
INFORMER



**Community
Papers of
Michigan**

December 2020



**May the joy of Christmas make its way to your door,
and may the “little things” be merrier than ever before.**



By Peter Wagner
Founder and Publisher,
The N'West Iowa REVIEW

GET REAL
THE PRINTED PAPER IS STILL A PUBLISHERS BEST ASSET!

Will Community Papers Survive if Metro Papers Fail?

Can our smaller community papers exist if most metro newspapers shut down their printed editions? I wish I could respond with a rousing “Yes,” as a committed small-market publisher. But I fear the future of most locally owned and managed community papers, with a few exceptions, is closely tied to the continued existence of big-city dallies.

My rationale is simple: There will be a huge reduction in the number of national and regional inserts, the use of print by the growing number of design studios will decrease, it will be even more difficult to find trained reporters and editors and the cost of printing, from plates to ink to newsprint, will increase.

THE USE OF INSERTS WILL LIKELY DISAPPEAR

The planning, creative design and printing of grocery store and other major retailer inserts is a huge expense to those businesses. It is an expense most regional and national chains can currently justify because the cost per-home-reached is minuscule. Often the rebates from major brands promoted in the circular more than pay for the actual cost of printing.

But eliminate the millions of copies being distributed through the metro papers the cost-per-piece will definitely

increase dramatically. Many chain stores are attempting to drive their customers to online circulars and daily specials. Without metro newspapers to deliver their inserts into the intercity, there is a good probability the insert business will disappear forever.

PRINT ADS FROM LOCAL DESIGN STUDIOS WILL DECREASE

The hometown newspaper is already being slighted by the growing number of one- and two-person design studios that position themselves with local businesses as advertising agencies. Most such design services are more interested in selling their web design and programming services that produce, for the local agency, greater financial return. Website and Facebook management can produce daily revenue.

The time invested in preparing a print ad usually results in the smaller billing of a one-time fee. Plus, many of those small design shop entrepreneurs, born during the early computer age, consider themselves and their ideas above and beyond the traditional forms of communication. To them, the further demise of the metro paper would be even more proof that creating and placing print ads would be waste of their time and their client’s money. “Better,” they would say, “to invest in more online services through their

shop.”

THE POOL OF GOOD REPORTERS AND EDITORS WILL DRY UP

Some 10 years ago I was invited to spend a day as the guest lecturer at a nearby state university school of journalism.

For some reason I still do not understand, the dean had included an hour with one of the public relations classes on my schedule.

The professor in charge greeted me with the statement “Welcome to Public Relations 201. We added this curriculum because there’s such limited pay and opportunity in print and television reporting.”

“Tell me,” I said, turning to address the class of 70 students, “how many of you know someone who has graduated from this program?”

Seventy hands, representing every student in the room, went up.

“How many of you can attest that that person now has a good job in public relations?” I asked.

Just one hand went up in the air.

“So, what are the others doing,” I asked. (Continued on page 3.)

Will Community Papers Survive... *by Peter Wagner Continued from page 2*

Working waiting tables in a restaurant, at a car wash, a convenience store and other low-paying jobs while they waited for a good PR position to come along, the classes replied.

“So why aren’t you preparing for a position in traditional journalism?” I asked. “The pay is better than you think, you get to help mold the future of your community if not the world and our industry really needs fresh, young thinkers and doers.”

My point to them is colleges and universities are no longer promoting what is still called traditional journalism.

If the metro papers disappear, our schools of higher learning will place even less emphasis on teaching journalism and there will be even fewer potential employees for the remaining newsrooms.

Also, with the decline of big-city daily papers, there will be a loss of visible high-profile reporting that once enthused so many into the print journalism fraternity.

PRODUCTION AND PRINTING COSTS WILL INCREASE

The rule of supply and demand works

both ways. If there is too much demand the cost can go up as it often does at the gas pumps. But if there is too little demand the cost can also go up to cover the loss of volume. If the publishing industry continues to lose daily papers, or if those dailies continue to see huge losses in circulation, the cost of printing actual papers is sure to increase.

According to a 2018 study by the University of North Carolina School of Media and Journalism, about 20 percent of all metro and community papers in the United States have gone out of business or merged since 2004. That number would have to be even higher at the end of 2020.

