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Our Industry



March 2015



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“...it can be independence forever for those who value it sufficiently... if they give their allegiance to an association such as this one, they will be dedicated to keeping the spirit alive, and they will be doing it by helping each other.”

— Victor R. Jose
IFPA Founding Conference
September 20, 1980

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ON THE COVER

This issue of TIP (The Independent Publisher) has several articles that address the future of our industry and how we will thrive.
Pretty cool graphic, right?





Why IFPA Is In Great Hands

As I sit at the computer and enter this article I'm preparing to leave for the Publishers' Summit in Fort Lauderdale. I am looking forward to seeing friends, taking part in the summit, and getting away from the cold and ice.

Before the summit begins the board of directors of IFPA will have a Strategic Planning Session to chart the course of our association for the next few years. Anyone that has survived a session such as this knows they can be grueling affairs. But I am optimistic about this one because of a couple of factors that are in our favor.

First of all, everyone including you our members recognizes that our industry faces challenges. Our association faces those same hurdles. What we have going for us is YOU! Our industry has some of the smartest people around working and overcoming those same complications. You have innovative, forward-thinking ideas that work in your market and can be

applied to just about every other market as well. So, we have your immense capacity to overcome working for us.

Secondly, IFPA members are some of the most generous people. You are willing to share your ideas with others in the industry. Maybe not with your competitors, but definitely with your fellow IFPA publishers. Some of the most productive time I've spent has been listening to others in our association and learning from their experience. This has happened during sessions at conferences, during a phone call when I needed help, or after a conference session during relaxing time at a restaurant or lounge. I am confident you are willing to share in a like manner.

Thirdly, we have a board of directors that is dedicated to keeping IFPA a great value to its members. You would be amazed how much time and effort they expend working to make our industry, and our association specifically, the best it can be. Serving on the board of

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MetroCreativeConnection (MCC)

Adds Intuitive Search Features

With the launch of Metro Creative Graphics' redesigned site, newmcc.com, media professionals will find it easier than ever to access and adapt sales ideas designed to expand ad revenue opportunities. While MCC has long been the company's one-stop source of multiplatform solutions delivered for print, Web and mobile advertising, the redesign offers a unique, innovative search design that instantly retrieves and connects images, layouts, and editorial content in new ways to expand creativity, save time, and open doors to new and increased revenue.

The addition of search features such as intuitive keyword suggestions and automatic compilation of related-content results enables users to capture powerful combinations of targeted results — such as specific images or graphic elements — and ideas for incorporating those images or elements into effective, ready-to-roll ads or editorial features. The new MCC experience also enables creative and sales professionals to search Metro's vast library of Images and Spec Ads simultaneously and view results based on recent popularity, enabling them to save time, identify trends, and showcase the many avail-

able creative options to get the job done.

Another innovation — MCC's new Interactive SearchBook — features clickable pages that connect users directly with every idea, image, ad, and tool on the site for instant downloading. Highlighted features and rollover hovers make it simple to access ideas and related content.

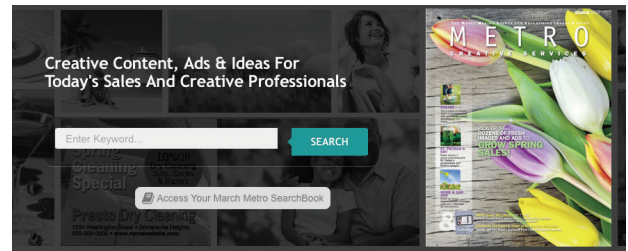
"Whether users choose to use our new Interactive SearchBook or begin searching and downloading from the new MetroCreativeConnection, the process will be simple, the experience will be enjoyable, and the results will boost both creativity and sales," says Debra Shapiro Weiss, Metro's Executive Vice President.

The new, easy-to-explore MCC is also geared to support digital ad sales efforts by providing creative content that engages users on multiple platforms. The ability to include advertisers in the creative process is yet another benefit of the redesign. Media sales reps can conduct quick searches during sales calls or invite advertisers to peruse MCC on their own — both of which markedly

increase the likelihood of closing the sale.

"The redesign of MetroCreativeConnection is at the heart of our longstanding commitment to bringing technology and creativity together in service of our clients," says Robert Zimmerman, Metro's President and CEO. "As a company, our mission has always been to provide our clients with cutting-edge resources for ad creation and design work that satisfy every type of advertiser and budget. With the redesign of MCC, we have made it simpler than ever to get even better results."

The newmcc.com is now a live working Beta that will continue to evolve with valued feedback from users and expand as new features are implemented. For more information about the new MetroCreativeConnection, call Metro's Client Services Team at 800-223-1600 or e-mail service@metro-email.com.



directors of IFPA isn't a cakewalk. So much goes on behind the scenes of a conference, an email blast, keeping the databases up to date, and communicating with members it astounds me.

There is so much that the board of directors accomplishes each day. But they can't do it by themselves. They continue to need and appreciate your help. When you run the CADNET ads in your publications you help maintain the financial health of our

association. A similar contribution occurs when you run the 2x2s in your papers.

