

*October* 2024  
**INFORMER**



**Community  
Papers of  
Michigan**



## Winning Strategies to Monetize Newsletters

From The Executive Director, **Don Rush**

Well, the end of October is near and it's time to finalize plans and new endeavors for increasing 2025's revenues. (Please, share any ideas you have that other member publications can take a swing at, too.) Starting around 2020, I always wanted to start a new project to increase revenues at my newsgroup – I wanted to make money by publishing weekly and monthly newsletters. I figured with all our editorial content, contacts with local print readers and local businesses, plus the thousands of email contacts we had, it would be “easy” to publish monthly emailed newsletters and make new money!

Right.

Like many paper publishers and managers with limited resources (and time), new projects were not high priorities like maintaining and growing with what we know: selling print advertising. So, the article from 1999 about monetizing newsletters stayed pinned to my wall, only to collect dust for over 20 years.

C'est la vie.

Last month, the digital newsletter from Editor & Publisher, published an article by Bob Sillick which caught my attention. Sillick's article was headlined, Study Reveals Winning Strategies to Monetize Newsletters. Wrote he, “The popularity of newsletters with readers and the revenue-generating opportunities for publishers have increased substantially since E&P's February 2022 Revenue Round-Up article, ‘Newsletters attract more readers, advertisers and revenue.’”

“Released in July 2024, a new study from MAGNA Media Trials and Sherwood Media shows why newsletters have gained prominence. Their survey of monthly newsletter readers found 41% said it was their preferred news source — topping a list of 12 sources. TV and news websites were tied for second at 39%, followed by social media third at 29%. By comparison, newspapers were ninth at 17% and radio 10th at 16%.

“Another major finding from the study revealed that many news outlets, legacy or online-only, fail to understand: ‘One-third of newsletter readers don't use news websites as their regular news source.’”

Sillick wrote small, local news outlets “can drive strong reader engagement, which is a primary sustainability goal” with newsletters.

He quoted Andrew Rockway, associate director of Sustainability Audits at LION Publishers as saying, “We are seeing increases in some in-person audience engagement, whether that's events, conversations or word of mouth. For example, if a news publisher has a presence at a community event, which they might not be producing, then it's a way to tell the news outlet's story.”

For a newsletter “success story” Sillick featured the husband-and-wife team of Don Day and Kara Jackson co-founded Idaho's BoiseDev in 2016. They are a small, local news outlet. Day and Jackson decided BoiseDev wouldn't have a paywall because the community deserved “access to quality information, regardless of whether they can pay.” Instead, BoiseDev uses a time-wall model, sharing stories with its members in the afternoon premium newsletter before the public can read them. They also use their relationships to sell advertisements into their newsletters.

Their website is BoiseDev.com.

Back in the day, my idea was to send out email newsletters with local sponsors, like restaurants, with a link to their daily specials embedded in the newsletter. The newsletter would promote our upcoming print publications, with teasers to special features or articles. Maybe a newsletter is in your future, or maybe you have a successful newsletter program already up and running. If such a program is in the works, or in the plans, please drop me a line via email DonRush@CPapersMI.com. I'd love to hear from you!



**We wish past CPM Board President Jon Jacobs** good luck with his future endeavors. Jon has stepped down from the board in pursuit of future adventures.

This month membership will read Ellen Hanrahan's third-to-last column, Ad Talk, for the Informer. Ellen and her husband are moving and sorting through “50+years of accumulated stuff, to prepare the next stage” of their lives.

“I have enjoyed my time with your organization and have been through a number of changes since I started writing in 1995,” she said.

She plans on writing through January ending with a New Year's column offering encouragement.

Thank you, Ellen and good luck!

**A final note to membership:** Community Papers of Michigan is working for you. In September, CPM paid back to membership (from ROP and Preprint sales) \$21,266.62.

**HAVE A GREAT HALLOWEEN!**



# Stop Being Yourself to Sell More!

## Understanding Buyer Personalities for Sales Success

Media Sales Coach  
Ryan Dohrn

I want to challenge you with a bold idea: Stop being yourself. It might sound strange, but being yourself in sales could be hurting your business. Why? Because your natural selling style might not match the personality of the buyer you're trying to connect with, and that mismatch could cost you the sale. From an ad sales training perspective, this could be the most important blog you read this month.

