

## Brochures: Distilling Your Message



COMMUNICATIONS

A Detailed Guide To Creating Good Organizational Brochures

Launched in 1982 by Jim and Patty Rouse, The Enterprise Foundation is a national, nonprofit housing and community development organization dedicated to bringing lasting improvements to distressed communities.

Copyright 1999, The Enterprise Foundation, Inc.  
All rights reserved.  
ISBN: 0-942901-37-1

No content from this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage and retrieval system, without permission from the Communications department of The Enterprise Foundation. However, you may photocopy any worksheets or sample pages that may be contained in this manual.

This publication is designed to provide accurate and authoritative information on the subject covered. It is sold with the understanding that The Enterprise Foundation is not rendering legal, accounting or other project-specific advice. For expert assistance, contact a competent professional.

### **COMMUNITY DEVELOPMENT LIBRARY™**

This book is part of the Enterprise Community Development Library, an invaluable reference collection for nonprofit organizations dedicated to revitalizing and reconnecting neighborhoods to mainstream America. One of many resources available through Enterprise, it offers industry-proven information in simple, easy-to-read formats. From planning to governance, fund raising to money management, and program operations to communications, the Community Development Library will help your organization succeed.

### **ADDITIONAL ENTERPRISE RESOURCES**

The Enterprise Foundation provides nonprofit organizations with expert consultation and training as well as an extensive collection of print and online tools. For more information, please visit our Web site at [www.enterprisefoundation.org](http://www.enterprisefoundation.org).



# About This Manual

## What is a brochure?

*A brochure is a very useful communications tool that is also inexpensive. It is a generally well-received piece of literature that community development organizations use to convey their messages to their various targeted audiences. Brochures must be well written because there is minimal space and well designed to entice readers.*

*Brochures: Distilling Your Message* gives you the information you need to create effective brochures for your organization. It is designed to help the staff of nonprofit community development organizations create an effective communication tool inexpensively. This manual includes information on:

- Determining when to use a brochure
- Targeting the audience
- Defining your message
- Improving your brochure through design

This manual is part of the *Communication* series within The Enterprise Foundation's Community Development Library™. This series provides detailed information on all aspects of communications — from developing a central message to creating a comprehensive communications strategy. Other manuals in the series provide information to help you:

- Create annual reports and newsletters
- Develop action alerts
- Work effectively with the media
- Write marketing sheets
- Organize neighborhood tours
- Create a message for your organization and identify an audience

## Table of Contents

Introduction 2

Advantages and Disadvantages  
of Brochures 3

Targeted Audience,  
the Right Message 5

Design — That First Impression 8

Next Steps 10

Worksheets for Creating Your  
Nonprofit Brochure 11

# Introduction

Brochures are one of the most common communications tools used by nonprofit community developers and service providers. They are inexpensive to produce in quantity and convey a program's message — summary of benefits to consumers, eligibility criteria, point-of-contact information — to a variety of audiences. In fact, the brochure is so advantageous in certain situations that it becomes easy to rely on it when other communications tools would be more effective for different audiences.

This handbook points out the advantages and disadvantages of the brochure as a communications tool, both in terms of the types of audiences and the types of messages and information that brochures are best suited for. It gives you specific approaches to help you effect a greater impact on target audiences, looking at appropriate language and identifying the right information for motivating readers to do what you want them to do. This manual also provides general ideas for improving the usefulness of your brochure through design.

Exercises and worksheets are included to guide you through the process of completing a brochure — determining your target audience, writing the message, designing and producing it.

# Advantages and Disadvantages of Brochures

We recognize the unlimited creative possibilities for creating a brochure; because of this, we limit our discussion here to the basic brochures used by nonprofits and for-profits alike. The brochure, as discussed in this manual, is based on the following specifications:

- Standard format — 8 1/2 x 11-inch paper (printer's house stock)
- Two printed sides
- One color ink
- Two folds (six panels, each with a dimension of 3 2/3 x 8 1/2 inches)
- No seal (staples or adhesive tape)
- Artwork furnished to the printer (no pre-press required by the printer)

You can apply what you read here to 14-inch paper. Using paper this size, you will have three folds that create eight panels, each 3 1/2 x 8 1/2 inches. Other paper sizes may be used, of course, but they tend to be more expensive, negating one of the chief advantages of this communications tool.

