



STRATEGIC STORYTELLING

FOR SOCIAL IMPACT

Professor John D. Trybus | Kresge CREWS Convening | October 25, 2018
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Penelope!



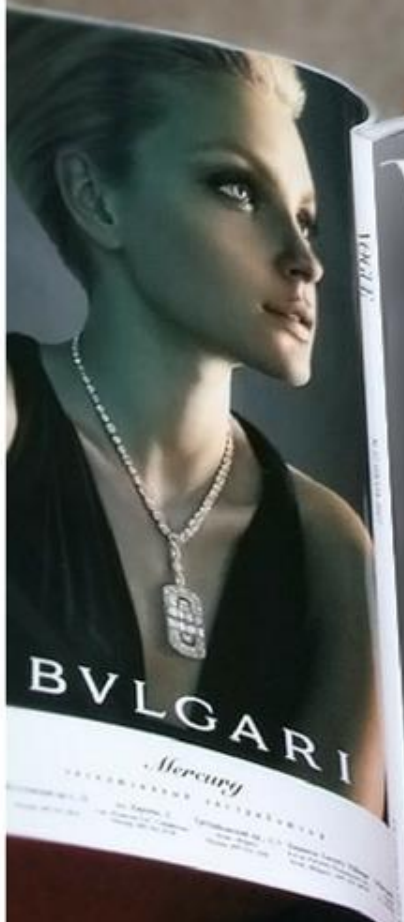


VOGUE

HOT
FASHION
MOMENTS

Cool Fabrics
Neon Hues
Simple Silhouettes

photoFunia
Become a star!



BVLGARI
Mercury

ISSUE SIX

PUSSWEEK

BY CATS, FOR CATS



THE BODY ISSUE

IS YOURS UP TO SCRATCH?

NUDES! NUDES! NUDES!

MEET THE HAIRLESS
PUSSES BARING IT ALL

ARE YOU NUTS?

THE UNHINGED VS
THE UNNEUTERED

BONUS! RISQUÉ CENTREFOLD

CLAWTION: HOT!

SHAPE UP FOR NAPPING SEASON!

FEEL LIKE A KITTEN AGAIN
WITH OUR WORKOUT GUIDE

COULD YOU BE OUR BIGGEST LOSER?

ALL SIGNS POINT TO YES

TOP 10 DIET TIPS

FOR CATS WHO CAN'T RELY
ON THEIR PURRSONALITIES

FAT SHAMING

COULD YOUR GIGANTIC
LARD-ASS BE AT RISK?



AGENDA

Part 1: Recognizing the Importance of Storytelling as Humans

Part 2: Understanding the History and Current State of Social Impact Storytelling

Part 3: Learning How to Create Effective Stories that Drive Action

Part 4: Institutionalizing Storytelling by Building a Story Culture



HANDS



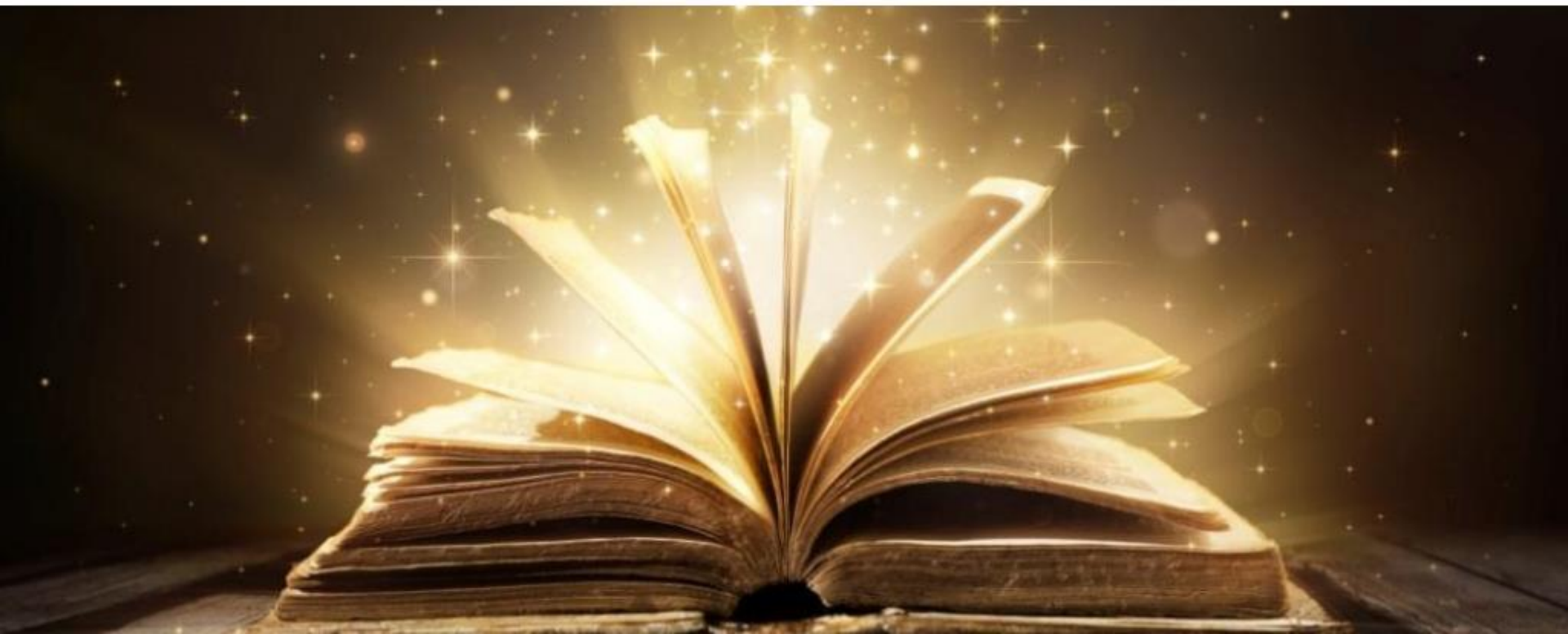
HEART



HEAD

PART ONE

Recognizing the Importance of Storytelling as Humans



MARCH 8, 2006

Marriott Wardman Park Hotel, Washington, D.C.



Yours Truly

Nana





*Nana +
Yours Truly*





**Sulo Restaurant
Makati, Philippines**



Adele A. Vacek

INTERNATIONAL
TRAVELER, LECTURER, TEACHER
312-484-3856 U.S.A.



**Sulo Restaurant
Makati, Philippines**

Today is Philippine American
July 4, 1983 Friendship Day
Fiesta Filipina Dinner
at Sulo Restaurant in
Manila.

Buffet dinner
Roast Pig
Chinese cuisine
Philippine cuisine

Wonderful live -
stage entertainment -
Dancers and singers
young men and women
performed splendidly.

The Philippine
musicians were not
only excellent but
extremely versatile in
style - marvelous repertoire
Played John P. Sousa's
Stars and Stripes.

MARCH 8, 2006

Marriott Wardman Park Hotel, Washington, D.C.





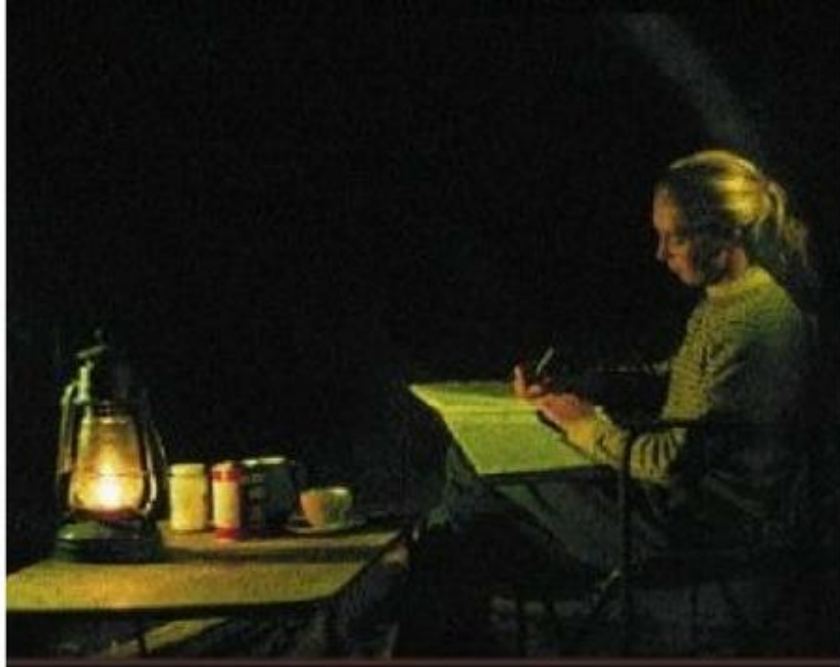
Dr. Jane Goodall

JANE GOODALL

AFRICA

IN MY BLOOD

—♦♦ AN AUTOBIOGRAPHY IN LETTERS ♦♦—



EDITED BY DALE PETERSON

*For John,
Hear your heart,
Jane Goodall*

For John -
Having a blast on the road!
how Jane DISGUSTED?