**There are three main types of buyers you'll come across in sales:**

1. Ego-Driven Buyers
2. Logical Buyers
3. Emotional Buyers

Most people sell the way they prefer to buy. For example, if you tend to buy things based on logic, you probably sell using facts, data, and logic. But what happens when you're talking to an emotional buyer? That approach may not resonate, which is why understanding the difference between these buyer types is crucial. The key is to tailor your approach to fit their personality, not just rely on your own style.

### WHO ARE YOU AS A SELLER?

Before you can start adapting to different buyers, you need to understand your own selling style. Let me give you a quick example from my experience. If you're an emotional buyer, you might find yourself drawn to purchases based on how they make you feel. If you're a logical buyer, you're probably more focused on facts, figures, and practicality. These same tendencies apply when you're selling. If you're selling emotionally but dealing with someone who needs hard data and logic, you're probably going to lose them. So first, you need to ask: who are you as a seller? Once you know that, you can start adjusting your strategy to meet the needs of different buyer types. If you happen to say that you are a little of both... you are emotional.

### WHO ARE YOU SELLING TO?

The next step is figuring out the personality of the buyer you're meeting. This is where you can get strategic. Research the person you're selling to—check out their LinkedIn profile or use AI tools to understand their communication style. If you notice they post a lot of lists, structured content, or data-driven insights, you're likely dealing with a logical buyer. On the other hand, if they share stories, emotional posts, or personal experiences, you've got an emotional buyer on your hands. I tell people all the time in my ad sales training workshops, adapting your style to meet the buyer's needs isn't about being fake—it's about being smart.

How Do You Sell to Each Type?

**Here's how you can approach different buyers:**

- **Logical Buyers:** Stick to the facts. Bring data, research, and clear arguments because that's what resonates with them.
- **Emotional Buyers:** Lean into storytelling and emotion. Talk about success stories, paint a picture, and use FOMO (fear of missing out) to tap into their emotional decision-making.
- **Ego-Driven Buyers:** Although they're less common, these buyers thrive on recognition and validation. Make sure to acknowledge their importance and cater to their sense of achievement.

### BE STRATEGIC, NOT FAKE

When I say, "Don't be yourself," I'm not telling you to be dishonest or unethical. What I'm really saying is to be strategic. Shooting from the hip might work once in a while, but if you want consistent success, you need to align your style with the buyer's personality. It's about being in tune with who you're talking to and delivering a pitch that speaks to their mindset, not just yours.

### FINAL THOUGHTS: ALIGN FOR SUCCESS

When it comes down to it, selling is about more than just ad sales training or presenting your product or service. It's about aligning yourself with your buyer's mindset. Remember, who you are as a buyer often shapes who you are as a seller. By strategically adapting your approach, you can create stronger connections and ultimately close more deals. Here's a quick recap of what to keep in mind:

1. **Identify your buyer type:** Determine if your buyer is ego-driven, logical, or emotional.
2. **Recognize your own style:** Are you an emotional buyer? Logical? Knowing how you buy helps you understand how you naturally sell.
3. **Do your homework:** Research your buyer before a sales meeting. Use LinkedIn and AI tools to uncover if they lean toward a logical or emotional approach.
4. **Adjust your strategy:** Once you know your buyer's personality, tailor your sales pitch accordingly. Logical buyers need data and facts, while emotional buyers connect with stories and feelings.
5. **Stay authentic, but adaptable:** You don't need to change who you are. Just be smart about shifting your focus to match your buyer's needs.

By following these steps, you'll not only refine your sales process, but you'll also build a deeper understanding of your clients and create better, long-lasting relationships.

Never forget, friends, if Sales was easy, everybody would be doing it. They are not. We are the chosen few. This is a great job. It'll feed your family for a lifetime. If you need coaching advice and help or need me to speak to your group and motivate them to sell success, just reach out to me [Ryan@RyanDohrn.com](mailto:Ryan@RyanDohrn.com)

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>. 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  
Mark W.  
Rummel  
Fenton, MI

## **YOU'D BETTER SHOP AROUND:**

# **Why did our language kill off some letters?!**

Maybe you thought you knew your ABCs, but our English alphabet used to have a total of 32 letters instead of the 26 we all memorized — and sang about — back in grade school.