The board has made a concerted effort to contact all the members and find out what is most important to you. Are the paid for CVC audits the most important thing IFPA offers? Are the conferences and summits important? Do the rebates encourage you to retain your membership in IFPA? Or maybe it's the valued partnership with PaperChain?

Whatever the reasons for your participation in IFPA we appreciate it and value your thoughts.

If you have ideas, thoughts, even criticisms of our association I would love to hear from you. You can call me at 931.922.4171. Or you can email me at douglas@ifpa.com. You can even text or call me on my cell phone at 931.446.5239. I look forward to hearing from each of you. With your continued help we'll make 2015 the best yet.

From the President



BOB MUNN

Coach With Your Comp Plan

Consider the classic dilemma of comfort-zoned sales veterans satisfied to bank commissions on legacy accounts. The growth potential in their territories no longer excites them.

Their fixed commission plan is a recipe for a frustrated manager.

Frustrated coworkers who see a lion's share of commissions flowing to someone who hasn't made a cold call since the first Bush administration. And truth be told, some of those veteran sales people are feeling a little bored and stagnant themselves.

Sound familiar?

If your comp plan is simple arithmetic spitting out sales commissions, you're setting your sights too low. Dick Mandt used to say, "The compensation plan is our clearest channel of communication with the sales team."

Your compensation plan can be your most effective coaching tool, showing people what your organization values and the behaviors it chooses to reward. We don't inspire performance by running spreadsheets on new comp plans. We lead

by identifying behaviors that produce sales gains and rewarding them with meaningful reinforcement.

The following assumes you currently work from some form of a $\text{Commission} = \text{Sales} * \text{Percentage}$ calculation. That's OK, you can keep it.

(CONTINUED ON PAGE 7)

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Cribb, Greene & Associates is pleased to congratulate Tucson West on the sale of the Marana News, Foothills News, Desert Times and related websites to 10/13 Communications.

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Cultivating Ads for a Mixed Media Landscape

by Jo-Ann Johnson, Metro Creative Graphics

In today's increasingly complex media landscape, growing advertising revenue takes more than a green thumb. It takes more than creativity. To thrive in today's media advertising environment requires flexibility — the ability to roll — and roll smoothly — in whichever direction advertisers want to go, whether it be print, digital or mobile. Today, publishers must have the ability to venture forth into the marketplace and demonstrate that they can offer customers soup-to-nuts solutions for their marketing and advertising needs. And today's sales professionals need to show advertisers what they've got on the spot.

While many advertisers will continue to rely on print ads to create buzz and drive business at the local level, a growing number are recognizing the advantages of digital advertising when it comes to

targeting specific demographics, providing consumers with memorable, interactive experiences and building a cache of useful marketing data. And although advertisers may have a well-honed sense of what an effective print ad looks like, they may be less familiar with the components and appearance of effective digital ads.

As a result, today's media sales professionals have to be skillful cross-media advertising specialists, able to show business owners ads designed specifically for different media and present how they are both similar to and different from traditional print ads. For example, while an ad designed for the Web may be a smaller or differently shaped version of a print ad, those created for mobile applications may be reduced both in size and message. But in all iterations, the ads will have similar components — a relevant message and a call to action in the form of a link to a Web site or contact information such as a Web address, e-mail address or phone number.

As every seasoned salesperson knows, advertisers need to have eyeballs on what is being sold. Bringing a great print spec ad to a sales call and then describing how it can be tweaked and resized for Web and mobile simply doesn't get the message across — or close the sale. If the potential exists for selling a mix of media, arriving at a sales call without a full array of spec ads — for print, Web and mobile — is like showing up at a baseball game without a glove, bat or hat.

At the same time, showing up with a page of engaging, well-designed spec ads isn't enough. Effectively selling for mixed media requires a solid understanding of context — the customer's industry, history, goals and market. In today's complex, mixed media landscape, successfully competing for advertising dollars is all about empowering advertisers to connect more effectively with their target consumers — reaching the right audience at the right time via the right media.

From the President

(CONTINUED FROM PAGE 6)

FOUR STEPS:

- Select four metrics that best serve your business and the salesperson. Famously known as "Key Performance Indicators"
- Set performance goals within each of those metrics for each team member. A veteran's initial goals will be quite different from the novice, but the behaviors you incent will be the same.
- Manage compensation and selling behaviors based on step 2.
- Rinse and repeat

Samples of Key Performance Indicators

Active Accounts Per Month

- Base this on territory history. It is a quick barometer of the coverage and effort a seller is producing.

New Account Growth Per Month

- The barometer of a healthy sales funnel. The goal here should be consistent incremental gains. 4.3 per month is just 1 per week. (or 52 per year) How many new accounts do each of your reps generate?

Account Retention

- A barometer of the level of ser-

vice and customer satisfaction the rep provides. I've seen companies that set the standard at 85%. This should be the easiest one to achieve

Revenue Diversification

- Prescribes revenue goals for specific products. There could be digital, special section or job printing components to this

These are examples. Other metrics may better reflect the unique characteristics of your organization.

