



DRIVING PARTICIPATION

WITH BETH BRODOVSKY

SESSION 156

CREATING EMOTIONAL TRACTION

WITH CYNTHIA ROUND

BETH: Hello, this is Beth Brodovsky and welcome to Driving Participation. Today I am on with Cynthia Round. Cynthia and I met recently at the American Marketing Association Nonprofit Marketing Conference when Cynthia was speaking about the rebranding effort that she did at the Metropolitan Museum of Art in NYC, which some of you might have heard of. It was a really, really interesting presentation, and she brought up some really key points that I think are really valuable. I'm thrilled to have you on today, Cynthia, to talk about the process you used at the Met and in other places that you've worked and just your general feelings and understanding about the value of brand and what it means to be branded for nonprofit organizations. Thanks for joining me today.

CYNTHIA: I'm delighted to be here. Thanks.

BETH: I'm so excited to get into the very interesting journey that you've taken with the work that you've done. You've worked in for-profit, you worked in agency, you worked in two different national, very significantly large nonprofits, and I'm curious. In all of these different experiences that you've had, how have you seen participation show up? What does that word mean to you in the work that you do?

CYNTHIA: Well, I think participation really means true engagement. I mean, it's kind of beyond engagement. There's all this conversation about engaging consumers, engaging donors and visitors in the case of cultural attractions, but I really mean participation that is engagement that drives to action. To me, that's what it really means and it's also much stronger participation than you tend to drive action more when there's an emotional connection.





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BETH: Right, and so what are some of the things in the different types of work that you've done, one of the things I'm curious about, you came from a for-profit background and now you've had significant work in the nonprofit background. Can you talk a little bit about the differences or the similarities between the things you've observed in those different worlds?

CYNTHIA: Well, I think that there is a lot more similarity than there are differences, particularly as you say, having spent, I mean, I worked in classic marketing at Proctor & Gamble, so consumer packaged goods and in advertising I worked in a lot of different categories before I jumped the fence into the nonprofit sector, and to me, the idea of a brand is always the same. I have always defined a brand as a relationship, and that means it's inherently an emotional kind of connection and so that is true, whether or not you are trying to just get somebody have more loyalty. For example, Dove. Dove was one of the great brands that I worked on or whether at United Way Worldwide where we were really trying to get people to be inspired to participate, you know, coming back to your word, and inspire them to action where we literally had a campaign calling them to action to give, advocate, volunteer and live united. So to me, it really doesn't matter if you're a nonprofit or for profit. It really is about that kind of emotional connection that's a brand and I would also say the only thing is in the nonprofit sector, those of us who are practicing marketing there now, brand is sort of disproportionately important to us because we're not trading a good or a service for someone's money or their time. So there's a lot more trust going on, there's a lot more belief in the mission, and so, if anything, I think that brands are more important in the nonprofit sector even than they are in the for-profit sector.

BETH: It's so interesting to me that you say that because there's sometimes a bit of a vibe that goes through the nonprofit community that marketing is a bad word and that branding experts and putting this energy into something like that is a distraction from focusing on fundraising and donors and that it shouldn't be something that nonprofits should be focusing on. I don't know if you've ever seen





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any of that, and I don't know if that means that it's something that comes up from smaller nonprofits, but when you're ...

CYNTHIA: I've absolutely experienced it.

BETH: What do you think about that? Where do you think that that comes from and why do you think that that's destructive?

CYNTHIA: First I think that there's a kind of, I think this is changing, but there is a sort of misguided belief that if you're a purpose- or mission-driven organization, there's a little bit of if you build it they will come or this idea that you shouldn't need something that is "crass and commercial" like branding, because your purpose should be enough, but of course with 25,000 new 501(c)(3)s forming a year, the millions of nonprofits that we now have, even in the nonprofit sector, it is a battle for share of heart, mind and wallet. So you really have to think in terms of how you're trying to attract attention to your cause and get people to again invest their money or their time or their voice around advocacy and that that absolutely takes intentionality, and it's part of the reason why I think it helps my clients and certainly has helped the two organizations that I've been in at United Way Worldwide and the Met, it has helped by defining a brand as a relationship. I said that earlier, but when you think of a brand as just an image or perception it seems something superficial, but when you define it as a relationship, we all know that those are important if you're going to attract donors, if you're going to attract volunteers, and so it really is just about the intentionality with which you nurture and build that relationship. That's really all branding is. So there's really no reason for a nonprofit or a cultural organization to shy away from that.

