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## A Nonprofit's guide to internally-planned successful print communications

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Rochester Institute of Technology  
School of Printing Management and Sciences

*A Nonprofit's Guide To Internally-Planned,  
Successful Print Communications*

by  
Joseph M. Wilson, Jr.

A thesis project submitted in partial fulfillment of the  
requirements for the degree of Master of Science in the  
School of Printing Management and Sciences in the  
College of Imaging Arts and Sciences of the  
Rochester Institute of Technology.

November, 1996

Mr. John Paroda, adviser

School of Printing Management and Sciences  
Rochester Institute of Technology  
Rochester, NY

## CERTIFICATE OF APPROVAL

### Master's Thesis

This is to certify that the Master's Thesis of

Joseph M. Wilson, Jr.

With a major in Graphic Arts Publishing  
has been approved by the Thesis Committee as satisfactory  
for the thesis requirement for the Master of Science degree  
at the convocation of

November, 1996

Thesis Committee:

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Graduate Program Coordinator

Director of Designate

*A Nonprofit's Guide To Internally-Planned,  
Successful Print Communications*

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Date: November 1, 1996.

## DEDICATION:

This work is dedicated to my father— Joseph M. Wilson, Sr.

*A printer.*

To both parents:

Thank you for 28 years of support, encouragement  
and belief in my abilities. Your enthusiasm for  
my work has made all the difference.

## ACKNOWLEDGMENTS

A special recognition of appreciation to John Paroda, adjunct faculty member of the School of Printing Management and Sciences, and vice-president of Intercon Associates, Incorporated. His advice, insight and encouragement was invaluable.

The author would like to thank Gay-LeClerc Quader of the New York branch of the National Center for Missing and Exploited Children. Her cooperation and support made this work possible.

Additional thanks to Michele Raymond and the numerous nonprofit professionals who so selflessly took the time to assist and participate in the research of this work.

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## ABSTRACT

Nonprofit institutions, sans a large budget allocated towards design, publications production and printing, suffer from a lack of effective print communications. Even within the classification of “nonprofit,” a distinction can be made between successful groups and struggling ones. To further compound the matter, nonprofit groups, beyond just a deficit of funds, lack a graphic artist’s understanding of how to assemble, produce and intelligently purchase print communications. It is no wonder then, that the struggling nonprofit group finds itself caught in a frustrating cycle. They need, desperately, to get their word out in order to raise funds; yet they lack the resources to produce the printed vehicles for that message.

A cavernous gap exists between the quality of printed matter produced by successful institutions versus struggling ones. Information, in a consolidated, easy-to-use form, can help to bridge that gap. The proposed information—a *guidebook*, entitled, “*A Nonprofit’s Guide to Internally-Planned, Successful, Print Communications.*” This guidebook, based on an investigation into the print needs and communications objectives of nonprofit groups, will serve to educate and inform the layperson in the methods and techniques used in contemporary graphic arts publishing.

Before actually writing the guidebook, a survey of nonprofit groups (both “struggling” and “successful”) was executed for the following purposes:

- To *validate the belief* that nonprofits were starved for real-world, low-cost, tight-budget, print-communications assistance.
- To *determine the baseline* of understanding in graphic arts possessed by nonprofit groups—whether they struggled for funds and donations or not.
- To *assess the needs* and objectives of nonprofits in the struggle to promote their mission through the medium of print.

A local, struggling nonprofit sponsor was chosen to work with. The New York

Branch of the National Center for Missing and Exploited Children were the focus of this research and the “home office” for the guidebook’s investigations. In addition, the author provided specific, technical, communications assistance to advance the NCMEC’s promotional endeavors through print.

Beginning with an overview into the importance of effective print communication in today’s visually-competitive world, the guidebook stresses the benefits of implementing a well-constructed print communications program. Often taken for granted in the commercial world, print communications has an assumed, predictable role in the crucial areas of: marketing, advertising and public relations. Not so for the nonprofit. For a great many, print communications is a misunderstood, sometimes *frightening*, burden to be undertaken almost as a last resort. To organizations without the capital, resources and expertise print in communications, demands of both budget and staff can be immense. Even to those nonprofit groups with certain in-house communication capabilities, the effort is sometimes viewed as a necessary evil. Clearly, an understanding of print communication’s fundamentals is required before a struggling nonprofit could initiate an effective print communications program.

Subsequent chapters provide a crash-course in the areas of: typography, design, printing and reproduction, basic color, graphics, electronic publishing and paper and finishing options. Commercially, there are numerous desktop publishing books and pre-designed layout guides available. However, that’s simply not enough information when your responsibilities go beyond basic “personal computing.” Nonprofit communications officers have donors to solicit, volunteers to entice and a constituency to appease. There is a certain level of *professionalism* required of promotional pieces that attempt to solicit donations. The expectations of a print vehicle that asks for another’s time and or money is very different than what is presumed of a corporate entity’s “office newsletter,” for instance. Aside from the fact that the

aforementioned commercial books generally ignore the needs and limitations of nonprofits, what good is such information if there is no foundation in the fundamentals of reproduction? A printed piece is doomed for failure if it is not assembled well. As *we* know—type, design, and color basics (just for starters), must be understood if a printed piece is to stand *any* chance of holding the attention of a modern, visually-literate audience. Pre-fabricated, “do-it-yourself” layouts are simply insufficient to accomplish this. Nonprofits need *more* information, and they need it in an accurate, affordable medium.

To further compound the issue, nonprofit communications officers themselves are often responsible for the bulk of print communications duties. They do not have the luxury of sending material out-of-house to be typeset, designed and assembled. Rather, the obligation to produce print communications often falls entirely on their shoulders. In the typical nonprofit organization, there is no “advertising,” “marketing” or “creative services” departments to turn to for assistance.

Within *A Nonprofit’s Guide to Internally-Planned, Successful Print Communications*, through step-by-step instructions and a “real-world” perspective, the “secrets” of successful print communications are revealed. However, this research does not claim to be a panacea, limitations and realities shall be addressed up front. Many are the obstacles and challenges a typical nonprofit agency faces in the attempt to promote its mission. This guidebook honestly acknowledges those limitations and seeks solutions, alternatives and “work-arounds” unlike any commercial offering. The heart of the guidebook is a step-by-step instructional “how-to” guide for the nonprofit to produce the specific printed vehicles intended to deliver their message. Examples and illustrations on the professional preparation of such materials as: newsletters, fundraising brochures, print advertisements, etc., guide the reader into the previously uncharted wilds of the production of print communications.

Concluding the guidebook is a section on “the business” of nonprofits. Tough

times lie ahead for the nation's nonprofit groups. Thoughts, concerns and advice on the "nonprofit struggle" are offered, as well as advice on how to "fight back" against cutbacks, trickling philanthropy and rising competition. Next, an open forum of comments from real nonprofit professionals is offered. As a marshalling of common concerns, the "Q and A" dialogue attempts to provide a sense of solidarity for the nonprofit. The "we're all in this together" message offers a positive beacon in an otherwise murky, uncertain atmosphere. It serves to underscore the struggle and challenge one faces in promoting uphill, formidable missions or causes. The unmistakable determination echoing in the voices from this forum also serves to provide a source of inspiration.

Finally, alternative methods of general financing (co-sponsoring, donations) are offered to instruct the nonprofit on how to fund the graphic reproduction of their newly-planned communications material. (A proliferation of other, *specific* "money-saving ideas" and tips are to be found embedded throughout the text.)

To validate the fact that the guidebook will actually help nonprofits to reach better print communications, several sources were called upon to gauge the guidebook's effectiveness and discuss its usefulness and potential.

Finally, through both traditional, "grass roots" channels and modern reproduction, the guidebook is being made available to interested nonprofit groups so that they may access the information and put it to use in their advertising, promotions, and print communications campaigns.

## I. INTRODUCTION

One of the key elements that differentiates successful nonprofit institutions from struggling ones is the quality and design effectiveness of printed materials delivered to their pool of potential donors, volunteers and contributors. Since the very existence of non-profit groups depends on private and corporate donations, and given the competition for those same funds, printed materials are “mission critical” for a nonprofit’s success.

The problem is that struggling nonprofit groups do not have the expertise or knowledge in electronic publishing to successfully create, on their own, the printed support materials their fund-raising campaigns depend upon. Outsourcing the above duties results in added expense which is often very difficult to obtain and/or justify. According to Michele Raymond, Director of Development at the Bucks County Opportunity Council, a Pennsylvania nonprofit group for the disadvantaged, “Nonprofits are required, by necessity, to use *whatever* free help we are offered. That doesn’t mean that we get that assistance *whenever* we want it.”<sup>1</sup> Essentially, nonprofit groups may not have the funds, information and resources to produce printed matter which is as “good” as the printed materials so routinely cranked-out by *corporate* institutions. Says Raymond, “It’s frustrating. Donors often remark, ‘Why don’t you do a brochure like *xyz company*.’ Well, we’d love to, but the college intern we have volunteering for word processing work isn’t *that* good. We can’t afford to hire a full-time desktop-publishing person.”<sup>2</sup> The printed matter produced by nonprofit groups, in comparison, often looks amateurish. Enabling the nonprofit group with the means to bridge this gap, clearly, will enable them to better present their mission through the medium of print. After all, in the struggle to raise funds through printed solicitation pieces and public awareness campaigns, amateur publishing efforts are not only fruitless, they are often detrimental to an institution’s image. To

be sure, a project of great benefit lies in the efforts to help bridge the gap.

The first piece of research is to analyze the circumstances behind the aforementioned conditions and provide solutions. To seek an answer to questions such as, “What exactly is required to produce, in-house, successful printed pieces like newsletters, brochures and annual reports?” “What reproduction fundamentals are important to the assembling of sound, effective printed pieces?” The next step is in testing these results and marshalling the information to create a guidebook for the nonprofit group to achieve effective, internally planned, print communications. The end result is a consolidated “how-to” guide for nonprofits wishing to create their own print communications. Such a guidebook could then be made available to nonprofit organizations everywhere, who otherwise would have no such means of accessing this kind of expertise. With guidebook in hand, and its contents availed, the nonprofit’s print communications stand a much greater chance of fulfilling its mission—and of reaching an aesthetic level of print excellence previously attainable only by well-endowed, comfortably-budgeted corporations.

