

- CHAPTER 6 -

Printing and Distributing Your Newsletter Cost-effectively

There are four stages to publishing a newsletter: you need to write it, design it, print it, and mail it. We're going to look at ways that you can do that effectively as well as save money on your postage and your printing.

If you're a small shop and have just have one staff person in development, maybe even a volunteer, maybe two, you're likely very busy. You likely serve as the Major Gifts Officer and the Planned Giving Officer and the Annual Campaign Officer. You do direct mail, solicitations and manage the database. You do everything. And so newsletter publishing is just one of your many hats and you likely need some help. Well, the good news is that there are freelancers out in the marketplace who can help you with the creative side of putting together a fundraising donor newsletter. There are three main categories of suppliers: those that help you with your creative, those that help you with your printing, and those that help you with your mailing.

Working With Writers, Designers and Other Suppliers

On the creative side there are three main types of freelancers you can use to put together a decent newsletter. One of them is a freelance writer. My experience has been that most fundraising people are good writers. They often get into the fundraising side through the communications department, and they either have a degree in English or a degree in public relations or they're experienced writers. But some are not, and if your newsletter needs a little bit of creative writing then you should hire a freelance writer. Now a writer that can write a good fundraising letter is not necessarily a writer that can write a good newsletter article. They're two different types of writing. Fundraising letters are designed to appeal to the emotions and ask for a donation while newsletter articles are designed to inform and also inspire. So a fundraising letter is designed to move a person to act by getting out their checkbook and writing a check whereas a newsletter article is designed to inform and inspire, but not necessarily move the reader to do anything. The kind of writer that's good at writing fundraising letters would be an advertising writer or a direct mail sales letter writer, or a direct mail fundraising letter writer with those credentials and that experience. Whereas a newsletter article writer would generally be somebody who has a journalism background, someone who is used to writing for magazines, newspapers, maybe even the broadcast media like TV or radio. So when you go out into the marketplace to find a writer to help you with your newsletter, you're better off looking for someone who has a news background, who has experience in writing news articles or even feature stories, even magazine stories rather, than someone who's used to writing hard-hitting, focused, two-page fundraising letters.

Another creative person who can help you is a photographer. I learned this first-hand just last week. I was interviewing a young man who has cerebral palsy. I went to an adult day program and did a little bit of a tour, and I was watching him interact with other people. He told me a little bit of his story. He was a neat guy, and I then wrote a fundraising letter and we wanted to illustrate it with a photograph of this man. The person who took the photograph was their Director of Development and she admits that she is not a photographer. So the photographs that I have to work with are out of focus and poorly lit, because the room that we were in was indoors and it had fluorescent lighting, so the photos are kind of yellow. The person who took the photographs stood way, way, way far away – all the things we learned in previous chapters that you're not to do. But I didn't think it was my position to tell her how to take a photograph so I have poor photographs to work with. If you are looking for a creative professional who's a freelancer, and you don't want to

hire them and have them on your staff, you should hire or consider hiring a freelance photographer. And if you can't afford a freelance photographer, consider getting one from the local community college who's studying photography. Or hire a professional photographer who would do this work pro bono, for free, maybe in exchange for a mention in your newsletter or some promotional line or two on your website.

A third kind of creative person who can help you a great deal is a designer, a print-based newsletter designer. A writer will write the content that makes your story but the designer will make it look gorgeous and make sure that the editorial content compliments the photographs, images, and that the photography and the layout helps you tell your story in a compelling way and has consistency from one issue to the other. So those are the three main freelancers that you're likely to use: writers, photographers, designers.

The second kind of supplier you're going to want to look for is a printer. Unless you only mail a couple of hundred newsletters at a time, you're likely to have to print your newsletters at a printer, a commercial printer. We're going to look at that in a minute. And the second kind of group under printing would be people that do bindery. They take the newsletter and fold it or saddle stitch it, perfect bind it, perforate the pages or score them, and get them ready to be mailed. So you have some printers that will just print your newsletter for you and they have to outsource the bindery side of things. That might be two professionals who would help you there. A larger printer would have all those facilities in house. They'd be able to cut and bind, saddle stitch and so on.

The third group of suppliers that could help you would be those that handle the mailing. You're going to write, design, and illustrate it with photographs. The printer will print it and, likely, another supplier will mail that newsletter for you. Some printers and letter shops will print and mail your piece, but most letter shops are just in the envelope and letter business. They're not in the full-color newsletter publishing business. So you're likely going to use a printer and a letter shop, or what's called a mailing house. Those people are the ones who are going to fold your newsletter and insert it into an envelope. If they don't do that, then they're at least going to put the addressing on the self mailer or the envelope. And they'll attach the postage, sort the pieces, and take them to the post office for you.

Where to look for outside help

You may be in the dark about where you're going to look to find those kinds of people. The simplest place to look is in the Yellow Pages under mailing houses and letter shops, and under printers. You can also look under writers and graphic artists, and photographers. You'll find them all in the Yellow Pages. That's the easiest place to look but it's not necessarily the best place. I would recommend that the easiest way to find a decent, competent writer, designer, printer or letter shop is to ask colleagues of yours, or business contacts that you have in your city. That's the best kind of referral you can get, a referral from someone who is satisfied with an existing vendor. You can go to the Yellow Pages, but you'll be calling people cold. You won't know anything about them except that they have a listing in the Yellow Pages. And lots of freelance writers and designers aren't in the Yellow Pages. So start with your colleagues and business contacts that you have from your previous jobs or that you've come across over the last couple of years and ask them to refer someone to you.

Another good source would be other nonprofits in your area that don't compete for the same donor. So if you're a hospital you could approach the local food bank. Or if you're the local food bank you could approach the local animal shelter. You can approach nonprofits that don't immediately compete with what you're doing. For example, if you're a hospital, you wouldn't necessarily want to approach another hospital in your city that tries to get donations out of the same small pool of donors in your area. But you might have a really collegial relationship with them and you could call them. So the idea is that you'd call a nonprofit in your area that publishes a newsletter and you ask them "Can you recommend a good writer and a good designer, and a good printer and a good letter shop to help us with our newsletter?" Ask them who they use. And they may tell you who they use and they may certainly tell you who they do not use, who they avoid, which is a useful piece of information as well.

The Association of Fundraising Professionals has an online directory of consultants who consult to the fundraising sector and who are members of the AFP or who are associates of the AFP. If you visit the [AFP Online Directory of Consultants and Resource Partners](#), you'll find that directory. And I think you can search that without being a member of the AFP. If you look for me, you'll probably find me in that directory. And you can find printers, letter shops, writers, de-



signers and photographers. If your city is large enough, you may find that you have a creative directory in your city. In the province of Ontario, for example, there's a book called *The Big Book*, and it lists the contact information and credentials of writers, designers, and other creative professionals, like web designers, radio voiceover personalities, people like that. If you live in a big city like Boston, New York, Los Angeles or Chicago, you may have a directory like that of creative professionals, so it's a good place to look. And if all else fails, you can certainly go to Google and start typing away. You don't have to hire a professional who's in your area – your writer or designer could be anywhere in the world. You will likely want to use a printer and a letter shop that are in your region. It costs a lot of money to print a newsletter and then ship it somewhere else for mailing. So you're likely going to want to have your printer and letter shop close by, but your designers and writers can do all their stuff by email and PDF, and don't have to be in your city, state, or even your country or province.

Five Secrets of Getting Profitable Work From Suppliers

When you go out into the marketplace and you find a writer, a copywriter, a photographer, or a designer that you want to use with your newsletter project, here are the five things that you can do to make sure that you get the best work you can from those professionals. Number one: You should ask for samples. In the creative business that I'm in, writing and designing fundraising packages, the only credential that really matters is the work that I've done recently for other clients. The nonprofits that I work for don't care that I've been to university and don't care about my background or education. All they want to see are sample packages that I have written for Doctors Without Borders, Habitat for Humanity, or other organizations like that. They just say "Show me your samples." Then they want to know how much I charge, that's the other thing they want to know. For example, if you're looking for a good writer or a good graphic artist, you don't care that they went to design school and you don't care that they've got a BA or an MBA. What you really care about is that they can design a really gorgeous newsletter for a decent fee. Can they write? The only way you can tell that is by seeing samples. You don't want to see their résumé. A designer who sends you a résumé and no samples doesn't have any experience. You want someone who has lots and lots of really knockout samples, not just a good résumé.

What you're looking for are recent articles that they've written and recent newsletters that they've designed. Ideally you want them to be for organizations that are in

6. Printing and Distributing Your Newsletter Cost-effectively

the same sector as you. So if you're a museum, you want to find a graphic artist and a writer who have written and designed newsletters for other museums. If you're a zoo, you want a newsletter designer and writer who have written for other zoos – other organizations in the same sector as yours. Because that way, you know they understand your case for support. They understand your donors and where you're coming from. This is not essential but it's a real bonus if you can find a writer or a designer or a photographer who's used to working in your sector. Not just the nonprofit sector, but your area of the nonprofit sector.

Secondly, you should discuss fees before the person starts work. As much as possible, you should get your writers and your designers to commit to a flat fee or a flat rate before they start any work. You don't want them to just say "I charge \$80 an hour and the clock is ticking now." By getting your writer and designer to commit to a flat fee or a flat rate, you protect yourself and you protect your suppliers. You should avoid writers and designers who bill their time by the hour. If they bill their time by the hour then they have little incentive to do your job within the timeframe. They might be inclined to kind of stretch it out a little bit. I don't work by the hour anymore because I discovered that the better I got, the faster I got. So if I charged by the hour, what used to take me eight hours might only take me two today. And I could only charge for two hours of my work whereas before I used to charge for eight. So you can see there's no incentive for being fast if you get paid by the hour. And the other problem is that you, as a client, don't know how far over budget they're going to go if they're just charging you by the hour. So you should agree on a set rate – for example, a designer might tell you that an 8.5" x 11" newsletter, four sides and four pages, will cost \$2000. That's a flat fee. However many words there are, however many images there are, however many colors there are, it'll be a flat fee of \$2000. That's nice to know. Or if they can't give you a flat fee, you can at least ask for a flat rate. For example, you could ask your writer "Will you please write a newsletter for us and charge us \$0.30 a word?" That writer might say "Yes," or that designer might say "I will design your newsletter for you and I charge \$200 a page." So if it's two pages, that's \$400. If it's four pages, that's \$800. You get the idea. So they either have a flat fee per word, a flat rate, or they just quote you one fee for the whole job.