BETH: Right, and one of the things you do talk a lot about is this idea of creating an emotional bond and beyond just this transactional relationship and I know we've seen that in a lot of organizations and I bet you saw that at the Met, that there's probably plenty of people that come in, buy a ticket, go see an exhibit and then leave. So how do you go about taking somebody that does that, that





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is coming in to maybe experience something that they believe they paid for and draw them deeper in to feeling a connection with an organization?

CYNTHIA: Well, I think, I mean, first, a brand relationship is like a human relationship, I think, and some of those relationships are emotional bonds, and some of them are just transactional. So you've had both kinds of relationships in your life, and therefore an organization will have some of those, too, but the ones that when you try to develop and nurture the emotional bond that you've got, I mean, there's a lot of evidence that that's significantly more valuable to you, even than in corporate, even the satisfaction in customer satisfaction. There's a great Harvard Business Review article from August 2016 that I'd really recommend to our listeners to take a look at because it says that an emotional bond is twice as valuable to you in terms of lifetime value in terms of customer satisfaction. And they've worked at this, these are two researchers that looked across a thousand commercial brands and were able to really identify that. So it's evidence that this idea of an emotional bond is really important and like in the case of the Met as you were just asking. There will be some people who will just come in and it's simply going to be a much more ... you say, they buy their ticket, come in once and they're not going to be back. You can't build a deep emotional connection to all of your users, but what I've learned over time is if you study what underlies the passion and the loyalty of your most loyal users, then once you understand the key to that relationship, that's really what you need to then be able to replicate that. So again, it won't be pervasive. It won't be with 100 percent of your users, but you want to develop that emotional bond with as many as possible because that's really what inspires loyalty and ongoing action and ongoing participation.

BETH: Right. I so agree. One of the things that we are constantly trying to teach and share with people is this idea of who is your audience, and that an audience of everyone is both impossible and kind of destructive for an organization, because when you're trying to go after everyone, you weaken your message so much it just doesn't hit anyone well. You can't really hit those emotions if you're trying to please such a diverse audience.





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CYNTHIA: Absolutely. I was gonna say that nonprofits have a particularly difficult time with this for some reason. I guess it's because we serve the community, and so they're an audience of sorts, and then of course there are your donors and your volunteers and they're an audience, and even your board or even your other partner organizations, but the corporate world also has that. They've got shareholders, they've got the general public, they've got people who buy, but it's a little bit easier. I always say even to nonprofits, the best way to define your target audience is upon whom is your future dependent or maybe to say without them will you cease to exist and that gets you pretty quickly to the core audience, but in studying your brand relationship, it always needs to come back to those who are already, even if it's a small group, if you can study your small passionate loyalists, they are the key to building your brand relationship. You don't want to keep it confined to that group, but that's who you need to study in order to understand how you're gonna replicate and build a deeper connection with a broader group of your target.

BETH: How have you convinced people that that's the way to go, because I find a lot of times the first thing people tell me when we talk about branding is, "Well, we want to find out what all the people who have never heard of us think," or "We want to talk to all of the people that have left our organization." How have you supported the rationale for understanding the people that are already inside of your organization, taking the actions that are critical and important to your future and learning about them first?

CYNTHIA: Part of it, and I certainly experienced what you're saying. We do tend to think that the key to success is to understand why the rejectors are rejecting us, and while that is really important information, as I said, when you come back to and if you can convince those that you're working with that there's something important about studying those who you've already won over, that they're going to help you understand the strength. That's a pretty logical argument to make and then trying to understand them and I would also say that when I was at





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United Way Worldwide, which is 1,200 local United Ways in the US and 1,800 if you look at all 40 countries, and in trying to help them we were trying to frame and understand the brand. One of the things that I did is I went to Interbrand who does valuations of commercial brands. They're the ones who produce the list every year of the world's most valuable brands, and I asked them to do valuation for United Way because I said, "We have market share, we have revenue, we have many of the same things. We just have a different business model," and when they did this valuation, they really found a couple really critical things that I've used with other clients. One of them was this idea that I mentioned earlier that brand is disproportionately important to nonprofits and again, if you look at all the categories of commercial goods, brand is more important if you're a perfume and the brand and image is a lot more important there than if you're talking about industrial pinnacles. I mean it's just in terms of how it factors into the decision that people make. So they said that it was 65 percent of the ability of United Way to attract revenue was based on the strength of the brand and having that sort of objective outside financial evaluation and also saying that we were really under-leveraging and that there was a lot of money we were leaving on the table, we had not begun to realize the financial leverage that was available to us in that brand. That started to get attention pretty quickly and so I think trying to get people to focus on their brand and then to focus on those who have built you in terms of being loyal is a great way to start.