Think creatively about the look of your brochure. There is almost no excuse for having a brochure that is printed on copier paper in black ink. Paper and ink are inexpensive elements that can add interest to your brochure.

Explore the variations in paper — weight, color and texture — before selecting one. For example, most brochures are printed on card stock, which costs slightly more than generic 20-pound copier paper, but it can be a colored stock. Colored papers cost only a little more than white and create a quickly identifiable look for your brochure. Special textures that lend a more professional appearance to the finished product may be worth their extra cost.

The standards cited earlier specified one color of ink, but why does it have to be black?

Remember, black is *a* color, not *the* color. It is more cost-effective to print in a single color, but this single color could be burgundy, forest green or indigo blue.

The bottom line: Spend time with your printer exploring the possibilities of paper and ink. You may be able to spend 2 cents more for each brochure and gain 50 cents worth of impact.

## ADVANTAGES OF BROCHURES AS A COMMUNICATIONS TOOL

Brochures have become a popular means of communication for nonprofits chiefly for one reason — they are an inexpensive method to spread the organization's message. In quantities of several thousand, printing costs run 20 cents per copy or less, including photographs. A professional design increases costs, but it is still relatively affordable at less than 75 cents per copy in most markets.

The format is also conducive to the information nonprofits generally want to communicate. With six (or eight) panels, you can present six (or eight) distinct ideas. For example, an organization marketing a particular program, such as home-buyer education, can:

- Provide a general overview of its program.
- Focus on the program's highlights.
- Describe who it benefits.
- Explain how to get involved.
- Include information about the nonprofit itself.
- Top it all off with an attractive, attention-getting cover.

Of course the most obvious and most common use is to provide a general introduction to the nonprofit's work, highlighting its mission and two or three of its business lines, plus a snapshot of its history and overall purpose.

## WRITING FOR YOUR AUDIENCE

Brochures make it possible to reach the different audiences most nonprofits have, such as potential customers, neighborhood residents and possible donors. The fact that each individual brochure is inexpensive allows your organization to distribute it to these relatively large groups, even if you expect only a small portion to respond directly. If each brochure costs 25 cents to produce and distribute and you expect 1 percent to result in a response, the cost is \$25 per response. This rate of return compares favorably with reaching these types of audiences through other forms of marketing, such as print, television and radio advertising.

Brochures also work well with other audiences in other situations, such as conferences, meetings and events, where you meet large numbers of people. Certain types of donors, especially those familiar with the nonprofit world, expect to find information in the form of brochures. Brochures are also well accepted by other nonprofits, particularly as a tool for communicating program information and eligibility requirements.

Brochures also work well as part of a marketing kit. Targeted for donors, public officials, journalists and other influential individuals, marketing kits generally contain a variety of communications pieces inside a pocket folder labeled with the organization's name and logo. A typical kit contains a marketing sheet, a brochure, an annual report, news clippings and other printed materials as appropriate for the intended audience.

Because the brochure by itself is usually not specific enough in its message to meet an organization's communications needs with these types of audiences, as part of a package of materials it can provide useful background on the nonprofit and the work it does.

## DISADVANTAGES — A BROCHURE IS NOT ALWAYS THE RIGHT TOOL

Brochures are not the complete answer to a nonprofit's communications needs. Small audiences, targeted messages, timeliness and minimal quantity dictate that you use another, more appropriate communications tool.

If the message you want to convey is narrowly targeted or the information you want to disseminate changes frequently, use a tool other than the brochure. For example, if you are creating a marketing kit, it is risky to use a brochure for specific production or financial information that is likely to be out of date before you have exhausted your supply of copies. Likewise, if you have a specific message you are trying to get across that is only useful for a short time, such as urging a public official to take action and support a development project, a brochure is not the right tool. Small print quantities make a brochure too expensive for the benefit you would gain.

The size of your audience may be too small to warrant a brochure. For example, if you have a small volunteer recruitment program in which you ask a few hundred people during the year to contribute time, a brochure with a specific volunteer-oriented message may be too expensive. However, if you reach out to thousands a year, you could benefit greatly from putting together a brochure that speaks specifically to volunteers.