BORED?





BE A GERM STOPPER



Cover Coughs

Be a germ stopper at nose when you cough

MOUTH AND NOSE

Clean your hands

- After you sneeze or cough
- After using the bathroom
- Before you eat
- Before you touch your eyes



Washing hands with soap enough to sing the "Happy Birthday" song. Wipes with alcohol in them.

Stop germs. And stop germs.

CLEAN HANDS

BUFFALO NIAGARA



Jane Goodall

Even Mother Nature has an agent.

STEWARDSHIP

Pass It On.

VALUES.COM THE FOUNDATION FOR A BETTER LIFE

VALUES.COM
1-800-774-9772

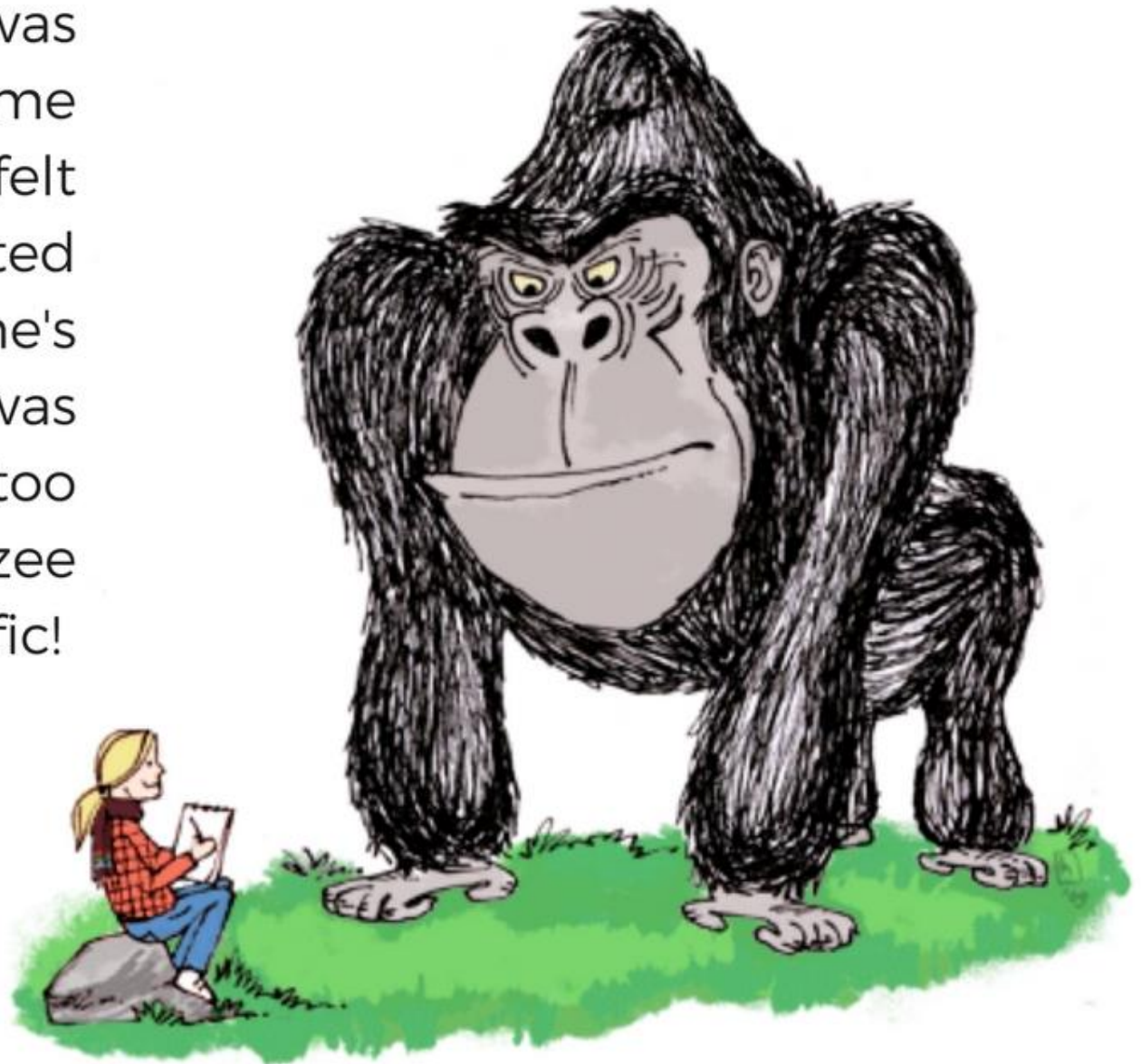








The gorilla was
craving some
attention. It felt
neglected
because Jane's
research was
becoming too
chimpanzee
specific!





Jane Goodall

T
oh



Jane Goodall



MARCH 8, 2006

Marriott Wardman Park Hotel, Washington, D.C.

**STORIES ARE THE
CURRENCY OF LIFE**



WHAT AN "EYEFUL"—Eighth grade students of French at Lincoln School display the Eiffel Tower and the booklets they made while studying the culture of the people of France.

They are (left to right) Roseann Rattiger, Robert Valenta, William Gerdzunas, teacher Mrs. Adele Vacek, Kristine Krolicki, Ruth Wienclaw and Michael Kolar. (LIFE Photo)

Study Culture Of French People

To provide enrichments in backgrounds of the people of France, their culture, art, music, customs, history, famous people and landmarks, the children of the three 8th grade French classes of Lincoln School in the Cicero grade school district made booklets to augment their learning of the French language.

A GREAT deal of research was necessary and they gleaned much information

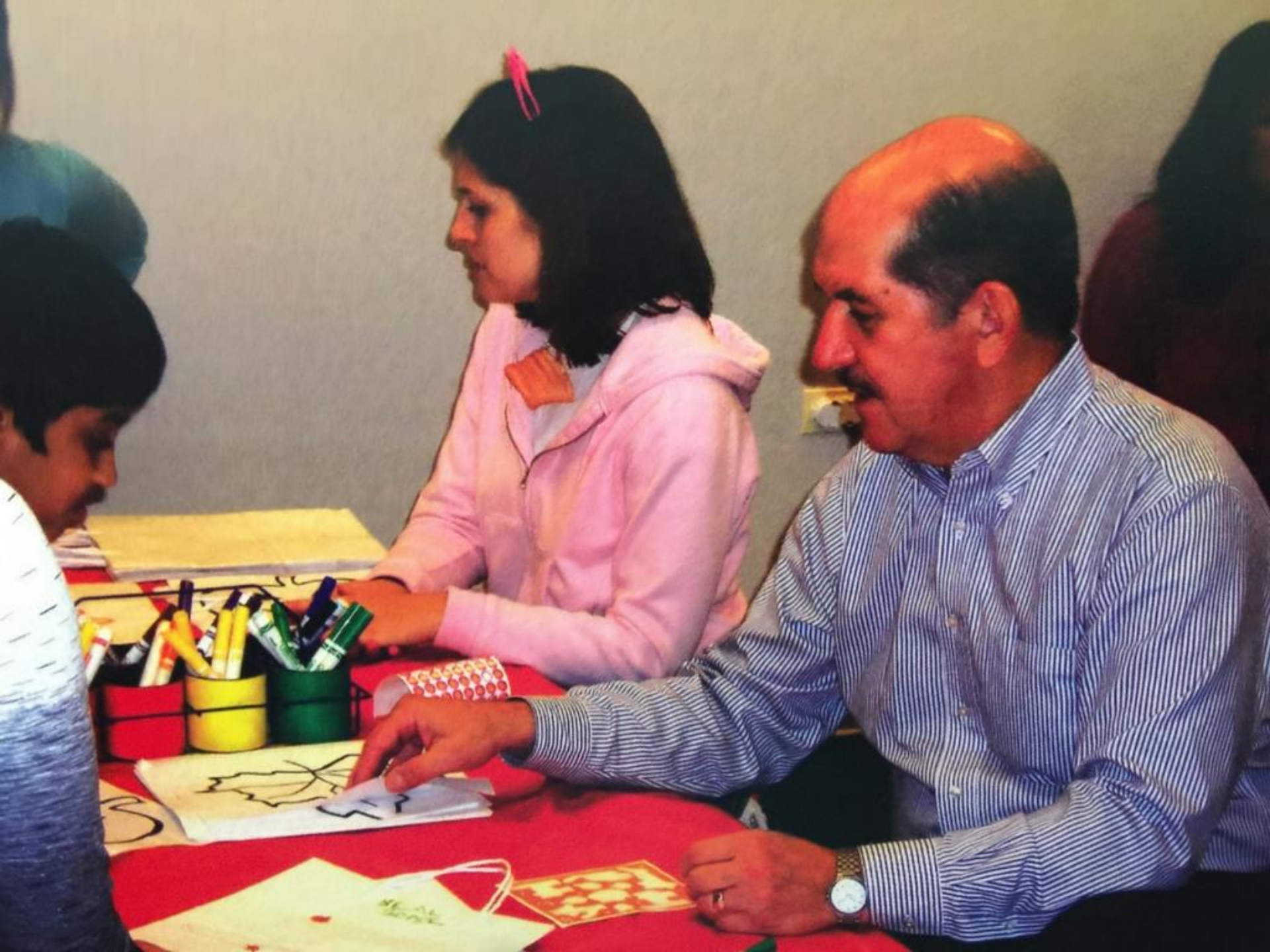
from books, encyclopedias, magazines and newspaper articles.

