Community Papers of Michigan

CPM

CIRCULATION VERIFICATION COUNCIL

OUR DATA SPEAKS VOLUMES

INFORMER
November 2016
mifreeads.com

By Jack Guza
CPM Executive Director

As 2016 is rapidly coming to a close, we turn our attention to new opportunities for CPM and our members in 2017. It's no secret that classified revenue for everyone has been in decline over the past several years. Our MegaMarket Statewide Classified Network ads have remained relatively stable, however they are nowhere near the levels they once were. MegaMarket ad sales have been the largest source of revenue for CPM and also funds the bulk of our member benefits publishers enjoy. CPM's Board of Directors and I are always looking for ways to augment our revenue to replace lost classified dollars. I am pleased to introduce a program that will do just that at no cost to you, just a space on the home page of your website.

Effective immediately, CPM is rolling out a new Google Adsense Network. We are asking our member publications to set aside one space on the home page of your website and designate it for this program. Google will fill that spot with rotating ads from their Adsense Network and CPM will collect 80% of the revenue for that one spot on your website. The company we are working with will receive the other 20% for installing, monitoring and paying our association for this service.

The national community paper association, IFPA rolled this out to their members earlier this year and virtually all state and regional community paper associations similar to CPM are doing the same. Please note individual sites do not typically generate a lot of revenue, however

with our membership combined, it can help strengthen your association. Also, with this program, you can add a second area on your homepage for another Google Adsense location that your company will receive 80% of the revenue, with the same 20% going to the company that is facilitating this service for our association. How much money can be made is unknown at this time. It's not a huge amount, however with dozens of websites featuring this for CPM, whatever it generates will be helpful and will allow us to continue with and add more member benefits. Some publishing companies have pointed out that the addition of Google AdSense to their websites adds a new element to their home page and shows local advertisers that there is added value in your company's website which encourages local ad buys as well.

I continue to actively sell network classifieds, preprints and ROP advertising, which will not change. The addition of Google AdSense will be a way to strengthen our association, albeit in a small way.

We appreciate your willingness to add Google AdSense to your home page of your website. It is already loaded on the home page of CPM's website www.mifreeads.com just above the footer, and CPM board member, George Moses has already added it to his site: www.georgemosesco.com so you can see that this does not take up a large area. When a reader goes to your website, the ad that first appears is based on their prior search history or e-commerce purchase history. ie:

if someone was on an outdoor site, such as Cabela's, similar outdoor-related ads will appear.

However I have noticed other ads also appear in the rotation as well.

By adding Google AdSense through CPM on your home page, you will assist your association to continue offering the many great benefits you have enjoyed as a CPM member, including: CVC Audits; and/or free listing in Kantar Media's Standard Rate and Data Service (SRDS) database. This is the service advertising agencies around the country turn to when looking for media placement for their clients and the reason many of you have received unsolicited preprint orders in what seemed like from "out of the blue".

Joe Mathes of Delta Publications, in Kiel, W., is facilitating this service for our members and is our contact person. Joe will gladly assist you with placing the Google AdSense code on your website home page if needed at no cost to you. Remember, you can add a second AdSense spot on your home page in which you keep 80% of the revenue.

Here is the code:
```
<script async
src="//pagead2.googlesyndication.com
/pagead/js/adsbygoogle.js"></script>
<!-- CPM 2 -->
<ins class="adsbygoogle"
    style="display:block"
    data-ad-client="ca-pub-
5402500308672770"
    data-ad-slot="4871454447"
    data-ad-format="auto"></ins>
<script>
(adsbygoogle = window.adsbygoogle ||
[]).push({});
</script>
```

I will also send the code out in a word file for you to copy and place.

Good Selling!

Jack

The Beauty of
Pre-Selling

By Michael Angelo Caruso

Most people think that the selling process occurs during the presentation. Yet experienced sellers know the buying decision is often made before the presentation takes place. I call this concept "pre-selling."

Here are some reasons why a prospect might decide to buy before a salesperson ever calls:

• **Reputation of the salesperson's company**
• **Salesperson's reputation**
• **Word-of-mouth**
• **Written testimonials**
• **A personal referral**
• **Advertisements**
• **Marketing**
• **Social proof via Facebook, Linkedin, Twitter, etc.**
• **Opening dialog in a sales relationship**

Save time by pre-selling Perhaps the simplest example of pre-selling is marketing. A strong marketing platform will help generate interest in your product or service and even create selling opportunities for you.

