

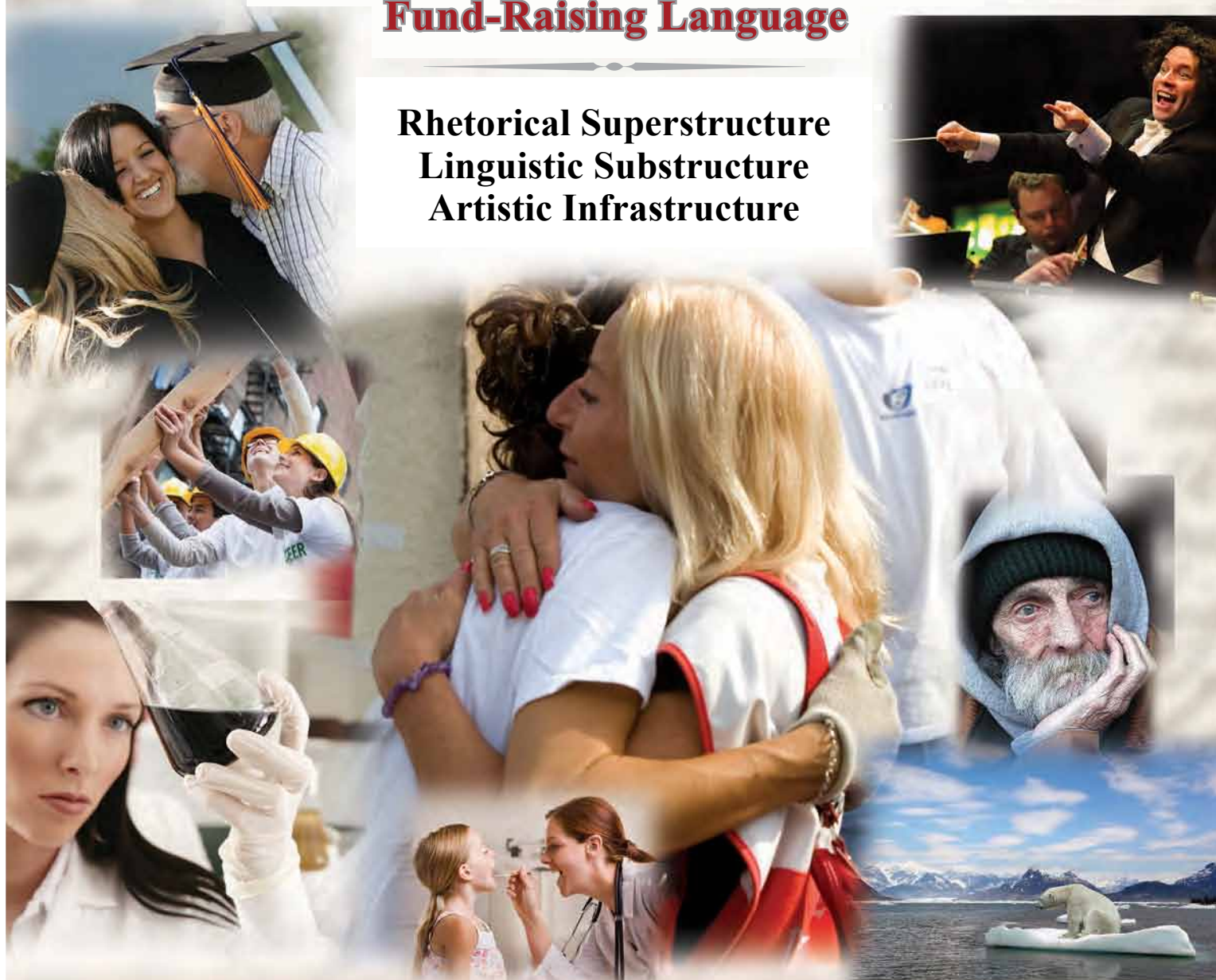


# Narrative Fundraising™

Writing the Stories of Philanthropy™

# Analyzing The Three Dimensions *of* Fund-Raising Language

**Rhetorical Superstructure**  
**Linguistic Substructure**  
**Artistic Infrastructure**



\* **LEASIS** is the California nonprofit organization that supported this doctoral research on the discourse of philanthropy and now sponsors the Narrative FundRaising Seminar as an educational outreach to leaders within the nonprofit community.

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**To learn about the day-long Narrative FundRaising Seminar go to [www.NarrativeFundRaising.org](http://www.NarrativeFundRaising.org)**

To download research on the language of fund raising, go to [www.TheWrittenVoice.org](http://www.TheWrittenVoice.org)

For information on writing services and Computer HandScript mailings go to [www.HighTouchCommunication.com](http://www.HighTouchCommunication.com)

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# INTRODUCTION

## The Three Dimensions of Fund-Raising Language

As a naïve newlywed, my wife taught me a lesson about fashion that has informed my research on the language of fund-raising. On a sweltering day in August 1974 we were walking through Lazarus department store in downtown Columbus Ohio. As we passed by a mannequin displaying one of the new fall designs, I heard Kathleen comment: “that’s nice.”

Eager to please, I later returned and bought that dress. Then when I brought it home, Kathleen gave me a grammar lesson on the various meanings of the adjective *nice* as applied to fashion. Nice, I learned, can modify one or more aspects of an article of clothing (*design, construction, style*).

- Kathleen hated the *design*. She said: “Frank . . . this was designed for an old lady. I’m just 23.”
- And she hated the *construction* too. She continued: “This is made of wool, I can’t wear wool in August.”
- However, she loved the *style*. She admitted: “But I like the pretty boat appliquéés. They make me happy.”

Since then, I’ve discovered that language, like the fashion, varies on three dimensions.

**Rhetorical Superstructure:** the dimension of design—the *end* a text seeks to achieve with a reader

**Linguistic Substructure:** the dimension of construction—the *materials* a writer uses to build a text

**Artistic Infrastructure:** the dimension of style—the *patterns* a writer creates to make a text readable

## Ideas Versus People

**The Problem.** My research confirmed that when they write fund appeals, nonprofit executives seem to be living in another place, at another time, where they keep writing for a professor who is no longer there. Their writing reads like academic prose rather than like a conversation with a friend. And their copy contains less narrative than an official document, focusing more on abstract concepts than people.

**The Solution.** While my research describes these serious problems with the language of fund raising, this guide now seeks to move past description to solution. By helping you understand how language works to create specific effects, you can learn how to *connect* with readers, *frame* narratives that will dramatize what your organization does, and then *invite* a donor to be the hero of your nonprofit’s story by giving.

## A New Model for Narrative Fund Appeals

My sons, who work in the entertainment industry, have taught me lessons that I have applied to building alternative models for writing narrative fund appeals. My youngest son, who has written a Fox comedy series with two partners and edited several network television episodes, said of one particularly bad pitch I made for a film: “Dad, I can’t see anything happening on screen.” Like my wife who had given me a stern grammar lesson on the adjective *nice* decades earlier, Joe was giving me a lesson on screen writing 101. Blunt like his mother, he continued: “Dad, a film has to show someone *doing* something. And what you’ve pitched would have a camera framing a dubious protagonist who’s standing still on set as a voice-over tells us what he’s *thinking*. That’s boring. There’s no action. It won’t work.” Joe’s comments apply equally to fund appeals. While text-bound, through *word pictures* a fund appeal can *show* people *doing* things.

## Designing Dramatic Scenes

C.S. Lewis said his model for writing began with images: “When I write, I see pictures. The process always begins with images.” His writing was filled with vivid *scenes* showing mythical characters on adventures in magical worlds. More recently, Academy Award-nominated screenwriter director David Mamet (*The Untouchables*, *Glengarry Glen Ross*) expressed his views about drama versus exposition in a memo to writers on his CBS series, *The Untouchables*. The memo was provoked by network executives who demanded more exposition (which

meant having to cut dramatic action from 44 minutes of screen time). Angry, and venting with his team, he gave the following advice. (What Mamet wrote can also inform the task of adding drama to a narrative fund appeal):

The problem is this—to differentiate between drama and non-drama. The audience will not tune in to watch information. You wouldn't. I wouldn't. No one would or will. The audience will only tune in and stay tuned to watch drama. What is drama? Drama, again, is the quest of the hero to overcome those things which prevent him from achieving a specific, acute goal. If the scene bores you when you read it, rest assured it will bore the actors, and will, then, bore the audience, and we're all going to be back in the breadline. Every scene must be dramatic. That means: the main character must have a simple, straightforward, pressing need which impels him or her to show up in the scene. All these attempts, taken together, will, over the course of the episode, constitute the plot. Any scene, thus, which does not both advance the plot, and stand alone (that is, dramatically, by itself, on its own merits) is either superfluous or incorrectly written.

## **Ten Cases That Infuse Drama in Narrative Fund Appeals**

I have included ten cases in this guide to show how nonprofit leaders have added drama to their fund appeals. Most were written in the limited space of a 6.33" x 9.75" note card. I've selected a copy sample from each case (the page number for each selection is noted so you can skip ahead to see the full document). These examples, along with the research on pages 1 - 15, can help you make language choices that will create **connection** and add **narrative** to your next appeal. Here are ten previews:

"Lots of nights, we ate only spaghetti with no sauce. We'd scrape sticky change from the floorboards of the car to buy a coke from the vending machine at the Richland Park Shopping Center." (pg. 18)

Domingos had been sick for eight days. Then things took a turn for the worse. "He was almost lifeless as he lay in bed," his mother said of her child on the ninth day of his battle with malaria. (pg. 21)

"I earned \$15 a month." That translates to just \$3.75 a week. Just 75¢ a day. That's just 7-1/2¢ an hour. We have a word for that. We call that slavery. (pg. 27)

"My mom doesn't know it, but I quit the team so she wouldn't have to spend money on my uniform." (pg. 33)

"Mom was out of prison when my grandparents took me bowling on my eleventh birthday. She'd promised to come. I kept looking at the clock all day, but mom never showed up." (pg. 39)

"The basement was dark. No windows. Infested with bugs. And I was worried about snakes," James said. "I never saw a snake, but LOTS of crickets!" (pg. 44)

Maria got home from a long day of work to find her husband, Jorge, in their home drunk with another woman. (We're not using real names or images to protect Maria from retaliation, but every word of this is true and it happened this year!) "When Jorge saw me," Maria said, "he flew into a rage, ordered me out of the house, and slugged me with his fists!" (pg. 49)

Moments later, a helicopter whirled overhead. Bright lights flooded the compound, illuminating targets. Machine gun fire cut a line in the dirt only few feet from our heads! (pg. 57)

"I have to wait my turn to use the bathroom." "Of course you do," I told six-year-old Peter. "That's part of growing up!" But then I learned the rest of Peter's story. With eleven people competing for one bathroom, it's little wonder that Peter sometimes has to take care of basic needs outside and is often late to school." (pg. 67)

Laura is a 30-year-old single mom. She has two kids and works two jobs, earning minimum wage. And in the San Gabriel Valley, minimum wage buys the bare minimum. (pg. 72)

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## The Way We Write is All Wrong



Frank Dickerson

Do your fund appeals make these  
**FIVE FATAL MISTAKES?**

### Most-preferred Writing Style

Though nonprofit sector executives prefer narrative over exposition by a ratio of 9 to 1, their own writing doesn't connect at a personal level and is devoid of human interest—a grave disconnect between practice and beliefs. This hands-on seminar helps resolve this schizophrenia.

**5.04%**

**Exposition**

**45.21%**

**Narrative**

Percentage of nonprofit executives rating exposition and narrative high

Peter Drucker advised me to study fund-raising language. That led to analyzing a 1.5-million-word body of fund-raising texts across nine philanthropic sectors. Representing all 735 U.S. nonprofits that raise \$20 million or more, my computer analysis found five fatal mistakes in the 2,412 appeals profiled. Findings were based on texts' use of 67 linguistic features.

**Language analysis revealed that the typical appeal ...**

- **Reads like an academic paper for a professor who's no longer there, rather than like a conversation between friends.**
- **Contains less narrative than official documents, using language that elevates abstract concepts over people.**
- **Lacks the three character types common to storytelling: protagonist, antagonist, and supporting cast member.**
- **Fails to create tension with action, conflict, imagery, and dialogue in order to make the reader scared, sad, glad, or mad.**
- **Neglects to cast the donor in the role of hero by showing how his or her gift can bring resolution to the story told.**

**Ironically, this isn't the writing style leaders prefer.**

The takeaway—marrying the hard science of multivariate statistics with the soft art of language analysis made it possible to describe how fund raisers write. Conducted at Claremont Graduate University's Peter F. Drucker School of Management and School of Educational Studies, the research peered beneath the surface of a 50/50 mix of printed and online appeals, subjecting them to the equivalent of a linguistic MRI.

Despite their 9 to 1 preference for narrative, the linguistic evidence of leaders' own writing samples revealed a wide gap between what they believe about good writing, and how they actually write—they believe one thing but do another.

**Text analysis will help you avoid this schizophrenia by revealing the root cause of the mistakes fund appeals make. Then you'll learn how to RIGHT the way you WRITE.**



"Frank, I tend to throw away many fund-raising letters and I never thought about analyzing the content and determining what works. Your language analysis and findings are critical to practitioners."

Philip Kotler, PhD • Professor of Marketing • Northwestern University



"Wow, we are true soul mates when it comes to fund raising. Terrific. This stuff is great. I can't wait to highlight it in my work."

Katya Andresen, C.O.O. • Network for Good

# Three Keys to Righting the Way You Write

Canadian author Margaret Atwood tells a parable about a dinner conversation which, though fictional, illustrates the reality of how we think about writing . . .

The man seated next to Margaret introduces himself and asks: “What do you do, Ms. Atwood?” She replies: “I’m a writer.”

The man responds enthusiastically: “Really! When I retire I’m going to become a writer too.” Margaret reciprocates: “And what do you do, sir?”

He replies: “I’m a neurosurgeon.” With a twinkle in her eye, Atwood shoots back: “How interesting, I always thought that when I retire, I’d take up brain surgery!”



Margaret Atwood

Few of us think about **HOW** we write.

Atwood’s acerbic reply frames how we think about writing—we don’t. We take it for granted. We use it in discourse about more weighty matters, but seldom do we consider writing as a subject in its own right. And when we do think about writing, we’re more concerned about not embarrassing ourselves by flubbing up on some point of grammar or syntax. While the rules of writing are important, it’s far more important to think about the larger picture, comprised of the three language domains.



To Evaluate a Text Requires Analyzing Its Three Dimensions or Domains . . .

## The Three Domains of Language



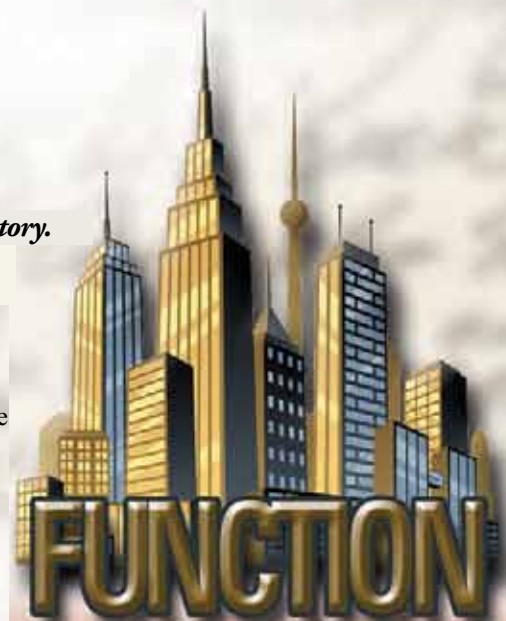
### Rhetorical Superstructure

Architect Louis Henri Sullivan, known as the father of skyscrapers in late 19th century Chicago, wrote that form ever follows function. And like building a house (or erecting a skyscraper), as the architect of your text, you first have to define its **functions**: 1.) to **connect** and 2.) to **tell a story**.

The **goal**: to create a **connecting narrative moment**.

Whether your connecting narrative moment will be used in a direct mail fund appeal or newsletter, a piece that will be emailed or posted on a social media platform, it becomes the core of a formal proposal, or guides what will be a face-to-face conversation with a donor . . . the message needs to include the **three elements of a story**:

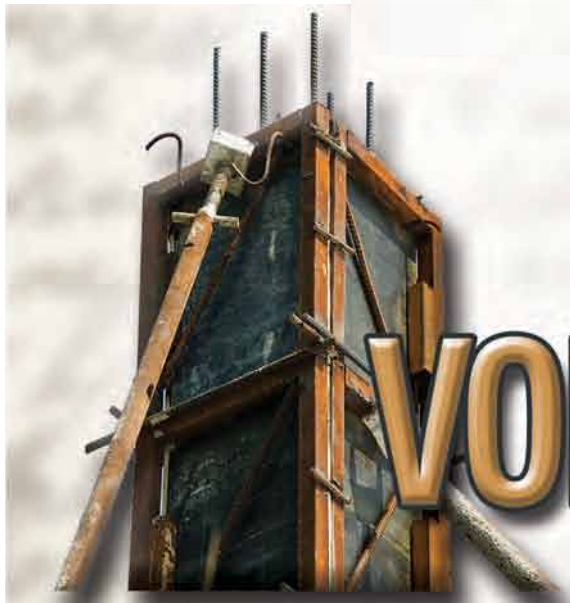
- PEOPLE
- TENSION
- RESOLUTION



### Linguistic Substructure

Like a contractor who builds a house with the raw materials of wood, wire, and pipe . . . a writer builds a text with words, grammar, and narrative. The type and number of linguistic features used gives a text its **voice**. Twenty-three linguistic features create the voice of personal connection, six make a text sound dense and detached, and six more linguistic features produce a narrative tone.





A sample of 67 linguistic features that, if built into the foundation of a text, will produce three specific effects . . .

#### Personal Connection Features

Private Verbs (I think, I feel)  
Contractions (don't, that's)  
2nd-Person Pronoun (you)

#### Dense Information Features

Nominalizations (donate vs. make a donation)  
Prepositions (among, for, toward)  
Adjectives (supportive response)

#### Narrative Features

Past Tense Verbs (broke, hit)  
Public Verbs (said, told)  
3rd-Person Pronouns (he, she)



### Artistic Infrastructure: Four Elements of Style

Language is the bridge that connects us to others through what we write or say. But it's more than the sum of its linguistic and rhetorical parts. As the setting and design of Australia's Sydney Harbor bridge creates an elegant scene, language can be structured to make a human **connection**.

The bridge spanning Sydney's harbor is the world's largest, containing 6 million hand-driven rivets and huge hinges to accommodate expansion. A fund-raising narrative contains its own support paraphernalia—elements of stylistic infrastructure that produce the emotional torque which enables it to . . .



- **CONNECT** at a personal level like two friends talking over a cup of coffee, and
- **NARRATE** a compelling story that evokes an emotional response.

### Four elements of artistic style separate the mundane from the magical.

Artistic style captures and keeps *attention* and builds *emotional resonance*.

#### ● Repetition

King Henry V before the battle at Agincourt: "We few, we happy few, we band of brothers." Winston Churchill in 1940: "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets."

#### ● Clarity

**Unclear:** Once upon a time, as a walk through the woods was taking place on the part of Little Red Riding Hood, the Wolf's jump out from behind a tree occurred, causing her fright.

**Clear:** Once upon a time, Little Red Riding Hood was walking through the woods, when the Wolf jumped out from behind a tree and frightened her.

(Style: *Lessons in Clarity*, Joe Williams, 2010, p. 30)

#### ● Dialogue

"Your boyfriend?" I asked. "Yeah," she said, "he doesn't want me talking to you guys. Can I have a sandwich, too?" "Sure, but don't you mean your pimp?"

#### ● Vivid Imagery

She stood on the curb looking scared and lonely and uncomfortable in a skimpy halter top and bright red lipstick. It was two in the morning. (*Covenant House*)



# Two Factors that Increased Response 346%



**NON-VERBAL  
FEATURES TESTED:**  
Note Card Envelope  
HandScript P.S. Note  
HandScript Address  
Canceled Stamp

## Handwriting & canceled nonprofit stamps add to mail what a smile adds to speech.

**Research found:** 1.) addressing and personalizing mail in computer simulated handwriting and 2.) canceling discount stamps, increased response by **346%** for American Heart Association, and showed how they could have saved **\$301,578.76** in postage during their roll out to **1,077,067** households.