Some audiences are just not receptive to the brochure as a form of communication. Among these are for-profit businesses, whether as potential partners or donors. The relative informality and low production costs of a brochure may emphasize the differences between the nonprofit and the for-profit audiences for whom the financial bottom line is king. To reach the for-profit world, looking like you have money helps to gain respect. Remember the adage: It takes money to make money.

Finally, because brochures limit your use of graphics and are such a common communications tool for nonprofits, it is difficult to design one that helps you stand out from other organizations. Refer to the section on Design — That First Impression for ways to address this.

# Targeted Audience, the Right Message

Before you can know whether a brochure is the right communications tool, you need to identify your target audience and determine the message you want delivered.

## WHOM DO YOU WANT TO REACH?

Nonprofits engaged in community development or in providing services to low-income people have a number of common audiences. These include:

- Community residents
- Donors
- Lending institutions
- Journalists
- Potential customers or clients
- Public officials
- For-profit potential business partners
- Nonprofit potential business partners

Brochures work better for some of these audiences than others. This is because of the size of the audience (are there enough of them to make it worthwhile to do a mass printing?) and how they receive communications. Journalists, for instance, are generally too rushed to read a brochure, except as background for a feature piece. If you are looking for a news story, give them the facts in a press release. Potential nonprofit partners, on the other hand, want to know a lot about you — your mission, purpose, clients, business lines, affiliations — and expect to read it in a brochure. (After all, they also use brochures.)

## WHAT DO YOU WANT TO TELL THEM?

Once you know whom you want to reach, you need to decide exactly what you want them to do and tell them how to do it. Remember, your message will vary according to the audience — even if you are trying to get them to do the same thing, such as support your programs and organization in the community. The following examples will illustrate this point.

## EXAMPLES OF DIFFERENT AUDIENCES, DIFFERENT MESSAGES

Here are two examples of the same message cast to reach two different audiences:

### Example:

#### **For potential customers:**

Two hundred families now have a home to call their own, thanks to the Good Works Community Development Corporation. We have been helping neighbors through this complicated process for more than seven years. Personalized counseling in selecting a home, securing a mortgage and meeting the challenges of home ownership are key to the success of our program. You may even qualify for down-payment assistance. Good Works is working for you in Pleasant View.

#### **For lending institutions:**

Not one of the 200 families who have purchased homes with the help of Good Works Community Development Corporation has defaulted on a loan in the past seven years. Not one. Small down-payment grants and knowledgeable guidance in selecting a home, securing a mortgage and meeting the responsibilities of home ownership are key to the success of our home-ownership program. Pleasant View's new vitality is the result of using resources wisely and maximizing public and private grant support. The smart money is on Good Works.

Both messages present the program from the point of view of the intended audience. They talk about what is important to the audience. The message for potential customers acknowledges the stress that comes with the home-buying process and then offers assurances, sending a strong “we care, we understand” message. This is exactly what they need and want to hear. With lenders, the message emphasizes the success with previous purchasers. This is a positive tactic with an audience geared more to numbers than words. The message emphasizes that the organization understands the lender's bottom line.

## WHAT DOES THE AUDIENCE HAVE TO HEAR?

So how should you approach drafting your own message for your intended audience? Think in terms of what your audience has to hear to get their attention. Here is an exercise to help you.

You find yourself sharing an elevator with the president of a foundation from which your organization is seeking a major grant. She does not know who you are, and you do not know if her program officer has mentioned your nonprofit to her. You have 30 seconds to get her interest or lose the opportunity. What would you say?

Your basic message should be clear, concise, compelling, convincing and consistent with your organization's mission. Think through what you would say — 30 seconds' worth — and write it down. This will help you later as you organize your brochure and decide what points to include and what to leave out.

Once you have determined your audience and basic message, decide if a brochure is the right tool for the purpose. Is it a credible medium for reaching the particular audience? Will it support your message? Does the nature of your audience and message allow you to take advantage of the low cost of large printing runs? If you can answer "yes" to these questions, you are ready to start writing and designing your brochure.

## WRITING FOR YOUR READER

Three factors will have the greatest effect on how your audience responds to your brochure:

1. The quality of your organization's work and reputation
2. How your brochure reads (writing)
3. How it looks (design)

This manual focuses on the two factors that deal with communications — writing and design.