Thirdly, you should make your assignment clear. You need to spell out in writing, in simple terms, what the writer and the designer need to know to do their best work. That includes giving them a deadline, two deadlines, actually. You need to give them a deadline for when you need the first draft of the writing

and the first draft of the design, and when you need the final draft. The easiest way to figure this out is to look at your mail date, when you're going to drop your newsletters in the mail, and work backwards. Give your printer enough time, give your letter shop enough time, and then decide how much time you can give your writer and designer. Then tell them when you need to have your final draft and when you need the first draft. Make your assignment really clear. The more information you can give them, the more instructions, the better job they'll do, the faster they'll turn it around for you.

Put your agreement in writing. That's the fourth point. A written contract that you sign and that your supplier signs, protects your interests and prevents most difficulties. Now, I deal with suppliers that are perfectly honest and they're not going to take advantage of me, but they have short memories and they deal with lots and lots and lots of other customers and vendors and clients and suppliers. As a result, they forget what they've promised. So if I'm working with a designer and she says that she'll charge me \$2000 to design a package, and it'll be a #10 envelope, and a two page letter, and have a lift note, and be four-color, two sided and so on, I put all that in writing. That way, she won't forget what she said she was committing to for \$2000, and you need to do the same. Your suppliers will likely be trustworthy but they may forget what they've agreed to. And if it's in writing, then you can hold them to your fee, if they don't deliver what they said they would. You need to outline in this contract what the writer or designer is going to do, the work that they're going to perform, what their fee is going to be, what the due dates are for a first draft, second draft, third draft, and so on, and any terms and conditions that might prevail. For example, if they're a professional, they might want 50% of their fee in advance, or they might want 30% up front, 30% halfway through the project, and the other 40% at the end of the project. They may have some conditions. They may offer a guarantee. Or they may give a 10% discount if you pay up front. There are terms and conditions and they need to be in writing to protect you.

Number five: You need to provide sufficient background information, background materials. If you're going to hire a writer or a designer and you want them to do really superb work, you need to give them background stuff. You can't just give them a verbal debriefing. Writers, for example, work with facts. They need to know facts about your organization, facts about your donors and facts about your newsletter readers. Your writer needs to know facts about your case for support: who you help, where you work, who you are, what you do, why you do it, what you need the money for, who the story is about, why it's impor-

6. Printing and Distributing Your Newsletter Cost-effectively

tant today, why it's newsworthy. Where facts are concerned there's only one rule in newsletter writing: the more facts you have, the better. So you should try to give your writer transcripts of interviews you've conducted that will be useful in the newsletter. If you have previous newsletters that you can send to the writer, either by PDF or hard copies, send those too. If you have a brochure about your organization, that will give the writer a really good background of knowledge on who you are, what you do, who you help and so on. If you're asking your writer to interview a particular person on your staff, such as your CEO, the Chairman of the Board or your Executive Director, it's very helpful to a writer if you have copies of speeches, PowerPoint presentations, any kind of an address that person has made publicly, or anything that person has written that's been published. That gives the writer a good idea of the voice that person uses, and the tone they use in public communication, whether they have a sense of humor or not, whether they use similes and analogies and kind of vernacular, homespun stories. If you have an annual report or press kit, or testimonials from your donors, volunteers or clients, include those, too. Give your writer and your designer as much information as possible so that they can write and design a compelling newsletter for you.

And the sixth point, you should pay on time. One of the greatest complaints that freelance writers and designers have is that some of their clients don't pay on time. Even though the signed letter of agreement says that the payment is due upon receipt of the invoice or that it is due within thirty days, there are some clients that just don't abide by that. If you want to get good work out of a writer or a designer, then pay them on time. Don't wait 60 days or 90 days past the time when the invoice is due. It upsets writers and designers and they likely won't do good work for you. You'll find that writers and designers remain loyal and they produce their finest work when you pay them on time. They're very, very appreciative as freelancers when they get a check in the mail promptly.

Choose the Best Printing Method

Now let's talk about printing. There are basically three ways that you can print your newsletter. You can offset print your newsletter, digitally print it, or you can print it in-house, using other kinds of technology. Let's look at each of these briefly.

Offset printing is a process where a printer takes your newsletter content and

turns it into a plate, a metal plate, that's put onto a printing press and ink is applied to that plate. The ink is normally on a drum and, as it goes around and around, the plate transfers the ink to a piece of paper. That's called offset printing. The advantage of offset printing is that it delivers high-quality results. You get a gorgeous looking newsletter in full color and you have a great deal of control over how the colors appear. The disadvantage is that you have to pay for those plates, and you have to pay for the time and labor that's involved in setting up the press and getting it ready to print. So offset printing is best if you're going to print large print runs, usually ten thousand copies or more.

The second kind of printing, which is more recent, is digital printing. Here, the printing press prints the image directly onto the paper. There's no plate involved, no plate comes into contact with any ink. There's normally a toner cartridge or other technology inside the digital printer that just acts similar to a photocopier basically. It's printing directly onto the paper. So the advantage of that is that it's quick. There's no delay while plates are being made and so there are no set up costs. Now the disadvantage of digital printing is that the colors may shift from one newsletter to another. You may find that the first newsletter you print and the 5000th newsletter that you print in the same run might be slightly different, particularly within certain color ranges. For example, the orange color range is problematic on digital printing, and you may find from one issue to another in the same print run, that the oranges don't come out the same. So digital printing is useful for small print runs of 10,000 copies or fewer.

The third way you can print, which I do not recommend, is printing your newsletter in-house. If you do your newsletter in-house, you're likely using a laser printer or a laser photocopier. The advantage of printing in-house is that it's quick and there are no set up costs, but the disadvantage is that it's expensive. If you're going to print thousands of copies of a newsletter you'll find that you go through toner very quickly... and toner is expensive. It might be cheaper to do that printing outside your organization. Also, most office printers cannot print on 11" x 17" stock, a piece of paper that's the same dimension as two 8.5"x11" sheets of paper put together. If you take two sheets of 8.5" x 11", put them on the desk in front of you and join them together, that's what an 11" x 17" piece of paper would look like. It's the most popular dimensions for a newsletter. That way, you get four pages but it's one sheet of paper. It folds in half and maybe folds in half again and mails that way. If you're going to print a newsletter in-house then it's really only useful and cost effective to do that for small print runs, particularly if they're just one color, such as black. It's very expensive to

6. Printing and Distributing Your Newsletter Cost-effectively

print an in-house newsletter in full color. And it really only works if your newsletter is two pages, both sides of an 8.5" x 11", which is not really a newsletter – it's more like a fact sheet. So before you do anything in-house you should make sure you run the numbers. Get your Excel spreadsheet and figure out if you're really going to save any money printing in-house instead of outsourcing, especially if you include the time that your staff spends printing and folding, and any kind of repair costs to your printer or copy machine versus taking that job to another printer.

Choose A Printing Method Based on Number of Colours

So, which process? The difference between offset printing and digital printing will often help you decide how to print certain jobs. Offset is useful if you're printing large quantities and digital is useful if you're printing small quantities. Offset is useful if you need to specify what the colors will look like very carefully but digital is very effective if that's not as important. The other thing is that, if you have a newsletter that has pages where large areas of the page are covered in ink, such as if you have large photographs, then offset is the way to go because digital is more problematic. It's less impressive, the photos will look less impressive if you have large areas of them in your newsletter and you're digitally printing.

Let's talk a little bit about color, not just offset versus digital but whether you're going to print black and white, two-color, four-color or more. You should also decide whether you're going to print offset or digital based on how many colors you're going to use. If you're going to print just in black and white alone – white paper and black ink – then a high quality, high speed commercial photocopier will likely deliver adequate results. Xerox makes a whole range of those photocopiers and so does Cannon. They're the two leaders. The Xerox model is called a DocuTech. And you'll find that those high end commercial photocopiers, they're high speed and they will print 600dpi (or 600 dots per inch) on both sides of a sheet of paper, and many of them will have a cartridge that contains 11" x 17" sheets of paper. The better models will take that 11" x 17" sheet of paper and print both sides for you in two passes. You don't have to handle the paper at all. So if your newsletter is simply black and white, that might be the way to go. And you'll find many printers will have those types of high speed, high end commercial photocopiers.

If your newsletter is two colors, black and one other color or two colors like red and blue or blue and green, and if your piece includes any kind of high resolution images such as artwork or photographs that are 1200dpi or more, then you should use an offset

press. There's a type of offset press called an offset duplicator. It's sort of a miniature version of a full-size offset lithographic press called an offset duplicator. You can find a printer in your area who has one of those. It's kind of a poor man's offset press. It'll handle sheets that are 11" x 17" and it'll handle at least two colors, and in newsletters that's normally black plus one other color.