Having a "name brand," for example, is certainly a strong advantage in most selling situations.

Sometimes a pro-active salesperson can arrange pre-selling before the first sales call and save hours of selling time.

I once worked with a company that sent out webinar invitations from the sales manager, "John Doe," (not his real name).

I found this interesting because John wasn't the salesperson, nor was he going to be on the webinar. I recommended that the invitation come from the salesperson, since this was to be the prospect's primary contact moving forward. Let the pre-selling begin!

The pre-selling process can also involve something I call "indirect selling."

The appeal of indirect selling is that the salesperson does not seem to be actively pursuing a transaction.

She may, for example, be attempting to pre-qualify the prospect by referencing the benefits of the product. The seller might use language such as "we can't keep this product on the shelves" or even "would you be interested in something like this?"

An old sales axiom states that "people want what they cannot have." So, talk about your product and service without actually trying to sell it and you'll drum up a surprising amount of interest.

Just remember to put on your sales hat when the time is right. There's nothing worse than a salesperson who says, "I'm not trying to sell you anything."

About The Author

Michael Angelo Caruso is one of America's premier keynote speakers. He is known as "the speakers' speaker." He 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. For more information about Michael Angelo Caruso vist his website http://www.michaelangelocaruso.com Contact Michael @ Edison House, 333 E. Parent Ave. #4, Royal Oak, MI 48067. (248)224-9667.

Community Papers of Michigan

CIRCULATION VERIFICATION COUNCIL

AUDIT PROMOTION CHECKLIST

All of the services listed below are FREE promotions included with your audit.

When your audit is complete the most important part of your audit process begins! To get the biggest return on your investment, make sure you promote your audit. It's easy, and it's free. Use this checklist to increase revenue today!

☑ DISPLAY THE CVC LOGO - After your printed audit report has been issued, you can run the CVC logo in your publication, rate card and media kit. Call CVC for more logo promotion ideas.

☑ GET CONFERENCE CALL TRAINING - Call (800) 262-6392 to schedule training on your CVC audit report and readership study. Training sessions take 30 minutes, and can be scheduled during regular weekly sales meetings.

☑ LET US SEND A LOCAL AUDIT PROMOTION - Send CVC 10 pre-addressed mailing labels for potential new advertisers in your area. CVC will personalize an audit promotion letter for your publication and send each advertiser a copy of your report. After completing conference call training your sales staff should follow up with the recipients of the letter.

☑ NATIONAL AUDIT PROMOTION - CVC automatically releases your audit to Standard Rate and Data Service, and hundreds of national media buyers. Make sure you review your SRDS listing regularly and contact national advertisers in your area regularly. Call CVC for more information on national & regional media contacts.

☑ REGIONAL AUDIT PROMOTION - CVC maintains a database of more than 5,000 advertising agencies nationwide. Use the advertising agency marketing plan in the CVC Sales Handbook to develop profitable relationships with local ad agencies.

☑ CREATE IN-HOUSE AUDIT PROMOTION ADS – www.cvcaudit.com shows examples of hundreds of promotional ads run by other publishers. Make sure area businesses know why your readers are their potential customers.

If your audit is sponsored by IFPA, MFCP, WCP, CPII, MACPA, FCPNY, CPNE, CPM, SAPA, CPF, or PNAWAN you can have additional publications you own audited at association rates. Save thousands of dollars and call today for your no-obligation quote.

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* CVC audits paid and non-paid print media including newspapers, magazines, shoppers, and niche publications.

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Power Closing Sentences
For Advertising Salespeople That Work

By Bob Berting
Berting Communications

In sales training for publication salespeople, there is always the obligatory closing techniques which are sometimes mind boggling and at times hard to remember, especially when the prospect continues to be in denial of the publication benefits after a thoroughly wonderful presentation. Some of the important points of closing techniques can be described in the following:

• To establish value before closing
• Empathy vs. sympathy
• Emotion vs. logic
• Transference of feeling
• Giving testimonials

However in my sales training I have found that salespeople need to be armed with ways to close with power selling sentences that have an impact on converting the prospect to be motivated and sign a contract for a meaningful campaign or long range program. They are:

• "Let's get started on this campaign in our next issue"

• "I think this is the best program for you that money can buy…I think you ought to go with it"

• "Can we move forward on this?"