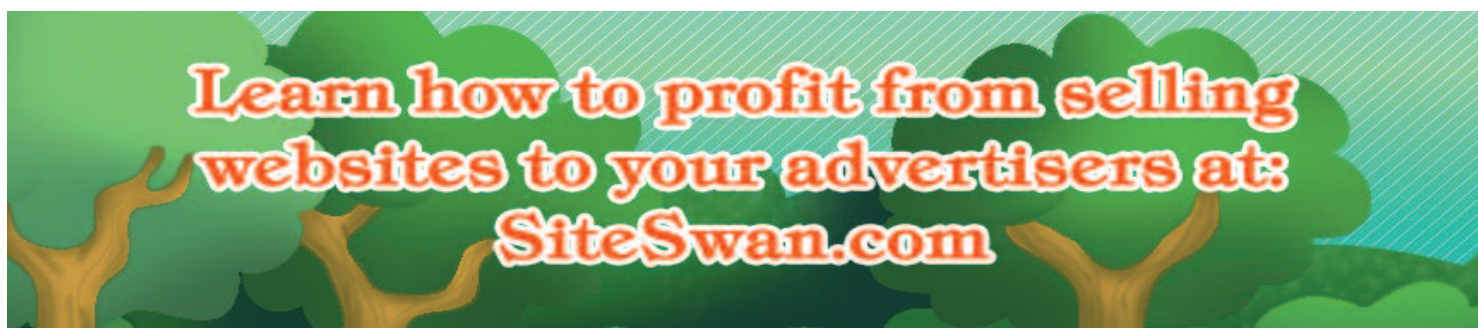
Hundreds more of our nation’s newspapers have scaled back coverage so drastically that they’ve become what some researches call “ghost newspapers.”

The plight of the printed paper is everybody’s business. Publishing was once a calling and a passion. Now it is often an “investment.” But investments must be nurtured and grown. Often group management, along with some community paper publishers, hope to reverse negative bottom lines and increase profits by drastically cutting the size of their newsroom. But in doing so they also reduce the amount

of local news and information and the need to subscribe to their publication.

In many ways the future of the printed word looks bleak. But the future of local newspapers and the communities they serve are closely linked to everyone’s political, social and economic future and comfort level. If we who believe in and are committed to our hometown papers and free circulation papers want to survive, we need to focus on how to make sure the metro papers survive, too.

Peter W. Wagner is founder and publisher of the award winning Sheldon, IA, N’West Iowa REVIEW and 13 additional publications. This free monthly GET REAL newsletter is produced especially for publishers, editors and sales managers who still believe in the value and importance of the PRINTED paper. [CLICK HERE](#), to also receive Wagner’s free PAPER DOLLARS email newsletter featuring a unique sales ideas and promotions. The two monthly email newsletters contain information completely different from each other. You can contact Wagner can be contacted at pww@iowainformation.com or (CELL) 712-348-355 for information regarding his convention programs and webinars on publishing better papers and enjoying greater profit.



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By **John Foust**
Raleigh, NC

Ad-Libs

Ten Ways to Mess Up an Online Presentation

These days, ad professionals are conducting more digital presentations than ever before. While there are some similarities with in-person meetings, there are some significant differences. Let's take a quick look at ten of the biggest mistakes in online presentations:

1. Problems with technology. "Can you hear me now?" is more than a line from an old television spot; it's a reality of many online conversations. As you plan the presentation, be sure to consider the meeting platform, webcams, and desktop-tablet-phone differences. It's better to address those issues ahead of time than to be surprised when things are underway.

2. Unprofessional appearance. Even if you're presenting from home or an informal business environment, it's important to look professional. While a business suit is not necessarily required, be sure to look neat. And don't forget to smile.

3. Camera movement. My wife had a recent call, in which one of the participants started walking around with his laptop computer. For several minutes, the camera treated everyone to jerky views of his ceiling and kitchen cabinets, all while he was talking.

For goodness' sakes, keep the camera in one position.

4. Distractions. We all know it's not good to see someone fumbling with papers during a



meeting at a conference table. That's just as bad in an online presentation, because it indicates disorganization.

In addition, be sure to clean up your background, so it is simple and free of clutter.

5. Hard-to-see exhibits and graphics. Advance planning is the key, here. If you display ads or charts, prepare carefully so everything will go smoothly. If you hold something up to the camera, make sure it is super-simple and in steady hands.

6. Winging it. There's a sneaky little voice in some salespersons' minds that says, "Hey, you're not meeting in someone else's office. You're in familiar surroundings, and you know so much about your product that you can make the sale just by talking off the cuff."

Don't listen to that voice. The only way to be at your best is to prepare and practice.

7. Not acknowledging everyone. There is often a tendency to talk to the main contact and pay little attention to others in a meeting. That's always bad manners, whether face-to-face or on a screen.

8. Talking in a monotone. It's not just what you say; it's how you say it. One of the fastest ways to lose attention is to speak in a tone of voice that lacks energy and enthusiasm.

Put some excitement in your words.