If your newsletter is going to be four or more colors, and if the size of your newsletter is going to be 11" x 17" or larger, or if the quantity that you're going to print is 10,000 copies of the newsletter or more, then you'll want to consider using an offset press, a pure offset press, a sheet-fed offset press. It takes sheets of paper one at a time and prints them. Now if you're going to print more than 10,000 copies, then you'll want to consider a web press. A web press is a press that takes a large roll of paper, like the one that you can see in Figure 6.1. Those are sheets of paper that come off a roll. If you're going to print 50,000 or more newsletters, then a web press might be the way to go. A web press is faster than a sheet-fed offset press and it uses a large roll of paper and just prints, prints, prints, prints as the roll goes through the machine. That paper is less expensive than sheets. Some of those larger presses, those web presses, are also equipped to varnish or glue or cut and assemble your newsletter automatically. You can even get mini web presses. They're not as big as the one that you're looking at here, but you can get small web presses, kind of miniature ones. They offer increased speed and they're almost the same price as a sheet fed press.

Here's some rules of thumb that you should use when you're choosing what method you're going to print. Rule number one: The more colors it prints and the faster it runs, the more a press will cost. And the more a press costs, the more the printer must charge you to run your job. The more complex the press, the longer it takes to get the press up and running. Big, complex presses are cost effective for large print runs. You'll get the best price by printing your newsletter on the smallest press that can handle your job.

Colour

There are basically two ways of printing color. One method is called process color printing. It's also called four-color process printing, and it's a printing method that reproduces finished full color artwork and photographs using four colors. That's why it's called four color printing. Those four colors are cyan (almost the blue), magenta (which is basically red), yellow, and black. Those

6. Printing and Distributing Your Newsletter Cost-effectively



FIGURE 6.1

four colors that are used in this printing process are translucent. In other words, you can see through them. What the printer does is apply those colors as dots – so if a cyan dot is put next to a yellow dot really closely together, it gives the appearance of being green. Those dots are tiny and to the eye they look green. The black ink is used primarily to create fine details and strong shadows. So process colors, as you can see in Figure 6.2, are reproduced by overlapping and printing half tones. These are artwork that’s been separated and converted to dots. These overlapping dots essentially trick your eye into seeing a multitude of different colors. That’s four-color process printing.

The other kind of printing is called spot color printing, or PMS which stands for Pantone Matching System. If you have a logo or if you have a corporate color that you use, it likely has a corresponding Pantone number. For example, in Figure 6.3, you’ll see those dots at the top of the page, they each have a number. There’s a shade of green, actually there are hundreds of shades of green, but one of them in the Pantone Matching System is called 355. So it’s Pantone 355

CMYK process color

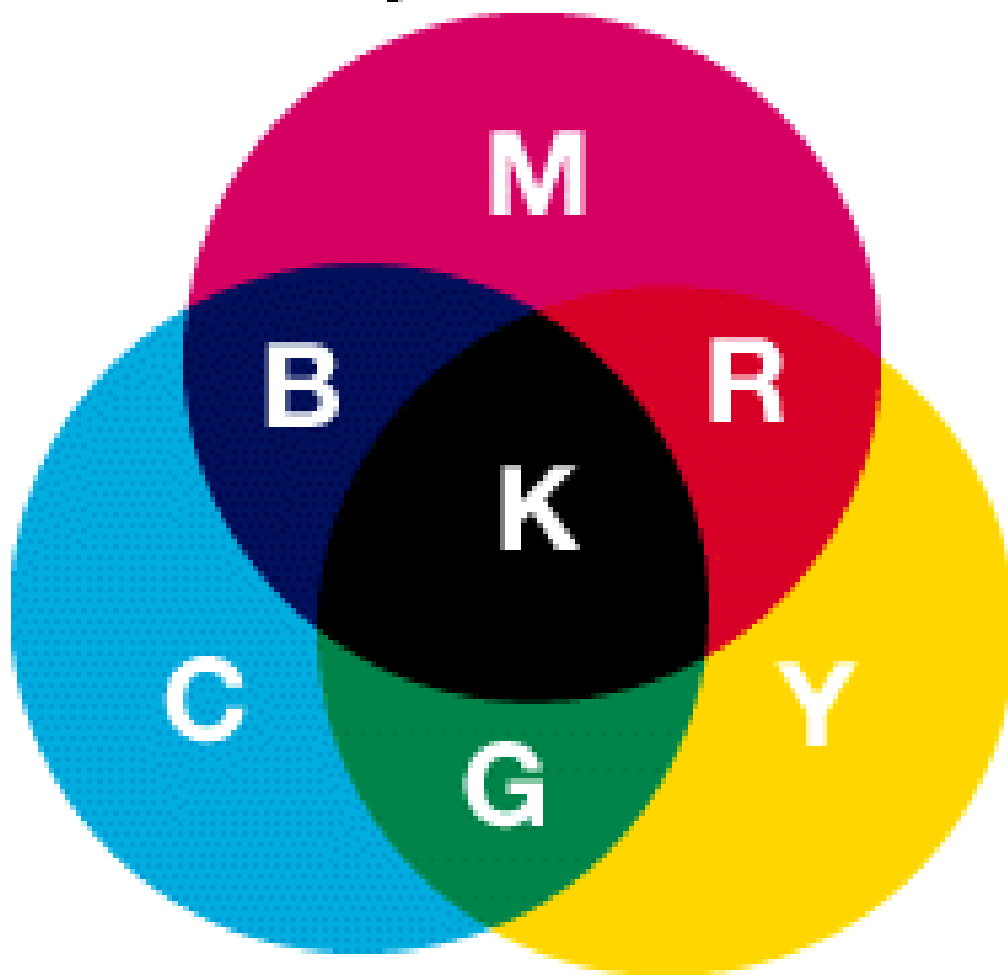


FIGURE 6.2

6. Printing and Distributing Your Newsletter Cost-effectively

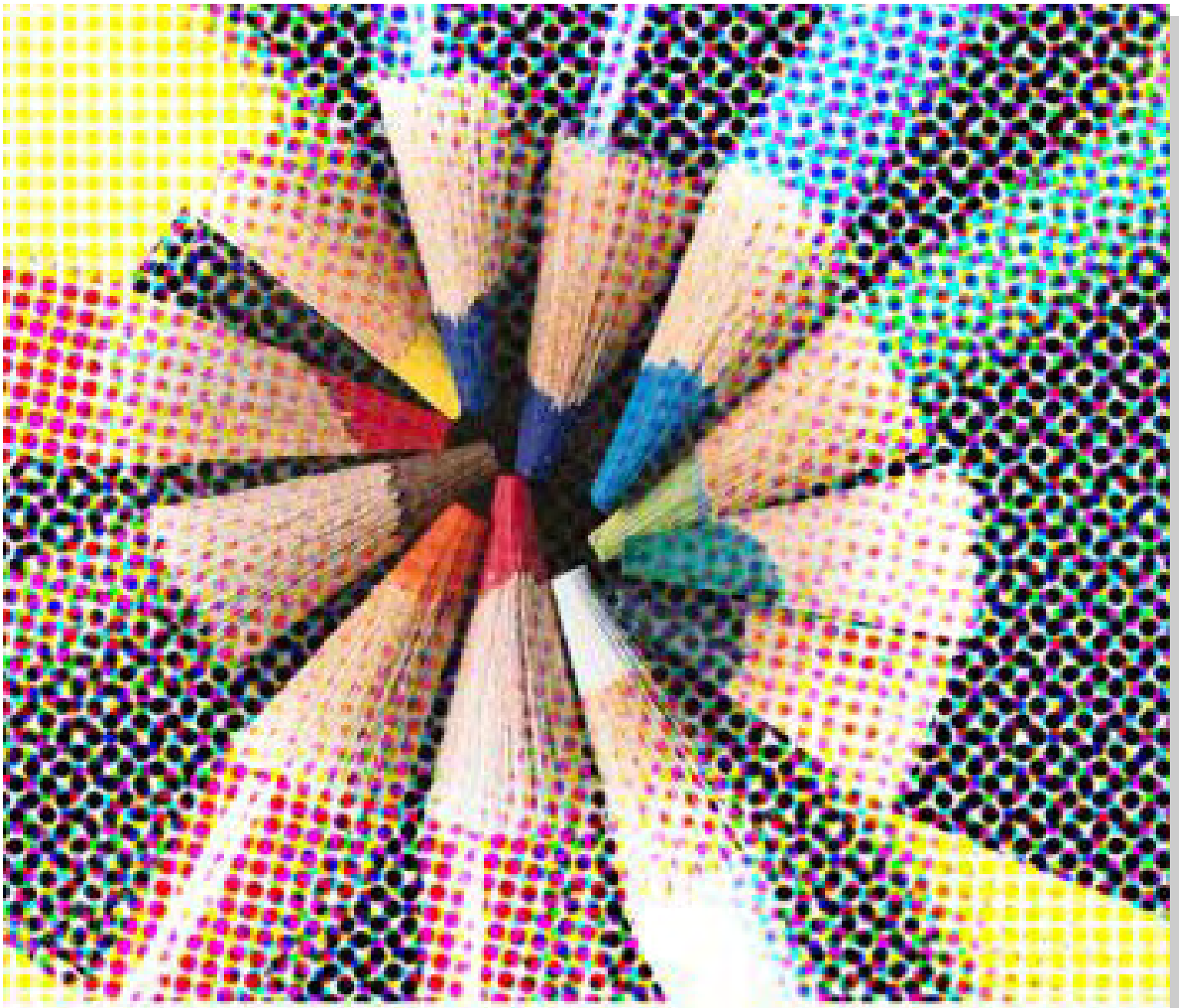


FIGURE 6.3

and it's a specific color that's mixed in a specific way, and you could tell any printer "I need Pantone 355" and this is the shade of green you will get. So if you have a logo or a corporate color that has to be reproduced accurately, then the Pantone Matching System is the way to go. For example, if your logo was Pantone 355 then you would tell the printer "We need our logo to be Pantone 355, that shade of green," and the printer would reproduce your logo with Pantone 355 and it would be exactly that color. These spot colors are printed using a premixed ink on a printing press or a screen printer, and each spot color is repro-

