

Grassroots

Fundraising

Journal

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In This Issue:

Looking Good;

**Speaking the Language:
Part II**

Fundraising in the Late 80s

Every Penny Counts

Book Review

Writer's Guidelines

The Grassroots Fundraising Journal is happy to consider articles for publication. Please submit copy typed, double-spaced. If computer-generated, please submit highest quality printing possible (no dot matrix printouts, please). Please do not submit material typed in all capital letters.

Articles will be considered for publication during the nine months following submission. When an article is accepted, you will be notified in which issue of the Journal it will appear. The Journal provides three copies of published material to the author, and pays \$35 per article after publication.

If you want unpublished articles returned, please provide a self-addressed envelope with adequate postage.

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Publishers and Editors
 Kim Klein and Lisa Honig

Copy Editor
 Nancy Adess

Contributing to this Issue:
 Nancy Adess, Kim Klein

Design:
 Lee Walker

Address all inquiries to:
 517 Union Ave.
 Suite 206
 Knoxville, TN 37902
 or call 615/637-6624

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Fundraising in the Late 80s: Survival May Be The Best Goal

Some time ago, I went to visit a friend at her volunteer job in the adoption center of the Humane Society. I love animals, so while she counselled a young couple expecting a child on the best dog for them, I wandered through the cages of cats and kittens, dogs and puppies, even some rabbits, guinea pigs, and mice. The rabbits and rodents seemed unaware that they had only had a short time to live, should some kind soul not adopt them and they paid little attention to me. But the dogs and cats set up a cacophany of meowing, yapping, barking, and whining, all seeming to know that they had seven days to sell themselves to a new owner or be euthanized.

As I patted them and tried to calm them down, I had an irreverent and surprising thought: they reminded me of my clients over the past three years. I puzzled as to why, since I work with a diversity of highly intelligent, self-motivated, progressive, and committed people working in a wide variety of social justice organizations, and these people and groups do not particularly remind me of kittens and puppies.

However, the similarity was too startling to be simply the hallucination of an overtired mind. These animals seemed to think (insofar as animals think) that if they were good or cute or friendly, I would adopt one or more of them. They do not know that their individual attributes had very little to do with their chances of being adopted, there are simply too many of them, and no matter what they do, most of them are going to die. The relevant fact for them is that there are 13 million stray puppies and kittens in the United States, and that basic neglect, refusal to have animals spayed, cruelty and so on are the systemic problems of which these animals are simply manifestations.

Many of my clients think that by being the best, the only, the oldest, the most radical, the most feminist, the biggest, the most multi-racial, have the longest track record, be the most important, the most politically correct or whatever, they will continue to raise money. But this is not true. The systemic problems facing social justice

groups are lack of sophistication about fundraising, and Boards that remain untrained and unused in fundraising, in the context of an increasingly competitive and hostile environment in which to raise money. The purpose of this article is to discuss what is happening with fundraising and philanthropy and to provide suggestions for survival.

Giving is high, but needs are greater

First, let's summarize charitable giving by the private sector in 1987. The American Association of Fundraising Counsel has released the following figures summarizing giving by individuals, foundations and corporations in 1987. The total amount given to organizations incorporated with 501(c) (3) status (now numbering around 1.2 million) was 93.68 billion dollars. In numbers that looks like \$93,680,000,000. The sources of these funds were as follows:

Sources		
<i>(In billions)</i>		
Individuals	\$76.82	82%
Bequests	5.98	6.4%
Foundations	6.38	6.8%
Corporations	4.50	4.8%
Recipients		
Religious cause	\$43.61	46.5%
Health	13.65	14.6%
Education	10.84	11.6%
Human services	9.84	10.5%
Arts & culture	6.41	6.8%
Other	9.33	10.0%

While giving by the private sector rose 6.5%, more than twice the rate of inflation, still this was the lowest increase in 12 years. Corporations, which had dropped their contributions from \$5 billion in 1985 to \$4.5 billion in 1986, remained at \$4.5 billion for 1987, reflecting again a recessed economy and the toll that mergers are having on the number of corporations able to give money away. Foundation giving went up 8.2% from 1986, even though many had predicted the stock market crash would cause it to decline. Most foundations have conservative investments, and may not have taken the beating that the plunge in the Dow Jones would have indicated. However, many foundations also set their giving for three years at a time, so we may not yet have seen the results of the stock market crash.