• "I understand what you want, and this ad series, in my view, will solve many of your problems. I think we should go with it."

• "After careful market research, we think this advertising plan will really build your image. Let's set it up today."

These tested closing sentences have been used by me in countless real life situations and are very effective. If the advertising salesperson can say them using the right voice inflection with a high degree of sincerity, they can achieve better closing results. If you use any of them, I'd like to hear from you about how effective they were. You can e-mail me at bob@bobberting.com.

Bob Berting is a professional speaker, advertising sales trainer and publisher marketing consultant who has conducted over 1500 live seminars, tele-seminars and webinars for newspaper sales staffs, their customers, and print media associations in the U.S. and Canada. His newest offer for the newspaper industry is a package of his two e-books " Dynamic Advertising Sales and Image Power' and "Advanced Selling Skills For The Advertising Sales Pro". Both books can be ordered on his website www.bobberting.com individually for 19.95 or both for 35.00. Contact Bob at bob@bobberting.com or 800-536- 5408. He is located at 6330 Woburn Drive, Indianapolis, IN 46250.

BAD DAY

by **Joe Bonura** *, CSP*

NO WAY, JOSE

The other day, I was having a bad day. Yes, I have them too. I just did not feel like making my sales calls. The few calls that I made, were not successful. In fact, one person was rude and hung up on me.

MOVIE TIME

My first reaction was to give up and go to the movies. Did you know that movie theaters are open in the daytime for dejected sales people? You could see a rerun of the movie "Titanic" and watch your sales career and the ship sink at the same time.

A WALK IN THE PARK

My second reaction was to walk around the block, and return to the phone and begin again to make sales calls. I am so glad that I opted for the walk.

YOU WILL FEEL LIKE THE BUNNY

When I returned to the office and picked up the phone to make my next call, I felt energized from the walk, and my mental attitude had changed for the better. The first call resulted in a sale, and the next thing that I knew, I was like the energizer bunny: making calls, making more calls, making many more calls. If I had gone to the movies, the theater, not I, would have benefited.

PRESCRIPTION TIME

We all have bad days. The secret is to recognize when we are having one, and then do something about it.

HERE IS HELP

1. Take a walk.
2. Call a friend.
3. Call a happy customer.
4. Make a few in-person calls.
5. Take a short nap.
6. Listen to a motivational tape.
7. Read a chapter from your favorite sales book.

THE REAL SECRET

The secret is to break the pattern. If you continue to make calls when you are suffering from a mental limp, the person on the other end of the phone can feel your negative attitude.

ABANDON SHIP

Think about how you would feel if someone called you on the phone and sounded as if they were the last passenger on a sinking ship. Your voice always communicates how you feel. Next time you speak with someone who has the flu or a bad cold on the phone, you will understand why they sound the way they do. The same is true when you wear your attitude in your voice. It is obvious.

IN THE MOOD

I have written about it many times, and it still holds true:
Mood follows action--Action rarely follows mood.

DO SOMETHING

So, just do something physical...anything! You will feel your

energy level increase, and that will be your sign to begin again. Doing something physical can change your mental outlook.

DO IT NOW

Try it immediately. Pick up the phone and call a happy customer. Watch what happens.

ABOUT JOE BONURA
His background is unique. Joe owned and operated a highly successful advertising agency for 18 years. During that time, he found his advertising campaigns were more effective when he educated his clients in the areas of sales and service. He conducted training seminars for his clients as added value. Word spread that Joe was a quality speaker, and more and more people asked him to speak. The demand became so high that he sold the agency to three of his associates to start his own speaking and consulting company, Bonura Business Development Group, Inc. Joe is past President of the Kentucky Speakers Association, served on the National Speakers Association Board of Directors for five years, and is a Certified Speaking Professional (CSP), a prestigious designation earned by only 8% of the 3,600 member National Speakers Association.