Two types of information must be included in your brochure: the kind that every audience needs and the specific information that your target group needs.

## What All Audiences Need to Know

For all audiences, nearly every nonprofit community development organization needs to communicate its:

- Mission
- Background — how and why you started
- History — how you have developed
- Descriptions of products and services

You undoubtedly have this information somewhere, in some form, but it will probably need to be condensed for your brochure. You must keep it brief; your audience's attention span may be limited, so less is more. Answering this question will help: What do they *have* to know about your background and history to understand who you are?

The information you compile to complete this portion of your brochure can be reused with minor revisions in other publications, such as an annual report, marketing sheet or another brochure.

## What Targeted Message Do I Want to Convey?

Next, consider what information this particular target audience needs to know. Answering this question will help: What do you want them to do? The message should be motivating, giving them incentive to act or at least removing barriers to their taking action. Examples of specifics that a particular audience may need include:

- Eligibility requirements
- Successfully completed projects or initiatives
- Profiles of current volunteers
- Other accomplishments or success stories (donors and public officials — personalize it)

Write the same information differently to inform potential customers and agency partners of your eligibility requirements. Select and prioritize projects and initiatives according to what matters most to either audience. If you want to attract new volunteers or publicize the high quality of your volunteers, write profiles of your best volunteers. Personalize your accomplishments and success stories for your targeted audience.

### How Do I Write It?

How you write makes a big difference. The first rule is to *write for your audience*. The tendency of most inexperienced writers is to write for themselves, writing what they are comfortable reading. The purpose of your brochure, however, is to get your audience to act, so you need to write in a manner they will like to read. Put yourself in their position and think how you would want to be approached, what information would be important to you and what would turn you off.

Do not write too much. The tendency is to cram as much information as possible into six panels. This makes your brochure unattractive and less readable, and it obscures your basic message. One option is to create separate brochures — one for the organization itself, one for your specific programs and another to market your employment services.

### How Do I Write It Any Shorter?

Condensing information into a concise message is not easy. It takes time and a lot of thought. You have to know what is enough information and what is too much. Answering these three questions should help:

- Have I mentioned this detail anywhere else in the brochure?
- Does my audience need to understand how the program works, or is it the results that will motivate them (process versus outcome)?
- Are the details I include essential to this particular audience?

Make every word count. Edit your brochure word by word. Use a current dictionary and thesaurus. Avoid redundancies. Use active verbs. Use plain language and short sentences. Here is an example.

Edit:

*Rather than making excuses and finding reasons not to perform, take action.*

To read:

*Take action. No excuses.*

There are almost always simpler, more direct ways to say what you mean. For example, rather than “we develop housing,” use “we build homes.” (This is also a good example of the power of using an active verb.)

Finally, avoid jargon, such as the names or acronyms of particular federal programs that fund your work. Much of it is not useful to most audiences.

Always have people other than the author read the brochure text, both for form and content. It is a good idea to have at least one person who is familiar with the organization and audience (a subject matter expert) to read it, as well as someone who is proficient in grammar. The former can be especially good at pointing out when the author is writing for himself rather than the reader.

# Design — That First Impression

*You never get another chance to make a first impression*— your brochure is often what potential clients, donors and volunteers see first. Make it count.

Especially in today's world, which relies so heavily on the visual image, you must give as much attention to the design of your brochure as you do to the writing. You know what a good program you have, the good work your nonprofit does and the good people who serve and are served. Now you just have to design a brochure that conveys this message.

The multitude of commercial software packages on the market allows groups to create their own design by computer. This can be a blessing or a curse. You have to decide if you have the staff with the time and talent to create an interesting, reader-friendly design or if you should job it out to a professional. (Refer to *Newsletters: Informing Your Public* another manual in the *Communication* series, for a more detailed discussion about writing, designing, software packages and design elements.)

Many organizations hire a consultant to help them design a brochure. A good consultant will assist you with editing (maybe even brainstorming with you about what your message is or should be) and, using your copy, photos and logo, create a camera-ready design and help you select a printer according to your general instructions. The cost of such a consultant will run from \$1,000 to \$2,500, depending on the market.