Further, as we have mentioned in the *Journal* for the past several years, even though giving by the private sector has gone up in record-breaking amounts every year of the Reagan administration (8-11% per year until 1987), it would have to be increasing by 40% per year to keep pace with cutbacks at the federal level. So, since 1982, we have been in a losing battle—the amount of money available is simply not equalling the need. This discrepancy is exacerbated by a vastly increased set of needs: in addition to the

thousands more people who have become hungry and homeless in the the past five years, we have a substantial need for funding for AIDS treatment and research, for creative programs addressing drug abuse and crime, for an answer to the shortage of public housing and the continuing deterioration of existing public housing, for a solution to the massively increasing amounts of hazardous waste and toxics that must be dumped somewhere—and the list goes on.

Giving and the economy

Giving to non-profits cannot be understood outside of the context of the nation's economy as a whole, so let's look at a few facts about our economy. Real wages have declined 7% from 1979-1987. Family incomes have remained at the 1979 level, recovering recently only because more family members worked longer hours. The average family—income about \$30,000—has not gained any real income since 1973. Even more shocking is the growing disparity between rich and poor: families in the bottom 80% of income have lost from 1.8% to 14.8% of their family income from 1977-1987. Families in the top 10% of income however, have had their family income increase 16.5% over the same time period. This amounts to an average increase of \$31,473 per year. Families in the top 1% income bracket have experienced an extraordinary 49.8% increase in real family income, and as a result have on average \$134,513 more in real income in 1988 than they did in 1977!

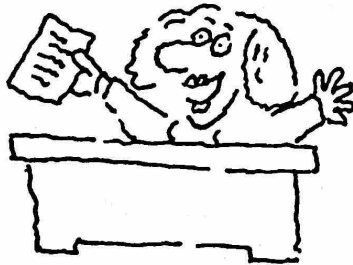
This summary of these numbers is in these two facts:

1. The top one-half of 1% (.05%) of the United States population now controls 35% of the nation's wealth—a higher share than at any time since the Great Depression. This group of people (called the "super-rich") now owns more than all those in the bottom 90% in the United States put together.

2. The poorest tenth (10%) of U.S. households will pay 20% *more* of their income in federal taxes this year than they did ten years ago. Meanwhile the richest 10% will pay almost 20% less. (Information taken from the U.S. Census, *In These Times and Dollars and Sense*.)

Further, the infrastructure of the United States is deteriorating: our roads, our bridges, our sewers are in need of repair or replacement, our schools have difficulty teaching, our public hospitals cannot handle their indigent patient load and our private hospitals refuse to do so with impunity. This dismal scenario, coupled with the needs that have always been with us, exists because the federal administration is so obsessed with our foreign enemies that it has abdicated all responsibility to defend us against poverty, illiteracy and unemployment, and made the United States—at one time the richest country in the world—into the largest debtor nation, with a national debt of over \$1 trillion (one million million) dollars

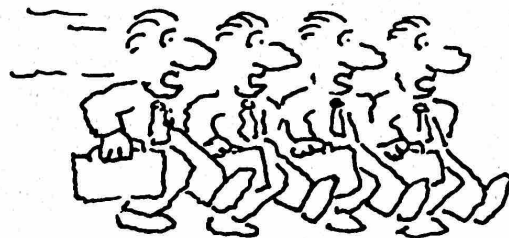
Just In Time For The Holidays And The New Year!



"My New Year's resolution is to ask a lot of people for money in person—but I don't know how!"
—Gina Genuine, Iowa



"And a fundraising plan, and some Board members who'll do it, and..." —Executive Director,
Important Non-profit



"We're very busy. We want something to read that tells us all we need to know." —Fundraising
Committee, New York

The perfect gift for all these people are the *Grassroots Fundraising Journal's* sets of three reprints: *Board of Directors*, *Major Gifts Campaigns*, and *Planning for Fundraising*.