BETH: Right, and I think since a lot of nonprofits wouldn't have the capacity to do that kind of a project, to go to Interbrand and commission that, can you talk a little about the kind of things that Interbrand looked at and evaluated to come up with that?

CYNTHIA: Well, I can't say that it would be possible to replicate their evaluation on your own.

BETH: No, I mean I know people couldn't. Just generally.





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CYNTHIA: It's really a very rigorous financial analysis. They really are looking at market share and leadership and competitors and growth over time and potential and the same way that they're doing evaluation for the commercial brands, they're looking at these kind of things of leadership and share and profitability, at least margins, and I think the thing is I just used that as an example of a nonprofit brand. In 2010 in Forbes list, United Way, for the first time, a nonprofit hit the 50 most valuable global brands, and United Way was in the number 26 spot, and it was the first time ever that a nonprofit had been identified to be as valuable as other brands. So I don't think you need to have done your own evaluation to say that means that for nonprofits we can follow the same kinds of models that the commercial world are following. And for nonprofits I really think it's much more important to do the kind of qualitative research that helps you understand the essence of your brand and that you don't need to spend a lot of money and that doesn't have to be quantitative with a big time branding firm like Interbrand.

BETH: Right, exactly, but I think it's an interesting thing to talk about because you mentioned things like leadership and financial status and market share. Nowhere did you say what colors that they picked or the logo, and I guess I'd like to mention this. I like to talk about this a lot because I am constantly running into nonprofits who say, "Oh, we just rebranded," and I ask them what they did, and they changed their logo and updated their website. I think it's just so important to me to make sure we're communicating the idea of what rebranding is so that we can make sure that people aren't investing in the type of rebranding that is a Band-Aid, that makes the other people that maybe have bad opinions of branding and say things like, "If you rebrand, you're actually causing problems for your nonprofit," and what I believe is that sometimes people make the choice of their struggling as a nonprofit and then they say, "Well, maybe we need to redecorate and therefore that will fix things." When you do something with that approach, you can end up sometimes not doing better afterwards and struggling because you didn't start the process back at leadership issues and audience issues and message issues and make sure all those things were working to support your goals and your strategy before you start worrying about your look and image.





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CYNTHIA: Absolutely right, and the other thing that the great commercial brands, that we can learn from the great commercial brands is that they understand that their brand is a strategic asset. So it's really about strategy as you say. When you look at logo and identity, certainly it is important how you present yourself, but it is very superficial if all you do is give yourself a slick new design and as you said, change your website. Those can be very important signals of some underlying, more fundamental kind of brand strategy change, but it's really got to be driven from strategic understanding, and to me, the question you always have to ask and answer, the place you always have to start on a brand is how is this brand significant in the lives of its loyal users. As I said, once you understand that, you can kind of replicate it. Well, when you get to that and now you're trying to build a relationship, the visual and verbal identity are a part of it, but they're really just a signal of the kind of experience you're trying to create and then beyond experience to a real two-way kind of relationship, and that's really what the brand is about.

BETH: What kind of questions, you were talking before about qualitative research and things that any brand, any nonprofit can do to begin to think strategically this way. What kind of questions should you be asking your loyal users in order to understand your ideal audience and begin to build the kind of relationship that you want to have?