Of course, this guidebook makes no claim that such elements as: a talented designer, typographer, advertising agency and pre-press specialist are no longer needed. Indeed, the converse is true. Also, there is little that can be done, sans a significant, dedicated print budget, to rival a *corporate* institution’s print communications, where high-resolution output, hi-fidelity color and high-screen line rulings are the order of the day. However, as the book shall demonstrate, even with a modest budget, a little bartering, and cooperative support—successful, well-received, print communications are possible for the struggling nonprofit group.

## Reasons for Interest

“The social safety net is being ripped apart in this country. Many social programs are becoming candidates for the dustbin. With ‘corporate downsizing’—afterwards what mechanisms are left for the displaced?”<sup>3</sup>

—Henry Louis Gates, Jr.  
*W. E. B. Du Bois Professor of Humanities and Chair of  
Afro-American Studies, Harvard University*

The nonprofit organization holds a uniquely important position in today’s society. It provides the means for average citizens to make themselves heard and participate in their community or support a specific service or program. Perhaps more important, however, is the fact that nonprofit organizations are proliferating in our society like never before. In part, the rise of the nonprofit organization can be traced to recent trends in both government and corporate policy. In this age of “downsizing” and federal cutbacks to community services, nonprofit groups are forced to take on more responsibility than ever before. “It’s a struggle that seems to get tougher each year,” says Raymond.”<sup>4</sup>

Raising funds, in a tight economy or not, is first and foremost on the “to-do” lists of nonprofits. But raising money is only a *part* of the burden—lately, many nonprofits are often engulfed in a struggle to justify their very existence. Many organizations did not foresee the cataclysmic shifts that have disrupted their worlds. Tax reform in 1986 and more recent tax restrictions, along with a steady dose of government budget-cutting, have taken their toll. Federal, state and local governments are now even attempting to tax nonprofits.<sup>5</sup> Other safety nets are eroding too. Government grants are being cut, and foundations—long nurturers of nonprofit causes—are even becoming a “tough sell.”<sup>6</sup>

Recently, *Business Philadelphia* magazine stated that *Independent Sector*, a Washington, DC coalition of nonprofits, reports the number of new nonprofit

groups growing by 300,000 from 1977 to 1992, culminating to a national total of 1.4 million.<sup>7</sup> For nonprofit, fund-raising specialists, it would seem that the “philanthropic pie” of would-be donors will be very thinly-sliced indeed. If the growth rate of new nonprofit groups continues at its current rate, it looks as if those slices may become even thinner yet.

One may readily speculate that printers, designers and others in the graphics and communications industries will no doubt notice an increase in requests for advice, donations and contributions of talent and resources. It is a benefit to *both* parties, therefore, that a better understanding of each other’s needs and goals is reached. It is in order to better enable the nonprofit group to reach this end that the proposed guidebook is offered. After all, in order to save money to produce quality print communications, it is necessary to understand the process involved in producing such material.



## Endnotes for Chapter One

1. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
2. Ibid.
3. Professors Henry Louis Gates, Jr. and Cornel West, "The Future of the Race," interviewed by Charlie Rose (June 8, 1996). Television program, *The Charlie Rose Show*.
4. Raymond, interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
5. John Capuzzi, "The Business of Nonprofits," *Business Philadelphia* (May, 1996): 46.
6. Ibid.
7. Ibid.

## II. BACKGROUND THEORY

Before starting on a project designed to serve as a *guide* for the nonprofit “industry,” a foundation of understanding in some of the issues most important to such professionals needed to be built. In an investigative manner, the author sought out a number of renowned nonprofit professionals and asked them to comment on some of their biggest concerns and problems regarding the effort to promote their mission through the medium of print. This investigation also served as a “starting point” in an effort to fully understand the plight of the nonprofit and to provide a solid background for the text of *A Nonprofit’s Guide to Internally-Planned, Successful Print Communications*.

### **Voices from the nonprofit arena. An interview with the professionals.**

*Q: Please comment on the struggle of nonprofits for funding.*

A: “As a nonprofit development and public relations professional for over 10 years, I can attest that one of our biggest struggles is funding. There is no one quick fix for raising funds. It is really a marriage of consistent, ethical fund raising and good public relations. You really can’t do one without the other. In fund raising you must make an appeal that is both emphatic and eye catching. Furthermore, the appeal must be concise, descriptive and repetitive. Repetition costs money. Printed appeals must be attractively designed, sharply presented and strategically worded. People will respond to good fund-raising appeals by giving when asked. With recent state and federal cutbacks, the struggle for funding has become more intense. The private and corporate sector will be receiving more requests for donations in the very near future.” — Michele Raymond <sup>1</sup>

A: “Nonprofits by virtue of their tax status and nature are dependent upon public and private contributions for their existence. We feel the pinch every time a would-be donor says ‘no thank you.’” — Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch <sup>2</sup>

Q: *What are the limitations on your budget with regards to producing printed materials and publications?*

A: Here's a typical instance. I'm currently working, with a sub-committee for development, on a fund-raising bike race. This is a county-wide event that needs to attract large participation to benefit a large population. We need a brochure designed and printed to help promote the event. Well, the cost for the outside design mock-up and printing of the brochure and event programs is checking in at half our budget for the whole event! We do not have a large budget, by any means, for printing and publications, but we need high-profile pieces that can be mailed out, passed out at meetings and suitable for display in various settings. If we do not produce a successful printed piece for our special event, other organizations will have the advantage for that day. People will spend their time, and money, at some other event. We lose. For nonprofits, the market is cluttered with 'special events' open to would-be donors. You have to make an impact with your printed piece . . . ." — Raymond <sup>3</sup>

A: "Ideally, it comes down to four-color work versus black and white. Our budget doesn't allow for four-color work. I'd love to see a, brilliant, colorful piece for one of our fund-raising events. After we look at the printer's quotes, it's like, 'Oh well, we'll do one color—*again*.'" — Peter Klomp, Director of Development, Valley Forge Military Academy and College <sup>4</sup>

A: "Our hospital's budget for printing and publications looks like a lot on paper, but in reality, it isn't close enough to compare with anything that a corporate institution is able to afford." — Anna Auch, Business Manager, Children's Seashore House <sup>5</sup>

A: "For most small nonprofits (under \$1 million annual budget), boards of directors are reticent to set aside money for printing and publications within budgets because they believe such allocations will create a negative impression on the part

of the public. They're afraid that people will think that 'public' dollars are not being wisely spent for the programs in which they were intended. That is why agencies are so reluctant to disclose costs associated with fund-raising activities. Erroneously, the public assumes that nonprofits should use 100% of their contributions for programs. There is little thought given to the operational expenses which form the basis for programs. 'Non-essential' budget items like publications in which to 'tell our story' are considered a luxury." — Quader <sup>6</sup>

*Q: What can you say about the need for more information, in an easy-to use medium, which would help improve the quality of print communications on a limited budget?*

A: "There is a tremendous need for support, in a technical sense, by people who have an understanding of nonprofits and their communications needs. Unfortunately, many talented and gifted communications and publishing professionals have absolutely no sense of the nonprofit community and the limitations of their operations budgets. A communications consultant who, through a guidebook, video or some other affordable medium, could help design and implement a publications program with a sensitivity to the agency and their focus—would increase the resources and viability of those organizations. They would literally become the technical arm for the nonprofit world, which would take the stories and needs to the community and help put the spotlight on the real issues." — Raymond <sup>7</sup>

A: "There is a profound need to organize, on paper, the requirements for independent schools to follow in the areas of public relations and print communications. Too often, at least in the *academic* realm of the nonprofit, if there is one department, it handles both jobs and does not do justice to either. In the Philadelphia area alone there are 126 schools, like the one I work with, who suffer from the same lack of professionalism that exists in terms of quality and state-of-the-art options present to current visual and written communications." — Klomp <sup>8</sup>

A: “We have one tiny department which produces a variety of printed pieces for us. Sometimes, though, you wouldn’t know the work comes from the same department. Type scripts, styles and layouts change with each issue of our newsletter. I see other organizations’ literature and I recognize their style immediately. What are we doing wrong, and why does it cost so much money? We need help.” — Auch <sup>9</sup>

A: “For many agencies, there is a lack of critical information and experience in developing quality materials to tell the story. Good writers often find themselves limited by the resources at hand to translate good copy into quality printed materials. Layout assistance, design and print donations come few and far between for most agencies.” — Quader <sup>10</sup>

*Q: Is there a desire to produce printed material which is “more professional” in appearance than current resources permit?*

A: “Needless to say, nonprofits can not squander money on high-tech equipment and personnel just to produce the necessary publications. Most nonprofit’s functional administrative costs are 12% of the operating budget. This rarely allows for such operations. Professional fund-raisers are generally creative, but lack the technical skills for graphic interpretation. Often the cut and paste technique is the only available solution, and this is not acceptable for a large, visually literate, sophisticated audience.” — Raymond <sup>11</sup>

A: “Executive directors, development directors and others are keenly aware of the necessity for good-looking, well-written, attention-grabbing, high-impact printed materials which tell their story. The philanthropic pie is thinly sliced and the competition is keen for even a small piece. Much, therefore, depends on the nonprofit’s ability to rise to the top of the pile of nonprofit agencies. A set of well-produced, printed materials is often the ‘ladder’ upon which one is able to rise above the other nonprofit agencies.” — Quader <sup>12</sup>

Q: *What are some of the limitations of your in-house publications and communications resources?*

A: “In the communications offices of nonprofit organizations like mine, there is a complete unfamiliarity with ‘modern’ technology. Most offices don’t have, let alone know the value of, something like a desktop computer scanner. *Kids* use them, I don’t know why adult professionals in this field can’t.” — Klomp <sup>13</sup>

A: “As much as we are moving into an electronic age, nonprofits, as in other areas, are at the ‘end of the line’ for new and innovative equipment and the expertise to use such. Once again, cost is a factor. Much of the public still holds an image of the nonprofit, or ‘charity’ organization hand-cranking mimeographed flyers from an antiquated, large drum machine; bare light bulb hanging overhead. When many households still don’t have computers, it’s hard for folks to understand the need for a nonprofit to have one. Getting over the hump leaves an agency with recruiting the expertise among a volunteer pool of people who may be dedicated to the ‘cause’ but not as proficient in the communications area as they lead others to believe. Screening for applicants on a volunteer basis is difficult at best! Donated equipment and software, in many cases, is already several years old when we get it.”

