learn on it, and I know that maybe there's a great book that you've read. Maybe there's good websites with some good tips on things, and I know that there are some interesting things that you have planned coming up to really help people learn to be better storytellers. Can you tell us a little

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bit about maybe some tools you might have learned from, and some things that you're creating that other people could possibly take advantage of to learn more themselves?

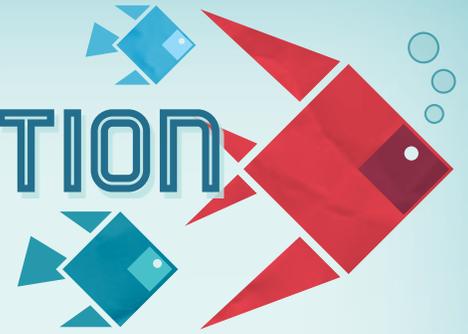
**Chris:** Okay, so yeah, shameless plug here, but I wrote a book a little over a year ago called *Nonprofit Storytelling for Board Members*, and this has just exceeded my wildest expectations as far as sales go, and as far as the feedback I received from people. People can find that at [nonprofitstorytelling.com](http://nonprofitstorytelling.com), but that has led us – myself and some other people – to create the first international nonprofit storytelling conference this year [[www.nonprofitstorytellingconference.com](http://www.nonprofitstorytellingconference.com)]. In November, we'll be doing the nonprofit storytelling conference, which is going to blow everyone's mind. A lot of times – we talked about this earlier – a lot of times, people think storytelling is kind of a one-way street where you're telling a story, the story is encapsulated, you have the beginning, you have the middle and an end. Well, there are all sorts of stories that your organization is telling, and there are all sorts of stories that the donor is telling themselves, and it's not necessarily the typical story you're thinking about. We'll cover some of that, and also cover a whole lot about how to find donors with stories and how to steward donors with stories. Go to [nonprofitstorytellingconference.com](http://nonprofitstorytellingconference.com), and you'll find out more about it, but it is going to be a hoot.

**Beth:** It looks like it's amazing, and in fact, I just saw your email that came out this morning that had just the beginnings of the list of the speakers that are going to be there. To be able to get that amazing crowd in the same room and have access to just that level of thinking on the subject, you have some pretty incredible people. It looks fabulous.

**Chris:** We spoke briefly before this about Shannon Doolittle, who I definitely need to introduce you, but Shannon Doolittle is – for *Movie Mondays*, I interview all sorts of different development folks and consultants and donors, etcetera, and this one man that I really respect has decades and decades of experience in fundraising. He

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told me that he personally doesn't like events. He thinks they're a waste of time and people do them wrong, he says, except for Shannon Doolittle's events. Hers are amazing, and really produce the ROI that people are looking for. She is my partner on this nonprofit storytelling conference, so when people come to the conference, it's not just about the speakers, but it's about the experience that the attendees will have during the conference that they will learn so much just from being there. We have all sorts of different things that we'll be doing to create stories for the attendees that have basically nothing to do with the presentations, but we'll be creating stories there that people will be able to bring back to their own nonprofits and do with their donors. This is some really, really powerful and extremely fun stuff for people to learn.

**Beth:** That's a great idea. Movie Mondays, your other project, is also a terrific resource for people because you tell great stories, which, I'm sure, is great to hear the stories of what people are doing, but any time you get a chance to be able to sort of, on a weekly basis, look at the story structure that you create, there's a lot that can be learned from just watching the components of the video and sort of looking at what a constructed video for a purpose looks like and how it's organized and how it's shot and things like that. Where can people go to learn more about Movie Mondays?

**Chris:** [www.moviemondays.com](http://www.moviemondays.com).

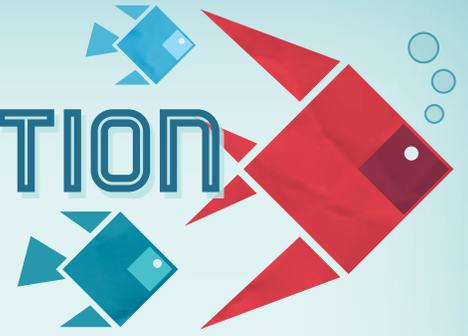
**Beth:** There you go!

**Chris:** That's a free resource, and that's probably, at this point, one of the best things I've ever done. People love it. We have a great Movie Monday family of people that watch every week.

**Beth:** That's exactly why I love to share the other things that you're doing, because you and so many of the other people I've had a chance to interview and speak with do so much to give back to the nonprofit community and just help everyone learn to do their jobs better. It's such a great resource for people that are out there. I'm

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so glad you were able to take this time to share some of these thoughts with me. I always like to end with, if there's one thing that someone should take away from this or something that you haven't mentioned yet because I forgot to ask, that if people just did this, it'd really make a big difference for them in their storytelling.

**Chris:** I would say the biggest thing, because I see this time and time again, and this goes right back to the beginning and what we were talking about, get your stuff out of the story. Think about your story from your audience's perspective and what would engage and excite them, and then craft your story for your particular audience.

**Beth:** How have you found people to be able to do that? Getting yourself out of your own story is not always the easiest thing. Do people go out and ask their donors and their constituents, "What would you be interested in hearing about?" or do they just figure it out? Is there any specific tactic that you think of that could help people get out of their own way that way?

**Chris:** Well, yeah. You mentioned talking to donors. That's a great thing you could do. Find donors that would be willing to speak to you, because donors gave because of a story. In order for you to figure out what a good story is to tell other potential donors, it's a great idea to go and talk to the donors that have already been converted as donors and find out what stories really resonated with them, because they did donate because of a story.

**Beth:** That is fabulous. I love it. These were some terrific ideas. I so appreciate your time with me today. Thank you so much, and I'll be back shortly.

**Chris:** Thank you, Beth!

Questions? Contact [beth@iriscreative.com](mailto:beth@iriscreative.com)