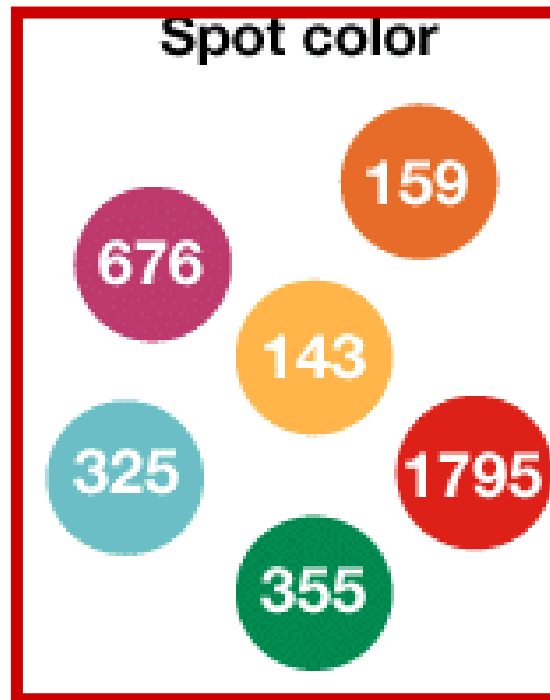
duced using a single printing plate or a single printing screen. So you can go through that Pantone Matching System and decide the colors that you want.

Let's look at a couple of the advantages of using spot color printing over using full color printing. One of them is the cost. Printing using spot colors can cost significantly less than full color printing, particularly on shorter runs. Then there's the whole matter of availability of colors. Because of the way that spot colors are mixed there are many, many colors that you create with spot color inks that can't be duplicated accurately in process color printing. And the third benefit is the consistency of color. If you're using the Pantone Matching System you'll know that a certain number you're going to get. Your printer doesn't have to try to match it using another technology.

So when you need color for corporate or other visual branding, you should use spot color printing if you want

that exceed the capability of CMYK, that's the cyan, magenta, yellow, and black process colors. You should use spot color printing if you're going to use three colors or fewer: if your newsletter's maybe just a two-color newsletter or a three-color, you can use spot color printing cost effectively. And you can use spot color printing if you're not having to reproduce full color photographs. Finally, if you want your text to be really, really sharp and you want your lines to be really, really crisp, spot color printing is one way to go. Now one thing you need to remember too is the power of shades, or as they're known in the trade, screens.

If you look at this newsletter in Figure 6.4, you've seen this one before. This is a newsletter that's printed in just two inks: black and blue. But when you look



if you specify the number, that's the color you're going to get. Your printer doesn't have to try to match it using another technology.

So when you need color for corporate or other visual branding, you should use spot color printing if you want

NATIONAL MARROW DONOR PROGRAM®
Creating Connections. Saving Lives.™

Share Life

A publication for people interested in marrow and blood cell donation.

How the NMDP Helps Patients in Need

The National Marrow Donor Program® (NMDP) helps people who need a life-saving marrow or blood cell transplant. We connect patients, doctors, donors and researchers to the resources they need to help more people live longer and healthier lives. To achieve our mission, we:

- **Search** our Registry – the largest listing of volunteer donors and cord blood units in the world
- **Support** patients and their doctors throughout the transplant process
- **Match** patients with the best donor or cord blood unit using innovative science and technology

How Can You Become a Marrow or Blood Cell Donor?

We want you to have all the information and support you need to make a committed decision. To qualify as a volunteer marrow donor, you must:

- Be between 18 and 60 years old and meet health guidelines
- Take a blood test to determine your tissue type
- Be listed on the NMDP Registry, which is strictly confidential
- Update your contact information if there is a change in your address, health status or willingness to donate

Other Ways You Can Help

In addition to joining the NMDP Registry, there are many ways you can help a patient in need of a transplant:

- Tell friends and family about the need for donors.
- Donate frequent flyer miles to help patients to travel to receive treatment.
- Make a financial contribution through The Marrow Foundation®. Contributions can be sent to :

The Marrow Foundation
400 Seventh St. N.W.
Suite 206
Washington, D.C. 20004

Getting the Chance to Save a Life!

As a veteran police officer in a large city, there are not a lot of things that can bring a tear to Randy Yamanaka's eye. But when Randy talks about attending Luke Do's third birthday party, that all changes.

"To see him playing in the sunshine at his birthday party was absolutely joyous for me," said Randy. "I cannot describe that feeling in words."

In 2002, Luke was diagnosed with leukemia when he was just 18 months old. After chemotherapy, blood transfusions and experimental drugs did not stop the leukemia, doctors told his parents that Luke's only hope to survive was to have a bone marrow transplant. However, he would need a matching donor.

The best chance to finding a matching donor is from a sibling. However, Luke's sister did not match. His family then turned to the National Marrow Donor Program (NMDP) to search for a matching unrelated donor.

Getting the Call

Six years earlier, Randy joined the NMDP volunteer donor Registry during a recruitment drive at his place of employment. He gave a blood sample, which was tested to determine his HLA tissue type. Those results were then stored on the NMDP's international Registry of more than 5.5 million donors.

When Luke's doctors searched the NMDP's computerized Registry, Randy's



Randy (donor, left) and his recipient, Luke tissue type was a match. "I got this phone call telling me that I was a match for a patient, and that I had to come in for more testing," Randy said. "It was quite an awesome phone call to receive." On March 18, 2002, Randy donated marrow to Luke.

"I was ready. I felt an absolute calm on the day of my marrow collection," Randy said. "The discomfort was minimal, but I did feel some nausea from the anesthesia. My recipient was this brave little boy who lived two states away from me ended up to be his miracle match."

More Diverse Donors Needed on the Registry

Because one's tissue type is inherited, patients are most likely to match someone of their same racial and ethnic background. The NMDP is working to increase the diversity of the Registry to improve the chance of finding a donor for all patients.

There is continuing need to recruit more donors who identify themselves as: African American or Black, Asian, American Indian or Alaska Native, Native Hawaiian or Other Pacific Islander, Hispanic or Latino, or mixed race.

To learn more about marrow donation, visit www.marrow.org or call 1 (800) MARROW-2

at that newsletter it appears to have more colors than that. You can create the illusion of more colors in your newsletter by using shades of your PMS colors. In the trade they call these shades screens or tints.

For example, you can create a shade of a color by using only a percentage of the full color. At the very top of the page, you'll see that the organization's called the National Marrow Donor Program in this newsletter you're looking at in Figure 6.4. That's white text and it's reversed out of a very dark blue background. So the percentage of ink that's being used on that paper might be 90% and that's why you get that shade of blue. But see the blue that's behind the nameplate, where it says Share Life? That's a much lighter blue. That might only be 70%, and the blue that's down the left hand side, that light sky blue, that might only be 50%. 10% would obviously be a very, very light shade or tint and 90% would be very dark. So remember the power of shade. If you're using a spot color process to print your newsletter, you can use all of these various shades of blue or another color, and you can also use all the various shades of black as you'll notice in the photograph of the police officer and the boy. You've got dark black, gray and just about everything in between.



How To Request a Quote From a Printer

I recommend you get more than one quote before you give a printing job to printer, and a printer can really only give you an accurate quote if you give the printer an accurate request for a quote. Here's some of the things you're going to want to cover when you ask for a quote: Obviously you're going to have to tell

6. Printing and Distributing Your Newsletter Cost-effectively

them the name of your organization and the contact person that they should phone or write to, and you're going to give them your phone number and your email and so on. Your printer is going to want to know when you will deliver the artwork and when you need the finished newsletters delivered back to your organization. That tells them how long they have to do your project. You also need to tell them how you're going to supply your artwork – whether you're going to supply them as mechanics, which is not done very much these days. But in the olden days, when we would do a newsletter, we would actually mock up a newsletter on a sheet of paper that was the exact same size of the newsletter, and we placed the photographs, the text and everything else. Then we handed that mocked up dummy to a printer. Then the printer photographed it, made a piece of film and from the film came a plate. From the plate, printed the newsletter. Those are called mechanicals: it's an actual physical thing that you hold in your hand that's a newsletter mockup.

You might also be supplying your newsletter on a disk, or you may have it as an electronic file that you upload to their FTP server. Or you may be delivering it as films, like we used to do in the olden days. You need to let your printer know how you're going to get the work to them.

There are certain things the printer might do before running your job. For example, you may have a place on your newsletter where you have a photo, and over the photo would be the letters FPO. That means this is “For Position Only.” It would be a rough idea of what the photograph looked like. You may supply your printer with the actual photograph and ask them to scan the photograph and place it in the newsletter because you're not able to scan at that resolution. That's called prepress work. There are other kinds of prepress work that you should consider, and you have to let the printer know what they are to get an accurate quote.

Then you need to tell the printer the dimensions of the newsletter. There are really two dimensions that we're talking about. One of them is called the flat dimensions: that's the dimension of the newsletter when it's all laid out open. For example, the most common newsletter would be an 11” x 17” sheet of paper. You would tell the printer “The flat dimensions are 11” x 17”, and it's 8.5” x 11” folded.” Will it be an 8-page newsletter... 12, 14, 16? How many pages are there in the newsletter? Then let your printer know the size of the print run – how many copies do you want printed and how many overs do you want? Overs are the extra copies of the newsletter that you get printed, usually so you can keep them at the office, hand them out to the media, hand them out to new people.

Normally you want samples of those just to pass around. You can hand them to designers and so on. So what's the size of the print run?