CARROT AND STICK DEPARTMENT

The fun starts here:

(CONTINUED ON PAGE 19)

Defamation and unjust enrichment claims against the “American Sniper”

by Laura Mallory

A Navy SEAL sniper authored a New York Times’ Bestseller, American Sniper, and wrote a subchapter about an alleged bar-room altercation. According to the author, the encounter took place in a bar after a wake for the author’s comrade, who was killed in the line of duty.

DEFAMATION

The altercation involved someone not named, but referred to in the book only as “Scruff Face,” who was making comments that were offensive to others in the bar. When Scruff Face was confronted and asked to cool it and keep it down, Scruff Face is quoted saying “You deserve to lose a few guys” to the author.

Per the book, the author then got into a physical altercation with Scruff Face, ending with Scruff Face on the floor. The person the author called Scruff Face was Jesse Ventura, former wrestler, actor and Governor of Minnesota who is also a Navy veteran. The author identified Ventura by name in television, radio and print interviews, and at least twice, repeating his alleged statement “You guys deserve to lose a few guys.” Ventura denied the author’s statements and sued the author in a

Minnesota federal court, alleging defamation, misappropriation and unjust enrichment.

Tragically, the author was killed by a fellow veteran and his wife became the executrix of his estate and substituted for him in the case. The case went to trial and a jury found in Ventura’s favor for defamation and unjust enrichment. The award for defamation was approximately half a million dollars, while the award for unjust enrichment alone was well over a million dollars in damages.

The author’s wife argued that she is entitled to judgment as a matter of law or a new trial. Specifically, she argued that Ventura should be precluded from bringing his unjust enrichment claim due to his defamation claim.

UNJUST ENRICHMENT

A claim for unjust enrichment is an equitable remedy that is predicated on an underlying wrong. Such a claim lies when the defendant has knowingly received or obtained something for which the defendant should, in equity, pay for.

It is important that courts distinguish claims for unjust enrichment from the underlying illegal acts upon which they are based.

However, a party may not have an equitable claim for unjust enrichment when there is an adequate remedy at law that is available.

The wife took the position that defamation was the legal remedy available in this case, which would foreclose relief through unjust enrichment. However, the court found that there must be an adequate remedy at law, and defamation was not adequate here.

The damages available to Ventura for his defamation claim were limited to those necessary to remedy the injury to his reputation; it did not provide him with the means to obtain the disgorgement of the author’s ill gotten gains that were made as a result of the defamation. Therefore, the legal remedy of defamation was inadequate to fully ameliorate the author’s wrongful conduct, which would therefore not preclude an unjust enrichment claim.

As a result, the court concluded the author’s estate had received a fair trial and merely because a party is disappointed in the verdict, is not a sufficient basis for a new trial.

Reprinted from “Comment,” a publication of the law firm of King & Ballow, Nashville, TN. Mark Hunt is our consultant with King & Ballow and he can be reached at (615) 726-5497 or mhunt@kingballow.com. The foregoing column is explanatory in nature and is not intended to provide legal advice as to particular situations.



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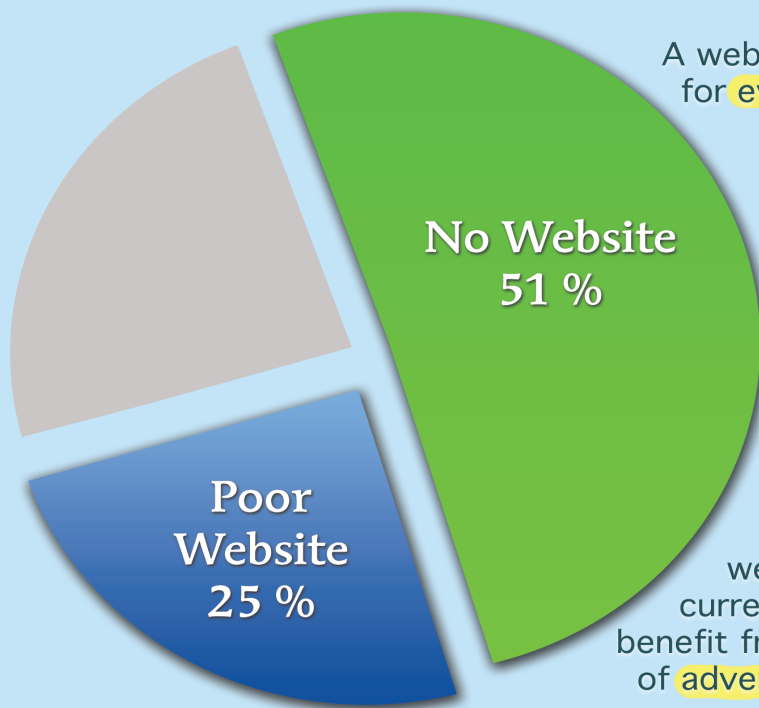