9. Talking too much. A remote call is not a license to "talk at" people. Whatever the format, a sales conversation should be a dialogue, not a monologue. Think of ways to encouragement. Ask plenty of questions and respond to their answers with respect.

10. Not listening between the lines. Watch for facial expressions and listen for voice inflections, just like you do in on-site presentations. If you don't, you may miss something which could be a deal maker or deal breaker.

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John Foust has conducted training programs for thousands of newspaper advertising professionals. Many ad departments are using his training videos to save time and get quick results from in-house training. E-mail for information: john@johnfoust.com



By Bob Berting
Berting Communications

How Branding Can Help Advertising Sales

A brand is intangible. It's how a business feels about their product—how a product is perceived, particularly by the consumers. These consumers must see a multi-dimensional business that owns the news market, owns the information market, and owns the advertising market. This business must realize that branding is a quantifiable, long term, strategic marketing process of building and overseeing perceived value.

4 ways to build a brand

- Evaluation - decide on the position of your brand in the marketplace
- Get management involved to facilitate a strategic plan
- Create an integrated marketing plan that ties in all strategies, marketing vehicles, and objectives into a long range program
- Check on the campaign's progress after it has been underway for a reasonable length of time.

A hard look at changing needs and behaviors

The vision by management is to build the community. This means the branding model must be for the long term—to see the big picture—to see the total forest, not just the trees. This also means we must move our thinking from being totally dependent on special promotions. Particularly from one time promotions to thinking that is real marketing. This means a much greater emphasis on the customers—where the customers become totally primary—and all products and services are adapted to fit the changing needs and behaviors of these primary customers. It's easy to forget the changing needs and behaviors of customers, and that's the reason why many businesses lose out to competition.

Future of branding

Branding pre-sells the product or service. The endorsement of the business is represented by the branding process, not always by the personal recommendation of a salesperson. If your business is branded properly, it will be at the heart of the community and be a great help to the sales force. Actually the salespeople must be like an evangelism or missionary team, constantly getting more involved in community building activities—which will further the branding process.

These things aren't just P.R. and they're not charity—it's real life service that needs to be done regularly by a business that understands the importance of branding.

Branding Summary

Businesses aren't just about product sales or marketing—or maintaining new equipment. These are only the ingredients of a basic foundation platform. Branding brings out agenda setting leadership and vibrant community involvement.



Bob's newest e-book is "Smart Customer Connections For Advertising Salespeople". You can order all 4 of Bob's books on his website: www.bobberting.com. Read Bob's books and discover how his vast experience and know-how can help you achieve much more business for you and your publication. You'll greatly benefit from the wisdom of one of America's top advertising sales experts. Bob is a professional speaker, advertising sales trainer, publisher marketing consultant, and leading columnist in many national and regional newspaper trade association publications. He is the President of Berting Communications and can be reached at bob@bobberting.com or 317-849-5408.