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Major Gifts Campaigns:	_____ @ \$7.00 = \$_____	NAME _____
Planning for Fundraising:	_____ @ \$6.00 = \$_____	ADDRESS _____
Total (any order of ten or more, subtract 10%)	\$_____	CITY _____ STATE _____ ZIP _____
Grand Total	\$_____	

Unfortunately, this is not the end of the bad news. We in the non-profit sector had a bad year in 1987, even without all the economic realities we faced. According to *American Demographics*, U.S. citizens trust two institutions more than any others: first, religion, and second, the military. While citizens may not agree with these institutions, they tend to feel that these institutions are honest and honorable. Both of these were rocked by scandal in 1987. The first scandal was the use of a tax-exempt organization to further the illegal arming of a foreign rebellion, apparently with the support of the White House staff. The second was the fall of the Bakker television ministry, brought about in large part by the Swaggert ministry, which in turn, suffered from its own revelations of sexual and financial wrongdoing.

When these things happen, people tend to draw back in their giving. When the two institutions they trust most can't be trusted, who can be trusted? Other non-profits may be no more worthy or reliable.

What does all this mean for social change organizations?

As the old saying has it, "There is good news and bad news." First the bad news: most organizations working for social change are economically fragile in the best of times. We work largely against the status quo, we maintain that things in our country must change fundamentally, which is not a popular message with those benefiting from things being as they are. Our work is often done by, for and on behalf of people who have little money, few connections, and little knowledge of fundraising. Many of our organizations have only ever been two nickels ahead of the debt collector even in the flushes of times.

However, these very facts may be what allow us to bring in the good news; we can survive in the next five years, although thousands of groups will go out of business. Why? First, our needs are not that great. We share offices, sometimes with three or four people in the same room. We don't have armies of support staff, we do our own typing and filing, we scrounge, we save, we recycle. To have made it to 1988 when so many groups have not proves that we are already survivors.

Second, it is becoming more and more clear to ordinary people that we are right. Today the majority of people feel the United States has no business in Nicaragua, believe in a nuclear arms freeze, think the EPA should take tougher measures to clean up rivers and air, and so on. The chaos into which our country is rapidly descending gives us the chance to push our agenda.

How to ensure survival

There are five things grassroots non-profits must do to ensure survival:

1. Get smart about fundraising. Plan. Think through

strategies. Ask yourself before you plan an event or write a mail appeal: Who is the audience? What do they already think or know? Is the purpose of this event to attract new donors, get publicity, increase visibility? Is the mailing list I am using clean (that is, few undeliverable addresses) and what do the people on this list have in common with each other and my group?

Ask yourself before you grind out yet another foundation proposal: Is there an easier way to get this money?

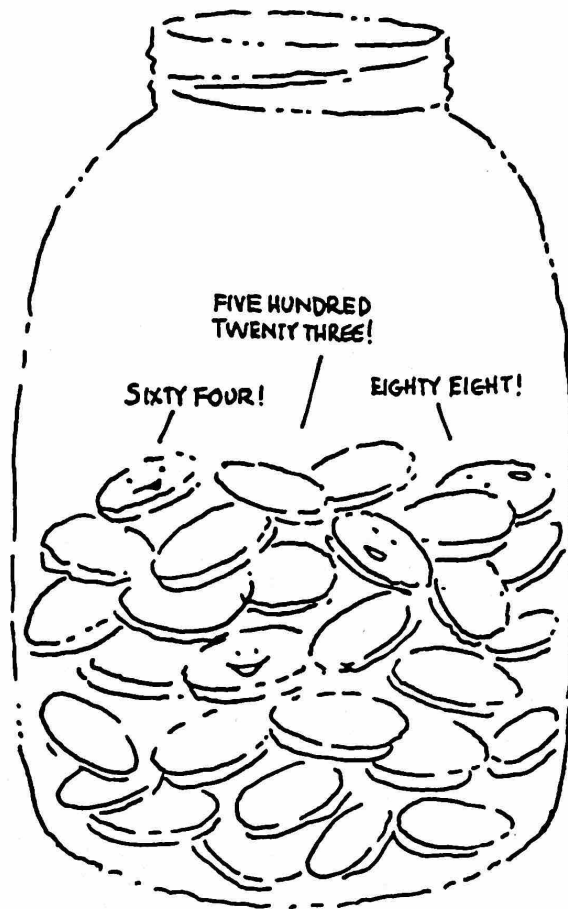
Be sure you have a lot of personal solicitation built into your fundraising plans. Give up the idea that you have to like fundraising to be able to do it.

