



tip

The Independent Publisher

**Ken Hodgden Builds
Advertiser
Community News
page 4**

**Stop Losing Customers
page 6**

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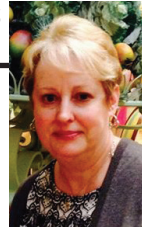
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P.O. Box 840
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(717) 273-8127
janem@themerchandise.com
term expires Sept. 2018

KATIE MCNABB
Vice President



Exchange Media Group
P.O. Box 490
Fayetteville, TN
(931) 433-9737
Fax (931) 433-0053
katie@exchange-inc.com
term expires Sept. 2018

DEBORAH PHILLIPS
Director of Finance



The World
403 US Rt. 302 Berlin
Barre, VT 05641
(802) 479-2582
Fax (802) 479-7916
dphillips@vt-world.com
term expires Sept. 2017

DAN BUENDO
Director



Reminder Publications
280 N. Main St.
E. Longmeadow, MA 01028
(413) 525-6661
Fax (413) 525-5882
Dan@TheReminder.com
term expires Sept. 2017

EILEEN CURLEY
Director



Hometown Publications
23856 Andrew Road
Plainfield, IL 60585
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ecurley@buglenewspapers.com
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RICK WAMRE
Director



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(214) 560-4212
Fax (214) 823-8866
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term expires Sept. 2018

ERIC MCROY
Director



Advantage News
235 A East Center Drive
Alton, IL 62002
(618) 463-0612
Fax (618) 463-0733
EricMcRoy@AdVantageNews.com
term expires Sept. 2017

JOE MATHES
Director



Tempo
P.O. Box 237
Kiel, WI 53042
(920) 894-2828
joe@deltapublications.com
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DOUG FABIAN
Past President



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6 Blackstone Valley Place,
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Lincoln, RI 02865
401-334-9555 ext. 141
Doug@valleybreeze.com
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JOYCE FRERICKS
Sergeant-at-Arms



Star Publications
522 Sinclair Lewis Avenue
Sauk Centre, MN 56378
320-352-6577
joyce@saukherald.com
term expires Sept. 2017

DANIELLE BURNETT
Assistant Director



CADNET
13157 Avocet Street NW
Coon Rapids, MN 55448
(866) 224-8151
Fax (866) 864-2051
danielleburnett-ifpa@live.com

DOUGLAS FRY
Executive Director



Headquarters
104 Westland Drive
Columbia, TN 38401
(931) 922-4171
Fax (888) 450-8329
douglas@ifpa.com

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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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e-mail: douglas@ifpa.com

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Each month I enter something here wondering if anyone will actually read it. Most of the time my clever thoughts go without comment. Maybe they aren't that clever.



Pride In Content

by
Cindy
Cruz



By Cindy Cruz

Suddenly unemployed at the age of 56, Ken Hodgden didn't want to begin a new career. Instead he decided to start his own newspaper. Hodgden had worked for what later became Journal Communications for 34 years starting out in sales and production and then working in sales, printing and mailing before the publication was purchased by Journal Communication in 1985. He then became manager of its Seymour paper and then served as manager of the Times Press and Buyers Guide until 2008 when his employment was terminated.

"My most memorable experience is when all of my employees called and said, 'If you start a paper we will join you.' I don't have words to describe what I felt when that happened," Hodgden recalls.

He launched the Advertiser Community News in August of 2009 as a combination shopper/newspaper. The free weekly paper is headquartered in Seymour, Wisconsin and covers four area communities including a large area of rural farm community. The paper is circulated to 8,400 households and is on 600 newsstands.

Hodgden's second most memorable experience was when their first issue hit the street and "my old employer called a colleague and said they couldn't believe we could put out such a good paper that quickly and have it the quality it is," he says.

Hodgden Advertiser Community



Pictured are Advertiser News staff (front row from left to right): Lea Ann Schneider; Production Manager, Ken Hodgden; Publisher, Joy Casper; Sales Rep, Linda Titel; Reporter; (back row from left to right): Dan Maglior; Sales Rep, Nancy Cipollone; Reporter, Becky Mueller; Office Administrator, Keith Skenandore; Editor

News is a family business because all of his employees feel like family. His wife, Mary, is involved with some decision-making and has even delivered papers. "When my employment was terminated and I decided to start a paper the entire staff quit the other paper to join me. Now that's what you call family," he says.

The focus of Advertiser Community News is local, local, local. They deliver the news about their villages and cities and give the readers what they want and can't get anywhere else. "One thing that is unique about

our paper is all ads are in color, on every page, and we offer local content not available elsewhere," Hodgden says.

He attributes the success of his publication to the employees. "They have such pride in what they do and take ownership in the paper along with giving readers the local content they want, "My longtime editor (now retired) had a saying, 'If you concentrate on serving your readership, they will beat a path to your door,'" Hodgden adds.

Advertiser Community News carries

a lot of school news on all levels - clubs and organizations, PTO, class field trips, plays and more are all covered. They also do a Say No to Drugs coloring book which they distribute to K through third graders in nine area schools. The pages they color can become entries for a new bicycle. They give away nine bicycles, and one student is drawn for each school.

Staying connected to your community is crucial for an independent newspaper. Joining different clubs, city chambers, and attending local events and giving to the community makes a difference. Advertiser Community News community support is widespread. "My favorite would be our library and museum. We are one of the sponsors for our library wine and beer tasting event. We set up and print their handout and participate in their silent auction. We also help them with getting the word out through ads and stories in our paper," Hodgden adds.

Their museum is very active and offers lots of programs. Advertiser Community News helps them to promote their events on a regular basis. They are currently helping them with printing a history book on Seymour. It is just in the beginning phase of a six month to a year-long project. "We are looking forward to being part of this history," Hodgden says.