### The takeaway:

*It doesn't matter what's inside if your envelope doesn't get opened. Does your envelope look like junk mail?*



We've also been testing similar variables that you mentioned in your study, such as simulated hand-written fonts and nonprofit stamps vs. first class rate to name a few. Your research will be invaluable to us as we continue to try to "crack the code" on what motivates individuals to take action. **Kymberly McElgunn Wolff, Sr. VP for Resource Development, Habitat Humanity**



# Discourse Analysis Worksheet

Whatever the **medium** used (face-to-face, on-screen, on-air, on-stage, or in-print), to be effective a narrative fund appeal's **message** has to work in the **three dimensions of language**. Each of these dimensions, in turn, can be evaluated on the several finer-grained criteria which are listed under each dimension. For more on these finer-grained criteria see the attached article, *Looking into the Mouth of the Horse*.



## Language Dimension 1: Rhetorical Superstructure—the story triad: **people**, **tension**, **resolution**



Protagonist  
Antagonist  
Ensemble



Sequence & Setting  
Steady State  
Sudden Shock  
Set Strategy  
Scary Sojourn



Solution  
Invitation



## Language Dimension 2: Linguistic Substructure—**connection**, **narrative**



### Positive High Interpersonal Connection Features

private verbs | *THAT* deletion | contractions | past tense verbs  
second person pronouns | *DO* as pro-verb | analytic negation  
demonstrative pronouns | general emphatics | first person pronouns  
pronoun *IT* | *BE* as main verb | causative subordination | discourse  
particles | indefinite pronouns | indefinite pronouns | general hedges  
amplifiers | sentence relatives | *WH* questions | possibility modals  
non-phrasal coordination | *WH* clauses | final prepositions

### Negative High Informational Focus Features

nouns | long words | prepositions | high type-token ratio | adjectives



### Positive Narrative Features

past tense verbs | third person pronouns  
perfect aspect verbs | public verbs  
synthetic negation | present participial clauses

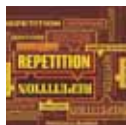
### Negative Narrative Features \*

present tense verbs | attributive adjectives  
past participial *WHIZ* deletions | long words

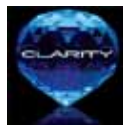
\* Unlike the negative features on dimension 1, some non-narrative and narrative features often **can** occur together.



## Language Dimension 3: Stylistic Infrastructure—**repetition**, **clarity**, **dialogue**, **imagery**



Words  
Phrases  
Sentences  
People & Plot Points  
Link known-unknown



Use people subjects  
Use S-V-O word  
Link with Transitions  
Move from old to new  
Anglo-Saxon vs Latin  
Active vs passive



Portray character  
Reveal motivation  
Build tension  
Create empathy  
Produce meaning



Show...don't tell  
Hear see smell feel  
Verbs vs adjectives  
Verbs vs nominals  
Specific vs general  
See it say it write it



# How Language Creates Connection and Narrative

The preceding has intentionally been a general overview of the text analysis process. Then on the **Discourse Analysis Worksheet**, dozens of additional features were introduced. What follows defines these finer-grained features.

**Pages 7 - 10** cover the **methodology** my doctoral research applied to profile how fund raisers write.

**Page 8** opens with a parable by Francis Bacon that frames the essential process of **simply counting words**. The heart of my research is based on hard data reflecting the content of real writing.

**Page 9** lists on Table 3.6, the 67 **kinds** of words counted, grouped in 16 categories. These are the linguistic features my computer analysis counted in the 1.5 million words in 2,412 fund-raising texts. All nine philanthropic sectors were represented, and half the texts were printed and half from online sources.

**Page 10** shows on Table 3.8, **seven perspectives** from which to evaluate a text. The first two describe the kinds of words found in **personal** versus **impersonal** texts and in **narrative** versus **non-narrative** texts. While my research covered seven dimensions, I focus here only on two—the dimensions of **connection** and of **narrative**.

The first 24 linguistic features at the top of dimension one on Table 3.8 are used in texts to create **personal conversation**. These include **contractions** and **personal verbs** like I **think** and I **feel**, used to reveal personal feelings.

Conversely, the 8 linguistic features at the bottom of dimension one on Table 3.8 are used in texts to create an **abstract, impersonal tone**. These are the kinds of features found in academic prose and, unfortunately, in most fund-raising discourse. Arrayed at the bottom of dimension one, these features make writing dense and impersonal.

The 8 linguistic features listed at the top of dimension two of Table 3.8 are commonly found in **narrative texts**. For example, words like **said**, **told**, and **replied** are commonly used to mark **dialogue** (e.g. Sue **said**: “I told . . .”).

The 6 linguistic features at the bottom of dimension two often indicate the **absence of narrative**.

**Page 11** describes the **statistical process** used to plot on the normal curve, the number of linguistic features used in texts—counts are averaged to use per thousand words, then those counts are converted to units of standard deviation.

**Page 12** features a **Tale of Two Texts**. Each text shows how the linguistic features on Table 3.8 were used to create a readable story: **Help Send Carley to Camp** and an unreadable mess: **Help Ameliorate Socio-Economic Aysmmetry**. The first text models the kind of writing to emulate and the second the kind of writing to avoid.

**Pages 13 - 14** describe how linguistic features were used in these two texts to create **specific effects**.

**Page 15** introduces **nonverbal language** (visual rhetoric). Visual rhetoric adds to a text what facial expressions and body language add to speech. Photographs, handwriting and canceled stamps are three examples.

**Pages 16 - 74** feature **ten cases**. Each represents a project begun during my day-long Narrative FundRaising workshop. These workshop exercises then progressed as I worked with their writers to develop direct mail campaigns that were eventually implemented. Notice that the title of each case contained the **name of a person**. Each was about a **person**, not an abstract collection of **concepts**. Consistent with this you will also see that when possible, each case used **close-up photos** to showcase people and occasionally to **plot** dramatic events. Finally, **Computer HandScript** simulated handwriting was used to address envelopes and to write P.S. notes to ensure that mail got opened and read.



## **Looking Into The Open Mouth of the Horse— Language Research Methodology:**

Marrying the Hard Science of Multivariate Statistics  
With the Soft Art of Language Analysis

*In the year of our Lord 1432, there arose a grievous quarrel among the brethren over the number of teeth in the mouth of a horse. For 13 days the disputation raged without ceasing. All the ancient books and chronicles were fetched out, and wonderful and ponderous erudition, such as was never before heard of in this region, was made manifest.*

*At the beginning of the 14th day, a youthful friar of goodly bearing asked his learned superiors for permission to add a word, and straightaway, to the wonderment of the disputants, whose deep wisdom, he sore vexed, he beseeched them to unbend in a manner coarse and unheard-of, and to look in the open mouth of a horse and find the answer to their questioning.*

*At this their dignity being grievously hurt, they waxed exceedingly wroth; and, joining in a mighty uproar, they flew upon him and smote him hip and thigh, and cast him out forthwith. For, said they, surely Satan hath tempted this bold neophyte to declare unholy and unheard-of ways of finding truth contrary to the teachings of the fathers.*

*After many days of grievous strife, the dove of peace sat on the assembly, and they as one man, declaring the problem to be an everlasting mystery because of a grievous dearth of historical and theological evidence thereof, so ordered the same writ down.*

*Francis Bacon, (quoted in Milton, 1972, pp. 18,19)*

## CHAPTER 3

### METHODOLOGY

Francis Bacon's parable of the youthful friar, who vexed his elders by suggesting they look in the open mouth of a horse to *count its teeth*, can be extended to linguistics. Computer technology now enables language scholars to peer into the mouth *their* horse—the written text. I do just this and more by describing 1.) the *discourse* of fund-raising, 2.) the *people* who write or cause that discourse to be written, and 3.) the utility of *paratextual variables* to enhance reader involvement and improve response to fund-raising discourse. Three separate investigations, each using a different research method, include:

- *Linguistic Patterns Revealed by MD Analysis of the Dickerson IRS 880 Corpus*—the unit of analysis is a *fund-raising text*. Among America's largest nonprofit organizations, fund-raising discourse is examined using Douglas Biber's (1988) research methods.
- *Profiles of Those who Write Fund-Raising Discourse Drawn from the Voice of Philanthropy Survey*—the unit of analysis is a *nonprofit leader*. Among America's largest nonprofit organizations, leaders who write or cause the discourse of fund raising to be written are profiled using a survey.
- *Measures of Change Attributable to Paratextual Variation in Package among Six Direct Mail Campaigns*—the unit of analyses is a *paratextual variable*. In six A/B split panel tests, variation in response between control and test packages, each of which feature a paratextual variable, is measured.

Table 3.6 Sixty-Seven Linguistic Features Used in the Analysis of English in Sixteen Categories		
<b>A. Tense and aspect markers</b>	21. <i>that</i> verb complements (e.g., <i>I said that he went</i> )	46. Downtoners (e.g., <i>almost, barely, hardly kind of, merely, nearly, only, slightly, somewhat</i> )
1. Past tense (e.g., <i>I parked the car</i> —past tense is narrative's main surface marker (Schiffrin, 1981))	22. <i>that</i> adjective complements (e.g., <i>I'm glad that you like it</i> )	47. Hedges (e.g., <i>at about, something like</i> —(Hyland, 1996, 1998, a & b, 2000; Lakoff, 1972))
2. Perfect aspect (past action with continuing effect [Quirk et al. 1985, 189ff.], e.g., <i>I have parked it</i> )	23. WH-clauses (e.g., <i>I believed what he told me</i> )	48. Amplifiers (e.g., <i>absolutely, completely extremely, perfectly</i> —(Lorenz, 1999))
3. Present tense (immediate e.g., <i>I think it stinks</i> )	24. Infinitives (to + verb e.g. <i>to fight</i> )	49. Emphatics (e.g., <i>a lot, for sure, really</i> )
<b>B. Place and time adverbials</b>	25. Present participial adverbial clauses (e.g., <i>Stuffing his mouth with cookies, Joe ran out the door</i> )	50. Discourse particles (e.g., <i>sentence-initial forms: well, now, and anyway; so, but now, then, I mean, y'know</i> ) —(Abraham, 1991; Aijmer, 2002; Schiffrin, 1987; Schourup, 1985))
4. Place adverbials (situated as opposed to abstract content e.g., <i>above, beside, outdoors; in and on</i> mark relationships and are omitted).	26. Past participial adverbial clauses (e.g., <i>Built in a single week, the house would stand for fifty years</i> )	51. Demonstratives: <i>pm</i> & <i>adj</i> * (from Greek <i>δείξω</i> to point out or show (Arndt & Gingrich, 1957, p. 171); e.g. <i>this, that, these, and those</i> * see O'Dwyer (2005, p. 230) on <i>pm</i> & <i>adj</i> differences))
5. Time adverbials (e.g., <i>early, instantly, soon momentarily, today</i> , but words like <i>last</i> and <i>next</i> that mark logical relations are omitted)	27. Past participial postnominal WHIZ deletion relatives clauses (e.g., <i>the solution [0] created by this process</i> deleting [0 = <i>which</i> ])	<b>L. Modals</b>
<b>C. Pronouns and pro-verbs (Including contracted forms)</b>	28. Present participial postnominal (reduced relative clauses (e.g., <i>The event causing this decline was ...</i> )	52. Possibility modals (used to make subjective statements about possible realities—(Lyons (1977, p. 799); Palmer (1979, 2003)) e.g. <i>can, may, might, could</i> )
6. First-person pronouns (e.g., <i>I, me, myself, my, mine, we, us, ourselves, our, and ours</i> )	29. <i>that</i> relative clauses on subject position (e.g., <i>the dog that bit me</i> )	53. Necessity modals (from Greek <i>δει</i> [necessity]—Lyons, (1977, p. 823); e.g. <i>ought, should, must, have to, have got to, has to, need to</i> )
7. Second-person pronouns (e.g. <i>you, your yourself, yourselves</i> )	30. <i>that</i> relative clauses on object position (e.g., <i>the dog that I saw</i> )	54. Predictive modals (used to express futurity—(Dancygier, 1998, p. 44); e.g. <i>will, would, shall</i> )
8. Third-person personal pronouns, except <i>it</i> (e.g., <i>she, he, they, her, him, them, his, himself, herself</i> )	31. WH relatives on subject position (e.g., <i>the man who likes popcorn</i> )	<b>M. Specialized verb classes</b>
9. Pronoun <i>it</i> (treated as separate entity since it is a key marker of time-constrained conversation.	32. WH relatives on object position (e.g., <i>the man who Sally likes</i> )	55. Public verbs (e.g., <i>assert, declare, mention</i> (Goosens, 1987))
10. Demonstrative pronouns ( <i>that, this, these, those</i> for exophoric or endophoric references)	33. Pied-piping relative clauses (e.g., <i>the manner in which he was told</i> )	56. Private verbs (e.g., <i>assume, believe, doubt, know</i> —(Palmer, 1974; Leech & Svartvik, 1978))
11. Indefinite pronouns (e.g., <i>anybody, anyone, anything, everything, everybody, nobody, no one, nothing, somebody, someone, something</i> )	34. Sentence relatives (e.g., <i>Bob likes fried mangoes, which is the most disgusting thing I've ever heard of.</i> )	57. Suasive verbs (e.g., <i>agree, allow, command, concede, decide, determine, ensure, insist, intend, prefer, pronounce</i> —(Mischke, 2005))
12. Pro-verb <i>do</i> (e.g., <i>I did it</i> , reduces density)	35. Causative adverbial subordinator ( <i>because</i> )	58. <i>seem</i> and <i>appear</i>
<b>D. Questions</b>	36. Concessive adverbial subordinators ( <i>although, though</i> )	<b>N. Reduced dispreferred forms</b>
13. Direct WH questions (e.g. questions using <i>who, what, when, where, which, how</i> )	37. Conditional adverbial subordinators ( <i>if, unless</i> )	59. Contractions (e.g., <i>I'm, you're, he's, she's</i> )
<b>E. Nominal forms</b>	38. Other adverbial subordinators (e.g., <i>since, while, whereas</i> )	60. Subordinator <i>that</i> deletion (e.g., <i>I think [0] he went [0=that]</i> )
14. Nominalizations (turning verbs and adjectives into nouns with <i>-tion, -ment, -ness, -ity</i> endings, eg. <i>describe</i> becomes <i>description</i> )	<b>I. Prepositional phrases, adjectives, and adverbs</b>	61. Stranded prepositions (e.g., <i>provide the help which several of our girls were hoping for</i> )
15. Gerunds (participial forms functioning as nouns, e.g. <i>rafting is fun</i> )	39. Total prepositional phrases (e.g. <i>at night, under the clouds, along the crowded road</i> )	62. Split infinitives (e.g., <i>He wants to convincingly prove that</i> )
16. Total other nouns (all words that name things people, places, things, and abstract notions)	40. Attributive adjectives (e.g., <i>the big horse</i> )	63. Split auxiliaries (e.g., <i>They were apparently shown to ...</i> )
<b>F. Passives</b>	41. Predicative adjectives (e.g., <i>The need is great</i> )	<b>O. Coordination</b>
17. Agentless passives (the <i>by-phrase</i> is absent and the agent that instigates an action is not represented, e.g. <i>the report was doctored</i> )	42. Total adverbs (words that clarify the meaning of verbs, adjective, clauses and other adverbs, e.g. <i>he walked quietly, ends</i> often with <i>ly</i> )	64. Phrasal coordination (NOUN <i>and</i> NOUN; ADJ <i>and</i> ADJ; VERB <i>and</i> VERB; ADV <i>and</i> ADV—e.g., the dog jumped and the cat ran)
18. <i>by</i> -passives (e.g. <i>the car was stolen by the valet, the data was received by the staff</i> )	<b>J. Lexical specificity</b>	65. Independent clause coordination (clause-initial <i>and</i> , e.g. He hit me and she fell down)
<b>G. Stative (State of Being) forms</b>	43. Type-token ratio ratios (ratio of different lexical items [types] to total of words [tokens])	<b>P. Negation</b>
19. <i>be</i> as main verb (e.g. <i>I am convinced, I am confused, the house is big</i> )	44. Mean word length (orthographic letters divided by total words in text [cf. Flesch, 1960])	66. Synthetic negation (e.g., <i>No dog is good</i> —is considered more literary; (Tottie, 1984, 1991))
20. Existential <i>there</i> (e.g. <i>there are several explanations for this, there's something else</i> )	<b>K. Lexical classes</b>	67. Analytic negation (e.g., <i>That's not likely</i> —is considered colloquial and more fragmented)
<b>H. Subordination features</b>	45. Conjunctions (e.g., <i>as a result, consequently, for example, furthermore, however, instead, moreover, rather, similarly, therefore, thus</i> )	
<b>Note.</b> Adapted from Biber (1988, pp. 221-245; 1995, pp. 95-96). I have supplemented examples of some linguistic features for clarification.		

Table 3.8 Linguistic Features Defining Seven Dimensions of Variation in Speech and Writing

