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Marketing Campaign For Soup Stop, Nfp, Inc.

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Marketing Campaign for Soup Stop, NFP, INC.

(TITLE)

BY

Chelsea M. McBride

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

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YEAR

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Marketing Campaign for Soup Stop, NFP, INC.

Eastern Illinois University

Introduction: This introduction is an analysis of the documents I created for my applied thesis in professional communication's project.

Professional Communication Thesis Project for Soup Stop

For the applied thesis in professional communication, I created marketing documents for Soup Stop, NFP, INC., a non-profit organization located in Charleston that provides free lunch Monday through Friday to anyone who asks for a meal. Soup Stop does not require its clients to provide any information in order to receive service. It is one of Charleston's longest running mission projects and has operated out of the First Presbyterian Church for ten years, serving over 30,000 meals. Because Soup Stop is funded entirely through donations and volunteer efforts, board members have found it challenging to keep documents up-to-date and to create new documents.

Soup Stop has been a successful operation in the Charleston community. Donors, volunteers, and board members work together to provide free hot meals and to-go lunches five days a week to all who ask for service. However, the number of people needing service has recently increased and pushed the organization to its financial limits and work capacity. Rising clientele numbers lead board members to two conclusions: One, to accommodate serving more clients, Soup Stop needs to increase donations and recruit new volunteers. Two, tough economic times could be the reason for the rising clientele numbers. If this is the case, Soup Stop should create a more prominent presence for itself in the community because an even greater number of people might need service. However, board members found it challenging to create new marketing materials.

Board members faced several challenges involving the creation of new Soup Stop documents. An overhaul of Soup Stop's marketing materials would require a significant

amount of time, a deep understanding of professional communication, and advanced computer skills. Existing Soup Stop documents were not efficient because they presented inaccurate information about what to donate and how to volunteer. They also lacked effective copy, graphics, and photographs. These documents succeeded in relaying what Soup Stop is, how to use its services, and how to contribute to the organization but failed to convey why readers should take these actions. According to J.G. Lord, it's no longer enough for a non-profit organization to ask for action; philanthropists have to subtly persuade people that taking action is their idea. Lord declares, "The transition from begging to marketing is one of the most profound changes in the philanthropic field in recent years" (Lord 54). The best way to gain support from people is for an organization to demonstrate how it benefits them and provides opportunities for community members. In light of this, Soup Stop needed to create documents that invite readers into an organization that has a positive impact on not only its clients but its donors and volunteers as well.

The goal for this project was two fold: (1) to create new material that efficiently communicates to prospective donors and volunteers that help is needed and (2) to create publicity material that reaches a larger population of people who would benefit from Soup Stop's service. Non-clients (Donors and volunteers) and clients make up the three target audiences for all documents. For this project, I created:

A strong identifying logo: A unifying image—a red soup ladle emitting steam—combined with text to appear on all Soup Stop documents and make each identifiable as related to Soup Stop. See figure 1.



Figure 1: Logo
Shows the new vertical and horizontal Soup Stop logo

An informative volunteer manual: An eight-page 5.5 x 8.5 staple-bound handbook that leads readers through the prepping, serving, and cleaning process. Volunteer manuals will be distributed to new Soup Stop volunteers.

Three persuasive non-client documents:

- Donor brochure: A one-page, double-sided 5 x 8.5 document that moves potential clients to donate. It gives detailed information about donating. Donor brochures will be distributed at fundraisers, local organizations, libraries, and churches.
- Volunteer brochure: A one-page, double-sided 5 x 8.5 document that moves readers to volunteer. It gives detailed information about volunteering. Volunteer brochures will be distributed at EIU, the senior center, local organizations, and Lake Land College.
- Donor/volunteer flyer: A one-page, single-sided 8 x 11 document that draws in prospective donors and volunteers and moves readers to find out more about Soup Stop. It gives brief information about donating and volunteering. Donor/volunteer flyers will be distributed in local coffee shops, at EIU, and at Lake Land College.

Two persuasive client documents:

- Client brochure: A one-page, double-sided 5 x 8.5 document that moves readers to use Soup Stop's service. It gives detailed information about what Soup Stop

offers. Client brochures will be distributed at local organizations and Charleston's public library.

- Client flyer: A one-page, single-sided 5 x 8.5 document that draws in prospective clients and moves readers to find out more about Soup Stop. It gives brief information about Soup Stop's service. Client flyers will be distributed in coffee houses, Charleston's public library, and local organizations.

Three persuasive combined non-client and client documents:

- Soup Stop poster: A one-page, single-sided 24 x 36 document. It draws readers in and gives brief information about what Soup Stop is, how it operates, and its service.
- Radio advertisement script: A 30-second ad describing what Soup Stop's purpose is, when and how to use its service, where it's located, how it operates, and how to get more information about its service, donating, and volunteering. The ad will be played on regional radio stations.
- TV advertisement script: A 30-second ad that will be aired on free community calendar channels. The ad appears in text that viewers will read on the screen.
- Website: www.soupstop.org: A six-page, website that tells readers about Soup Stop and moves them to three different actions: donate, volunteer, or use service. It also provides contact information.

Designing the Soup Stop marketing campaign served as the capstone to my academic career. It provided an invaluable experience that embodied the skills that I developed during the last two years in EIU's Master's of English graduate program. In this introduction, I will analyze my choices in design, language, organization, and collaboration. I've attached each document following this introduction.

Design

Because purpose, audience, and context influenced my design goals, it was imperative that I consider these elements before I began design work. I had the following design goals:

- Establishing ethos, pathos, and logos

- Creating a strong identifying logo
- Choosing appropriate/effective typeface
- Creating color unification
- Incorporating visual imagery

Ethos, pathos, logos

First and foremost, this project's goal was to create ethos—credibility and character appeal—for Soup Stop. To non-clients, Soup Stop's image should convey that it is a well-established and successful philanthropic organization that is worth dedicating time and money to while also conveying that it needs time and money. To clients, Soup Stop's image should convey an inviting atmosphere where people can come to not only eat but to relax as well. In terms of design, I did two things to accomplish this well-balanced image. First, I included photographs and text that relayed the length of Soup Stop's existence to show that despite challenges Soup Stop has a well-established history. Second, I designed the persuasive documents to guide readers' thought processes toward actions in a succinct, consecutive manner.