"I like the newspaper business because you're doing something different every day. I enjoy informing the people about what is happening in their city or village," Hodgden says. "I want to be the one they turn to for all their local news."

While the paper has and continues to be successful there have been challenges including finding good carriers and retaining them, cost of health insurance, and finding good reporters for what we can afford to pay. They increased pay to solve the carrier issues and gave them a two day



Their Wall of Honor shows some of their first place awards received since 2009. Trophies include: General Excellence 2010, 2011, 2013, 2014, 2017 and Best of Show: 2015, 2016, 2017.



PO Box 100 • Seymour, Wisconsin 54165 • (920) 833-0420 • seycommunitynews@gmail.com
VOL. 1, NUMBER 1 AUGUST 3, 2009

The new look of news

Proudly Serving Seymour, Black Creek, Shiocton and Nichols

Welcome to a new way of looking at news and information for northern Outagamie County. The Advertiser Community News will bring all the news, features and advertising of Seymour, Black Creek, Shiocton, Nichols and the surrounding area to every household every week without charge.

Our staff of Editor Rick Kohler, Reporter Ray Barrington, Salespeople Peg Brennan and Joy Casper, Production Staff: Lea Van Schneider and Deb Marsh of Express Printing, Administrative Assistant Becky Mueller, and driver Doug Butties have a long tradition of serving our communities and will continue to do so through this new and exciting publication.

Our coverage will include city and village government, Seymour and Shiocton school districts, community events and celebrations along with weekly features about the people and issues that make this area a great place to live and work.

We'd like to thank our advertisers and the community at large for the support they have shown as we launch this new publication. We hope all our readers will join us in this new venture.

Ken Hodgden, Publisher



Above, riders on the Power Surge didn't know which way they were going next. Right, Kelsey Haski (right) and Lucy Peters from Trackside's Queens put the pig in the barrel. More photos throughout this issue of the Advertiser Community News and on page 24.



Page 1 from their very first issue on August 3, 2009.

delivery window. Health insurance is a different challenge every year and they have had to adjust what they offer as well as employee-employer share of cost. Hodgden says finding good reporters is a challenge as so many have left the field and moved on to other careers for higher pay and job security.

Future plans for his publication are

on hold pending news print prices. It has recently been announced that December through June print prices will increase as high as 40%. "That could mean a lot of changes in format, free vs. paid, paper size, or numbers of columns on a page. The only thing that is certain about newspapers is just wait a day and it will change," Hodgden says.

Stop Losing Customers

by Ryan Dohrn

We have all been there before.... A customer cancels for no apparent reason. You call them... No return call. You email them... No return email. You speculate. You wonder. You lost. So, what now? You can blame others or, you can fix the issue.

Let's cut straight to the point.... What is your customer retention plan? As part of my ad sales training and ad sales coaching programs we spend a considerable amount of time talking through this question. Why? Because we know that it is easier to retain a customer than find a new one.

Here is the main point of this blog post. You need to work as hard to keep your customers as you did to earn their business in the first place.

To make this statement a reality you need to know how much time you spend acquiring just one customer. Let's explore a simple customer acquisition scenario.

1. John Doe is a customer that you just lost for no apparent reason.
2. You prospected him for three months at approximately one hour per week.
3. Add in your meetings to close the deal.
4. Your total time acquiring John Doe was about 16 hours.

In the last year did you spend close to 16 hours retaining John Doe? I bet the answer is no. Just to be clear... You CAN count a certain amount of

customer service time toward that 16 hours. But, how many hours did you spend on non-sales communication with John? If you only reach out to customers as the "sales rep", you will always be seen as just a "sales rep." Customers will be less likely to answer your calls. Customers will be less likely to return your emails. Customers will be less likely to build relationships with you on a level that is required to retain them for the long term.

Here are three things to consider when creating a customer retention program.

1. How much of your profit will you re-invest in this program? To determine this you simply need to calculate how much money you spend acquiring one new customer.
2. Who will champion this program? No champion... No success.
3. Are all customers equal in the program? Meaning... Do you offer more incentives to those that spend more with you?
4. What about customer appreciation parties or special gatherings at trade shows?
5. Do you host lunch with your customers? Or attend seminars with and for your customers?
6. Have you considered offering monthly sales or business coaching to your customers? You have a ton of expertise to share... They want it. Trust me.
7. What about a monthly conference call or webinar for your customers



featuring an expert on a certain topic like social media or web design?

8. My friend Gary Whitaker, Publisher of 417 Magazine in Springfield, MO, loves to give candles to customers.

9. What about exclusive events or retreats? Sounds expensive? Hmm... What does replacing a customer cost?

10. VIP call in lines? Exclusive access to a human at your company when they call into your phone lines?

We could spend all day on this topic, but the important take away should be this... all companies, no matter the size, need some type of customer retention program.

So, where do you start? Open up a discussion with the sales team as a start.

Ryan... your sales coach.

Ryan Dohrn is an award winning sales coach and sales trainer. He is also an international motivational speaker and the author of the best selling sales book, *Selling Backwards*. Ryan is the President and founder of Brain Swell Media, a boutique sales training and sales coaching firm with a detailed focus on sales training and coaching for media and technology companies.

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Jotted by Jane

by
Jane
Means



It's that time of year to pause and give thanks. Naturally our families, friends and neighbors are included at the top of all of our thankful lists. As for our companies – our managers and their staffs are so appreciated. Let's not forget all our partners, our vendors; we could not be as efficient without them.

We work in a wonderful industry where our circulation holds strong and our readers remain loyal – extremely thankful. We cannot say enough about devoted advertisers. Thankful? Indeed.

