

INFORMER

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Asking For The Order

New techniques to close the sale without acting like a salesperson

Ryan Dohrn
President/Founder,
Brain Swell Media LLC

There are usually two points during every sales call that are mildly awkward. Most salespeople will say that those two are the beginning and the end of every scheduled sales call with a prospective client, since both of these can present a unique set of challenges. At the beginning of the sales call, we're trying to figure out how to quickly connect to build rapport with the customer. And at the end of the sales call, we have to get the client to let loose of their purse strings and give us some money.

Even the most seasoned sales pro will tell you that without a plan and without practice, these two awkward areas can trip up a sales professional for years. So let's dig deep into this issue and figure out a way to make a positive change in our sales lives. Let's create a repeatable pattern of success. Shall we?

If you have ever spoken to a long-distance runner, they will tell you that the way you begin the race sets a precedent for the way you will probably end it. For instance, if you start the race too fast, you may not have enough energy to win in the end. And if you save all your gas to the end of the race, you may be too far behind the pacesetter to close the gap and win.

Now, I think we can all agree, there is way more to running a marathon than just the beginning and the end of the race. But this analogy gives us a scenario that we can

potentially use as an example to build upon as we explore our client meetings. One takeaway from the marathon runner example is that if we want to end the race strong, we have to start the race smart.

Here's another example. Let's look at great storytelling for a minute. We know that every great story needs three components: a beginning, a middle, and an end. You need to start the story strongly by giving the reader a compelling reason why they should keep reading. Then, as a reader, if you get to the end of the book and it doesn't conclude in a way that's dramatic, you will often feel like you've wasted time reading the book. A lackluster ending can really let you down. Just as with the racing example, there's a lot more in those pages between the beginning and the end, but you can see that there's a similarity between the two.

As a media sales and marketing professional for over 30 years, I think both of these are great examples of what we need to do to create a plan to make sure we start our sales calls strong and end them strong. We shouldn't be lopsided at all in this attempt. We should be well-practiced, and we should understand that if we start strong, we will probably finish strong, as well.

So let's look at how we sales pros can set ourselves up for success in the media sales business and host the very best meetings to help us achieve our goals.

First, I suggest that we start with the end. What is the one thing that nearly every sales manager asks us to do on a regular basis? Ask for the order, right? Yet, asking for the order can be one of the most awkward situations, even for veteran salespeople. Why? Because it's that point in every conversation where we have to move into "sales mode." Or do we? I don't see the end of the sales calls where you ask for the order as a "yes" or "no" type of question or situation. Sometimes, I can tell that a potential buyer is ready to go, and it's very easy to move them on to the next step. In my experience, though, the majority of the time they're holding back some of their cards and I truly don't know exactly what it is they're thinking. Even in the middle of the sales call when I ask some really great questions, I don't always know exactly what they're thinking. I need a little more engagement. So at the end of the sales call, if I ask a yes-or-no question, I will probably hear a "Well, let me think about it" response. I suppose that is better than a "no." But is it, really? Are potential clients telling you that they need to think about it as a way to end the sales call? Or do they really need to think about it? Or, are they just not telling you "no" because you are a nice person? Or do they just hate saying no? Or are they afraid that if they say no that you will go into a desperate sales rant to save the deal? All of these questions are valid. And these questions have led me to a unique closing technique that I call the 1-to-10 close. (Continued on page 3.)

Asking For The Order

by Ryan Dohrn Continued from page 2

The 1-to-10 close is an easy way to ask for the order and to engage more deeply with the client. It sounds something like this ... “Bonnie, thanks so much for the opportunity to meet with you today. I think this has been a really great conversation. If you don't mind me asking, on a scale of 1 to 10, 1 meaning you're really not that interested, and 10 meaning you're ready to write me a check today, where are you at?”

This 1-to-10 closing technique allows me to re-engage more deeply with the customer and really see where they're at in their mind, related to buying. If a client says to me they are a 5, I simply ask them what I need to do or say or what questions I can answer to get them to be more like a 6 or 7. If someone says they are a 5, that tells me that they are about at the 50/50 mark as to whether they should buy or not. If I don't engage more deeply, I only have a 50% chance of closing the deal. If I had not used the 1-to-10 technique, I would bet that they would have said they wanted to think about it, and I would not have had a chance to give them more decision-making details. If a client were to say to me that they are at 3, I would simply ask them what I can do or say or what questions I can answer that might get them to be closer to a 5 or a 6. Thus, I have just attempted to move them from a “no” to at least a 50/50 shot.