For instance, on the donor brochure, I chose to use a photograph that gives readers a glimpse of shelves that store donated items; the shelves are half empty. I chose this photo because it represents Soup Stop's stability as well as its needs. The photograph also shows a man who has been a donor and volunteer for 10 years. He is preparing to serve lunch. This photograph precedes a list of food and non-food items that Soup Stop needs and a section on how make a monetary donation.

Pathos—emotional appeal—is an integral part of the project's design goals as well. I chose to incorporate photographs complemented by a quotation on the three

brochures. The photographs displayed on the donor and volunteer brochures were taken at Soup Stop. Confidentiality restrictions prevented using a photograph of an actual client on any documents, so stock photos were used on the client brochure and flyer to depict Soup Stop clients. Although the photograph on the front of the client brochure is a stock image, it is representative of Soup Stop's setting and clientele. The purpose of combining these two elements was to evoke a sense that Soup Stop is a real place with real people and for readers to want to be a part of that place. This choice will be discussed in more detail in the "language" section.

The photos that I chose put a face to the words, and the words give depth to the face. For example, the front of the volunteer brochure displays a picture of a volunteer working in the Soup Stop kitchen. The quotation above the picture reads, "I've been volunteering for Soup Stop since I retired. Nine years later, traffic is up and keeping me busy." This combination does a number of things: it lets readers know that the organization is established and dependable. It gives readers a sense of what type of work a Soup Stop volunteer does. It also relays that volunteer work is plentiful and growing, so more volunteers are needed. Lastly, it calls out to Soup Stop's main target volunteers—older adults who are retired and looking for a way to spend excess time. With this unification of concepts, I hope that readers will consider this personable scene and situation and think,

"I'd like to spend some of my extra time contributing to this worthwhile organization."

Logos—logical appeal—is imperative to all professional communication. Without logical appeal, the reader loses reasoning as to why he/she should take action. The logical appeal for Soup Stop is simple: "If I have extra time and/or money, I should

contribute to Soup Stop because it benefits people who are less fortunate than myself”, or if I need a free-hot meal, I should use Soup Stop’s service.” Unfortunately, logical appeal is not as motivating without credibility and emotional appeal. People may agree with arguments about community need, but people think that because the need is clearly established, someone else will take action and personal action is not needed. “Someone else will help, so I don’t need to” is a common response to logical reasoning. I created strong ethos and pathos to counteract this apathetic attitude. With the addition of ethos and pathos, the embellished logical appeal becomes: “If I have extra time and money, I should contribute to Soup Stop because it benefits others as well as myself”, “or If I need a free-hot meal, I can go to Soup Stop and be welcomed with kindness and respect.”

Logo

The logo is the staple in the Soup Stop brand. Logo branding captures the essence of an organization by combining text and graphics. Kimball and Hawkins state that “corporations and organizations take branding very seriously, spending millions of dollars creating and protecting their logos and their corporate look” (211). Because this technique creates a design that conveys at a glance what kind of organization is behind the brand, it’s very important to pay attention to detail when creating a logo. A designer should consider typography and visual rhetoric when designing a logo.

Soup Stop’s new logo displays the words “Soup Stop” in red letters. The base design is horizontal with an alternative vertical design for use when appropriate. I chose Myriad Pro, a sans serif typeface. (See page 32.) A sans serif typeface does not contain serifs, the small lines at the end of characters. (See Figure 2.) (*Sans* is an archaic word created from a blend of Old French and Latin that means without.)



Figure 2: Serif VS sans Serif

shows the difference between a serif and sans serif character.

Most Sans serif typefaces use little variation in the stroke width of the letterforms, achieving a clean, contemporary appearance. The Myriad Pro typeface is in skinny, all-cap letters. The look achieves a tall, prominent presence while, at the same time, the letters retain a hint of frailty due to their slender appearance. The typeface helps Soup Stop's image appear successful and at the same time in need of help. A red ladle with soup that is emitting steam appears in between the two words. The graphic captures the essence of Soup Stop's service: delivering a hot meal. Board members' only requests for the new logo were that it be bright and made up of only the colors red, black, and grey. I determined that a small addition of yellow was necessary to achieve an appropriate look for the soup inside the ladle; however, the addition is so small that board members did not object. Because the logo appears in a variety of contexts, its design must be able to withstand a range of sizes. The new logo does this successfully. See Figure 3.

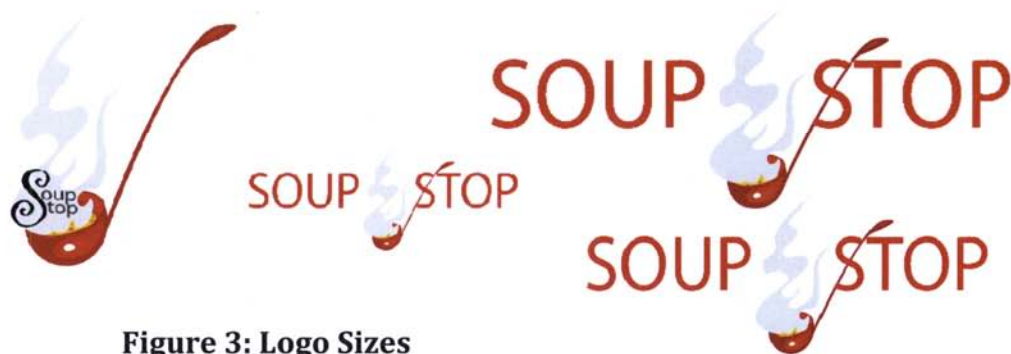


Figure 3: Logo Sizes

Shows Soup Stop's new logo in a range of sizes

Website

I paid for the web domain and created the website's individual pages using a user-friendly guide. I chose to include six pages: *homepage*, *about*, *volunteer*, *donate*, *hours*, and *contact*. My main goal when creating this marketing campaign was to inform people about Soup Stop's mission, how to use its services, and to persuade non-clients to donate and volunteer. The five web pages included in the website provide enough information to accomplish these goals.