— Quader <sup>14</sup>

## Endnotes for Chapter Two

1. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
2. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, April 1, 1996.
3. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
4. Peter A. Klomp, Director of Development, Valley Forge Military Academy and College. Wayne, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
5. Anna Auch, Business Manager, Children's Seashore House, Philadelphia Center for Health Care Sciences. Philadelphia, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
6. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, April 1, 1996.
7. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
8. Peter A. Klomp, Director of Development, Valley Forge Military Academy and College. Wayne, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
9. Anna Auch, Business Manager, Children's Seashore House, Philadelphia Center for Health Care Sciences. Philadelphia, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
10. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, April 1, 1996.

11. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
12. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, April 1, 1996.
13. Peter A. Klomp, Director of Development, Valley Forge Military Academy and College. Wayne, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
14. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, April 1, 1996.



### III. REVIEW OF LITERATURE IN FIELD

A search of pertinent literature in this area of nonprofit print communications has revealed that much needs to be offered. Marketing and public relations specialists have scribed a few texts in the general area of “communications,” but nothing specifically seems to be available regarding the desire to achieve superior print communications. A need would certainly seem to exist—a definable market surely does.

It is also important to note that what scant information does appear to be available is woefully archaic. Maddalena’s text (see below), suggests *letterpress*, *cast-metal type* and pasted-up *mechanical boards* as preferred methods of graphic reproduction. Nonprofit groups urgently need, and deserve, more accurate, up-to-date information if they are to ever plan their own successful print communications.

**Sources addressing print communications, or related disciplines for  
nonprofit professionals:**

- Gaedeke, Ralph M. *Marketing in Private and Public Nonprofit Organizations: Perspectives and Illustrations*. Santa Monica, CA: Goodyear Publishing Company, 1977.
- Maddalena, Lucille A. *A Communications Manual for Nonprofit Organizations*. New York: American Management Associations, 1981.
- Montana, Patrick J. *Marketing in Nonprofit Organizations*. New York: American Management Associations, 1978.
- Rados, David L. *Marketing for Nonprofit Organizations*. Boston: Auburn House Publishing Company, 1981.

In *A Communications Manual for Nonprofit Organizations*, Maddalena takes a marketing consultant’s view on the importance of sound communications, both internal and external, for nonprofit groups. In her introduction she states, “Whether your agency is social or service-based, whether it is funded privately or publicly, the purpose of your communications effort should be to make your organization’s goals understood, to encourage its development and demonstrate your organization’s sig-

nificance as a useful element of society.”<sup>1</sup> Her text is aimed at anyone involved in a nonprofit activity—volunteers, board members and staff alike. As result, her advice often seems oversimplified and too generalized for anyone strictly interested in “communications.” Maddalena’s “communications techniques” are more suited for leadership development, management procedures and human resources utilization.

After an introductory chapter on “Organizational Accountability,” which includes time schedules for operations, Maddalena discusses “The People Involved,” which outlines job descriptions and qualifications standards for nonprofit professionals.” From this chapter, consider the job description for a nonprofit organization’s “director of communications.”

“Purpose of job: To implement an annual communications program . . . .

Accountability and Relationship: The director of communications must show an expertise in public relations, marketing, and interpersonal and mass communications. . . .”<sup>2</sup>

While the above talents are certainly crucial to an effective nonprofit organization, public relation skills aren’t going to be much help when the need arises for the planning and production of print communications. However, this is not an unusual occurrence. Communication directors in the non-profit world are primarily public relations specialists. They’re proficient at generating publicity in terms of securing newspaper write-ups in the local press, but they fall short at producing good advertising or printed fund-raising literature and materials. The result is that their printed matter looks as if it were sloppily produced. Other public relations executives, acknowledging their limitations in graphic arts, send *everything* “out of house.” The annual report looks great, but consequently, there is no funding left over to buy printing for any future campaigns.

Peter A. Klomp, said this, “We have a nonprofit institution which prides itself on being ‘progressive.’ We produce a monthly newsletter for students and alumni,

and design much of our advertising in house. Now, I've seen what other nonprofits have done, and I myself have worked professionally in the advertising business. So please don't laugh when I tell you that our communications department still produces much of what they do by 'cut and paste' method. What's even more unsettling to me is that we're about to embark on a major capital campaign fund-raising effort. We need damn good print support for that. I don't know where it's going to come from . . . I can't tell my constituents just to read all about it in the local newspaper. We need brochures, pledge forms, a case statement presentation . . .”<sup>3</sup>

In subsequent sections of her book, Maddalena discusses “Newsworthy Meetings and Public Events,” and “Media Relations.” Again, not very useful in implementing a modern communications program which must rely on paid advertising and print communications, in addition to the occasional publicity supplied courtesy of the local media.

Finally, in “Publications,” the author attempts to inform the reader on how to produce print communications. She states, “Every printed piece produced by a non-profit organization should be of the finest quality affordable. An attractive publication will receive the attention it deserves . . . . Always present a professional image through your printed materials.”<sup>4</sup> Very true—but perhaps easier said than done.

Again, Maddalena succumbs to oversimplification. For example, all we learn about paper, in a section entitled “Preparing a Printed Piece,” is this: “When selecting the size for your folder or brochure, ask your printer for recommendations about paper. They may have enough paper left from another job to handle your work at a savings to you. Design your piece to eliminate waste. Also if you are planning to mail your printed piece, remember that mailing costs will depend on the weight of the materials.”<sup>5</sup>

The primary advice offered on *typography* is that one should, “Limit the number of type styles used in each publication. Use only the standard version of an organi-

zation's logo and name.”<sup>6</sup> Even for an acolyte or layperson, that's hardly enough information to “prepare a printed piece” with. As mentioned earlier, Maddalena's text is insufficient support material in planning print communications not only for lack of content, but also because it's outdated. Under a subhead about printing techniques, the author discusses letterpress, gravure and *lastly*—offset lithography. Letterpress is hailed as “the most economical printing process.” Next is a section on “office duplicators.” It reads, “There are two types of office duplicators: spirit and stencil. The stencil duplicator, or mimeograph, works by forcing ink through a stencil prepared on a typewriter . . . .”<sup>7</sup>

To conclude, nonprofit groups deserve, and are long overdue for, a more up-to-date, reliable source of information. Nonprofit professionals like Klomp at Valley Forge desperately need to get out of the “cut 'n' paste” era.

Maddalena's text, unfortunately for the nonprofit professional, is the only “how to” guide that is even close to being the most appropriate with regards to print communications and publications. The other sources of literature in this field are even *farther* off target, as briefly reviewed below.

In *Marketing in Nonprofit Organizations*, Patrick Montana, Ph.D., offers a “comprehensive sourcebook” on marketing in nonprofit organizations. Divided into five sections, the book contains a series of articles that center on such subjects as: “the ability to market the nonprofit organization, the nature and structure of the market, marketing strategy, marketing planning, operations and services in government, universities and hospitals.”<sup>8</sup> Also discussed are marketing procedures used in the performing arts, museums and municipalities. As editor of these articles, Montana summarizes for the reader, “All business decisions of an organization—whether in the private or public sector—must be made in light of the customer's needs and wants. . . . The marketing concept is translated into the unique language of the nonprofit disciplines.”<sup>9</sup> The articles compiled in this text include: “Health Service

Marketing: A Suggested Model,” “A Management Approach to the Buyer’s Market,” “Politics and Ad Men: A Sticky Mess” and “Using a Team Approach to Market-Oriented Planning.” There is no instruction offered on how to improve the quality of print communications anywhere in the text.

In *Marketing for Nonprofit Organizations*, David L. Rados, Ph.D., provides a text specifically for the “manager or marketer in the nonprofit setting.” After developing four basic marketing concepts—cost analysis, client and donor behavior patterns, segmentation and marketing research—the book examines the role of marketing strategy in nonprofit organizations. In his introduction, Rados states, “This is a book about the marketing problems that arise in nonprofit organizations. It aims to help the reader analyze such problems more effectively and devise better solutions to them. I [Rados] devote a good deal of attention to financial consequences of marketing actions, because marketing programs consume cash and they are usually expected to generate it, and any good marketer must worry about the balance of the two.”<sup>10</sup>

After numerous chapters on: segmentation, economics, theories of behavior, consumer alienation, competition identification, distribution and management, Rados eventually gets around to discussing “communications.” It wasn’t exactly worth the wait.

From a *marketing officer’s* viewpoint, the information is probably very informative—however to a nonprofit professional interested in improving their print communications, there is little advice of value. The reader is advised on: press releases, public service announcements, and personal communications. The only information on implementing a successful print advertising campaign, was offered via a case study on, of all things, a public-awareness campaign undertaken by the *New Jersey Department of Labor and Industry*.<sup>11</sup>

On the whole, the problem with Rados’ text (again, aside from the fact that it’s outdated), is that it is overly academic, too clinical and scientific and of little value

to the “real world” nonprofit organization.

In keeping with the marketing specialist’s fondness for a good “case study,” Ralph M. Gaedeke’s text, *Marketing in Private and Public Nonprofit Organizations: Perspectives and Illustrations*, is a compilation of specific marketing and communications plans undertaken by a variety of organizations. Such “nonprofits” as the U.S. Postal Service, the State of Illinois and the Baptist Churches of America are examined. There is nothing here of value to anyone interested in improving their printed communications.