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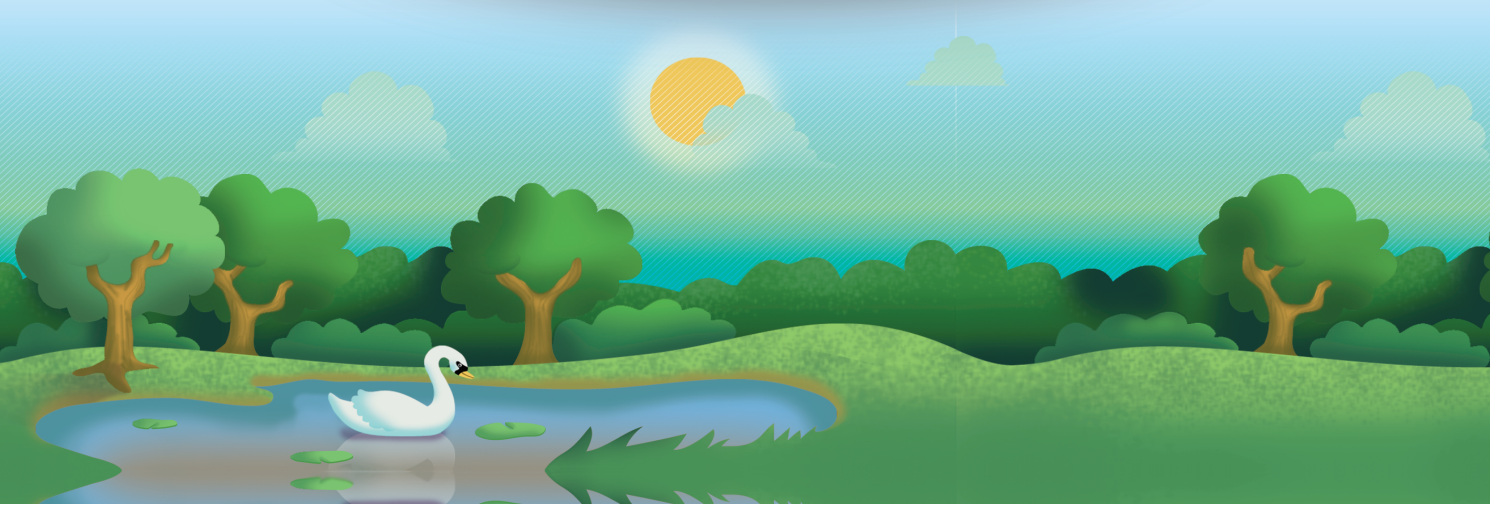
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Ask and Ye Shall Receive... the Sale!

There are a number of things that set exceptional sales people apart from their less successful peers. Generally they have a stronger work ethic, they take full responsibility for their own success or failure and they are constantly trying to improve their personal selling skills. Top sales performers also ask a lot of questions. They are very inquisitive and are always absorbing and analyzing information. High performing sales people not only ask more questions than their peers, they ask better questions. They know what they need to know in order to close a sale and ask carefully crafted questions to elicit this information from their prospects. Poorly framed questions waste the time of both parties involved in the conversation and can drive a prospect away, rather than engage them. Let's look at how great salespeople use good questions to engage their customers and close sales.

WHAT DO YOU WANT TO KNOW?

Salespeople get paid for one thing and one thing only, having good conversa-

tions with customers that lead to a sale. Customers are very busy and often have short attention spans, so the amount of time they will give us is very limited.

This means we need to make the most of every customer conversation. We need to know what we need to know and what we want to accomplish. Here are the key types of questions to ask a prospect:

Qualifying questions – Asking “Who is responsible for your company’s marketing?” or “Do you need to get approval from anyone else?” saves time and ensures that you are talking to the real decision maker. It is still a good idea to collect information from anyone within the organization, but your conversation with a decision maker will be very different.

Operational questions – These are questions about the prospect’s business and situation. They provide the sales person with the fundamental understanding of the customer’s business. Information you will need to develop an effective advertising program. Reps should ask questions



LINK & LEARN

like, “What is the most profitable part of your business?” This type of question helps the sales person to understand where their products can benefit the client the most.

Problem questions – These are questions that reveal the sources of the customer’s “pain.” Questions like, “If you could change one thing about your business, what would it be?” or “What keeps you up at night?” can help you to offer solutions that your customer will readily embrace.

It is also important to ask prospects about their competition and other external factors which might threaten their business. These are probably the most important questions a sales person can ask on a call.

(CONTINUED ON PAGE 13)

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— Paul Tash (Mr. Tash is Chairman of the Pulitzer Board and CEO/Chairman of the Tampa Bay Times.), August 1, 2014

“Kevin Kamen is one of the world’s best-known and most-prolific brokers of media properties and companies.”

— Gypsy C. Gallardo, CEO/Publisher of The Power Broker Magazine, July 30, 2014

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— Ted Nessi, WPRI 12, Providence, Rhode Island, July 23, 2014

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(CONTINUED FROM PAGE 12)

Goal Questions – Asking a customer about their goals or objectives for the business allows you to show the customer how your products can help them get what they want out of life. Asking, “Where do you see the business going in the next 5 years?” or “What are your goals for the business in the coming year?” allows you to frame your proposal in terms of their goals. “Mr. Customer, you said you want to increase your carry out business in the next year, so I’ve put together some ideas to promote this aspect of your business.”