Monthly Software Subscriptions

Affinity Publisher gives Adobe InDesign a run for its money



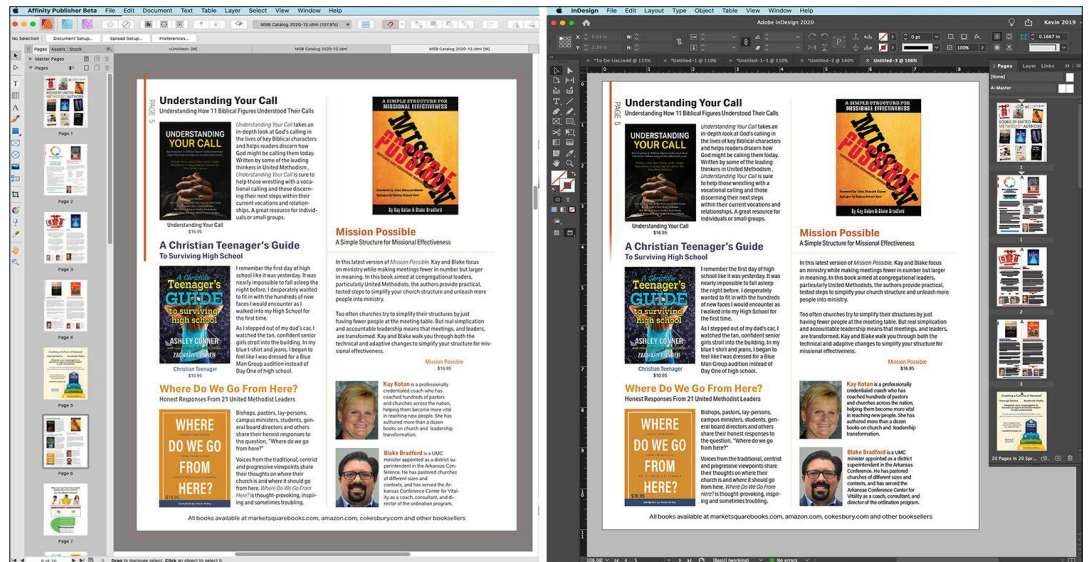
by Kevin Slimp
kevin@kevinslimp.com

A few years back, I received an email from Nebraska publisher Rob Dump about a design application he'd read about named Affinity Publisher. He asked if I thought he might be able to replace InDesign, thus saving the monthly subscription fee to Adobe. A few days later, I received the same question from another newspaper publisher. These requests prompted me to contact Serif Ltd. in West Bridgeford, Britain to find out just what was up with their line of "Affinity" graphics software products.

The folks at Serif were very helpful and sent me a registered copy of their software so I could see what Affinity Publisher, Photo, and Designer are all about. I quickly realized that, while it's enticing to get away from monthly subscription fees for software, Affinity Publisher just wasn't ready for prime time.

I continued to visit with the folks at Affinity and took another look at Publisher earlier this year. Some readers might remember a column I wrote in January titled, "Affinity Publisher and IDMarkZ: One thumbs up, and one thumb sideways."

The big issue with Affinity Publisher has always been the integration of PDF files. By creating a "pass-through" option in



On the left is an InDesign (IDML) file opened in Affinity Publisher. From what I see, they look identical. Notice how similar the workspace in Affinity Publisher is to the workspace in InDesign.

their 2020 beta version, they went a long way toward fixing that problem and I had some good conversations with Affinity folks about what I thought might be causing the remaining issues. In their just-released latest beta, it seems like they are close to having the PDF issue handled. I did find some "quirks," but PDF handling in the latest beta version looks very promising.

I could write chapters about Affinity software, but I'd like to get straight to the point in this column (although I might have to go over my 800-word limit to do it). The pros outnumber the cons when taking a close look at Affinity Publisher, but it's still important to know what they are.

Pros

- Affinity Publisher works much like InDesign or

QuarkXPress. There is a learning curve, but a few weeks of use should work out most issues.

- The cost of Affinity Publisher is \$50. No monthly fee afterwards. That's a pretty big pro.
- With the help of Markzware's IDMarkZ application, InDesign files can quickly be converted to Affinity Publisher files without going to the trouble of converting them to IDML first in InDesign.
- Affinity Publisher will open IDML (a special type of InDesign) files.
- Importing and Placing text works pretty much the same as InDesign and QuarkXPress.
- In the latest beta, PDF files generally seem to work well.

Cons

- There are strange quirks that the folks at Serif

say they will work out by the next beta release, but they are there. In one PDF I placed, printer's marks (which were part of the PDF) disappeared for no reason. The page was perfect otherwise, but I still haven't figured out what happened to those marks. It makes me worry about other things that might disappear. Creating pages is cumbersome, because there's an issue with changing page sizes in the new document dialog window. I'm sure they'll have it fixed by the next beta, but for now it's an issue that requires a work-around.

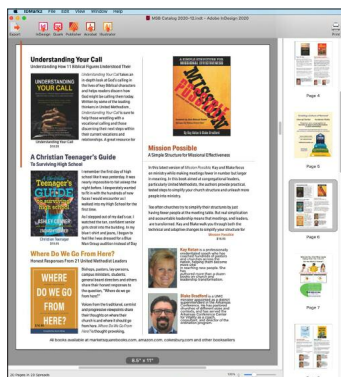
- Merging data is still a problem in Affinity Publisher. They're working on it, but it's something that newspapers and magazines do a lot, and it might (or might not, if you don't

use it) be a deal breaker.

- Imported Word files sometimes have character issues (like quotation marks looking funky), which can happen in InDesign, but can be easily fixed with the "import options" in InDesign.
- Your Adobe CC fonts won't be available when you're no longer subscribed to Creative Cloud. Most newspapers I visit use the CC version of InDesign and the fonts that come with it. Plan to shell out a few hundred dollars for fonts right off the bat for typefaces that won't be available to you after you cancel your CC subscription.

So, you ask, after two years of testing Affinity Publisher, Photo, and Designer, what do I think? Honestly, I think they're great. However, I wouldn't get rid of my Adobe applications just yet.

Like many of you, I own a publishing company. Like many of you, I have employees and I have to subscribe to the Adobe Creative Cloud and pay monthly fees ... just like you.



If you're going to use Affinity Publisher, you should have IDMarkz from markzware. It converts InDesign files quickly to open in Publisher.