In considering the available literature on the subject of communications for nonprofit groups, one is forced wonder to why so much is addressed to *marketing*. The truth of the matter is that there just doesn’t seem to be any substantial information on printing and electronic, digital or *contemporary* communications techniques specifically available for the nonprofit organization. In seeking an answer to this question, one may theorize that nonprofit organizations were at proliferating at an all-time high by the 1970s. Consider the politics and trends of those times: inflation, unemployment, recession, and the energy crisis. To supply the demand for information on nonprofit organizations, the aforementioned scholars and authors produced their respective texts. In fact, Rados states, “In the late sixties it first dawned on teachers of marketing that nonprofit organizations engaged in marketing-like activities, and since then the question of just what marketing is has engaged the curiosity of a handful of them.”<sup>12</sup>

Today, as society recovers from the so-called economic “boom” for commerce in the 1980s, it would seem that prosperity has a price—sooner or later. While the economy is not in the predicament it was in the ’70s, there is a genuine understanding that we live in a much “leaner” era. Cutbacks abound and nonprofit organizations are again on the rise. The gap left in the “information void” from *two decades* ago must be filled. Therefore, a book such as *A Nonprofit’s Guide to Internally-Planned*,

*Successful, Print Communications* is long overdue in taking its place in the vacant compartment of the nonprofit's toolbox of communications resources. Without a doubt, today's nonprofit organization is in genuine need of an up-to-date source of information regarding current means of print communications.

### Endnotes for Chapter Three

1. Lucille A. Maddalena, *A Communications Manual for Nonprofit Organizations*. (New York: American Management Associations, 1981), 6.
2. Maddalena, *Ibid.*, 46.
3. Peter A. Klomp, Director of Development, Valley Forge Military Academy and College. Wayne, PA. Interview by author, telephone conversation, Philadelphia, PA, March 29, 1996.
4. Lucille A. Maddalena, *A Communications Manual for Nonprofit Organizations*. (New York: American Management Associations, 1981), 176.
5. *Ibid.*, 177.
6. *Ibid.*, 178.
7. *Ibid.*, 179.
8. Patrick J. Montana. *Marketing in Nonprofit Organizations*. (New York: American Management Associations, 1978), ix.
9. *Ibid.*, xi.
10. David L. Rados. *Marketing for Nonprofit Organizations*. (Boston: Auburn House Publishing Company, 1981), 3.
11. *Ibid.*, 399.
12. *Ibid.*, 14.



#### IV. STATEMENT OF PROJECT GOALS

- Determine what steps need to be taken, for the nonprofit, to create successful, internally-created, or (if lacking the necessary electronic-publishing equipment), *internally-conceived* fund-raising literature.
- To provide the necessary instructions, in the form of a guidebook, for the struggling nonprofit group to internally design, and/or intelligently purchase, the printed pieces needed to deliver their message. This shall include design options, production concerns, and technical considerations for producing (whether done “in-house” or not), the specific vehicles (advertising, brochures, newsletters, flyers, etc.) required to get their messages out to would-be donors.
- To validate the potential ability of the guidebook to assist the nonprofit in their efforts to produce internally-planned, successful print communications on a limited budget.
- To offer the guidebook to interested, struggling nonprofit groups so that it’s contents may be availed.

## V. METHODOLOGY

To analyze the work *of* and produce *for* nonprofit groups, one needs to understand their mission, needs and objectives. A local, renowned, yet *struggling* nonprofit group has been chosen to work with—*The New York Branch of the National Center of Missing and Exploited Children (NCMEC)*. (Formerly known as the “Adam Walsh Center.”) This group’s executive director, Ms. Gay-LeClerc Quader, has expressed much interest in determining ways to increase the effectiveness of their fund-raising efforts through the medium of print. However, beyond just mundane fund-raising and public-awareness campaigns, the NCMEC is perhaps more unique than most nonprofit groups, sadly, in that it requires effectively-designed “missing child” posters, flyers and police notices.

At the NCMEC, an investigation was undertaken to determine how a nonprofit group can best begin the process of developing their own internally-planned print communications program. A survey was developed, consisting of questions ranging from basic graphic reproduction principles to electronic publishing fundamentals in an effort to assess the feasibility of implementing such a program. Of course, the point of this research was not to preclude involvement in the graphic arts, rather the survey served to establish a baseline of understanding for the concepts offered in the guidebook.

On the following pages is the actual material sent to prospective, participating nonprofit agencies.

## Cover Letter:

Dear nonprofit professional,

Please allow me to tell you something of myself. I'm a graduate student at Rochester Institute of Technology's School of Printing Management and Sciences. Before migrating to Rochester, New York in hopes of obtaining my master's degree, I worked as a communications director at a Philadelphia non-profit institution. There I was responsible for publications design and production, advertising, marketing and public relations. It was one of the most rewarding experiences of my young career. When deciding upon a thesis topic, here in grad. school, I knew that I wanted to do something that would help make a *difference*. I only had to think back to my nonprofit days for inspiration.

In my classes, professors focus primarily on the *corporate world* of communications. High-resolution graphics, hi-fidelity color and state-of-the-art imaging are spoken of as if such options were the order of day for everyone. I know differently. In fact, only a year ago I was designing fund-raising literature and hoping all the while my boss would spring for an extra color besides black! The point is *this*—nonprofit institutions, without a large budget allocated towards design, publications production and printing, suffer from a lack of effective print communications. To further compound the matter, nonprofit groups, beyond just a deficit of funds, usually lack a graphic artist's understanding of how to assemble, produce and intelligently purchase print communications. It's no secret that, in this day and age, folks are more "visually literate" than ever. A sharper, well-defined image before the public eye is likely to provide a wide array of benefits to an institution. It takes a lot more than sending out press releases to the local-yokel newspaper to effectively market your organization. You probably don't need to be told that. What you *may* need however, is information, in a consolidated, easy-to-use form, to help provide your organization with the means to bridge the gap which exists in the quality of a nonprofit's printed pieces when compared to a corporate institution's. The proposed information—a guidebook, entitled, "**A Nonprofit's Guide to Internally-Planned, Successful, Print Communications.**" This guidebook, based on my investigation into the print needs and communications objectives of nonprofit groups, will serve to educate and inform the layperson in the methods and techniques used in contemporary graphic arts publishing.

Before writing this guidebook, I would like to survey a wide range of nonprofit organizations. I wish to establish a baseline of understanding in the graphic arts and communications fields to determine the level of experience my audience possesses. That's how you can help. Please take a few moments to answer my survey. Mail it back. In return, I'll be happy to provide you with more information on how you can inexpensively and professionally prepare, in house, your own printed materials. **Thank you.** Please freely distribute this cover letter and survey to your nonprofit colleagues.

Sincerely,

Joe Wilson

## Accompanying Survey:

Page one.

### A survey for

"A Nonprofit's Guide to Internally-Planned, Successful, Print Communications." © 1996 Joseph M. Wilson. All rights reserved.

by Joe Wilson, graduate student at RIT's School of Printing Management and Sciences.

Please complete and return promptly. Your cooperation is invaluable.

For more information, free consultation or advice on how to improve your print communications, contact the author directly.

1. Organization name \_\_\_\_\_
2. Nonprofit category (service agency, hospice, school, etc.) \_\_\_\_\_
3. Mission statement \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. Your name and title \_\_\_\_\_
5. Number of full-time employees \_\_\_\_\_
6. Number of volunteers (full and part-time) \_\_\_\_\_
7. Other important fact(s) I should know about your organization: \_\_\_\_\_

Please answer the following as best describes your organization.

8. We have a full-time, in-house public relations, communications or publications professional on staff. ☐ Yes. ☐ No.

9. If the answer to above is "yes" how proficient is he or she in graphic design and electronic publishing?

☐ Very. ☐ Average. ☐ Not very. ☐ Not at all.

If answering "no," explain who performs print communications. \_\_\_\_\_

If the answer is yes, but "not at all" proficient in the above-mentioned skills, describe his or her talents and primary responsibility. \_\_\_\_\_

10. How would you rate your knowledge on the following subjects: (If applicable, pose questions to in-house communications person.)

A. Typography.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
B. Design.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
C. Printing.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
D. Electronic publishing.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
E. Advertising.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
F. Marketing.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
G. Public relations.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.
H. Personal computing.	<input type="checkbox"/> Excellent.	<input type="checkbox"/> Good.	<input type="checkbox"/> Average.	<input type="checkbox"/> Not too much.

11. What is the amount of funds, specifically set aside in your organization's budget, for your printing needs? \_\_\_\_\_

12. How keen is the competition your organization faces for a would-be donor's dollar?

☐ Fierce. ☐ Very. ☐ Average. ☐ Not very. ☐ Not much competition at all.

13. How important does your organization view the dissemination of print communications such as: fund-raising literature, newsletters, advertising, flyers, brochures, etc. (costs aside)?

☐ It's crucial to our continued existence. ☐ Very. ☐ It's sort of important. ☐ Not very. ☐ Not important at all.

14. How interested is your organization in improving the quality of its printed communications pieces?

☐ Extremely! ☐ Very. ☐ Somewhat. ☐ Not very. ☐ Not at all.

(continued)

15. Please rate, in numerical order of importance to your organization's fund-raising and communications needs, the following methods of print communications:

	Importance rating	Times a year produced
A. Newsletters .....	<input type="checkbox"/>	<input type="checkbox"/>
B. Flyers .....	<input type="checkbox"/>	<input type="checkbox"/>
C. Brochures (the basic three-panel, two-sided variety) .....	<input type="checkbox"/>	<input type="checkbox"/>
D. Promotional posters, signage .....	<input type="checkbox"/>	<input type="checkbox"/>
E. Print advertising (newspaper ads, community bulletins, magazines, etc.) .....	<input type="checkbox"/>	<input type="checkbox"/>
F. Magazine or tabloid production .....	<input type="checkbox"/>	<input type="checkbox"/>
G. Annual reports .....	<input type="checkbox"/>	<input type="checkbox"/>
H. Media kits .....	<input type="checkbox"/>	<input type="checkbox"/>
I. Letterhead, business card design needs .....	<input type="checkbox"/>	<input type="checkbox"/>
J. Logo design or update needed .....	<input type="checkbox"/>	<input type="checkbox"/>
K. Other .....	<input type="checkbox"/>	<input type="checkbox"/>

16. Question, would you be interested in reading a guidebook which would:

- Educate the layperson on the importance of effective print communications in a concise, consolidated fashion.
- Provide technical information on design and production while remaining sensitive to the financial limitations of the struggling nonprofit.
- Demonstrate "how to" produce or internally plan the specific printed fund-raising vehicles the nonprofit needs.
- Advise on options with color, paper and graphics to save money when buying printed materials.
- Provide information on alternative financing—donations, co-sponsoring. Where to turn to for help, and how struggling nonprofits can help themselves.
- Demonstrate how to use printed materials as a way of "climbing to the top" of the nonprofit pile.  
How to develop printed materials which stand out and make an impact.

