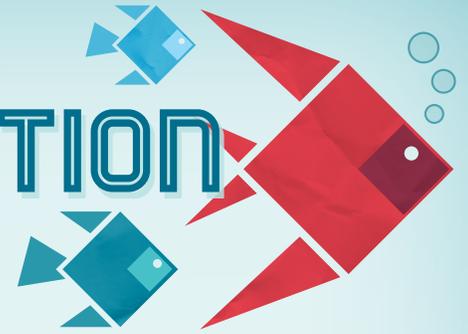


DRIVING PARTICIPATION

with Beth Brodovsky



SESSION 044

THE ROLE OF A STYLE GUIDE

WITH KIVI LEROUX MILLER

Beth: Hello and welcome to Driving Participation. This is Beth Brodovsky and I am here today with the fabulous Kivi Leroux Miller. I am so thrilled to have Kivi on. Kivi is the President of NonprofitGuide.com and the award-winning author of two books, *"The Nonprofit Marketing Guide: High Impact, Low Cost Ways to Build Support for Your Good Cause"* and *"Content Marketing for Nonprofits: A Communications Map for Engaging Your Community, Becoming a Favorite Cause and Raising More Money."* Kivi, I am actually just about done with *The Nonprofit Marketing Guide*, reading it right now. Every morning on the treadmill I have been with you so I'm thrilled to actually get a chance to talk with you in person.

Kivi: Well, thanks for having me on the show, Beth.

Beth: It is such a fabulous book and I highly recommend everyone get a copy of it. I'm going to be putting links to both of these books on the show notes page, but it's just such a great overview. What I especially love about it is just the plain language, easy-to-follow steps and no jargon. It's wonderful.

Kivi: I try to be as straightforward as possible.

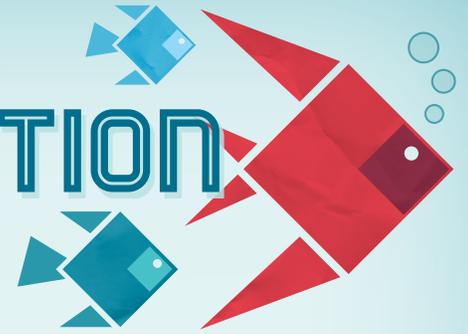
Beth: It's a gift to all of us, to people who maybe aren't familiar with our weird world of marketing. Why don't you take a few minutes now to tell everyone how you wandered into the world of nonprofit communications and the way that you communicate with people and the type of work that you do?

Kivi: Well, you know, I think everyone has a fun story on how they got into this field, especially those of us who have been doing it for awhile because it wasn't really a field when we started doing it.

Beth: Exactly! That's not what your degree is in, I'm guessing.

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Kivi: No, not at all, but you know when I was a young woman and I went to college, I had to make a choice about whether I wanted to go the journalism route or the environmental science route because that is something I cared very much about. It's like "Do I want to be the writer or do I want to be more of the advocate?" and I ended up going to UC Berkeley, which at the time did not have a very good undergraduate communications program, and so I went the environment route. I worked for the Environmental Protection Agency. I worked for a nonprofit that did community development in the environmental world and I come from a family of public servants so doing something in the public sector was always important to me whether I actually worked for the government or not. I then fell in love with somebody who lived on the East Coast, so I decided to move from California to DC and that gave me an opportunity to really think about what I wanted to do next. I decided I didn't want to go to work for anybody else, didn't want to have to find a job. I wanted to make a job and that's where I shifted a little bit back towards the communication side. I started doing communications for environmental nonprofits and my first consulting company and the email that I still use today is ecoscribe for environmental writers.

Beth: That's where that comes from.

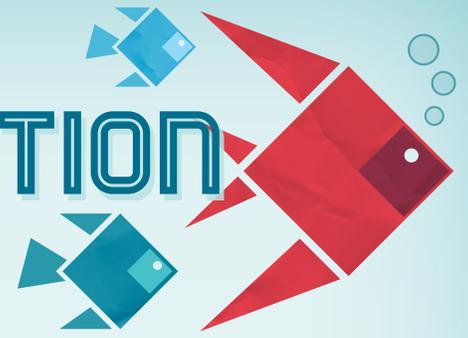
Kivi: Yes and I still use it because it's nice and short, but then that evolved over time. The environmental groups I was working for didn't want just writing. That's when the internet came to be so then people needed these things called websites, and then they needed email communications, and then they needed the PR strategy and they needed graphic design and then I started working with other progressive causes, not just environmental groups. I became a communications director for a number of different clients. I did that for about seven or eight years. We ended up moving to NC and I kept doing it on a consulting basis for clients all over the country and I got totally burned out on doing consulting and so this was 2007ish and that's about the time webinar technology became really affordable, and I thought I've always done these training workshops, what if I tried to do that online? I wonder if that could be a business. I bought the domain name, Nonprofit Marketing Guide.