2. Get your Board and leadership involved in fundraising, or get them off the Board. Stop putting up with people who won't raise money. If they won't raise money, they don't care enough about your group. Make sure you have a wide variety of ways for Board members to be involved in fundraising, from personal solicitation to planning events, to helping with appeals. Some Board members want fundraising to be fun, and sometimes it is fun. But fundraising does not have to be fun. It only has to be possible.

3. Spend most of your time on strategies that raise money from individuals. That's where most of the money comes from. Further, the best way to raise money is to ask for it in person, so spend most of your time on that strategy. Remember that fundraising is a volume business. If you ask enough people, you will get your money. Most people will say no to your request, so you must ask at least twice as many people as the number of donors you need.

4. Redefine winning. At this time, winning is hanging in there for the long haul. This is not a fun time to be involved in social justice. Many of the things we worked hard for have been set back, but this is a critical time for people to stay loyal. Remember that it took 52 years for the Sandanistas to win their revolution, and now they have to defend their government from our government. Think of how long it took women to win the right to vote, or for abortion to be legal. Think of how long the anti-apartheid struggle has continued. We cannot give up now. Too many people have sacrificed too much, including many lives. But our work will not be finished in our lifetime. For the foreseeable future there will be racism, battered women, poverty, homophobia. As Gandhi reminds us, "We are not called to be successful. We are called to be faithful."

5. It goes without saying that we must have money to do our work. However, there is a deeper truth here, and that is that someone who will not get on the phone and ask for \$100 will not be part of making the revolutionary changes required to solve our pressing social problems. Few people like fundraising. Many people find asking for money anxiety-provoking, even nauseating. But if you won't do it anyway, regardless of how you feel about it, you wind up collaborating with the very system that in the rest of your work you seek to change. ■KK



Every Penny Counts

One of the most fascinating things I learned in physics (and one of the few things I could understand), is that every time a person takes a step, the whole world moves. Of course, this vibration is only theoretical, but supposedly, if we had sufficiently finely tuned instruments, we could measure the impact of a single step around the world.

This is a wonderful metaphor for grassroots fundraising. Every gift brings us closer to our goal; every request brings us closer to the number of people we need to ask in order to get our money.

Now, an organization in the San Francisco Bay Area has demonstrated the truth of this principle in their "Every Penny Counts" campaign to

raise money for people with AIDS. According to the weekly newspaper *The San Francisco Bay Guardian*, in August 1987, a bartender and customer were discussing ways to raise money for AIDS. The bartender, Fred Skau, pointed out that many customers had change they didn't really want and the customer (whose name is lost to history) suggested putting out a jar.

This method is not new, but the amount of money raised by it is quite amazing. As of July 1988, 242 "Every Penny Counts" five-gallon jars are out in a wide variety of business establishments. The total collected as of that date was \$82,000 in pennies—that is 82 million pennies. Of course some dimes and nickels have been thrown in, but the number of coins is quite

staggering. Fifteen people volunteer to be the jar maintainers, gathering up the cash and giving it to the AIDS Emergency Fund, which provides people with AIDS emergency relief dollars for essentials like gas bills, medication and insurance payments.

Besides the income this activity has generated, it has also raised public consciousness and allowed everyone to contribute. When the expected donation is one penny, no one can be shut out for lack of funds. One teacher reported that a high school student donated 10 years' worth of pennies after the teacher gave a pep talk about the "Every Penny Counts" campaign at a rally. Jars have been set up at fire stations, schools, grocery stores and at a wide variety of small and large businesses. ■KK

Looking Good, Part II Speaking the Language

*Tips for working with graphic designers,
typesetters and printers*

by Nancy Adess

In Part I of this series on effective written materials (October, 1988), Journal copy-editor Nancy Adess described tips for making an organization's written materials more visually appealing to the potential reader. In this article, she explains how to work with production people to get the best job for your money.