I did not design the website from scratch; instead, I used Wordpress to create the website. Wordpress is an open-sourced software platform that enables people to easily create websites without knowing how to code. Wordpress provides a selection of themes, which are previously designed, packaged templates that graphic designers sell from themesforest.net. I bought the "Display Wordpress" theme for twenty-nine dollars. This theme provided a black and white-based skeleton that easily imported into Wordpress. Once I installed the theme, I created in Adobe Fireworks the custom elements that you see spinning in the main box of the site. (See page 51.) Next, I imported the pictures I took of donors and volunteers at Soup Stop to give a sense of the type of people who donate their time: both young and old, active, and eager to help. Next, I included a main horizontal menu across the top and a vertical submenu down the left side of each of the pages, a technique used by web designers use to increase the navigability of websites. (See page 52.) It was important to have easy navigation because non-client target audiences are older and might be less technically savvy. Thus, the pages are always accessible from each other and include links in the sub menu and footer of the site. This is a practice in web design that eliminates the possibility of getting lost in any of the

pages. Finally, I used Wordpress was used not only because it was easy to implement, but because I knew that board members would be able to use the program to maintain the site. I researched other web site options, but what appealed to me about Wordpress was its “Content Management System” that allows someone to fully administer a website with only the technical ability level of a Facebook user. With Wordpress a user can create new pages, blog posts, and images, and make major site changes by logging into the site from anywhere on the internet. For these reasons, it was the perfect tool for the Soup Stop project.

Typography

Typography can set a formal or informal mood for a document and relay its structure by creating visually hierarchical information and cueing the reader about how he/she should read. Readers typically view pages in three different ways: skimming (looking for something that will catch the eye), scanning (looking for particular information), and reading (reading text from beginning to end). Soup Stop documents are set up for all three viewing types. The volunteer manual, for instance, is written so consecutive steps lead readers through preparation, serving, and cleaning. It makes sense to read the text from beginning to end; however, the steps are divided into sections, so, if needed, a reader can skip to find specific information.

When designing the Soup Stop documents, I used the same three type families to create consistency across all pieces. Myriad Pro is used as display text for all headings, and I used the same type family on both the display text and logo because I wanted to make a connection between the documents and the organization. Verdana is used for text type—the body text. I chose Verdana because Soup Stop’s target audience for donors

and volunteers are older people, and Verdana is large and easy to read. Also, Verdana is a commonly used type, so it's likely to be found in most people's home software, which will make it easier to maintain consistency in the creation of future documents. I used Lucida Calligraphy for quotations because it resembles handwriting and gives an impression that the words were actually written on the document. I chose Papyrus for the mission statement because it is a light and airy font that appears as weathered handwriting. This weathered image creates a feel of a long, shaky yet continual history.

The fastest way to distinguish between display text and body text is by size: "text type...is usually set at 9, 10, 11, or 12 point, with heads and other display type set at 11, 12, 14 or higher" (Schrivier 264). I chose the largest of these combinations because Soup Stop's target non-client audience is older, and bigger text has a higher readability.

Headings and body text vary at two-point intervals across all Soup Stop documents. For example, display/body text ratios on the donor/volunteer flyer are 24/22 and 14/12.

Because most of the information in the documents is given in a list format, two sans serif fonts give the text high readability and make the text easy to skim. Readers will likely skim most of the documents to find out what information is imperative to them. Readers of the client flyer might skim to locate the hours. Readers of the volunteer brochure might skim to find out whom to call to volunteer.

Color

Board members chose red, black, and grey to represent their organization because the old logo used these colors, and they felt that clients and non-clients were accustomed to associating these colors with Soup Stop. These colors are used repeatedly across documents to create color unification. The harsh contrast between the red and black

made it challenging to achieve a soft, inviting look, particularly in the brochures. I added a matte black shade and a maroon-purple shade to counteract the harshness of the pre-determined color scheme. For example, I chose to include a matte black border across the top and bottom of all three brochures. (See pages 41 - 46.) The border is thicker at the top than bottom, creating a longer look. Images with black, red, and grey highlights were then used on the front of the brochures. The pop of color in the middle balances with the surrounding negative space and soft borders.

I chose the same matte black color for a portion of the volunteer handbook's background and used the centered color splash on this document as well. (See page 33.) Three arching lines (one red, one black, and one grey) with a matte black background encircle an image of helping hands over a white background on the manual's cover. The maroon purple was added to provide an extra hint of color. Because it's a shade of red, the maroon-purple complements rather than contradicts the chosen color scheme. The two complementary shades are also used throughout other documents to create consistency.

Visual Imagery

Including visual imagery was crucial to my project. Pre-existing Soup Stop documents lacked effective visual imagery; therefore, these documents did not create connections between readers, the documents, and the organization. Hill contends that including visual imagery solidifies abstract connections:

Including an image of an object in a persuasive appeal can enhance the “presence” of the object being represented, thereby enhancing its value or importance in the viewer's mind. Objects or ideas that are merely discussed,

especially in abstract terms, have a low level of psychological presence, whereas objects or ideas that are pictured or represented in concrete, visual terms are given added presence, thereby becoming more real to the reader/viewer (Hill 119).

Because pre-existing documents lacked effective visual imagery, Soup Stop's identity was lost to the community.

All of the graphics and photographs were chosen for specific reasons. First, I chose them because they print well in both color and black-and-white. Because black and-white is cheaper to print and Soup Stop runs solely on donations, it is important that the organization have the option to print documents less expensively. Second, I chose graphics and photos that convey ethos, logos, and pathos. When creating a document for professional communication, it's important to convey that the organization is trustworthy, give accurate and supportive information about the company, and make a personal connection with the reader so that the document is emotionally appealing. I created a photo release form so that pictures I took at Soup Stop can legally be used in Soup Stop marketing documents. The photo release form is attached in the appendix that follows this introduction. (See page 28.)

Three brochures were created so that each could target a different audience: donors, volunteers, and clients. Photographs and quotations were used on the front of the three documents to draw readers into the brochures. The volunteer brochure (pages 43 - 44) displays a photograph taken at Soup Stop of a volunteer working in its kitchen. The donor brochure (pages 41 - 42) displays a photograph taken at Soup Stop of a donor looking the food-storage cabinet.

I used stock photos on the client brochure and donor/volunteer flyer to represent

Soup Stop clients. The stock photos on both the client brochure and the donor/volunteer flyer show little girls eating. (The stock photos were used due to confidentiality restrictions.) Stock photos displaying children were chosen for various reasons: Soup Stop serves many young people and families with children, and children are dependent, symbolizing the nature of Soup Stop's service. A majority of Soup Stop's clients are financially and/or mentally dependent. The stock photos of the children encourage the idea of supporting others who may not be able to support themselves fully. Each photograph shows an action specific to the purpose of the brochure—to get people to volunteer, donate, or use Soup Stop's services.