I truly believe that if a customer is at 3, they will never tell you unless you ask them for deeper engagement. If they are at a 3 and they are bold enough to say “no,” they fully expect you to jump back at them and get aggressive and try to close them. Who likes that? When you continue to sell after a “no,” you are setting yourself up for future failure. Because you have just solidified in their minds that you are a typical salesperson—pushy, over the top, and money-hungry to



close a deal. What is interesting to me is the number of times when I press for more during the closing process, only to realize that the client just does not want to say no to me, because I am a darn nice guy, or they just don't want to hurt my feelings. So again, the 1-to-10 closing technique, when paired with a solid sales call opener, can create a strong strategy for closing success.

Now, let's talk about the start of the sales call for just a minute. I do not like to start with bologna. I like to start strong. So I first validate time. “Thanks, Bonnie, for the 20 minutes today. Do you still have 20 minutes?” Then, I set my three-point agenda and make sure that they agree with the agenda. And then I begin sharing my success stories. Because let me emphasize, I truly believe that starting the call with bologna forces you to engage in making a bologna sandwich. And I simply don't have time for that. Do you?

Being great in sales is all about creating repeatable patterns of success. What is your prospecting process and how do you repeat success? What are the five main questions you ask on every sales call that you know will work? What are the stories

you share that almost always get you a positive response? How will you end your next sales call to get past the “I need to think about it”? In today's emotional sales environment, you cannot do what you have always done. What you did in the past may not get you to where you need to be in the future. Growing in sales is about adjusting. So, the real question is this ... are you willing to adjust to close more deals?

Fellow media sales warriors, never forget, if ad sales was an easy job, everyone would be doing it. And they are not. We are the chosen few. And we have found careers that will feed our families for a lifetime.

Ryan Dohrn is an award-winning ad sales training coach, a nationally recognized internet sales consultant, and an international motivational speaker. He is the author of the best-selling ad sales book, *Selling Backwards*. Ryan is the President and founder of Brain Swell Media and 360 Ad Sales Training, a boutique ad sales training and sales coaching firm with a detailed focus on ad sales training, internet consulting, and media revenue generation. Ryan is also the Publisher of Sales Training World.



By Bob Berting
Berting Communications

Small Advertisers Can Be Profitable

How many publishers feel that their small advertisers are not worthy of their high priority attention? How many feel their small advertisers are being serviced by 50% of their staff and find that 25% of their business is coming from them?

Small advertisers are important

If small advertisers can be profitable, then we need to think about having creative salespeople work these accounts. There are different ramifications in developing them to a more dominant role in your publication.

Here are things that can be done to strengthen the small advertiser base:

\$ 1

Provide co-op help. If your salespeople can find co-op dollars for their smaller retail accounts, they are not just selling ads but helping the advertiser get into a stronger and more dynamic ad program with you.

\$ 2

The small advertiser spends money in your publication and deserves expert ad design and copywriting. If their ads are part of a provocative ad campaign that keeps readers looking for their ads each week, maybe the results can stimulate a more dominant and profitable ad program with you.

\$ 3

Special promotions that have small advertisers in the same business category are effective. These collective page promotions can have spot color in each ad and the promotion participants can share the color cost.

\$ 4

Your website can be a great place for smaller advertisers who can't afford larger dominant print ads but could agree to a well placed ad on your website. A well designed ad in this format could have significant exposure.

\$ 5

Rates? How hard have you made it for the small advertiser to exist in your publication? Are you pricing yourself out of

the market? Your print competition will be glad to take care of your small advertisers who can't afford your rates.

\$ 6

Sponsor a seminar for your small advertisers. I have conducted 30 seminars for the customers of newspapers and they are extremely effective. Invite your inactives, regulars, and prospects to a morning seminar. Even an all day seminar with an afternoon hands on workshop, can be very educational and entertaining. Participants are always very appreciative of this event.