Dimension 1		Dimension 2		Dimension 5			
Interpersonal Involvement		Narrative		Abstract / Impersonal			
Positive features / (examples)	Score:	Positive features / (examples)	Score:	Positive features / (examples)	Score:		
Private verbs ( <i>fear, hope, think, know</i> )	.96	Past tense verbs ( <i>considered, told</i> )	.90	Conjuncts ( <i>although, however, therefore</i> )	.48		
THAT-deletion ( <i>I think [that] he went</i> )	.91	Third-person pronouns ( <i>he, she, they</i> )	.73	Agentless passives ( <i>all were cleaned</i> )	.43		
Contractions ( <i>can't, she's, you're, we'll</i> )	.90	Perfect aspect verbs ( <i>had been, has run</i> )	.48	Past participial adverbial clauses ( <i>Made by mama, the food is delicious</i> ).	.42		
Present tense verbs ( <i>is, likes, wants</i> )	.86	Public verbs ( <i>assert, declare, mention</i> )	.43	BY-passives ( <i>he was beaten by the boy</i> )	.41		
Second person pronouns ( <i>you</i> )	.86	Synthetic negation ( <i>she was unable to pay</i> )	.40	Past participial postnominal clauses ( <i>the course chosen by the vast majority</i> )	.40		
DO as pro-verb ( <i>So did Sandra</i> )	.82	Present participial clauses ( <i>having x, we can</i> )	.39	Other adverbial subordinators ( <i>since</i> )	.39		
Analytic negation ( <i>that's not likely</i> )	.78			( <i>Predicative adjectives (she is sad)</i> )	.31		
Demonstrative pronouns ( <i>this shows</i> )	.76	Non-Narrative					
General emphatics ( <i>really, a lot, wohoo</i> )	.74	Negative features / (examples) Score:		Non-Abstract / Non-Impersonal			
First-person pronouns ( <i>I, we</i> )	.74	(Present tense verbs ( <i>is, likes, wants</i> )		Negative features / (examples) Score:			
Pronoun IT ( <i>I didn't like it</i> )	.71	(Attributive adjectives ( <i>good, possible</i> )		(Type/token ratio (Unique/Total Words)		-.31)	
BE as main verb ( <i>that was sad</i> )	.71	(Past participial WHIZ deletions ( <i>the solution [which was] produced by</i> )					
Causative subordination ( <i>because</i> )	.66	(Word length ( <i>supercalafragilistic-expealadocious</i> versus <i>nice, good, help</i> )		Dimension 6			
Discourse particles ( <i>well, so, anyway</i> )	.66			On-Line Informational			
Indefinite pronouns ( <i>nothing, someone</i> )	.62	Dimension 3		Positive features / (examples) Score:			
General hedges ( <i>kind of, something like</i> )	.58	Elaborated / Context Independent		THAT clauses as verb compliments ( <i>I said that he went</i> )		.56	
Amplifiers ( <i>really, so, very, absolutely</i> )	.56	Positive features/ (examples) Score:		Demonstrative adjectives ( <i>that, this, these, those</i> )		.55	
Sentence relatives ( <i>he quit, which is usual</i> )	.55	WH-relative clauses on object positions ( <i>the man who sally likes</i> )		THAT relative clauses on object positions ( <i>the dog that I saw</i> )		.46	
WH-questions ( <i>why did you go?</i> )	.52	Pied piping constructions ( <i>the way in which she was fired</i> )		THAT clauses as adjective compliments ( <i>I'm glad that you like it</i> )		.36	
Possibility modals ( <i>can, could, might</i> )	.50	WH-relative clauses on subject positions ( <i>members who needed a camp scholarship</i> )		(Final prepositions ( <i>where he came from</i> )		.34	
Non-phrasal co-ordination ( <i>and, then</i> )	.48	Phrasal coordination ( <i>salt and pepper</i> )		(Existential THERE ( <i>There is a need</i> )		.32	
WH-clauses ( <i>Jill asked what happened?</i> )	.47	Nominalizations ( <i>adjective or noun + "tion"</i> )		(Demonstrative pronouns ( <i>this, that, these, those</i> )		.31	
Final prepositions ( <i>one I thought of</i> )	.43			(WH relative clauses on object positions ( <i>provide the help which several of our girls</i> )		.30	
(Adverbs ( <i>always, significantly, very</i> )	.42	Not Elaborated / Situation Dependent					
		Negative features / (examples) Score:		Edited or Not Informational			
Informational Content		Time adverbials ( <i>early, instantly, soon</i> )		Negative features / (examples) Score:			
Negative features / (examples)	Score:	Place adverbials ( <i>above, beside, there</i> )		(Phrasal co-ordination ( <i>worked and ran</i> )		-.32)	
Nouns ( <i>community, case, gift, donation</i> )	-.80	Adverbs ( <i>always, significantly, very</i> )					
Word length ( <i>average of characters</i> )	-.58			Dimension 7			
Prepositions ( <i>of in, for, beside, during</i> )	-.54	Dimension 4		Academic Hedging			
Type/token ratio (Unique/Total Words)	-.54	Overt Expression of Argumentation		Positive features / (examples) Score:			
Attributive adjectives ( <i>good, possible</i> )	-.47	Positive features / (examples) Score:		SEEM/APPEAR ( <i>the study seemed true</i> )		.35	
(Place adverbials ( <i>above, beside, there</i> )	-.42	Infinitives ( <i>hope to go</i> )		(Downtoners ( <i>barely, nearly, slightly</i> )		.33	
(Agentless passives ( <i>it was left</i> )	-.39	Prediction Modals ( <i>will, would, shall</i> )		(Adverbs ( <i>always, significantly, very</i> )		.31	
(Past participial postnominal clauses ( <i>cooked in an hour, they would last a week</i> )	-.38	Suasive verbs ( <i>command, insist, propose</i> )		(Concessive subordination ( <i>although we were out of money, we offered our food</i> )		.30	
<b>Note.</b> These tables represent factorial scores calculated by Biber for salient co-occurring linguistic features across 23 registers of English. Whenever a feature's score is italicized and placed within parentheses, it has a higher factor loading on one of the other dimensional scales shown, and thus <b>is not used</b> to compute that particular dimension's score.		Conditional subordination ( <i>if/unless x</i> )		(Attributive adjectives ( <i>the generous gift</i> )		.30	
		Necessity modals ( <i>must, should, have to</i> )					
		Split auxiliaries ( <i>should really be</i> )					
		(Possibility modals ( <i>could, may, might</i> )					
		(Unipolar—No Opposing Pole)		(Unipolar—No Opposing Pole)			
		No Negative features		No Negative features			
				<b>Note.</b> Adapted from Biber (1988, pp. 89-90; 1995, pp. 141-169; & 1998, pp. 135-157) and Biber et al. (2004, pp.15-16)			



## How a Dimension (Factor) Score is Derived for One Linguistic Feature Within a Single Text

The following illustrates how **one** mean frequency count for **one** feature (which has been normalized to reflect its occurrence per 1,000 words of text) in **one** document is **standardized** to a mean of 0.0 by using the **z-score** formula to determine the **standardized** value for the feature's **normalized** mean.

Six linguistic features on Dimension 2 which mark the presence of narrative focus. (Only <i>salient</i> features are listed and Dimension 2 has no negative features.)	Measures in <i>this text</i> of each linguistic feature's normalized frequency of occurrence per 1,000 words of text ( $\chi$ )	Measures in <i>whole corpus</i> of each linguistic feature's normalized mean frequency of occurrence per 1,000 words of text ( $\mu$ )	Measures in <i>whole corpus</i> of each Linguistic feature's standard deviation ( $\sigma$ )	<i>This text's</i> standardized mean frequency counts, expressed in terms of variance as z-scores ( $z$ ) $\left( z = \frac{\chi - \mu}{\sigma} \right)$
1. Past Tense Verbs	113	40.1	30.4	2.4
2. 3 <sup>rd</sup> Person Personal Pronouns	124	29.9	22.5	4.2
3. Perfect Aspect Verbs	30	8.6	5.2	4.1
4. Public Verbs	14	7.7	5.4	1.5
5. Present Participial Clauses	5	1.0	1.7	2.3
6. Synthetic Negation	3	1.7	1.6	1.4
This Text's <b>Factor</b> or <b>Dimension</b> Score (the sum of all its <b>standardized per-thousand mean frequency counts'</b> z- scores):				+15.9

How to apply the z-score formula to **just one** linguistic feature in a **Single Text**, so that the count of **that** feature's mean frequency of occurrence-per-thousand words of text, becomes a **standardized measure**

For the **first** linguistic feature listed above (past tense verbs), the normalized mean frequency count of its occurrence per 1,000 words of text (113) is **standardized** by transforming it into a unit of standard deviation, called a z-score. This process is illustrated below:

### Definition of Terms In the z-Score Formula

In the adjacent formula,  $z$  refers to the standardized z- score being sought;  $\chi$  refers to the normalized frequency (mean-count-per-1,000 words) for the linguistic feature being considered (113 past tense verbs);  $\mu$  refers to the mean occurrence of past tense verbs in the corpus as **a whole**; and  $\sigma$  is the standard deviation score for past tense verbs in the corpus **as a whole**. The **standardized** mean frequency for past tense verbs in this text is found by computing their z-score. This process makes possible inter- and intra-corpus comparisons without the skewing long or short texts might create, by translating raw means to units of standard deviation, using the z-scores formula.

The formula used below to calculate the **standardized mean count-per-thousand-word** occurrence for just **one** linguistic feature (past tense verbs) is also applied above to the **other five** remaining features for the text. This sum for **six linguistic features** (+15.9) is this text's **Factor or Dimension Score**.

$$z = \frac{\chi - \mu}{\sigma} \quad z = \frac{113 - 40.1}{30.4} \quad z = \frac{72.9}{30.4} \quad z = 2.4$$

The standardized score of 2.4 for past tense verbs means that this text has a much higher occurrence of past tense verbs relative to the rest of the corpus: almost 2-1/2 times the mean occurrence of 40.1 per thousand words of text. Biber notes: "This standardized value, reflecting the magnitude of a frequency with respect to the range of possible variation, is a more adequate representation for the purposes of the present study" (1988, p. 95). Summing all of a text's standardized means for all salient linguistic features in any given dimension of variation yields a Factor or Dimension Score for that text on that dimension.

How to apply the z-score formula to an **Entire Genre of Texts**, so that the sum of **all** its texts' standardized per-1,000-word mean scores on all salient features yields for each Factor or Dimension, a **Genre-Wide Score**

The procedure above first derives **just one** z-score for **just one** salient linguistic feature in **just one** dimension of linguistic variation. This procedure is then applied to the **remaining five** salient linguistic features in this text. Then the second major step in the procedure involves summing **all** the **standardized scores** for **all six** linguistic features in the text to provide a **Dimension or Factor Score** for **this one text** (e.g.  $2.4 + 4.2 + 4.1 + 1.5 + 2.3 + 1.4 = 15.9$ ). So after standardizing all the count-per-thousand means for **each** salient feature by converting them into z-scores, this **Single Text Factor or Dimension Score** is derived by summing those z-scores. Here the result is a score that characterizes the degree to which this text is **narrative or non-narrative** (the label for Dimension 2). Computerized analysis of IRS Dickerson IRS 880 Corpus does this for **54** salient linguistic features among **2,412** texts across **five** dimensions of variation, requiring some **130,248** z-score computations. Then additional multivariate analyses examine statistical significance. Biber's original research similarly summed **mean scores** for **67** salient linguistic features among **481** texts across **23** genres of written and spoken English. At the heart of the process is the two-step procedure described above (1. standardize to z-scores, all per-thousand means for salient features, then 2. sum all those standardized z-scores for a text). This process of standardizing mean-per-thousand frequencies to derive a Factor or Dimension Score for **One Text** can be used to produce standardized Factor or Dimension scores for **Entire Genres of Texts**: 1.) First, sum **all Factor or Dimension Scores** for **all the texts** of an **Entire Genre**. Then 2.) divide this total by the **number of texts** in the genre to get a **Genre-Wide Score**. "For example," Biber illustrates, "if there were only three fiction texts, having factor scores for Factor 2 of 16.6, 12.0, and 10.4, the mean score for fiction on Dimension 2 (Factor Score 2) would be:  $16.6 + 12.0 + 10.4 \div 3 = 13.0$ " (1988, p. 95).

**Figure 4.1.** Procedure for establishing dimensional scores for texts and genres.  
**Note.** Adapted from Biber (1984, 988, and 1995).

## A Tale of Two Texts—Illustrating Language Features at Work

The texts in Figure 3.2 below are fabricated exemplars. The text on the left was created to illustrate how twenty-nine linguistic features help create personal connection with a reader and narrate a story. Conversely, the text on the right illustrates how six linguistic features make the writing detached, hard-to-read, and devoid of narrative.

<b>Exemplar Help Send Carley to Camp</b> <b><i>High Interpersonal Involvement-Style Fund-Raising Text</i></b>	<b>Help Ameliorate Socio-Economic Asymmetry</b> <b><i>High Informational Content-Style Fund-Raising Text</i></b>
<p>Carley excitedly joined in when the club talked about going to camp, “I’ve never slept in a tent before, or gone in a canoe. Are there bears? And what’s ah <i>Sa-More?</i>”</p> <p>You could tell her 10-year-old mind was really racing and spinning dreams of what it’d be like. Being with best friends. Adventure. Animals. Cooking out on a campfire, all of which was exotic stuff to a child of inner city Chicago.</p> <p>Then last week when she came to the club meeting, I could tell something was wrong. “Hey now. . . You OK, honey? What’s wrong?” I asked as kids were heading out.</p> <p>Looking up, she waves bye to best friend Lori. Other girls had been laughing, planning and screaming as they left for home. Then when we were alone, and it was “safe,” I heard again what I hear every year from a child whose mom is their family’s sole source of support.</p> <p>Carley had been turning her face so no one would see. Then tears almost come. She whispers: “Mama said I can’t go to camp ‘cuz we can’t ‘ford it.” That did it. I felt my heart break.</p> <p>I knew what it meant. Carley’s little dream had slipped away. It takes money to send kids to camp, and her mom just doesn’t have it. And I don’t either. Carley would not be able to go to camp.</p> <p>But I don’t want to leave her. . . or <i>any</i> of her friends behind!</p> <p>Twenty dollars is all we ask kids to pay. For you or me it’s the cost of a few Lattes. But for Carley’s mom, \$20 is very precious because it might cost her kids a meal! They simply don’t know where it would come from. They’re truly unable to afford the cost.</p> <p>So that’s why I’m writing, John. I know you’ve helped before. Could you help us once more? Can you give \$20 to help our girls?</p>	<p>Hard economic times are robbing moms who are their families’ primary caregivers. A confluence of economic, social, and psychic impediments exacerbated by this crisis now constrains their ability to provide childcare, adequate housing, and basic nutrition for their families, especially in light of unrelenting and unprecedented economic down cycling. Consequently, little discretionary income, given their fiduciary responsibilities, remains for what social workers call <i>bridging</i> experiences, so salient to the development of youth.</p> <p>Elucidating the <i>bridging</i> model is the development of the ever-emerging and relevant corpora of findings confirming that such psychosocial opportunities are, indeed, quasi-constitutive of eight prominent variable factors in the neurobiological development of prepubescent working-class children. This was revealed by a seminal study, emanating from the Urban Action Group Lab of NorthSouthern University, validating the archetypal dynamics of <i>bridging</i> as a useful nascent sociological construct that finally accounts for two statistically significant 4-way correlations (valid at <math>\alpha = &lt; .01</math>), between facilitation of educational pursuit persistence and salient <i>bridging</i> experiences, like camping. Although the factors relating to the development of environmental support structures relevant to the maximization of complimentary <i>bridging</i> opportunities both inform our heuristic and remain our prime directive, concern over economic asymmetry in inner city Chicago now threatens near-term paradigm realization.</p> <p>Notwithstanding noteworthy economic drift, philanthropy yet continues to represent a multi-faceted linkage of networks which can be engineered toward eleemosynary initiatives that may well coalesce into a complementary array of educational, social, and pertinent psychological resources—<i>bridges if you will</i>—satisfying the socio-economically challenged. Help us facilitate amelioration of the economic asymmetry that so challenges Greater Chicago!</p>

**Figure 3.2.** Interpersonal Involvement versus Informational Content Exemplars. While most can imagine writing a text like *Help Send Carley to Camp*, which illustrates connection and narrative, the *Help Ameliorate Socio-Economic Asymmetry* text hyper-extends the linguistic features of dimension one, which create highly informational texts—an intentional hyperbole.

I have written this (and the others exemplars that follow) to represent poles on one of Biber’s dimensional scales. The two above are used to illustrate both Dimension 1 and 2 of his protocol. *Help Send Carley to Camp* exemplar illustrates what Tannen (1985) describes as a focus on *Interpersonal Involvement*, and *Help Ameliorate Socio-Economic Asymmetry* illustrates the other end of that continuum, a focus on *Informational Content*.

Table 3.11 lists 29 positive features from Dimensions one and two (from Table 3.8 above) showing how they create personal connection and narrative in *Help Send Carley to Camp*. Conversely, Table 3.12 below shows how six linguistic features from Table 3.8 create the opposite effect in *Help Ameliorate Socio-Economic Asymmetry*.

Table 3.11 Examples of Positive Features on Dimension 1 Showing How They Create High Levels of Interpersonal Involvement			
Linguistic Features in Rank Order	Factor Loading	Characteristic or Function of Feature in Creating Interpersonal Involvement	Example from the Letter: <i>Help Send Carley to Camp</i>
Private verbs	0.96	Expresses mental thoughts and feelings	<i>I felt my heart break...I know you've helped</i>
THAT-deletion	0.91	Reduces surface form, sounds conversational	<i>You could tell [that] her 10-year-old</i>
Contractions	0.90	Shortens words, adds fluency to discourse	<i>I've never slept in a tent before...They're</i>
Present tense vbs	0.86	Depicts immediate topics and actions	<i>Looking up, she waves. . .Tears almost come</i>
2 <sup>nd</sup> person prn	0.86	Specific addressee, shows interactivity	<i>Would you be willing to help. . .You OK, honey?</i>
DO as pro-verb	0.82	Substitutes for a clause, reduces density	<i>That did it...And I don't either</i>
Analytic negation	0.78	Conceptually simpler form of negation	<i>She would not be able [versus unable] to go</i>
Demonstrative prn	0.76	Noun substitute, understood by context	<i>That did it...that's why I'm writing, John</i>
General emphatics	0.74	Marks stance: affect, evidence, quantity	<i>10-year-old mind was really racing</i>
1 <sup>st</sup> person prn	0.74	Marks ego involvement, interpersonal focus	<i>I could tell. . .I know you've helped before</i>
Pronoun IT	0.71	Marks relatively inexplicit lexical reference	<i>it [paying \$20] might cost her kids a meal</i>
BE as main verb	0.71	Communicates sate of being versus action	<i>all of which was exotic stuff to a child</i>
Causal avb subord	0.66	Adverbial because or as mark causation	<i>because it might cost her kids a meal</i>
Discourse particles	0.66	Attitudinal and structural discourse markers	<i>But I don't want...Hey now...So that's why</i>
Indefinite pronouns	0.62	General referent device often used like IT	<i>I could tell something was wrong</i>
General hedges	0.58	Informal markers of probability or uncertainty	<i>tears almost come, and Carley says</i>
Amplifiers	0.56	Lexical degree words to magnify verbal force	<i>for Carley's mom \$20 is very precious</i>
Sentence relatives	0.55	Speech-like relative, comments on context	<i>all of which was exotic stuff to a child</i>
Direct WH-?s	0.52	Direct questions, marks personal interaction	<i>What's wrong? I asked as kids were</i>
Possibility modals	0.50	Subjective, tentative, states possible reality	<i>Could you help us once more? Can you</i>
Non-phrasal coord	0.48	And acts as loose general purpose connector	<i>Are there bears? And what's ah Sa-More</i>
WH-clauses	0.47	Verb complement, to give personal viewpoint	<i>I knew what it meant. Carley's little dream had</i>
Final prepositions	0.43	Reflects surface reduction, marks speech	<i>simply don't know where it would come from</i>
(Adverbs	0.42)*	Often reveals stance, qualities and feelings	<i>Carley excitedly joined in...truly unable</i>
<p>* Because <b>Adverbs</b> had a higher loading on another dimension when factors were extracted, even though at +.42 they load above the [.35] minimum, they were not used in the calculation of Dimension 1: <i>Interpersonal Involvement / Informational Content</i>. However, they remain of interest. Although this is a fictitious letter I created, it is useful for illustrating traits of an <i>Interpersonal Involvement</i> style of discourse.</p> <p><b>Note.</b> Adapted from Biber, (1988, pp. 102-103 &amp; 221-245).</p>			

Table 3.12 Examples of Negative Features on Dimension 1 Showing How They Create High Levels of Informational Content			
Linguistic Features in Rank Order	Factor Loading	Characteristic or Function of Feature in Creating Informational Content	Example from the Letter: <i>Help Ameliorate Socio-Economic Asymmetry</i>
Nouns	-0.80	Nominalization of verbs adds density	<i>amelioration of the economic asymmetry</i>
Word length	-0.58	Long words lead make text hard to read	<i>Consequently, little discretionary income</i>
Prepositions	-0.54	Tightly packs highly nominal discourse	<i>facilitation of educational pursuit persistence</i>
Type/token ratio	-0.54	Different words (types) to all words (tokens)	<i>psychic social psychosocial: 2 types, 3 tokens</i>
Attributive adjs	-0.47	Used to expand and elaborate meaning	<i>adequate housing, and basic nutrition for</i>
(Place adverbials	-0.42)*	Elaborate the where frame of an action	<i>in inner city Chicago...by a seminal study</i>
(Agentless passives	-0.39)*	Impersonal, detached, focus on patient	<i>so salient to the development of youth</i>
(Past part postnominal	-0.38)*	Integrates, elaborates ([which] = deletion)	<i>confluence... [which was] exacerbated by this</i>
<p>* Because items in (parentheses) had higher loadings on other dimensions when factors were extracted, even though each loads above the [.35] minimum, none were used in the calculation of dimension 1: <i>Interpersonal Involvement / Informational Content</i>. However, they remain of interest. Although this is a fictitious letter I created, it is useful for illustrating traits of an <i>Informational Content</i> style of discourse. Unlike the <i>Interpersonal Involvement</i> letter, this text intentionally pushes features to a point of hyperbole to illustrate its point. Yet hyperbole seems warranted in light of research showing that fund-raising letters actually tend more this direction, than toward the style illustrated in my <i>Interpersonal Involvement</i> sample.</p> <p><b>Note.</b> Adapted from Biber, (1988, pp. 102-103 &amp; 221-245).</p>			

Table 3.13							Dimension 2: Narrative versus Non-Narrative	
Positive Features	Score	Positive Features	Score	Positive Features	Score	Negative Features		
Past tense verbs	0.90	Perfect aspect verbs	0.48	Synthetic negation	0.40	<i>Four were present, but since they had higher factor loadings on other dimensions they were <b>not</b> used.</i>		
3 <sup>rd</sup> person pronouns	0.73	Public verbs	0.43	Present participial clauses	0.39			
<b>Note.</b> Adapted from Biber, (1988).								