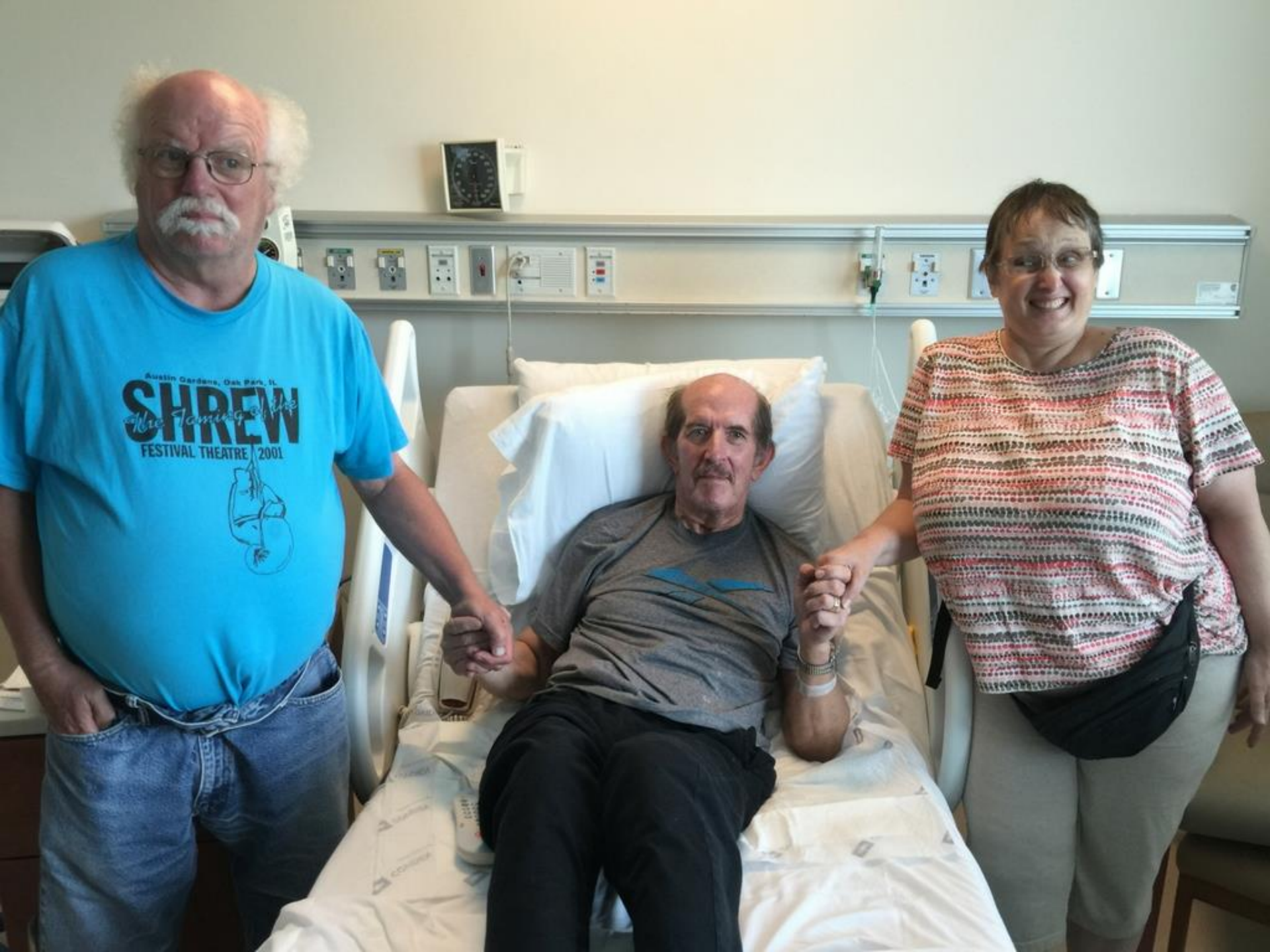
They also wrote letters to the French ambassador.

Several weeks ago the three classes with their teachers enjoyed a field trip to the Art Institute where they viewed the famous paintings of the French impressionists as well as the modern expressionists.

The French booklets were on display for the parents during American Education Week.







Austin Gardens, Oak Park, IL
SHREW
The Taming of the
FESTIVAL THEATRE | 2001



STORIES ARE THE CURRENCY OF LIFE

because they help make sense
of the complexities of life

Share one of your
favorite stories

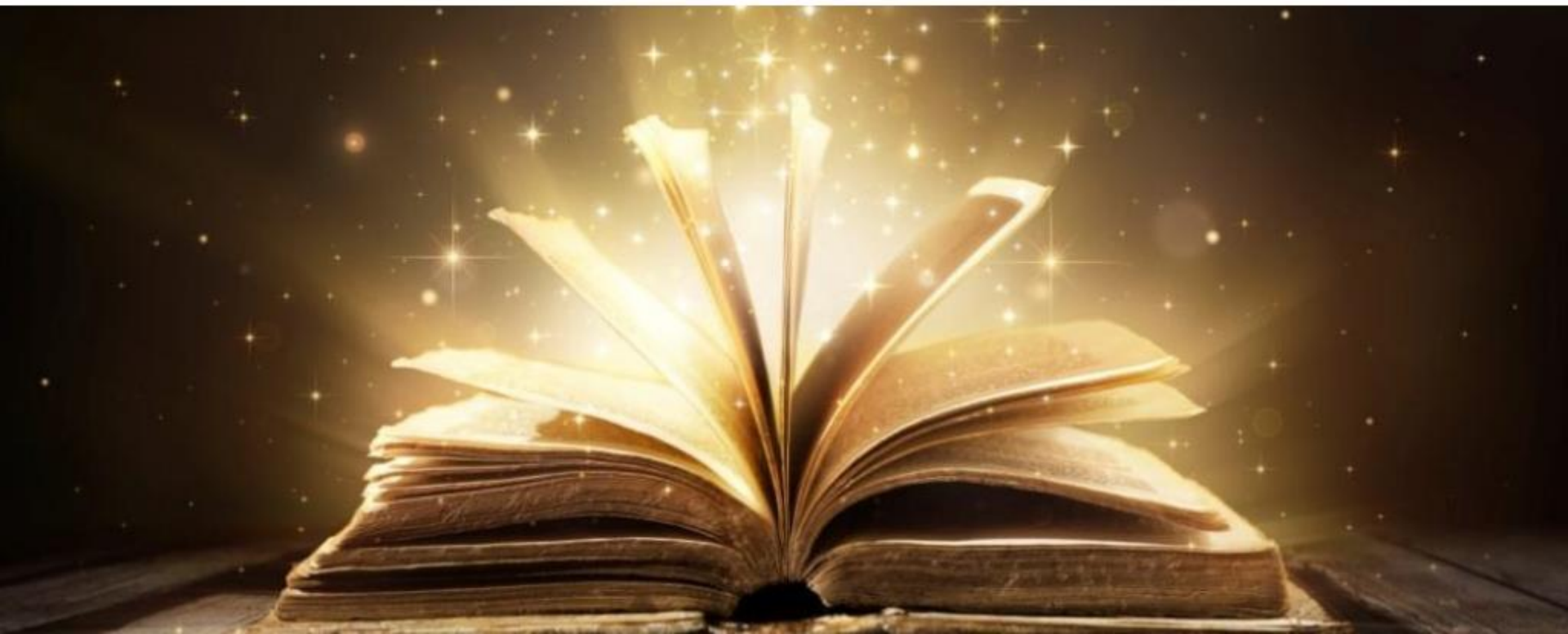
What makes it a good story?