Beth: Which I'm so jealous that you found that first.

Kivi: Yeah, timing has been really important in my success. I didn't do anything with it for about a year because I was still on the fence and ended up firing a bunch of my clients before

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they ended up firing me. I mean I was really burned out at that point and started doing the online training. I did that for a couple of years, started blogging, which is a really important part of our sector, which I can talk about and ended up catching up with a lot of other people. Katya Andresen, who was with Network for Good at the time, really encouraged me to write the first book. I wasn't sure if I could do it. She had written one of the few books on the market about nonprofit marketing at that point and it just went from there.

Beth: It's interesting. I've never really heard that story because it is a different way to support the organizations that need this kind of help and there's just not enough marketing education out there for organizations.

Kivi: I think we're in the dawn of the era and so it's an exciting place to be, being recognized as one of the leaders in that and I'm really enjoying helping people really professionalize the job. It's a lot of fun.

Beth: Exactly. There's a lot of content out there on the fundraising side, but to be able to communicate the value of what marketing really is and where it can be a value in organizations in delivering their message is such a great service that you're providing and I think all of the organizations that are out there that get to read your blog, which is free public information, can learn so much that it will impact fundraising because it's a whole continuum. It's all part of the same organization so having all of the messaging aligned and cohesive really, really makes a difference. That's exactly some of what we're going to be talking about today, about the branding of an organization. We're going to be focusing on the role of a style guide in nonprofit communication so I want to start right now talking a little bit about what participation means to you, Kivi, in your work. It's something I always like to ask people at the beginning because it's such a weird word and it can mean different things to different people and to different organizations. In the clients you see, you do a lot of coaching work and you talk to the people. You're very involved with the people you do your webinars with. What are you seeing? How are people defining participation? What matters to them?

Kivi: Well, anybody that has a connection with your cause or your organization I think you could consider participating with you in some way. When I talk about participants specifically with clients, we're usually talking about the people that are using their services in some way,

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but the definition that you're talking about, which I think is broader than that, it also includes supporters and that includes people that are donating, but it also includes people who are talking positively about your work in some way. It can be people that are advocating for you and that may be advocating very publicly by calling decision makers. It can be advocating very privately in one-on-one conversations for your cause and really trying to change hearts and minds, really building that network of supporters who have your back when something bad happens and can celebrate successes with you and really make change. Nonprofits are about making change. If you are not about changing something in this world, then you really don't deserve your 501c status. You're really here to do something and you need lots of different people to help you do that. You have the people who are actively participating in your work, you have people who are supporting your work in some way, you have people that are very influential in your work and again those can be people who are decision makers. They can be the media. It can be other peer organizations if you're a small local organization and they are bigger players on the regional or national stage. Those people can be influencers. Marketing communications really deals with communicating with all of those people at some level. It's not just about the donors, although that's certainly an important way to participate in the nonprofit world.

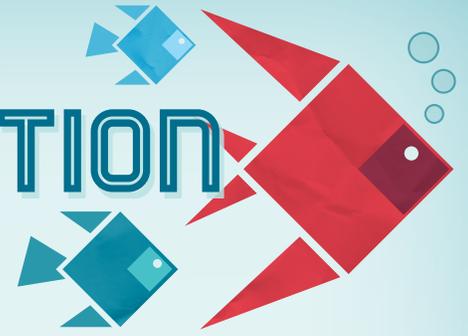
Beth: I really like how you described it, because I think it makes it so clear why participation is so critical for nonprofit success; if you're not focusing on different ways to get participation, to get engagement, to get involvement and activity level up, all those different ways from all those different types of people it's going to be really hard to grow and sustain yourself as an organization.

Kivi: Absolutely, and it totally depends on the type of organization you are. If you rely heavily on volunteers, that's a whole different level of participation, but not all nonprofits have things for volunteers to do so you really do have to prioritize and figure out what participation means for you and then create a marketing strategy that creates that.

Beth: I love that you said prioritize because that's a lot of what defining a brand and defining your communications is about. Just last week and probably by the time we publish this it will be a few weeks ago, but episode 40 of the podcast, no it was episode 39, it was out and was just on prioritizing audiences because it's so critical, that you can't always be flat and try to

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do communication to everyone at the same level all at the same time all through one vehicle often. Like a website for example. It's impossible and it ends up meaning that you just not connecting with everyone so prioritizing is such a great and important word that I think we all need to remember.