Biber's second dimension (*Narrative* versus *Non-narrative*) describes linguistic features that mark the presence or absence of narrative in discourse. The preceding example of *Help Send Carley to Camp* illustrates a text that not only represents a high level of *Interpersonal Involvement*, but is also marked with features consistent with narrative discourse. Therefore, I use that text again here to illustrate this dimension. Dimensional scores indicating narrative presence do nothing to grade the actual *quality* of a narrative discourse—its artfulness, appropriateness, or accuracy. But Biber's metrics at least serve to indicate whether or not there is something *story-like* about the text. And it can be argued that the ability to know whether narrative is present or not is, a very significant diagnostic advancement. This time I first summarize narrative linguistic elements in such texts, then I discuss narrative issues presented in Biber (1988), in *LGSWE* and additional sources.

Table 3.14 Examples of Positive Features on Dimension 2 Showing How They Create Narrative Discourse			
Linguistic Features Listed in Rank Order	Factor Loading	Characteristic or Function of Feature in Creating Narrative Discourse	Example from the Letter: Help Send Carley to Camp
Past tense verbs	0.90	Surface marker of past events of a story	<i>Carley excitedly <b>joined</b>...I <b>heard</b> again</i>
3 <sup>rd</sup> person pronouns	0.73	Identifies actors in a narrative account	<i><b>her</b> 10-year-old...<b>she</b> came</i>
Perfect aspect verbs	0.48	Marks past action with a continuing effect	<i>Carley <b>had been turning</b> her face</i>
Public verbs	0.43	Observable, they introduce statements	<i>She <b>whispers</b>: "Mama <b>said</b> I can't go"</i>
Synthetic negation	0.40	Result of negation, stated as a description	<i>They're truly <b>unable</b> to afford the cost</i>
Pres participial clause	0.39	Used to elaborate the frame of action	<i><b>Looking up</b>, she waves to best friend</i>
<b>Note.</b> Adapted from Biber, (1988, pp. 102-103 & 221-245).			

Table 3.15 Examples of Negative Features on Dimension 2 Showing How They Create Non-Narrative Discourse			
Linguistic Features Listed in Rank Order	Factor Loading	Characteristic or Function of Feature in Creating Non-Narrative Discourse	Example from the Letter: Help Ameliorate Socio-Economic Asymmetry
(Present tense verbs)	-0.47)*	Puts focus on information not persons	<i><b>accounts</b> for...<b>both inform</b> ...and <b>remain</b></i>
(Attributive adjectives)	-0.41)*	Information dense modifiers of nouns	<i><b>psychic</b> impediments ... <b>discretionary</b> income</i>
(Past participial WHIZ deletions)	-0.34)*	Relative pronoun (e.g. [ <b>which</b> ] ) deletion)	<i>impediments [<b>which have been</b>] exacerbated</i>
(Word length)	-0.31)*	Precise language requires longer words	<i><b>economic asymmetry</b>... <b>quasi-constitutive</b></i>
* Because items in (parentheses) had higher loadings on other dimensions when factors were extracted, even though each loads above the [.35] minimum, none were used in the calculation of dimension 1: <i>Interpersonal Involvement / Informational Content</i> . However, they remain of interest.			
<b>Note.</b> Adapted from Biber, (1988, pp. 102-103 & 221-245).			



# The Visual Rhetoric of Language

The preceding has focused on **verbal** language factors. In addition to the words that narrate a story, **visual rhetoric** forges an emotional connection with the reader, illustrates foundational events of a story's plot, and shows you the images the narrator saw. Plus, research has shown that visual language factors of a mailing package directly and dramatically affect response. Handwritten addresses and P.S. notes add to writing what gestures and a smile add to speech. The following cases are examples of visual rhetoric at work in fund appeals that were written by executives who had attended a day-long Narrative FundRaising Seminar.

## Photographs Create A Connecting Narrative Moment

Often diminutive photographs the size of commemorative postage stamps are placed in a fund appeal like a child's stickers that randomly decorate a poster. Tiny photographs lack emotional impact. The cases that follow have purposefully defied this trend by using larger photographs that create emotional torque. Many are close-up images of the person the appeal is about. Others show what the narrator saw by using proxy photos. This is consistent with **the first principle of stories**—stories are about **people**.

## Photographs Visualize Unfolding Drama

The **second principle of stories** is they create **tension**. The test of a series of photographs is their ability to portray the **events** that build tension. If effective, they will make the reader feel scared, sad, glad or mad. Visual storytelling, done skillfully, needs no narration or dialogue as the 2011 the silent film *The Artist* proved. French director/writer Michel Hazanavicius' visual storytelling skills earned 5 Oscars.

## The Singularity Effect

While some images in the following cases feature more than one person, most focus on a **single person**—the protagonist or main character. This decision is supported by research in which A/B tests compared fund appeals focused on one person versus those with multiple subjects. The single-person appeal focused consistently produced greater response. So while it may seem politically correct and egalitarian to depict a range of subjects in group shots, focus instead on one key person the reader will care about.

You can download research on this subject from [www.TheWrittenVoice.org](http://www.TheWrittenVoice.org), my academic research site. Articles 20 - 24 report credible research relevant to narrative fund raising. Studies were conducted by scholars at six universities in three countries: Claremont Graduate University, University of Pennsylvania, Carnegie Mellon University, University of Oregon, Linköping University in Sweden, and Israel's Hebrew University in Jerusalem. Three takeaways stand out from this body of excellent scholarly studies . . .

1. Focus on the heart versus the head.
2. Avoid the temptation to talk about the big scope of a problem. Instead, tell just one person's story.
3. Frame your request for a gift by showing how support helped the protagonist in your story.

## Visual Language Factors Used on Envelopes to Increase Response

Several elements of visual rhetoric used in the following cases were designed to increase response to appeals, a matter of responsible stewardship for a fund-raising practitioner. Characteristics of these elements . . .

1. Even though computer-generated, the outgoing and return addresses looked genuinely handwritten.
2. Return addresses were absent or contained only an address, city, state and zip to arouse curiosity.
3. Instead of pre-printed indicia's—a tip off that mail is mass-produced—nonprofit stamps were used.
4. Like first class stamps, nonprofit stamps were cancelled—a technique that lifted response 27.27%.
5. Instead of printing bar codes immediately above or below the address block, which screams "I'm junk mail," they were printed in the lower right corner where the USPS prints them on first class mail.

My research analyzed data from three A/B tests the American Heart Association conducted to determine if Computer HandScript personalization could increase response. Three 50,000-piece tests compared control mailings against test packages addressed and personalized with simulated handwriting. In all three mailings, the **HandScript test package won**. In one test, **response increased 346 percent**. Unexpected was the finding that simulated handwriting looked so realistic that it also outperformed a 25,000 piece mailing that had been addressed and personalized with P.S. notes written in **human handwriting**. To learn more, download article 3 from [www.TheWrittenVoice.org](http://www.TheWrittenVoice.org), titled *American Heart Association Case Study*.

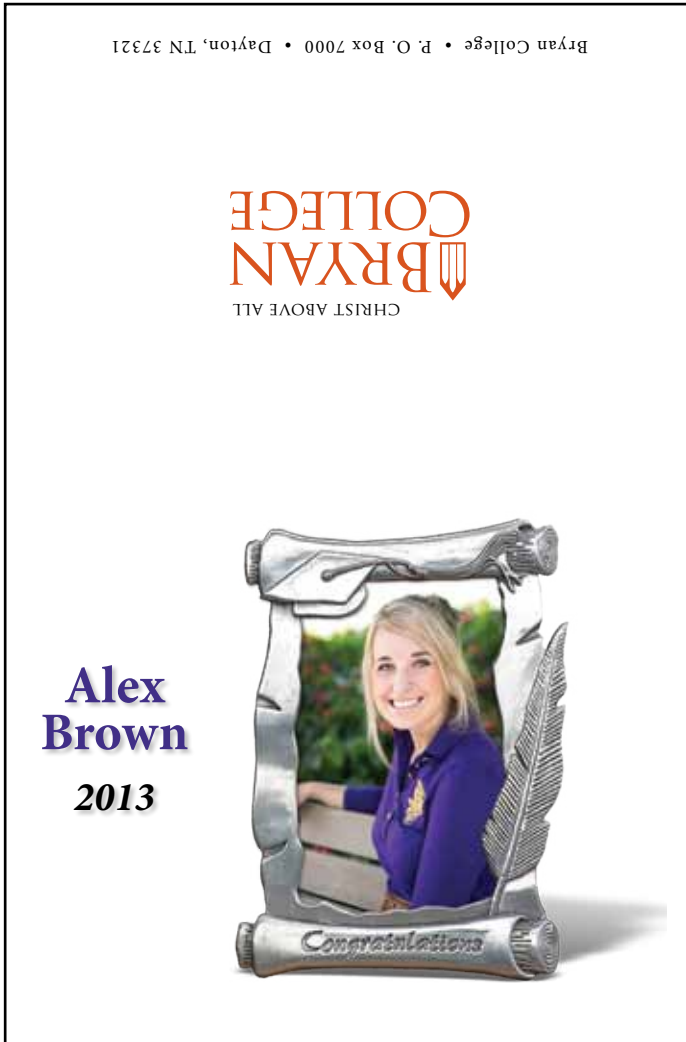




## **Bryan College Case: Alex Brown's Story**

# Which Cover Shot Would You Choose and Why?

## Wide Shot



Eye-tracking research provides insights that can help us maximize the emotional impact of visual language because *not all images are created equal*.

An eye-tracking camera documents how long the eye spends on various types of photographs. While most pictures in a gallery are scanned, a close up of a human face holds the viewer's gaze longer. We are captivated by the image of a solitary face.

Bryan College had originally proposed a note card featuring a photograph of recent graduate, Alex Brown, on the front cover of a fold-over note card. It was an interesting, more full-figured image of the subject, positioned in an artistic pewter frame.

However, including the entire upper body in the shot and accommodating the artistic frame meant shrinking the photograph. This obscured the real source of connection—the person. So we cropped and enlarged the photograph to focus on Alex's face.

## Close Up



Hungarian film theorist Béla Balázs<sup>1</sup> felt that it was the close-up of the human face that set cinema apart from staged theatrical presentations. The camera, he believed, allowed the audience to gaze upon an actor's smile, to connect with his or her eyes, to see nuances of expression in the face.

At a time when the cinematic trend was to create wide-sweeping shots, Balázs focused cinema on the expressive power of the human face and body.

His cinematic intuition is supported by research Robert Fantz<sup>2</sup> conducted. Franz discovered that young infants would stare twice as long at a black-and-white photograph of a simplified human face than they would look at the entrancing image of bull's-eye target

Nothing has the power to arrest attention and evoke an emotional response like a strong close-up.

1. Balázs, B. (1952/1970). *Theory of the film*. (Transl. E. Bone). NY: Dover.  
2. Fantz, R. (1961). The origin of form perception. *Scientific American*, 204, 61-72.

# Inside of Card Contains a Narrative-Based Appeal

STEPHEN D. LIVESAY, PH.D

August 19, 2013

Dear John,

"Lots of nights, we ate only spaghetti with no sauce. We'd scrape sticky change from the floorboards of the car to buy a coke from the vending machine at the Richland Park Shopping Center."

That's how Alex Brown, the young lady pictured on the front of this card, described life as a child. Her mother would skip dinner altogether most nights since there was only enough food for one.

Alex's mom, Lori, is a single parent. They were going to lose their house, but that didn't stop Alex from dreaming about college. Bryan College. So she prayed. And she dreamed. But Lori worried.

She didn't want to disappoint her daughter, but there really was just no way. Alex said, "Mom, I'll pray. You call."

An hour later, Lori came back in the room and announced that Alex qualified for a full scholarship. "Are you serious?" Alex laughed and cried. That was in 2009. Alex graduated from Bryan with honors this past May.

In her senior capstone paper, Alex wrote that her mother's love resembled Jesus Christ, and she went on to say "I saw this same sacrificial love in the administration of Bryan College."

About her history professor, she wrote: "Even while his wife battled cancer, Dr. Ketchersid remembered specific prayer requests of his students and checked in with us throughout the semester."

At Bryan, our faculty to student ratio is 1 to 14. That means we can build relationships with our students. We can get to know their hearts and dreams and their fears and challenges. We can help them identify their strengths. **We have time to pray with our students.**

Our faculty members don't just teach classes. They educate servants for Christ to make a difference in today's world.

There are many "Alex Browns" hoping to come to Bryan. But more than 95% of them need financial help to get here. Would you send your best gift to the Bryan Scholarship Fund so we can accept all who hope to attend?

In Christ,

*Stephen*

Stephen D. Livesay, Ph.D.  
President

*John -*

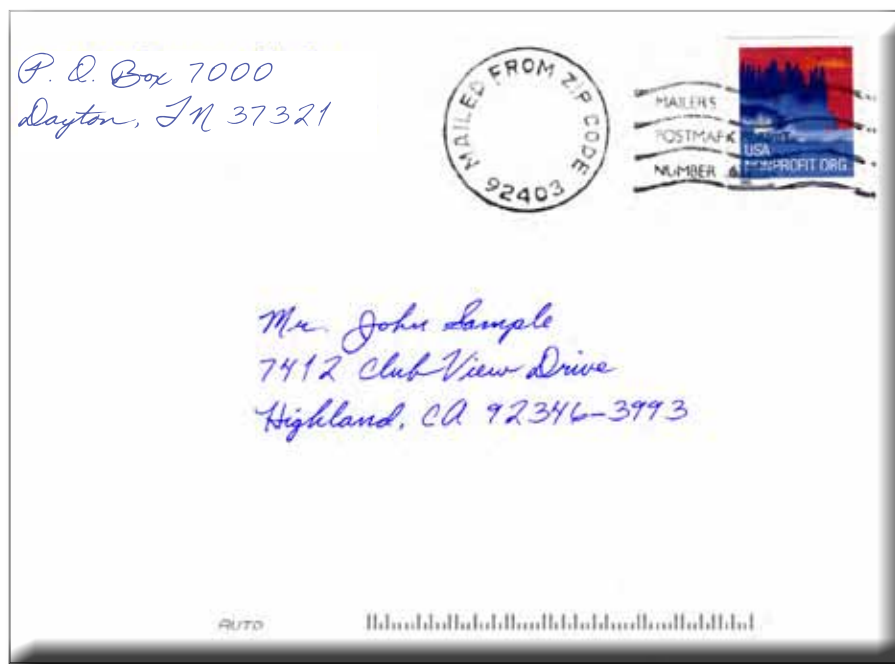
*I'm hoping you can help  
make the dreams of another  
Alex Brown come true.*

8508

← Card 6.33" wide →

↑  
Card  
9.75"  
tall  
↓

## Addressed in Computer HandScript<sup>†</sup>



A-7 Carrier Envelope (5.25" x 7.25")

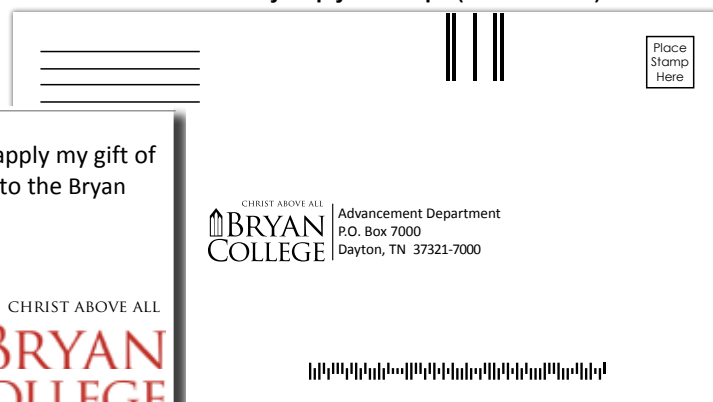
## Five Reasons Why This Envelope Got Opened<sup>‡</sup>

1. The outgoing and return addresses looked genuinely handwritten.
2. Because the return address contained only the address, city state, and zip, it created curiosity.
3. Instead of an indicia, a nonprofit stamp was affixed.
4. The stamp was canceled like first class mail—a technique tests show can lift response 27.27%.
5. Instead of printing the bar code immediately above or below the address block, which screams "I'm junk mail," it was printed in the right corner—where it is goes on first class mail.

***What a smile adds to the verbal language of speech, these five physical factors add to the visual language of text. They get envelopes opened by creating a personal connection.***

<sup>‡</sup>***This technique increased response 346% in an A/B test with a window envelope mailing sent by the American Heart Association.***

# 6-3/4 Courtesy Reply Envelope (3.625" x 6.5")



☐ YES! I want to help send a student to Bryan College. Please apply my gift of  
☐ \$500 ☐ \$750 ☐ \$1,000 ☐ \$ \_\_\_\_\_ (my best gift) to the Bryan  
 Scholarship Fund.

Mr. John Sample  
 7412 Club View Dr  
 Highland, CA 92346-3993  
 99999

CHRIST ABOVE ALL  
**BRYAN COLLEGE**  
 8508

Your gifts are tax-deductible. Please see other side to give by credit card. FA2013

Personalized Front of Reply Device (3.25" x 6.33")

## To Learn More . . .

<sup>†</sup> To learn more about the affect verbal and visual language factors can have on fund-raising outcomes, you may download any of the eighteen articles and dissertation excerpts posted on my academic research site: [www.TheWrittenVoice.org](http://www.TheWrittenVoice.org).

For a literature review and case study discussing the affect computer-simulated handwriting had in three A/B test mailings for the American Heart Association, download the third article (an excerpted and expanded dissertation chapter) titled *American Heart Association Case Study*. Or if reading this pdf on screen, just click this link to download it now . . .

[http://www.thewrittenvoice.org/uploads/American\\_Heart\\_Association\\_Case\\_Summary.pdf](http://www.thewrittenvoice.org/uploads/American_Heart_Association_Case_Summary.pdf)

Non-Personalized Back of Reply Device (3.25" x 6.33")

### Credit Card Information

☐ VISA ☐ MasterCard ☐ American Express ☐ Discover

Total \$ \_\_\_\_\_

Card No:

Full Name on Card: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Phone No: \_\_\_\_\_ Email: \_\_\_\_\_

## Imagine No Malaria Case: Domingos' Story Using Proxy Photos

### Proxy Photos

It is always best to use original photographs of action scenes that portray an organization's work. In the following case, no original photography was available, so the writer used stock (proxy) images to visualize the story told. If proxy photos are used, be sure to add a clarifying statement like this:

Cameras seldom capture the drama of daily life as it unfolds. That was the case with the events [name(s)] experienced. So stock photographs have been used to portray the story told. While these images are only proxies, they faithfully represent the people, places, and events described.

### No Return Address

A unique feature of the outgoing envelope used in this package is the absence of any return address. Many would suggest that omitting the organizational name fails to take advantage of the power of branding. The same people would also decry the omission of the organization's logo. And now this envelope goes even further—it totally eliminates the return address.

Is it wise? What about the power of branding and name identification?

Direct mail expert Herschell Gordon Lewis describes the prime directive of an envelope: "An envelope has just two purposes in life: 1.) to keep things from falling on the street and 2.) to get itself opened."

Nothing achieves this mission better than a hand-addressed envelope that looks like a real human being has written a personal letter. Lack of a return address suggests this with an air of mystery and the cancelled postage stamp makes it look like a first class letter—though at a third the cost.

And as for branding, seeing a logo or the name of an organization in the return address block can dissuade some from opening an envelope—they can guess what's inside. Best to get the reader to open the envelope first. Then once inside there's ample room to show off the paraphernalia of branding.

Do USPS mailing rules even allowed this?