What happened to those six extra letters? Over the years, they were gradually phased out due to various factors, including changes in pronunciation, the influence of other languages, and the standardization of writing systems, a Reader's Digest story recently explained.

Some of these forgotten letters were used to represent sounds that no longer exist in modern English, while others were simply replaced by letters that were easier to write or more efficient for printing.

**TWO OF THOSE** letters were Eth and Yogh (yes, those were the real names for "oi" sound, like in "coin," and "kh" sound like in "Loch Ness Monster" respectively). Linguistics experts say that modern streamlining and the mixing of the cultures of Europe are to blame for their loss.

Anne Babson, an English instructor at Southeastern Louisiana University with a background in Late Medieval European languages, explains that the letters we no longer see gradually fell out of use as printing presses developed a type-setting system, the Reader's Digest said.

"At first, Eth and Thorn were replaced with 'Y' in some typography and signage, so 'Ye Olde English Shoppe' would have been pronounced by contemporary readers as 'the Old English Shop' today," she says. Fascinating stuff, right?

**AND IT DOESN'T** stop at easier advertising. Since our ad / marketing sales industry has always been in the business of streamlining operations, maybe today's experts — or A.I. — would have jettisoned those six letters now, instead of back in the 1500s. But there are no plans to kill off any other letters soon, so our ads and news stories won't have to be reset or corrected anytime soon, thankfully...

## **Here are those six extra letters:**

- **Thorn (þ):** Used to represent the "th" sound in words like "the" and "thorn."
- **Yogh (ȝ):** Used to represent various sounds, including the "y" sound and the "gh" sound in words like "night" and "laugh."
- **Wynn (ƿ):** Used to represent the "w" sound.
- **Eth (ð):** Used to represent another "th" sound, different from the one represented by "þ."
- **Ash (æ):** Used to represent a vowel sound similar to the "a" in "cat."
- **Oed (œ):** Used to represent a vowel sound similar to the "o" in "go."

Mark has worked at papers in Saginaw, Port Huron and the Thumb Area since 1972, plus served on the CPM Board. He and wife Sally even worked for The Walt Disney Company. They also opened and ran a successful restaurant for 17 years. He's retired in Fenton, Mich. [MarkWRummel@gmail.com](mailto:MarkWRummel@gmail.com)

Sometimes I have a clear idea of what I will be writing about. Other times, I hit a detour that takes me in a different direction... so welcome to this detour as we look into file formats...

# JPG vs PNG

It started innocently as I was going to include fall artwork into the article and present some graphic information from *CreativePro.com*.

I have had a subscription to their monthly newsletter since it was introduced as *InDesign Magazine* in July/August 2004, which covered many functions, tips, tricks and features in the *InDesign* program.

In November, 2021 (issue #150) the focus of their content changed to include other Adobe products and other design software programs as well. Besides the monthly magazine, Creative Pro has other benefits, articles, fonts, artwork and keeps you up-to-date on what is happening in the design world.

The cost is \$6.50 per month (billed yearly at \$78.00) and allows you to access both past and present articles, fonts, art and other pertinent information. In every issue I receive, they encourage me not to share my issue, but to share a great discount to share with my friends...\$15 off a 1-year subscription:

Use coupon code: **FRIEND** at <https://creativepro.com/become-a-member/>

## JPG vs. PNG

I was at the website and saw some Halloween art to download, and a number of them were .png files. I had used some of them before, but I was seeing more and more of these file formats and wondered why... why was I seeing more, what's the difference between .jpeg and .png, and was one better than the other? And that was all it took to send me down the rabbit-hole. Also, be aware that both of these file formats are raster-image formats.

**What is a JPEG file?** Joint Photographic Experts Group (**JPEG**) files are one of the most common ways to store digital photos.

Many modern cameras use them to shoot and store images. **JPEGs** go through a compression process to significantly reduce the image file size—making them easier to store and load on web pages. **JPEG** images can contain up to 16 million colors.