\$ 7

How can your pre-print insert service help the small advertiser? Can they buy zoned coverage or do they have to buy your entire circulation? Will you let several small advertisers share a common insert? Could you create a booklet of small advertiser coupons that could be inserted in your publication?

Start thinking how your staff can do a better job with your small advertisers. How your small advertisers can grow into more dominant, high-profile advertisers that will get more response in your publication.

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.

WORKSPACE MATTERS

Create a desktop that maximizes your creative output



by Kevin Slimp
kevin@kevinslimp.com

Today, I'm going to invite you into my office to see how I work and some of the tools I use. Many folks reading this column have been to my webinars and seen the printers, lights, and wall decorations behind me. Today, we will reverse the lens and see what I see when I'm sitting in front of the camera.

We live in a deadline-driven world, and time is crucial. A few minutes saved while working on a project might mean the difference between profit and loss. Whether I'm redesigning a newspaper, creating a book cover, or editing a manuscript, you can bet I'm going to find the fastest way to get the job done without any loss in quality.

If you were sitting in my chair, you'd see three very large monitors. Two are directly in front of me. The other is on my left. Until three or four years ago, I was a "one monitor guy." That was before I met four young men who started a company just down the hallway from my office.

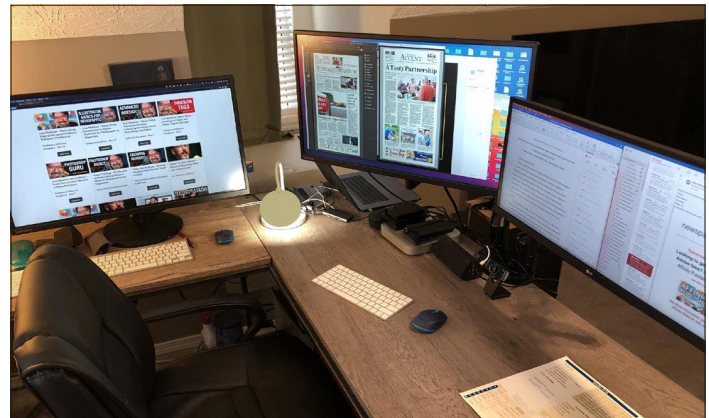
In two years, their little business had grown into one of the largest businesses in the self-storage industry, with offices all over the world. The first time I walked into their office – yes, they still shared one large office – I saw each of them, standing in front of three large monitors. They were writing software code, overseeing sales, and doing all the other tasks

involved in owning a business like theirs. I asked them about their monitors, and they explained they didn't have time to switch between applications. Everything they needed on their computers was always in front of them.

I went right back to my desk and ordered two 34-inch, hi-def monitors. My output increased so much, I added a third monitor, 32-inches. The 32-inch monitor had an aspect ratio of 16:9, versus the 21:9 aspect ratio on the 34-inch monitors. What does this mean? It means the 32-inch monitor is taller, and even seems bigger, than the 34-inch monitors. Lesson learned. I bought a fourth monitor, a second 32-inch version, and settled on two 32-inch monitors and one 34-inch monitor.

When the pandemic began, I moved everything home. I soon learned I could get more done at home than at the office. So, while there is usually someone at our company office, I rarely stop by there. I purchased hydraulic monitor arms for my desk, allowing me to move the monitors higher, lower, or side-to-side with the touch of a finger. I bought a much wider desk, allowing me plenty of room to work and space for the computers, monitors, drives, etc.

On my desk are two computers. One is a new Mac Mini, upgraded with the maximum amount of memory and hard drive. The other is a Macbook Pro, which I use when I go out to speak. I like to keep everything on both computers, so there aren't any surprises when I'm in front of an audience. The Macbook is connected to the 32-inch monitor on my left. I often have a movie, TV-show or ballgame running on that monitor while I work. The necessity for background noise results from working a lot of



I've found the 16:9 aspect ratio monitors (left and center) are much better for design work than 21:9 ratio monitors (right).

hours, often until 2 or 3 a.m.

On top of the Mac Mini, you will find five backup drives. Yes, you read that correctly. I have five backup drives connected to my main computer. Having multiple backups has saved me more times than I can remember. At the cost of \$80-\$150 each, I'd be foolish not to have them.

In addition, my computers are connected to Backblaze, which creates a continuous backup of all my files "in the cloud."