What is the purpose
of storytelling?

As it relates to our work?

PART TWO

Understanding the History and Current State of Social Impact Storytelling



HISTORY OF STORYTELLING

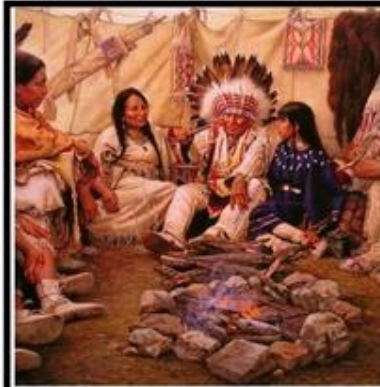
HOW DID WE GET HERE?

HISTORY OF STORYTELLING

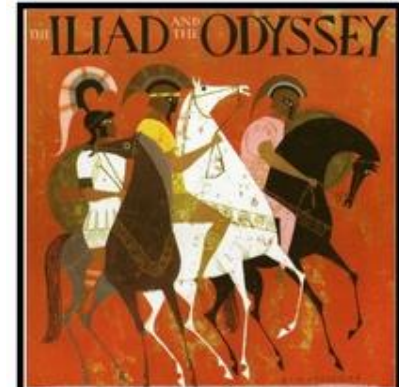
THE SIX MILESTONES



MILESTONE 1
VISUAL
STORYTELLING



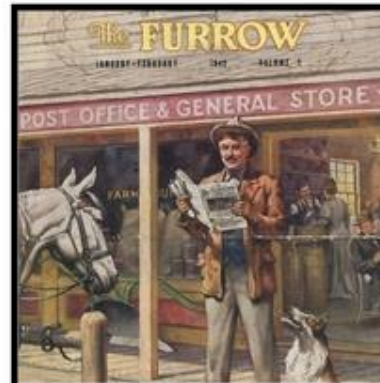
MILESTONE 2
VERBAL
STORYTELLING



MILESTONE 3
PRINTED
STORYTELLING



MILESTONE 4
MULTI-CHANNEL
STORYTELLING



MILESTONE 5
BRANDED
STORYTELLING



MILESTONE 6
DEMOCRATIZED
STORYTELLING

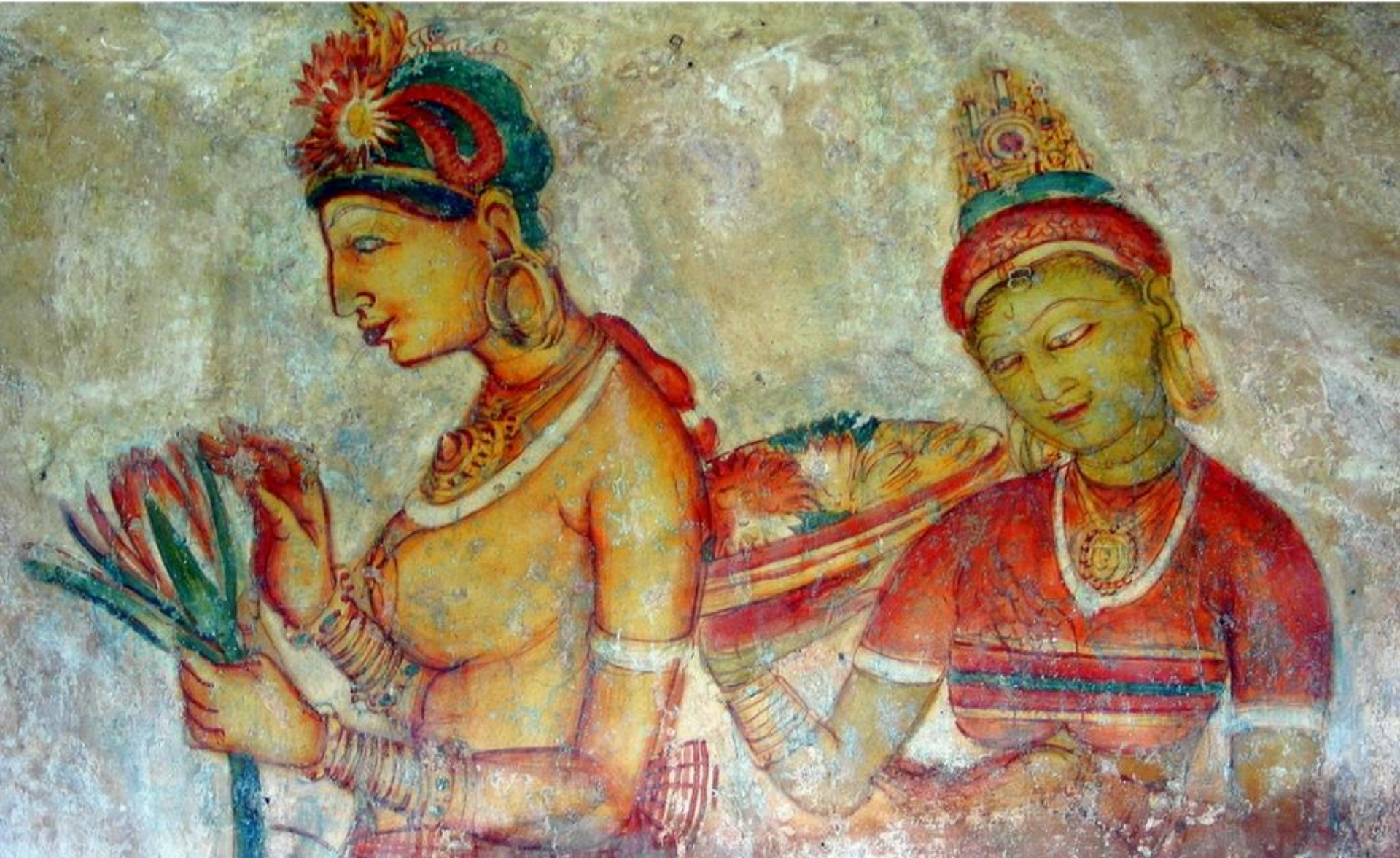
HISTORY OF STORYTELLING

MILESTONE 1: VISUAL STORYTELLING



HISTORY OF STORYTELLING

MILESTONE 1: VISUAL STORYTELLING



HISTORY OF STORYTELLING

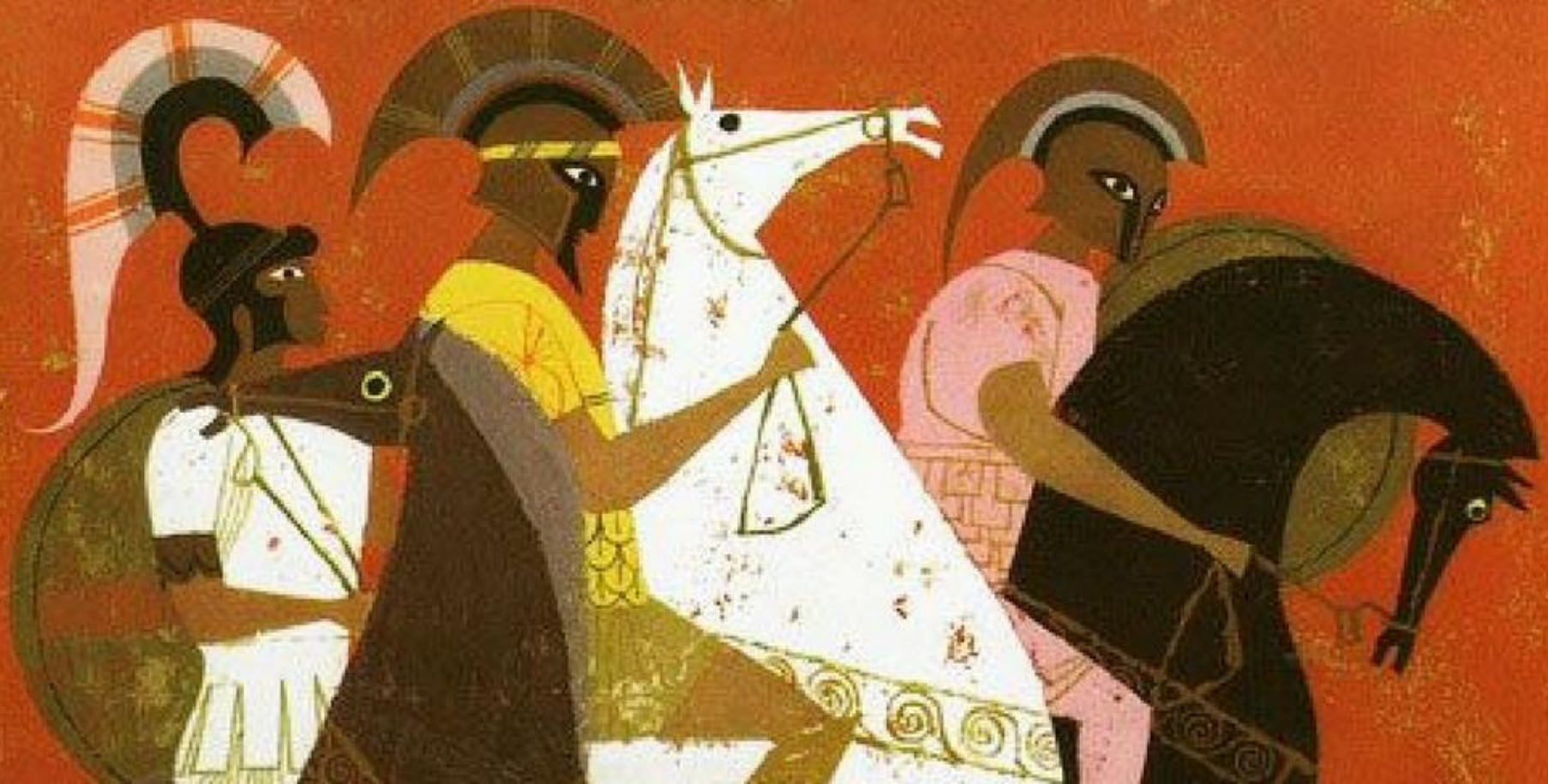
MILESTONE 2: VERBAL STORYTELLING



HISTORY OF STORYTELLING

MILESTONE 3: PRINTED STORYTELLING

THE ILLIAD AND THE ODYSSEY



HISTORY OF STORYTELLING

MILESTONE 4: MULTI-CHANNEL STORYTELLING



The New York Times.

Copyright, 1918, by The New York Times Company.

NEW YORK, MONDAY, OCTOBER 31, 1938.

Radio Listeners in Panic, Taking War Drama as Fact

Many Flee Homes to Escape 'Gas Raid From Mars'—Phone Calls Swamp Police at Broadcast of Wells Fantasy

A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:15 and 9:30 o'clock last night when a broadcast of a dramatization of H. G. Wells's fantasy, "The War of the Worlds," led thousands to believe that an interplanetary conflict had started with invading Martians spreading wide death and destruction in New Jersey and New

York, and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raids.

The program was produced by Mr. Welles and the Mercury Theatre on the Air over station WABC and the Columbia Broadcasting System's coast-to-coast network, from 8 to 9 o'clock.

The radio play, as presented, was to simulate a regular radio news



HISTORY OF STORYTELLING

MILESTONE 5: BRANDED STORYTELLING



HISTORY OF STORYTELLING

MILESTONE 5: BRANDED STORYTELLING

TODAY *Leaders in the Features You Want*

The Waterloo, Iowa, factory in which the "Waterloo Boy" was built, purchased by John Deere in 1918, saw the development of the first John Deere Tractor —the Model "D," a two-cylinder tractor, famous for its simplicity, durability, ease of operation, and low operating costs. Today, the greatly expanded line of

modern John Deere Tractors includes seven power sizes and twenty models to meet the exacting requirements on farms everywhere. Today, in every agricultural section of our country, John Deere Tractors are known among farmers for their dependable and economical performance.



HISTORY OF STORYTELLING

MILESTONE 6: DEMOCRATIZED STORYTELLING



CURRENT STATE OF STORYTELLING

WHERE ARE WE NOW?

CURRENT STATE OF STORYTELLING