THE COURIER
Section B: Thursday, October 8, 2020, Vol. 120, No. 28

STERN SCOREBOARD

CANISOTA/FREEMAN FB
Aug. 29: 20-16, 16-10, 12-12
Aug. 30: 16-14, 14-12, 12-10
Aug. 31: 14-12, 12-10, 10-8

MENNONIA/FB
Aug. 29: 16-14, 14-12, 12-10
Aug. 30: 14-12, 12-10, 10-8
Aug. 31: 12-10, 10-8, 8-6

FREEMAN VOLLEYBALL
Aug. 29: 3-0, 3-0, 3-0
Aug. 30: 3-0, 3-0, 3-0
Aug. 31: 3-0, 3-0, 3-0

MENNONIA VOLLEYBALL
Aug. 29: 3-0, 3-0, 3-0
Aug. 30: 3-0, 3-0, 3-0
Aug. 31: 3-0, 3-0, 3-0

MENNONIA CROSS-COUNTRY
Aug. 29: 1-1, 1-1, 1-1
Aug. 30: 1-1, 1-1, 1-1
Aug. 31: 1-1, 1-1, 1-1

FREEMAN CROSS-COUNTRY
Aug. 29: 1-1, 1-1, 1-1
Aug. 30: 1-1, 1-1, 1-1
Aug. 31: 1-1, 1-1, 1-1

FREEMAN PUBLIC VOLLEYBALL
Flyers top Bon Homme, improve to 11-6

Freeman Public won its third straight match in home action Tuesday night, Oct. 6, Mennonia, sweeping past in support of Christian National Volleyball and Tennis. The Flyers defeated the Cardinals 25-19, 25-20, 25-19, 14-14. Mennonia improved to 4-6 while Christian National dropped to 1-9. Munkvold finished with a match-high 14 kills and 25 digs while Taylor Schaeppel led the team with 21 kills and Paige Fisher with six aces. More next week. PHOTO BY JESSE MUNKVOLD

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The PDFs created from InDesign (left) and Affinity Publisher look almost identical. The difference? The printer's marks disappeared from the top and bottom of the page. These marks were part of the original PDF. I'm still trying to figure out where they went.

However, I also realize that my biggest expense is paying people. For me, printing comes next. Monthly software fees are pretty far down the list.

To me, it looks like Affinity is close. Close to being something most publishers can use to get their products designed. However, I'm not quite ready to convert everything to Affinity Publisher quite yet. We'd still have to use InDesign for merging data with Microsoft Excel (something we do a lot). We'd still save a lot of time using the InDesign scripts for complex processes, scripts that aren't available yet in Affinity Publisher.

There are several other reasons I'm not going to make wholesale changes to Affinity Publisher just yet, but I will offer some advice. Affinity Publisher sells for \$50 U.S. That's a one-time fee. Go ahead and order a copy at <https://affinity.serif.com/en-us/publisher>.

When you have it, go online and download the free beta for registered users.

I would suggest you begin creating some ads in Affinity Publisher and get a feel for the application. Place some PDF files yourself and see how Affinity Publisher handles them. Pay close attention to the fonts in PDFs. We don't want any surprises when we begin using it.

You might decide you want your paper to make the leap from InDesign or QuarkXPress to Affinity Publisher. If you're not using advanced features like scripts, tables and data merge in InDesign, you won't miss them. However, I would suggest you not rush. Get Affinity Publisher, try it out, see what you think, then decide if a move from InDesign or QuarkXPress is a good idea for your paper.

Years ago, I worked on

the K2 Project (the name for InDesign before it went to market) with Adobe for two years before it was available to the public. I worked on Acrobat (PDF files) for a year before printing the first newspaper ad in 1994. I used to work with lots of software companies to make their products work the way we need them to in our business.

One thing I've learned: there's no rush. Serif (maker of Affinity Publisher) has made giant leaps toward working the kinks out of Affinity Publisher. It's already a very good product, but it might not be quite ready for all the work you do at your newspaper.

My suggestion ... check it out. What can it hurt? Be sure to write to me and let me know what you learn.

Kevin Slimp served as director of the University of Tennessee Newspaper Institute from 1997-2017. He still speaks at newspaper conventions internationally and works individually with newspapers throughout the U.S. and Canada.



By Ryan Dohrn

*President/Founder,
Brain Swell Media LLC*

What a crazy year—it seems like it was March just yesterday and we were talking about helping our advertisers survive the first COVID lockdown. But we're moving into that time of year when we need to close out 2020 sales in as strong of a way as possible. And we also need to be looking at 2021. So what are we going to do in the remainder of 2020 to close more media sales deals as we roll into the New Year, and close them faster?