Working effectively with production people is key to getting the final printed product you want. Each person in the sphere of graphic design and production is a professional with a large body of knowledge and skills that can be useful to the final impact of your printed piece. However, you need to know the language they speak in order to make maximum use of both their time and yours, and to make sure you and they are on the same track.

There are three important production professionals you may deal with: graphic designers, typesetters, and printers. Here are some suggestions for working with each of them.

Graphic Designers

Graphic designers are skilled and experienced in placing text and artwork on the page to best effect. They know how different elements—text blocks, pull quotes, illustrations, photographs, headlines, subheads, etc.—should be balanced. They know what should be on the right-hand side of a page and what should be on the left-hand side, and they know how to keep the top and bottom halves of the page in balance and proportion so that the eye is drawn to each element without one or another getting more emphasis than it needs. And they are familiar with design techniques to give your piece some flair. But you must be careful and communicative in working with them to avoid problems. First, even though graphic designers are

professionals in the effective visual presentation of ideas, they do not necessarily share your perception of your educational message. Not being as familiar with the content, they may be tempted to emphasize graphic elements at the expense of the educational message. In my very first experience working with a graphic designer, I was persuaded to let a photograph of a seated family dominate a poster warning women to find out if their mothers had taken the prescription drug D.E.S. during pregnancy.* The designer had subordinated the educational message—four carefully worded instructions to women on why it was important to find out if they were D.E.S. exposed—by placing it in small type accompanied by obscure cartoon characters. The graphic designer and I had not “seen” the elements of the message in similar ways.

You can avoid such expensive and frustrating experiences by thoroughly discussing with your designer at the outset which elements you hold to be most important. This is as true for designing newsletters and brochures as for posters or public service ads.

Second, graphic designers have a host of fun things they can do to make a job look spiffy and sophisticated, and they understandably want to try out their techniques when they can. Tints and screens, overlays, additional colors, colors or photographs “bleeding” off the edges of the page, special treatments of photographs, reversing type out of black or colored backgrounds—all of these can make a piece dramatic, and they all cost money when you get to the printer.

Because it's in the graphic designer's nature to expand their creative vocabulary and to produce interesting pieces that will enhance their portfolios as well as your organization's image, be sure you have some agreements at the start

*DES (*Diethylstilbestol*) was prescribed to millions of pregnant women from 1941 to 1971 and has been shown to cause serious health problems in some of the mothers and their exposed daughters and sons.

of every job specifying its cost limitations. These agreements should include an estimate of what the design job will cost with an agreement to renegotiate if the designer finds that she or he expects to exceed the estimate by more than 10%, an understanding of the maximum you want to spend on printing (this will help determine how much you can invest in "special effects") and a time line. With these issues understood at the outset, you and the graphic designer can work together to create the most effective piece possible.

When should you use a graphic designer? Many materials, such as simple fliers, letters, calendars, etc., can be designed "in house." If you don't have a computer, you can use press type for headlines and some simple typeset copy. If you do have a computer, and it can produce different type sizes and emphases such as boldface and italic type, you can often produce decent-looking basic materials. More sophisticated computer programs may also allow you to draw boxes around material or add some graphic elements on the screen.

Regardless of the tools available to you, however, they are only as good as the eye and the skills of the person using them. If you're not lucky enough to have staff or volunteers with some proficiency in design, then consider the benefits of hiring a designer. It is especially worthwhile to have a graphic designer plan materials that will either be printed in great numbers or require a greater impact, such as newsletters, educational brochures, annual reports, etc. For a slightly higher cost, you can purchase a design that will be used repeatedly, such as a newsletter or calendar design. Once the initial design work is done, your staff or volunteers can adapt each new issue to the pre-planned format.

Typesetters

Many materials, such as fundraising letters, news updates, internal memos, etc. can be generated on the office typewriter or word processor and duplicated for distribution. However, materials that need to make a good impression—for example, outreach tools or materials for donors—will look more professional and be easier to read if they are typeset. If you have a computer with a laser jet printer you can generate very attractive material in house. But even though laser-printed materials are becoming standard for many organizations, they are slightly less professional-looking than those that are typeset. When you need to make the best possible impression, you'll want to have materials set in type by a professional typesetter.