Kivi: Absolutely, absolutely. It's a really hard thing for people to do. If you're struggling with that, you should go and listen to that other podcast.

Beth: Absolutely. What are you seeing? Is there anything you're seeing out there in trends and things that are happening right now and anything that the people you're working with are doing that you think are really working in helping them drive the participation they're looking for for their organizations?

Kivi: Well, I think getting everybody on the same page is part of that and is really important and all of our conversations and our trends report we see people trying to do that and so part of getting on the same page is prioritizing your target audience and really deciding who is really important, really deciding what your goals are and then getting at a more technical level, talking about things like style guides, which is what we're going to talk about today. I think all of that, I'm seeing a shift towards people really trying to get their ducks in a row and get organized and make some good strategic decisions.

Beth: I'm sure like I do, you hear a lot of people say "My audience is all of these people. I need to talk to volunteers and potential donors and donors and people that are clients or users of our services." They're all important and they're all equally important and they're all important at the same time. How have you had success in getting people to move from that platform of feeling that they could never choose one over the other to being able to figure out what is their priority audience, where and when so they can be effective communicators?

Kivi: I think there are a couple of different ways you can tackle that question depending on the actual struggle people are having. The first thing I usually talk about is if you're trying to reach everyone, you in fact reach no one. That's because your stuff will be so generic or flat like you said that no one will recognize themselves in it. There is this big picture of realization that I try to get across to people that all of us are scanning for so much information and so

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much messaging now that we are getting very good at finding the things that were meant for us and anything that looks generic doesn't look like it's meant for us and so it's very easy to skip over that. Once you accept that, then you have to say "OK, how do I make this choice?" and one easy place for people to start I think is to focus on a relatively short amount of time, maybe it's three months, maybe it's six months and say "What are the most important calls to action? What are the things you need people to do in the next three months or six months? Then who are those people who need to do those things?" To start to build your strategy there, see how much time it's going to get those people to do those things in the next six months. Then see how much time you have left over.

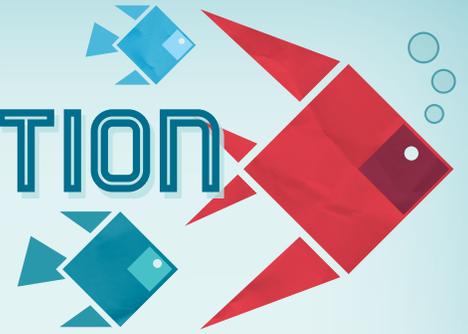
Beth: I love that.

Kivi: Start there. It doesn't mean that you're forever dismissing a certain category of people. It doesn't mean that you're ignoring them. It doesn't mean that you're not communicating to them at all. It just means that you are giving more of your creative attention and focus and time to the people you need to connect with now, to do the things you need them to do now. You can change your mind later.

Beth: Exactly. There's two things I think could be helpful for people. One is a couple of episodes ago I did a review of some of the podcasts I really listen to to get a lot of great business information and I try to translate the stuff I bring from the for profit sector into the things that are really useful for the nonprofit sector and one of the podcasts I listen to is called "Entrepreneur on Fire" by John Lee Dumas and he has an acronym he uses that I just love for the word focus, which is: Follow One Course Until Success. I think that's so great. We all have a tendency to think that things are so overwhelming, that there's so many things that need to be done, but you don't have to do everything at once. Pick three things and focus on them is exactly what we usually recommend. So many times we'll get brought in to write a marketing plan for somebody and they want this massive, bloated, over-weighted marketing plan that covers everything that they could possibly think of because if we're going to bring in a consultant to write a plan, we want to make sure we get our money's worth. You're not getting your money's worth because we write a plan that has every single thing in there and then you get this giant thick document back that ends up going into somebody's filing cabinet and it's overwhelming. I do the same thing. We call them action plans. I usually tell people to set a 12-month plan and then tell me out of all that what are the three things, if you did them in the

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next three months, would have the biggest impact on your organization. Then we write an action plan for that. On the show notes page of the podcast, I can put an outline for an action plan as an attachment that people can download and that might be helpful.