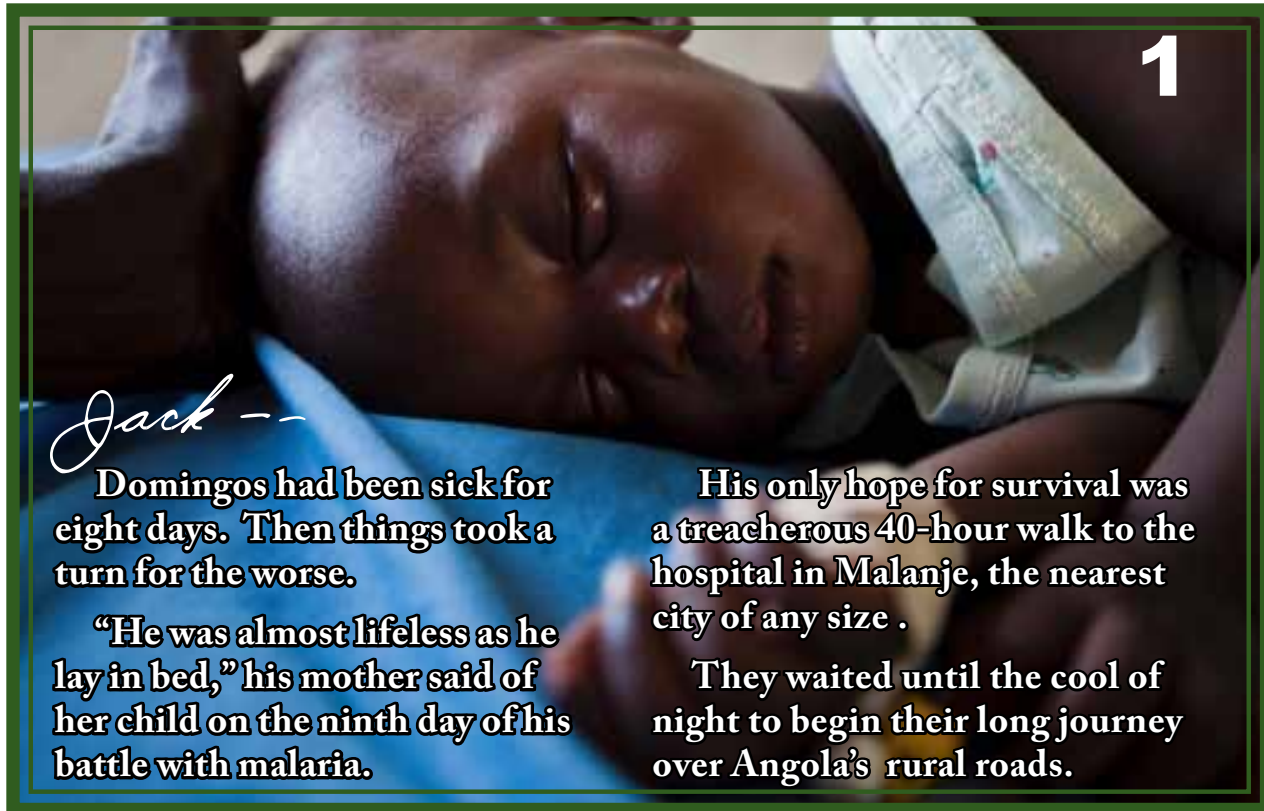
Yes, eliminating the name of the mailing organization, or as done here, eliminating the return address altogether is permissible providing two conditions are met.

First, the envelope must use a stamp that is cancelled with a mailer's postmark (the cancellation mark that defaces the postage stamp). It looks like the cancellation mark the post office prints across first class stamps, but is printed by our production facility under authorization of the USPS. This mark imprints an authorization number that makes it possible to piece mailed to our production shop.

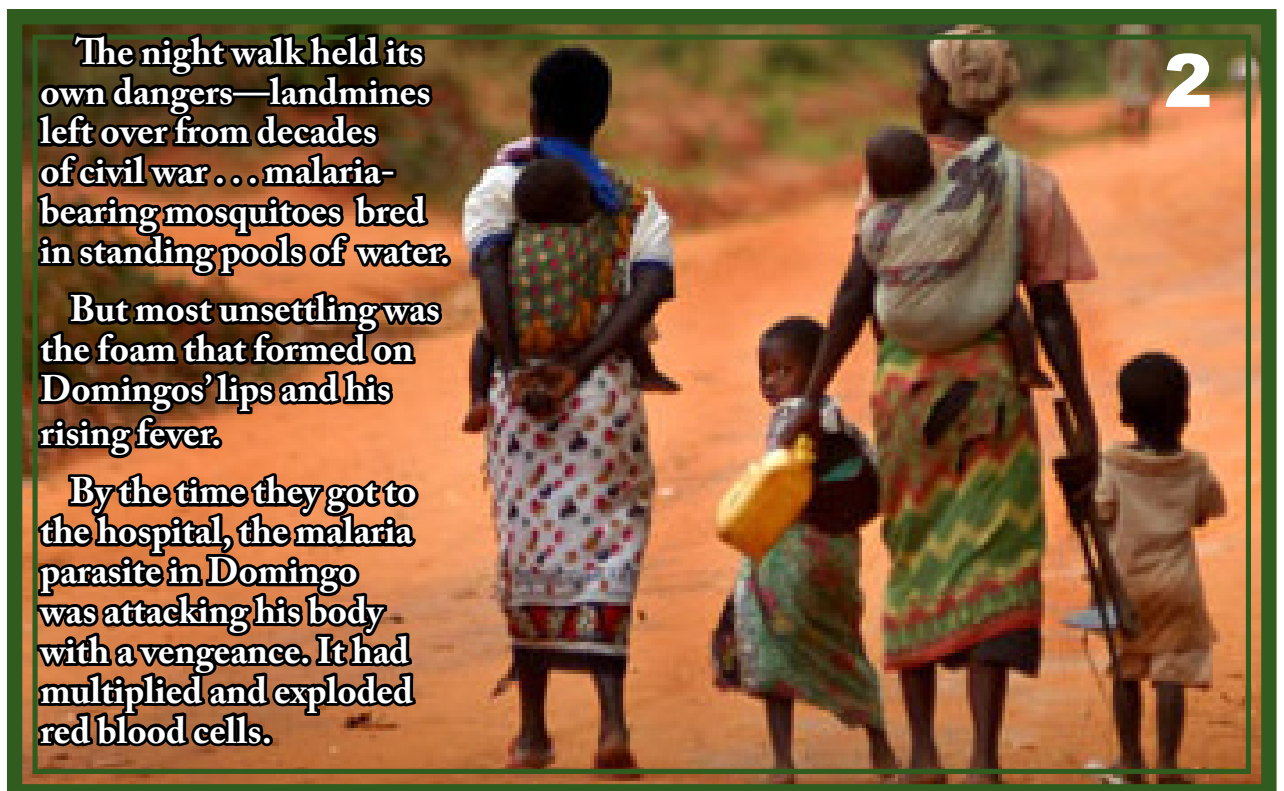
Second, if the return address block is totally omitted or if the name of the organization is absent, the name and address of the approved nonprofit must be prominently on the material inside the envelope.



## Variable Front Cover



## Non-Variable Inside Panel



## Non-variable Inside right panel



3

At the hospital, the doctor offered hope: “A transfusion can save Domingo’s life. But in the meantime, oxygen will help him breathe.”

But, neither would come.

(over)

## Variable back Cover

4

The nurse said, “I’m so sorry. But we just don’t have needles small enough for his tiny arms. Nor do we have an oxygen tent for him.” Moments later, after a desperate 40-hour trek on foot to save their eight-month old son’s life, Domingos died. His mother sat there next to him, holding back her tears.

Jack, this made me angry. It broke my heart.

I’ve got grandchildren the age of this little boy, so I imagined the anguish his mother felt. That’s why I’m writing. I’ve personally pledged to give \$1,500 to supply hospitals with life-saving equipment and to provide mosquito nets in Angola.

Will you ask your church to join me in saving the lives of children in Africa? If you can do more, please do so. If you can only do less, then please do so. Every gift, every life is just too precious. See the full details on the enclosed card.

Prayerfully,

*Dave Boling* Jack,

Dave Boling

*Thanks for whatever you can do.*

Associate Director - Council on Development

Cameras seldom capture the drama of daily life as it unfolds. That was the case with the tragic events Domingos and his family endured. So stock photographs were used to portray their story. While the images are only proxies, they faithfully represent the people, places, and events described.

West Ohio Conference of the United Methodist Church | 32 Wesley Blvd. | Worthington, OH 43085 | (614) 844-6200 | [dboling@wocumc.org](mailto:dboling@wocumc.org) | 99999

## Variable Reply Device Front (4.33" x 6")

Jack, can I count on your help?



For lack of a **mosquito net**, Domingos contracted malaria  
For lack of an **oxygen tent**, Domingos could not breathe  
For lack of a **small-gauge needle**, Domingos died

Most of us are moved to act only when we get scared, sad, glad, or mad.

This story made me sad because I have grandson Domingos' age.  
It made me mad because I know how preventable this boy's death was.

So I gave \$1,500 to help prevent malaria deaths from malaria in Africa.

Will you ask friends in your congregation to join me in giving? If friends from First United Methodist Highland can join me, send your gift in the enclosed envelope. YES, Dave . . .

- ☐ Enclosed is a check for \$\_\_\_\_\_ payable to Imagine No Malaria.  
☐ I have provided information on back of slip to give by credit card.  
☐ I am giving online at <http://imagineenomalaria.org/#donate>.

Mr. John Sample  
First United Methodist Highland  
1234 Main Street  
Highland, CA 92346

*Thanks again for sharing this request, Jack,*

West Ohio Conference of the United Methodist Church | 32 Wesley Blvd. | Worthington, OH 43085 | (614) 844-6200 | [dboling@wocumc.org](mailto:dboling@wocumc.org) | 99999

## Non-variable Reply Device Back (4.33" x 6")

### Your Gift Can Save a Young Life.

Unlike many other diseases that are awaiting a cure, malaria was eliminated in the U.S. in the 1950s. However, in Sub-Saharan Africa, malaria continues to kill a person every 60 seconds. But there is hope! **Imagine No Malaria** is part of a global partnership and together with our partners, our generation can beat malaria once and for all. Right now, your gift can save a young life. **Please help.**



I'd prefer to give \$\_\_\_\_\_ by credit card:



☐ This is a single gift. ☐ I authorize this amount as a monthly gift.

Card Nbr: \_\_\_\_\_ Exp. Date: \_\_\_\_ / \_\_\_\_

Name on Card: \_\_\_\_\_ CVC: \_\_\_\_\_

\* Card Verification Code

Billing Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Signature: \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Email: \_\_\_\_\_

## A-7 Carrier Envelope (5-1/4" x 7-1/4")

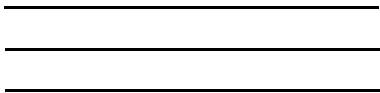


*Mr. John Sample  
7412 Club View Dr  
Highland, CA 92346-3993*

AUTO



## A-6 Reply Envelope (4-3/4" x 6-1/2")



Place  
Stamp  
Here

### **Imagine No Malaria**

West Ohio Conference of The United Methodist Church  
32 Wesley Blvd  
Worthington, OH 43085-3585

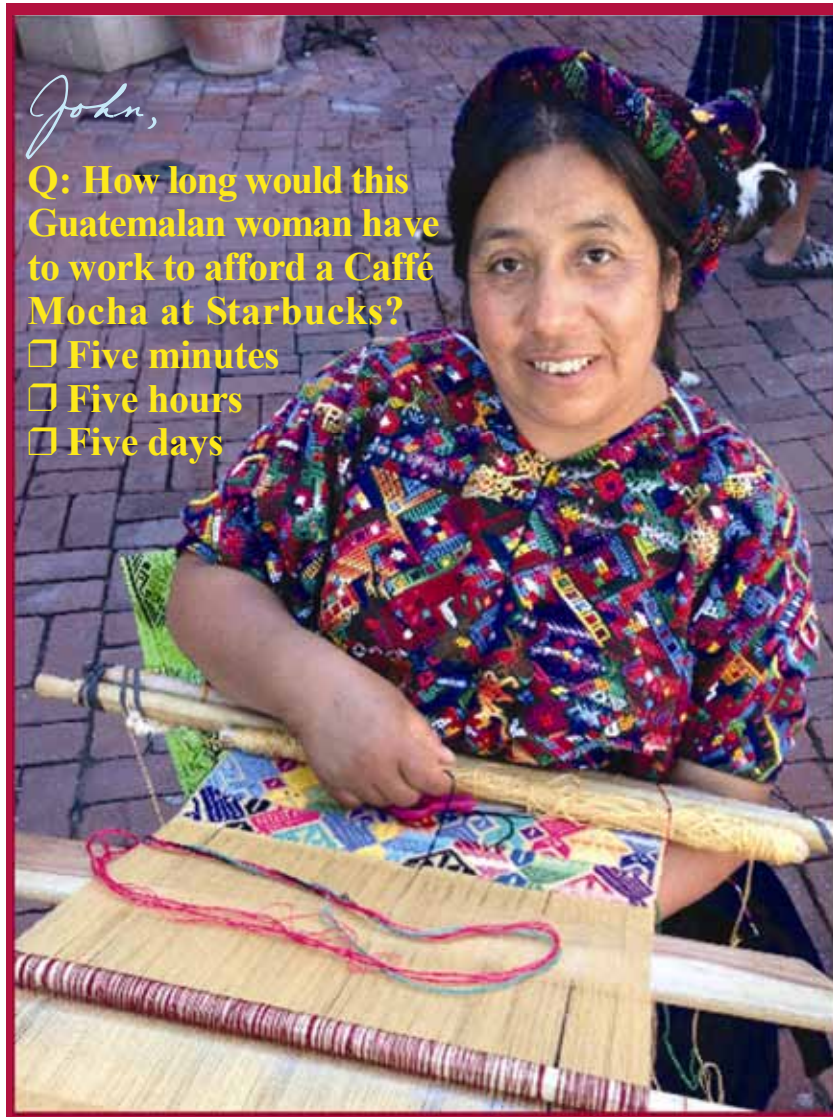






# Xela AID Case: Luciana's Story

## Page 1 Variable Front Cover



*John,*

**Q: How long would this Guatemalan woman have to work to afford a Caffé Mocha at Starbucks?**

- ☐ Five minutes
- ☐ Five hours
- ☐ Five days

## Page 2 Non-Variable Inside Left Panel

Luciana (pictured on the front of this card) told us: “My mother taught me to weave as a child. But there was no market for my art. So at 15, I got a job cleaning houses. I earned \$15 a month.”

I thought something got lost in translation. So I asked, “You mean \$15 *a day*?” “No,” she confirmed, “\$15 *per month*.”

That translates to just \$3.75 a week. Just 75¢ a day. That’s just 7 ½¢ an hour. We have a word for that. We call that slavery.

So *Luciana would have to work 50 hours to earn the \$3.75 a Starbucks Caffé Mocha costs!* But she had more serious concerns.

She explained: “I wasn’t earning enough to feed and care for my family. So to help them survive I planned to go to the United States where I could send home more dollars.”

Now whenever I indulge in a Caffé Mocha, I think about how blessed I am. I think about Luciana’s more serious concerns. I picture *her working 50 hours to pay for what I take just 5 minutes to drink!*

Little wonder Central Americans, desperate for hope, willingly risk their lives. They trek north in search of hope for their families.

Since she was the oldest of six and her mother was a widow, her family counted on Luciana. So she was determined to leave San Martin Chiquito for the U.S. where, in just a few hours, she could make what it would take a month to earn in Guatemala.

Hearing of the family’s struggles, a *coyote*—a *smuggler*—approached Luciana, saying, “It’s easy to get to the U.S. You’ll only have to walk in the desert for four hours. It’s safe.” *A lie!*

*Many are robbed or beaten, and even die in the desert.*

He said: “For \$6,000 you’ll have a job—guaranteed.” *A lie!*

## Page 3 Non-Variable Inside Right Panel

*Hopeful families end up gambling six-year's income for nothing.*

And if you get caught or can't find work, you still owe the coyote.

*Then if you can't pay, the coyote confiscates your land and home.*

Gratefully, Luciana's story didn't end in the desert. Just weeks before she'd planned to begin her northward trek, she visited Xela AID's clinic. There she met a representative who recognized her as an artist by the stunning *huipil* blouse she wore—a traditional Mayan style.

Xela AID saw in the artistry of weavers like Luciana, the potential for a successful local business. Now in the village of San Martin Chiquito, nestled in the highlands of Guatemala, Mayan women have joined together to form *Cooperativa Tesoros del Corazón* (Treasures of the Heart Cooperative).



We made a promise to find a market for their weavings. We would build them a retail space so they could sell to visitors. They promised to weave, to work together, to improve their skills and the quality of their work. There were smiles. There were tears. There was excitement. At last, there was hope.

Luciana said: “My *highest hope* was to be able to support myself and my family as a weaver, like my mother and like my grandmother before me.” *That hope has come true for Luciana!*

*continued on back...*



## Page 4 Variable Back Cover

Before forming their cooperative, each member's family income was only about \$600 a year. On average, each woman now earns \$550 a year weaving. So their work *has doubled their family's annual income*. Imagine the pride they feel. Wow!

Now imagine the impact more local businesses can have. Since 1992 Xela-AID has fueled such businesses with microloans.



An example of the work produced by *Cooperativa Tesoros del Corazón*. You can see more at <http://jojibags>.

We've started self-sustaining businesses like . . .

- Chicken and egg production—combating protein deficiency
- Party rentals—managed by youth we trained to run the business
- Sausage fabrication—creating a critical source of income for widows

These enterprises—along with schooling, clean water, skills training, and health care—allow families to live in dignity in their own villages. *They provide local hope that can curb our border crisis.*

Will you help us create enterprises to provide opportunities for youth in their local villages? Your gift will enable Guatemalans to earn a livelihood in their homeland and provide for their families.

In deepest gratitude,

*Leslie*

Leslie Baer Dinkel  
Executive Director

*John,*

*Thanks for any help you  
can give.*



PARTNERSHIPS FOR  
SELF-RELIANCE  
LIVE. LEARN. THRIVE!

111 Ocean Boulevard, 4th Floor  
Long Beach, CA 90802 | 999  
(714) 232-8669 | [www.XelaAID.org](http://www.XelaAID.org)

## Variable Front Reply Device

John,

With **unemployment at 80 percent in Guatemala**, smugglers prey upon youth who are desperate to help their families. But they flock across our borders only to find no work. Instead, they live in inhumane conditions and are doomed to stay until debts to coyotes are paid. Even though they long to go home, they feel a duty to help their families. **Will you help us create enterprises so these youth will find opportunities in their local villages?**

☐ YES, Leslie! Here's my gift of \$\_\_\_\_\_ to **break the cycle of poverty** in Guatemala.

**From:**

John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

*John--  
Your generosity will bring  
hope to desperate families.  
Thank you!*

111 Ocean Boulevard, 4th Floor | Long Beach, CA 90802 | Phone: (714) 232-8669 | [www.XelaAID.org](http://www.XelaAID.org) | 999

## Non-Variable Back Reply Device

*If you prefer to make your gift by credit card . . .*



☐  VISA

☐  MasterCard

☐  American Express

☐  Discover

Total \$ \_\_\_\_\_ Card No: 

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Full Name on Card: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Phone No: \_\_\_\_\_ Email: \_\_\_\_\_

## A-7 (5-1/4 x 7-1/4) Carrier Envelope

111 W Ocean Blvd, 4th Flr  
Long Beach, CA 90802



John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO



## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



PLACE  
STAMP  
HERE

XELA AID PARTNERSHIPS FOR SELF RELIANCE  
111 W OCEAN BLVD FL 4  
LONG BEACH CA 90802-4633





# **MAZON Case**

## **A Jewish Response to Hunger: Dylan Rose's Story**



## Front Cover



## Back Cover

*"Generously offer food to the hungry and meet the needs of the person in trouble; then your light will rise in the darkness, and your gloom become like noon." (Isaiah 58:10)*

**MAZON** | A Jewish Response  
To Hunger

10495 Santa Monica Blvd. Suite 100  
Los Angeles, CA 90025  
(800) 813-0557 | [mazon.org](https://mazon.org)

## Panel 2. Inside of Note Card

**MAZON**

A Jewish Response  
To Hunger

Dear John & Pat,

Dylan Rose, pictured on this card, told us: "Mom got laid off four years ago from her job at the school district. She'd been there 20 years. Now the only work she can get is *substitute* teaching. It's part-time and not enough to pay for the basics, let alone any extras."

So you can see why Dylan dropped out of sports. He didn't want to add more to the already-heavy burden his mom was carrying.

But it wasn't just the cost of a uniform that cut sports out. He wasn't getting the 2,800 to 5,000 calories a day the U.S. Department of Agriculture says a teen athlete burns. Hunger had robbed him of the energy to compete.