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Louisville, KY 40245
www.bonura.com
502-553-1746

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websites to your advertisers at:
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The holidays give us an opportunity to use more festive artworkandt ypefacestha tnormallydon 'tfitin to ourusual ,e very-dayads ,lik e…

Italic & Script

Ad Talk
with Ellen Hanrahan

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

Typefaces: Italic or Script

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

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

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

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

Use as display type

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

Be brief

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

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

Use discretion

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

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

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

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

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

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

Happy Holidays!
Balmoral Plain (50 point)

Happy New Year!
Ovidious Bold (30 point)

Joyeux Noël
CorinthiaROB (48 point)

Feliz Navidad!
Funkydori Bold (36 point)

Season's Greetings!
Samantha Italic PRO (38 point)

Greetings
Fontdinerdotcom Sparkly (40 point)
I like the sparkly, festive look!

Merry Christmas!
ITC Isadora Bold (25 point)

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

Readability & Legibility Review

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

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

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

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

Until next time!

I write for *The Independent* Publisher, SAPAtoday and CPM. *For information, PDFs of articles, or have ideas for design articles, e-mail:* **hanrahan.ln@att.net**
Ellen Hanrahan ©2016

Know When to Fold Them

When does holding on to older software and hardware become detrimental?

Kevin Slimp
The News Guru

kevin@kevinslimp.com

While in Minnesota last week, I had an assignment similar to assignments I've had many times during the past 20 years: to spend a day with a small community newspaper group, meet with the management and staff individually, then propose two optional plans with the same goal in mind.

The goal was to improve the editorial and production workflow, thereby improving the quality of the publication and efficiency of the operation. Sounds simple enough, and having completed similar assignments hundreds of times before, I felt up to the task.

Every newspaper is different, so I keep their particular needs in mind when offering advice. This group is in a process that many of us find ourselves in: determining whether to tweak the current workflow using the tools available, or to upgrade hardware and software throughout the organization to achieve monumental jumps in efficiency.

I understand the dilemma. Having owned several publications in the past, plus a couple of companies right now, I know what it's like to make upfront expenditures in order to see longterm gains.

Perhaps you are in the same dilemma. Should I purchase new hardware and upgrade software at the same time, or will everything be OK if we upgrade software on our current machines? Would my staff be more efficient with training or is it a waste of time? If I train them too much, will they run off and find a higher paying job somewhere else?

The questions go on. What about camera raw? Will it improve my product or just slow down my workflow? Am I spending enough time on my digital products or am I possibly spending too much time on them?

Speaking of staff, do I have too many or too few? Are they organized in the most efficient manner? Should we create our website in-house or use an outside vendor? The questions could go on forever. It's enough to bring on a panic attack.

Don't panic. Let me suggest a few things to think about when faced with similar questions. Let us consider hardware and software today and I will discuss other issues in upcoming columns.

Q. Is my hardware too old? Is it all going to come crashing down?

A. Hardware is a delicate issue. One of the quickest ways to improve efficiency is to improve the tools we use. Why do you think Amazon is always investing in new robots and distribution methods? However, hardware isn't cheap and no one wants to waste money.

I would suggest newspapers look over their current hardware and ask a few questions. How old are my computers? If you are working on machines more than six years old, chances are they are getting pretty slow and produce all kinds of delays. I've noticed six years is kind of a magic point for computers. Yes, Macs can last forever, but like anything else they slow down in time. And Windows-based machines slow down more quickly than Macs. It's just a fact of life.

I have four computers I primarily use in my work. One is an eight-year-old iMac. It still works and is fine for word processing and less intensive processes. But, I notice lately that it even slows down during simple tasks like checking email. I wouldn't dare waste my time trying to crank out pages on that computer. Sure I could do it, but it would take three times as long as creating the same pages on my two-year old iMac.

Q. What can I do to get the most of my current hardware?

A. If hardware is slowing down your workflow but new computers aren't in the budget, one of the easiest ways to get more from your machine is to maximize its RAM memory. RAM isn't expensive these days and I've seen machines double or even triple in speed by upgrading their current RAM to higher levels. Most computers can hold 8 to 16 gb of RAM. Check to see how much your machines currently have and how much they can hold, and make an investment (usually under $100) to maximize the memory in each machine.