If you're working with a graphic designer, she or he will tell the typesetter exactly how the type is to look: the type style, sizes and placement. But if you have designed your piece in-house then it will help to know the language of typesetting in order to communicate what you want most accurately. A typesetter's vocabulary is made up of

points and picas—measurements of type and of line length and page length. Say you are having a fundraising letter set in type. You want the letter to be in regular size type, no more than 7¼ inches across the page, centered on the page, with the right-hand margin not justified; furthermore, you want to allow for a half inch margin at the top of the page for your letterhead and for the text to be no lower than 9½ inches on the page. If you were to give these instructions in typesetter's language you would say the piece should be set in 10-point type on 12-point leading, at a 43-pica line length, with 5-pica margins on each side, and copy blocks no more than 54 picas deep. Because the typesetter's language is a more exact one for working in type, by using that language you are more likely to get exactly what you want. (For small jobs, small friendly typesetting shops or printing shops that also do typesetting may translate what you want into their language for you—you give them the dimensions of the piece in inches and they'll fit the type to it.)

You don't have to learn this entire new language just to get your work done. If you have something standard that is typeset several times a year, such as a newsletter, ask your typesetter or designer to give you a list of the usual typesetting specifications for the piece. For example, the typeface, the point size of the type, the headlines and bylines are set in, the line length for two-column pages and for three-column pages, etc. Then, each time your copy is ready to be typeset, you'll be able to mark these type specifications on it according to the specification list. This will save you the expense of having a designer mark up your copy each time, or paying the typesetter's time to figure it out.

A Word About Proofreading

Any errors in typesetting are your responsibility to find and have corrected, not the typesetter's. You are responsible for thoroughly proofreading the material from the typesetter. This means that you have to allow enough time in your production schedule (usually a couple of extra days) for proofreading to occur and corrections to be made. Then, when the corrections come from the typesetter, these must be proofread as well.

Proofreading is a skill in itself, and people who are trained to be professional proofreaders know how to look for the types of mistakes that occur most frequently. Nonetheless, you can do an adequate job of proofreading your materials if you follow a few simple rules.

First, two different people should proofread the type. Regardless of how careful a reader one person is, they are likely to miss at least one or two typesetting errors.

Second, if possible, at least one of the proofreaders should be someone who is not familiar with the text. Their mind will not race ahead of the type, knowing what's to come and skipping over what's actually on the page.

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Third, the proofreaders should become familiar with proofreaders' symbols. Typesetters and proofreaders use a common body of symbols to indicate what's wrong in the type, taking the guesswork out of correcting errors. The most common symbols are:

⌈	delete one letter
⌋	delete entire word
^	insert
≡ a	make this letter capital
#	start new paragraph
⌋	no new paragraph here (run on)
#	insert space
○	period
^	hyphen
^	comma
<i>italic</i>	italic
bold	bold
∨	apostrophe

The illustration shows a piece of copy marked for corrections. You can find full listings of proofreading symbols in standard copyediting texts such as *Copyediting, A Practical Guide* by Karen Judd (Los Altos: William Kaufmann) and *The Chicago Manual of Style* (University of Chicago). Speaking the language of the typesetter by learning basic proofreading symbols will ensure that the corrections you want are the corrections you get.

Printers

As with choosing any professional, you need to get the right printer for the job. One criteria is whether you are doing a short-run job or a long-run job. For short-run jobs, say a run of several hundred pieces, you might consider using what is known as an "instant" printer or an instant print shop. These shops run sheet-fed presses which, though they are slightly slower than the web presses used by long-run shops, are less expensive to run and can therefore cost less for a smaller job. The final dimensions of your printed page and the number of colors you have on it may also help determine whether to use an instant or larger printing company. Call you local print shops to find out what they handle.

Printing prices vary widely, depending on many factors, including the type of machine the printer uses, the number of colors on the job, the final size of the piece, the number of pieces to be printed, whether folding, stapling or gluing are involved, the turnaround time needed, the type of deal the printer can get on paper, and other factors. Get comparison bids on your jobs, and, where possible, visit printers to look at paper samples and samples of their work. The lowest bid isn't necessarily the best printer, so let price be only one element in your choice.