"Our food stamps have gone from \$300 to \$200 a month for my mom and me," Dylan said. "We can't afford the healthy foods some people can. It's usually chips, bologna sandwiches, and all that. We've had to open up canned food from the pantry that is probably older than me."

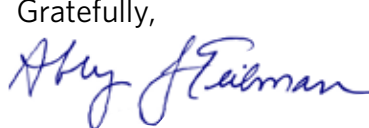
This is a national embarrassment for one of the world's most affluent countries. That's why MAZON is fighting to restore cuts to the USDA's SNAP (Food Stamp) program—our nation's essential hunger safety net.

SNAP cutbacks have ripped a hole in that hunger safety net with cruel results: "We run out of food some months and I've gone days without sleep because of hunger," Dylan told us. "The next day, I'll go through class pinching myself to stay awake."

Dylan also gave us a glimpse of his dreams for the future. "I've wanted to become a surgeon since the fourth grade, I keep reminding myself if I work hard, I can get to where I'm fine. Then I can buy my mom a new house." As Dylan dreams of a better future in which he can help his mother, you can imagine how his mother, a school teacher who knows the value of education, is equally driven to help her son.

And I'm driven to help families like the Roses. Their plight makes me angry and emboldens me to ask for your help. Families like the Roses should be able to live in dignity, safe from hunger's threat. Will you send a gift so MAZON can continue working to end hunger?

Gratefully,



Abby J. Leibman  
President & CEO

*John & Pat,*

*Thanks for any help  
that you can give.*

10495 Santa Monica Blvd, Suite 100 ♦ Los Angeles, CA 90025 ♦ (800) 813-0557 ♦ [mazon.org](http://mazon.org) ♦ 39,972

## A-7 (5-1/4 x 7-1/4) Carrier Envelope

10495 Santa Monica Blvd.  
Suite 100  
Los Angeles, CA 90025



Mr. John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO



## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



PLACE  
STAMP  
HERE

MAZON  
A Jewish Response to Hunger  
10495 Santa Monica Blvd  
Santa Monica CA 90025



## Front of Reply Card

**Yes! I want to help MAZON end hunger in America and Israel.**

☐ \$100 ☐ \$200 ☐ \$300 ☐ \$400 ☐ \$\_\_\_\_\_

**DONATION PAYMENT OPTIONS** (Please select one):

- ☐ I have enclosed my check payable to MAZON.  
☐ Please charge my credit card.

*Credit Card Number:*

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

*Expiration Date:*

		/		
--	--	---	--	--

Mr. & Mrs. John Sample  
10495 Santa Monica Blvd. Ste 100  
Los Angeles, CA 90025-5031

Please help us update our records:

Email: pgjerset@mazon.org

Phone: (424) 208-7205

PS14      999999      39,972



## Back of Reply Card



**Abby J. Leibman**  
President & CEO

### YOUR GIVING HELPS US FIGHT TO END HUNGER

Jews share a sacred duty to help the vulnerable people among us. To fulfill that duty, **MAZON** is guided by two Jewish ideals: **tzedakah** (charity rooted in and driven by justice) and **tikkun olam** (our responsibility to repair the world).

You've seen the face of one boy—Dylan Rose. You've read the story of his mother, who felt the impact of layoffs in her school district.

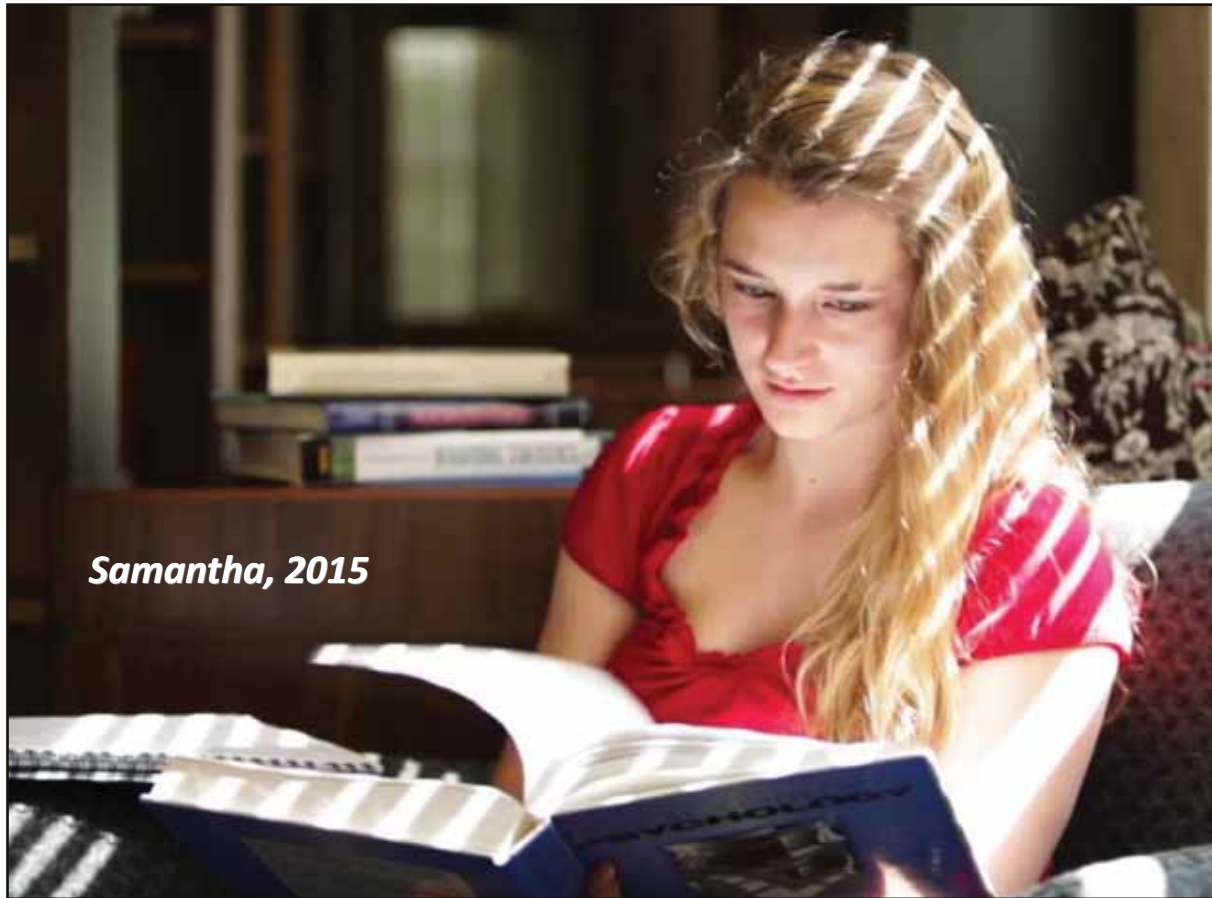
Your gift to MAZON helps us fight for families like Dylan's—across America. I hope the story of Dylan and his mother breaks your heart. And if it does, I hope it also moves you to give.





# California Baptist University Case: Samantha's Story

## Front Cover



## Back Cover

### *A Personal Word from Samantha, Class of 2015*



*Thank You!*

Many people in prisons, like my mother, are beautiful people who need help. I really want to work as a prison psychologist, using drama therapy to help them. I feel if I can help just one inmate who has children get out of prison and stay out, and really turn their life around . . . that would be worth everything.

In spite of all the loans I'm taking out, I know this is where I'm supposed to be and I know God is going to use me. God wouldn't allow me to be at CBU if I wasn't supposed to be here. So when I get stressed out about finances or anything like that I just think:

***God will help me, He will provide when I need something, I'll be able to make it through. And part of God's answer to my faith has been the generous giving of CBU's donors.***

I am so grateful for the generosity that has made it possible for me to receive a scholarship from CBU. I am hoping to earn a doctorate so I can help people like my mom. That means I have many more years of faith and work ahead, but God will be holding my hand all the way.

*With deep gratitude,  
Samantha, 2015*

**See Samantha's thank you video online at [www.calbaptist.edu/Fund](http://www.calbaptist.edu/Fund)**



**California Baptist University | 8432 Magnolia Avenue, Riverside CA 92504 | [www.calbaptist.edu](http://www.calbaptist.edu)**

# Inside of Note Card

RONALD L. ELLIS, PRESIDENT  
CALIFORNIA BAPTIST UNIVERSITY

November 28, 2013

Dear John,

“Mom was out of prison when my grandparents took me bowling on my eleventh birthday. She’d promised to come. I kept looking at the clock all day, but mom never showed up.”

Those are the recollections of Samantha, the CBU junior pictured on the front of this card. She explained: “My mother has been in-and-out of prison since I was two-years-old. And I’ve never really known my dad.”

That afternoon in the bowling alley when Samantha was broken-hearted because mom had failed her again, her grandpa said: “You can either choose to let this affect you, or you can make your birthday fun **in-spite-of-it**.”

Living an **in-spite-of-it** life was the norm for Samantha, growing up in St. Louis. “But,” she says, “my great grandparents were two people in my life who actually followed through with their faith. And that was a really huge thing for me. They’d give me money to put in the church offering plate and we’d talk about things when we got home.”

Describing home, Samantha remembers: “With five kids it was always crazy . . . one bathroom . . . only two actual bedrooms. So we kind of turned other rooms into bedrooms. We’d get one pair of shoes for a few years and you’d just try to make them last as long as you could. We’d wear our shoes till the duct tape wore out and we couldn’t fix them anymore.”

Samantha tested into a gifted program at a special school where she was challenged by teachers to focus on academics. “It set my goals straight and I followed a separate path from my brother and sister. I was the only one of us to graduate from high school.”

Samantha said: “Had I gone to a normal public school I probably would have ended up like the rest of my family. My siblings got their GEDs, had a lot of children at a young age, my brother went to jail, and my sister was suicidal. But God led me to the right place.”


Samantha came across California Baptist University while looking online for Christian schools with Forensic Psychology programs. She told her uncle: “I’m going to CBU.” Quite a step of faith. Samantha had no income, no college savings, and didn’t even have a chance to visit campus before moving here. Here’s how she describes her faith journey to CBU . . .

“It was the first time going anywhere I literally didn’t know anybody. But my biggest concern was always just the money. I’m a very frugal person, so it was hard for me to make the choice, because I had some pretty good offers from state schools where I wouldn’t have to pay much at all. But I just knew this is where I was supposed to be. It sounds silly, but I just couldn’t justify going to a state school even though it would have been so much cheaper.”

Samantha is double-majoring in Psychology and Theater. But she manages to get all “As” while working on campus in the student Recreation Center. She has some student loans. But she wouldn’t be at CBU apart from the scholarship support she receives.

Your generous support of CBU is what helps make the dreams of amazing students like Samantha come true. Please send your best gift to the CBU Scholarship Fund so we can help students like Samantha come to CBU. *See Samantha’s note of thanks on the back . . .*

In Christ,

  
Ronald L. Ellis, Ph.D.

*John --*

*Thanks for helping students like Samantha attend CBU. You're changing lives--giving young people a future and a hope!*

4974

California Baptist University | 8432 Magnolia Avenue, Riverside CA 92504 | [www.calbaptist.edu](http://www.calbaptist.edu)

## Front of Reply Card

John,

Apart from scholarship support, many young people like Samantha wouldn't be able to attend CBU. Your gift can provide a deserving student a future and a hope. Thanks for caring and sharing.

☐ Enclosed is my gift of: ☐ \$100 ☐ \$150 ☐ \$250 ☐ \$ \_\_\_\_\_

☐ I will give online: Go to [www.calbaptist.edu/Fund](http://www.calbaptist.edu/Fund)

☐ I will give by credit card: Complete form on back

*Your gifts, payable to CBU, are tax-deductible.*

John Sample  
7412 Club View Dr  
Highland CA 92346-3993



999999 - 4974

California Baptist University | 8432 Magnolia Avenue, Riverside CA 92504 | [www.calbaptist.edu](http://www.calbaptist.edu)

## Back of Reply Card



For those like Samantha, who depend on scholarship support, **thank you for sharing.**

*I'd prefer to make my gift by credit card . . .*



VISA



MasterCard



Discover

Amount: \$ \_\_\_\_\_

Card No:

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Code on back:

--	--	--

Full Name on Card:

\_\_\_\_\_

Exp. Date:

\_\_\_\_\_

Signature:

\_\_\_\_\_

Phone No:

\_\_\_\_\_

Email:

\_\_\_\_\_

Contact information: [CBUFund@calbaptist.edu](mailto:CBUFund@calbaptist.edu) | (951) 343-4350

## A-7 (5-1/4 x 7-1/4) Carrier Envelope

8432 Magnolia Ave.  
Riverside, CA 92504



John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO



## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



Postage  
Required  
Post Office will  
not deliver  
without proper  
postage.



**cbu** | FUND

California Baptist University  
8432 Magnolia Avenue  
Riverside, CA 92504-3297







## Raleigh Rescue Mission Case: James' Story

## NOTE CARD FRONT COVER



**The Face of Faith and of Hope**

## NOTE CARD BACK COVER

*"Generously offer food to the hungry and meet the needs of the person in trouble; then your light will rise in the darkness, and your gloom become like noon." – Isaiah 58:10 (CJB)*



314 E. Hargett St. • Raleigh, NC 27601 • (919) 828-9014 • [www.raleighrescue.org](http://www.raleighrescue.org)

## INSIDE OF NOTE CARD



April 21, 2014

Dear John & Patricia,

"The basement was dark. No windows. Infested with bugs. And I was worried about snakes," James said. "I never saw a snake, but LOTS of crickets!"

That's how James (pictured on the front) described the basement he lived in after he was laid off at FedEx. He'd been a delivery driver for 7 years.

"I hadn't thought about what would happen if I lost my job," he said. "I guess I figured my job would last forever. So I was stunned when it happened to me. It was like shell shock." Behind on rent, James lost his quiet 3rd-floor apartment. Then his car. Eventually he got a night security job. But since buses in Raleigh don't run past midnight, he often had to take an expensive cab ride home.

James had walked by Raleigh Rescue Mission many times. Then one day, tired of sleeping in a bug-infested basement, he stopped in. He was greeted by Ms. Betty, who works at the front desk. He said: "I want to see if you can help me."

"My back was up against a wall," James admits. "I was really afraid. But Ms. Betty comforted me. She sat there with me and she spoke through her faith and told me everything was going to be all right, that I would be ok. That right there was the greatest feeling ever. I didn't feel alone anymore!"

Ms. Betty was the face of hope that day for a lonely, frightened, exhausted man.

At the Mission, James found a clean, safe place to sleep. Hot meals. Life-changing Bible classes. And he took computer classes vital for 21st Century work. Then, so he could get to and from work, he was nominated to receive a very special gift that would open doors of opportunity.

On February 20, James was given the opportunity to pay just \$500 for a 1996 Toyota Corolla DX—a car valued at more than \$2,500. It had been donated to and refurbished by volunteers at partner agency, Wheels4Hope. At a car blessing ceremony, we asked God to use this gift to open doors of opportunity for James. And God has answered. His car has made it possible for him to receive a promotion that required a car to visit several job sites.

It costs us \$35.16 a day or \$246.12 a week to host and help a guest like James. But that investment can replace fear and desperation with faith and hope. I'm hoping you can help us keep reaching out to people like James.

Warmly in Christ,

*Lynn Daniell*  
Lynn Daniell  
Executive Director

*John & Patricia,  
Thank you for any amount  
you can send.*

314 E. Hargett St. • Raleigh, NC 27601 • (919) 828-9014 • [www.raleighrescue.org](http://www.raleighrescue.org) • 15,000

## FRONT OF RD

☐ YES! I want to help Raleigh Rescue Mission put smiles on faces and hope in hearts. Enclosed is my gift of . . .

☐ \$100 ☐ \$125 ☐ \$75 ☐ \$\_\_\_\_\_

Make your tax-deductible gift to Raleigh Rescue Mission.

☐ I prefer to give by credit card (complete form on back).

99999 GAD4D1A00L 15,000



Mr. & Mrs. John Sample  
7412 Club View Dr  
Highland CA 92346-3993

*John & Patricia--  
Your help is deeply appreciated.  
Thank you.*

314 E. Hargett St. ♦ Raleigh, NC 27601 ♦ (919) 828-9014 ♦ [www.raleighrescue.org](http://www.raleighrescue.org)

## BACK OF RD

I'd like to make my gift by credit card:

	CARD #	NAME (as it appears on card)
	EXP DATE	ADDRESS
	SIGNATURE	
	E-MAIL ADDRESS	

### Partnership Opportunities:

To VOLUNTEER — visit [www.raleighrescue.org](http://www.raleighrescue.org) for a list of opportunities.

To DONATE food or gently used items — drop off your donations at the following locations:

- non-food items: 1200 Corporation Parkway, Suite 121  
8 a.m. - 4 p.m. Tues. - Sat.
- food donations: 314 E. Hargett Street  
9 a.m. - 5 p.m. Mon. - Sat.

*We make every effort to use your gift as you specified. If a particular item or project becomes overfunded, we use those funds where needed most to serve the needs of homeless, hurting people.*

*We never rent, sell or exchange our donors' information.*

*It is not our intention that the urgency of this letter cause feelings of obligation for financial participation. Readers are invited to join as partners in this project only as they feel led by God to do so. We believe God will meet the need presented here through those who respond. Funds received will be used to care for the homeless throughout the year. We ask all to pray for our ministry.*

*Raleigh Rescue Mission is a Certified Member of Excellence with the Association of Gospel Rescue Missions and a member of good standing with the Evangelical Council for Financial Accountability. Charity Navigator has given Raleigh Rescue Mission an overall outstanding four-star rating. Your contributions to the Mission are tax-deductible.*

To give online, visit: [www.raleighrescue.org](http://www.raleighrescue.org). For more information, call Jane Baker: 919-828-9014, ext. 118.