As we maneuver through all our business challenges, we are certainly thankful for our fellow IFPA members. I don't know if other industries are as helpful, as devoted in helping each other, but IFPA members certainly excel. Thank you!

This year, I'm really getting stuck on the word "loyal." Isn't loyalty the ultimate goal for any relationship? I think several current local and national situations are causing me to re-think my loyalties. I question when to stop being loyal. To me, if it doesn't live up to my standards, I need to end my loyalty, period. What's the line someone would cross

to lose my loyalty? What's the line to cross to lose yours? How valuable is experience? Honesty? Integrity?

Likewise, if I, or our publication, do not live up to needed standards, we must accept losing loyal readers, advertisers, vendors, etc. We all sure like it when our readers are loyal. What line would we cross to end their loyalty? With the recent increase in the price of newsprint, we've tried to tighten our page count a bit. We found out quickly that for some readers, their loyalty was based on our printing the Sudoku Puzzle! We have assured them that we work very hard to find the space to print that each week.

I like our vendors to know we are loyal customers. What line would they cross to lose our loyalty? We've been loyal customers for many years with several vendors. This past year, we decided to obtain quotes from their competitors. We are now dealing with several new vendors! Of course we don't look at just price, we need to evaluate experience, service and quality too.

One vendor crossed "that line" when we found out they had been billing us what they thought they

could get away with charging us. When they heard we were leaving them, magically their price dropped significantly. Perhaps they should have valued and respected our loyalty a bit more through the years. That original vendor's sales will be down considerably. Now that we are using two vendors for that product, we are positioned to save thousands of dollars in the next 12 months and hopefully not sacrifice quality or service.

I'd like to be able to return to all relationships being loyal. I'd like to rely on everyone to be honest, have high standards and treat each other with the utmost of integrity. This is the season to focus on those goals!

My sincere wishes for a wonderful holiday season and a glorious new year.

A handwritten signature in cursive that reads "Jane".

P.S. If you haven't registered yet for the Publishers' Summit at the end of January, do so today; space is limited and there are not many seats left. See you in Clearwater!



INDEPENDENT FREE PAPERS OF AMERICA

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“Our salesperson who took the IFPA Sales Training course “Basic Ad Sales” has increased his sales last month by 10%. I feel that particular training definitely contributed to his success. Thank you IFPA!”

Doug Fabian

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Graphic Hooks

by
Ellen
Hanrahan



I can't believe... that we are heading into the last month of 2017! It has been quite an adventure. I also looked at some of the issues that we covered and there were a variety... from design or decoration, drop shadows, headlines, comparisons, etc. Anyway, that will probably continue in 2018, but I have finally decided to join *Adobe's Creative Cloud*—but not until all my articles are finished! I am experienced enough to know that if something is gone to go awry, it will be on a deadline. So look for my experiences in January, 2018.

Last Month in “tip”

First I would like to comment on last month's *The Independent Publisher*. I was pleased to see on page 14, that Lou Ann Sornson received the Ben Hammack Award. As a previous recipient (and as surprised as she was), I am aware of the dedication and meaning of the word “service” that this represents. I remember working with Lou Ann back in the day and remember the laughs and camaraderie that was shared.

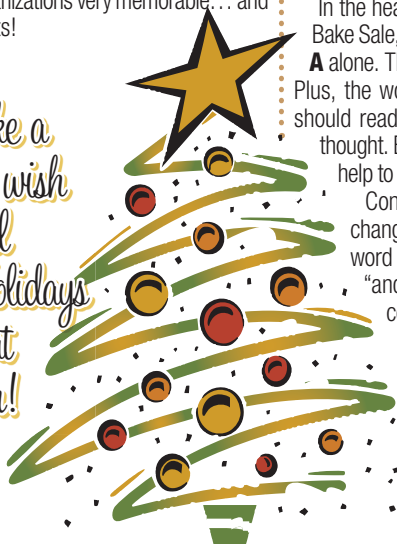
I also remember seeing Ben Hammack at the twice-yearly conferences during the early years of *IFPA*. Can it be almost thirty years ago when he passed? He and Dave Baragrey (Distinguished Service Award 1988) made quite the team—loads of ideas, energy, a little craziness, but always willing to help.

Then I turn to page 16, and there's Joe Mathes who received the Distinguished Service Award.

I saw him about twice a year as well, at the *Wisconsin Community Publishers* Conferences. Again, energetic, helpful and full of ideas.

Needles to say, after reading about these dedicated members, I grew a little nostalgic (maybe a lot nostalgic), especially since I am composing this at Thanksgiving. So if I have never said anything before, I am now. A grateful **Thank You** to all the members of *IFPA* and *WCP* who have helped me, talked with me, gave me ideas and made my time in these organizations very memorable... and educational events!

Let me take a moment to wish one and all Happy Holidays and a great New Year!



'Tis the Season

These two ads have been modified only to fit this page. They ran as a 2 column by 5 inches in our paper. Same event, but what a difference a year makes. Organization and a single focal point make a big difference in the looks of these ads.

Ad A has not only the tree branch on the side but also cookie shapes at the upper right and lower bottom portion—too much art. The ad would be better and less distracting if those cookie shapes were eliminated—let the tree branch grab your attention. Simplify. **Ad B** uses a traditional holly leaf on the side. The star calls your attention to the text where all the information lines up—keep similar information together.

In the headline Holiday Arts & Craft Show and Bake Sale, we have five type size changes in **Ad A** alone. The text does not flow as one thought. Plus, the word “show” is on a separate line. It should read as Arts & Crafts Show—just one thought. Breaking up the text too much doesn't help to unify the idea.

Contrast that with only two type size changes in **Ad B**. For you nit-pickers, the word “Holiday” is a point size larger than “and Bake Sale!” The heading is more cohesive and readability is improved.