☐ Yes, Joe. Such a book would be of tremendous help.    ☐ No. Who cares about that kind of stuff, anyhow?

17. I would like to be quoted, as a nonprofit professional, in the guidebook    ☐ Yes.    ☐ No.

18. Comments, thoughts, advice to an ambitious young graduate student. Feel free to climb up on your soapbox and voice your opinions as a nonprofit professional, struggling in the publication trenches in the fight for effective print communications.

————— Thank you! Your support is greatly appreciated. —————

Joe Wilson

**The survey was sent to the following locations:**

**1. Rochester-area nonprofit agencies:**

- ABC —Action for a Better Community  
Response sent by: Larry Champoux
- Advocacy for the Developmentally Disabled  
Response sent by: public relations office
- Alternatives for Battered Women  
Response sent by: Phyllis Korn
- Association for the Blind and Visually Impaired of Greater Rochester  
Response sent by: communications office
- Bethany House  
Response sent by: Donna.
- Boys and Girls Club of Greater Rochester  
Response sent by: Audrey Blakely
- Center for Youth Services  
Response sent by: Sherry Fisher
- Clinton Avenue Outreach Center  
Response sent by: Lynn.
- Consumer Credit Counseling  
Response sent by: Mary.
- Crossroads Program (East House)  
Response sent by: Marilyn Johnstone
- Employee Assistance Program of Rochester  
Response sent by: public relations office
- Hearing and Speech Center of Rochester  
Response sent by: Kathy Johncox
- Learning Disabilities Association of the Genesee Valley  
Response sent by: public relations office
- National Center for Missing and Exploited Children (New York branch)  
Response by: Gay-LeClerc Quader, executive director

- Rochester Association for Education of Young Children  
Response sent by: public relations office
- Western New York Child Care Council  
Response sent by: Barbara Ann Mattle
- Wilson Commencement Park  
Response sent by: Toby Gold
- Volunteers of America (Western New York branch)  
Response sent by: Patricia Drake

## 2. Philadelphia-area nonprofit agencies:

- Archdiocese of Philadelphia,  
Office of Catholic Education, Secondary School System  
Response sent by: Kathleen V. Cardamone
- Baker Industries for the Disabled and Homeless  
Response sent by: Lee Kennedy
- Bucks County Opportunity Council  
Response sent by: Michele Raymond
- Children's Seashore House  
Response sent by: Erin Giordano
- Interfaith Housing Development Corporation  
Response sent by: Mary C. Riley
- Mt. Airy Learning Tree [*community educational organization*]  
Response sent by: Susan Davis
- Overbrook School for the Blind  
Response sent by: Karen Sharp
- The Philadelphia Foundation  
Response sent by: Phil Arkow
- The Salvation Army (Philadelphia branch)  
Response sent by: Captain Roger Duperee

Note that in the Rochester-area list of responses, while happy to participate in the survey, several participants requested confidentiality in the use of their name. Respectful of their wishes, depending on the specific nature of the request, either the surname was dropped, or the name was dropped out entirely and replaced with a professional title. Also please note that, in *both* area surveys, there were a sizeable number of participants who, after agreeing to participate, failed to reply after receiving the questionnaire.

However, the vast majority of agencies were quite cooperative, and in fact, overwhelmingly enthusiastic for the proposed guidebook. In several notable instances, respondents actually requested *advance chapters* to assist with specific issues in print communications that were particularly problematic at that given moment. A general consensus —many wondered why something like this “wasn’t thought of before.”

#### **Preliminary reviews of guidebook.**

A sampling of respondents’ opinions on the proposed text, *A Nonprofit’s Guide to Internally-Planned, Successful Print Communications*:

Struggling nonprofit groups:

“My main worry as an executive director of a nonprofit agency is that we are far behind in too many areas of communications, especially on the computer. With a little guidance, from a source with an understanding of our limited capabilities, we could do so much more with ‘print communications’ and we could do more with our existing capabilities. Otherwise, for many of us, print falls to the wayside. Mr. Wilson’s book stands to make a big impact in the nonprofit community.”<sup>1</sup>

—Catherine W. McClellan, Executive Director, Interfaith Housing Development.



“I’m part of an international organization which does a pretty good job of getting its name before the public. That’s the *easy* part. The problem is that *localized* events and specific program information often have no built-in means for promotion. If we could more effectively use print communications on a local level, the publicity and promotions of our events becomes much simpler. I’d love to see anything that can help us in that regard.”<sup>2</sup>

—Captain Roger Duperee, Director, Philadelphia branch of the Salvation Army.

“First, **thank** you for your attention to nonprofits, who can expect the moon for very cheap, or are often perceived that way. Assisting nonprofits in print communications may not be the obvious choice for an author on graphic arts, but the need is certainly there! If you continue to do business with this much care, you will make up in *volume* for what you might otherwise miss in catering to the corporations. I know how you feel in the struggle to recognize this need. I went to college in the early eighties when the term ‘nonprofit’ was completely dropped from the language.”<sup>3</sup>

—Karen Sharp, Associate Development Officer, Overbrook School for the Blind.

A successful, non-struggling, nonprofit *foundation* says:

“Our organization is actually a community foundation which serves as a vehicle and resource for philanthropy in Bucks, Chester, Delaware, Montgomery and Philadelphia counties. It seeks to develop, manage and allocate community resources in partnership with donors and grantees, to build on community assets and to promote empowerment, leadership and civic participation among underserved groups. The Foundation practices and encourages diversity, equity and inclusiveness as fundamental values of a community life. The generosity of our donors made pos-

sible hundreds of grants, totaling over \$6 million to organizations in the five-county region. Obviously, effective print communications and promotions is paramount to fulfilling our mission and continued support of the nonprofit groups and initiative programs who depend on our donors.

I myself have also addressed the need to better educate nonprofits on effective communications. While this is not a problem for us, it is very often a major barrier for struggling nonprofits to overcome, perhaps the single barrier which keeps them in a day-to-day struggle for outside funding. This sort of project [of Mr. Wilson's], to better educate and inform struggling nonprofits on inexpensive design and print communications, is a necessity if nonprofits are to ever overcome the barriers they face in successful promotion.”<sup>4</sup>

—Phil Arkow, Communications Officer, The Philadelphia Foundation.

#### **Rankings and Statistical Information from Survey.**

Also gleaned from the survey was the rating on the level of importance the nonprofits placed on the specific print communications vehicles (brochures, advertising, flyers, etc.) used to deliver their message to would-be donors, volunteers and the public at large. The result—when averaged, the respondents answers ranked the vehicles in the following order:

1. Newsletters
2. Promotional flyers
3. Letterhead, business card, stationery design improvement
4. Brochures
5. Print advertising design
6. Promotional posters, signage
7. Media kit assembly
8. “Corporate” logo design
9. Annual report, magazine production

A tenth position was left open as “other” in the survey. Most, apparently resolute that the supplied list was quite inclusive, chose to leave the optional “other”

print communication need blank. (One or two others, apparently forgetting that this is a guidebook on *print* communications, inappropriately listed such needs as local radio and cable-television advertising!)

In the actual guidebook, in a chapter entitled “Real-world Layouts,” The contents were focused proportionally to discuss the nonprofit’s needs according to the average “importance rating” each item received.

Also gathered from the survey was a validation of the presumption that struggling nonprofits required an accurate education on the fundamentals in printing and graphic arts. Topics such as: typography, design, electronic publishing and modern reproduction methods were, on average, listed as being not thoroughly understood. Statistically, 72% of respondents listed their level of knowledge in the aforementioned areas as “Not too much.” The knowledge rating of “Average” was reported by 20% of respondents. Only 6% of the respondents listed their knowledge level as “Good.” An “Excellent” level of knowledge was reported by 2% of the survey’s respondents.

The categories of advertising, marketing and public relations, as previously presumed, scored much higher. Over 95% of respondents gave themselves knowledge levels of “Excellent.” The remaining 5% (perhaps feeling more modest), proclaimed a knowledge level of “Good.”

Curiously, the category of personal computing was approximately a 40-50 split between “Average” and “Not too much.” A “Good” level was reported by the remaining 10%. No one ranked their knowledge level as “Excellent” in this category. It would seem that an *intimidation barrier* of some sort exists for nonprofits and personal computer proficiency. Perhaps, this is no real surprise, as Quader and Klomp stated in chapter two, *Background Theory*, many nonprofits “can’t seem to get over the hump” regarding computers and technology.

Only 35% of the respondents stated that they had a full-time, in-house commu-

nications or publications professional on staff. As to be expected, those were the same groups who listed a print budget of \$5,000 or more. The remaining 65% of respondents had neither a full-time communications officer or a print budget averaging more than a few thousand dollars per year!

Regarding the question, “how keen is the competition” faced for raising a would-be donor’s dollar, 70% responded “Fierce.” Another 25% reported “Very.” The remaining respondents reported an “Average” level of competition.

Next, the question was asked, “how important does your organization view the dissemination of print communications?” “It’s crucial to our continued existence,” was the answer supplied by 50% of those surveyed. Perhaps not *quite* a matter of life and death, 45% respondents answered that it was “very” important. Only 5% answered, “it’s sort of important.”

When the respondents were asked how interested they were in “improving the quality” of their printed communications pieces, 95%, an overwhelming majority, answered in the affirmative.

Based on the survey’s results and dialogue with the nonprofit professionals themselves, the guidebook was designed with a twofold purpose: educate the reader on print communications fundamentals, and show them how to put the information to use with easy-to-follow instructions. Also, a sensitivity to limitations of both a *technical* and *financial* nature needed to be maintained.