## A-7 (5-1/4 x 7-1/4) Carrier Envelope

314 E. Hargett St.  
Raleigh, NC 27601



Mr. & Mrs. John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO



## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



PLACE  
STAMP  
HERE

RALEIGH RESCUE MISSION  
314 E HARGETT ST  
RALEIGH NC 27601

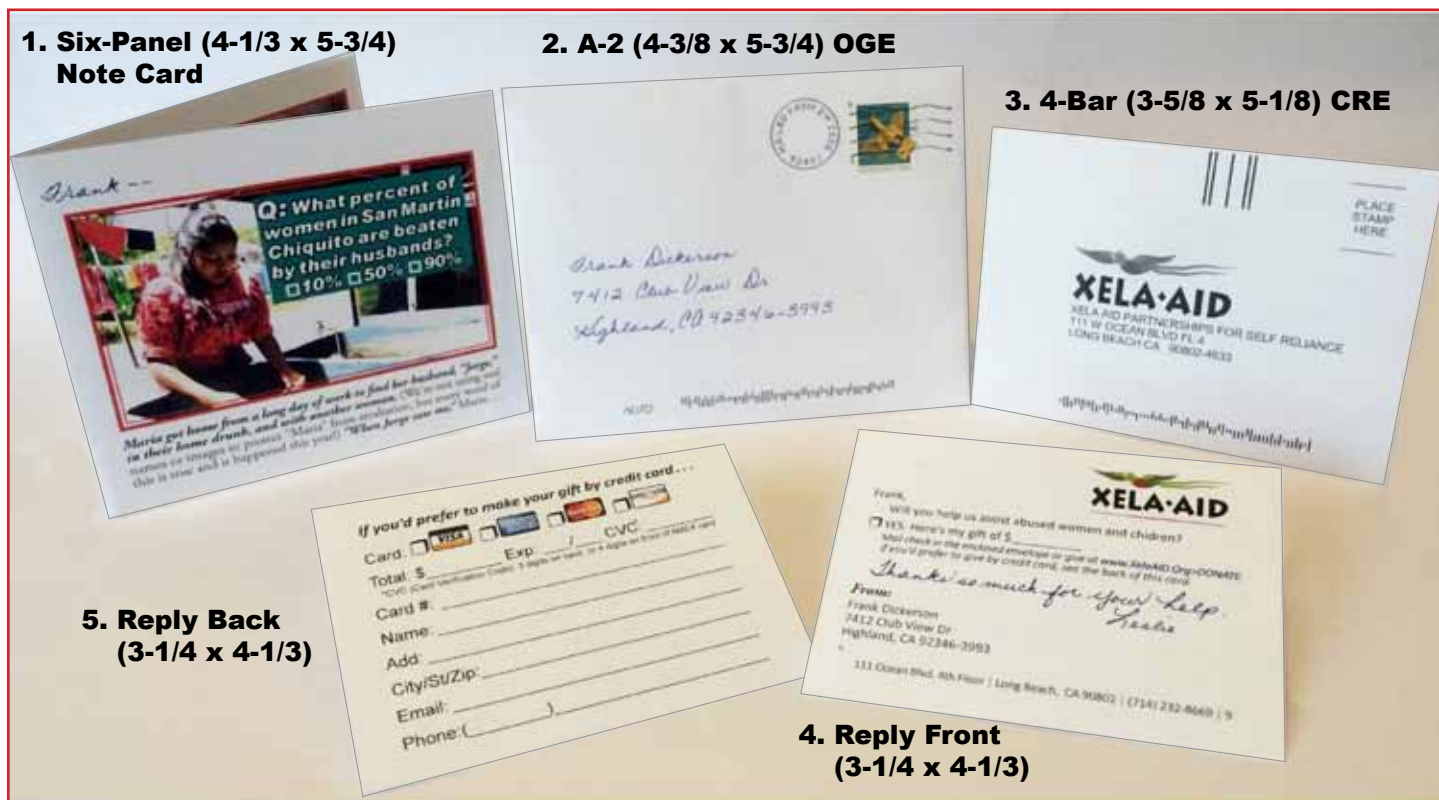






## **Xela AID Case: Maria's Story Told in a Six Panel Mini Card**

# Mini-Card Tri-Fold Specifications



## Unique features

1. The size of this package boosts its open rate—it looks like an invitation to a dinner party or baby shower.
2. Lying flat, the card measures 4-1/3" x 17-1/4" and when folded in thirds measures 4-1/3" x 5-3/4".
3. The reply device measures 3-1/4" x 4-1/3".
4. The Outgoing Envelope (OGE) is 4-3/8" x 5-3/4" and the Courtesy Reply Envelope (CRE) is 3-5/8" x 5-1/8".
5. The front and back panels of the piece are personalized while the inside copy is static.
6. Each panel contains a dominant photograph that represents a major action in the story. Copy is superimposed across photographs or beneath the images to move the story along.
7. **Q.** What very common entertainment discourse does this fund appeal format resemble? (Hint: if you still get a Sunday newspaper, there's a section that contains lots of these). **A.** Comic strips. Sequential art has a long history as the images below show. In a fund appeal, however, the goal isn't comedy, but drama. An effective photograph should be able to convey the emotional impact of a scene with no need for any text. Of the following, the fourth image from the left rises to this standard. A scene shows a devastated father who has lost his son in the Syrian civil war. It won a Pulitzer Prize for Associated Press in 2013.



Sequential story art from Cave of Lascaux in the south of France, near Lascaux: circa 15,000 B.C.E.



Sequential story art by German sculptor Tilman Riemenschneider, carved in limewood: circa 1501 C.E.



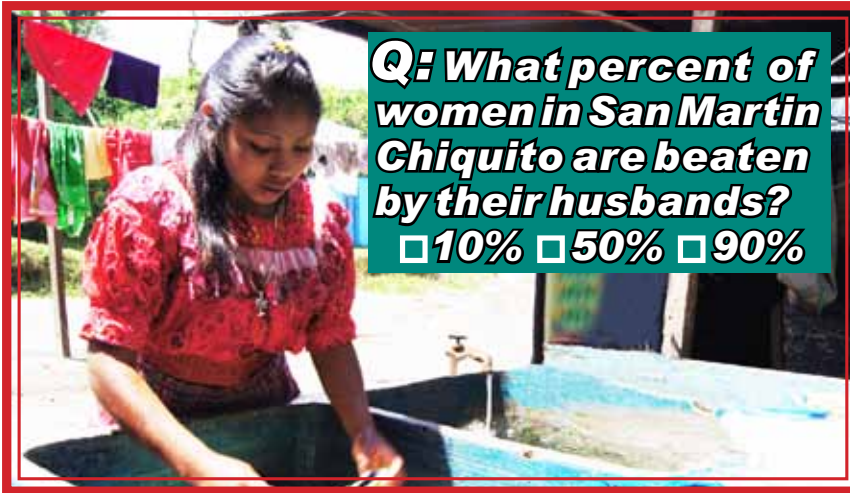
Join or Die political cartoon from Benjamin Franklin's Pennsylvania Gazette: January 2, 1750 C.E.



Pulitzer Prize winning shot by Associated Press covering the tragic civil war in Syria: 2013 C.E.

# 1 PERSONALIZED NOTE CARD COVER

*John + Patty --*



*Maria got home from a long day of work to find her husband, "Jorge," in their home drunk, and with another woman. (We're not using real names or images to protect "Maria" from retaliation, but every word of this is true and it happened this year!) "When Jorge saw me," Maria. . .*

## 2 NON-PERSONALIZED INSIDE PANEL

said, *"he flew into a rage, ordered me out of the house, and slugged me with his fists!"*

Maria, 38, is a dedicated mother and foster mother. She spends hours each day helping others and has participated in Xela AID projects for many years. But she didn't want to tell us about what had happened.

*"There are so many others who need help. I didn't want to ask for anything,"* Maria told me.

Luckily, Maria did come forward and talked to our therapist, Yuly.

When the two of them met, Maria's face was swollen and bruised. So our first job was to get her out of harm's way—fast. We found a shelter and moved Maria and her children out of her dangerous household.

*"I had nowhere to go,"* Maria said. *Xela AID has been the family that I never had."*

Jorge had threatened to have Maria killed if she pressed charges, or asserted her legal right to live in her home with her children. But she bravely decided to prosecute to the full extent of the law.

*"No one should have to be afraid for their life in their own home,"* she said. *"I want to set a good example for other women."*

### 3 PERSONALIZED PANEL FOLDED INSIDE



John & Patty, virtually every woman in Maria's village suffers as she has. This ugly, shameful truth was confirmed in a recent study which found that 90% of all women in the region are regularly hit, kicked, bitten and otherwise abused by their own husbands!

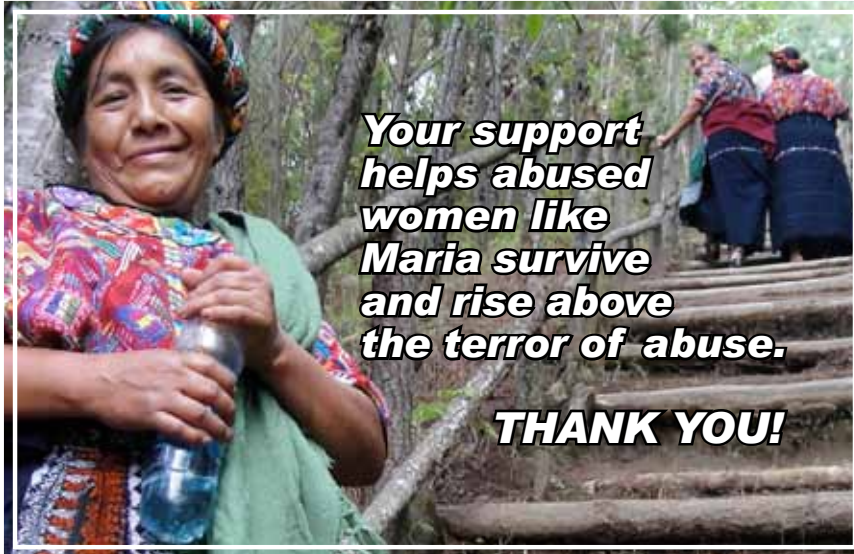
### 4 NON-PERSONALIZED INSIDE PANEL



The gifts of friends like you enabled us to hire Yuly, our first therapist. She is now working full time to help women like Maria get the help they need—and fast, before it's too late. Sadly, her office is never empty! Yuly also specializes in women's and children's rights and engaging needed legal and other specialists.



## 5 NON-PERSONALIZED INSIDE PANEL



Since she was hired, Yuly has intervened to stop the abuse of . . .

- Eleven women who were hit (and some raped) by their own husbands
- Three children who were bruised or had bones broken for “misbehaving”
- Four girls as old as 9 years and as young as six months who were sexually abused!

*Continued on back panel . . .*

## 6 PERSONALIZED BACK COVER PANEL

Hearing about abuses against those who are most helpless makes me furious, and I'll bet it does you too! The good news is that with your help, we can work to stop the violence against mothers like Maria and against defenseless children!

Xela AID's Domestic Violence Prevention Program is new. And except for Yuly's salary, it is currently not funded. For now we're using emergency funds, and we need to fund the balance of this program for the year. We hope to raise these costs (about \$10,000) from this mailing.

Will you help us stop violence against women and children?

Your gift will provide the immediate help they need to escape violent, potentially life-threatening situations. It will help house women like Maria until it's safe to return home, and provide counseling and other services to help heal their bodies and broken hearts.

With heartfelt gratitude for whatever you can share,

*Leslie*  
Leslie Baer Dinkel  
Executive Director



*John + Patty*  
*Thanks for helping those*  
*who are vulnerable find hope.*

111 Ocean Blvd. 4th Floor | Long Beach, CA 90802 | 90802 | (951) 733-2588 | [www.XelaAID.org](http://www.XelaAID.org) | 2498



## 7 REPLY DEVICE FRONT



John & Patty,

Will you help us assist abused women and children?

☐ YES. Here's my gift of \$\_\_\_\_\_

Mail check in the enclosed envelope or give at [www.XelaAID.Org](http://www.XelaAID.Org) >DONATE.  
If you'd prefer to give by credit card, see the back of this card.

*Thanks so much for your help.*  
*Leslie*

**From:**

Mr. & Mrs. John Sample  
7412 Club View Drive  
Highland, CA 92346-3993

a

111 Ocean Blvd. 4th Floor | Long Beach, CA 90802 | (714) 232-8669 | 2498

## 8 REPLY DEVICE BACK

*If you'd prefer to make your gift by credit card...*

Card: ☐  ☐  ☐  ☐ 

Total: \$\_\_\_\_\_ Exp: \_\_\_\_/\_\_\_\_ CVC\*: \_\_\_\_\_

\*CVC (Card Verification Code): 3 digits on back, or 4 digits on front of AMEX card

Card #: \_\_\_\_\_

Name: \_\_\_\_\_




Add: \_\_\_\_\_

City/St/Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: (\_\_\_\_\_) \_\_\_\_\_

## A-2 (4-3/8" X 5-3/4) CARRIER ENVELOPE

	
<p><i>Mrs. &amp; Mrs. John Sample</i> <i>7412 Club View Drive</i> <i>Highland, CA 92346-3993</i></p>	
<i>AUTO</i>	

## 4-BAR (3-5/8" X 5-1/8) REPLY ENVELOPE

	<div>PLACE STAMP HERE</div>
 <b>XELA·AID</b> XELA AID PARTNERSHIPS FOR SELF RELIANCE 111 W OCEAN BLVD FL 4 LONG BEACH CA 90802-4633	
	



## **Xela AID Case: Leslie Baer's Founder's Story Using Long Tabloid Letter and Catalog**

**“For more than 20 years, I’ve not talked in detail about what I’m about to share.”**



Leslie Baer Dinkel

*John and Patty,*

**Sharing my story brings back such horrifying memories that I’ve simply blocked it from my mind. But it’s part of what drives me today.**

It was December 1992.

I was in Quetzaltenango, a Guatemalan city the locals call “Xela” (pronounced *Shay-la*). It’s located at 8,000 feet in the Pacific west coast mountains. I’d come to study Spanish as part of my work leading a volunteer corps stateside for Mother Teresa’s organization.

The women wore bright woven blouses and skirts that covered their knees. A six-foot-wide nativity scene filled a bakery window. It was a picture-book scene.

But something eerie and sinister was going on, too. Troops—mostly squads of teenagers carrying guns—swarmed the streets. This was surreal—and frightening.

Those colorfully dressed women—they were passing by me quickly; not speaking, not looking up. They were scared.

The other strange thing was the absence of plain-clothed men on the streets.

I passed by schoolyards where no children were playing, and with good reason. My Spanish teacher, Patricia, said, “Many people don’t let their children go to school.” Of course, my first thought was, *How sad. A generation of children with no schooling is*





*destined to grow up illiterate, underskilled and doomed to a life of poverty.*

“Their parents are terrified for them to go to school,” Patricia continued. “They fear that one day their children will ‘disappear.’ And you see no men on the streets because they, too, fear disappearing.”

To “disappear,” I learned, was code for being kidnapped, tortured and killed.

## A WITNESS TO TERROR

Those were my first impressions of a country still in the throes of revolution.

*What have I gotten myself into?* I thought. I went expecting to be a student and ended up being a witness to terror.

Since the early 1960s, a civil war had been tearing Guatemala apart. That armed conflict had its roots in the gaping inequities between the rich and poor: The rich lived much like our middle class in the United States, while the poor starved and lived in squalor.

The war ended in genocide—with 300,000 indigenous people killed or disappeared and up to a million made homeless!

Decades later, half the population is in rural areas in which up to 80 percent live below Guatemala’s poverty line. And they still don’t have nutritious food to eat, clean water to drink, or a place to get basic

health care. They lack access to education. But worst of all, they lack *hope*.

Near the end of my several weeks of study, my tutor asked, “Do you want to see what’s really happening in Guatemala?” Not understanding the danger, I eagerly agreed, and off we went late one afternoon to visit a refugee village. We drove for about three hours. Then, under cover of darkness, we hiked up into the mountains.

---

***“I went expecting to be a student and ended up being a witness to terror.”***

---

It was raining, and after several more hours we finally arrived, tired and muddy. We entered the village with no fanfare. People peered out wearily from under their leaky lean-to structures. Most wore tattered clothes. They were gaunt and listless.

We walked by one family of five people standing around a small fire to warm themselves. A young mother held a frying pan over the fire, stirring what looked like a single cupful of food—one or at the most two eggs mixed with goosefoot (a weed where I come from). I realized this would mean at most a mouthful for each of her small children who looked on, hungry to eat!

## FROM BAD TO WORSE

As we walked on, an overpowering stench hit me. It became stronger and stronger and finally made me gag. Then it dawned on me that more than a hundred people were encamped there, and they had no toilets.

As bad as that was, things got worse. We came upon a group of women huddled in a circle. As we got closer, I saw they were crying. They were gathered around a young boy whose thin, lifeless body lay in a coffin made of cardboard boxes. Patricia translated as one of the women spoke between sobs, “He died because he had a sore throat.” I figured it must have been complicated by a dangerous bacteria such as strep.





I was horrified! How could it be that just a five-hour plane ride from my comfortable home in Southern California, this family had no access to a simple antibiotic? I remembered that weeks earlier I'd thrown away some amoxicillin about to expire. That antibiotic might have saved this little boy's life! Tears welled in my eyes, and I tried not to let the women see that I was crying.

It was now near midnight, so Patricia and I, along with a couple of visitors from the United Nations, bunked down on blankets under a large lean-to that had been constructed for visitors. Villagers had hoped that witnesses being there might protect the village. I felt physically and mentally exhausted and welcomed sleep.

### PANIC IN THE NIGHT

Just after we lay down, a whirl in the distance broke the silence. The sound grew louder and louder, and as it did, the village went completely dark as panicked refugees ran to douse all the fires. Moments later, a helicopter whirled overhead. Bright lights flooded the compound, illuminating targets. Machine gun fire cut a line in the dirt only few feet from our heads!

Terrified, I froze. I felt sick to my stomach and couldn't believe this was happening. When I tried to move, it felt like I was pushing against mud, stuck in a nightmare I couldn't wake up from!

The strafing went on for about ten minutes, but it seemed much longer. After the barrage stopped and the helicopter flew off, the village fell deathly quiet except for the sobs of children. We had been lucky that night: No one got hurt, no one was killed. But this terror, I realized, was daily life for the Mayan civilians who'd fled to the mountains. They were there trying to avoid being drawn into one side or the other of the civil war. But the war kept coming to them.

I left Guatemala just days after my visit to the refugee village, but what I'd experienced left an indelible mark on my heart. Over the next month,



I'd cry as I remembered how helpless I'd felt that night. Then I'd get angry.

Angry as I thought about that little boy, lying in a cardboard casket for lack of a common antibiotic. Angry that this preventable suffering was happening just hours from my doorstep in Los Angeles! Angry that children were afraid to attend school. I had to do something.

---

***“This preventable suffering was happening just hours from my doorstep. I had to do something.”***

---

One thing I could do was get medicines to these displaced refugees. A friend had told me that soon-to-expire medicines at pharmacies, such as the amoxicillin I'd thrown away, were retrieved by manufacturers and destroyed each year by the ton. I realized that with these throwaways, innocent children like the boy I'd seen dead could be saved.

The empty schoolyards haunted me, too.

It occurred to me that for what I was spending to see a movie each month, a child like those I'd seen in the village could be educated. They could have the power of knowledge. And with knowledge they would no longer need to rely on others but could prosper from their own ingenuity and work.

We call that *self-reliance*. Self-reliance changes individuals, families and nations as people are able

to feed, clothe and provide shelter for themselves and their families.

## TURNING TRASH INTO TREASURE

So I gathered family and friends and we began to turn what we would normally have thrown away—old schoolbooks and supplies, good medicines slated to be destroyed, and money we routinely fritter away on things we don't really need—into treasures for the Mayan people of Guatemala.

We even created a scholarship program, matching kids who desperately wanted to study with people willing to give up that movie out (about \$30 each month) to send them to school. In the first year, more than 100 supporters signed on to help. Xela AID had been founded. And it continues to grow.

Our organization was born during a time of war in Guatemala. While political factions battled with guns, we battled back with compassion. As you read the enclosed catalogue, you'll learn about some of the victories we achieved.

But those achievements were made possible *only because generous friends like you funded our work.* Today 80 percent of Guatemalans still live in poverty. So I'm hoping you'll help us do even more by making a gift to Xela AID this holiday season.

May Peace Be With You and your family during the holidays and all year long,

*Leslie*

Leslie Baer Dinkel  
Executive Director, Xela AID

*John and Patty--*

*For a family in Guatemala that earns less than \$100 a month, even a small gift can make a big difference. Thank you for whatever you can share.*



**PARTNERSHIPS FOR  
SELF-RELIANCE**  
**LIVE. LEARN. THRIVE!**

111 West Ocean Boulevard, 4th Floor | Long Beach, CA 90802  
951.733.2588 | [info@xelaaid.org](mailto:info@xelaaid.org)  
[www.xelaaid.org](http://www.xelaaid.org)





# CHRISTMAS GIFT CATALOG COVER

2

## CRITICAL HEALTH CARE

*Averting medical tragedies through early diagnosis*

**This will likely be her last Christmas.** That's because Kimberly, just 6 years old, was born with a heart defect. It could have been repaired with surgery when she was an infant. But in a country where children are often born at home, her parents had no way of knowing about the heart defect that now will cut her life short.



Xela AID Board member and cardiologist Dr. Steve Kent met Kimberly on a recent volunteer trip to Guatemala. After examining her, he said, "At this stage, Kimberly's heart is too damaged for repair." Xela AID is providing medicines to make her life more comfortable. And Dr. Kent and his wife are sponsoring Kimberly through Xela AID's Work Study Scholarship Program so she can stay in school, learn, and enjoy what time she has left with her friends.

"It's heartbreaking to have to tell a parent their child is inoperable," Dr. Kent said. "With a yearly screening program, we can implement needed treatments early and make it possible for children, who otherwise would have died young, to live longer, healthier lives."

What's most heartbreaking is that this tragedy could have been prevented. We need help to get our infant screening program up and running so we can diagnose life-threatening ailments like Kimberly's—*before it's too late*.

*Kimberly with her mother and Xela AID board member and cardiologist Dr. Steve Kent.*



(This catalog contains 16 pages of projects, Only two projects are shown here.)