Q. Is my software too old? Do I really need to pay a monthly fee to keep from falling too far behind?

A. Maybe, maybe not. Approximately a third of the newspapers I visit are using the most recent design software.

If you're an Adobe user, that means the Creative Cloud version, which requires a monthly subscription.

Does this mean you're behind the curve if you have older software? Again, maybe or maybe not. I don't work for Adobe or Quark, so I have no reason to mislead you.

You don't have to have the latest version of InDesign or Quark to be efficient. I have three versions of Adobe's software on the machine I'm using right now: CS5, CS6 and CC. I've noticed no big difference in speed between CS6 and CC. That's also the case on other machines I use. So if your staff is using CS6 software, speed probably isn't an issue. If it is, you should check the RAM memory, as mentioned earlier. You may want to upgrade to Creative Cloud for other reasons but speed probably isn't one of them.

You might even be OK with Adobe CS5 or 5.5. If things seem to be moving along nicely and you are getting your ads and pages out in a timely manner, you might be safe for now. I wouldn't plan to use CS5 for several more years, but your operation won't come crashing down in the near future due to software issues.

However, if you are using really old software like CS or CS2 (even CS3), your days are numbered. One day in the not-to-distant future you might walk in to learn no one can get their pages out. Even if that weren't a possibility - and it is - it's taking at least twice as long as it should to get your product out the door using old software. CS3 was released just under ten years ago. Not many of us are driving the same cars we were in 2007. And if we are (I've had mine five years), we're probably thinking about upgrading to a newer model.

It's interesting we often update our cars before updating the things that provide our financial security. We forget that time is money. If it takes twice as long to get an issue designed due to old software and computers, the amount of time it would take to recoup the cost of new equipment is minimal.

As I tell my clients, I'll be home in a couple of days. So do what you think is best. But if it were my decision, I wouldn't wait too long before upgrading any older software and hardware.

Community Papers of Michigan

USPS Rate Filing Raises Weight - Changes Name

Donna Hanbery

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In October 2016, the USPS filed its Notice of Price Adjustment for market dominant products with the Postal Regulatory Commission. The rate filing generally increased rates in line with the cumulative increase in the Consumer Price Index (CPI) since the Service last adjusted rates. Significantly for mailers of free papers and other shared mail programs, the USPS has increased the breakpoint of allowable weight for standard mail flats from 3.3 ounces to 4.0 ounces. This change was done without a commensurate increase in prices for the extra weight. The new price for a piece weighing up to four ounces is the price with just the CPI increase.

Another significant change in the filing, is the proposal to change the name "Standard Mail" to "Marketing Mail." The price change, upon approval, will become effective January 22, 2017. At that point the name will also change, but requirements for mailers to change their software, postal indicia, or placards, to reflect the name change will not be imposed until July 2017.

For members of the Saturation Mailers Coalition, the increase in the breakpoint was welcome news. It was responsive to requests and appeals we have been making to the USPS for many years to take steps to reduce the rates for heavier pieces to make the mail more valuable and to make mailed free papers better able to offer competitive prices to advertisers that can choose between other print media, electronic, and an ever growing array of digital offerings.

In support of these changes, the Postal Service echoed arguments SMC has been making about the benefits of additional weight. The USPS wrote in its filing "the purpose of this change is to add value to the mail by allowing senders of automation, non-automation, and carrier route flats to improve the quality of their mail piece (e.g. by adding more material to the mail piece or by increasing the weight of the paper used) without incurring additional pound charges. In addition, this change will simplify the price structure for mailers who are already mailing items weighing more than 3.3 ounces."

As a participant in postal proceedings for the past 20 plus years, SMC has sponsored and supported economic testimony that shows postal costs do not increase significantly as piece weight increases. Yet the competitive playing field between private carrier delivery, and other methods of print delivery, and postal distribution for heavier pieces, can be intense. It is hoped that this increase in the allowable weight will give free papers an opportunity to add pages to their publications, to offer rates more attractive to insert advertisers, and to attract heavier inserts than was competitively feasible in the past.

Other adjustments on rates, and prices for weight over 4.0 ounces, maintained the same pound rate in place before the filing for mail brought to the destination delivery office (DDU). The pound rate dropped a fraction for pieces brought to the SCF. A full chart showing the individual rate cells, and before and after rates, accompanies this column. Our thanks to PostCom for permission to share this chart.