STORYTELLING IS A HOT TOPIC!

105M+

Google search results
on storytelling

CURRENT STATE OF STORYTELLING

STORYTELLING IS A HOT TOPIC!

105M+

Google search results
on storytelling

164%

Job posts mentioning
storytelling increased
(2013-16)

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#1

Storytelling cited as #1
business skill of next
five years

How Storytelling Affects the Brain

NEURAL COUPLING

A story activates parts in the brain that allows the listener to turn the story into their own ideas and experience thanks to a process called neural coupling.

MIRRORING

Listeners will not only experience the similar brain activity to each other, but also to the speaker.



DOPAMINE

The brain releases dopamine into the system when it experiences an emotionally-charged event, making it easier to remember and with greater accuracy.

CORTEX ACTIVITY

When processing facts, two areas of the brain are activated (Broca's and Wernicke's area). A well-told story can engage many additional areas, including the motor cortex, sensory cortex and frontal cortex.

How Storytelling Affects the Brain



Source: Small, D., Loewenstein, G., & Slovic, P.

How Storytelling Affects the Brain



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How Storytelling Affects the Brain



How Storytelling Affects the Brain



Source: Small, D., Loewenstein, G., & Slovic, P.

CURRENT STATE OF STORYTELLING

2. STORYTELLING = ACTION

DONATE.

VOLUNTEER.

ATTEND

EVENTS.

Stories were the **number one** **motivator** of the more than 50% of respondents who made the leap from supporting a cause online to also **supporting it offline.**

CURRENT STATE OF STORYTELLING

3. STORIES VS. CONTENT: KEY DIFFERENCES

STORIES create emotion and drive action from target audiences, and take an investment (in time and sometimes resources) to create and share.

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STORIES create emotion and drive action from target audiences, and take an investment (in time and sometimes resources) to create and share.

CONTENT shares information, but not necessarily in an emotional or action-driven way.

CURRENT STATE OF STORYTELLING

3. STORIES VS. CONTENT: KEY DIFFERENCES

Five essential building blocks of effective organizational stories

character

trajectory

authenticity

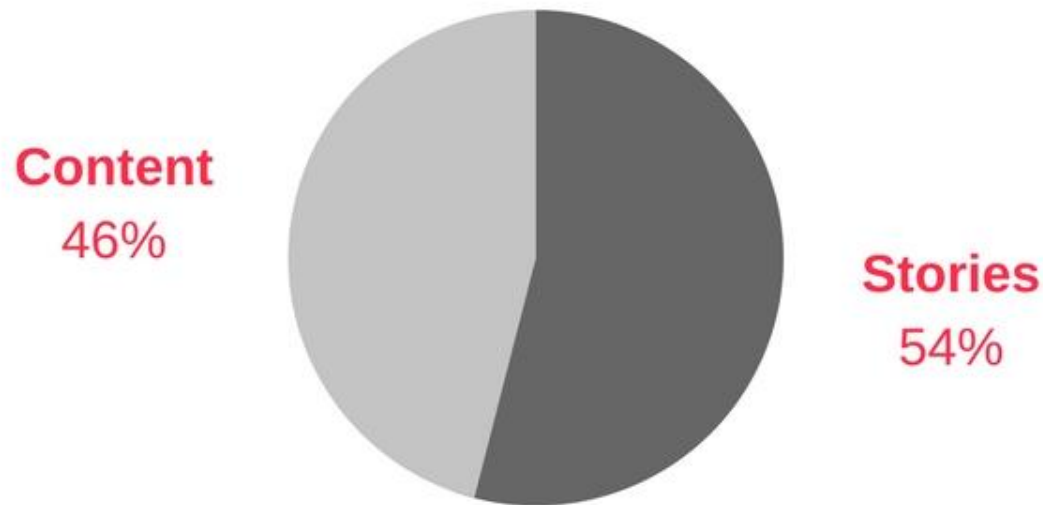
action
oriented
emotions

a hook

Source: Georgetown CSIC, *Stories Worth Telling* report.

CURRENT STATE OF STORYTELLING

3. STORIES VS. CONTENT: KEY DIFFERENCES



The Findings

Of the 355 social impact "stories" analyzed, **only slightly more than half (54%) were actual stories**, based on the five building block framework. Most pieces of content are mistakenly branded as a "story."

Source: Georgetown CSIC, *Stories Worth Telling* report.