The following sections give you the information you need to create a good design. You may find the information useful in managing a consultant if you do not choose to design in-house.

## STRONG DESIGN ELEMENTS

You can rely on your design elements to capture the attention of readers long enough for your message to hook them. Without a strong design, your brochure will most likely be tossed out.

To create a brochure that people will read:

- Include white space and graphics to make your text more inviting, less intimidating.
- Use bulleted text to present your program and service information in smaller, easier-to-understand sections.
- Select type fonts large enough to be read comfortably.
- Write summary headings to inform those who only read the headings.

### Type Selection

The brochure format offers some particular challenges. Because of the relatively small dimensions of each panel, you are limited in the size of your headlines and graphics. Keep headlines in proportion — 20-point type is generally the largest you would use. Your subheads should be no larger than 14 point. Using 12-point type for your text is standard. As a general rule, never use type smaller than 10 points. *Do not* cram in extra text by using a smaller font. It is uncomfortable to read and makes the text appear too dense and unfriendly.

### Photographs

In selecting photographs, make sure they are simple so you can tell what is going on when they are reduced in size. Pictures of people doing something, even talking with hand gestures, are more interesting than “grip and grins.” Remember also that the printed image will not improve the quality of the original photograph, so start with a quality print. The paper stock will also affect the quality; a photo printed on coated paper stock will look clearer than one printed on a textured stock.

## Graphics

Like photographs, other graphics, such as graphs, should be easy to understand without a lot of notes and legends. Apply the same rule to graphs that you do to your writing: do they provide explanation or detail that the target audience needs? Line drawings can work well if they are boldly inked and not too cluttered.

### ASSIGNING INFORMATION TO PANELS

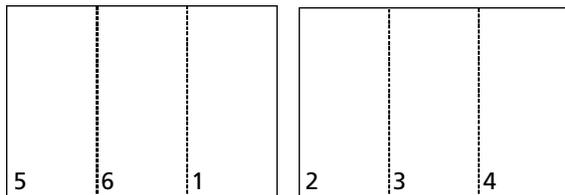
While the 3 2/3 x 8 1/2-inch panel (or 3 1/2 x 8 1/2 inches if you are using 14-inch stock) makes graphics tricky, it does conveniently divide the brochure into distinct sections. To take advantage of this, assign the most important information to those panels that receive most of a reader's attention.

A typical brochure has six panels. Of these six, the two that get the most attention are the cover panel (panel #1) and panel #5, which is the panel you see when you lift the cover flap. The three inside panels (#2, #3, #4) and the back panel (#6) do not usually get as much attention.



Knowing this, you can assign the information to draw the reader to panel #1 and include what is most important on panel #5. Panel #6 (the back, when the brochure is closed) is normally the location for “signature” information (general information about the organization such as the address, phone number [unless this is critical information on panel #1 or #5], mission statement and logo).

The inside panels (#2, #3, #4) contain the details. You can also use these inside panels for larger graphics by running them across two panels.



When you have assigned the text, photos and graphics to each panel, you have created a mock-up.

### PROOF IT! AND PROOF IT AGAIN!

Once you have a mock-up of the design, check both the text and the graphics again, both for fact and for grammar. All the credibility that comes from an attractive, descriptive brochure can be shot when your audience finds a mistake or a typographical error. Double-check every name, phone number and address. Verify each number by picking up the phone and dialing it.

After you have checked the mock-up, give it to people outside the organization to read and then have them tell you about the organization or program based on what they read. Pay attention to whether:

- They understand your organization, programs and services, and the way they are presented.
- The design is attractive and pleasing to the eye.
- They read it end to end.

If not, ask them why not? What were the obstacles for them?

### GET THE RIGHT QUANTITY

Once you are satisfied with the brochure and are ready to go to the printer, make sure you know how many you need printed. Ask yourself these questions: How long will the brochure be useful? If it is marketing a particular program or product, when is that product likely to change? Is there important information, such as income eligibility, that is likely to change within a year?

After you have an idea of how long the brochure will remain current, brainstorm all the opportunities you think you will have to use it with the target audience. Consider also whether you can use this particular brochure effectively with other audiences, either as a stand-alone piece or, more likely, as part of a marketing kit. If you are planning mass distribution at a public location, such as a literature stand at a library or another agency, think about how many times you might restock that site.