Here are 10 time-tested ideas that I teach to my ad sales training clients that work for me.

1 | Present Options and Recommendations in the First Sales Meeting

I've said this before in the past, but I want to reinforce this simple fact: the conversion rate is 70% higher when you recommend a product. A full sixty percent of people make decisions based on FOMO, that fear of missing out.

So why it is that so many media salespeople go on a discovery meeting and then leave that meeting to create a customized solution and proposal? But, Ryan how do I show them a proposal when I do know that they want? Easy. They want new customers. Stop making it so complex.

Now, in some instances, I get it, you have 40 options. Here is the point... it's hard enough to get meetings as it is, much less

10 Ways to Close 2020 Sales Strong with Ad Sales Training Advisor

have to schedule a meeting, go to discovery, leave the meeting to create a proposal, come back and track the person down to present the proposal. Then after all that they've got to think about it. And then you've got to track them down again. So when I'm on a sales call, I'm ready to present options based on my knowledge of others before them in their category, in that very first meeting. And I am ready to make recommendations and show some proposed pricing options on the spot. If I am wrong, after hearing the client, then I modify what I brought to the meeting. But, I still present ideas no matter what! This is a core piece of my media sales training classes that is often overlooked.

2 | Use Research to Your Advantage

If you want to move from the transactional selling that has been necessary during COVID to relational selling, you've got to use research to connect more deeply with customers.

As I share in my media sales training, I use tools to do this. LinkedIn is one obvious example. And some of us have LinkedIn Sales Navigator, and it's a really great tool. I'm also using a Chrome extension with a website called Crystal Knows (www.crystalknows.com). And the shortcut is that Crystal does virtual personality profiling. The extension syncs with LinkedIn when you're in Chrome to pull up personality profiles and traits of the people that you're looking at. This tool is not free, but it's not expensive, either. And I use it all the time.

So, I'm using research to connect more deeply with media clients. It's called "building quick trust." And "quick trust" must be built within 5-10 seconds. You're going to do that most effectively by having

more information on the customer, their company, etc. So dig in on LinkedIn and make sure you're prepared for all your calls.

I realize this is kind of 101, but are you actually doing it? Professionals prepare for every sales call and connection. Amateurs wing it.

3 | Ask Better Questions

Your questions simply have to be better. One of your main questions that makes me nuts and that I hear in my ad sales training is this: "Tell me more about your business." C'mon, you're better than that. Or "What keeps you up at night?" Okay, c'mon, you're better than that one, too. And then, "What's your budget?" You can do better than that.

Those are three questions we do need to ask, but maybe ask them in a more vibrant kind of way so that we don't sound like every other media salesperson that's calling on that customer.

Here are four that I really like to ask: 1.) "When you agreed to meet with me, what business challenge or problem were you hoping that I could help you solve?" That is one of my absolute favorites.

The next one is similar, but it's more of a storytelling kind of approach. 2.) "If I could give you a magic wand that you wave, what business challenge could I help you solve?"

The next question I like to ask is, 3.) "When you think about competing here in our community or others in your competitive set, do you want to be seen as having some sort of a presence out there? Do you want to be competitive? Or do you want to be dominant?" (Continued on page 8.)

10 Ways To Close... *by Ryan Dohrn Continued from page 8*

And the reason this works for me is because, sure, I can ask them their budget for buying media. But they're going to give me a number based on their reality.

Let me stress it again, when I ask this question and give them those three options, that's going to lead me towards a budget number that's based more in actual reality—rather than simply their reality. This simple change to my ad sales training program has really helped my clients.

The other question I like to ask on a regular basis is, 4.) "If everything went perfectly with your marketing campaign with me, what would the perfect end result be for you?"

Or, more simply you could say, "If I'm going to keep you for a lifetime as a customer, what do I need to do?"

I think those are just better questions than, "What keeps you up at night?"

4 | Prepare Yourself to Talk About COVID Delays

Delays are happening right now. People are delaying. Be prepared to talk about it. Jot down the most common objections you're going to get on one side of a piece of paper. And on the other side jot down what your answers are going to be. And be prepared for delays. Ad sales training is a constant pursuit that you must work on every day.

5 | Revamp Your Proposal

You've got to think about revamping your proposal based upon the research that I hit on before. Let me give you two tidbits that might help motivate you to do this. From our 360 Ad Sales research we've found when we looked at 1,200 pages of 100 different proposals, that 79% of our test users simply scanned the proposal,

and only 16% actually read it. So I think we media sales pros need to remove about 50% of the text from our proposals. Another telling find in our research is that nearly all of the most successful businesses we looked at had proposals that presented three pricing options. And then, the last finding was that these successful businesses used proposals that were full of pictures and a wealth of examples shown in pictorial format.