As with the graphic designer and typesetter, be very specific with the printer about what you want your

finished product to be. When you deliver your job for printing, tell the printer *in writing* the following information:

- the number of pieces
- the directions of the fold—for example, if you have a legal-sized sheet being folded in fourths, do you want it folded in half and then in half again, or do you want an accordion-style fold?
- the exact color(s)—most printers use colors from the Pantone® Color Formula Guide (also called PMS for Pantone Matching System)
- the specific paper—the printer can show you several weights and colors of paper and tell you the differences in price and quality
- the delivery date

Like the rest of us, busy printers are always juggling many projects, and some of them may go past the agreed-on deadline; but if your job can't wait a few days past its delivery date, make sure the printer knows that. Similarly, if there is some flexibility on when you need the job, the printer will be grateful to be able to build that into their press schedule, and may be particularly considerate if in the future you need something in a rush.

Production people: where to find them

How do you find competent, efficient, and affordable production people? The same way you find other consultants: ask people in other organizations who they recommend, interview potential people, ask to see samples of their work, discuss their pricing policies, and check their work style and reliability with their references.

Enough time to do the job right

A final word about working with production people. The designer, typesetter, and printer are the last people in the flow of getting your printed materials out to your audience. As often as not, the development of the piece has taken longer than you anticipated: the annual report is now a month overdue, the newsletter has to get out in the next two weeks, and that fundraising letter really should have been in the mail already. As a result of our own delays and, sometimes, procrastinations, we often unwittingly end up saddling production people with the final urgency for getting a job completed. This puts them at a disadvantage in doing their best work, frazzles both their nerves and yours, and will inevitably contribute to misunderstandings that will show up in the finished product. If you've taken an extra week, or month, or quarter to get your work done, don't expect your production people to make up that time for you. Give them enough time to do their job right (after all, that's what you took, isn't it?), and next time, build more leeway into your planning so that everyone can accommodate those unexpected but inevitable delays. ■

Illustration

Working effectively with production people is key to getting the final printed piece product you want. Each person in the sphere of graphic design and production is a professional with a large body of knowledge and skills that can be useful to the final impact of your printed piece. however, you need to know the language they speak in order to make maximum use of both their time and yours, and to make sure you and they are on the same track. There are three important production professionals you may deal with: graphic designers, typesetters, and printers. Here are some suggestions for working with each of them.

The Addictive Organization

by Anne Wilson Schaeff and Diane Fassel

232 pages, \$16.95 hardback, Harper and Row Publishers

Many readers may remember Anne Wilson Schaeff's superb book, *When Society Becomes An Addict*. This book continues the theme she developed, although it is not necessary to have read the first book in order to get great insight out of this book. Basically, these two women see most of the problems in our society from the metaphor of addiction: some people are addicted, and the rest perpetuate their addictions through various enabling, or co-dependent behaviors. Of course, one metaphor cannot adequately explain all that is wrong with our culture and society, and this one falls short in many ways. However, it is very useful to watch for the behaviors they talk about, and take the steps suggested.

I chose to review this book at this time because I have noticed a number of articles which are highly critical of the self-help movements founded on the principles of Alcoholics Anonymous. These articles point out our proliferation of support groups similar to AA, including but not limited to Narcotics Anonymous, Gamblers Anonymous, Sex Addicts Anonymous, Procrastinators Anonymous, and others of that ilk, the support groups based on the book *Women Who Love Too Much*, and the support groups for children, relatives and friends of all the people who are or should be in the other support groups, such as adult children of alcoholics, incest survivors, formerly battered women, and so on.

The people criticizing these groups point out the lack of political analysis in these groups, the great "me"-ness of this self-help, the consumerism of suffering, etc. Those criticizing these groups make good points. They also overlook the fact that these support groups have made thousands of people realize they are not alone, and they are not at fault, have saved lives, have reconciled families, have led to laws being passed and/or enforced about child abuse, drunk driving, and domestic violence.