I also used vector graphics in my designs. Vector graphics use geometrical primitives such as points, lines, curves, polygons, to represent images in computer graphics. I downloaded vector images from shutterstock.com, a website where artists sell their work. I then altered vector colors, shapes, sizes, and content and combined them with photographs to fit my designs. (See figure 4.)

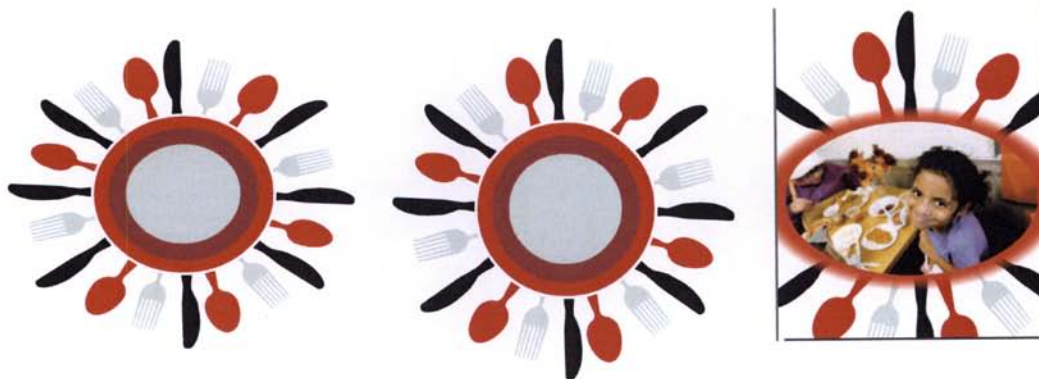


Figure 4: altering vectors
shows how vectors were altered to make a custom design for Soup Stop

I chose vectors carefully according to the documents' context and purpose. For example,

the “helping hands” vector that is displayed on the front of the volunteer manual (page 33) conveys a sense of eagerness, aptitude, and openness. A Soup Stop volunteer should be eager and able to help as well as maintain openness to interacting with people affiliated with the organization. The arching red, black, and grey rainbow image appears on both the volunteer manual and volunteer brochure, (pages 43 - 44) to create a connection between documents.

The “time to give” image displayed on the donor brochure (page 41) consists of the words “time to give” arched over the image of a clock. This vector lets the reader know that the situation is urgent, and donations are needed now. The vector conveys a sense that readers should take quick action because there is not time to waste. The vector displayed on the client brochure (page 45) is a red oval with encircling red, black, and grey utensils. The many utensils signal that many people will be eating, which in turn implies a sense of community, togetherness, and socializing. Soup Stop board members and volunteers state that socializing is an important part of their clients’ experience: clients get not only a hot meal but pleasant conversation with workers and each other. The utensils vector is also displayed on the client flyer to make a connection between the documents, the organization, and the organization’s purpose.

Layout

When creating documents used for professional communication, it’s vital to consider audience, purpose, and context (Kostelnick & Roberts 165). These factors make up the rhetorical situation that determines who the readers are and why and how (scan/skim/linear) they will read the document. According to Karen Schriver, the first

decision readers make is whether or not they will read the document. The second decision is how they will read the document (164).

Because the reader's first decision is whether or not to read a document, its main idea should be conveyed within the power zone. Because our society reads left to right and top to bottom, the reader's eye will instinctively go to the top left of a document, known as the power zone. Our eyes then naturally read across pages in a "Z" formation (Kimball & Hawkins 126). I designed each Soup Stop document so that readers' eyes can follow this natural pattern. For example, the donor/volunteer flyer is divided into two sections; each section is designed to let the reader comfortably skim the document in a "Z" like pattern. This flyer delivers vital information in the power zone. It first draws readers in with a strong attention-getting stock photo of a little girl eating apples. Then, because the words, "help us keep bellies full," start at the top left of the document, readers instantly know that this flyer is asking people to help an organization that is dedicated to preventing hunger. (See Figure 5.)



Figure 5: "Z" Reading Pattern
 shows the eye pattern of a reader who reads top to bottom left to right.

The layout of each brochure follows a similar pattern. Each brochure starts with a statement geared toward each specific rhetorical situation. Related information is grouped in several ways: all text on each document is left aligned, and display text is grouped with body text through proximity and each document has high figure-ground contrast, giving the text a high readability. These qualities establish a well-executed design that relays a professional quality. Ethos was also built by adhering to westernized preconceived notions about situational professionalism: "To a large extent...building ethos in a field design means satisfying readers' expectations about what constitutes a professional-looking document in a given situation" (Kostelnick and Roberts 1999). Readers make inherent judgments about organizations by comparing related elements to one another. The familiar will seem to feel right. American readers are adept at reading left-aligned text that has a high figure-ground contrast and is somehow differentiated from display text, otherwise known as headings. Readers inherently associate these carefully planned details with professionalism. This subtle connection gains the reader's trust. Readers also associate philanthropic propaganda with a purpose, community involvement, and opportunities to help and for service. Each document fits this context and purpose.

Language

Also influential in readers' decisions is language use. Professional communicators must learn to adapt their writing to different target audiences. They must, therefore, learn to adapt to different language styles. If professional communicators can become fluent in these "languages," they can move freely between target audiences and

produce writing that is clear and concise and perfect for the situation at hand. Speaking and writing are dependent on one another. “According to Vygotsky and Tierney et al, as thought and language are inseparable, it comes as no surprise that the processes of comprehending and composing are similar, if not identical” (qtd in Glenn 10). I used this knowledge of language in several ways to build ethos and pathos.

First, I decided to speak with donors and volunteers and use their words because writing that adopts an oral style familiar to its readers captivates readers’ attention and gains trust. I used this technique on the donor and volunteer brochures (pages 41 and 43) I want readers to feel like the people in these photographs are speaking directly to them. I went to Soup Stop during its hours of operation to speak with donors and volunteers and to take pictures of them at work. I chose quotations from Carl Curran, donor and volunteer, and Maggie Huffman, volunteer because of the length of their service and because what they had to say was pertinent to the emotion that I want readers to feel and the action I want readers to take after reading each of these brochures. (I chose to capture the overall meaning of what was said rather than use their exact words.)

Carl, donor and volunteer since 2000: “My wife and I have supported Soup Stop for a long time. Commitment to society is important. We have to help one another to help the whole.”

Maggie, volunteer since 2001: “I’ve been volunteering for Soup Stop ever since I retired. Nine years later, traffic is up and keeping me busy.”