Besides backup drives and cloud backups, we use an online service called box.com, which holds essential files on a server. It allows everyone to work together from home as if we're in the same building. It's not cheap, but it's well worth it for the type of work we do. We also have several dropbox accounts. We've learned there are times when box.com works better (when we want to allow outsiders to gain access to our workflow) and times when dropbox works better (keeping huge files available online).

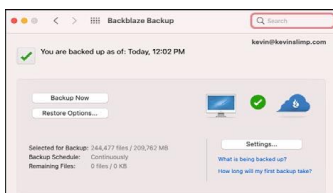
You will also find a Nexigo webcam on my desk. It has much higher video and audio quality than cameras built into computers. That's what you're seeing and hearing when you

attend one of my webinars. I created a camera stand out of three round peanut containers glued together, which I keep on the floor and use when leading a session online.

All my keyboards (there are three of them) are Apple keyboards. Even if I were working on a PC, I'd use an Apple keyboard. They are much more responsive than other keyboards, which leads to fewer errors. Yes, they're more expensive.

There you have it. That's pretty much everything on my desk. Throw in a few coasters, a couple pair of glasses (yes, I learned I work better with special computer glasses), and a light, and you know what's on the other side of my camera.

How much has my output increased since getting a bigger desk, larger monitors, and newer computers? I'd guess I'm getting more than twice the work done than I was a couple of years ago, definitely worth the investment.



Kevin's Upcoming Webinars at:
newspaperacademy.com

Nov 12 • Adobe Illustrator
Dec 3 • Advanced InDesign
Jan 6 • InDesign XTags

Using a graphic always requires pre-planning: is ad space large enough, what's appropriate for the space, how can I incorporate it into the design, etc. Never are these considerations more necessary than with...

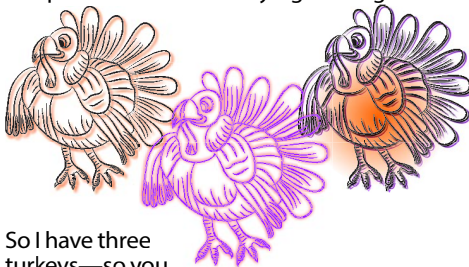
Holiday Ads 2

Ad Talk

with Ellen Hanrahan

Last month I showed some examples of graphic use in small ads, and I found a vector turkey that I used in one of the ads.

I used the art as I found it but also stated that I had options—make the white lines (or strokes) a darker color and to eliminate the shadow that was part of the vector file because I could create a variety of drop shadows in **InDesign**, where I have greater control without leaving the program. Here are some of the samples I did while modifying the original.



So I have three turkeys—so you can see what happens when I eliminate the shadow that was created in the **Illustrator** program. The left and right turkeys were placed as I usually did with any art, and I added my own drop shadows and even a gradient blend behind the turkey on the right.

The turkey in the middle was not placed. I copied it from **Illustrator** and pasted it directly into **InDesign**. This allows me to change the color of the strokes and to change the thickness of the stroke in the **InDesign** program.

As you can tell, I have been looking into the **Illustrator** (vector) program with a renewed interest. As a matter of fact, please check the "New Resource" information in the last column.

We usually need "Fill"

The holiday season provided pages for various sales events—Open House or Midnight Madness Sales and we needed to be prepared because not every page works out perfectly. Granted, this time of the year we could always fall back on the reliable "Countdown"... there are "only x-amount of shopping days until Christmas" fill.

This little elf was very flexible because we could alter the size accordingly.



Only 25 shopping days until Christmas!



And More...Vector Art

Vector art saved many of my ads! Some of the above icons were from a group of ornamental graphics from some years ago, but talk about multi-tasking, oh my! These would be perfect to use as a "fill." The border has got to go, but the shapes are simple and easily recognizable, so are great for small ads and small spaces.

See our special section Gift Guide

Only 25 shopping days until Christmas!

MOST STORES OPEN TILL 11:00PM!

But wait... there's more!

I once used these art elements for a promotional piece (letter size, 8.5x11") that we gave to our advertisers. I used them as they were originally configured and let them be the "headers" for the categories and promotions that we were doing. They were simple, attention-getting and at a larger size effective in organizing and breaking up the text areas.