So, be thinking of the research out there and revamping your slide decks, your capabilities decks, and these kinds of media sales tools. And again, remember that only about 16% of people actually read what it is you're putting in front of them.

6 | Give More Than One Pricing Option

Why do I love three pricing options? I love three pricing options because if you give somebody one choice, it's sort of a yes or a no. If you give them two choices, now you're starting to get them thinking. But if you give them three choices, they will typically buy the middle option.

So you create your pricing and your proposals around the middle option.

To reiterate, present three pricing options in your media sales. I want to see a good, better, best in almost every situation. Or a presence, competitive, dominant—or a gold, silver, bronze. However you word it, present three pricing options if you want to sell more.

7 | Set a Very Specific After-Proposal Follow Up Plan

So you're on the meeting (remember, I suggest you go there with a proposal), and you've gone there ready to sell some advertising—ask great questions, share testimonials, and show them what you've

got.

Then when the client says, "I need to think about it," you'll be ready for that too, and you'll be ready to implement three steps, which are No. 1, tell them "Let's set-up a check-in 48 hours." Get a date on your mutual calendars.

Then No. 2, if they need more time and 48 hours isn't enough, ask them, "If you need more time, what are we going to do?"

And finally, No. 3, ask "What if we miss each other?" which is how I psychologically try to program my customers. "If you stand me up for this date, then what?"

It's also worth noting that we need to be prepared for when their answer is "no." I'm not going to beat them up about it. But I might say, "I'd rather get a 'yes,' but if it's going to be no just tell me 'no.'" Or, "If the timing isn't right, tell me 'no'. We will work together at some point."

A very specific follow up plan that I stress in my media sales training is: after I get finished with my sales call, I check back in 48 hours. So, consider these follow-up statements: "If you need more time, let's text about it." "If we miss each other, then what?" "What do you need?" And then, "If the answer is no, tell me 'no,' I'm not going to beat you up about it."

8 | Talk About the Love You Have for Your Customers

A lot of times, media salespeople feel like they don't want to talk about their clients. But you have to.

In the land of COVID, stranger danger is real. People are more likely to buy from you if you've helped other people be successful. That's why I'm always open to share and talk freely about my other clients. (Continued on page 10.)

10 Ways To Close... *by Ryan Dohrn Continued from page 9*

Yet, in nearly every slide deck I see, in just about every proposal that I see, there's no mention of anybody else that we work with—our advertising clients. Why is that?

"Well, you know, we really can't talk about other people," many say. But stop. We're not talking about being unethical. I'm talking about screaming from the mountaintops the love I have for my clients. Don't be afraid. Tell them how much you love your customers and how much they love you, and that they're going to love working with you, as well.

9 | Get Clear on the Path to Making a Decision

Some people will tell you to step it up in advance. I don't think it's the most appropriate strategy to do. For example, "Okay, what's your timeline here?" "Do you have the authority to make this decision?" "What is your budget?" That reminds me of how we used to do things in the '80s. And most buyers don't respond to that.

But if I get to the end of the sales call and they're showing excitement, they're giving me buying signals, I ask them, "So what does your path to making this decision look like?" "You seem like you love this idea. Do you love it?" And if they say, "I love it," then great. I'll say, "So what's your path to getting this approved?" and "What do you need from me?"

And then I'll ask, "What do you think is going to be the biggest roadblock that you're going to run across? What can I give you—video, can I reformat this slide deck for you, could I record the sales deck using a tool like Loom or Soapbox and give it to you to show your boss?"

A lot of sales trainers out there would say, "Never meet with anyone who's not the

decision-maker." Well, that's easy to say if you're not really responsible for selling anything.

I think we have to meet with people that are in the chain of command. That is just a part of what we do.

So remember to ask, "What do you need from me?" Get really clear on this with your clients and prospects.

10 | Deal with It if Somebody's Answer is "No"

If you're going to close more ad sales deals, you're going to need to rock through them. If a customer's answer is no, I'm not going to beat them up about it. A lot of times people will say, "Never give them the opportunity to say 'no.'" Okay, that's a copyright 1996.

You have to recognize that in today's world we're having to resell people all the time. So if you really make them angry because you jump back down their throat when you're in full-pressure sales mode ... if the answer is "no" or "not now," your answer should be something like, "We'll get together and we'll work together at some point in the future."

Some people will say, "Well, you never get a second chance to sell them." I just don't agree with that. I teach pros at my ad sales training workshops that I feel like we have to resell these people over and over again. So, if the answer is "no," that just means "not right now." And actually, that's alright.