CURRENT STAT OF STORYTELLING

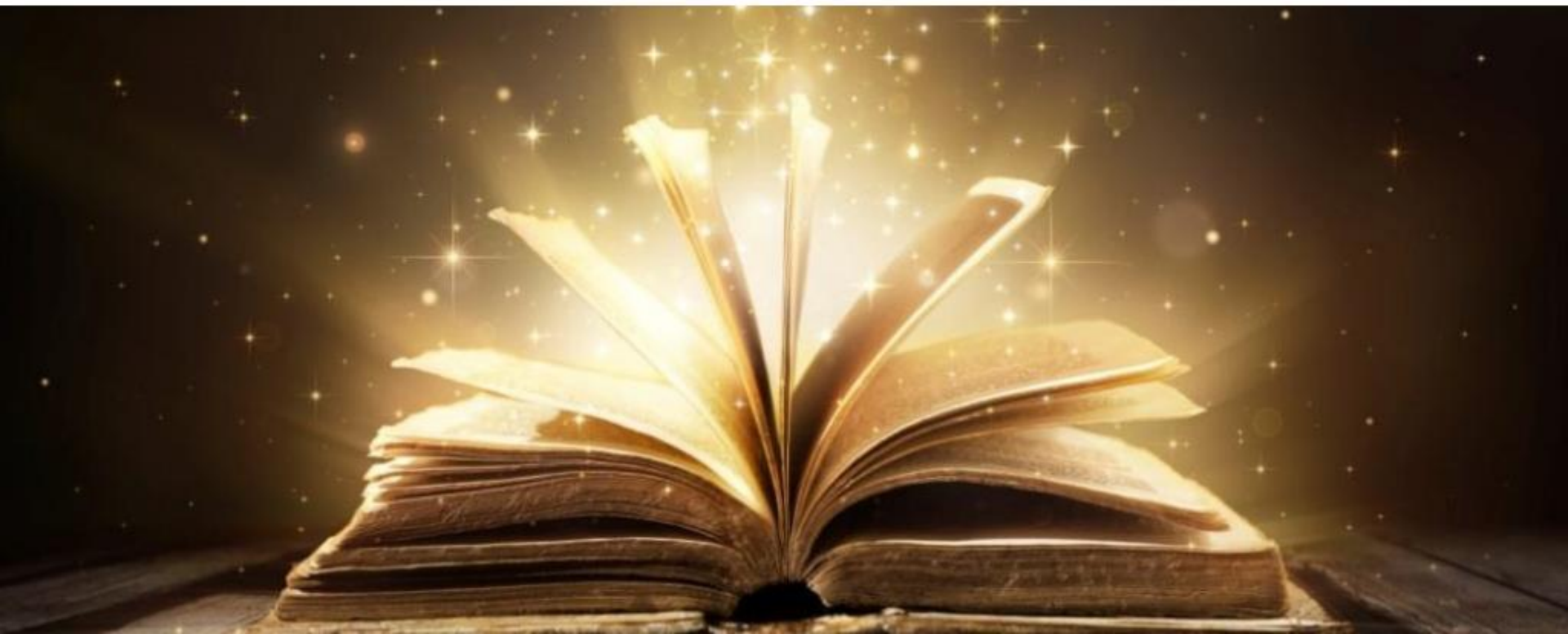
NEXT STEPS: BETTER STORYTELLING

"Storytelling has become a **buzzword**. We're crowding the consumer with choices ranging from **storytelling trash to treasure**. The question now is: How do we **break out and truly influence** through storytelling?"

Survey Respondent

PART THREE

Learning How to Create Effective Stories through Action



PURPOSEFUL STORYTELLING

HITTING THE PAUSE BUTTON TO CREATE A STRATEGY FIRST!

PURPOSEFUL STORYTELLING

THE STRATEGIC STORY CYCLE



STORYTELLING STRATEGY STEPS

Before creation, spend time defining a story's purpose by following these steps

STEP 1: BRAINSTORM - priority projects, programs or initiatives

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STEP 5: CHOOSE - which channel(s) to tell the story on to reach the audience

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STEP 5: CHOOSE - which channel(s) to tell the story on to reach the audience

STEP 6: EVALUATE - what attainable success for the story will be

ESSENTIAL BUILDING BLOCKS

PUTTING THE FIVE BUILDING BLOCKS INTO PRACTICE

FIVE ESSENTIAL BUILDING BLOCKS

character

trajectory

authenticity

action
oriented
emotions

a hook

Source: Georgetown CSIC, *Stories Worth Telling* report.

FIVE ESSENTIAL BUILDING BLOCKS

FIVE ESSENTIAL BUILDING BLOCKS



BUILDING BLOCK 1: CHARACTER



Stories should contain a single, compelling main character who is relatable to the target audience and who can be "brought to life" by relaying specific details, memories and experiences in his or her own words.

BUILDING BLOCK 1: CHARACTER



What makes an effective character?

- relatable
- imperfect
- three-dimensional
- charismatic
- interesting
- reflective

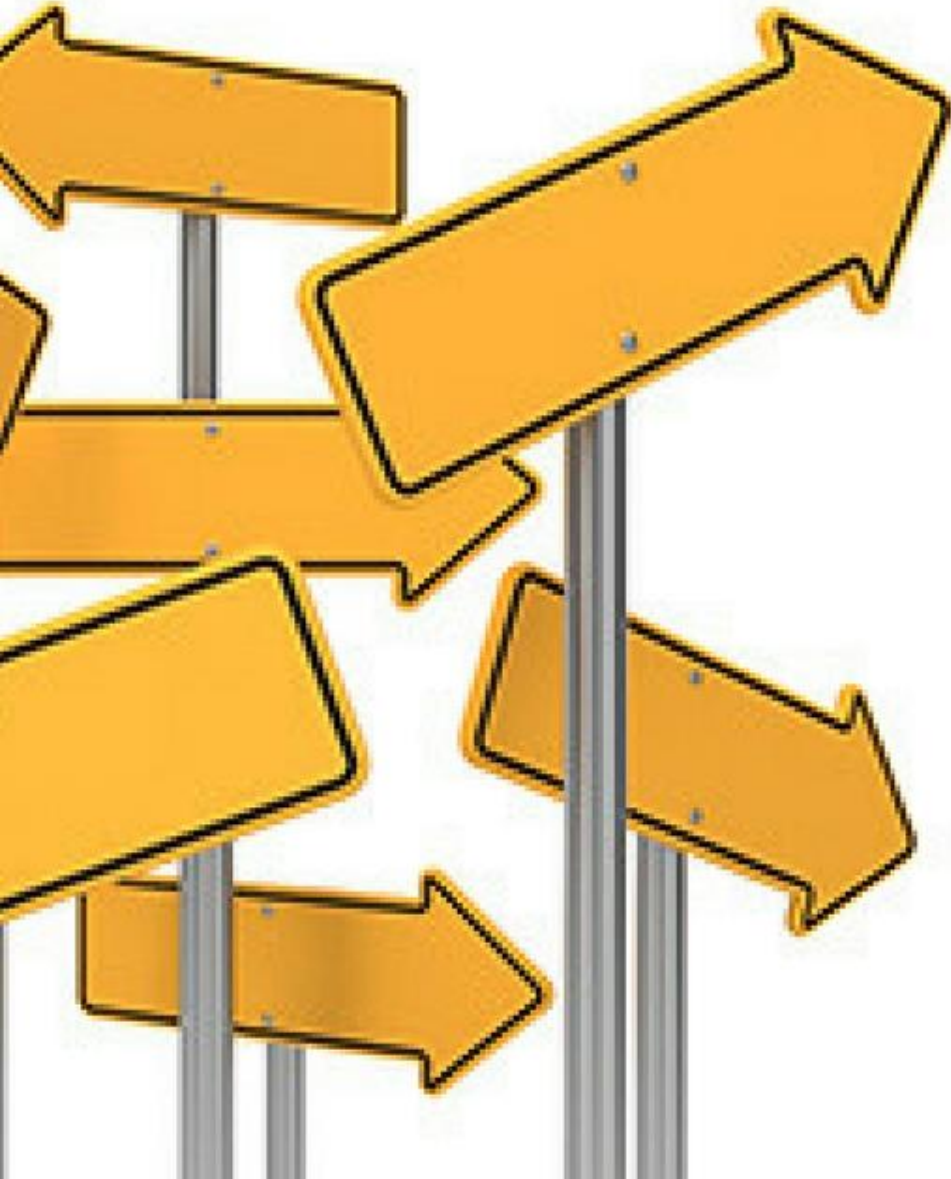
BUILDING BLOCK 1: CHARACTER



Recommendations

- keep the number of characters to a minimum
- superstar characters not necessary
- position the organization as a "supporting character," focus on people instead

BUILDING BLOCK 2: TRAJECTORY



Stories should chronicle something that happens--an experience, journey, transformation, discovery--but it doesn't need to unfold in a linear, sequential recounting every time.

BUILDING BLOCK 2: TRAJECTORY



How is trajectory created?

- starting the story not at the "beginning"
- utilizing flashbacks and flash forwards
- varying the pace
- creating an energy that will pull the reader or viewer forward to an eventual call-to-action

BUILDING BLOCK 3: AUTHENTICITY



Stories should show-- rather than tell--the audience about the character's transformation, using rich details and featuring the character's own voice as much as possible, devoid of jargon.