Another problem in **Ad A** is putting the name of the event sponsor in the black band at the bottom of the ad. It gets lost and there is the potential that an ad that runs below it will be in reverse. (Advertisers do love those reverse ads!) Anyway, the name will be lost due to the proxim-

ity of the ad below. Reverse type can be powerful but when there are a number of ads on the page you can't always be sure where the placement will be. So it's best to confine the use of a reverse inside of the border.

In **Ad B**, we moved the event sponsor to a slightly more prominent location. And with the information more organized in this ad, we were able to add a thicker border to help all the information stand out. You do not need to fill all the available space within the ad space.

The typefaces used in **Ad A** are from the *Times* family and the typefaces used in **Ad B** are *ATMarigold* and *ITC Legacy* families.

So many holiday ads... since this is the time for a lot of those seasonal small ads, it's important to keep the items organized and in proportion. Using the same type family is fine, just make sure to 1) use contrast to highlight the important information; 2) crop the artwork rather than trying to use all of it; and 3) keep similar information together, but be careful of too many type size changes in a headline and learn to simplify!

Final Thoughts

Working in advertising, especially print advertising) is certainly a challenge, but I really enjoy creating those visual messages. However, it's time to learn how much some of the software I use has changed and to explore what can be done—I think that's my New Year's resolution as well!

Until next month... and next year!



Ellen Hanrahan hanrahan.ln@att.net ©2017



Gary's Gallery

To keep you on your toes, TIP (The Independent Publisher) will include several photos from Gary Rudy's vast photo library. Try to identify each person and email those names to Douglas Fry (douglas@ifpa.com)



5 Tech Tools to Grow Your Publishing Business

Publishers continue to face new challenges in the evolving industry of print publishing. However, new technologies are now giving publishers opportunities they never had. Here are a few technologies and services that can help you grow your business in 2017.



SiteSwan

What is it?

Super easy-to-use platform that lets you build beautiful, fully responsive websites for your advertisers and other local businesses.

How can it help you grow?

Open up a brand new revenue stream by offering affordable web design to your clients. Set your own prices and charge an upfront setup fee followed by a monthly service fee. Clients edit their sites themselves using a site editor branded for you. Sales training and marketing material is included, taking the guesswork out of how to sell digital. You even get your own marketing website to promote your services. Less than 50% of businesses have a website...you can change that and make money all at the same time.

How much does it cost: Plans start at \$99/mo
www.siteswan.com

Ideal Directories

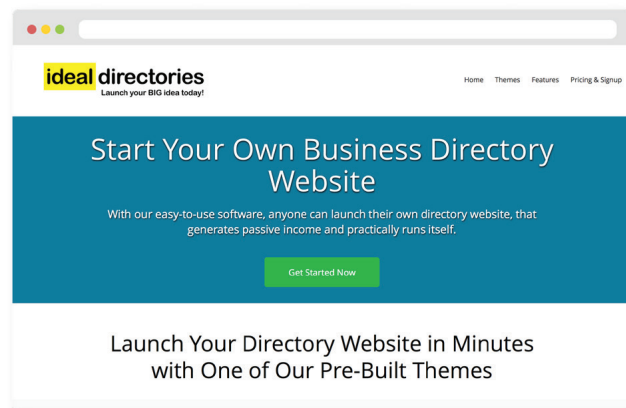
What is it?

Turn-key business directory websites that can be branded for your publication and market. Choose from different directory "themes" including a general business directory, restaurant directory, wedding vendor directory and more.

How can it help you grow?

Offer your advertisers the best of both print and online with a listing on your local directory website. Businesses can even sign up and manage their listing themselves allowing you to generate a monthly revenue stream that is practically hands-off. You can create different pricing plans based on what features you want to offer, and money automatically gets deposited into your bank account.

How much does it cost: Plans start at \$99/mo
www.idealdirectories.com





PageFlip Pro

What is it?

A digital publishing platform that transforms your boring PDF's into high-definition, fully-responsive interactive Page-Flip Digital Editions.

How can it help you grow?

PageFlip Pro allows your readers to view your publication wherever they are. Now featuring a new responsive design for tablet and mobile viewing with lightning fast page load speeds, your website is **always up-to-date** with the latest version of your print publication. It's hands-off for you and advertisers love the added exposure the digital edition offers...plus it's all branded for you. You can also extend the shelf life of special sections. Recent updates to the platform include subscription management and banner ad integration.

How much does it cost: Pricing starts at just \$1 per page (based on volume).

www.pageflippro.com

Exchange Classified Ads Platform

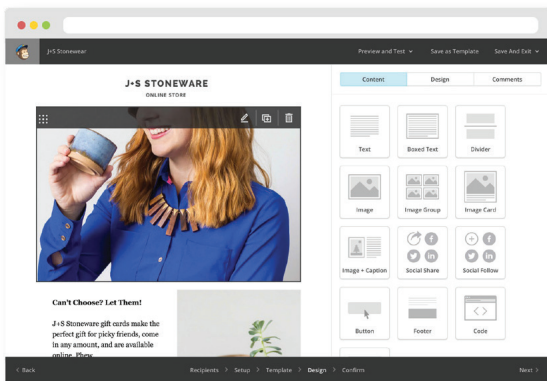
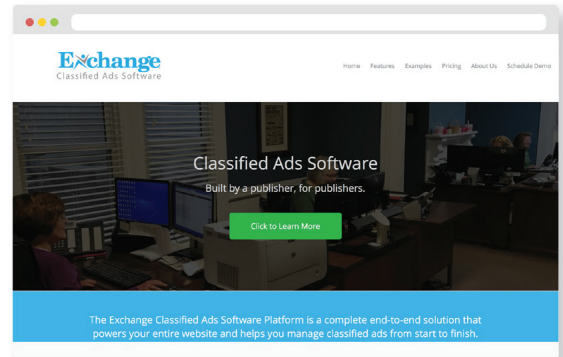
What is it?