**What is a PNG file?** Portable Network Graphics files (**PNGs**) are compressible



The cupcakes are vector files.

## Ad Talk

with Ellen Hanrahan

and like **JPEGs**, can handle 16 million colors. They're mostly used for web graphics, logos, charts, and illustrations, rather than high-quality photographs, because they take up more storage space than **JPEGs**.

One thing **PNGs** offer that **JPEGs** don't is the ability to handle graphics with transparent backgrounds.

**What's the difference...?** Despite similarities and widespread use, there are differences. Because of their different compression processes, **JPEGs** contain less data than **PNGs**—and therefore, are usually smaller in size. Unlike **JPEGs**, **PNGs** support transparent backgrounds, making them preferred for graphic design.

**Lossless vs. lossy compression:** It's important to understand the compression processes each file type uses. **JPEGs** are designed to efficiently store high-quality digital photos packed with detail and color. They compress large images into much smaller file sizes, making them easier to share and upload online. But this comes at a price.

**JPEGs** use a lossy compression process—meaning some data from the image is permanently deleted when it's made smaller. This could effect the quality of your file because each time you edit and save it, you lose more data which is why some professional photographers prefer using uncompressed raw files.

In contrast, **PNG** files use a lossless compression. This means no data is lost when the image is compressed—the quality stays the same no matter how many times you edit and save the file. The image won't become blurry or distorted, making **PNGs** ideal for sharp logos and graphs containing lots of figures.

**File sizes:** **JPEGs** may affect quality with their lossy compression, but they can reduce large images into more manageable file sizes, especially helpful if you don't have a huge amount of disk space to play with—and can speed up page loading times, too.

The **PNG** format offers lossless compression but creates bigger files (they retain more information) and can use up additional storage space, and can potentially slow down the responsiveness of web pages.

**Transparency:** One of the major differences between **JPEG** and **PNG** files is their ability to handle transparency in images.

**JPEGs** don't support transparent backgrounds. Non-rectangular logos and graphics featuring lots of text are unlikely to work well in this format and **JPEG** images will also struggle to blend seamlessly with web pages that feature different background colors.

**PNG** files will support transparency. Web designers can apply transparent backgrounds to their images—and even different degrees of transparency. It means **PNG** images integrate better with different background colors on a page and text is easier to read.

**Digital photos vs. web graphics:** **JPEGs** are popular with photographers and businesses that have large image libraries. The smaller file size allows multiple digital photos to be shared and downloaded simultaneously. With an efficient use of storage space, **JPEGs** can keep an image library relatively streamlined, with no long wait times for files to open.

Given widespread use, **JPEG** files are viewable and editable across a vast array of operating systems/programs—so you're not likely to need specialized software to work on them.

In comparison, **PNGs** aren't really useful to store high-quality photos. They specialize in handling detailed, high-contrast web graphics, often the default format for screenshot images since they can provide a highly accurate representation of your desktop and don't compress pixels together. A huge color palette and lossless compression ensure they retain plenty of detail—making them a popular choice for illustrations and charts.

The ability of **PNGs** to handle transparent images also gives them an edge over **JPEGs** when designing logos. For example, you can create a company logo with a transparent background, then seamlessly layer it on top of other images or web pages.

As with **JPEGs**, you can open **PNGs** in many programs and web browsers. **PNGs** were specifically designed to be an upgrade on the older **GIF** format—meaning they're patent-free and offer a much broader choice of colors.

## Final Thoughts

If you want to know more, all you have to do is "google" jpeg vs. png, and you will get so much more information! To tell you the truth, I have been somewhat hesitant to use **PNG** files myself because I didn't know what the difference was. So hope I spared you the anxiety about which file format to use when and where. In the age of AI it's becoming more difficult to keep up with the changes going on with the software program we use.

In the meantime, enjoy some falling leaves in a **PNG** format.



Until next month...!