Carl encapsulates why it’s important to donate. Donating helps the people involved with the organization to which one donates, but it also benefits everyone as a

whole. When reading this statement, readers ideally should visualize a society where individuals work together towards a purpose greater than themselves. Maggie represents Soup Stop's target audience for volunteers: an older, retired citizen who has extra time in his/her schedule. By describing her nine years of dedication, she shows that she believes Soup Stop benefits the Charleston community. Her words also show that clients' needs are continuing to grow throughout the years, and she's staying busy with productive work—an action that many retired people seek. The quotations serve two purposes: one, they reveal the purpose of each brochure. Two, they draw upon pathos to make a personal/emotional connection with the readers in hopes that they will identify with and want to become a part of Soup Stop. These testimonies will influence their decision to read or not to read the rest of the document.

A second way I used language to build ethos and pathos was through the use of first and second person pronouns. The volunteer brochure, for example, states, "You may volunteer daily, weekly, or monthly," as opposed to, "Volunteers may work daily, weekly, or monthly." (See page 44.) The word "you" sounds more personal and makes readers feel as if they are already a part of the organization. William Zinsser warns against removing humanity from writing, claiming that too many writers cloud warmly illustrated documents with cold and distant writing (60-61). While cold and distant language detracts from the warm image that communicators are trying to convey, personal pronouns complement a warm and inviting image: "The way to warm up any institution is to locate the missing 'I'. Remember: 'I' is the most interesting element in any story" (66). Taking Zinsser's advice, I personalized the non-client documents: for example, instead of writing, "Soup Stop's success depends on its volunteers," I wrote,

“Our success depends on our volunteers.”

Third, I also built ethos and pathos by writing text in conversational style; text acquires context and is more appealing when it uses words that readers understand and use themselves (Van Woerkum 190). Writing that targets daily vocabulary is generally received with a more positive attitude and is thought to stem from an “us group” versus a “them group.” Soup Stop documents created for potential clients are targeting a low-income/low socio-economic status population who may have less education. The language used on these documents consists of simple sentences made up of basic vocabulary.

I also built ethos by drawing attention to the number of years Soup Stop has been in service. The slogan, “mission project since 2001,” is displayed on all documents. Along with this information, I highlighted the rising number of people who need Soup Stop’s service. On the donor brochure, for example, text exclaims, “Please help us fill our shelves...In tough economic times more people need help.” (See page 41.) The goal was to clearly and concisely state that Soup Stop has successfully operated for many years; however, an increasing number of clients is currently challenging the organization’s operational limits.

Knowledge on how language affects target audiences was particularly important when writing the radio and TV advertisement scripts. Both advertisements were 30 seconds long. The TV ad would be read rather than heard, so it was crucial for it to be clear and concise so that viewers would have enough time to read the words. Bottom line organization was crucial in writing both scripts. I opened both scripts with an attention getter: “no one should go hungry,” that will draw positive attention because most people

will agree with it. After getting the audiences' attention, I wanted to focus on the actions that viewers and listeners could take: was stating what Soup Stop is and its location, how to use its service, and how to donate and/or volunteer.

Organization

In considering organization, it was important for me to devise a structure that would help readers quickly figure out the main points of each document. I chose to organize documents in a chronological/problem-analysis-solution manner. Chronological order involves organizing from past to present. Problem/analysis involves describing the cause of a problem and offers suggestions on how to fix the issue (Keenan 14). I organized documents so that client readers can quickly know three things: one, Soup Stop has for ten years been successfully serving free lunches, two, other community members happily use this service, and, Soup Stop's service is confidential and easy to use. (See the client brochure and flyer on pages 45 – 47.) I organized non-client documents so that readers can at a glance process that this organization is a well-established mission project, its clients' needs are steadily increasing, and there are concrete ways they can contribute to the situation. (See Figure 6 to notice how the donor brochure leads readers through these above three concepts.)



Figure 6: Donor Brochure

shows how text on the donor brochure is organized to lead readers through a chronological history and problem analysis.

History: Soup Stop has been successfully running since 2001.

Current problem/analysis: number of people needing service has increased.

Solution: Donate to Soup Stop.

I also used bottom-line organization when writing the text for each document. Bottom-line organization means writing the purpose first (Fielden and Dulek 135). People want to know why they are reading before they read a document. As stated earlier, Karen Schriver notes that people in general prefer to read as little as possible. It should take minimal effort from readers to know a documents context and purpose and what action to take. The client flyer, for example, quickly lets readers know that Soup Stop is an organization that serves free lunch, the flyer's purpose is to inform readers of its services and to persuade readers to use that service, and the action to take is to eat at Soup Stop.

(See page 47.)

Collaboration

Carol Stevens, board member, served as my liaison for this endeavor. We both signed a contract that stated our duties in detail. (See page 29.) These duties included the one-on-one interaction between Carol and me during the project, Soup Stop's agreement to pay for all printing costs, and the organization's agreement that the public can view project documents. Carol's role as liaison was influenced by Soup Stop's decision-making process. Soup Stop board members engage in shared decision-making, meaning no one member may make a final decision without consulting the rest of the group. This allowed my clients and me the comfort of knowing that all of us share responsibility for the final outcome.

Because multiple people shaped this project, we agreed to consult with one another individually but kept the exchange of editing and revision suggestions between Carol and me. I designed Indesign documents and exported them to PDF files, which I sent to Carol via email. She then consulted board members and compiled a list of revisions and reported their requests back to me. Carol and I met after board meetings to go over the list of revisions. Most documents went through two editing cycles. After the board reviewed a document once, I would make changes and the board would review the document a second time, after which, the document was typically approved for printing. I reported changes to Carol before printing final documents. This two-way interaction minimized miscommunication and error.

The feedback process changed over the course of the project. Rather than receiving weekly revisions via email, I attended Soup Stop board meetings and received

monthly revisions. This process proved to be more valuable because I could interact with all board members and get a clear idea of the changes I needed to make.

I did face some communication challenges throughout the course of this project's completion. Because design work is so dynamic, I often made changes to the documents' design after I had sent a "final" draft for board members to review. Generally, my design changes were accepted and viewed as improvements. Speaking at board meetings was another challenge. I attended one meeting without Carol because she was on vacation. Because board members often addressed Carol while I listened, they weren't prepared, for me to speak when she was not there. (Perhaps this is because I am not technically a board member.) During this meeting, I realized that no time had been set aside for me to speak. At the "end" of the meeting, I was allowed to present my document/information and ask board members for approval. Another challenge was that board members were easily distracted. A conversation that started out about the donor brochure would sometimes end on a note about next week's *Dancing with the Stars*. To address these challenges, I waited till all board members were finished speaking then voiced that I had information to share with them.