#### **Further Work at the NCMEC.**

Concurrently, while sending and receiving the survey, and communicating between Rochester and Philadelphia-based nonprofit executives, administrators and volunteers—attention was given to the print communications needs of the NCMEC.

During the summer of 1996, at their offices in the *Cornell Cooperative Extension Center* on Highland Avenue, the following tasks were performed:

- Desktop publishing software was updated on their computer system, a donat-

ed late-model Macintosh Performa. This included the installation of software accessories, shareware utility programs and resource programs received from Apple Computer, Inc. Additionally, harddrive space was optimized by the removal of unnecessary, redundant or conflicting software files pre-installed on the limited, 80 MB hard drive. Instructions on how to use and effectively operate the streamlined system and added software enhancements were given to a staff member.

- Templates and master page layouts were designed, with the cooperation of the staff member, on the NCMEC's page-layout program to facilitate the production of "Wanted" and "Missing Child" notice posters.

- Using the instructions detailed in the then "in-progress" guidebook, a series of fund-raising, solicitation flyers were designed for distribution to promote an upcoming, major fund-raising event.

These items were then sent to the NCMEC's national headquarters in Arlington, VA for authorization and approval. The pieces were met with enthusiastic approval and authorized for immediate release.

As the summer continued, with the NCMEC's in-house communications needs firmly established, complete attention was given to finishing the guidebook and following the outline and shape suggested by the survey. The guidebook was arranged in the following chapter structure:

1. **Introduction.** Importance of effective print and visual communications
2. **Typography.** A primer on type's functions and effective use thereof.
3. **Design.** Introduction to design theory. Explanation of the creative process.
4. **Printing and Reproduction.** Introduction to modern graphic reproduction.
5. **Basic Color.** Overview of color spaces, processes and effective use in design.
6. **Images.** Visual communications and effective use of graphics, photos, etc.
7. **Desktop Publishing.** Overview of electronic print production.
8. **Real-world Layouts.** Examples, instruction on creating specific print pieces.

9. **Paper and Finishing.** Importance of good paper selection. Finishing options.
10. **Nonprofit's as a Business.** Management, fund-raising and cost-cutting ideas.
  - a. **Glossary.** Important terms defined.
  - b. **Bibliography.** Reference list.
  - c. **Index.** Helpful look-up section for specific topics.

## Endnotes for Chapter Five

1. Catherine W. McClellan, Executive Director, Interfaith Housing Development, Bucks County, PA. Survey response and correspondence to author via facsimile transmission, Rochester, NY, May 1, 1996.
2. Captain Roger Duperee, Director, Philadelphia branch of the Salvation Army, Philadelphia, PA. Survey response and correspondence to author via facsimile transmission, Rochester, NY, June 9, 1996.
3. Karen Sharp, Associate Development Officer, Overbrook School for the Blind, Philadelphia, PA. Survey response and correspondence to author via facsimile transmission, Rochester, NY, May 1, 1996.
4. Phil Arkow, Communications Officer, The Philadelphia Foundation, Philadelphia, PA. Survey response and correspondence to author via facsimile transmission, Rochester, NY, May 9, 1996.

## VI. THE RESULTS

The efforts of the project were quite fruitful. In the end, a ten-chapter volume of 288 pages was produced. Over 72,000 words were written. Dozens of original illustrations and graphics were created to further clarify and elaborate some of the guidebook's more complex and technical issues.

The copy itself was composed in a down-to-earth manner of discussion. Careful attention was given to the literary considerations of "voice" and "tone" to avoid seeming either patronizing or conspicuously authoritative or erudite. In fact, the text has been described, by those who have actually begun to digest it, as very "user-friendly."<sup>1</sup> A first-person point-of-view is employed to provide the reader with a sense that he or she is being directly addressed. In between the guidebook's technical lectures on various subjects, numerous references abound of actual, real-world nonprofit issues. This lends, again according to readers, "an element of authenticity" to the text as if "he [the author] really knows what it's like in the office where I work."<sup>2</sup> To help entertain the readers, many of whom may be apprehensive as they begin to drift into the uncharted waters of print communications, a tongue-in-cheek, humorous style is often employed to keep matters on the lighter side. This isn't to say that the book makes a joke out of the matters at hand. Rather, the jokes are very often at the expense of the author!

The resulting guidebook, synoptically presented:

### **Introduction.**

Opening remarks. Outline of the book's contents. A discussion on the "importance of print communications in today's 'visually-competitive' world." The concept of "information anxiety" is introduced in an attempt to rationalize the fears and frustrations of the non-technical person in the booming "information age" around them.



The importance and need for print pieces that stand out from that of the competition. Introduction to the power of “image” and elementary advertising and marketing principles. The notion of the creative process, in planning print communications, is introduced. The power of printing is discussed—it’s benefits, strengths and importance in an organization’s self-promotion.

### **Typography.**

Opening the discussion is the mention of the invention of moveable type and Gutenberg. Modern typesetting and type’s importance is introduced. A section on “Copy Preparation” discusses the creation of copy in print communications pieces as it is prepared for typesetting.

An opening question posed to the reader, before the text gets too deep, is “do you have the facilities, in-house, to create your own print communications?” A section detailing how one may acquire used and second-hand computer equipment for use in an in-house, typesetting, desktop publishing system is discussed.

“Editorial Style” is discussed to introduce the typographic characters and styles not found in the more familiar typewriting setting. This includes such typographical basics as: dashes, proper spacing, quote marks vs. prime marks, old-style numbers, why not to underline and use double spaces after a sentence, why to use ligatures, setting proper line length and why to avoid widows and orphans in columns of text.

“Understanding Type” introduces how to measure type: points and picas, x-height and leading. The anatomy of type is discussed: ascenders, cap height, descenders, stem, bowl, counter and so forth. The Parameters of Type are discussed to help the reader identify how a typeface gets its name. Fonts and families, and their difference, are introduced. An explanation on *categorizing* typefaces follows so that the reader may further understand the differences in type: serif vs. sans serif, inscriptionals, ornamentals, blackletter, scripts, cursives and uncials are illustrated for clarification. Typographic variables follows next—an explanation on posture, weight, set width and stem structure.

“Putting Type to Use” details how the reader may effectively use type and all of its nuances and variables. The concepts of readability and type arrangement, along with legibility and character recognition are discussed. Wordspacing, letterspacing, kerning and tracking techniques are introduced. Illustrated examples show why the use of such techniques improve the aesthetic quality of the type. To the nonprofit reader, without a large budget for other, more expensive areas of print communications, the practice of good typography is encouraged because:

“It’s one of the most inexpensive ways in printing to improve the aesthetic appearance and technical integrity of your work. Making the aforementioned adjustments to your type costs you *absolutely nothing*; yet, if done with care, can make your work look like a million bucks. In an age when so much attention is given to high-resolution graphics, multi-color printing and digital imaging, it’s nice to know that there are some easily affordable means to enhance print communications.”<sup>3</sup>

In a section entitled “When Black and White is Colorful,” further typographic contrasts are introduced. Mixing variables such as: size, form, weight, structure, direction and alignment is described to add impact to a page without the additional cost incurred by extra color plates. To further round out the “typographic pallet,” the use of rules and ornaments is explained.

Concluding the chapter is a listing of major type vendors to contact for further information.

### **Design.**

Introducing the chapter is a statement of its purpose—to provide the reader with the necessary information to *plan* effective print communications, not *all* the answers. In the event that the reader does not have the intention, or in-house capabilities, to execute their own design, they are assured that they may at least gain an advantage in reading the section by understanding this vital, creative link in the print-communications process. Before starting, critical questions are asked of the reader. These include queries on the design’s purpose, audience, message and method of distribution.

“Design Theory” introduces the artistic terms used to describe design’s elements, variables and basic principles. Concepts such as: space, line, mass, tone, texture, position, transition, balance, proportion, unity, etc. are thoroughly defined and illustrated to show their implementation in layouts. The tools of design and layout: margins, gutters, grids and templates are explained and illustrated. “How to direct eye movement” is illustrated to convey the power of a well-executed page design.

“The Creative Process” explains the evolution of design from a brainstorm, thumbnail drawing, rough sketch, and the final comprehensive layout.

A section on how to acquire free or low-cost design help concludes the chapter. Money-saving pointers include contacting local media and advertising firms for design assistance and obtaining free literature and design-related paraphernalia from paper mills. Another suggestion is that nonprofits recruit the expertise of college interns, studying design or electronic publishing, who may be urgently seeking a source of material for their portfolio. (This concept is revisited in the final chapter.)

“Design Tips” provides general suggestions and “do’s and don’ts” for designing layouts for particular advertising vehicles like newspaper and magazines. A sample “e-z method” page-layout device is illustrated to get the reader actually started beyond a thumbnail into a real design.

### **Printing and Reproduction.**

Opening the chapter is a discussion on the different types of original artwork for graphic reproduction—line art and continuous-tone images. Reflection and transmission copy is then introduced as a preface to the concept of halftones. A detailed explanation of the halftone screening process follows. Next, basics on screen rulings, resolution and different dot shapes are introduced. Examples illustrate these concepts. A discussion on the nature of highlight, middletones and shadow areas of the halftone dot follows.

“Modern Printing” introduces the various, commercial methods of impact and

non-impact printing techniques available. Diagrams and detailed insights describe the differences and primary benefits between the different methods. Keen attention is given to an explanation of offset lithography. The purpose of printing plates and color separation is introduced.

Tips for securing low-cost printing include: forming cooperative printing groups with other nonprofits to defray costs, gang printing, and “riding the coattails” of web offset jobs. The reader is encouraged to “shop around” for printers as they would any large purchase, and to seek out shops without the overhead costs of high-end equipment that the typical nonprofit’s run won’t ever need. (The best money-saving technique of all is for the nonprofit to find a print **donor**. This concept is also revisited in the final chapter.) To further save costs, the reader is encouraged to do as much prep. work on their end as possible. Impositions are explained, along with the benefits of outputting jobs into two, three and four-up configurations. A discussion of what constitutes “camera-ready copy” is provided.