An incredibly robust, but simple-to-use software platform that powers your publication's website and classifieds system that can instantly boost classified ad sales.

How can it help you grow?

This system will act like an additional classified salesperson! People who place Classified Ads get reminded to renew their ads before they expire and miss the deadline. Automated upsell opportunities to add a photo to an ad significantly boost average ad cost. Your **staff all have separate logins** to proof incoming ads and customer credit cards are stored for more efficient renewals and re-orders. Save time, boost efficiencies, and put your publication's website & technology on par with major classified websites without making a huge investment.

How much does it cost: Plans starting at \$685/mo
www.classifiedads.software



Mailchimp

What is it?

An easy-to-use email marketing system that lets you send out thousands of emails at once.

How can it help you grow?

With a few clicks you can put together great-looking emails and blast them out to your readers and/or advertisers. Announce the latest Digital Edition is online, or feature a seasonal print promotion. You can even sell sponsorships inside of the email blasts!

How much does it cost: Paid plans starting at \$10/mo (based on subscriber list size)

www.mailchimp.com

Safety Briefing or Pre-Flight Entertainment

by
Douglas
Fry



Don't you just love the safety briefing presented by flight attendants after the aircraft cabin door is closed but before you can leave the gate? Usually, this exercise is tedious causing most people to turn up their music, read their books with more alacrity, or examine the seatback pocket. I have yet to meet anyone that doesn't know how to operate a seat belt. And yet, we spend loads of time listening to "slide the metal tab into the slot tightening low and tight around the hips." Frequent fliers simply ignore these instructions and hope for a speedy departure.

Don't get me wrong, I understand the need for the safety briefing. In case of an in-flight emergency it is vital to know where the exits are, how to inflate the under seat life vest, or which lights to follow on the floor to reach an exit. However, presentation is key to making this otherwise tiresome address more interesting.

By now I think everyone has seen at least one video of Southwest flight attendants make the pre-flight safety briefing using several different

cartoon voices or acted out with the moves of an exotic dancer. I haven't been on one of those flights but I keep hoping to.

The words are always the same, it's the presentation that makes the difference. As we make presentations to our customers do we drone on and on with memorized pablum? Do we sound like the boring flight attendant or do we try to make it interesting to the customer? Are we really thinking about what is best for the customer or what we can do to make it more interesting?

When I taught presentation skills many years ago I tried to explain that the presentation was much more important than the content. To illustrate that idea I had a beautiful cake on the podium. I would ask one of the more irksome or inattentive students if they would like a piece of the cake. No strings attached. No one ever refused my offer. I would then reach into the cake with my bare hand and grab a chunk of cake smashing it on a clean plate. As I offered the nasty looking cake to

the student they generally recoiled, suddenly deciding they didn't want the cake after all.

After their refusal I would take a cake knife and cut an appealing slice of cake, placing it carefully on a new clean plate. When I offered this fresh piece to the same student they gladly accepted. What made the difference? The content of both pieces of cake was exactly the same. The amount of cake was pretty much the same. And yet, one was rejected while the other was willingly reached for. Just so you know, I always had enough cake for all the students to enjoy after class.

The difference with the cake and the safety briefing is simply presentation.

So, here comes the lesson for you this month. How can you make your presentations and interactions with your customers more interesting? Opening your folder and showing the latest statistics proving your publication is the best investment is sure to cause your customers to become immediately drowsy. Presentation is the key. Make yours memorable.



WELCOME
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Jackie Rooney
South Boston, MA
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Let your ideas shine!

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Sign up today for this exclusive IFPA offer!



IFPA Minutes

IFPA Board Meeting, Thursday, November 16, 2017

President Jane Means called the meeting to order at 9:00a.m. (EST) Board members present: Eileen Curley, Deborah Phillips, Katie McNabb, Joyce Frericks, Eric McRoy, Joe Mathes, Rick Wamre, Dan Buendo and Doug Fabian; Executive Director: Douglas Fry; Guest: Gary Rudy

Finances – Deborah Phillips: The October financials were emailed prior to the call. The 2018 budget is coming together and will be sent to the Board prior to the next call. Dan made a motion to accept the report, Doug seconded the motion, all were in favor.

2018 Meeting – Jane Means: Jane gave a brief update on the 2018 Fall plans.

New Members – Danielle Burnett: The South Boston Online in South Boston, MA was presented for membership. Deborah made a motion to accept their membership, Dan seconded the motion, all were in favor.

Publishers Summit – Danielle Burnett: Registration is filling up quickly and the plans are coming together for the upcoming Summit in Clearwater.

SHARE – Doug Fabian: Doug reported that the SHARE group continues to be well attended and they are continuing to look at additional groups and possibly a retreat.

Training - Rick Wamre: Rick reported that he and the committee are working through the details of the new training program to get it up and running in the next month or so.

TIP – Jane Means: There was discussion about future sales of TIP advertising.

AdSense/Social Media – Joe Mathes: Joe gave an update on social media following as well as the current status of AdSense participation.

Metro Member Benefit – Doug Fabian: “The Good Ad Bad Ad” emails have started going out to the members and this new member benefit will be promoted in TIP.

Dan made a motion to adjourn, Eric seconded the motion, all were in favor. The meeting was adjourned at 9:33 am EST.

Recording Secretary Danielle Burnett

Newest Member Benefit: Good Ads vs. Bad Ads Series

GOOD ADS VS. BAD ADS SERIES

As a benefit to our membership, IFPA has partnered with Metro Creative Graphics to provide you with information sheets that discuss the elements of making better ads. This info was the basis for Metro's very popular Good vs. Bad Ads session at the New York Conference last September.