Are there any bleeds? A bleed is a piece of paper where the ink comes all the way to the very, very edge of the paper. If you think about postcards, most postcards have an image on them that comes right to the very edge of the page. If you go get a photo finished and ask for your photos to have borders, they'll often have a ¼" border all the way around. But if you ask for borderless prints, those would be prints that have a full bleed. On all four sides, the ink would come all the way to the edges. And you need to tell your printers if you're going to have bleed because that increases your costs and the complexity of your print job.

You need to specify what the print quality has to be. You might have a newsletter that prints in newsprint and the print quality doesn't have to be as good as it is if it's being printed on glossy stock, like an annual report type stock.

How many colors do you want? One way that you can save money on color printing is by printing a color cover and the insides in black and white. You need to specify to your printer whether the front and back pages will be color, whether the insides will be color, whether the text will be color, whether the images will be one color or full color. Then you need to tell your printer what kind of color you're using, whether it's process colors or spot colors, as we just discussed. You need to specify the kind of paper you're going to use, it's called stock, and you might tell them what kind of weight you want. You might say "We want this printed on 20# stock." That's how stock is defined. You tell them what weight it is, what grade it is, or the quality in other words, whether the paper itself has a color, whether it is matte or whether it is glossy. And you need to specify whether the inside of the newsletter is a different kind of stock than the outside of the newsletter. This doesn't usually happen.

Normally you wouldn't do any kind of coatings on a newsletter but you might do a page or two inside a perfect bound donor newsletter where either part of the page or just a spot part, a partial part of the page might have a coating. It might be an ultraviolet coating or a varnish, acquiesce kind of coating. It might be dull, it might be glossy. You need to tell the printer whether you're going to use those or not.

There are also some extra services that you might need. You might need some dye cutting for the newsletter or some embossing. These aren't usually used but you might need them. Then there are certain processes that are called post press. You've got prepress and also post press. These are things that the printer would do to your newsletter after it comes off the press, such as trimming

it. If you're doing a full bleed, then your printer will print your newsletter on a full sheet of paper and then trim it on all four sides that the ink comes to the edge of the paper. You might need the printer to fold the newsletter, or to score it or to perforate it. You might have a coupon in there that you want your donors to be able to tear off so you might perforate that. Again, you need to tell your printer these things so that they can give you an accurate quote and you're not surprised, either by your project going over time or being over budget.

How is it going to be bound? A simple 11" x 17" newsletter would be folded, but if you have two sheets of 11" x 17" put together they are likely going to have a staple run through them, or they might even be glued. And if you have a multi-page newsletter, such as 20, 30 or 40 pages, it might even be perfect bound the way a consumer magazine would be bound, with glue in the spine.

How do you want the newsletter delivered? Do you want them to go right to the letter shop? Do you want the printer to ship them to you? Do you want them to ship them in bulk and if so, how many newsletters do you want per carton or per box? How much will they weigh? You want the newsletters to be on a palate and shrink wrapped? You need to describe those things to your printer. And when you do you'll get an accurate quote.

How to Work With Printers

Here are five tips on how to work with a printer. You should ask printers for samples of newsletters they have printed for other organizations. They don't have to be an organization similar to yours but they should be a newsletter where the newsletter is similar to yours. It could be the same dimensions, the same kind of paper stock, the same number of colors and the same print run.

Before you choose a printer, make sure you get some samples of what they've done for other organizations. Ask printers how much lead time they need before your mail date. Most mail dates are pretty firm. You know that you have to mail your newsletter within a few days of a date on your calendar. Ask your printer "How much time do you need before this mail date to print our job?" And of course the mail date, you have to work back from the mail date and you need to allow time for the letter shop. That's how much time you need before the letter shop gets the newsletters that you need to ask your printer about. I recommend that you get at least three quotes and then compare the prices. You will be amazed at the difference in price. If you take the exact same specifications and

give them to three different printers you'll find that one printer might be 50% more than another to do the exact same job.

One piece of advice I have is that you should not arbitrarily decide that you will choose the lowest bidder. Your Chief Financial Officer may tell you "Choose the lowest bidder," and you may think that you're saving money by choosing the lowest bidder. But you might be choosing the least experienced printer. And don't arbitrarily decide that you'll choose the highest bidder, thinking "Well, if they charge the most money they must be the best, or they must deliver the best quality." That's not necessarily true.

Once you've narrowed down the field and you've actually decided on a printer to help you, you should involve that printer early on in the design process. Because when your designer is designing your newsletter your printer might be able to tell you "Well, if you made this an 11" x 17" newsletter rather than 8.5" x 11", or if you made it a larger or smaller size than it is, you can save a lot of money. We can put two sheets on a page and we can gang them up," or so on. Printers can save you time if they know how you're going to design your newsletter. The same goes for your letter shop. Your letter shop can save you money in the way you print your newsletter, and post and mail your newsletter, if you get them involved early on.

How To Reduce Your Newsletter Printing Costs

If you've been printing newsletters for some time you're likely looking for ways that you can reduce your costs. You know that the price of gasoline has gone up, the price of paper has gone up, the price of ink has gone up, and printing a newsletter is more expensive than it was. The cost of postage has gone up. There are a number of ways that you can reduce your newsletter costs.

Number one is that you should get quotes from multiple print shops, which I just mentioned. Don't assume the printer that you're now using has the best prices for all types of print jobs. Printers vary wildly on their prices. One print shop, for example, that has the best price in town for newsletters of 1000 copies might be the highest printer in town to print a newsletter of 10,000 copies. Another printer that may be the cheapest at printing a four-color newsletter may be exceptionally high on a two-color newsletter. This is mainly because most printers have a niche. Most printers don't have all the equipment. They can't afford to have all the equipment they need to do every kind of printing so most printers

6. Printing and Distributing Your Newsletter Cost-effectively

have a niche. You'll have some people and their niche is that they're quick. They have small presses and they can do small quantities, and they can print your two-page newsletter very economically. With other printers, their niche would be large print runs or print runs that involve very complex, full color work. You'll find some printers and some printing presses that can simultaneously print two inks. That might be a cheaper way to go than using a printing press that has to print one color at a time. So compare notes. I know one thing that is popular among some graphic artists and organizations is even though they have a good relationship with a printer and they use that printer pretty consistently over time, they will often ask other printers to print the same job, just to see what others are charging and to keep up to date on the different technology and the different ways that they can save money.

Another way that you can save money in printing is don't print in full color unless it's necessary. I mean the more colors of ink you use in your newsletter, the more expensive it's going to be. Full color printing, which requires four inks or process colors is much more expensive than printing in just two colors. Of course full color printing makes your newsletter more eye catching and it makes it more attractive but you have to balance your desire for a full color, gorgeous-looking newsletter with your budget limitations. If you have a decent sized budget, then you can go for full color printing. But if you need to scale back on your costs, one way you can do that is by reducing the number of colors that you print.

The third way you can save money on printing is to use standard-sized pages. If you have a standard-sized newsletter, for example, a letter that prints on an 8.5" x 11" sheet of paper or an 11" x 17" sheet of paper, you'll save lots of money compared to having an odd-sized newsletter. Most printers only order standard sized sheets of paper: 8.5" x 11", 11" x 17", 8.5" x 14" and so on. Those are the most common sizes in Canada and the United States. So if you have an odd size, like a 10" x 15", then your printer has to go out and order that special paper. And then, after printing, they have to trim their sheets down to the desired size. So that means a lot of wasted paper scraps. So use a standard size wherever possible and you'll save money.

Four: don't use a better paper grade than you need to. Most newsletters are printed on white paper. You can get varying levels of white paper and a pure white paper is going to cost you more than a paper that's just a little bit dull and has a few more imperfections in it. So you don't have to use the highest-grade, most expensive paper you can find. Your printer should have various types of

white paper that they can show you. They all look white to some degree or another, and some will be more expensive than others. You don't have to use the most expensive weight of paper either. You've probably noticed that when you get a letter from an organization that comes on a heavier weight of paper it feels more substantial and it feels more sophisticated and elegant than a piece of paper that's kind of cheap and thin and light. And the heavier the paper the more expensive it is, all things being equal. So don't use the brightest, whitest, heaviest weight of paper you can find. You can economize there.

You'll remember that a bleed is simply where the ink comes right to the very edge of the paper. Usually a printer does that by printing on an oversized sheet and then trimming, using a big guillotine. Now if you have bleeds, that can make for a very attractive design. It's used in magazines, postcards and photos. But bleeds are expensive. A printing press needs a small margin of white space around the edge of the newsletter paper that the printing press actually grips and passes the page through the printing press. So to do a full bleed, they're going to have to print on a larger sheet of paper and trim it. That wastes paper, takes time and costs you money. So avoid bleeds when possible.

If you know your newsletter is going to look roughly the same for the whole year, in other words if you know that the border, header, nameplate, and the certain elements inside the newsletter will be consistent over time, then you can print your newsletter as a shell. Another innovation, I've heard about people doing this for stationary but I haven't heard about an organization doing it for newsletters. Thing is... it makes a great deal of sense. Printing as a shell is when you take an 11" x 17" sheet of paper and you print the nameplate, header and footer, back of the newsletter, and even some sections of the inside in full color. And you print tens of thousands or hundreds of thousands of those shells, and you'd have a year's worth of those shells. You can make them look really eye catching and gorgeous in full color. And when it actually came time to print your newsletter, you could take those sheets of paper in full color and you could pass them through a press that was just black ink. So all the text and maybe your photograph would be black, but the actual outer pages and sections of the newsletter would be full color. One of the costs of full color printing is the time that it takes and the cost of setting up the plates and running the piece of paper through the press four times. So if you only do that once a year, when you're printing these shells, then you can save a great deal of time. You can get discounts. If you print 100,000 copies or 200,000 copies of something, you get a really, really good discount – much better than you would if you printed your newsletters 10,000 at a

6. Printing and Distributing Your Newsletter Cost-effectively

time.