I'm a former art teacher & graphic designer—for info, PDFs of articles, or have ideas or comments, e-mail: [hanrahan.ln@att.net](mailto:hanrahan.ln@att.net) Ellen Hanrahan ©10/2024



# Ad-Libs

BY JOHN FOUST

## The Power of A Pause

Lately I've been thinking about the well known television campaign for Wrangler jeans. This was the one with the tagline that was spoken as it appeared on the screen: "Real. Comfortable. Jeans." The narrator paused after each of the three words – to match the punctuation. The combination of the two packed a memorable punch, because it emphasized each word. Wrangler jeans weren't described as "real comfortable," they're "real" and "comfortable." Plus, Wrangler is synonymous with "jeans."

There's real power in a pause – whether it's in a TV spot, a sales presentation, a meeting or a conversation. While there are many points to make about pausing, let's take a look at three:

**1. Pause for emphasis.** Teresa, who is a marketing agency executive, once told me about her perspective on pausing. "When I'm pitching a new campaign, I create a little mystery – even if it's just for a few seconds," she said. "The new campaign won't seem as special if it casually appears on the screen or the flip chart. I keep it hidden until the right moment. After I do the set-up, I say something like: And here (pause to change slides or remove the cover sheet on the flip chart) is the first ad in your new campaign."

"It's a little like an entertainment awards presentation," she explained. "The presenter says: And the winner of the Oscar for best picture is (pause to open envelope) and announce the name. That puts the spotlight on the winner."

**2. Pause for clarity.** Maybe you've heard about sales conversations that began like the one I witnessed some years ago: Hi thank you for meeting with me today I'm here to talk to you about your advertising we talked on the phone last week and you shared some of your

concerns about your current marketing let's take a moment to explore that and look at some possible solutions how does that sound?

Whoa. Slow down. Use some verbal punctuation. Otherwise, all the other person hears is an unintelligible mumble.

**3. Pause for control.** There's an old saying, "The kindest word in all the world is the unkind word unsaid."

Control is especially important in tense group meetings and one-on-one conversations. If someone pushes one of your hot buttons, pause. Don't say anything, just pause for a moment. There are a lot of pitfalls in shooting from the hip with a negative comment. Instead of risking a response you may regret later, ask yourself: What is the upside in being diplomatic right now? By pausing you'll give yourself a chance to collect your thoughts and think logically, instead of emotionally.

Pausing is equally important when you're asked a question. Resist the temptation to jump in immediately with an answer. Simply pause, take a breath and give your answer. The result will probably be a better answer.

Countless conversations over countless years prove that silence is truly golden, even in small doses. In fact, you could say that a pause is a Real. Effective. Technique

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# How do we get readers back?

A better question might be, "How do we grow new readers?"

By Kevin Slimp

Last night, I noticed several similar messages in my inbox:

- "Hey, Kevin. Do you have a column for us?"
- "Hi, Kevin. Just making sure you'll have a column for this month."
- "Kevin: Did I miss your column?"

You guessed right. I was late getting my column written. But I have a good excuse (my friend, Brian, sent me a book titled "Excuses" because I always have a good reason). I was late with this column because I've been inundated by newspaper requests over the past few weeks, and time just got away from me.

Interestingly (at least to me) are the types of requests coming in lately. Sure, there are the usual requests to speak at conferences and help with technical issues. But since the end of summer, I've noticed a spike in three types of requests:

- Holding focus groups to grow newspapers
- Critiquing newspapers and suggesting changes
- Helping newspapers reach younger audiences

There's a definite trend brewing here. It appears that newspapers – and these requests have been coming from papers of all sizes – are looking for and investing in permanent growth. It does my heart good (for readers outside the U.S., I checked Merriam-Webster. That's an actual saying) to see newspapers investing in ways to create solid growth. I'm declaring the days of "quick fixes" and "new gadgets" over. The only way I've seen newspapers grow – and I see it all the time – is to invest



The Community Paper, Orlando, does a fantastic job of reaching younger readers while staying viable to older readers. It's one of my favorite newspapers.

in creating quality products that people want to read.

I used to get depressed while walking through vendor areas at conventions and seeing "get rich quick" schemes. You know the ones I'm talking about. Thankfully, I haven't seen as many of those lately. We may have learned that growing our papers takes more than a new scheme.