CYNTHIA: Well, it almost sounds too simple, Beth. I've used the same kind of set of questions through many commercial brand categories and now with a lot of other nonprofits, both the two that I worked at where I was the chief marketing officer and other of my clients that I advise now and it almost sounds so simple. People really believe me that this is the key to the kingdom, but the first thing I would say is of course there's all this talk about big data and all the information that we've got available to us and while that certainly can tell you what it is that people are doing, what we have to understand from building a brand is why they are doing it, and so that's really why qualitative is the best way to unearth this kind of intangible insight, which is inherently emotional. So I've done brand art, I





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call them a brand art, I've done these as with small focus groups. I've done them with a series of one-on-one interviews. I've done them in kind of diads and triads, but again, doing them literally personally myself and working with nonprofits to conduct the questions, and, of course, if what you're wanting to understand is how is this organization significant in your life, you can't just ask that question directly because it's not a question we could answer so easily, but you can ask them to think about the specific kind of things that trigger the organization's identity. You can start with identity, like what are the things that jump into your head. You kind of start with that sort of more superficial and then start to get into questions about the specific feelings that you experience in connection with it and what kind of personal memories or association, asking about folklore and again you have to read, you have to listen and read between the lines. You're getting lots of information, but you're walking down a path, which is as I said, trying to get beyond the tangible benefits and I sometimes even ask that, sort of beyond the technical function that this performs, like what does it do for you that others can't. Of course you're then framing out whatever category you're in so insider your other nonprofits or other educational institutions or whatever. You're trying to get people to think what is different about this organization? What feelings and emotions does it invoke in you that differ from those that are evoked by others? Even though these questions sound simple, if you really do this and you do this with ... you don't have to do this, this being quantitative, but you need to do it with maybe a couple thousand people. You start to see some important patterns emerging and if you know how to interpret it, you really can get to the answer to this question of how is this organization significant to these. Remember you'll do this with your millennial users. You can then sometimes do it with others who are not loyal and what you'll find is that there's actually very little that underpins it. If you're not in a relationship, you don't have feelings, emotions and associations.

BETH: So true.

CYNTHIA: They can't answer those questions. You can't tap into that because





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they don't exist. That's why you want to study it with those people whom you do actually have that kind of a deep relationship.

BETH: Right. We talk to people all the time when they really push and say we really want to talk to, we call them the haters, you know, the people that have walked away or just have no interest and it's really hard to even get those people to want to participate, much less give you anything of value and it's easy to end up having people that are so all over the place that you don't get any focused meaningful direction that you can go with it. Whereas when you speak to these guys, the people that are already involved and it's like how do you take people that are happy and make them happier?

CYNTHIA: Right, right and I want to give you a really quick example. This is actually a commercial example, but it helps to illustrate the point that you're making so I'm just going to tell this quick story if I may. OK, so the brand was Jaguar, the car, and Ford had bought Jaguar and when they did their research, whether they did them with users or non-users, the same two things generally came up. People would say, "very sexy, very cool car," and "kind of broken all the time," and this was kind of like what people knew. So Ford had thought they needed to do a campaign that said Jaguar now re-engineered by Ford, and we're gonna go in and fix those problems and give people the product reassurance. Well, we said, "Isn't it interesting that your loyal users have that same attitude. Don't you think we need to understand why somebody who has the same attitude as the rejectors continue to buy cars?" because Jaguar users were very famous for being loyal and continuing to buy Jaguars. When you went in and talked to the users, they made all kinds of excuses for the car. They said, "Well, my Jaguar is a little temperamental because it's not stamped out in an assembly line in Detroit. It's a handmade car, and so it's a little bit quirky," and so when you started asking all those questions and got to it, you understood that the users identified with the uniqueness and the originality of this car and that's what they identified with. Well, the last thing you ever would have wanted to do and would have helped them was to say that it was now re-engineered by Ford. That would





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have been the complete wrong thing to do, and it was this kind of brand audit, the exact questions that I just asked you that we, that I just shared are what we use to get underneath what separated loyal users. So you have to read between the lines. You have to get below the superficial perceptions and really understand what is the depth of that and how is it meaningful to people. That, as I said, is the key to them building and replicating a relationship.

BETH: That is I think the best sort of clear description of why you can't ask non-users what the problem is because they're going to find problems. Like a million non-users would say, "That car is always broken. I'm never gonna buy it," but the reality is they probably weren't gonna buy it anyway.

CYNTHIA: Yeah, and the joke among Jaguar users is if you're gonna be a Jaguar owner you have to have two, one to drive while the other is in the shop and they were completely willing to do that because they love that car.

BETH: It's part of the badge, exactly. It's part of their identity is wrapped up in that.

CYNTHIA: Exactly, and of course it was important for Ford to go ahead and address the engineering issues. I mean fixing the product issue was still a good thing, but that was not the way you were gonna market and build the brand loyalty.