2008 Holiday Offerings

Early Shopper's Gift Guide
Just in the "time of nick" in Hartford and West Bend and/or Sunday
Published Sunday, Nov. 16
Tuesday, Nov. 18

EARLY SHOPPERS GIFT GUIDE
Published Sunday, Nov. 16
Tuesday, Nov. 18

After Thanksgiving Sale
KEEP 'EM LOCAL
Published Sunday, Nov. 23
Tuesday, Nov. 23

West Bend Promotion
DOWNTOWN PAGE
Published Tuesday, Nov. 25

Hartford Promotions
CHRISTMAS OPEN HOUSE WEEKEND
Published Tuesday, Nov. 18

CHRISTMAS MIDNIGHT MADNESS
Published Tuesday, Dec. 9

All sales rest for available combinations and rates.

Last Minute Gift Ideas
Time's running out for shoppers! Inspire them with gift certificates, services and unique gift ideas.
LAST MINUTE GIFTS I
Published Sunday, Dec. 7
Tuesday, Dec. 9

LAST MINUTE GIFTS II
Published Sunday, Dec. 14
Tuesday, Dec. 16

LAST MINUTE GIFTS III
Published Sunday, Dec. 21
Tuesday, Dec. 23

Trade Up Bonus!
Participate in three weeks of any of our holiday promotions—Early Shopper's Gift Guide, After Thanksgiving Sale, etc.—basically anything with a red box—before the name and receive a Trade Up Bonus during the month of January. Buy a quarter page and Trade Up to a half page, or buy a half page and Trade Up to a full page. The set can run anytime in January.

CHRISTMAS SECTION RATES:

FULL PAGE \$628
3/4 PAGE 749
1/2 PAGE 505
1/3 PAGE 373
1/4 PAGE 287
1/8 PAGE 153

\$79 per color additional charge.

A New Resource

Last month I ran into a little "blip" using **Adobe Illustrator** (my fault, I had not kept up with all the changes for the last umpteen years).

Anyway, I have received **InDesign Magazine** since the July/August 2004 issue. It helped me understand more details of the program with solid, easy to understand articles, especially when program changes occurred... which at times seemed pretty often...but October (issue #150) was my last issue.

However, November 1st, **InDesign Magazine** will evolve into **CreativePro Magazine**. It will still publish **Adobe InDesign** articles, but the topics will now include Photoshop, Illustrator, Acrobat, Affinity software, fonts, design, Power Point, automation, PDF, print, digital publishing, and more and I can't wait!

The real-world experts I relied on to offer practical and valuable insight into their areas of expertise will expand to include more of the programs I am using (including **Illustrator**!).

I still have to explore Affinity programs and it would certainly be nice to finally have a reference to help me through that as well.

I am including the link so you can get more information. There is a starter pack, but the Professional Membership is just \$59/year, and if you use coupon code FRIEND, you can get \$10.00 off:
<https://creativepro.com>

Final Thoughts

I did sign up to virtually attend **Adobe MAX**—The Creativity Conference from Oct. 26–28 and I will try to attend as many sessions as I can.

However, I will be on vacation, and while my intentions may be good, I can't promise anything at this point. There are so many changes in the software and programs that I use that it seems almost impossible to keep up.

I am looking forward to my first issue of **Creative Pro Magazine** to see what will be covered. I have had the **Infinity Publisher** program for probably about a year now and have only opened a file once (that is embarrassing!).

Even while I was working with my turkeys, in the first column, I realized that I have always just placed my artwork, when perhaps I should start to copy some of my vector files into **InDesign**... for more control and flexibility.

A Blessed Thanksgiving to you all!

I was a student, an art teacher, a graphic designer, a writer and again a student. For info, PDFs of articles, or have ideas or comments, e-mail:

hanrahan.in@att.net Ellen Hanrahan ©2021

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Ad-Libs

By John Foust
Raleigh, NC

Lessons from a Failed Advertiser

I remember talking to Clark about his early days in advertising. When he started his then-small marketing business, one of his first clients was a fast-food establishment that needed help with an introductory campaign. Although the store manager knew almost nothing about advertising, he understood that it was important.