If you keep doing the same thing over and over again and expect different results, you are trying to redefine insanity. Stop doing that. You are an ad-visor. Look to do things differently than others in your field. Look to close out this tough year out

with a BANG!

In closing, remember—I say it all the time—if ad sales was easy, everybody would be doing it. And they're not. So we're either crazy or we've found careers that will feed our families for a lifetime.

- Ryan Dohrn, *Your Ad Sales Coach*

Listen to Ryan's ad sales podcast, Ad Sales Nation, on iTunes or on Soundcloud. Keep up to date with Ryan's ad sales training advice on Facebook at: <https://www.facebook.com/RyanDohrnLIVE>

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The holiday season gives us an opportunity to use more festive artwork and typefaces than normally don't fit into our usual, everyday, like...



Italic & Script

During this Holiday season we can use more *Script Typefaces* in our ads. Keep in mind that John McWade, of *Before and After* fame, defined type as "the visible voice," so it stands to reason that script faces seem to evoke more meaning and heart-felt emotion into our word. Perhaps these typefaces remind us of the time when correspondence was handwritten.

Typefaces: Italic or Script

An *italic typeface* refers to the slant of the character and varies with the typeface and is usually part of a larger family of typefaces.

A *script typeface* is specifically designed to look like handwriting. Although with all the technology we have, we may have eliminated that genre. Today's kids are having trouble writing in cursive!

Script typefaces can and do stand out from the rest of the text, but they are harder to read so you must exercise the same amount of care that you do when you use italic typefaces.

With the advent of the *Open Type* format, many of these script typefaces offer a variety of glyphs to further, customize the "look" of the typeface. With all these choices remember to use restraint, so I offer a few gentle reminders...

Use as display type

Script typefaces do not lend themselves as a text type. The x-heights of the letters are usually smaller than regular text type and because of the free-form letters, we do not always recognize them as readily as we do standard text typefaces. I'd say that 18 point should be the minimum size used—but the best use is as large as you can. My samples are 26 points or more, and size varies greatly with the typeface!

Be brief

If you have chosen a script typeface, use that as the attention-getter. You don't want to over-use them, because the impact and reason for their use will be diluted.

Headlines, pull-quotes, etc. are also a good way to incorporate scripts into your ad layout. This is the same guideline that should be used in working with italic typefaces, although the readability and legibility of a script typeface is very important.

Use discretion

There are a lot of script faces and I'll show some examples a little later. By and large they fall into four categories: formal, casual, calligraphic and blackletter scripts. Italic typefaces are similar to scripts and generally range from the simple obliques to those that resemble more cursive writing, but the same guidelines apply to italic typefaces as well.

There are probably thousands of script faces, so pick one! Don't mix scripts in an ad because their look is so distinctive, they just won't mix.

As with most typefaces, all caps can also ruin the effect. Lowercase letter forms are meant to flow into each other, which is one of the other reasons to avoid tight letterspacing or kerning—they need to breathe!

So by all means, use scripts to enhance the message—just make sure that there is contrast—in size, in color, and even in the characters themselves, to make their use effective in your advertising.

In the next column I have used some seasonal headings with various script typefaces to show how different they can be—including some of my favorites!

I have included the name of the typeface and the point size I used. You can also see that type size varies considerably in the different script typefaces so it's best to not be afraid to use them as large as you can.

Happy Holidays!
Balmoral Plain (50 point)

Happy New Year!
OvidiousB old (30 point)

Joyeux Noël
CorinthiaROB (48 point)

Feliz Navidad!
Funkydorib old (36 point)

Season's Greetings!
SamanthalalicPRO (38 point)

Merry Christmas!
ITC Isadora Bold (25 point)

Frohe Feiertage!
Caramel Candy/Caramel Crunch ROB (38 point)



Readability & Legibility Review

Readability and legibility are type attributes that are always a part of any design consideration and are extremely important when it comes to type usage. **Readability** is the "comfort level" that we achieve—the ease in reading text. Readability factors include upper and lower case, letterspace and wordspace, point size, line length and line space, type alignment and of course reverse type.

Legibility refers to the clarity of the individual characters and relies on the specific and inherent characteristics of a typeface. Legibility factors include type weight, type shape and serif and sans serif faces.

These attributes are very critical when it comes to using script typefaces effectively. You could see from the above samples that a "hand-written" look could impede readability if not handled correctly.

I know we've moved on from setting *Zapf Chancery* in all caps, but attention still must be paid to make scripts work effectively within the design process. So here's to a head start on adding that distinctive touch...

Until next time!

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