Other features of the rate filing include no change proposed for the DAL (detached address label.) The surcharge remains 3.5 cents. The price for Every Door Direct Mail (EDDM) Retail, will be 17.7 cents. The allowable weight for this product remains limited to 3.3 ounces.

The industry largely greeted the rate filing as one where the Postal Service officials responsible for costing, pricing, and industry engagement, had done a good job of discussing, in advance, price and structure changes with the industry. The filing did not produce any unintended consequences or unwelcome surprises.

The industry reacted in a slightly different manner to the proposal to change the name from Standard Mail to Marketing Mail. In support of the change, the USPS writes "The 2015 Household Diary Study shows that customers used Standard Mail to send advertisements (84.1 percent of standard mail volumes) funding requests (0.6 percent) political materials (1.5 percent) and newsletters/information (12.8 percent). While the content may differ, each of these uses "markets" a product, a service, or the benefit of an event or an organization. Accordingly, this name change will aid our customers in understanding what standard mail is and how it can be used as part of their respective marketing strategies."

Some industry associations and mailers are less enthused about the new name. Some associations have reached out to the USPS to ask it to reconsider this change and to take it out of the filing for further discussion. Reasons for concerns include the fear that the name "Marketing Mail" will be synonymous, in the eyes of some consumers, with the notion of "junk mail." Some associations have pointed out that the name change reflects a shift from identifying the level of service the mail receives ("standard") to a description of its content (marketing material). Another industry request has been to suggest that the Postal Service keep this name change "optional." The USPS would be free to market its current standard mail product as marketing mail, but the required postal indicia and names that must appear on a piece, or on mail as entered with the USPS, could continue to use the name "standard" and current, acceptable, postal indicia and abbreviations.

The filing also included the USPS promotions for 2017. Promotions that are available for free paper publishers that mail include a Tactile, Sensory and Interactive Engagement promotion that will award eligible mailers with a two percent up-front discount for a promotion period running February 1, through July 31. Another Emerging Advance Technology Program runs March 1, though August 2017. A Mobile Shopping Promotion will be offered for a five month period beginning August 1, though December 31, 2017. Many SMC members, and free paper publishers that use the mail, were able to take advantage of ad copy and promotions sponsored by Paper Chain and/or the AFCP that helped the association, and allowed registered mailers, to earn the discount. All of the promotions include detailed rules and promotion requirements and require pre-registration. A future column will discuss more of the details and requirements of the promotions. The latest program requirements for 2017 promotions and incentives can be found on the RIBBS website at https://ribbs.usps.gov/index.cfm?page=mailingpromotions. Questions on the 2017 promotion can be directed to the Mailing Service's program mailing office at mailingpromotions@usps.gov.

In addition to the filing for market dominant pricing, the Postal Service also filed its proposed prices for competitive products and shipping prices with these rates scheduled to also take effect on January 22, 2017.

Some highlights of the proposed changes for shipping and other market dominant prices include the following:

A 2.0 cent increase in the price of a first class mail forever stamp, bringing the price to 49.0 cents.

A single price for first class mail commercial pre-sorted letters weighing up to 3.5 ounces.

Increases in priority mail of 3.9 percent with an average increase in the retail prices for this product of 3.3 percent. The price for a medium flat rate box will increase from $13.45 to $13.60. The price for a regular size, flat rate priority envelop, increase from $6.45 to $6.65.

Regular Standard Mail Flats Postage Rates--Enhanced Carrier Route
(USPS Proposed Rates for January 22, 2017 Implementation)
(All Rates Shown in Cents)