According to Clark, three factors drove the advertising strategy: (1) the budget was severely limited, (2) although it was a national brand, the business was new to the market, and (3) a large university was about two miles away.

“In those pre-Internet days, the college market was the store manager’s best option,” Clark said, “and I figured the surest way to reach those students was through the college newspaper. The challenge was to give them a reason to travel two miles for fast-food. I decided to run a series of quarter-page ads, with discount coupons. The price fit the manager’s budget, and the coupons would give him a way to measure results. Each ad had a code number on the coupon, so he would know which days of the week drew more responses.”

When Clark dropped by the store after a few ads ran, the store manager held up a big paper grocery bag which was overflowing with coupons. There was no

organization at all, and it was obvious that coupons had been mixed together in the bag. The ads had pulled in some customers, but – even though they had discussed the significance of measuring results – the manager clearly had no interest in following through.



The ultimate goal is for the customer to see the store as worth a second, third and tenth visit.

“Unfortunately, that fast-food place didn’t stay open very long,” Clark explained. “For several years after it closed, I wondered if I could have provided more help. But eventually I came to realize that advertising alone can’t keep a business going. People were willing to try the restaurant once, but the food simply wasn’t good enough to bring them back. The store manager had a gruff personality that may have turned off customers. I also heard that there were staffing problems and issues with state restaurant inspections.”

Although that was a painful experience, it taught Clark some lessons which

benefited him in later campaigns. “The first lesson was the importance of a system for clients to track ad responses,” he said. “That can be as simple as a box with folders to organize coupons. Or it can be as sophisticated as a spreadsheet or tracking software.

“The second lesson was to develop a way to capture customer information – at least a name and email address. That can be done with some kind of loyalty program, a requirement to provide information before downloading an online coupon, or an in-person sign-up for future deals.

“The biggest lesson of all,” Clark said, “was the first-hand observation of the power of the consumer’s in-store experience. The ultimate goal is for the customer to see the store as worth a second, third and tenth visit. Experience, not advertising, is the determining factor in customer loyalty.”

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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
**Mark W.
Rummel**
Fenton, MI

YOU'D BETTER SHOP AROUND:

1999: The print media business is good. What could possibly change?

It all seemed so easy 20 and more years ago. Virtually every community had its own daily or weekly newspaper, operated by a group of local residents who created the stories and photos, sold the ads, composed the pages, printed each issue and mailed or delivered them all over town.

Many of those towns or areas also had a shopping guide, also run by local residents who did everything needed to publish weekly or monthly issues, as they earned a living.

Not many of these publications were hugely profitable, but most workers made a decent living — and also knew that their work was appreciated. Advertisers benefited from running their messages, plus readers liked the stories and ads, which helped them save money and shop wisely.

MAYBE IT wasn't a perfect system — but it worked, actually for centuries. What could possibly change this business model of profitable print advertising?

Today, we know the new century brought the bad old internet — first on slow, clunky desktop computers, then to sleeker laptops or tablets and finally on ever-smarter phones that could actually fit into pockets or purses. It was a novelty at first, but the internet was the world's game-changer!

Too many publishers huffed and puffed, saying "But WE offer local news, local photos, local sports and weather plus local ads. You NEED to read us!" And many hoped that bad old internet would go away.



OF COURSE, the internet didn't go away. At first, everything was FREE... and it was exciting seeing news items pop up instantly on whatever screen we were viewing. Imagine — ball game scores moments after each contest ended. It was a wonder, right there on the screens in our hands.

Soon, there were pictures and videos, too. It was easier to glance at our screen, instead of turning on a radio or TV... and DAYS faster than waiting for the local paper to print the scores, even if they gave us more detail. Local classified ads disappeared first, lost to faster, free online sales sites.

QUIETLY SNEAKING in online were display ads, too, alongside all the internet news stories and cat pictures. Searching got easier, too — we could check out news and weird events in far-away towns. We'd have to wait a few seconds while ads played, and we barely noticed that some of them were for local stores — whose owners were complaining to their local ad reps that their print ads just weren't pulling in customers as they used to.

It wasn't just the local print papers getting squeezed, either. Local radio stations had music and news satellite competition for ears. Each town's TV stations were fighting 24-hour cable or satellite services that people could even watch on their phones!