Common printing terms are defined to familiarize the reader with the vernacular of the printer’s coterie. Diagrams accompany these terms to illustrate their use.

Concluding the chapter is a section on “Critiquing Printing” in order to educate the nonprofit on what is considered unacceptable with regards to reproduction standards. (Example, one should not accept work that has epidemic instances of: moiré, hickies, ghosting, slurring, poor registration and set-off.) The nonprofit needs to be aware of these problems is she or he is to be a savvy consumer.

### **Basic Color.**

Introducing the chapter is a “light” discussion of the electromagnetic spectrum and the phenomena of color. The additive color reproduction process is introduced, with accompanying illustrations. Next, follows an introduction to the more important (in a print communications text) *subtractive* color reproduction process. Color spaces and the notion of gamut is introduced. A color wheel is illustrated to show

the interaction of the additive RGB colors with the subtractive CMYK colors. In a further, more detailed discourse, the function of ink and paper is illustrated in the subtractive process.

The section “Halftone Screening” illustrates how colors are varied to produce different shades, or screens of color. As a money-saving tip to “stretch color,” the following is described:

“Of course this screening “trick” will work on any printable color. It’s a great way to “stretch your colors” if your print budget doesn’t allow for four-color work. Think about it—if you’re designing a two-color job, blue and black let’s say, you’re paying for the entire range of tones those two colors are capable of producing . . . . Why design everything in your job at a full 100 percent solid values when you can use a wide range of tones at *no additional cost*? With a little imagination, two color work can look absolutely gorgeous. Try using full, linear blends for dramatic effects. Or, *combine* blends or screens to form an overprinting *third* color . . . . If you aren’t doing your own work in-house, ask your printer to show you some samples of two-color blends and overprints you can specify in your layout.”<sup>4</sup>

Next, an explanation on registration, color separation and screen angles further illustrates how CMYK combine to make vivid, full-color images.

“Terms in Color” describes the way in which the graphics industry specifies specific color. Hue, lightness (value), saturation, tints, tones and shades are explained. A detailed discourse, and accompanying diagram, explains the “wheel of hue” as color in a real-world, everyday phenomena. In “Color Characteristics,” artistic and design categories of color such as: primary, secondary, tertiary, analogous and complementary are described. The importance of accurate memory colors is stressed. The use of color mixes and combinations, for design purposes, is described in artistic terms so that the reader may employ aesthetically-pleasing designs.

Turning to printing again, *spot* color systems are explained. Details are provided on the designer’s use of the Pantone Matching System and its benefits. An illustration details how the PMS system is integrated into page-layout software. Next follows an introduction to the designer’s role in trapping color. General do’s and don’ts are provided for both avoiding the hassle of complicated trapping and the unsightly gaps that sometimes appear in the final printed piece.

“Duotones” describes how the nonprofit can further stretch color and to obtain inexpensive “special effects” for two-color print communications piece.

Concluding the chapter is a note on the often unpredictable nature of color. (Don’t trust the monitor. Color is very subjective. Generally speaking, no two systems record or render color in the exact same way.)

### **Images.**

Opening the chapter is a continuation of the discussion on the importance of visual communications initiated in the introduction.

“Defining Images” attempts to classify the various forms of print communication’s illustrations which a designer may find at her or his disposal. The notion of editorial skills in selecting images is introduced.

“Image Placement” describes how to prepare an image for reproduction, whether it’s an analog or digital rendering. Measuring for enlargements and reductions, or sizing and scaling, is explained.

“Obtaining Images” informs the reader on low-cost methods of accessing or creating images. Ideas ranging from drawing one’s own art to utilizing copyright-free graphics are discussed. An extensive discourse on photography details the importance of good photos in print communications and public relations. Obtaining inexpensive photos, and the value of taking one’s own photos is discussed. Cropping and preparing the photo for traditional graphic reproduction is explained and illustrated next. “Evaluating the photo” revisits some editorial considerations in working with images.

“Computer Graphics” describes the differences, pros and cons, to the various electronic images a print communications professional has to work with: bitmaps and vector files. Pixels, resolution concerns and related issues are explained in an easy-to-understand fashion. Examples are given to show the differences between electronic file types. Next, the various file types (PICT, EPS, TIFF, etc.) are defined and

explained. The concepts of platform and application independence and dependence are introduced. Suggestions for working hassle-free with the various file formats are discussed.

To save money when creating or obtaining electronic images the following advice is offered:

"Tip: Page layout programs can even allow you to convert entire pages into picture files. This trick can be an extremely handy feature for creating images with certain effects that aren't available in drawing programs. Or, if you don't have a drawing program, it's a great way to make your own graphics with what you *do* have. Hey, software isn't cheap—you often need to learn how to stretch your programs for all they're worth. Sometimes, rather than flip-flop from one program to another, I like to make diagrams and pictures right in my page layout program. (Many of the illustrations I created for this book were done right in QuarkXPress". It's amazing what you can do with that *polygon* tool!) Another inexpensive way to create graphics is to make use of *screen captures*. While, granted, these are low-resolution images, still they can be used to illustrate all sorts of things you can manage to show on your monitor but can't re-create on your own."<sup>5</sup>

The creative use of rules and frames is discussed as another inexpensive (*free*, actually) method to produce one's own graphics.

Ending the chapter is a serious discussion on the law of copyright. The reader is informed of what *is* and *is not* permissible when working with images other than one's own.

### **Desktop Publishing.**

Starting off the discussion of electronic-page layout is a schematic diagram on the differences in the work flow of publications production before and after the introduction of desktop computer systems. The advantages of desktop publishing are expounded upon: it saves money, it gives the user ultimate control and it produces great-looking documents if the rules of type and design are properly applied.

Next is a frank discourse on desktop publishing hardware and software. The pros and cons of the Mac vs. PC are examined objectively by the author. Testimony on the review of certain software is offered.

Sources for learning more about computers, electronic publishing and desktop graphics are suggested.

“Saving Money on Desktop Publishing’s Tools” is a key feature of this chapter. As the tenet of this research purports—nonprofits, by their very nature, lack the budget to incur the burdening expense of electronic publishing’s numerous frills and expansions. To overcome this obstacle, the following is suggested:

“If you’re about to run out and buy publishing, design or image-editing software for the first time—hold it right there! Do not pay full retail shelf price. Current versions of programs like *QuarkXPress*, *PageMaker*, *FreeHand* and *Photoshop* can cost anywhere from \$400 to \$900 a piece! That’s a lot of money, which may explain why some unethical folks turn to piracy or illegal copying of software programs.

Well, we needn’t resort to chicanery to obtain software. Mail-order wholesale distributors offer significant savings over the prices found in computer shops at the local shopping mall. Pick up any computer-enthusiast magazine and flip towards the back, and you’ll see numerous ads for such merchants. You can easily save as much as 25 percent over what you’d pay at retail stores. Even bigger savings are afforded to students, teachers, and educational institutions. How big? I’m talking about as much as *half off* the retail price! Some distributors even offer larger discounts to tax-exempt, nonprofit and charity organizations. It’s very much worth your while to make a few phone calls and ask for quotes. Like any other large purchase you’d make—shop around. Don’t just obligingly pay the first off-the-shelf price you bump into. You’ll find mail-order and wholesale merchants more willing to “haggle” and negotiate price than retail consumer shops in the mall. As any savvy shopper knows—*ask* for discounts, you’ll be surprised at what may happen. Don’t expect to be *given* a competitive price without inquiring first.

You can also buy used and factory-refurbished, discounted computer systems and accessories from mail-order companies at very competitive prices . . . .”<sup>6</sup>

The suggestion of soliciting donations of equipment directly from hardware and software companies is put forth. To validating the success of this concept, the reader is referred to an article written by *MacUser* columnist Andy Ihnatko on an article he wrote detailing how to obtain great service from the personal computer industry. (*Don’t Leave It to Gofus*, December 1993, p. 31.)

“**The Letter.** On an 800k disk in my office sits a two-page document referred to by friends, reverently, as *The Letter*. The Letter is a devilishly cunning document I crafted back when I was an impoverished college student who nonetheless had a yen for hardware and software; I changed no more than three sentences to suit the occasion, mailing The Letter to a company invariably resulted in that company’s sending me free stuff. No lies, no begging, merely some well-chosen text that, when mailed to



the correct parties, resulted in my receiving in excess of \$1,200 in free hardware, thousands more in free software . . . . Don't assume that just because you can't afford something, you can't have it. If you're a student, if you're volunteering your time for a nonprofit institution, or if you're involved in something that a company might conclude ought to be encouraged, write an honest letter and ask for a donation. You will probably be surprised at how kind-hearted companies can be when given the opportunity." <sup>7</sup>

In "Electronic Prepress Fundamentals," the story of desktop's rise to its current exalted state in print communications is offered before diving into more technical concerns. Subsequently, definitions are provided to clarify the jargon that permeates the graphics industry which would invariably intimidate the layperson. A brief history of the Apple Macintosh and the PostScript page description language follows. Next, a detailed explanation on digital type is offered to clearly illustrate the differences between TrueType and PostScript font technology. Continuing the section, a primer on the importance of saving one's work, and effectively using the "save as" function details how one should "work smart" and develop efficient desktop production skills. To conclude the chapter, a lesson on preflighting illustrates the need to collect the various files used in the electronic pagination process.

### **Real-world Layouts.**

The heart of the guidebook, this chapter provides step-by-step instruction for producing the specific print communications vehicles the nonprofit employs to publicize and promote their mission.

"Newsletters" illustrates layouts in a variety of styles, symmetrical, asymmetrical and in two, three and four columns. Some key concepts in design: balance, effective use of white space and tone, are revisited to provide a remedial foundation before building a "real" printed piece. Next, the anatomy of common graphical devices are examined to provide additional tools the reader may employ in the production of their piece. These devices include: captions, drop caps, raised quotes, sidebars and banner design. Numerous examples illustrate how to effectively employ these devices in actual layouts. Mechanical considerations such as: grids, gutter spaces and

margins are revisited. Next, a general list of do's and don'ts in page-layout, compiled by two renowned publishing pundits, is offered to provide a sense structure or framework for the beginner.