I volunteered at Soup Stop to aid in writing the volunteer brochure. This was useful because I gained first-hand knowledge of what constitutes Soup Stop volunteer work and the manner in which it is completed. I met volunteers, donors, and clients during my time as a volunteer and gained a deeper understanding of who my target audiences were, how they spoke, and what motivates their actions. I also learned during this time that volunteers are required by health code to wear closed-toed shoes—a fact that had been overlooked initially when writing the "cleanliness" section in the volunteer

handbook.

Technology presented a significant challenge when collaborating. Board members did not know how to use, nor did they have access to the Adobe software that I used to create the documents. I chose to use the Adobe software because I knew it had the design and formatting capabilities to produce visually stunning documents that appear professionally created. I saved documents as PDF files to make them accessible and gave Soup Stop board members a flash drive with Indesign and PDF files of all the documents so that they can access them in the future. I plan to maintain contact with Carol so that, if needed, I can make future changes. I will also sit down with board members to explain how to maintain the website; however, if no one feels capable to handle this task, I will make myself available through email to update the website when needed.

Conclusion

I stated earlier that the Soup Stop marketing campaign served as the capstone to my academic career. I can say with conviction that this project challenged my professional communication skills, but I met that challenge in stride. Two years ago, my technical abilities were minimal; however, through this project, I've increased my technical design abilities so that I can not only write, but also design and market a wide variety of documents. I chose to create all of the professional documents before I began writing my introduction. I found, however, that writing this introduction forced me to reflect—in writing—on my design ideas and choices; this created design revelations, leading to further revisions to my marketing materials. This process was neither surprising nor foreign to me because it is similar to critical reading. Much like analyzing and annotating a journal article, writing this introduction to my completed work was a

reflective writing process, and reflective writing is always inspirational.

Through this project, I operated successfully within the realms of professional communication, marketing, public relations, and graphic design. I communicated with clients; created documents that strike a balance between client, reader, and writer needs; and designed professional-looking documents. My designs exemplify the credibility of Soup Stop effectively while subtly appealing to readers' emotions. The documents and website that I created give Soup Stop a brand: these pieces provide a unified front and strong marketability.

My goal was to create a positive presence for the organization in the Charleston community while moving readers to one of three actions: use Soup Stop's service, donate, or volunteer. The ten pieces I wrote and designed give the organization a proactive voice. Writing a traditional thesis would have allowed me to theorize about Soup Stop's needs, audience, purpose, and context, but completing an applied professional writing thesis allowed me to use what I have learned at Eastern Illinois University to create something tangible that will immediately meet Soup Stop's needs. I feel the Soup Stop marketing campaign is more than the capstone to my academic career; the documents I created represent my capabilities as a professional communicator.

Appendix A: Soup Stop photo release form



I give my permission for Soup Stop, NFP, INC. to use a photograph of me and my likeness and/or of my child and his/her likeness taken at Soup Stop, NFP, INC., located in The First Presbyterian Church in Charleston, IL. Soup Stop may use my image in its publications, advertising materials, and/or website.

I verify that I am 18 years of age or older. Signature: _____ Date: _____

If applicable, Parent Signature: _____ Date: _____

and names and ages of minor children: (17 and under)

Name: _____ Age: _____

Name: _____ Age: _____

Name: _____ Age : _____

Name: _____ Age: _____

Name: _____ Age: _____

Appendix B: project contract

Applied Thesis in Professional Writing

Client / Graduate student agreement

As the culminating thesis project, Chelsea has agreed to partner with Soup Stop. As part of the partnership, Chelsea agrees to complete the following documents:

- A logo
- Volunteer handbook
- 3 brochures: client, volunteer, and donor
- 2 flyers: client and volunteer/donor
- 1 poster
- 1 radio and/or TV announcement
- Website

Chelsea will share drafts of the project with the Soup Stop Executive Committee and its representative Carol Stevens. Chelsea agrees to make revisions to each of the documents based on feedback from Carol and the board.

In turn, Soup Stop agrees to the following:

- ✓ Soup Stop will be responsible for any costs associated with producing and distributing materials to its clients, donors, and volunteers. Chelsea will be responsible only for those costs associated with her thesis.
- ✓ Chelsea may share all of the information related to creating the documents with her thesis committee.
- ✓ Chelsea may place copies of the work she completes in the bound copy of her thesis (to be placed in the library and online) as well as in her own professional portfolio

---

Chelsea McBride

Date

Carol Stevens

Date

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Horizontal logo



Verticle logo



Soup Stop

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Our mission is to
provide a nutritious meal, in
a friendly atmosphere, to
anyone who is hungry

WELCOME TO SOUP STOP

Dear volunteer:

Thank you for being a part of Soup Stop! We value your time and energy and appreciate your support. This manual will help you become familiar with our organization.

In it, you will find Soup Stop's policies and operational guidelines. We thank you for your support, and we look forward to working with you.

Sincerely,
Soup Stop, NFP, INC.

Policies ~

1. Soup Stop enforces a no smoking policy for its clients and volunteers while they are on church property.
2. Clients and volunteers should maintain an attitude of respect for others.
3. Parents should maintain control of their children who will remain seated at all times unless accompanied by a parent (e.g. to the restroom.)
4. Bathroom door will remain closed at all times.
5. While on Church Property, all bicycles should be placed on bike rack provided.

Cleanliness ~

Wear hair net, baseball cap, or kerchief and closed toe shoes as required by board of health.

Wash hands, nails, wrists, and palms for 20 seconds with hand soap and hot water. Turn off water with paper towel.

Re-wash hands when switching from one task to another, taking off plastic gloves, handling food, sneezing, coughing, and/or using the wash room.

Wipe down counters, tables, cart, high chairs, and trays with sanitizing solution--combine hot water and a few drops of chlorine bleach. Test with test strip from cupboard. Color strip must be in the middle range of color sample on container.

Food Preparation ~

Arrive at 10:30 a.m.

Fill buffet server with 2" hot water, plug in, and set to 375 degrees.

Heat water for coffee and tea in large coffee pot.