| SUBCLASS/ Rate Category | For Pieces Weighing 4.0 Ounces or Less /1 /2 | | | | For Pieces Weighing More Than 4.0 Ounces /1 /2 | | | |
| | | | | | Current Rates | | Prop Rates | |
	Curr. Rate	Prop Rates	% Diff	Amt Diff	Per Piece	PLUS Per Pound	Per Piece	PLUS Per Pound
ECR FLATS -- Basic	28.8	29.0	0.7%	0.2	14.5	70.1	11.0	72.0
NDC Entry	25.6	26.0	1.6%	0.4	14.5	54.0	11.0	60.0
SCF Entry	24.5	25.2	2.9%	0.7	14.5	49.2	11.0	56.8
Delivery Unit Entry	23.8	24.1	1.3%	0.3	14.5	44.9	11.0	52.4
ECR FLATS -- Basic (5-D Pallets)	28.3	27.0	(4.6)%	(1.3)	14.0	70.1	9.0	72.0
NDC Entry	25.1	24.0	(4.4)%	(1.1)	14.0	54.0	9.0	60.0
SCF Entry	24.0	23.2	(3.3)%	(0.8)	14.0	49.2	9.0	56.8
Delivery Unit Entry	23.3	22.1	(5.2)%	(1.2)	14.0	44.9	9.0	52.4
ECR FLATS High Density /3	23.5	24.8	5.5%	1.3	10.8	61.5	9.4	61.5
NDC Entry	20.2	20.8	3.0%	0.6	10.8	45.4	9.4	45.4
SCF Entry	19.2	19.4	1.0%	0.2	10.8	40.6	9.4	40.0
Delivery Unit Entry	18.3	18.5	1.1%	0.2	10.8	36.3	9.4	36.3
ECR FLATS -- High Density Plus	23.0	22.8	(0.9)%	(0.2)	8.4	61.5	7.4	61.5
NDC Entry	19.7	18.8	(4.6)%	(0.9)	8.4	45.4	7.4	45.4
SCF Entry	18.7	17.4	(7.0)%	(1.3)	8.4	40.6	7.4	40.0
Delivery Unit Entry	17.8	16.5	(7.3)%	(1.3)	8.4	36.3	7.4	36.3
ECR FLATS -- Saturation	20.5	21.8	6.3%	1.3	7.8	61.5	6.4	61.5
NDC Entry	17.2	17.8	3.5%	0.6	7.8	45.4	6.4	45.4
SCF Entry	16.2	16.4	1.2%	0.2	7.8	40.6	6.4	40.0
Delivery Unit Entry	15.3	15.5	1.3%	0.2	7.8	36.3	6.4	36.3
EDDM ECR FLATS -- Saturation	20.6	21.9	6.3%	1.3	7.9	61.5	6.5	61.5
NDC Entry	17.3	17.9	3.5%	0.6	7.9	45.4	6.5	45.4
SCF Entry	16.3	16.5	1.2%	0.2	7.9	40.6	6.5	40.0
Delivery Unit Entry	15.4	15.6	1.3%	0.2	7.9	36.3	6.5	36.3

For all Standard Mail letters and flats, add $0.070 (no change) per assessed piece, for mailings with less than 70 percent of pieces passing Performance Based Verification at acceptance and which cannot demonstrate Move Update compliance. Forward and Return Service -If used with electronic/automated Address Correction Service, forwarded flats pay $1.36 (currently $1.355) per piece (no change from current rate). Returned flats pay the applicable First-Class Mail price. All other returned flats requesting Forwarding-and-Return Service are charged the appropriate First-Class Mail price for the piece plus the price multiplied by a factor of 2.472. Add $0.035 (no change) for each piece addressed using a Detached Address.Label with no advertising or a Detached Address Label containing advertising (Detached Marketing Label).

/1 The USPS has increased the per piece maximum weight to 4.0 ounces before piece/pound rates apply.

/2 Saturation, High Density Plus, and High Density letter-shaped pieces, that weigh more than 4.0 ounces must pay the piece and pound prices shown in the applicable Saturation, High Density Plus, and High Density Flats (Commercial and Nonprofit) price tables. These pieces cannot be entered at a DDU and must be prepared as letters. Carrier Route letter-shaped pieces that weigh morethan 3.5 ounces, but not more than 4.0 ounces, must pay Carrier Route Flats (4.0 ounces or less) prices. These pieces cannot be entered at a DDU and must be prepared as letters. Carrier Route letter-shaped pieces that weigh more than 4.0 ounces must pay Carrier Route Flats (greater than 4.0 ounces) per piece and per pound prices. These pieces cannot be entered at a DDU and must be prepared as letters.

/3 _Subtract $0.001 per piece for each High Density flat that complies with the requirements for Full Service Intelligent Mail.

This chart was prepared by Postal Consulting Services, Inc. the Association for ~ostal Commerce(PostCom) *

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