Print more than you think you will need. The cost of additional copies is quite low when they are printed as part of an initial run, but considerably higher if you have to go back for another run (because of the printer's set-up time).

## Next Steps

Here is a series of worksheets to guide you through the process of writing and designing your own brochure. As you create your brochures, remember:

- Brochures are not for every message or every audience. Before you create a brochure, make certain you know whom you want to reach and what you want them to do.
- Keep your audience in mind as you write and design. Do not give them more information than they want or need. Give their eyes a break with an open, friendly design.
- If you do not have the time or talent in-house to write or design a brochure properly, hire a consultant. Poorly written or designed brochures will not be read and are a waste of money.

# Worksheets for Creating Your Nonprofit Brochure

## MISSION STATEMENT

Your mission statement should appear in your brochure. Keep in mind, a carefully crafted mission statement is something the board of directors can and should provide or approve. (See *Building and Managing a Better Board* in the *Governance* series of the Community Development Library.) But do not allow the lack of a board-approved statement to keep you from describing the mission of your organization in your brochure. If you do not have one drafted already, use this page to help you create a statement you can use with your brochure.

A mission statement provides an overview of your nonprofit, defining its programs, services and customers, as well as its long- and short-term goals. This should be a maximum of two sentences.

## Example:

---

Good Works Community Development Corporation, a neighborhood-based nonprofit, was established in 1985 to provide a vehicle for small-scale affordable housing development and housing counseling for low-income residents in Ward 10 of Washington, D.C.

**Write your mission statement here:**

---

## BACKGROUND AND HISTORY

Describe your organization's history and background:

- Name the founders of your organization, especially if these names would be recognized.
- What year was your nonprofit established?
- Why was your organization established?
- Describe the focus of your organization and its programs and services. Describe those who use them. How many people do you serve?
- What city, neighborhood or region do you serve?
- What separates your organization from other nonprofits? What is unique about your programs or services? (Are they free? Taught by customers' peers? Are you considered a leading expert? What is your success rate?)

- How are you funded? Who are your supporters? (Do you survive based entirely on donations? Name the foundations and organizations supporting you.)

### **Example:**

---

The Good Works Community Development Corporation, established in 1985 by Jane Smith and John Doe, aims to provide safe and affordable housing for the Pleasant View community. We accomplish this mission by selling rehabilitated and new homes to community residents. These sales continuously replenish our fund, which also brings home-ownership counseling and services to community residents.

**Write your background and history here:**

---

## PROGRAMS AND SERVICES

To provide a listing of your organization's programs and services, check off those that apply:

- Housing services**
  - home-ownership counseling
  - credit counseling
  - home maintenance training
  - housing construction and rehabilitation
  
- Housing development**
  - rehabilitation
  - new construction
  
- Economic development**
  - employment training
  - job link services
  
- Social services**
  - day care center
  - drug and alcohol counseling
  - social service coordinator
  - adult education
  
- Education support**
  - adult education
  - after-school tutoring
  - mentoring program
  
- Other:** \_\_\_\_\_

© 1999, The Enterprise Foundation, Inc.

## ACCOMPLISHMENTS AND SUCCESS STORIES

Accomplishments and success stories add credibility to your nonprofit's mission. Your brochure may include information about projects you have successfully completed and major awards received, positive excerpts from newspaper or magazine articles or a sampling of quotes from media coverage or letters about your organization.

### Examples:

---

**Accomplishments:** The Good Works Community Development Corporation has guided 500 Pleasant View residents through its home-ownership counseling program in the 12 years since it was established, greatly increasing home ownership in this community.

**Major Awards:** Grantmakers, Inc., a regional group of major foundations, selected the Good Works Community Development Corporation as its Nonprofit of the Year, because 98 percent of the clients who receive home-ownership counseling go on to become successful home owners.

**Quotes:** Ms. Lucy Lane, director of the Regional Community Development Department, called the Good Works Community Development Corporation "... the best bang for the buck for home-ownership counseling because it teaches lower-income residents how to buy — and keep — their homes."

**Write your own accomplishments or success stories here:**

---

## WHAT IS IN IT FOR THE READER?

You must tell your readers what your nonprofit has to offer them. If you can, do this on the cover. Also repeat this effective cover copy inside your brochure, along with a list of other advantages for your audience.