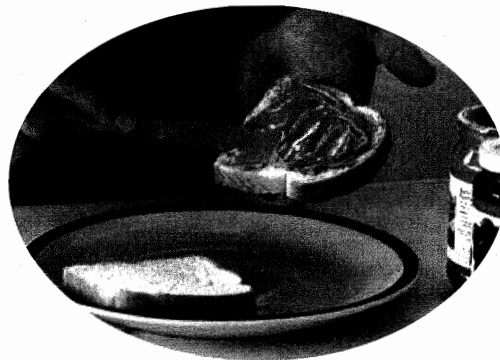
Place hot food in buffet server pans and keep covered. Test food with thermometer--cooked food must be at least 135 degrees for serving. If hot food has not arrived by 10:50 a.m., call What's Cookin' at 217-345-7427.

Set tables using materials from kitchen drawers and cabinets--tableware, napkins, sugar and artificial sweetener, salt and pepper, creamer, and flower arrangements.

Ice or refrigerate cold food such as whipped butter or coleslaw.

Move plates and bowls, cups (hot and cold), tea, coffee, soft drink mixes, bread, peanut butter, crackers and pretzels etc., from cabinets, to appropriate places in kitchen as directed by your trainer. Place paper towels next to the microwave.

Make 5 sack lunches--bottled water, peanut butter sandwiches, pretzels, fruit, animal crackers. Make more as needed.



Serving ~

Greet customers. Keep conversation general--the weather, "how are you," etc.

Ask new clients to read and sign Soup Stop's agreement contract.

Take beverage orders; ask if client wants a sack lunch to take with him/her. (Each client is limited to one.)

Fill beverage order, plate and serve meal of the day. Special requests (diced fruit, apple sauce, pudding) may be accommodated depending on traffic and supplies.

Upon request, serve a microwave meal as a second helping. If food is left at 12:20 and traffic has thinned, seconds of hot meal may be offered and served.

If traffic and work is slow, prepare table settings and single-serve bags of pretzels, animal crackers etc. Make enough for the next day.

Eat lunch after 12:20 if all guests have been served.



Clean up ~

Clean up starts after last client is served or at 12:50.

Discard remaining hot food, rinse pans and utensils, and return them to What's Cookin' for sanitizing. After sanitized, bring above items back to Soup Stop. Bring back all Soup Stop items that are ready to leave What's Cookin'. Label leftover bread with "for Soup Stop use" and put in refrigerator.

Empty buffet server, discard remaining food, sanitize counters, cart, tables, and high chairs (if used.)

Return items to cupboards.

Sweep around tables. Mop up any mud.

Empty trash and re-line trash bags.

Note items that need to be re-stocked on the note pad provided in the kitchen.

Thanking Donors ~

Please thank donors who bring food and/or monetary donations to Soup Stop.

Write the donor's name and address; give the note to a board member so their donations may be accounted for on our tax-exempt status and we may send them a receipt for their own taxes.

Provide donors with an "in-kind donations" tax form.



SOUP STOP *mission project since 2001*

"My wife and I have supported Soup Stop for a long time. Commitment to society is important. We have to help one another to help the whole."

Carl Curran
Donor and volunteer since 2001



Please help us
fill our shelves.

In tough economic times, more people need help.

Donate with us!

Please take all donations to Soup Stop, located in the basement of Charleston's First Presbyterian Church:

311 7th street (corner of 7th St. and Madison Ave.)
Drop off times: Monday - Friday 10:30 a.m. - 1 p.m.

Food items we need

- Regular and diet hot chocolate packets
- Instant coffee and tea
- Lemonade mix
- Non-frozen cup-size microwavable dinners
- Snack-size applesauce, fruit cup, and pudding
- Big bags of pretzels
- Big bags of animal crackers
- Peanut butter
- Bottled water

Non-food items we need

- Hot and cold drink cups
- Paper napkins
- Durable, dinner-size paper plates and bowls
- Plastic utensils
- Paper towels
- Fold-over and Ziploc sandwich bags
- Disposable food handling gloves

Monetary Donations

Please make checks payable to Soup Stop, NFP, Inc.

Mail check to: Peter Leigh, treasurer

P.O. Box 722

Charleston, IL, 61920

Peter can be reached at (217) 840-5902

*Thank
You!*

Our mission is to provide a healthy meal,
in a friendly atmosphere, to anyone who is hungry.

For more information, visit www.soupstop.org

SOUP STOP *mission project since 2001*

"I've been volunteering for Soup Stop since I retired. Nine years later, traffic is up and keeping me busy."

Maggie Huffman
Volunteer since 2001



Our success depends on our volunteers.

Volunteer with us!

Soup Stop volunteers are the heart of our operation. They prepare and serve daily lunches and clean the serving and kitchen area. You may volunteer daily, weekly, or monthly.

Volunteer hours

Volunteer hours are Monday - Friday, 10:30 a.m. to 1:30 p.m.

How to volunteer

Call the volunteer coordinator one month before the date you want to volunteer.

June - October: Linda Cooper, 348-1677

November - May: Barbara Corley, 345-7876

The importance of your commitment

Because our operation depends on each commitment working toward a greater whole, it is crucial that all volunteers arrive on time for their shifts. Volunteers who maintain their commitments help ensure that no one goes hungry.

Our Mission:

Is to provide a nutritious meal, in a friendly atmosphere, to anyone who is hungry.

For more information, visit www.soupstop.org

SOUP  STOP *mission project since 2001*

"Soup Stop is more than a free meal, it's good food and good company."



Enjoy your meal with us.

Eat with us!

We serve free hot lunch! Men, women, children, and families are welcome.

When

Monday - Friday, 11 a.m. - 1 p.m.