Another way to save money on your print newsletter is to print an email version. You'll save time on printing, design, postage, and it'll improve the timeliness of your newsletter because it'll get to your donors much sooner by email rather than using a printing press and snail mail.

Finally, you can save money by talking to your printer. This may sound like a conflict of interest, asking your printer, "How can I save money?" or in other words, "How can I get you to do my job for less money?" but most printers are in a competitive environment. They have competitors in their own city who would gladly take their business from them and get you as a client. So printers will do whatever they can to keep you as a customer, and one way they do that is by helping you reduce your costs and being competitive. So you should talk to your printer. Sometimes your printer can save you lots and lots of money just by changing one thing. For example, there are some nonprofits who want just a couple thousand copies of their newsletter printed on coated paper, but if they want to do that, the printer has to print that on a traditional, sheet fed press. But if that customer is willing to print their newsletter on non-coated paper, then the printer uses a different kind of press that's much more economical but that can't print on coated paper. So if you're on a tight budget, talk to your printer and ask their recommendations on how they can help you save money.

How To Save Money On Postage

How to save money on postage. In Canada and the United States, nonprofit postage rates are lower than regular rates, but not everyone can qualify. So here's some information for you that's been taken from the Canadian Postal Service website and the American Postal Service website about how you can qualify for discounts.

First of all, if you want to qualify for a discount on your postage, you have to apply to the post office and be approved to get that discount. And you also have to be willing to make sure that your mail complies with really strict standards for nonprofit rates. In the United States: to make sure that your American donor newsletter qualifies for the nonprofit postage rate, it has to have the title of the newsletter printed on the front cover. The newsletter has to consist of printed sheets that can't be reproduced in any other way. Somewhere within the first five pages of the newsletter it has to contain an identification statement, explaining the title of the newsletter, how many issues there are, when it was published,

how often it's published, the name and address of the organization and so on. And you'll see that within the first five pages of any newsletter in the United States published by a nonprofit. It also has to have contents that are at least 25% non advertising. In other words, you can't have any more than 75% of the newsletter be advertising. You probably don't have to worry about that.

If you are a Canadian nonprofit, then you'll likely discover through the Canadian Postal Service that we don't have the same nonprofit postage rates for newsletters, but you can qualify for a better postage rate than first class if you publish at least twice a year, if your newsletter weighs less than 1.63 kg and if it has contents that are at least 30% non advertising. In other words you can have 70% of your newsletter be advertising and no more.

Another way that you can save money on postage is by getting what's called a postal permit or a postal indicia. In Canada it's called a postal indicia and in the United States it's called a postal permit. That's what you see in Figure 6.5. A postal permit or a postal indicia is the most popular and economical way to pay for postage for high volume mailings. To get this kind of permit, you need to have an account with your post office – United States Postal Service or Canada Post. And each piece, in other words each newsletter that bears this permit or this postal indicia, has to be the same weight. They have to be identical. What

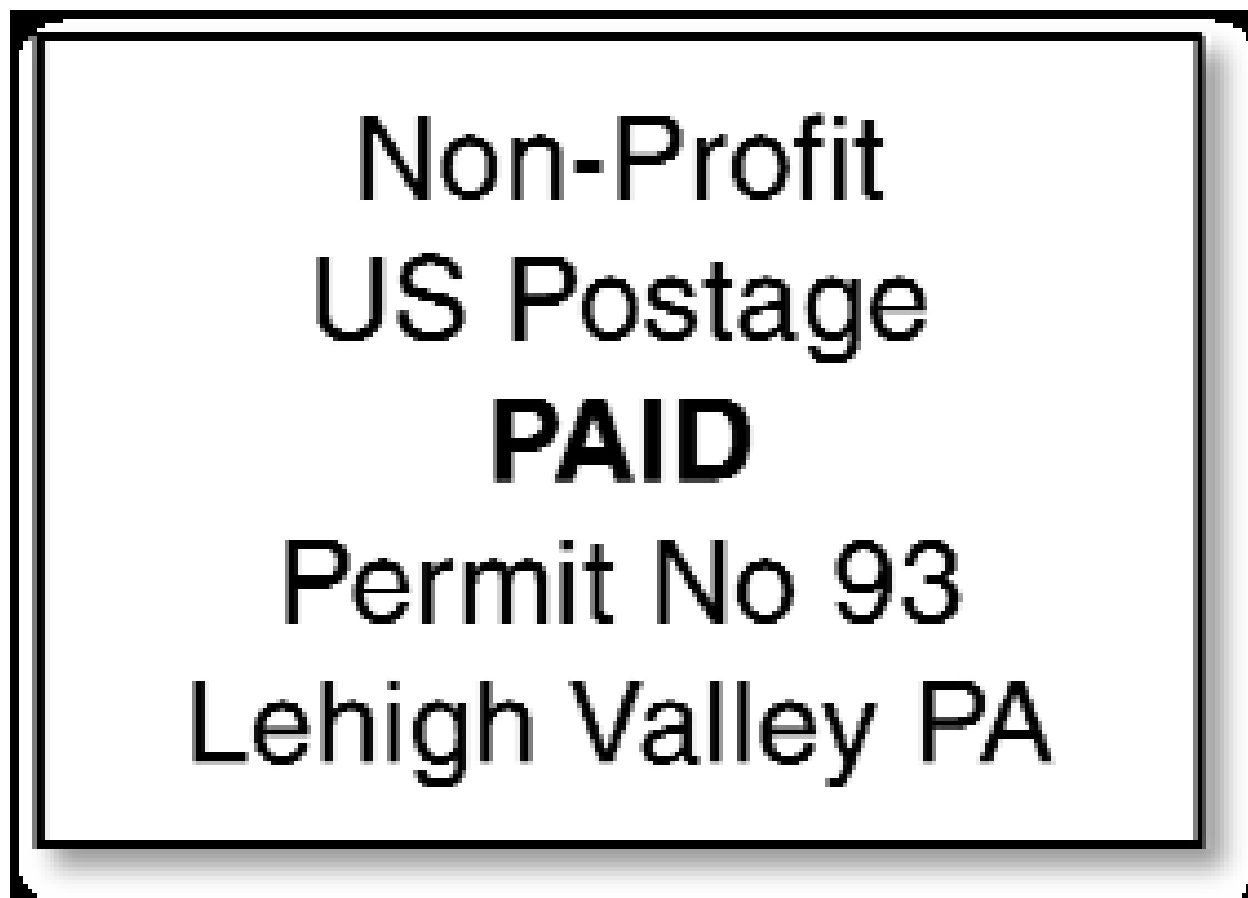


FIGURE 6.5

6. Printing and Distributing Your Newsletter Cost-effectively

the post office does is measure the weight of one newsletter, then weighs all the newsletters and decides how many newsletters there are and charges you accordingly. So the weight has to be the same.

One advantage of using a postal indicia like this is that you save time by not having to affix postage, and you save a lot of money by printing the indicia when you print the newsletter. You would give this artwork that you see here in Figure 6.6 to your designer and your designer would lay that out on the newsletter. It would be printed when the newsletter is printed. The other advantage of that is you don't have to process each newsletter at the letter shop by applying postage to each newsletter.

Here are two tips additional tips for you. You should know the postal regulations for newsletters and for nonprofit mailers. That's a daunting task. One way to overcome it is to work with your letter shop or your mailing house, as they're also called, to stay current with ever-changing postal regulations and postage rates. The one group of people in the world that are pretty current on what you need to do to stay out of trouble with the post office and to save money on postage is letter shop owners and salespeople. They're going to be able to tell you what you need to do to save money on postage.

Another way to save money is to avoid using an envelope, and to print your newsletter as a self mailer. Now it's called a self mailer because it mails by itself, without an envelope. One of the advantages of a self mailer is that you don't have to assemble and print an envelope. You also save money by not having to stuff an envelope. That whole process, whether you do it manually or at the letter shop, is eliminated. So you save time, you save money, you save aggravation, and you don't have to ask any volunteers to stuff 20,000 envelopes.

You can also save money on postage by folding your newsletter to an approved size. Canada Post or the United States Postal Service will tell you what that size needs to be. If you can fold your newsletter to a size that's approved by the Postal Service for what's called machineable mail, mail that goes through their machines and is processed automatically, you can save a great deal of postage. And if your mail is not machineable, then you may have to pay first class postage on it. Those are three advantages using a self mailer.

Now your IRA can be an AFSC donor, too

If you are 70½ or older, recent legislation benefits YOU!

Under the Pension Protection Act of 2006, you can make a gift to a qualified charitable organization such as AFSC using funds transferred directly from your individual retirement account. Here's the best part: You pay NO TAXES on your distribution!

Your gift can be accomplished simply and maximize the benefit of your IRA dollars. Plus, making a gift now enables you to jump-start your legacy and witness the benefits of your generosity to AFSC. However, this opportunity only lasts until December 31, 2007.

Benefits of the Pension Protection Act of 2006

- The charitable distribution counts toward minimum required distributions.
- The transfer generates neither taxable income nor a tax deduction, so even those who do not itemize their tax returns receive the benefit.
- You may transfer up to \$100,000 per year directly from your IRA.

To learn more call our Gift Planning Office toll free at 1-888-588-2372, ext. 3, or visit our website at www.afsc.org/irarollover



Photos: AFSC staff



American Friends
Service Committee

QuakerAction

1501 Cherry Street, Philadelphia, PA 19102-1403

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Vol. 87, No. 3

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CANADA

Non-Profit
US Postage
PAID
Permit No 93
Lehigh Valley PA

Matching Dimensions to Postal Specifications

The United States Postal Service recently changed their regulations, I believe it was last year, and it was a great, great shock to many nonprofits because they found that their postage budget either doubled or tripled overnight. Some of these organizations have been able to reduce the amount of postage that they pay by adjusting the dimensions of their newsletter to meet the new United States Postal Service regulations for what qualifies and what doesn't qualify as non-profit mail.