BETH: Right, and that's another important distinction. Like the features of the product and the functionality and the actual aspects of the product aren't always what you go out and brand. The brand and the actual thing sometimes have some differences.

CYNTHIA: Absolutely.

BETH: And you have to figure out, one of the things I say all the time is that it's not enough to focus on what's not true, you have to find what's truly distinctive





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and that most people, I think that becomes an uncomfortable thing. It's very easy for an organization, especially in nonprofits who have very passionate leadership to feel like that the board is here and they volunteer and they know the organization and so let's just ask them why they're here. I often say that there's sometimes some risk in only asking your, I call them your zealots. That along the spectrum of loyal users you've got your uber users and they can sometimes be such a finite segment that they can be hard to model on and sometimes if you attract in a nonprofit a lot more uber users you get a lot more high maintenance people.

CYNTHIA: Yes, it's true. It is true. Though I do think in terms of understanding your brand, you can learn the most by studying and understanding. It doesn't mean that you're going to be able to recreate the exact same degree of passion as you would find with like board members. Those are people who are all in. So you can't necessarily expect to create among your more casual users that degree of affiliation, but it is where the secret is. You can certainly, it gives you the strategy and it helps you understand. The Met when we were rebranding it, we found that a lot of people who ... because our goal there was to open up and make the museum much more accessible and so that meant by definition that we were actually trying to do outreach to people who were not museum goers. So we were really looking at an audience like that, but we were still studying the people excited about the museum and found that a lot of people who don't come to museums think of them as being sort of dusty and dark and musty and all about history and how it has no relevance to their lives today, where people who love the Met, both the art that's there and the buildings, found for them that it was a very vibrant, alive experience. So we were able to take this idea of bringing art alive and even though that may sound like a generic category benefit, when you're the largest museum in the US, you can kind of earn that and in fact it was a very true reflection of what people who love that museum and come back over and over again and see themselves not just as visitors, but as users of the museum and how it fits into their lives and inspires them. We can then find a way to try to present art that was much more accessible by trying to bring in





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people and convince them to be users and inspired from all walks of life. So it was important to understand both those who are unwilling and able to walk into a museum feel like it's not relevant to them, but our strategy was based on those who were passionate loyalists.

BETH: Right. So once you made some decisions about the direction you were going to focus what you did, what started to change because you put some conscious attention on this?

CYNTHIA: Well, I think our most important thing is kind of alignment and most of us who have been in nonprofits know that even with the best of intentions, there are often silos operating and if what you're trying to do is to bring people together and you're trying to build a relationship, that has to be what I call a 360-degree relationship with your users and so when you started to put the strategy in place and giving people tools and helping them understand the strategy and get everyone on the same page, focus and alignment makes you both more effective and more efficient and it let's you start to grow things. Like we started seeing, this was true both at United Way and then at the Met, we started to see our net promoter score growing and I don't know whether this is something that you've talked about on any of your other ...

BETH: I can't remember if we've talked about it so why don't you describe what that is.

CYNTHIA: A promoter score is just a metric that is a way to help you see whether or not you're starting to actually build this kind of loyalty. That promoter score was actually developed to measure loyalty among commercial brands, but what we found over time is it fits as well at nonprofits and what it really means is it's way beyond, it's not just sufficient to ask the customer satisfaction question. We talked a little bit earlier about why emotional bond is so much stronger than that, but a net promoter score is those that would actually recommend you to their friends and colleagues or their family and colleagues. So as you know a deeper





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degree of commitment because if I'm going to recommend an experience or a nonprofit or product or service to you, I'm kind of putting myself on the line a little bit. So a net promoter score allows you to measure people's likelihood to recommend you and you subtract the ones, you throw all the ones in the middle and you subtract, the detractors are at the bottom who are not at all going to do it, from those who are at the top and that gives you your net promoter score. It's a very good way of measuring whether you're making progress on the brand. I find it one of the best metrics. So you'll start to see that going up and you'll see an organization as I said that is much more unified in bringing together, and I'm talking now about the security guards and the accounting department. I'm talking about people who are not in marketing, who are not in fundraising, but are part of the entire collective experience that a user would have.