Feelings questions – Experienced sales people know that customers make buying decisions based on emotions and then justify them with the facts. It is vital that a sales person not only knows what the customer is “thinking” but also what they are “feeling”. Asking a customer, “How they feel” about their current marketing will provide significant insights into their buying process. It is also wise to try to get a handle on what they feel about your product and advertising in general.

CONVERSATIONAL QUESTIONING TECHNIQUES

Questions allow you to control the direction and tenor of the conversation. They allow you to steer your prospect toward an understanding of how your prod-

ucts can help them solve their problems and achieve their goals. Good questioning technique also keeps the customer fully engaged in your presentation. When a sales person monopolizes the conversation, telling the prospect all about their products and how great they are, the prospect can mentally “check-out” and simply pretend to listen. Questions force the customer to give you their full attention. Knowing that they need to answer your questions means they have to follow along and be fully engaged.

As we mentioned above, time with a customer is both precious and limited. The more engaged the prospect is in your presentation, the more time they will give you. Most customers enjoy a good conversation; no customer wants to be subjected to an interrogation. The needs discovery portion of your call should have the feel of a conversation between peers and not a courtroom cross examination. Here are some techniques which will help you to accomplish this:

Tell the customer what you are doing – Before you launch into your questions, tell the prospect what you are trying to accomplish. “Ms. Customer, I would like to ask you a few questions, so I can get a better understanding of your business and see if there is anything I can do to help you achieve your goals.”

Start off easy – Many sales trainers believe salespeople should never use closed ended questions. These are questions that can be answered in one or two words such as, “How long have you been in business?” 15 years!” I feel that closed ended questions can be useful at the beginning of a call. They are easy to answer and non-threatening. They can be great “icebreakers” allowing the customer to ease into the conversation. These simple questions get the conversation started and set the stage for more difficult questions later in the call.

Control the direction of the call – Keep your questions on point. Think about the information that you need to form a good solution and sell it to the customer. Know where you want to go and try to stay on course. Though you want to stick to your plan, do not let this prevent you from pursuing an unexpected but promising line of inquiry. If the customer mentions that they are planning an expansion that you didn’t know was coming shift gears and get the customer talking about the new opportunity.

Volley the “ball” – The conversation should look like a tennis match, you lob a question over the net and the customer returns it. Your next ball starts from where

(CONTINUED ON PAGE 14)

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(CONCLUDES FROM PAGE 13)

the customer hit it. You should carefully listen to the customer and build your next question on their response. This shows respect for the client. They will know you are listening and paying attention to what they say. This also gives the interaction a conversational feeling.

Ask one question at a time – Don't fire a string of questions at a prospect. Feed your questions to them one at a time. Wait for the answer and then move on to your next question. Giving a prospect too many questions is stressful and confusing. This might cause the prospect to "clam up" or cut the conversation short.

Ask "why" – When a prospect expresses a strong position on something such as, "I don't believe print advertising is effective!" ask them to explain their feelings. "Mr. Prospect, why do you feel print doesn't work in your industry?" Their answer may

give the information you need to respond to them. Perhaps they have had a bad experience in the past or they are just repeating something they heard from a competitor.

Don't answer your own questions – "Have you heard about my publication? It is the Ourtown Herald and it reaches over 50,000 readers." Too many sales people ask and answer a question without coming up for a breath. When you ask a question, give the customer a chance to give you an answer. This is far more common than most people realize. Asking and answering a question makes the prospect feel that they do not need to be part of the conversation.

Listen with your ears, listen with your eyes – Pay attention to the customer's reactions to your questions. Listen carefully to their answers and the tone of their answers. Also observe their body language.

If they perk up when you are discussing a particular aspect of their business, you have uncovered a "hot button" issue. If they seem uncomfortable discussing something, you may have found a serious problem that they will be very anxious to resolve.

TO SELL OR NOT TO SELL, IT'S ALL ABOUT THE QUESTION

One of the popular medical shows on television was House M.D. Dr. House was a brilliant diagnostician who solved medical mysteries that stumped other doctors. Dr. House would ask his patients a lot of probing questions and performed a battery of tests to gather additional information. He then analyzed the information he collected to formulate a diagnosis of the patient's problem and to effect a cure for them. This is exactly what a great sales person does. The only difference is that the curmudgeonly Dr. House irritated his patients, while good sales people use their

(CONCLUDES ON PAGE 18)



Will the Internet kill your free community paper?
Did instant coffee kill coffee?

New technologies change many things. But not everything. You may tweet, blog, surf, shop, or search online but you continue to read your free community paper. You just proved it.

Readership of free community papers is now higher than paid daily papers, and continues to grow. Rather than being replaced by "instant" media, your local free community paper has become an important part of our neighborhood.

The reason, which sometimes is not heard because of all the noise about the Internet, is pretty obvious: your free community paper does what the Internet doesn't. We promote connections at a local level. Free papers join readers and advertisers in ways digital media don't.