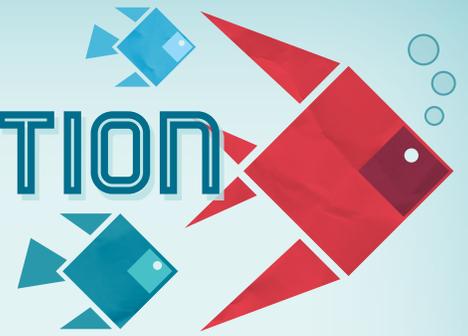
Kivi: That's great. I tell people "You can do a mediocre or just flat out lousy job in all of this in your plan because you have too much or you can choose a few things and do a good job at them or you can choose one thing and do an amazing job at it. You pick."

Beth: That's right because there's nothing stopping anyone from adding more stuff, but if you start with 20 things, you end up getting really none of them done and having seven or eight projects that are finished 60 percent doesn't help you or your constituents at all. Let's move into the meat of what we want to talk about today. I think this is all really helpful to frame where a style guide can be helpful in an organization. It is all about positioning and identifying your audience and helping you focus on the key messages that you want to get out through all of the things that you end up communicating. What I've found is that going through a branding process and ending up with something that is a style guide does so much to free up your time, that people are usually shocked. They think of it often as a big strategic project, but what it really does is narrow so that you know that you can ride your bicycle between the fire hydrant and the driveway so every time you're starting a new marketing initiative, it's not like you're starting at ground zero. Kivi, why don't you start by telling a little bit about what a style guide is technically and what its overall purpose is in an organization?

Kivi: Sure, I actually think of a style guide as being three different pieces, and you don't have to create all three at once. I think eventually you'll want to create all three, but you want to start with which ever one is most important or is going to be the most helpful, so the first one would be the editorial style guide and for any of you who have taken a journalism class or a formal writing class, that's probably the one you're most familiar with. That's the one that talks about you spell out numbers under ten or under a hundred or rather you use that serial comma in lists, those really grammatical choices that you can make. Things like if your boss's name is Robert, does he prefer to be listed as Robert or Bob or Bobby or Rob. Those things go in one document so you don't have to remember them. The people on your staff who are not natural writers and who are forever flubbing that stuff up have a handy reference that

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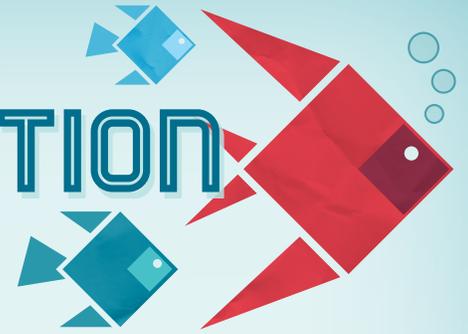
they can go to. It's things like email. Do you use a hyphen in email or not? All of those sorts of things you can decide and put on this one list. That's your editorial style guide. The next one and I think the one that actually causes the most grief right now in our world is really the design style guide, which gets to things like which fonts you're using, when you're bolding things, what your color palette is, the way that you use images, the proper and improper uses of your logo, how the name of your organization or acronym is used. It can even get into things like layouts for different pages on your website, what your email should look like. All of those sorts of things go into the design style guide. The third one, which a lot of people don't talk about and I think actually is really important to develop over time is more of the voice and tone style guide. For organizations that do a lot of what we might call customer service work where you're serving a lot of people who have the ability to be very vocal about you or you work in a controversial space, like controversial social issues or you have very well-funded opponents who like to make big issues out of things in the news. In those cases, you need that tone and voice style guide, which talks about how you appropriately respond, so just take the animal rights field. You have PETA on one end of the scale. Their voice and style and tone is different from the ASPCA and that's a little different from the Humane Society of the United States. Three big national organizations dealing with animal issues, but they all have a different way of approaching those issues and you want to start to write that down. It's really helpful for new staff as well as just keeping everybody again on the same page and in the groove that you were talking about. Those are the three different ones that I think you all want to work on eventually.

Beth: I think it's really important for people to know what they should be looking at because not everyone has all of those things or needs all at once and it can be an evolving thing. A lot of people think of a style guide as a finished document that comes from the brand strategy agency and they think of it as a limiting tool. Can you talk a little bit about that feeling of "If I get this, then I'm contained to this color or this statement"? How is that helpful and when is there room to expand beyond that?