My question for you today is this: What are you doing to create permanent growth at your newspaper? For some, we may be spending a lot of time keeping our operations afloat, and that's valid. But it's possible to do two things at once. We can work at keeping our newspapers in business and plan for growth at the same time. I own three businesses, and I do both every day.

Here's an example. I spend about half of my time in the book publishing world. My company publishes books for well-known authors and has a solid base of customers. It's tempting to pump out book after book by established authors to meet the reading public's demand. So we do that. However, there's also a younger audience out there that's often ignored.

That's why I spend a lot of effort finding younger authors who might not sell as many books as veteran writers but can serve as a foundation for our future. It's working; our younger authors will be the best-selling authors three or four years from now. I'm working to keep the company afloat while planning for permanent growth.

At the risk of being repetitive, I ask again: What are you doing to create permanent growth at your newspaper? If it feels like you're spending most of your time finding ways to cut expenses, you've got the "keep the company afloat" side of the business covered. But just as necessary are your steps to create a viable product well into the future. According to The National Boating Safety School, "As soon as mass is displaced or the density is changed, the boat will no longer be able to float. It will not be able to maintain its equilibrium or waterline because its density will become greater than that of the water, and the vessel will sink."

In simpler terms, our boats can only float so long. Then they'll sink. We've got

to find or create a new current, which is what many newspapers are doing.

How do you get started? I'm shocked at the number of papers that look more like shoppers than newspapers. Take an honest look at your newspaper and ask yourself, "Would I read that?" Hold a focus group. Gather community members together to look at your product and offer honest suggestions. Look at newspapers attracting younger readers – they're out there – and see what they're doing that you're not doing.

These suggestions skim the surface but are proven ways to plan for growth. I don't know about you, but I'm tired of looking at the past and asking, "How do we go back?" We can't. It's time to invest in the future.



Kevin Slimp is a popular consultant, advisor and trainer in the newspaper industry. From 1997-2018, Kevin directed The Newspaper Institute of The University of Tennessee. He currently serves as CEO of Market Square Publishing and Chief Guru at NewspaperAcademy.com.

Kevin Slimp, "The News Guru"  
kevin@kevinslimp.com

# BOARD OF DIRECTORS



**Marty Bennett**  
**CPM President**  
Community Shoppers Guide  
117 N. Farmer - P.O. Box 168 Otsego,  
MI 49078  
Phone: 269-694-9431  
Fax: 269-694-9145  
Cell: 269-370-9469  
info@communityshoppersguide.net



**Cindy Gaedert-Gearhart**  
**Vice President**  
County Journal, Flashes  
Advertising & News  
241 S. Cochran Ave.,  
Charlotte, MI 48813  
Office: 517-543-1099 Ext.225  
Cell: 269-209-3532  
Fax: 517-543-1993  
CGWING@county-journal.com



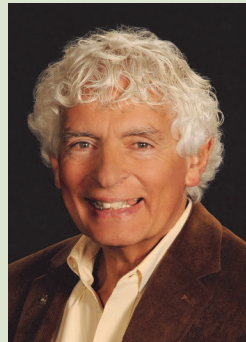
**Don Rush, Executive Director**  
donrush@cpapersmi.com



**Dana Risner, Business Manager**  
danarisner@cpapersmi.com



**Jeff Demers**  
**Treasurer**  
C&G Newspapers  
13650 11 Mile Road  
Warren, MI 48089  
Cell: 586-291-1874  
Fax: 586-498-9631  
jdemers@candgnews.com



**George Moses**  
**Director**  
The Marketeer  
110 E. North St., Suite A Brighton,  
MI 48116  
Phone: 810-227-1575  
Fax: 810-227-8189  
Cell: 517-404-7807  
gmoses@georgemosesco.com



**Wes Smith**  
**Director**  
View Newspaper Group  
1521 Imlay City Rd.  
Lapeer, MI 48446  
Phone: 810-664-0811  
Fax: 810-667-6309  
Cell: 810-338-7888  
wsmith@mihomepaper.com



## Community Papers of Michigan

10120 Hegel Road, Goodrich, MI, 48438  
Phone/Fax: (800)783-0267  
mifreads.com