Good vs. Bad Ads: Why Make Spec Ads?

"Spec ad" takes its abbreviated name from the word speculation, which can be defined as making an investment with the hope of a gain. In the advertising arena, a spec ad is a conversation starter, visual aid, sales motivator and time saver. But why make spec ads in the first place?

Fave the Way

The world is getting busier by the day. Sometimes a quick email can help pre-qualify a prospect and pave the way for a personal visit. Since many prospects can read e-mail on their smartphones, they will be able to quickly view one or two spec ads attached to your message. Just be sure your attachments are mobile friendly and as small a file size as they can be while maintaining quality.

Making an Impression

When you arrive with spec ads in hand, whether by mail or in person, you are giving your prospect the impression that you are a professional who has prepared for this meeting. That translates into your prospect believing you care about that business and are ready to be their part in getting results.

See Here

Businesses comprehend things faster and easier with visual aids. Spec ads offer that immediate visual, so they can be an immediate conversation starter. Listen to what your prospects are saying and you learn about what is most important to them. Even prospects aren't on board with what you are presenting, they are giving you valuable information that you are approaching and a place to start with customizing your spec to their needs. Some sales risk, and certainly some creative risk, who may be taken with creating the spec ads, can get discouraged if a prospect demands a spec ad to the point where it is no longer recognizable. It is important for everyone to remember that the risk the spec ad is not necessary to sell THAT spec, it's always nice when a client makes minimal change to a spec, but the true role of any spec ad is to SELL AD SPACE.

Moving On Up

In the course of your conversation, you may discover that your client is open to separating their original budget. In such instances, your spec ads become



Good vs. Bad Ads SAVE: Solutions, A

There is a difference between mass salesperson marketing and salesperson marketing. Successful marketing means salesperson and creative products marketing through the basic design: **Place, Price and Promotion**, or their approach.

Product/Solutions
The process begins with defining the product (service) that the business delivers. Keep in conversation aren't really buying products—solutions to their problems. While a hardware store power drill, what the customer really wants is an eight-inch hole. Charles Revson, founder of Revlon, once famously said that his makeup, cosmetics and perfumes, but what he sold

Work with the business to clearly delineate product to sell, and how it answers consumers' while also solving their problems.

Place/Access
The concept of "Place" seems obvious, but separate from the physical building—like all the brick and mortar. Simply put, "Place" where—and how—the consumer can get your product. That includes in-store visits, or where your copy is placed and online or by mail. In addition, a key part of "Place" is the business needs to have sufficient inventory to provide the product (goods or services).

Price/Value
Setting proper pricing is a challenge for a business. Before setting pricing, businesses consider the competition, the economy as demographic make-up of the region in which you conduct business. Overhead, employment and the business' objectives also play a role in developing a pricing strategy. Discount or remaining inventory or to quickly raise cash pricing as "sales price" should be used for the specific events during the selling process are significantly lower than usual in avoid impacting the credibility of the business.

Promotion/Education
The ad campaign, including digital components, comes into view. So

OPEN

Good vs. Bad Ads: Balance and Eye Flow Are Essential to Ad Attention and Comprehension

There are two essential elements of good ads that, on the surface, can sound like the name of a boy band from the '90s: "Ladies and gentlemen, join me in welcoming: **Balance and Flow!**" Proper balance and eye flow in an ad layout help to gain and keep the readers' attention while delivering the message. Coupling the experience of decades of advertising publishing with scientific research on how our eyes perceive things, we can create

Fixing Your Center

In our Western culture we learn to read top to bottom, left to right. Therefore, it seems logical to deduce that the optimal place to start in an ad layout is the upper left corner. However, our eyes don't quite work that way. While our reading eyes want to start at the upper left, our visual perception wants to find a center. If items are arranged around the actual center of an ad layout the ad will appear unbalanced to the same eye. The optimal center of an ad layout is the top third, slightly left of center. This is the place where design is to use the optical center as your ideal position for artwork or a starting headline.

What Comes First?

When it comes to ad layout design, the age-old story of "which comes first?" refers to art, eye, copy. Since we are overwhelmingly a visual society, and most designs are visual people, it is best to start with placing the art first. Why? First of all, one study at Columbia University concluded that 83% of all the information received by the human brain reaches it through our eyes. Not only is it easier to fit copy to art, but art is also easier to fit to copy. If you look at a lot of ads where copy is placed in first, most will appear unbalanced. This often is due to the fact that the images—given a secondary position—are too small for the ad space. This affects both eye flow and balance. Besides, the size of the art imagery can always be adjusted later.

Lead with the art, then add the copy and adjust for Balance and Flow as you go.

The Role of Contrast

Balance helps an ad to read smoothly, so it holds a readers' attention longer. Contrast can be thought of as the individual weights placed on the balance scale to keep things on an even keel for reader comprehension. Contrast is achieved in three ways: color, weight, and each holds true for both imagery and type in an ad. Size refers to the proportional balance of the imagery and type within the ad space. Color can be manipulated to bring one element forward or behind another. Weight continues with color and size to serve up a balanced appearance that is more appealing to the eye. Weight in type is controlled by the bold, bold and italic versions at hand. If you can't easily identify a black and white name, you can think about contrast in terms of assigning an "A" for black and "B" for white. While you may well see that your ad has more of one than another, it will be hard to get attention in an ad layout, neither will it be balanced. Weight continues with color and size to even out the balance, the same token, if gray is used, it will be hard to get attention. Contrast appears predominantly in gray—meaning it has a lack of contrast—we call that "neutral." When you are looking to get attention in an ad layout, neutral areas can be employed to balance the positive and negative forces within the design and lead the flow.