# CHRISTMAS GIFT CATALOG SAMPLE PAGE

*With your help, Xela AID will have the means to screen more infants for serious illnesses annually, and intervene before it's too late to save them.*



Help us deliver **Critical Health Care**  
to children and their families!



- ☐ Health Education and Outreach 2015 ..... \$3,000
- ☐ Screen, treat or refer 3,000 infants ..... \$12,000
- ☐ Clinic Fund (including a doctor 5 days a week) ... \$24,000
- Total Critical Health Care Need for 2015 ..... \$39,000**

***Other ways you can help:***

- ☐ 5 Infant Screenings: \$65      ☐ 10 Infant Screenings: \$130



# CHRISTMAS GIFT CATALOG SAMPLE PAGE

5

## FUTURE LEADERS

*Equipping a generation to lead*

**Rosario Ordoñez was the first girl in her community to graduate from high school.**

Then when she was 22, she became the first young woman in her community to graduate from college.

What makes her story so amazing is the fact that Rosario grew up in a village in the highlands of Guatemala. Her house had dirt floors, no running water and she was one of seven children.

Rosario lost her father when she was just a baby. She grew up speaking a Mayan language and didn't learn Spanish until she went to school. A Work Study Scholarship from Xela AID gave Rosario the chance to go to school. Then, Xela AID's Leadership Development Program gave her intensive training in the various skills she needed to start and run a small business.

*Rosario and her mother on graduation day.*



*Rosario with her Xela AID sponsor, Sherry Robin*

She also learned computer skills and public-speaking skills. She participated in public-service projects funded by Xela AID. And she joined outreach programs that teach people to appreciate and protect natural resources such as forests and watersheds.

As a star student, Rosario also became Xela AID's paid Leadership Program Coordinator after graduating—keeping talent in the community. She helped program graduates apply for Xela AID micro-loans and partnered to start a business that continues today.

We want to enroll another 30 students into this important program. To do that, we need your support.

Visit us at  
[xelaaid.org](http://xelaaid.org)



# CHRISTMAS GIFT CATALOG SAMPLE PAGE

*With your help, we can enroll many more deserving youth in school and give them the knowledge, resources and inspiration they need to become tomorrow's leaders.*



*A leader in training helps to build a home for a destitute family.*

## Help us educate **Young Leaders** in Guatemala!



- ☐ Program Coordination ..... \$2,400
- ☐ Educational Materials/Field Trips ..... \$3,000
- ☐ Stipends, Refreshments ..... \$600

**Total Leadership Program Need for 2015 ..... \$6,000**

### ***Other ways you can help:***

- ☐ 1 Young Leader/6 Months: \$100      ☐ 1 Year: \$200
- ☐ Educational Materials: \$50

# CHRISTMAS GIFT CATALOG REPLY FORM

## GIFT CARDS

*Give friends and family a gift that will change lives all year long!*

Gift Cards are perfect for family and friends who want their gift to keep on helping children and families overcome the stranglehold of poverty and become healthy and prosperous—all year 'round! We will send you a Gift Card for each item selected for you to present or mail to a family member, friend, work colleague or someone else you'll gift this Holiday Season. \*

### THE MIRACLE OF A SIMPLE EGG

By giving the gift of a hen, a family can have a fresh egg each day and ensure that the whole family gets protein! This gift comes with training so that recipients know how to take good care of their hens so that they can serve the family for years to come.

- ☐ **1 Chicken and Keeper Training . . . \$20**  
*An egg a day; protein for a needy family.*



### SORELY NEEDED SUPPLIES

What if your child only had a single piece of paper to last a whole week? Sadly, that's the situation in Guatemala's struggling rural schools. Your gift provides kids a backpack that is chock-full of supplies!

- ☐ **A Backpack for 1 Child . . . . . \$35**  
*Brimming over with school supplies!*



### SAFE, CLEAN WATER MEANS LIFE

For families in Guatemala, every turn of the faucet is a crapshoot! In San Martin, where Xela AID works, every single well is contaminated with dangerous bacteria. Contributing a water filter will help families avoid disease.

- ☐ **A Water Filter for 1 Family . . . . . \$55**  
*Clean, drinkable water at home!*



### EDUCATION – THE ESCAPE ROUTE OUT OF POVERTY

Xela AID has made it possible for more than 300 children to be the first in their family ever to go to high school, graduate or go to college. But we have a waiting list of children who are desperate to be able to go to school. For about \$31 each month, you can make school possible for a child!

- ☐ **Sponsor a Child for 1 year . . . . . \$375**  
*The gift of education!*



\* Funds collected for 2015 that exceed the need in a particular area will be redistributed to Xela AID's General Fund for use where needed most unless specified. Please order Gift Cards by December 1 to ensure receipt by December 15. Orders will ship 24-48 hours after receipt.

**Need another Order Form? Download one at [xelaaid.org](http://xelaaid.org) > DONATE NOW**

## A-10 (6" x 9-1/2") CARRIER ENVELOPE

111 W Ocean Blvd, 4th Flr  
Long Beach, CA 90802



Mr. + Mrs. John Sample  
7412 Club View Drive  
Highland, CA 92346-3993

AUTO



## NUMBER 9 (3-7/8" x 8-7/8") REPLY ENVELOPE



PLACE  
STAMP  
HERE



**XELA AID**

XELA AID PARTNERSHIPS FOR SELF RELIANCE  
111 W OCEAN BLVD FL 4  
LONG BEACH CA 90802-4633





## KidWorks Case: Peter's Story



## NOTE CARD FRONT COVER



## NOTE CARD BACK COVER



“ Celebrating 20 years of helping at-risk kids, families and communities in Santa Ana, California, to thrive in body, mind and spirit. ”

**In the 2012-2013 school year. . .**

<b>89%</b>	of high school grads enrolled in colleges and universities.	<b>Success:</b> <b>93%</b> of high school students graduated on time over the past five years.
<b>100%</b>	of preschool grads assessed as ready to learn for kindergarten.	



# INSIDE OF NOTE CARD

AVA STEAFFENS, C.E.O.

December 10, 2013

Dear John,

"I have to wait my turn to use the bathroom."

"Of course you do," I told six-year-old Peter. "That's all part of growing up!"

But then I learned the rest of Peter's story. The little boy, whose picture is on the front of this card, shares a bedroom with mom and dad, his brother, and his two sisters. A family of six are all crammed into one bedroom!

And another family of five sleeps in the second bedroom of their tiny 700-square foot apartment in the Townsend neighborhood of Santa Ana, California.

With eleven people competing for one bathroom, it's little wonder that Peter sometimes has to take care of basic needs outside and is often late to school.

But Peter's mom and dad face bigger, more basic struggles: paying rent, earning enough to feed a family of six, and praying their kids stay in school and out of gangs.

This is life for Peter's family just 6 miles from the magic kingdom: Disneyland, and just 10 miles from some of America's safest and richest cities.

However, KidWorks is changing life for families like Peter's. Doing homework in his apartment filled with eleven people is impossible for Peter. So our after-school tutoring and homework program helps him keep up with school assignments. He learns about God and his creations, performs science experiments, creates artwork, exercises, and then enjoys a nutritious meal before heading home.

And Peter is dreaming about a future filled with hope.

He told a KidWorks teacher: "I'd like to be a pet rescuer when I grow up! I've seen 13 dead dogs on my way home from school, lying in the middle of the street. I wish that I could bring them back to life, and see them jump, and play, and eat."

Hope is the perfect word for what KidWorks is all about.

Every gift to KidWorks creates a future and a hope for a child like Peter. It opens doors that would forever be closed apart from the work of our caring staff, which is funded by the generous giving of friends like you. We are so grateful!

Together we're reaching out to 800 youth each week, one precious child at a time!

Gratefully yours,

*Ava Steaffens*

Ava Steaffens  
C.E.O.

*John --*

*I'm hoping you can help more children in distress, like Peter. A million thanks for your support.*

KidWorks Community Development Corp. | 1902 W Chestnut | Santa Ana, CA 92703 | (714) 834-9400 | [KidWorksonline.org](http://KidWorksonline.org) 3561

## FRONT OF RD

☐ **YES, Ava!** Please use my gift to help children like Peter. Enclosed is my gift of:

☐ \$20   ☐ \$35   ☐ \$50   ☐ \$\_\_\_\_\_ (my best gift).

☐ My employer has a matching gift program. I work at: \_\_\_\_\_

☐ I'll give online. (To give online go to <https://kidworkswbconnex.com/give> or visit us on the web at [kidworksonline.org](http://kidworksonline.org) and click on "Give".)

John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

3561



*Your gifts are tax-deductible. Please see other side to give by credit card.*

KidWorks Community Development Corp. | 1902 W Chestnut | Santa Ana, CA 92703 | (714) 834-9400 | [KidWorksonline.org](http://KidWorksonline.org)

## BACK OF RD

Where a child lives should not determine his or her future. With your help, we can give young people like Peter a future and a hope. Thanks for your help.

**Ava Steaffens, C.E.O.**

### Credit Card Information:

☐ VISA   ☐ MasterCard   ☐ American Express   ☐ Discover

Total \$ \_\_\_\_\_

Card No: 

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

 Code on back: \_\_\_\_\_

Full Name on Card: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Phone No: \_\_\_\_\_ Email: \_\_\_\_\_

☐ **Yes!** I'd like KidWorks to send me electronic newsletters — once per month.



## A-7 (5-1/4 x 7-1/4) Carrier Envelope

1902 W. Chestnut  
Santa Ana, CA 92703

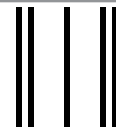


John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO



## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



PLACE  
STAMP  
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KIDWORKS  
1902 W CHESTNUT AVE  
SANTA ANA CA 92703-4304





## **Boy Scouts of America Case: Frankie's Story**

## NOTE CARD FRONT COVER



### A-7 (5-1/4 x 7-1/4) Carrier Envelope

3450 E. Sierra Madre Blvd  
Pasadena, CA 91107



Mr. John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

AUTO





# INSIDE OF NOTE CARD



From the Desk of  
Marcus E. Mack

April 13, 2013

Dear John,

Laura is a 30-year-old single mom. She has two kids and works two jobs, earning minimum wage. And in the San Gabriel Valley minimum wage buys the bare minimum.

However, there's nothing minimal about what Laura hopes and dreams for her boys—10-year-old Todd and 5-year-old Jake. Out of respect for their privacy, these aren't their real names, but the challenges they face are all-too-real.

For Laura and her sons there's no big vacation plans this summer . . . no Grand Canyon adventure . . . no trip to Disneyland. That's because after rent, utilities, and other expenses there's little left over. Groceries bought on the 15th have to last till the 30th. So there's no "white space" in their lives. But like any mom, Laura wants for her sons what every parent wants—opportunities like our camp provides.

But for her, any cost is out-of-reach. So I'm writing to ask if you can make a ***campership*** gift to help her son Todd and the children of other families get to camp.

Over the past 5 years we've helped more than 60,000 boys enjoy camp, and this summer we expect more than 9,000 scouts to participate. Some will enjoy water sports on Catalina, others will ride horses on mountain meadows at Holcomb Valley Scout Reservation, and still others will sleep under the stars at Camp Trask.

Frankly, most families these days are finding it very hard to afford what camp really costs. So while we do charge a fee, we try to make it affordable for all. But for some families, paying even half the cost, \$125, is way beyond their reach.

You see, a family like Laura's spends about \$125 a week on groceries. So \$250 is two-weeks of meals. The cost of camp would literally mean less food on the table.

I know that sounds clichéd. But a Frankie, a friend who now goes by Frank, said that was reality for his family. And it's why giving to help fund camperships is so important to him. Frank's family couldn't afford the \$10 share of camp costs they were asked to pay:

In the 1950s my dad, Blake, was in the oil business in Southern Illinois. But the oil fields weren't productive enough to keep drilling, since the price of gas-at-the-pump back then was just 29.9¢ a gallon. So dad was often out of work. I felt insecure and still have a vivid memory of mom and dad getting into a big fight one day. Mom had paid the electric bill and dad yelled: ***"Why'd you do that, Carol? Now there's nothing left for groceries!"*** So there certainly wasn't \$10 for camp.

However, Frankie's parents had given him an electric train for Christmas, the most valuable thing he owned. So he decided he'd sell it to earn money for camp:

I remember going over to the Evanses' house next door. Joe Evans, like dad, was in the oil business. His family was probably just getting by too. However, my eight-year-old mind was oblivious to any problems but my own. So I said, ***"Mr. Evans, I need to sell my electric train so I can go to camp."*** I'm sure it took him my surprise. He sure didn't need a used Lionel electric train. Nonetheless he said: ***"Wait here,***

*Over . . .*

## NOTE CARD BACK COVER

*Frankie.* He came back a few minutes later with two five-dollar bills and said: *"But you keep the train."* I said: *"Oh no. Your son Jack and you will really like it, just like my dad and I do."* Joe acquiesced and smiled as I handed him the cardboard box I'd put my train in. I put the two five-dollar bills in my pocket and ran home. Only later with the hindsight of adulthood did I realize that the exchange I'd made with Mr. Evans hadn't really been a sales transaction. Joe and Betty had reached into their own shallow pockets to help a neighbor boy they cared about attend camp that summer.

I'm hoping that like Joe and Betty Evans who helped Frankie 53 years ago, you'll reach into your own pockets today and help a young person get to camp. Without your campership assistance, some may have to stay home. But with your help, we can make sure each boy can attend and have a life-changing experience.

Yours in Scouting,

*Marcus*

Marcus E. Mack  
C.E.O.

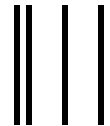
*Anything you give will be deeply appreciated and can help make a young boy's dream of camp come true.*



BOY SCOUTS OF AMERICA  
SAN GABRIEL VALLEY COUNCIL

3450 East Sierra Madre Blvd. • Pasadena, CA 91107-1934 • (626) 351-8815 • fax (626) 351-5049 • [www.sgvcbbsa.org](http://www.sgvcbbsa.org)

## 6-3/4 (3-5/8 x 6-1/2) Reply Envelope



PLACE  
STAMP  
HERE

BOY SCOUTS OF AMERICA  
SAN GABRIEL VALLEY COUNCIL  
3450 E SIERRA MADRE BLVD  
PASADENA,, CA 91107-1934



## FRONT OF RD

**YES! I want to support scouting in the San Gabriel and Pomona Valleys.**

To give by check:

☐ \$1,000 to support **four** scouts ☐ \$500 to support **two** scouts ☐ \$250 to support **one** scout

☐ \$150 to assist a scout ☐ \$75 to assist a scout ☐ \$\_\_\_\_\_ to assist a scout

*(Make your check payable to Boy Scouts of America and mail your gift in the enclosed envelope.)*

To give online: go to [www.sgvcbbsa.org](http://www.sgvcbbsa.org)

To give by credit card: Name on Card \_\_\_\_\_

Card # \_\_\_\_\_ ☐ Visa ☐ MasterCard ☐ Amex ☐ Discover

Exp. Date \_\_\_\_ / \_\_\_\_ Signature \_\_\_\_\_ Amount \$ \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_ Email \_\_\_\_\_

Mr. John Sample  
7412 Club View Dr  
Highland, CA 92346-3993

*Thanks for your help,  
John.*

7701

## BACK OF RD

**We are proud of our three camps that offer life-changing opportunities for youth . . .**

- ♦ **Camp Cherry Valley** is located on the leeward side of Catalina Island at the west end. The camp sleeps three hundred youth and offers a multitude of outdoor activities with an emphasis on water sports.
- ♦ **Holcomb Valley Scout Reservation** is located in the San Bernardino National Forest just five miles north of Big Bear Lake. Youth who participate will experience many of the unspoiled wonders of nature. They will swim in the pool, learn about horses, and many will experience their first ever ride.
- ♦ **Camp Trask** is located in the foothills above Monrovia Canyon and offers week and weekend Environmental Education Programs for youth from age 6 to 20. They often sleep under the stars for the very first time, experience the beauty of the outdoors while traveling less than 100 miles, round trip in most cases, and begin to develop a love and appreciation for nature.

*With your help, no boy will be left behind this summer. Thanks for giving as generously as you can.*

*Marcus E. Mack, C.E.O.*



**BOY SCOUTS OF AMERICA | SAN GABRIEL VALLEY COUNCIL**

3450 East Sierra Madre Blvd. • Pasadena, CA 91107-1934 • (626) 351-8815 • fax (626) 351-5049 • [www.sgvcbbsa.org](http://www.sgvcbbsa.org)



*Prepared. For Life.™*

# INVITATION TO LEARN MORE

## Join The Case-A-Month Club

To receive a once-a-month case from that analyzes what works and what fails in a case, contact me through my primary email: [HighTouchDirect@msn.com](mailto:HighTouchDirect@msn.com). Just put Case-A-Month in the subject line. If you have any questions, feel free to call me at 909-864-2798.

## Attend a Narrative FundRaising Seminar

This day-long workshop will give you the chance to learn how to improve your writing along with a small cohort of your peers. Seminars are typically limited to less than a dozen attendees to encourage interaction. To learn more, access my seminar site at [www.NarrativeFundRaising.org](http://www.NarrativeFundRaising.org).

## Host a Narrative FundRaising Seminar at Your Site

Consider hosting a private seminar for your team (minimum of eight) at your site. Call me at 909-864-2798 or email [HighTouchDirect@msn.com](mailto:HighTouchDirect@msn.com) for more information. And if you want to send a real letter, my address is 7412 Club View Drive, Highland, CA 92346.

## Download Research

Several articles are posted on my academic research site, [www.TheWrittenVoice.org](http://www.TheWrittenVoice.org). Here's the list:

1. PUBLISHED in Journal of the Direct Marketing Association Nonprofit Federation: The Way We Write is All Wrong
2. PUBLISHED in The Nonprofit Quarterly: Writing the Voice of Philanthropy: Fixing the Broken Discourse of Fundraising
3. DISSERTATION EXCERPT: American Heart Association Case Study
4. PUBLISHED IN MAL WARWICK'S NEWSLETTER: Debunking the Philanthropy Fairy Myth
5. PUBLISHED by SOFII: Harvard's University's Failed First Fund Appeal of 1633
6. PUBLISHED by SOFII: (with Ken Burnett): The World's Oldest Fund-Raising Letter Written by Pliny the Younger
7. PRESENTATION: How to Avoid the Five Fatal Mistakes Fund Appeals Make
8. WORKSHOP: Narrative Fundraising Seminar: Writing the Stories of Philanthropy
9. DISSERTATION EXCERPT: Rhetorical Structure and the Neurology of Narrative
10. DISSERTATION EXCERPT: Writing the Connecting Narrative Moment
11. GALLERY: Exhibits of Narrative Fund-Raising Formats
12. DISSERTATION EXCERPT: The Impact of Paratextual Variables on Response and ROI
13. DISSERTATION EXCERPT: The Best and Worst Fund Appeals From My Research
14. SIMULATED HANDWRITING: About Computer HandScript Technology
15. DRAFT: Analyzing the Three Dimensions of FundRaising Language
16. DRAFT: Examples of Linguistic Structure in Right & Wrong Fund-Raising Discourse
17. DRAFT: Marketing Leadership In The Twenty-first Century
18. GUEST AUTHOR WILLIAM ZINSSER: William Zinsser on Good English
19. ON JOSEPH WILLIAMS, UNIVERSITY OF CHICAGO: Joseph M Williams -- A Reader's Writer
20. GUEST AUTHOR PAUL ZAK: Why Inspiring Stories Make Us React
21. GUEST AUTHOR PAUL ZAK: The Heart of the Story -- Physiology Predicts Giving
22. GUEST AUTHOR PAUL SLOVIC: Whoever Saves One Life Saves the World
23. GUEST AUTHOR DEBORAH SMALL: Sympathy and Callousness -- The Impact of Deliberative Thought on Donations
24. GUEST AUTHOR TEHILA KOGUT: The Singularity Effect of Identified Victims

## Hire Me to Write an Appeal and/or Print, Personalize, and Mail It for You

To learn about our services, go to [www.HighTouchCommunication.com](http://www.HighTouchCommunication.com), my company web site, call 909-864-2798, or contact me by mail. My address is 7412 Club View Drive, Highland, CA 92346. We specialize in Computer HandScript™-personalized mail, which has increased response as much as 346%.