One organization that did this was the Association of Marian Helpers seen in Figure 6.7. This is a nonprofit organization in the United States with 430,000 active members and it mails 1.8 million copies of its newsletter every year. So you can imagine if you're mailing 1.8 million copies, and the United States Postal Service suddenly tells you that you need to spend more on postage it's going to really kick you in the pants. What happened was the United States Postal Service suddenly said that the newsletter that they were mailing qualified as a Flat: that's a piece of mail that folds flat, like a newsletter. They said "Well, your newsletter qualifies as a flat and so that means that your postage is going to increase," and by making that one single change, the United States Postal Service caused the Association of Marian Helpers to have to spend \$600,000 in increased postage.

Now that's a real kick in the pants. You're mailing

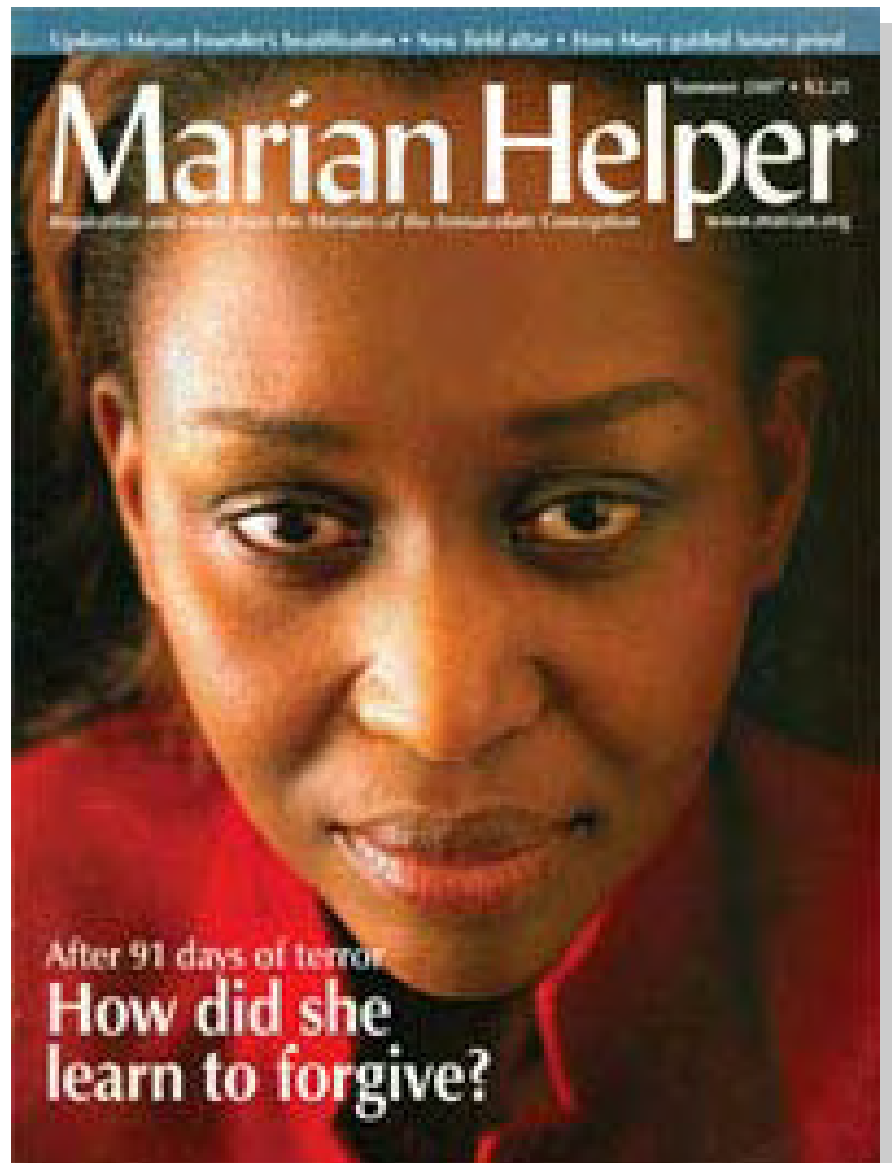


FIGURE 6.7

the same newsletter to the same people, the same number of times a year, but suddenly your postage is going to cost you \$600,000 more and you're not getting anything for it. Now they thought to themselves "Well, \$600,000, we can't afford that. We'll simply mail fewer newsletters. We'll save money by reducing the number that we mail." But that wouldn't have solved their problem. Because if they had just kept their postal budget what it had been by reducing the number of pieces that they mailed, the drop in revenue from donors receiving the newsletter and responding with gifts would not have outweighed any savings they would have had. So they worked with a supplier who's well versed in the United States Postal Service's new regulations and they changed the dimensions of the newsletter so that it would qualify as what's called a USPS Auto Flat. They shrunk it down from being an 8" x 10.5" newsletter to a 6 1/8" x 10.5" newsletter, and just by shrinking the newsletter to those dimensions they saved \$600,000 a year. If you mail a lot of newsletters and you really want to keep up to date on postal regulations and how you can save money, then I recommend you join the Alliance of Nonprofit Mailers. You'll find their website is Non-ProfitMailers.org. If you join that organization, you can be represented by the organization, and they lobby government. They lobby Congress and they petition the United States Postal Service to give them a break on postage. You can do the same – you can benefit from their advocacy.

Archiving Print Newsletters Online

If you print a newsletter, and particularly if you publish an electronic newsletter, you'll be doing your donors a great service if you archive past issues. There are a couple ways you can do that. Most organizations archive their newsletters online. You go to their website, click on the link for newsletters, and you can read past issues. It's a very helpful service to archive your newsletters. But there are a couple of things you should avoid in doing that, and you'll see examples in Figures 6.8 and 6.9.

One of them is Queens University. You'll see here that they have archived their newsletters by year and by month in Figure 6.8. You can see they've got 2008 all the way back to 2004. So if I wanted to I could go back to 2005, I could click on April and read the April edition. But I have no clue what that issue is about and neither do you. Youth in Motion is another nonprofit. You'll see their homepage there for their newsletter in Figure 6.9. You can go back to the year

6. Printing and Distributing Your Newsletter Cost-effectively



The screenshot shows the website for The Office of the University Registrar at Queen's University. The header includes the university's crest and the text 'THE OFFICE OF THE UNIVERSITY REGISTRAR' and 'Queen's UNIVERSITY'. Navigation links for 'About Us', 'Contact Us', 'Enrolment', 'Policies', and 'Search' are visible. The main content area is titled 'Newsletter Archives' and displays a table of links for each month from 2004 to 2008. The 2008 column has 'January' in red, while all other months are in blue. Below the table are links for 'Registrar Home', 'Contact Us', 'QCARD', and 'Search'. At the bottom, there is an email address: 'ourweb@post.queensu.ca'.

2008	2007	2006	2005	2004
January	January	January	January	June
February	February	February	February	July
March	March	March	March	August
April	April	April	April	September
May	May	May	May	October
June	June	June	June	November
	July	July	July	December
	August	August	August	
	September	September	September	
	October	October	October	
	November	November	November	
	December	December	December	

[Registrar Home](#) | [Contact Us](#) | [QCARD](#) | [Search](#)

Questions or comments regarding the web site: ourweb@post.queensu.ca

FIGURE 6.8

2005 and you can read their fall newsletter. It's in a PDF, they tell you how many MB it is, or KB, but they don't tell you anything about that newsletter, like what it's about, what's in it, the stories they cover. So my recommendation is that you don't archive your newsletters by date, year or month only. You need to think like a newsletter reader. You need to imagine that you're a newsletter reader, you're visiting a website, you're looking for a particular topic. And if you're not looking for a particular topic you at least want to browse the contents of the newsletter before you start reading. So don't think the way Queens does or the way Youth in Motion does and archive your newsletters that way. Instead, think like your newsletter reader.

In Figure 6.10 you'll see that World Vision has done it a different way. If you visit their website, click on their donor newsletter and go to the archive, you see on the very top of the page where it says World Vision on the top left hand corner. Just beneath that there's a navigation scheme that's called breadcrumbs.

The screenshot shows the Youth in Motion website. At the top, there is a navigation menu with links for Home, About Us, Partners & Sponsors, News Room, Events, Volunteer, Contact Us, and Site Map. The main header features the Youth in Motion logo and a search bar. Below the header, there is a sidebar on the left with a 'PROGRAMS' section containing links for Top 20 Under 20, Mentoring Programs, Career Learning Days, Career Discovery, and YIM Calgary. A blue button with the text 'Invest in Youth in Motion' is also present. The main content area is titled 'Archive Newsletter' and lists three newsletters: Spring 2006 Newsletter (1.06 MB PDF Document), Fall 2005 Newsletter (739 KB PDF Document), and Winter 2004 Newsletter (391 KB PDF Document). A note indicates that Adobe Acrobat is required to view these files. The footer contains logos for CanadaHelps.org, Chartered Accountants of Ontario (CA), and OnSurvey, along with a copyright notice for Youth In Motion.

Home About Us Partners & Sponsors News Room Events Volunteer Contact Us Site Map

Youth in motion

PROGRAMS

- Top 20 Under 20
- Mentoring Programs
- Career Learning Days
- Career Discovery
- YIM Calgary

Invest in Youth in Motion

Archive Newsletter

- Spring 2006 Newsletter (1.06 MB PDF Document)
- Fall 2005 Newsletter (739 KB PDF Document)
- Winter 2004 Newsletter (391 KB PDF Document)

Adobe Acrobat is required to view these files.