This book will save lives and the health of people inside non-profits who work addictively or who cover up for other worker's addictions. Schaeff and Fassel tell stories mostly from for-profit corporations which could be matched by stories from any number of social justice organizations.

The book is in five parts. Parts One-Three mostly define terms and

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discuss how these women came to their conclusions. Part Two particularly focuses on the nature of addictive behavior in a theoretical way, and Part Three discusses how this behavior manifests in an organization; what makes it different from a family. The authors identify four major forms of addiction in organizations, some of which can simultaneously occur. These forms are: organizations where a key person is an addict, organizations in which you are the addict or co-dependent (this section is critical for those of us who tend toward workaholism), organizations where the organization itself is the substance to which we are addicted, and organizations they call "addicts": that is, where the organization itself is structured and run as an addict, so that anyone who works there will be forced into co-dependent or addictive behavior.

Parts Four and Five focus on recovery and implications for our society. Not surprisingly, the parts about recovery are much weaker than the analysis. This speaks to the fact that the authors have taken on an enormous issue, and have very little long term experience with their recovery methods. As in all addiction, many of the organizations they worked with chose not to recover from whatever form of addiction they suffered.

The key insights for social change organizations are the discussions of co-dependent behavior. Schaefer and Fassel point out that addiction cannot survive without the cooperation of people and systems who are not themselves addicted. Co-dependents are those people who will do anything to avoid a confrontation, who explain away all behavior (he's just in a bad mood, she's under a lot of stress, don't worry—I'll do it, and so on.)

Many of us will recognize these behaviors in Board members (it will hurt Mr. Jones' feelings too much to ask him to leave the Board), in Executive Directors (if I fire my assistant, where else will he work?), and in support staff (I'll tell Big Foundation our typewriter broke and that's why our proposal is late.)

They also discuss how addictive organizations thrive on gossip and on informal networks of power. Often, within a Board or staff, there is an "in-group" and an "out-group." Information is not given out openly, but rather from one person to another to another in this form: "I probably shouldn't tell you, but..." or "This is totally confidential, you understand" or, "She told me privately that she thought..."

The other important insights revolve around the nature of workaholism. Schaefer and Wilson point out

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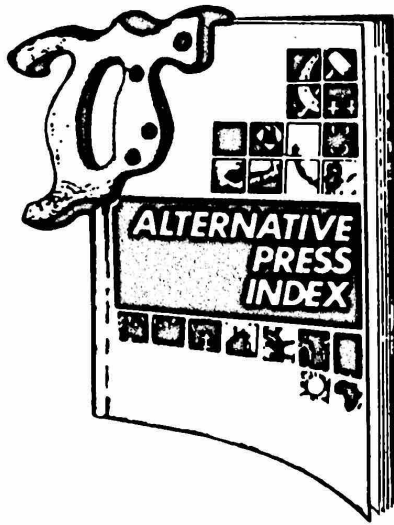
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the depth of the sickness of the society when people can claim with pride to be workaholics, or when workaholism is almost a compliment to people who have that disease, and when people are admired for how hard they work, even when it is recognized that this very working style is killing them. They point out, "Work is a tricky addiction because when workaholics are most "into" their disease, they feel most alive, even though it may be killing them." They further point out how difficult it is to recover from this addiction because so much of the research on stress focusses on how to control stress through diet and exercise. Workaholics have taken this advice with the result they are able to work even harder.

Most of us in social justice work have recognized that we must be in this work for the long haul. We need to live a long time, and not burn out. We need to bring other people into this work, and help them to have long productive lives. This is a good time to begin discussing how we do our work, and how we can do it in a more healthy way. *The Addictive Organization* provides an excellent starting point. ■KK

Job Announcement

The Appalachian Community Fund, Knoxville, TN, seeks energetic, creative person to be executive director. The director is in charge of all fundraising and marketing of the foundation and its services. Required: Track record in fundraising and management, good writing and speaking skills, able to travel. Also, must be committed to progressive social change and desire to work in multi-racial, multi-class environment. To apply or for more information, write ACF Search Committee, 517 Union Ave., Suite 206, Knoxville, TN 37902 or call (615) 523-5783. Resumes due Dec. 15. ACF is an affirmative action, equal opportunity employer. ■

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