Kivi: I think the design style guide like I said is where we see the most friction over that. Lots of times, you'll get a new logo or a new website and with that will come this design style guide that sometimes your branding consultants will insist that now and forever reigns

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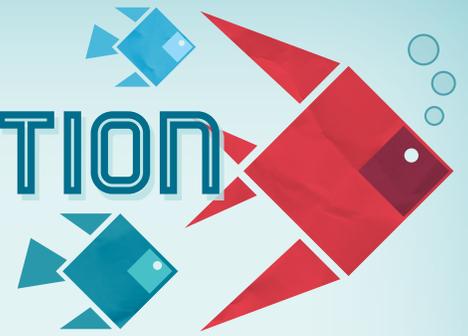


over everything that is produced in your organization and instead what I would encourage you to do is use that as the default, use that as the backstop. That's where you start and then if you have legitimate strategic reasons to vary from it, that's fine. For example, maybe your colors, a lot of environmental groups have this blue green color palette that they use. Let's say you're an environmental group and those are your colors, but you want to do a Valentine's Day or Mother's Day campaign. Both of those holidays are more about pinks and reds and pastels. I think it would be completely appropriate to vary from your blue green color scheme. No one is going to recognize your Valentine's Day thing if it's dark green. That's a clear strategic reason to vary from that. Another place where you can vary from that is with direct mail fundraising and again this is where a lot of people in our sector having a really good time beating the marketing people about the head about how marketing is hurting fundraising and when you really look at the content of those debates, it all comes down to direct mail formatting. Again, I agree with the direct mail fundraising. This is a place where you should vary from your style guide because there's very clear evidence about what direct mail should look like and it's usually very Plain Jane compared to your Splashy Flashy full color website. Taking the color palette off your website and insisting that a direct mail fundraising letter look that way is a mistake and so I think that's where you have to be savvy enough about your marketing strategy, savvy enough about your audiences, your messaging, your actual communications channels to make the decisions. However, you should always use the style guide as the starting point for the conversation. You shouldn't have staff just willy-nilly coming up with stuff because people can't recognize you then. Again, with everybody going so quickly through all the messaging we're getting hit with, being recognized as someone I understand and know and like is extremely important and so the branding guidelines are really there to help people recognize you so that they'll stop and take a second and listen.

Beth: That brings up the important point of how do you know how far you can go? You've got this branding guideline book that because it's on paper probably seems very restrictive and then you've got a fundraising department on the other side that hired an outside graphic designer that came up with this great idea that's completely maybe disconnected and maybe has the logo in the spot that they said that the logo would be. In your opinion, how much range should people get before you've got people going rogue? How do you know how to put these guidelines around it so that people will still be recognizable?

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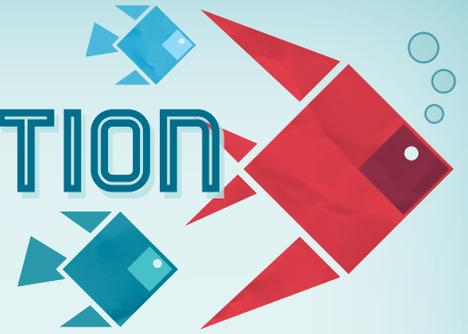


Kivi: I think that's just a negotiation that you have to go through on a case-by-case basis and people who are really good at their jobs will be able to make their case without just having to put their foot down and pull the mom or dad card and say this is the way it is because this is the way I say it is. If you're trying to do a fundraising tactic in a certain way that completely diverges from the style guide. You should be able to explain why you think that's going to work and to have other people hear that and maybe disagree, but accept it and then you do that thing and you see whether it worked or not and then you have a conversation about that. As long as everyone is really transparent and the conversations about how the decisions are being made and what rules are being followed and which rules are being broken at any given time, I think that's fine. The problem is that a lot of people are not willing to have that conversation or they're not willing to call into question each others expertise, which I think, of course, can get a little hairy. If you have an executive director who knows nothing about marketing or fundraising really, but now because they're the boss think they get to put their two cents in all the time and you actually have a development director who actually has experience and has taken a lot of training and you have a marketing director who similarly has a lot of experience and training and they're trying to go one way and the ED wants to go another way, those are hard conversations. I'm not saying this is easy, but you have to go through that negotiation and be very clear with each other about what you're doing and why you're doing it.

Beth: I completely agree especially because things like visuals and colors, people have an emotional reaction to, and everyone thinks that they have an eye or even if they don't, they know what they like and what they don't like, but the mistake that people often make is assuming that they are their customer. You have an executive director who will say "It can't look like that because I don't like it," and discounting expertise in either the fundraising department or the marketing department and they can't move forward in any informed way without the blessing of people who have opinions and a stake in the game and care about the organization, but may not know that design isn't there just to make things pretty. The purpose of the design is to create an impression and to help people access information and do what you want them to do. It's a guidance tool. It's not a surface decorator when done correctly. There is an expertise around that like with writing.