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FIGURE 6.9

6. Printing and Distributing Your Newsletter Cost-effectively

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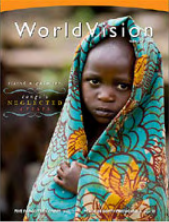


Winter 2007: Silent Nightmare – Congo's Neglected Crisis


See featured articles below or [download the entire issue](#) [pdf, 3.83 MB, 32 pages].

Features include:

- [Congo: Portrait of a Neglected Crisis](#) – Three stories of families striving for normal lives amid the turmoil.
- [Off the Radar: Five Forgotten Crises – Interactive Map](#) – Learn more about these crises, which you probably haven't heard about.
- [The Price of Peace](#) – Humanity's inhumanity can only be overcome by agents of forgiveness and peace.




Reporter's Notebook: Life in the Congo



[Watch this short video](#) to see more of Claudine and Katembo's story. It begins with the event that changed the family forever – the abduction of her husband.

Autumn 2007: Focus on Forgotten Children

See featured articles below or [download the entire issue](#) [pdf].



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Features:

- [Upwardly Mobile](#) – Informal education programs lift Mongolian children out of freezing streets, filthy tunnels, and dangerous jobs.
- [What Education Means to Me](#) – Children around the world show and tell about their daily school routines.

Special Web Feature


Reporter's Notebook

[Watch this audio slideshow](#) for a behind-the-scenes look at reporting for the story "Upwardly Mobile." Listen to the author's commentary, see more photos from Mongolia, and enjoy music by the Children of the Blue Sky Choir.



Summer 2007: Hope Wells Up

See featured articles below or [download the entire issue](#) [pdf].



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Features:

- [Just Add Water](#) – In much of West Africa, there is a simple solution to poverty.
- [Water in a Child's Life](#) – Children have an inherent understanding of water's significance.
- [Splashes](#) – Snapshots of water's impact

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Who Is World Vision?

World Vision is a Christian humanitarian organization dedicated to working with children, families and their communities worldwide to reach their full potential by tackling the causes of poverty and injustice.

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Read Issues by Year

2008
2007
2006
2005
2004
2003
2002
2001
2000

FIGURE 6.10

It's as though you're leaving breadcrumbs behind you as you navigate through the website. You'll see that you are on the Past Issues page, which is part of the Magazine page, which is part of the About Us page, which is part of the whole website. If you go to the past issues page they don't arbitrarily say "We've got our issues organized by year," although they do. If you look on the right hand side, you'll see that column. At the very bottom of the column, you can read issues by year, so you can go back to the year 2000 or the year 2004. But when you click on one of those years, they don't simply tell you "We published a newsletter in January and you can click here to read it." Instead they will give you the issue and a really good description of what's inside the newsletter. Now *World Vision Magazine* is published four times a year; it's called a quarterly. You can see here that they published a newsletter in Winter 2007 and they published one before that in Autumn 2007. If you scroll down the page, you would see that they published one in the Summer of 2007 and in the Spring of 2007 - four issues during the year. And if you went back to Winter 2007, you would see that they had a theme on the cover, and it dealt with the Congo: Portrait of a Neglected Crisis. One thing World Vision has done is take their print newsletter, and the articles out of the print newsletter, and made them clickable on their website. You don't simply click one link on their homepage and find that you're looking at a 38-page or 40-page color PDF, which is 20 MB in size. They've taken the most popular and compelling stories and they've repurposed them on their website here, on the Archives page, so you can just click on them and read one article. This is how you should archive your newsletter if possible. If you're not willing, not able, or don't have the time or money or manpower to break out your newsletters by story, the least you can do is what they do here and say that your Winter 2007 issue "deals with the following topics." Just list the topics, then have a button that the person clicks to read the whole newsletter. Think like a donor, like a newsletter reader, and have a detailed description of the contents of each issue.

E-newsletters

The easiest way to save money on newsletter printing and newsletter postage is to stop printing and stop mailing your newsletter, obviously. If you had an electronic newsletter rather than a print one then you wouldn't have to print and mail your newsletter. There are advantages and there are disadvantages of having a

6. Printing and Distributing Your Newsletter Cost-effectively

Method	Advantages	Disadvantages
Printed	Arrives at the home	Expensive to print & mail
	No hardware needed to read	Can't be updated as quickly or often
	Can be read away from the computer (in bed or bath)	Depending on budget may not include colour photos
	Can be filed and shared with others	Not searchable
Website	Can update frequently for little or no additional expense	Not everyone uses the web
	Can include unlimited colour images	Connection speed influences amount of time spent online
	Length is not an issue	The user must make the effort to go there, it doesn't come to them
	Can cross reference within site and to other sites	It can't be read away from the computer
E-mailed	Can send frequently for little or no cost	Do you have email addresses for all your constituents?
	Can include links to more info on your own website or on other websites	Not everyone has email access
	Can also be sent in html format so that it displays as web page inside mail reader	What about those who don't have email? If it is text only, it might be considered boring (no images)

FIGURE 6.11

print newsletter or a web-based newsletter or an email newsletter, and I suggest it's not either/or but it's both/and. You can have a printed newsletter and an email newsletter and effectively use both. If you just go through these columns yourself at your leisure in Figure 6.11, you can weigh the pros and the cons, advantages and the disadvantages, and decide if going to an email newsletter is right for you and if abandoning a print newsletter altogether is the right decision for your organization to make. Some nonprofits have done that, particularly environmental organizations and any kind of organization that has public advocacy, like Amnesty International, Mothers Against Drunk Driving, the Coalition to Stop Gun Violence. Barack Obama and political parties that have pressing is-

sues and need immediate news to go out to their delegates and their supporters don't use a print newsletter anymore. It's too slow in getting the news out. They use email instead, and you may find that you want to as well, but that's a whole other teleseminar.

Add Impact With Inserts

One way that you can add impact to your print newsletter is to add inserts. This can be done either at the print stage or at the letter shop stage. In the body of the newsletter you can have a separate piece of paper, or separate pieces of paper, that help to add to the impact of the newsletter.

You can have a survey, for example, where you ask your donors and your newsletter subscribers some questions. You can get answers that way. You can have a petition where the person signs a piece of card and mails it off to the government or Congress. You can have a quiz. You can have a Member Get a Member letter, where the newsletter reader takes that letter and passes it on to a friend, or a neighbor, or a family member and gets them to sign up for the newsletter, too. You can include a gift catalog that has pictures and text that describes the various products that people can buy from your organization. You can have a resource catalog that would describe books or DVDs, or other educational materials that people can buy from you. You might have a newspaper clipping of some charitable press you received recently that came out after your newsletter went to press. You can print that out on an 8.5" x 11" sheet of paper and include it as an insert. You might have a fact sheet that has some facts and figures that you want your donors to remember and not discard when they recycle the newsletter, or you might have a special report dealing with a hot and timely topic that you know will galvanize your constituents. At the end of the year you might include a calendar that has one page for each month, and might have a special full color photograph of one of your clients, or one of your volunteers, or people. You might have certain days of the year that are highlighted and of interest to you and your donors.

You could also include a special event teaser. So in the newsletter you'd have a separate piece of paper, it might even be an invitation, it might be a postcard or just a short, little notice that peaks the curiosity of your newsletter readers about some upcoming event. You can include a free-mium, which is something that has no intrinsic value but is useful in helping you communicate your

6. Printing and Distributing Your Newsletter Cost-effectively

case for support in some tangible way, like a fridge magnet, for example. You can include that with your newsletter. But you'd have to put your newsletter into a poly bag if you're going to include anything like that with your newsletter. You can have an involvement device – you could have a scratch-off card or a sheet that has checkboxes on it, or something that involves the donor in a meaningful way and encourages them to read the newsletter. You might include a brochure. You might include a reprint of a speech that your CEO gave to the United Nations, or any kind of reprint that's appeared in the media. Or you could even have a progress report. Again, your newsletter is designed to inform and show that you're good stewards of your donors' money so you might have a short, little progress report that keeps your donors up to date on how their gifts are helping a particular people or a particular project. And you need to keep them informed about the progress of how you're using their money – you could include a special progress report in one of your newsletters.

About the author

Alan Sharpe publishes Direct Mail Fundraising Today, the free, weekly email newsletter that helps non-profit organizations raise funds, build relationships and retain loyal donors. Alan is the author of Breakthrough Fundraising Letters, Mail Superiority and 26 handbooks on direct mail fundraising. Alan is also a speaker and workshop leader who delivers public seminars and teleseminars on direct mail fundraising. Sign up for Alan's newsletter at www.raisersharpe.com.



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- Handbook 12** How to Write Effective Direct Mail Fundraising Reply Devices.
- Handbook 13** How to Increase the Size and Frequency of Donor Gifts with Fundraising Letters.
- Handbook 14** The Fundraising Letter P.S.: 100 and 1 Ways to Make Yours More Powerful.
- Handbook 15** Increase Your Income and Boost Donor Loyalty with Donor-Centered Newsletter Stories.
- Handbook 16** Direct Mail Fundraising Arithmetic Demystified.
- Handbook 17** How to Convert Your Once-Only Direct Mail Donors into Repeat Givers.
- Handbook 18** Boost Your Response Rates and Income with Simply Irresistible Fundraising Letter Envelopes.
- Handbook 19** Mailing Lists: Where and How to Discover the Best Ones for Your Next Direct Mail Appeal.
- Handbook 20** Think Like Your Donors to Raise More Funds with Direct Mail Letters.
- Handbook 21** Sample Donation Thank-You Letters.
- Handbook 22** How to Recover Your Lapsed Direct Mail Donors.
- Handbook 23** 53 Creative Ways to Personalize Your Fundraising Letters.
- Handbook 24** 75 Easy Ways to Build Your Opt-in Email List.

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