In fact, the local content and power of your free paper makes advertising even more effective. We are the number one medium for driving purchases. That's important in every product category.

Including coffee.

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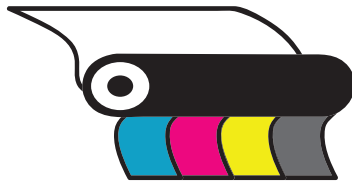


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By the Numbers

How are newspapers doing right now?



Kevin Slimp
The News Guru
kevin@kevinslimp.com

There's no doubt that it is convention season. The crowds have been large and enthusiastic. In just a few weeks I've been from Nashville, Tennessee to Bloomington, Minnesota and Columbus, Ohio to Edmonton, Alberta.

There are more publishers waiting to catch me after keynotes lately. When the last workshop is done, there are bigger lines wanting to talk. And what's the question I get asked most often? "How can I get my hands on the results of your latest publisher survey?"

Your wait is up. Well, part of it is. You might remember that I conducted a survey of 614 publishers throughout the U.S. and Canada back in October. The results were quite interesting. Mostly, though, they led to more questions.

In late January, I sent out Survey II. So far, after two weeks, more than 300 newspaper executives have responded to the survey. Most are publishers. The results are fascinating to a guy who loves numbers.

In future columns, I'll share some of my thoughts on the meanings of these numbers. For now, let's take a look at some of the more interesting results.

Respondents are from papers of all types. They pretty much fit the industry profile in North America. Several publishers of metros completed the survey, as did publishers of mid and small dailies. The largest number of respondents, as you might guess, were from weekly newspapers. That makes sense, since the majority of newspapers are weekly.

A paid newspaper is the primary product of 80 percent of respondents, and 20 percent indicated their primary products were free papers. These were broken down into free newspapers and shoppers. About one-fourth of the free papers classified themselves as "shoppers."

In future columns, I plan to break the

results down in more detail, by size, type, etc. For this column, I will stick with the overall results.

In general, newspaper advertising revenue seems to have dropped a little, but not much. Advertising revenue has decreased for 44 percent of respondents, with most of those indicating it has decreased "a little, but not drastically."

Advertising revenue has remained "relatively steady" for 26 percent of respondents over the past three years, while 30 percent report their ad revenue has increased.

Over the past year, however, the number who say their ad revenue has decreased is much closer to those who indicate their revenue has increased. It's almost an even split between decreased, remained steady and increased.

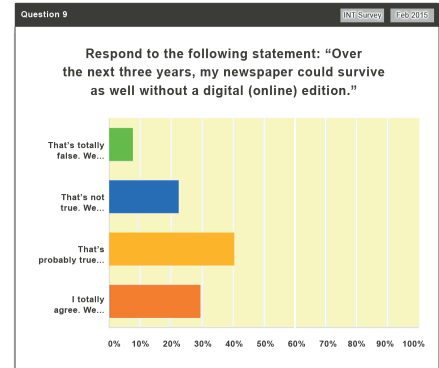
According to 99 percent of respondents, print revenue is the key to profitability, while 9 percent added that, while print is the greatest source of revenue, digital sources make up a significant part of their revenue. 90 percent responded that digital revenue was "negligible."

It gets a little confusing in the next question. When asked to respond to the statement: "Over the next three years, my newspaper could survive as well without a digital (online) edition," 70 percent said that was a true statement.

While, in the previous question, only 9 percent indicated they get a significant share of their revenue from digital, 30 percent answered they would lose "a lot of revenue," if they didn't have a digital edition. Confusing, but true. We'll look into that in more detail in a later column.

There's no doubt what the major source of revenue is at most newspapers. Without a print edition, 99 percent of respondents said they didn't believe they could make it. For further emphasis, 82 percent went so far as to answer, "That's crazy. We'd never make it without a print edition."

When asked where the most revenue is generated on the digital platform, 21 percent respondents answered "up-selling print ads to our digital side." Revenue from ads sold on



the digital platform only has been the most advantageous for 14 percent of respondents, while another 11 percent answered, "Bundling print and digital subscriptions." Alternately, 29 percent indicated that they have a digital presence, but do not generate any revenue from it, and 14 percent answered that they do not have a digital presence.

We asked questions related to profitability. Responses from 90 percent of executives indicated that their newspapers are profitable and 55 percent added that they foresee profitability well into the future. Four percent reported record profits over the "past year or two."

That gives you some indication of the pulse of newspaper executives at the moment. While I only discussed roughly one-fifth of the survey questions in this brief treatise, I plan to share more in future columns.

How can information like this affect your newspaper? While with a client in Virginia last week, I was asked for thoughts concerning future changes being discussed at their paper. I asked if they would like to look over the results of this survey, which they did.

Afterwards, the publisher told me, "That is so helpful. I think we'll hold off on some of the changes we were planning."

More information will come, but I've more than used my 800 words for this column.