Americans began moving away from local content. Most were willing to accept news and ads from regional or national sources, not from their good old, but shrinking, hometown papers.

WHEN PUBLISHERS realized how big the cliff was they were being pushed off, many tried adding paywalls — but readers weren't willing to pay for content they were already getting for free. Maybe the internet news wasn't from nearby, but it was FREE.

That brings us to local publications today. There's no way to put a happy face on the fact that printing images on paper and delivering them is an expensive job that is appreciated by fewer and fewer advertisers. Many jobs have been eliminated as so many staffs are cut to the bone.

There are still plenty of advertising opportunities today, but it takes much more creative effort — plus, fewer retailers exist now. And we haven't even mentioned Walmart, Facebook and Amazon, the main killers of successful small businesses. Those are the three biggest elephants we face...

Mark worked at papers in Saginaw, Port Huron and the Thumb Area, plus served on the CPM Board. He and wife Sally even worked for The Walt Disney Company. He also opened and ran a successful restaurant for 17 years. He still does social media work from Fenton, Mich.

Contact him at MarkWRummel@gmail.com



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POSTAL RATES

The USPS has now posted its calendar for 2022 promotions

The promotions guide for the Emerging Technology promotion details is now available. Next year's promotional guide for this promotion includes more options, and has considerably greater complexity with some promotions then was supported or offered in the past. The discount offered and available will vary with the type of promotion embedded in a mail

Technologies that may be more complex.

For full details on the promotions, details about registration, requirements for having a piece approved, and for applying for the discount, mailers should obtain the 2022 Emerging and Advanced Technology promotion guide from the Postal Service. The link is below.

As always, SMC hopes that some individual mailer, or association, will make a mail piece available for sharing with members that might promote a specific advertiser, or a cause or organization, that otherwise complies with and meets the promotion requirements.

piece. A lower 2% discount will be available for Emerging and Advanced Technologies that include enhanced, augmented reality, and for basic integration with voice assistant. A higher 3% discount will be available for Enhanced and Emerging






<https://mailomg.com/wp-content/uploads/2021/10/USPS-2022-Emerging-and-Advanced-Technology-Program-Reqs-2022.pdf>
(Continued on page 10.)

2022 USPS PROMOTIONS CALENDAR

USPS Promotions encourage marketers, printers, and mailers to try out new technology and print techniques that drive higher customer engagement and response rates and increase return on investment in mail. By incentivizing the use of these technologies through discounts, the Postal Service is helping to increase the value of direct mail and ensuring its continued place in the modern communications and marketing landscape.

For 2022, USPS is offering the Promotions detailed at right.



 <p>TACTILE, SENSORY AND INTERACTIVE MAILPIECE ENGAGEMENT</p> <p>Encourages mailers to enhance customer engagement through innovations in paper and stock, substrates, inks, interactive elements, and finishing techniques.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Marketing Mail letters and flats; First-Class Mail letters, cards, and flats ● DISCOUNT 4% 	 <p>EMERGING AND ADVANCED TECHNOLOGY</p> <p>Encourages mailers to incorporate emerging technologies such as Enhanced AR, VR/MR, NFC, Video in Print, multichannel mail integration with voice assistants.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Marketing Mail letters and flats; First-Class Mail letters, cards, and flats ● DISCOUNT 2%-3% 	 <p>EARNED VALUE REPLY MAIL</p> <p>Encourages mailers to distribute Business Reply Mail (BRM), Courtesy Reply Mail (CRM), and Share Mail envelopes and cards by providing a financial benefit when customers put those pieces back into the mailstream.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Credits may be applied to postage for qualifying First-Class and Marketing Mail letters & flats, and must be used by December 31, 2022. ● DISCOUNT \$0.02 credit per counted reply and/or share mail piece
 <p>PERSONALIZED COLOR TRANSPROMO</p> <p>Enhances the value of First-Class Mail by encouraging mailers of bills and statements to incorporate color marketing messaging to improve connection to and response from customers.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Qualifying First-Class Mail presort and automation letters (bills and statements) ● DISCOUNT 3% 	 <p>INFORMED DELIVERY</p> <p>Encourages mailers to use USPS' Informed Delivery omni-channel feature. Participants must create Informed Delivery campaigns through the Portal or submit elements through eDoc submission and develop campaigns that meet best-practice requirements.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Qualifying automation Marketing Mail letters and flats; qualifying automation First-Class Mail letters, cards, and flats ● DISCOUNT 4% 	 <p>MOBILE SHOPPING</p> <p>Encourages mailers to integrate mobile technologies that facilitate convenient, seamless online shopping experiences. Many new mobile technologies can be leveraged to qualify for this promotion.</p> <ul style="list-style-type: none"> ● ELIGIBILITY Qualifying Marketing Mail letters and flats ● DISCOUNT 2%