Follow the Leader

A goal of eye flow is to lead the reader's eye around the ad. One trick to assist eye flow in an ad is to choose an art or headline element pointing in a specific direction, which is usually into an ad or toward an important message. While pointing

contact info so you can personalize the pages for your clients. If you wish, create a booklet of the pages as a leave-behind, placing your sell sheet info on the back cover. A suggested front cover is included in the package for this optional purpose.

Watch your email every week for your copies of these excellent resources. A HUGE thanks to Metro for this awesome new series.

Why Make Spec Ads?

- Opens the door to approaching new advertisers
- Send via e-mail or FAX to preface an in-person visit
- Presents a professional impression to reinforce your commitment as their partner
- Gives prospect a visual beginning
- Assists in learning advertisers' needs
- Allows advertiser to adjust their copy and merchandise to something tangible
- Saves time for you and your advertiser
- Closes the deal faster
- Can help inspire an advertiser to spend more
- THEY WORK!



Metro provides a wide variety of ready-to-use spec ads in every business, including Top Ad Sales Prospects. These ads target the businesses that have traditionally spent an appreciable amount of their annual ad budgets within that particular month, which gives you a head start on a prospect list.

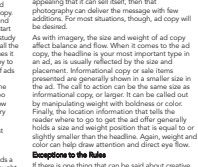
MAD Wizard is an ideal in ads as quickly as 1-2-3. Choose an ad and print or email it to your prospect. This tool makes spec ads, bill pay or get more info.

Every business and business owner is different. In order to become a marketing partner with your clients, you need to determine the what, when, where and how of their offerings. One way to quickly accomplish this is by adopting the Four P's of Marketing or 4P's approach.

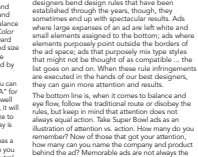
MAD Wizard is an ideal in ads as quickly as 1-2-3. Choose an ad and print or email it to your prospect. This tool makes spec ads, bill pay or get more info.



Art type, orientation and graphic can contribute to balance and flow. In this ad, the figure looks into the ad to the direction of the headline and copy, which is read from the top of the ad to the bottom. Arrows above the logical path of eye flow.

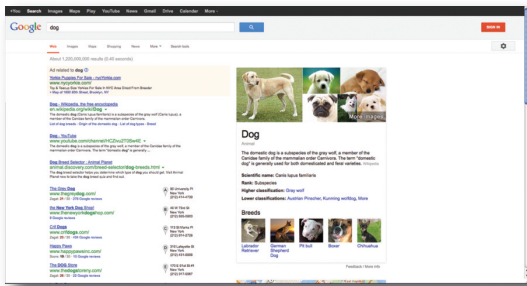


The optimal center of this horizontal ad is roughly in the position of the banner head. By the center of the top graphic, the eye will lead into the ad. The weight of the headline, ad information and action location help to balance the ad and the message by providing contrast.



The eye flow in this ad is called by "IT". The weight of the color bar and the headline are reinforced as the starting point by the figure looking into the ad. The body of the figure leads the eye message, which is designed horizontally to balance the top headline horizontally. We will naturally read the ad side away from the left to the right, top to bottom. The figure will cause further attention to the headline, which will further balance the visual look.





Simple Internet searches can result in potentially millions of image results, but it's best to assume that all of them are copyrighted.



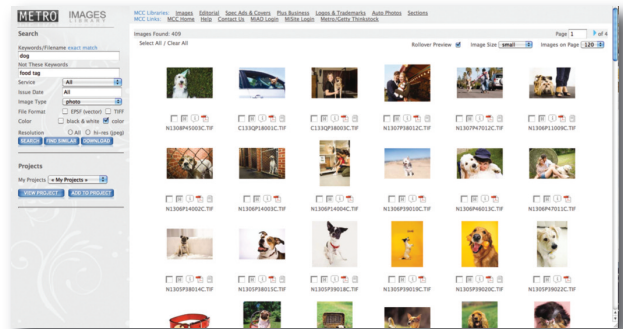
When looking at images in a Google search, copyright information is often available. Even where it is not, a link to the website in which the image appears will immediately tell you that someone else owns the rights to the image.

In a search for "dog," lots of images come up. Selecting a picture of a cute puppy, you can see that the image is darkened to show that it can only be viewed on the original website. In this case the copyright is prominently displayed. A picture of a woman and a dog seemingly doesn't have a copyright attribution. Clicking on the website link reveals it is actually part of a business website in England. Would you want people to use images in their own ads from your website?

What is copyright infringement?

As a general matter, copyright infringement occurs when a copyrighted work is reproduced, distributed, performed, publicly displayed, or made into a derivative work without the permission of the copyright owner.

The definition of copyright infringement from the U.S. Copyright Office Web site.



A search for photos on MCC results in hundreds of choices.

Copyrights and Publishing: Protect Yourself With Common Sense

We've all been there — surfing along the Internet when we see the perfect image for the ad we're working on. The temptation is certainly there to grab it and use it. Who would know? Despite the fact that the image will most likely not be available in an optimal resolution for printing, if you grab that image and publish it — in any form, in print or digitally — you're probably violating copyright laws.

How can you navigate copyright laws to protect your publication? We're not lawyers (nor do we play them on TV), but a little common sense advice can go a long way. The whole process can be summed up in one concise statement: **If you didn't take the photo or create the image yourself, you need permission to use it.**

Prior to 1989, a visible copyright notice was necessary for a work to be copyrighted. Today, both the U.S. and Canada recognize copyright as soon as something is published, *whether a notice is there or not*. Therefore, you must always assume that *everything* you look at — in print or online — is copyrighted.