Kevin is scheduled to speak at 12 conventions and to visit more than 20 newspapers in early 2015. To learn how you can bring Kevin to work with your staff, contact him at: kevin@kevinslimp.com



Contrast... was never more apparent than the destination wedding I went to (in the Bahamas) at the beginning of this month and my return to Wisconsin in the sub-zero temperatures that have followed. Yes, this is my inspiration for this column. That's how I make connections and get ideas, so I never know what will float through my mind. It's as good a starting point as any other, and, if you have any ideas, e-mail them to me!

Contrast and Image

Contrast is a device that can work with all the design elements—line, space shape, texture, size, value and color. Its purpose is to help create visual interest and to help in organizing information by providing a focal point. Whatever stands out the most gets noticed.

Contrast is created when two elements are different—really different. I repeat ... really different. If items are only 'sort of' different, go back and make them different. Look at this sentence:

Contrast brings images into focus. This is contrast. Different weight, different type. Compare to:

Contrast brings images into focus. The word **contrast** in both sentences has been made bolder, but the first sentence actually demonstrates a contrast. The other is weak, which may be OK in a newsletter to highlight text, but advertising is different. For one, you're trying to grab a reader's attention and a subtle change may not work. So use contrast with gusto!

Contrast has to also be used with discretion. If too many items (bursts for example) are used to highlight information, it just defeats the purpose of this one piece of information being treated as "special." If emphasis (contrast) is placed on every item, then nothing stands out. It becomes visual clutter. I realize that sometimes advertisers request this, but when it's our choice, it's up to us as designers to use these elements with control.

Changes in shape, value, size, color are some of the easiest ways to add that focus by altering the contrast. The strongest contrast in a black and white ad is just that... black and white. So many ads add too many layers of gray (50 shades?) that

you have now eliminated any chance of developing a strong contrast.

Contrast and Type

Contrast works with type choices, sizes, colors, and values as well. Reverse blocks of type create contrast, but when the typeface is too small, or there's a lot of text, or the serifs get filled in, etc... then the contrast loses its power and focus... and effectiveness.

The use of type in advertising is also an area that needs addressing. All caps, every line a different type, or a change of only a point size or two does not help in the overall organization and unity of the message. Subtle changes do not provide enough contrast to act as a focal point—it only creates confusion and disorganization. The ability to stay focused and not emphasize everything in an ad layout or design is critical to the message and response of the reader.

There are so many typefaces out there and many type families for you to choose from, but I still should mention that no matter what, choose the bold, heavy or black typeface rather than the "pseudo" bold (or even italic) "style." Some of you younger designers many not even know about this, but back in the day, we had the option of choosing a "pretend" bold or italic style. I'm not even sure that this is available anymore, but if it is... don't use it!

Contrast and Type 2

It's all well and good to develop contrast within a particular type family, but what happens when you mix a serif and sans-serif typeface?

The first thing to be aware of is the difference between text type and display type. There are many, many books available that deal with typography and fonts, but I am just going to cover a very brief overview of the subject.

Text typeface: Type that is designed for maximum readability and legibility at 9–12 points.

Display typeface: A decorative typeface meant for larger point sizes (18 points and above). Often unsuitable for long passages or text sizes.

Serif typeface: A small stroke at the end of a



terminal or arms of the letter.

Sans Serif typeface: Type that has no such strokes attached.

The times when you want to combine typefaces is when you want to choose a headline and body copy. If you remember the use of contrast, this can be easier to achieve. Start by choosing the typeface that will be used the most... the rest is like creating a recipe:

- Combine large and small
- Combine structure (serif and sans serif)
- Combine light or heavy weight
- Combine form (caps or lower case)
- Combine width (regular combined with condensed or expanded)

Start out simple and as you gain confidence, you'll be able to expand your choices. Also know that there are books or web sites out there that will suggest possible combinations to get you started. If you reread the bullet suggestions, you will note that contrast is the biggest factor in all the combinations.

Mighty Deals

Over the last couple of months, I purchased some fonts from Mighty Deals. What can I say, it's only once a month, it's a bundle and it's only \$27.00 each. I have a thing for Script fonts and this is a way to get additional script faces as well as decorative elements for a reasonable price. These are a few of my new favorite things (fonts):

Love Story

Rhyme Formal
Rhyme Casual

Until next month...



You've seen these ads before, but they are a good example of contrast in image and type. The original on the left has contrast, but it's too subtle and therefore nothing really stands out. Repeating the bug shapes at about the same size also misuses the idea of contrast and you are left with an ad that will just get lost on the page not to mention that visual clutter becomes the focus.

The ad on the right still has a few problems, but the contrast in bug positioning, shade and type creates more visual interest within the ad itself.

Ellen Hanrahan hanrahan.in@att.net ©2015



Our Best Foot Forward

KEITH REINHARD

Advertising's Future

A few months back, someone in the pages of Adweek suggested that, given all the changes technology has brought us, we need to redefine advertising.

I disagree. Advertising has always been about connecting brands with people. It still is. But today we know a lot more about the people with whom we want to connect and almost every day we're given new tools to help us make those connections. Plus, now, if we do it right, those folks we actually engage will connect with each other and with all their friends to help us build a whole community of brand fans and activists. We've always said that word of mouth is the best medium of all. Augmented by word of Web, it's even better.