USPS calendar for 2022 promotions

by Donna Hanbery Continued from page 9

PROMOTION AND REGISTRATION DATES

Registration Period
 Promotion Period

PROMOTIONS	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEPT	OCT	NOV	DEC
TACTILE, SENSORY AND INTERACTIVE MAILPIECE ENGAGEMENT	DEC 15						JUL 31					
		FEB 1					JUL 31					
EMERGING AND ADVANCED TECHNOLOGY	JAN 15							AUG 31				
			MAR 1					AUG 31				
EARNED VALUE REPLY MAIL		FEB 15	MAR 31									
				APR 1			JUN 30					
PERSONALIZED COLOR TRANSPROMO					MAY 15							DEC 31
							JUL 1					DEC 31
INFORMED DELIVERY						JUN 15						DEC 31
								AUG 1				DEC 31
MOBILE SHOPPING							JUL 15					DEC 31
									SEPT 1			DEC 31

For more information, visit: postalpro.usps.com/promotions



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By Michael Angelo Caruso

To PowerPoint Or Not To Power Point



I'm baffled about why so many presenters insist on using PowerPoint (PPT). This presentation tool was invented by Robert Gaskins and Dennis Austin for the American computer software company Forethought, Inc., over 30 years ago. Most software programs wane in popularity over time; many get replaced by something better. But PowerPoint, christened Presenter in 1987, which was a good product when it was created, is still widely regarded as the best presentation tool on the market.

Why is this? Well, a fancy PowerPoint slide deck can make a weak presenter come across better by helping:

- Stay on track
- Distract attention from average speaking skills

Make vapid content a bit more interesting And let's face it. There something attractive about the ability to press a computer button and instantly become more cogent.

The truth is that PPT often benefits speakers more than audiences. A pre-packaged slide show provides comfort to

speakers in the way of:

- Pre-arranged talking points
- An approved information sequence
- A trendy visual-aid
- A chance to be like other speakers who use the same presentation tool

Let's be clear: the famous phrase "death by PowerPoint" is not referring to the demise of the speaker.

But does PPT really help?

So, yes, PowerPoint can make you more like all the other speakers. But being like everyone else is not always helpful--especially if most other presenters are average. If you want to truly connect with your audience, you should forgo presentation tricks and rely on good old-fashioned oratory.

Think about the most important messages a person can deliver. You wouldn't use PowerPoint on a date, would you? A job interview? If you have to let someone go from a job or deliver bad news, you don't whip out a slide deck, do you?

If you think enough of your message, you'll want to craft the content through practice and revision. You'll want to deliver it with sustained eye contact and

and verbal expression, not colors, fancy fonts and transitions. If you think enough of your audience, you won't torture them with yet another lame PowerPoint presentation replete with silly slides and unremarkable graphics. When working with clients in the online Present Like a Pro speaker course, I teach how to do a unique and effective one-slide presentation. Of course, we also talk about how to stop using PowerPoint altogether.

I stopped using PowerPoint over ten years ago and on that day, I became a better communicator. You, too, will be a better speaker when you throw away your presentation crutches.

Michael Angelo Caruso is one of America's premier keynote speakers. He is known as "The speakers' speaker." Mr. Caruso teaches presentation skills and is in demand for conventions, conferences, and annual events of all kinds. Michael specializes in working with leaders, salespeople, and the customer service industry. Mr. Caruso has spoken in South America, Africa, Australia, Asia, the Middle East, and 49 of the 50 states. He spends lots of time working and playing in California, Texas, Florida, and New York. Contact Michael, Edison House, 333 E. Parent Ave, #4, Royal Oak, MI 48067, Phone: (248) 224-9667.



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