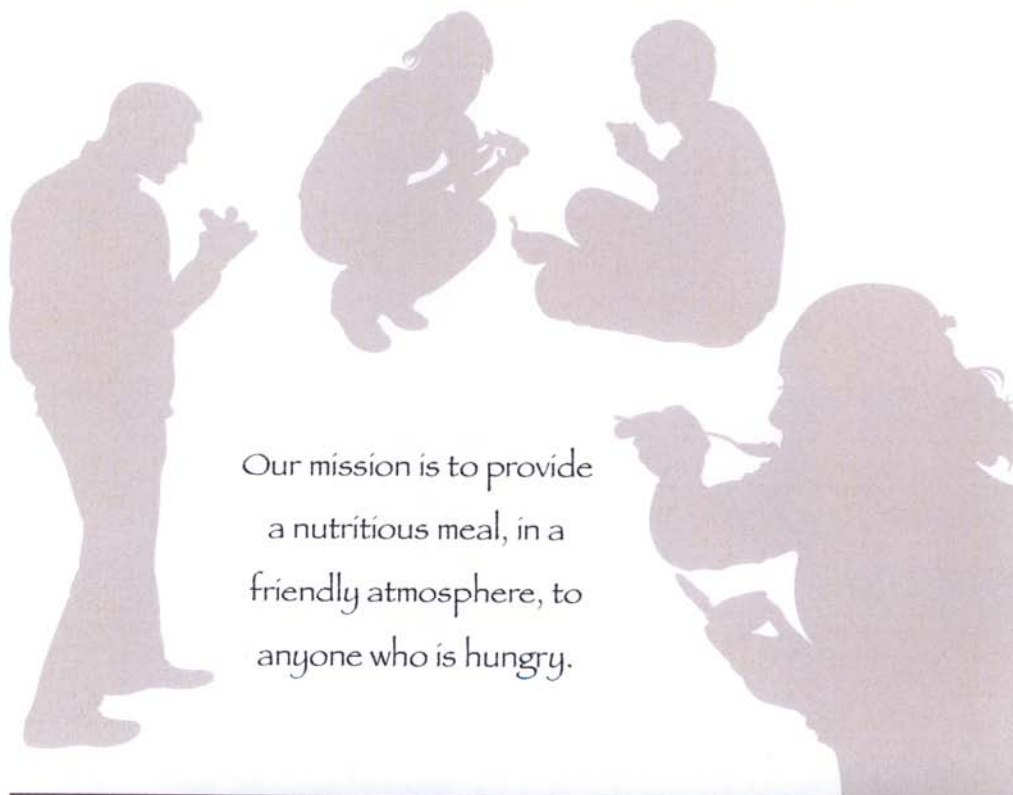
Where

311 7th street (corner of 7th St. and Madison Ave.)

We serve lunch in the basement of Charleston's First Presbyterian Church.

How

No questions asked, just show up! During your first visit, we will ask you to sign the Soup Stop contract that asks people to be respectful of one another.



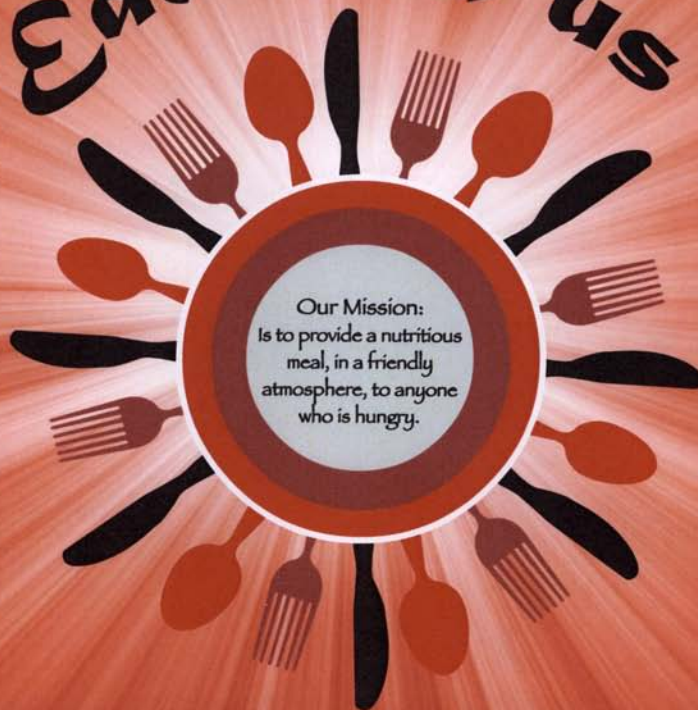
Our mission is to provide
a nutritious meal, in a
friendly atmosphere, to
anyone who is hungry.

For more information, visit www.soupstop.org

SOUP  STOP

Mission project since 2001

Eat with us



Our Mission:
Is to provide a nutritious
meal, in a friendly
atmosphere, to anyone
who is hungry.

Men, women, children, and families are welcome.

When: Monday - Friday, 11 a.m. - 1 p.m.

Where: 311 7th street (corner of 7th St. and Madison Ave.)

How : No questions asked, just show up!

For more information, visit www.soupstop.org

Help keep bellies full!



Our mission is to provide a nutritious meal, in a friendly atmosphere, to anyone who is hungry.

SOUP & STOP

Mission project since 2001

We are one of Charleston's longest running mission projects, located at 311 7th St.

How to volunteer

Monday through Friday 10:30 a.m. to 1:30 p.m., volunteers prepare and serve daily lunches and clean the serving and kitchen area.

We schedule our volunteers one month in advance.

June through October, please call Linda Cooper at 348-1688. November and May, please call Barbara Corley at 345-7876

How to donate

For a complete list of food and non-food items that we need, go to www.soupstop.org

Please make checks payable to:
Soup Stop, NFP, INC.

Please mail checks to:
Peter Leigh,
Treasurer, P.O. Box
722, Charleston,

IL, 61920
Peter can be reached at 840-5902

SOUP STOP



Our mission is to
provide a healthy meal,
in a friendly atmosphere,
to anyone who is hungry.

- What:** Free hot meal
- Where:** 311 7th St. Charleston, IL.
First Presbyterian Church
- When:** Monday - Friday
11:00 a.m. to 1:00 p.m.
- How:** Just show up!

Soup Stop is one of Charleston's longest running mission projects.

We are a non-profit organization that depends on donations and volunteers. Monetary, food, and non-food item donations are needed to keep providing free lunch.

Visit www.soupstop.org to find out how you can help.



Radio Ad:

No one should go hungry. Soup Stop serves free lunch Monday through Friday from 11:00 a.m. to 1 p.m. Anyone who needs a hot meal is welcome to eat. We're located in Charleston's First Presbyterian Church at 311 7th street. We're funded solely through donations. To learn about how to donate, volunteer, or use our service, visit www.soupstop.org.

TV Ad: will be aired free on community calendars.

(Viewers will read the ad)

No one should go hungry. Charleston's Soup Stop serves free hot lunch! Want details? Go to www.soupstop.org to find out how to join us for lunch and/or how to donate or volunteer.