There's no question that the advertising industry has changed dramatically. But its purpose is still the same. And while we obsess about all the changes, it behooves advertisers to remember the basics that haven't changed and won't. Chief among these non-changes is human nature itself—the obsessive drives that motivate the people we're trying to influence. As they always have and always will, people seek brands that will help them survive, help them succeed and help them take care of their own. They want brands that will help them be loved and admired and that will, in some way, enrich or improve their lives.

Although I'm no longer involved in the day-to-day business, someone recently asked me how I see the advertising industry evolving. As a response, I suggested we define a period between 1950 and, let's say 2030, and then divide it into three unequal parts.

Beginning in the '50s, we had the "Creative Revolution" inspired and led by Bill Bernbach, who broke all the rules that had been established by the early high priests of advertising. During this period we learned to respect the intelligence of the consumer, how to engage people with humor, irony, wit and emotion. We learned

the importance of craft and the power of a well-told story.

All this turned out to be a better way than relentlessly pounding unique selling propositions into people's heads. Mindless repetition was just one of the tactics favored by those who had gone before.

Then, at the end of the last century, came the "Digital Disruption" during which advertisers were given amazing new tools to help make those all-important consumer connections. Mountains of data helped advertisers better understand and more precisely locate their prospects. Digital messiahs proclaimed the end of Madison Avenue, and at times it seemed the obsession with technology was diverting attention from the basics. I was often reminded of what Henry David Thoreau said at the end of another century: "Men have become the tools of their tools." I feared that we sometimes did things just because we could, not because they were right. Had the digital disruption turned into a digital distraction?

But now I believe we are on the cusp of an even more promising period of industry development, a period where the lessons we learned during the creative revolution about craft and storytelling with emotion and humor will combine with the tools and data brought to us by the digital disruption. For want of a better label I'm calling this new period "The Ultimate Revelation." (To me it sounds kind of prophetic, even biblical.)

And what will be revealed in the ultimate revelation? Among other things it will become quite clear that there is a profound divide between creating a buzz and creating a brand. There's an important difference between a one-off stunt and an enduring brand story. There's a difference between an algorithm and an insight into human nature and between mere contact and true connection. Finally, there's a wide gulf between big data and a big idea.

There will be other truths revealed in

the years ahead. More than ever, brands will need authentic and compelling stories that are told consistently across all points of engagement. We'll learn again as we learned with the advertorials of an earlier time that native advertising compromises the integrity of both brands and media. It will also be revealed that media strategy and creative strategy need to come back together, and words like "digital" and "traditional" will lose their meaning. They will blend into one word called "advertising," the art of connecting brands with people.

I could be wrong about all this, of course. To borrow a line from Oscar Wilde, "I am not young enough to know everything."

Keith Reinhard (@kreatividad) is the chairman emeritus of DDB Worldwide.



(CONTINUED FROM PAGE 14)

interest in their customers to build strong relationships. Doctors use x-rays, MRIs and CT scans to see inside their patients to find their problems. Questions serve the same function for sales people. Learning how to use questions effectively is critical to success in sales. What sets super star sales people apart from their peers? They ask more and better questions – NO QUESTION ABOUT IT!

This article was written by Jim Busch of the Pittsburgh Pennysaver. Link & Learn is brought to you every month as part of PaperChain's® mission to provide educational material to the free paper publishers. If you have an issue you would like to see covered please email janderson@wisad.com, put "Link & Learn" in subject line. Be sure to check out www.paperchain.org for past issues, electronic ready promotional ads and much more to help you remain competitive.

From the President

(CONTINUED FROM PAGE 7)

Remember that Commission = Sales * Percentage calculation?

For talking purposes, let's say that percentage is 15%. In this system, that percentage raises or lowers based on performance on the K.P.I.s. For example

- Meet All Four K.P.I.'s—Commission % increased by 50%. 15% becomes 22.5%
- Achieve Three of Four K.P.I.s—Commission % increased by 20%—15% becomes 18%
- Achieve Two of Four K.P.I.s—Commission % reduced by 10%—15% becomes 13.5%
- Achieve One of Four K.P.I.s—

Commission % reduced by 20%—15% becomes 12%

- Achieve 0 K.P.I.s—Commission % reduced by 25%—15% becomes 11.25%

Organizations push back on this for two reasons:

- They have no means of keeping track of individual account numbers, growth or retention.
- If not, they have bigger challenges than the comp plan.
- They are flummoxed by the increases in commission rate

If you have a rep meeting escalating goals in account activity, growth and retention, that rep is generating

new revenue at a clip that will justify 22.5%

To me, this is the essence of sales management. Identifying predictive behaviors that foster success and rewarding them through the comp plan.

Your conversations with your sales team are no longer about why they don't prospect more or customer service issues, or even the fact that they don't seem to sell enough special sections. The plan takes care of that. Your only concern is how to help them (and you) make more money.

If you have questions, or want to talk more about coaching "predictive behaviors," shoot me an email at BobMunn@mac.com.

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