"Promotional Flyers" discusses the concerns unique to their design and construction. (For example, they must make an immediate impact.) Some traditional one-page layouts, long favored by advertising agencies, are discussed and illustrated in some detail. Production tips for their economic construction are offered as well.

"Stationery" examines a variety of layouts and production concerns for letterhead, business cards, and envelope design. Consistency in format among the various pieces is stressed.

"Brochures" details the economic planning and production of simple, easy-to-make, six-panel print communications vehicles. For those readers who normally don't produce brochures due to reproduction costs, the following low-budget work-around is offered:

"... with a little ingenuity, you can output the sheets to a laser printer, photocopy them back to back with the office Xerox machine on better-than-average stock, do your own folding and *presto*—you have a cheaply produced, but well-serving brochure. To compensate for the less-than-stellar resolution of the electrostatic reproduction method, use a better grade of paper with a higher opacity and brightness. To counterbalance the monochromatic limitation of black toner, use a colored stock instead of white. You won't win any awards at next year's graphic arts convention, but that's not our intention anyway, right?"<sup>8</sup>

Next, an illustrated layout guide shows the reader how to design simple, yet effective brochures whether they are to be reproduced in house or properly lithographed.

In "Print Advertising" tips on securing free help and exposure through public service means, like the Ad Council, are described.

"Promotional Posters and Signage" explains how to effectively design display placards. An in-house option, using a laser printer and the software's tiling function is described.

“Media Kit” design described how an inexpensive paper folder and a run of crack and peel stickers can make for a simple, but effective, vessel for self promotion and publicity.

“Corporate Logo Design” describes the differences in an institution’s logotype, symbol and signature. Some type and design issues are then revisited.

Concluding the chapter and suggesting when it’s perfectly appropriate to send a job out-of-house, is “Annual Report and Magazine Production.” However, for the intrepid few nonprofit communications officers who may not have any choice in the matter, instructions are given on how to construct a map and plan page layout.

### **Paper and Finishing.**

The importance of proper paper selection is stressed with a discourse on how the absorbancy of a substrate influences the way ink holds onto the surface, and thus determines the quality of an image. The technical concern of dot gain is introduced.

The high cost of paper and how to minimize waste is discussed next as some basic imposition configurations are explained and illustrated.

The various grades of paper and their characteristics (basis weight, grain, opacity, brightness, color and finish) are explained. For convenience, a reference chart for determining the equivalent weights of various paper grades is provided. A listing of major paper manufacturers, along with their respective “800” numbers for information and *free samples* is also provided in this chapter.

In “Pleasing Mr. Postman,” a complete crash-course on the rules, regulations and standards of the United States Postal Service is given. Also included is a listing of free publications relevant to print communications design, planning and distribution.

In “Binding and Finishing,” options for adhering signatures together and booklet production are described. A brief introduction to finishing *special effects*, such as varnishing and uv-coatings, completes the chapter.

## **The Business of Nonprofits.**

This final chapter begins with a message to the reader on why the book was written and a discourse commenting on some of the frustrations nonprofits encounter in print communications.

Next, in “Voices from the Nonprofit Area,” an open forum of comments from real nonprofit professionals is offered. As a marshalling of common concerns, the “Q and A” dialogue attempts to provide a sense of solidarity for the struggling nonprofit.

“Problems Multiply” addresses the unfortunate predicament many struggling nonprofit groups find themselves in as the decade (and the century) draws to a close.

Concluding the text portion of the guidebook, “Fighting Back” provides some final thoughts on the nonprofit’s key to survival in the current political and economic state. “Belt-tightening” measures are suggested for streamlining, further cost-cutting ideas are offered and a “rallying cry” is raised to enlist the support of individuals and the community-at-large for support and recognition to the struggle.

Suggestions include:

- Initiate an intern program with the local community college or university.
- Get the community-at-large involved.
- Establish *consulting* relationships with the corporate community.
- Establish relationships with retirees and former business executives.
- Form co-operative partnerships. Combine forces with corporate sponsors.
- Recruit the expertise of corporate executives to sit on the board of trustees.
- Solicit the assistance of local creative agencies.
- Streamline your efforts. If a group is showing a running deficit—make cutbacks.
- Do more in-house. *Print communications* is a good place to start!

### **The Back Matter.**

A comprehensive glossary of print communications terms is provided to help the layperson decipher and reference the sometimes confusing terms and lingo used in graphic arts.

A thorough index of persons, terms and names is provided so that the reader may look up desired information.

## Endnotes for Chapter Six

1. Gay-LeClerc Quader, Executive Director, National Center for Missing and Exploited Children, New York Branch. Rochester, NY. Interview by author, Rochester, NY, July 29, 1996.
2. Michele Raymond, Director of Development, Bucks County Opportunity Council. Doylestown, PA. Interview by author, telephone conversation, Philadelphia, PA, August 9, 1996.
3. Joseph M. Wilson, Jr. "A Nonprofit's Guide to Internally-Planned, Successful Print Communications." (M.S. thesis, Rochester Institute of Technology, 1996), 2.23.
4. Ibid., 4.10.
5. Ibid., 6.21–22.
6. Ibid., 7.8.
7. Andy Ihnatko, "Don't Leave It to Gofus," *MacUser* (December, 1993): 32–35.
8. Joseph M. Wilson, Jr. "A Nonprofit's Guide to Internally-Planned, Successful Print Communications." (M.S. thesis, Rochester Institute of Technology, 1996), 8.30–31.

## VII. SUMMARY AND CONCLUSIONS

To validate the fact that the guidebook will actually help nonprofits to reach better print communications, several sources were called upon to gauge the guidebook's effectiveness and discuss its usefulness and potential.

The guidebook's sponsor, Gay-LeClerc Quader, Executive Director of the New York Branch of the National Center for Missing and Exploited Children, offered this endorsement after reviewing the finished product:

"Like all nonprofit organizations, the NCMEC relies upon the generosity of donors and volunteers to successfully reach its goals and accomplish its mission. Promoting the mission of the nonprofit is accomplished most efficiently through the medium of print. However, as nonprofits, we are often struggling to "catch-up" with the restless attention span of our visually-literate target audience. Obviously, we can't afford to spend our valuable resources on high-tech. communications expertise and equipment to reach those would-be donors and volunteers. Nor can we sit idly by and risk losing the obvious benefits that come with successful print communications. So whether your a professional communications or public relations administrator, or a volunteer in the nonprofit's promotional efforts, this guidebook can help to bridge that gap between successful print communications and the frustration of lost opportunity."<sup>1</sup>

To support this enthusiasm, and to determine if the aforementioned research will be truly effective to a variety of nonprofit groups, a copy of the guidebook was also delivered to Michele Raymond, Director of Development at the Bucks County Opportunity Council. In addition to the fact that Raymond was a participant in the preliminary research for this project, and was thus familiar with its hypotheses, she proposed an added measure to test the book's effectiveness. Raymond is coordinator of an association of graduate students studying nonprofit management at Villanova University (Villanova, PA). Towards the end of the summer, she distributed copies

of the guidebook to her colleagues, all of whom hold full-time positions as nonprofit administrators in agencies throughout the Delaware Valley. In addition, Raymond and her colleagues are members of the National Society of Fund Raising Executives (NSFRE). The guidebook made a strong impression on the group. Raymond, writing as chairperson of her NSFRE committee, concluded that:

“The finished book far exceeds our expectations. It’s not just a guidebook, it’s a manual for the sort of nonprofit that otherwise would normally never even approach this level of understanding in print communications. It addresses so many of our needs while keeping a close eye on our budgetary concerns. It’s informative, but never preachy. From a technical standpoint, it’s a great boost! Already, I know that some of the book’s suggestions are being put to good use by the executives who have received copies. They’re absolutely delighted that someone took the time to address this issue [of attaining effective print communications] and to offer to help in such an understanding way.”<sup>2</sup>

**To reiterate the project’s goals (hypotheses):**

- Determine what steps need to be taken, for the nonprofit, to create successful, internally-created, or (if lacking the necessary electronic-publishing equipment), internally-conceived fund-raising literature.

**How executed:** Based on research conducted at the NCMEC, and the survey sent to numerous Rochester and Philadelphia-area nonprofit groups, this information has been successfully gathered and employed.

- To provide the necessary instructions, in the form of a guidebook, for the struggling non-profit group to internally design, and/or intelligently purchase, the printed pieces needed to deliver their message. This shall include design options, production concerns, and technical considerations for producing (whether done “in-house” or not), the specific vehicles (advertising, brochures, newsletters, flyers, etc.) required to get their messages out to would-be donors.

**How executed:** As described in the previous chapter, a 288-page guidebook has been produced.



- To validate the potential ability of the guidebook to assist the nonprofit in their efforts to produce internally-planned, successful print communications on a limited budget.

**How executed:** Accomplished both by the preliminary reviews and validation of advance chapters by Arkow of The Philadelphia Foundation and Sharp of the Overbrook School. Further accomplished by review and employment of text's suggestions by Raymond, et. al., and Quader.

- To offer the guidebook to interested, struggling nonprofit groups so that it's contents may be availed.

**How executed:** Offered to Raymond and her NSFRE coalition. Distributed to members by means of photocopying.

As sponsored by the New York branch for the NCMEC, *A Nonprofit's Guide to Internally-Planned, Successful Print Communications*, is to be distributed to the NCMEC's other branches and their various nonprofit partners as a *model program* of nonprofit print-communications strategy.

The final step in the author's partnership with the NCMEC is to oversee the four-color, lithographic reproduction of the text through the generosity of the Center's local printing donor—St. Vincent Press (Rochester, NY).

Independently, the author shall distribute a copy of the manuscript to those nonprofit agencies who so thoughtfully participated in the initial research survey conducted during the summer of 1996.

Lastly, pending the acceptance of the School of Printing Management and Sciences of the work as a thesis project, the author would like to investigate the means of having the guidebook *commercially* published. To a student of *graphic arts publishing*, such an occurrence would be more than an invaluable learning experience, it would be an educational endeavor like no other—the culmination of a passionate venture into the discipline of printing.

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