BETH: Right and that's something I talk about all the time is that really the four components are you've got to know your audience, you've got to clarify your message, you've got to deliver it through an image, but ultimately all of that if it doesn't create the experience, none of the rest of the stuff matters and you're not going to be able to create an experience unless everybody on your team, like they're the ones that actually deliver the brand so that people can have that experience. How did you go about doing that? I mean, the Met, there's quite a few employees there and a lot of volunteers. So you've got your leadership, you've got your staff, you've got the security guards and volunteers and people that greet people at the front desk and then all of the people that walk into the museum every day from all over the world. How did you go about shifting that to create the kind of experience that you wanted?

CYNTHIA: Well you know, there's no magic formula, but I start from the premise that people support things that they have a hand in creating and building. So if you start from the perspective that even if you're the marketing or brand person and you're responsible for this, it's essential to get everyone involved from the beginning of the project, involving them from the start, and so for me at both the Met and United Way, that meant that one of the earlier things I did was create





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an advisory council of key influencers across all the departments who would come together about every 4-6 weeks, and we would give them an update on where we stand, what we're doing, sharing the research, sharing the process that we were having on the strategy and eventually on the identity and then on the experience guidelines. So we also did town hall meetings. You're right, the Met has 2,200 staffers. Twenty-two hundred, and I'm not even talking about the then 800 volunteers. So with the staff, we would have town hall meetings, bring them in and we did several of these over the course of the project where we would also ask questions real time and let people vote live and tabulate and see what they agreed and disagreed with and really helped people understand it from the beginning, but also feel that they were a part of it. Then I also think that making people's jobs easier, if you can do that, it goes a long way in winning them over so eventually creating a brand management site that spelled out all of the strategy and created tools and templates that made it easy for people to adopt. I mean, I think that if you do your homework, if it's based on research that you can share and it's based on a true consumer and user insight, if you engage people from the start and then you make the solution desirable and inspiring, once you then help people save time and money through the tools you create, it becomes kind of much easier. It's kind of a natural progression of things that get them in, to go ahead and to buy in. I won't say, I won't claim 100 percent success. I mean, there are some people that are gonna resist. You'll never get everyone on board, but what you need is to get that critical mass so you've got a tipping point so as you said earlier you can get enough people on board that they're the ones delivering the experience. You're saying from marketing, your reach is minimal compared to the experience that people have from all of your other colleagues.

BETH: If someone that's listening wanted to begin to think this way or implement this kind of work in their organization, what advice do you have for them in getting started?

CYNTHIA: I think there really is only one place to start, Beth, and that is I like to always ask, "Do you know the answer to what I call the burning question? How is





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your brand or how is your organization significant in the lives of your loyal users?” I just say, I ask that question and would challenge people to say even if you think you know the answer to that question, go out and do some qualitative research. Do a brand audit. It’s not gonna cost you much in the way of time and money and be sure that you are in touch with that question and of course it’s only if you’re willing then to let the answer to that question guide your strategy that will have that value for you, but I think that it is without question the best place to start, even if you’re the person who has been doing the marketing, really looking hard at whether you can truly answer that question and then giving yourself the benefit of some information from your loyal users to ensure that you’ve got a good handle on that.

BETH: Wonderful! Thank you so much. This has been so fascinating and I really appreciate you sharing all of your insight with both me and our whole nonprofit community.

CYNTHIA: Well it’s been a lot of fun and I really, it’s clear from when you and I first met that we think about these things in very much the same way.

BETH: Absolutely!

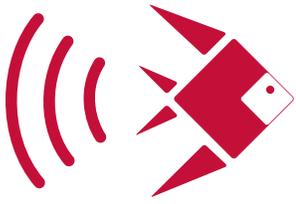
CYNTHIA: It’s really a pleasure to have this conversation with you.

BETH: I love this because it gives me such an opportunity to bring new people into my life and my world and you know, who knows what we’ll do together in the future.

CYNTHIA: Yes, I’d love that.

BETH: If people had question for you or wanted to follow up and discuss this with you further, what’s a good way for them to reach out to you?





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CYNTHIA: The best way really is through email and I'm just CynthiaRound@gmail.com or on LinkedIn. It's just under my name, Cynthia Round, and I also invite people to follow me on Twitter and Instagram and I think you're gonna provide that handle for them, but I have lots of pictures on Instagram of art and of Italy because these are the things I love. So if you'd like a little inspiration in your life, I invite you to follow me.

BETH: That is wonderful. Well, I feel very inspired from this conversation, and I so appreciate the chance to get to know you and can't wait to see what you do in the future.

CYNTHIA: Great! Thanks so much. Likewise.

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