Here are some samples for two potential audiences:

### Community residents

- Potential for home ownership
- Training programs that lead to employment
- Financial assistance for home buyers
- Filling a community need
- Solutions for needs caused by welfare reform

### Donors

- Proven success in managing service programs funded by grant dollars or donations
- Appreciation of donors and partners acknowledged in specific ways

Here are some samples of reader-oriented cover copy:

### Community residents

- Go from renting to owning with help from Good Works
- Invest in your community and get something back too
- Making Pleasant View a better place to live and work
- Going from welfare to work? Good Works can help.

### Donors

- Good Works: An investment in the future of Pleasant View
- Good Works is making life better
- Good Works makes good partners

**Write your own copy here:**

---

## DONOR LIST

**List the name, title and affiliation of your donors here.**

---

## CONTACT INFORMATION

**List your organization's name, address, phone, email, Web page address and contact name here:**

---

## OTHER INFORMATION

### Eligibility Requirements for Programs and Services

Especially in situations when you are describing your programs for potential customers, provide eligibility requirements in order to reach those who can take advantage of your program.

#### Examples:

---

In order to be eligible, Pleasant View residents must have a total household income of \$16,000–\$22,000 and have an adequate credit, debt and employment history.

**Write your eligibility requirements here:**

---

## OTHER INFORMATION

### Highlights

If you are targeting a lender or donor, include a list of successfully completed projects or a list of other donors.

### Example:

---

- Rehabilitated and re-sold 50 new Market Street homes to first-time home owners
- Counseled more than 200 potential home buyers on the purchase process
- Placed 17 hard-to-employ residents in jobs
- Organized the neighborhood's first clean up, which drew 50 resident volunteers

**Write your highlights here:**

---

## PANEL PRIORITIZING

Decide where the information collected in these worksheets should be placed in your brochure. Remember you have six panels and each panel can include more than one topic; panels one and five are your high-impact panels.

Mission statement	panel	<input type="checkbox"/>
Background and history	panel	<input type="checkbox"/>
Programs and services	panel	<input type="checkbox"/>
Accomplishments and successes	panel	<input type="checkbox"/>
What is in it for the reader?	panel	<input type="checkbox"/>
Donor list	panel	<input type="checkbox"/>
Contact information	panel	<input type="checkbox"/>
<b>Other information</b>		
Eligibility requirements	panel	<input type="checkbox"/>
Highlights	panel	<input type="checkbox"/>

© 1999, The Enterprise Foundation, Inc.

## Notes

---

## THE ENTERPRISE FOUNDATION

The Foundation's mission is to see that all low-income people in the United States have access to fit and affordable housing and an opportunity to move out of poverty and into the mainstream of American life. To achieve that mission, we strive to:

- Build a national community revitalization movement.
- Demonstrate what is possible in low-income communities.
- Communicate and advocate what works in community development.

As the nation's leader in community development, Enterprise cultivates, collects and disseminates expertise and resources to help communities across America successfully improve the quality of life for low-income people.

## ACKNOWLEDGMENTS

Authors: Matt Perrenod, consultant; Joan Woods, Catherine Hyde, The Enterprise Foundation  
Contributors: Bill Batko, Carter Cosgrove + Company, Ben Hecht, James Moody, Jane Usero

## SPECIAL THANKS

Research and development of this manual was made possible by the National Community Development Initiative, which is a consortium of 15 major national corporations and foundations and the U.S. Department of Housing and Urban Development, and scores of public and private organizations. NCDI was created to support and sustain the efforts of community development organizations.

## FOR MORE INFORMATION

The Enterprise Foundation  
10227 Wincopin Circle, Suite 500  
Columbia, Maryland 21044-3400

tel: 410.964.1230

fax: 410.964.1918

email: [mail@enterprisefoundation.org](mailto:mail@enterprisefoundation.org)

For more information about The Enterprise Foundation or the Community Development Library™, visit us at [www.enterprisefoundation.org](http://www.enterprisefoundation.org). To review our online community magazine, check out [www.horizonmag.com](http://www.horizonmag.com).



ISBN 0-942901-37-1



9 780942 901375