BUILDING BLOCK 3: AUTHENTICITY



Recommendations

- tell the story from the character's POV, not the organization's
- ban jargon words!
- don't overly control the "message"
- focus on the details and engaging the five senses through description or visual: sight, sound, smell, taste, touch

BUILDING BLOCK 4: ACTION-ORIENTED EMOTIONS



Stories should strategically select and convey emotions that align with the story's purpose that move people to act, and marry these with clear pathways to act in the form of a realistic call-to-action.

BUILDING BLOCK 4: ACTION-ORIENTED EMOTIONS

Ways to Describe Emotions

GLOOM **FONDNESS** **DISMAY** **AGONY** **FEAR**

LOVE **ANXIETY** **ANGER** **ELATION**

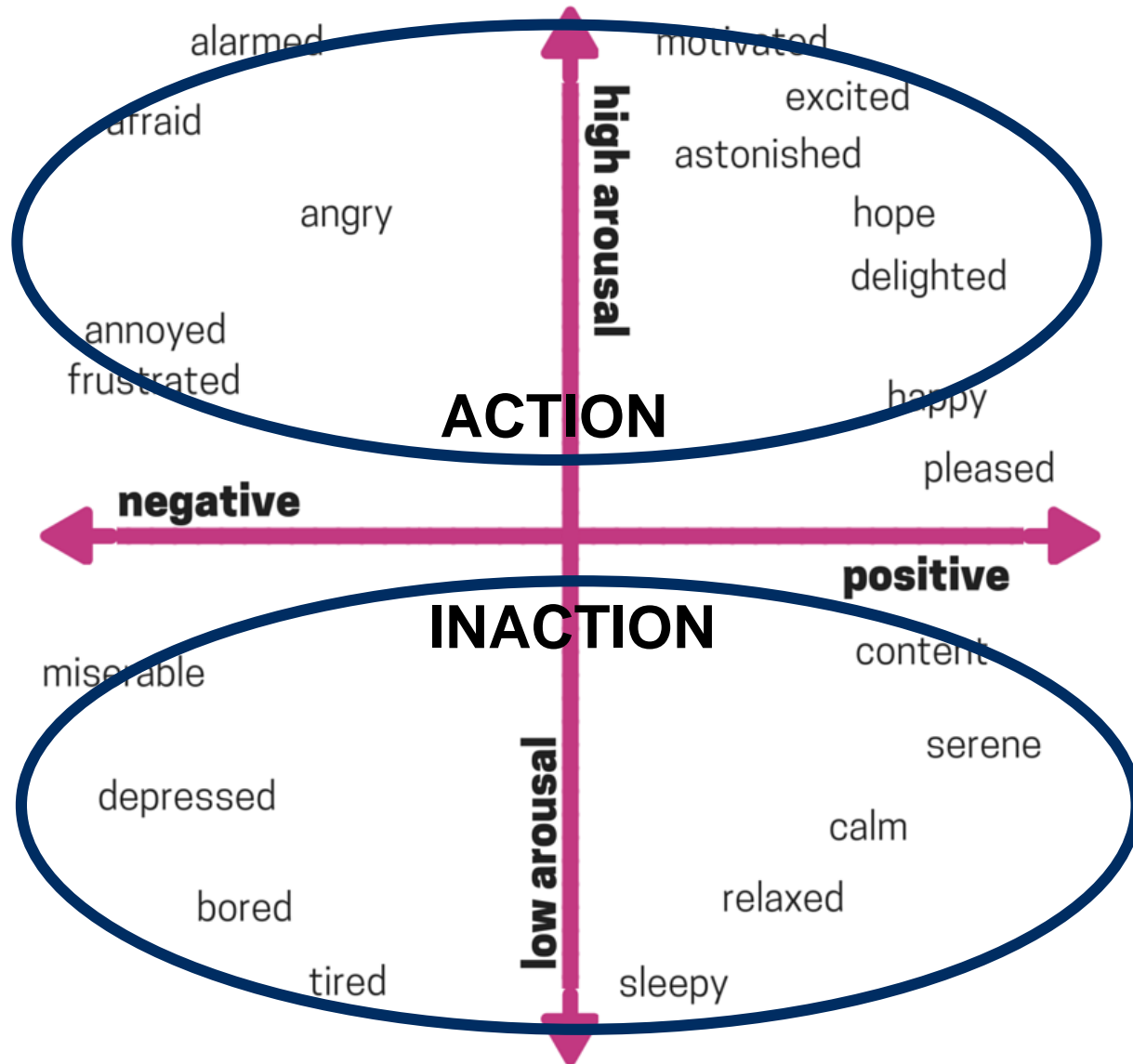
ENVY **FRIGHT** **APPREHENSION** **DREAD**

GLEE **ADORATION** **GRIEF** **SADNESS**

DESPAIR **CARING** **HORROR** **GROUCHINESS**

ENTHUSIASM **INFATUATION** **COMPASSION**

BUILDING BLOCK 4: ACTION-ORIENTED EMOTIONS



BUILDING BLOCK 4: ACTION-ORIENTED EMOTIONS



BUILDING BLOCK 4: ACTION-ORIENTED EMOTIONS

SURVEY SAYS

Most Common Calls-to-Action



77%

DONATE



50%

VOLUNTEER



5%

SHARE THE STORY

BUILDING BLOCK 5: A HOOK



Stories should capture the target audience's attention as quickly as possible, giving them a sense of whose story it is and what's at stake to ultimately persuade them to read or watch more.

BUILDING BLOCK 5: A HOOK



How long do you
have to capture
someone's attention?

less than

10 seconds

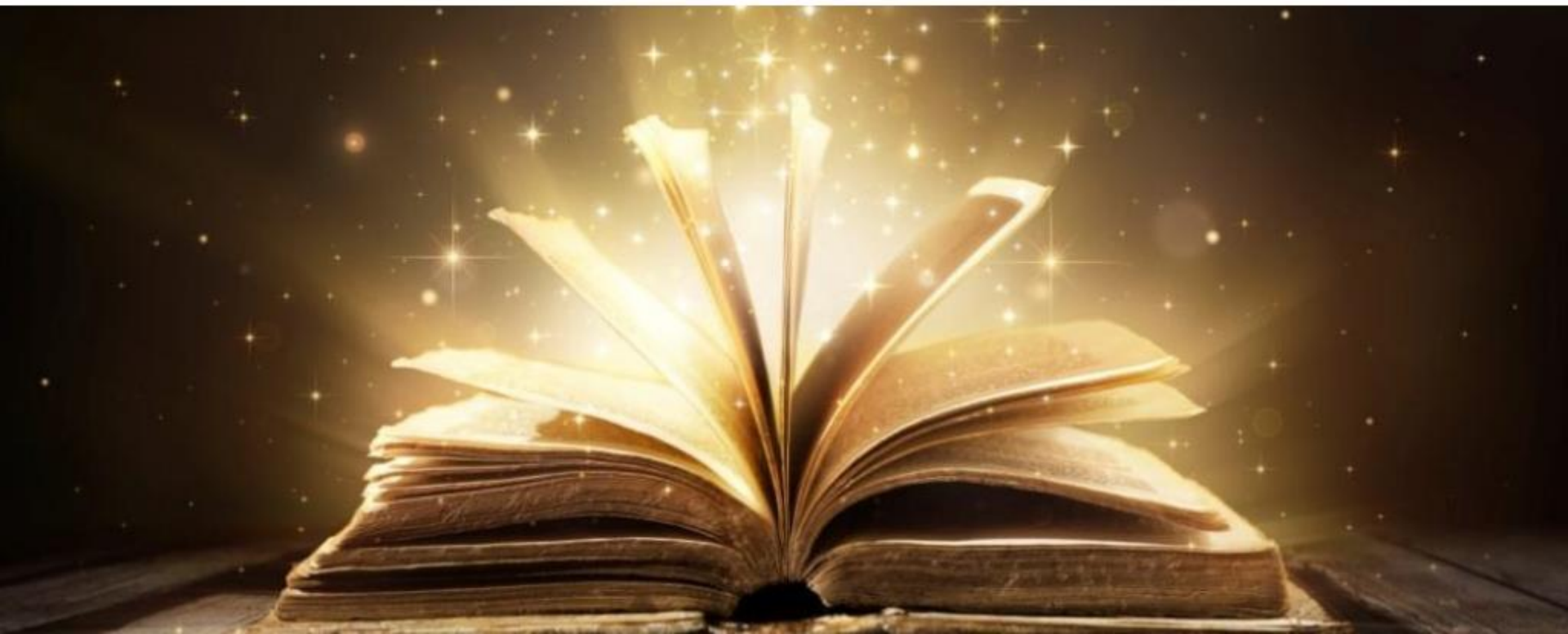
FIVE ESSENTIAL BUILDING BLOCKS



WOUNDA: A Story of Hope - The Jane Goodall Institute Australia

PART FOUR

Institutionalizing Storytelling by Building a Story Culture



FUTURE OF STORYTELLING

WHERE ARE WE GOING?