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Kivi: Absolutely and I think the target audience again like you just said is really important and it's amazing how many of our conversations in marketing and fundraising come back to that. I'll hear from communications directors all the time who say, "You just basically told me that my newsletter isn't that great, but my board loves our newsletter. My director loves our newsletter." It's like "I do not give a crap what your board thinks. They are not the target audience."

Beth: Right. It's important to think about like you said, did it work? So everything that you're creating through marketing should have some an outcome tied to it, and if it's not working, try something else. It needs to be changed.

Kivi: Absolutely. If we all knew how to make all of this work in every situation, then we would be working in a vastly different culture and environment in the nonprofit world. We are learning as we go. Things are rapidly changing. The media environment that we're living in now, the information-sharing environment is changing so fast and we're all just trying to figure it out and make it work.

Beth: I want to go back to something else that you mentioned about I call it the fiefdom problem. We've got in many organizations a group of people that are in the development channel and a group of people who may be in a marketing channel. In smaller organizations it may just be one person or it might just be an executive director that's got to juggle everything, but in organizations that are big enough that there may be two different people that are managing the tasks that are considered marketing versus the tasks that are considered fundraising, how do you manage where this document gets created, where it lives and who is the ultimate arbiter of the decision on the range of what needs to be branded and how far you can go with it? I think that's a lot of where some of the issues come up with different people in different organizations feeling they need ownership and control. How do you manage that?

Kivi: I think it tactically lives in the marketing communications department, but that doesn't mean that they get the final say. I think that has to go back to the goal for the communications piece and the target audience. This is where, again I think a lot of frank conversations are

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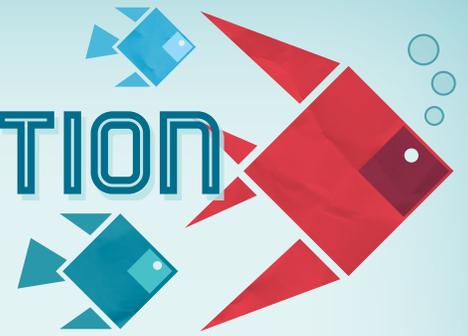
missing within organizations. What is the fundraising goal? What is the marketing goal? How are those connected or not? There are organizations where the two should be intertwined, hand in hand to the point that you can't tell the difference. There are organizations that doesn't make sense because maybe the development director is really a major gifts officer who is working with 50 human beings and the marketing department is really about rallying 5,000 human beings to show up at a rally somewhere. In most cases, it's very different. Again I think you really have to go back to what the goals are, what you're trying to achieve and how those are connected or not for your organization's mission and being very clear about that and very few organizations have had those conversations. I think there is a real lack of leadership in a lot of nonprofits about having those conversations.

Beth: I find a lot of times organizations that get to the point where they have a style guide are typically an organization that has completed a branding process typically with an outside firm or outside consultant. I feel like a lot of times these problems come up where the brand never really perpetuates through an organization happens when the people from the development or the right people in the organization depending on the type of organization are not all included in the creation process. Do you see that as well?

Kivi: Sometimes, sure. Again I think you have to go back to the goals and why you're communicating and why you think you need a rebrand. You know, lots of times people just want to do a rebrand because they get tired of their stuff and just because you're tired or bored with something, doesn't mean that your target audience even knows who you are yet. Again I think you just have to be very clear about why you're doing things. I've seen organizations do rebrands that maybe looked more modern on the surface, but ended up creating something that was so generic that it did them no good whatsoever. On the flip side, I've seen organizations rebrand where they really focused in on their target audience. Maybe it was a younger demographic and so instead of looking like some institutional thing that's been around for 200 years, they look much fresher and more modern and so they can be recognized as something that target audience is interested in connecting with. Again, I think it just really depends on what you're trying to do and I think you have to be very clear about that.

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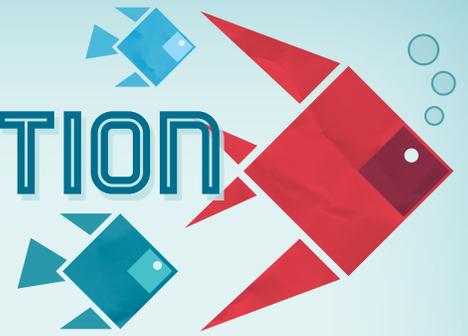
Beth: Do you have any advice for organizations that are considering rebranding? Like me, you probably see people that mostly think we need a rebranding based on the visual stuff and what you just said reinforce that the ones that really end up being successful are the ones that focus on the reasons why they need to rebrand and the messaging and the positioning. What advice do you have for people on knowing where their problem is? Do they really need a visual freshen up? How do you know when at the stage of the organization you need more than that?