A CONSERVATION INTERNATIONAL FILM

“I have fed species greater than you.
And I have starved species greater than you.”

JULIA ROBERTS IS
**MOTHER
NATURE**

CHANGE SPACE ONE
DISRUPTIVE
CHARACTERS

In the future,
the conceptualization and
creation of characters
within a social impact
story will become
increasingly creative—and
disruptive—in order to
demand the attention of
the audience.



CONSERVATION INTERNATIONAL PRESENTS

NATURE IS SPEAKING

JULIA
ROBERTS

HARRISON
FORD

KEVIN
SPACEY

EDWARD
NORTON

PENÉLOPE
CRUZ

ROBERT
REDFORD



DISRUPTIVE CHARACTERS

Jane Goodall's Mr. H is a disruptive character who has visited more than 60 countries and been touched by 3 million+ people.

another story to consider

The Symbolic Story

This story utilizes a physical item to symbolically serve as a way to communicate what may have an abstract meaning: a vision of the future, overcoming change or anything else.



CHANGE SPACE TWO

PHYSICAL STORY EXPERIENCES

In the future,
in order to truly connect
effectively with audiences,
stories that drive social
impact will become less
static and turn more into
experiences that take on
physical manifestations.



STORY EXPERIENCES

The Story Store changes themes and "stories" every month. Customers stay longer, spend more money than in an average store.

A close-up portrait of a man with dark hair, a mustache, and a slight smile, looking directly at the camera. The background is a soft, out-of-focus mix of blue and green.

- MUSLIM -

STORY EXPERIENCES

The Human Library allows people to "check out" people different than themselves. It stirs conversation and bridges divides.



CHANGE SPACE THREE

CITIZEN STORYTELLERS

In the future,
social impact organizations
will value their supporters
not just for their monetary
support but also for their
ability to be strategically
activated as authentic
storytellers on behalf of the
cause.



CITIZEN STORYTELLERS

NPR's StoryCorps is a simple model from which to draw inspiration. They have the largest collection of human stories ever told.



CITIZEN STORYTELLERS

Science teacher Diane Gonzalez met Merrie Wise and became citizen storytellers on behalf of the Jane Goodall Institute.



CITIZEN STORYTELLERS

The Gombe Group has told an estimated 75,000 stories and counting!
They've sparked donations, membership sales, trips, changes in eating.



CITIZEN STORYTELLERS

The Gombette Stalkers also have fun! The group includes teachers, post office workers, retirees and even Medusa.

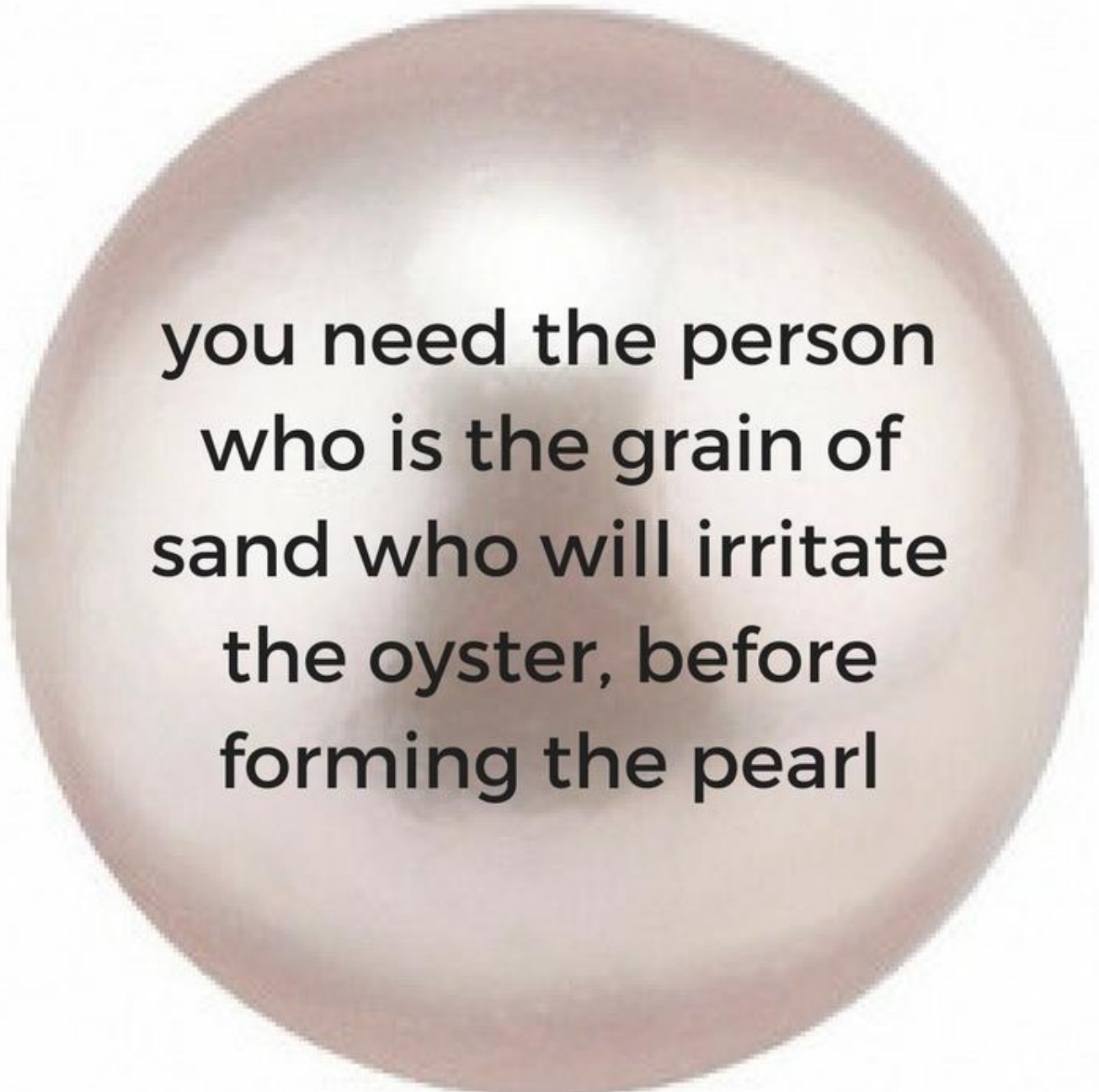
Ten Strategies for Increasing Storytelling Mindset and Appreciation

- 1 Story Starts**
Start each meeting or gathering by having a designated team member share a story about your work.
- 2 Story Wall**
Build a story "wall" of sorts to display stories in some sort of format, making them physically represented within your office as a constant reminder.
- 3 Story Bowl**
Create an office "story bowl" where staff literally can quickly and easily write a story idea as they experience it or think of one, naming themselves as the story owner. Later, they can come back to actually fleshing out the story when time permits.
- 4 Story Jobs**
Incorporate some aspect of storytelling into everyone's job description - see the "Ultimate Storyteller Job Description" from *Stories Worth Telling* for more inspiration.
- 5 Story Competitors**
Analyze the storytelling efforts of an organization your team admires and share lessons learned widely.
- 6 Story Day**
Create a weekly story day where an email with a good story is sent out throughout the organization.
- 7 Story Feedback**
Share feedback widely each time a donor or supporter mentions being inspired by a story of your work, because even anecdotal feedback is useful.
- 8 Story Leaders**
Encourage leadership and board members to lead by example and share stories as a way to persuade staff to do the same.
- 9 Story Committee**
Develop a storytelling committee composed of members of different teams that meets monthly to develop story ideas and plans.
- 10 Story Competition**
Put together a staff story competition where the favorite story wins a small prize to stoke people's competitive spirits.

Next Steps from Here

Key Questions to Consider

1. How will you **define success** with your storytelling work?
2. How can you **establish some early wins** related to storytelling?
3. What else do we need to do **as the Kresge CREWS family** to ensure our storytelling work is **sustainable**?
4. What is your **personal next action step** with this work?



**you need the person
who is the grain of
sand who will irritate
the oyster, before
forming the pearl**



Keep in touch!

PROFESSOR JOHN D. TRYBUS

www.johntrybus.com | john@johntrybus.com