Kivi: I would say if you have the answers to what I call your quick and dirty marketing plan and everybody in your organization is on board with the quick and dirty marketing plan then it's OK to go ahead and have the rebranding conversation. The quick and dirty marketing plan is what we've already talked about. Who are we talking to? Who is our target audience? What is our core message to those people? What are the calls to action? What do we want them to know and do? Then what are our primary channels for communicating that to them? If you can't answer those three questions, especially the first two, you have no business starting a rebranding exercise because a decent branding consultant needs the answers to those questions and if they can't get that out of you, then they are just making stuff up and hoping that you think it's pretty. You're going to end up with something that's useless. I mean your brand is really all about the personality that you want to convey and the relationships that you want to build with others and so you have to know what those things should look like in the future even if you're not there yet. You have to have that insight or you can't go through a rebrand. I think going through the exercise of creating some of these very tactical style guides, do a design style guide for what you have right now or what you wish it was. Start to talk about your style and tone. How do you respond to different people who have different complaints, different issues that they may talk about publicly? What would be your response? What words would you use to respond to someone who blasted you on Facebook or Twitter? How would you handle that? You have to be able to at least get a rough draft of those things together before you're ready to have a branding conversation.

Beth: That's great. In your experience, doing this with people or even knowing people who have done it, let's talk tactically. If someone was going to try and looking at what they have

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with Beth Brodovsky



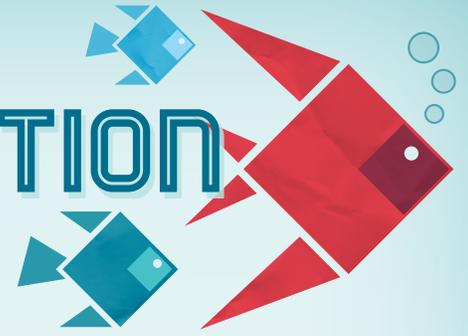
right now and document it and maybe refine it a little bit themselves, what format should that take that you've seen to be the most helpful for an organization?

Kivi: I would keep it really simple. This is something that you're creating in a Word document usually or maybe Power Point if you want to dress it up a little bit. You can drop in graphics a little easier, but on the website that you're going to share some links with people, we have what's basically what goes in the style guide. There's some questions to help you. What fonts are you going to use for things like headlines? What should those sizes be? What are your colors? Pick three to six colors, not 20, that are your primary colors and just go through this list and really type it up in a Word document and then where you do have graphic examples include some of those. I always think showing people what's right and what's wrong is helpful so if you have a logo that people are skewing in some weird way or just messing with so it looks funky, you want to put those on the don't do this column. If people are consistently making mistakes about the way programs are described and that happens a lot, have a "This is the way we describe it now. We no longer describe it this way." Actually show the things people are not supposed to do.

Beth: That's great. I lead to that all the time in the visual sense, but I love the idea of adding some bullet points. We'll often do something like that on a little card for board members. Here's our key points, and to include those as specific to a program is a great idea. One of the other things that we see all the time, especially with a new organization that we might be working with is either the first thing we'll ask for is "Can we get a copy of your logo?" and it astounds me many times when I ask people for a copy of their logo, they go to their website, they right click and send me a file that's like 7K. If I personally could advise anyone who is out there listening, if you do not have control of your logo files in what I call a native document form, an Adobe Illustrator file or an editable EPS, a really good solid file that you can scale up to whatever size, that's something that really, really needs to be done. Another thing that we've found to be incredibly helpful, we do a lot of logo development and sometimes we'll work with somebody who doesn't have a copy of their logo so we literally will go back and just draw them a clean copy of their logo because they just lost it. Yesterday in my office, we just had somebody ask us to send them their batch of logos, and I had one of my designers go back to see when we created it and it was from 2008, and I know it's at least the third time

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they've asked me to send them their logos. I would recommend everyone create a drive, a shared drive and I don't care whether it's a J drive in your network system or whether it's a shared Google drive or a Dropbox area, but make sure that you have copies of your logo in editable format, in CMYK full color, as a jpeg, as a low res, as a high res, all the different things so that people can have access to your files. The thing that has been the most helpful thing that we've done for a client is we create an Excel spreadsheet and then we list "This is a .jpg file. It is RGB." Then I write the file name and then in the next column over I'll write how it gets used. This file is for onscreen use. This other format is CMYK something else file. This is the file that you send for premium products because you're going to get a mug done or a table cloth for an event and the printer is going to ask for "I need a vector EPS." How many nonprofits know what a vector EPS is?

Kivi: Exactly. We call that the marketing bank. That's the terminology.

Beth: That's a great term. I like that.

Kivi: On the website we have a list of things that go in your marketing bank and all the logos like you're saying. I love the idea of the spreadsheet. What we just encourage people to do is put some of that information in the file name. So 100x, 200x and that's the pixel size.

Beth: Yeah, we do that too a lot.

Kivi: Or like you said, use this for print. Actually put that in the file name so that you can find the right things.

Beth: Fabulous. I will put a link to your bank and your list onto the show notes page so everyone will need to jump on there and I will make sure that links to all of Kivi's resources are available so that you can download them and check them out because these are great ideas. Kivi, is there a book that you've read or some content that you think could be really helpful for people in beginning to put together a style guide?

Kivi: You know, I would say that the best resource in our field, not just on style guides, but on all of this is "The Blogosphere." I connect with so many people who found our site via search

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and then it's like the heavens have opened up to them because they have found their network and then I say and it's just not us "Guess what? There are all these different people blogging about this," and they get so excited because so many people feel like they're doing this on their own and these are their problems alone, and that's just not the case. I can't tell you how many times a week I say "Don't worry. You're not alone. I've heard this story a million times. It's OK." People are so relieved to know that there is actually a community of people actually doing this work and there are so many people that blog about it very openly that there is no excuse for not being able to find answers or find people who have the answers to all of your questions online. The place that I usually recommend people go to start is my Alltop page. Alltop.com is a way that you can bring in the headlines from all of your favorite bloggers onto one page, and so mine is at my.alltop.com/KiviLM. You can add that link to the show notes, too. I don't know, I probably have 40-50 bloggers on this page. It's just the best way to very quickly see what's going on and this will get you into the network. I certainly don't have every great blogger on this page, but all of these people will link you to all kinds of other people and just insert yourself into the network. It's really the best thing you can do.

Beth: That is great. Is there an online tool or technical resource that you think has been really helpful for people in marketing?

Kivi: You know, I'm a tool junkie so it's hard for me to ...

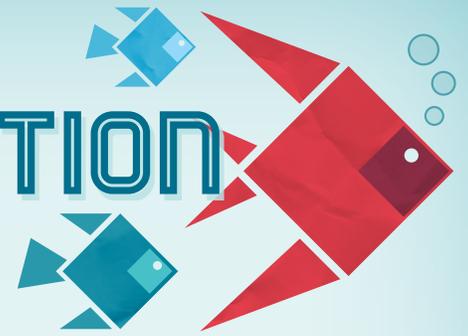
Beth: It's like picking your favorite child.

Kivi: Exactly. Pick one. Do I have to? You know, I think the tools that really help you see things that you can't see on your own are the right tools for you. All of us, our brains work a little differently. There are some things that are very intuitive for us and some things that are really hard for us. I think you just have to find the tool that helps you see things you can't see. Some people have spreadsheet brain. Some people have calendar brain. I like to plan on spreadsheets and I like to be run by my calendar on a day-to-day basis. I use the Google suite of tools constantly. I mean I'm just in that nonstop. That's the thing that if you took away from me, I feel like my business would probably collapse into a heap.

Beth: That's great and I love them too especially with having both on-site and off-site staff,

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they're just the most amazing tools that are available for free, which is incredible. Kivi, this was fabulous. I learned a few extra new tips and I'm sure that everybody that is listening got some great insights out of this. How can people get in touch with you and find your content if they want to learn more?

Kivi: The website is NonprofitMarketingGuide.com, and if you want to go straight to the blog, we blog Monday through Friday and most of our new content appears on the blog. It would just be NonprofitMarketingGuide.com/blog and you can get the books on Amazon. I'm KiviLM on most of the social networks so I'm pretty easy to find. When you have a different name, it's a benefit in marketing.

Beth: Right. You're speaking to a Brodovsky. I totally get it. I'm the only one on Google. It's fabulous.

Kivi: Exactly. My kid told me she was at school and her and her friends Googled me the other day and they said "Mom, you're all over Google. There's just pages and pages of just you," and thought that I was super famous or something because I'm the only one.

Beth: Right. You should totally work that one. That is fabulous. Thank you so much for your time. This was really terrific and I am sure everyone learned a lot of great tips about clarifying and branding their organization through the use of really simple style guide as a tool to be a home base, but not as a restrictive covenant.

Kivi: Yes, thank you, Beth.

Beth: Thank you.