Some image creators and photographers attach metadata to their images that always follow the files, wherever they go. This data — including copyright info — is visible in Photoshop® or Illustrator® by selecting *File Info* from under the *File* menu. Keep in mind that any image is still copyrighted even if there is no metadata attribution.

The best way to protect yourself from copyright infringement accusations is by only using elements to which you have permission via a license. In effect, that's what your Metro subscription is giving you: a license to reproduce the material from Metro without further remuneration. Naturally, this doesn't mean there aren't any restrictions to your use of Metro imagery. For example, no image can be used for illicit material. Again, apply a common sense approach: Would you want a picture of your parents, spouse or children associated with that particular advertiser?

Metro takes great care to obtain model and property releases for every photograph. People can look alike, so when you get a call from a reader asking how you got a picture of their daughter on a beach, or their grandfather in a nursing home, you can rest assured that Metro has you covered with the proper documentation. This peace of mind is also a big part of your subscription fee.

We are often asked why we can't supply certain character images, such as a "Wizard of Oz" tin man, an imitation Superman character or a flying Dumbo-style elephant, for example. Now you know the answer. If we don't own the copyright, just like you, we can't distribute it. Even derivations can be legally problematic.

So the next time you are tempted to use images from the Internet, apply some common sense and visit MCC instead. Your legal team will be glad you did. **M**

A Word About Trademarked Phrases

Copyright laws go beyond the image to phrases that have been trademarked. Many companies and organizations vigorously defend their trademarks. These include catch phrases, event names and more. As usual, when in doubt, consult legal professionals before using a phrase for which another entity is known in any advertising. Here are some common trademarks to avoid:

Major League Sports

This includes anything connected with and including the phrases "Super Bowl" and "Super Sunday," without a sponsorship contract.

NCAA

Any reference to "Sweet Sixteen" or "Final Four" is forbidden in all advertising without a sponsorship contract.

Olympics

Most people know the image of the rings cannot be used in ads, but neither can the name.

Academy Awards

You cannot use "Oscar" or "Academy Awards" in advertising. Likewise, be very careful with references to any motion picture or television show; i.e., a "Car Wars" ad theme *might* be acceptable, but you wouldn't want to place a picture of Chewbacca behind the wheel.

Catch Phrases & Slogans

The courts have not looked kindly even on derivations of popular slogans, so proceed with caution.

P1309B07001C

For more information on copyrights, consult your legal counsel or visit: **U.S.:** <http://www.copyright.gov/help/faq/faq-definitions.html>
Canada: <http://publications.gc.ca/site/eng/ccl/aboutCopyright.html>



CVC Delivers Answers

Tim Bingaman and the staff of Circulation Verification Council have been a huge part of the success of IFPA and all free publications. In Tim's own words we learn a bit more about our important partner.

"Thank you for the opportunity to work with IFPA. As founder and president, I'm proud of this company's reputation for integrity and stringent methodology. Publishers and media decision makers alike count on CVC for the highest quality audit data available. This trust is important to the CVC team, and we strive for superior results every day.

"CVC uses a for-profit business model, which allows our company to remain completely objective in its reporting practices. We run our business the same way as financial auditors and auditors of all other media. There's no power of influence because most publishers do not pay us directly for our services, so we can be totally impartial and just report the facts.

"We do, however, utilize a highly qualified board of advisors for professional recommendations regarding our auditing and reporting procedures. This tripartite board is equally comprised of publishers, media decision makers and advertisers, who review our practices and help CVC precisely meet the needs of all involved in the industry we serve.

"Today, CVC is known as the premier source of audit, circulation and readership data, and I'm proud of the work we do. I look forward to hearing from you with any questions about this site, our methodology or data."

A RESOURCE FOR SUCCESS

Circulation Verification Council (CVC) is an independent, third-party reporting audit company. CVC audits thousands of editions nationwide with a combined circulation of more than 55 million. Our audits cover printing, distribution, circulation, websites, digital editions, mobile, email, social media and readership studies to give an accurate picture of a publication's reach and market penetration.

With increased competition for circulation and advertising revenue, publishers have come to depend on CVC for the numbers they need to make solid business decisions. As a strategic business partner, we provide valuable information on their publications.

Media decision makers responsible for planning and placing print advertising, know CVC is an impartial and trusted source for information regarding market penetration and readership in an ever-changing industry.

The easiest way to make the most of your audit is to participate in the free CVC audit training that Tim and his staff offer. If you don't train your staff in the meaning and use of your IFPA paid for audit you're just getting a piece of paper. Training takes the numbers and brings them to life, gives them meaning, and arms your staff with the knowledge they need to be more professional and offer customers solutions that benefit everyone.

Bill Matthews of Nutfield Publishing said best: *"The training actually unlocks the power of the audit*



results and reports so that salespeople can go to ad prospects in each different business category and sell based on a defined and qualified target market. Sales reps now have something very specific and very important to talk about with potential advertisers."

Long time IFPA trainer, sales training consultant, and friend Diane Ciotta explained what she learned from her recent training experience: *"Great webinar!! No matter how many times I see the readership survey numbers used in your formula- it blows my mind at the power it adds to the sales process!"*

CVC'S AUDIT METHODOLOGY

CVC audit methodology is the most thorough in the industry. CVC utilizes a unique three-tiered system of checks and balances to ensure complete and accurate data. A CVC audit means quality and reliability.

AUDIT REPORTING

Before audits begin, publishers complete and submit forms detailing specifics about publication printing and delivery. CVC's auditors then pour over these reports, verifying printing, distribution and circulation claims against support documents including but not limited to printing statements, mail receipts, carrier manifests, delivery area maps, distribution lists, subscriber lists and financial records. Once all data is collected and its accuracy is confirmed, CVC provides the publication a certified audit report that can be used for advertising sales purposes. Publications meeting CVC's requirements are allowed

continued on page 21

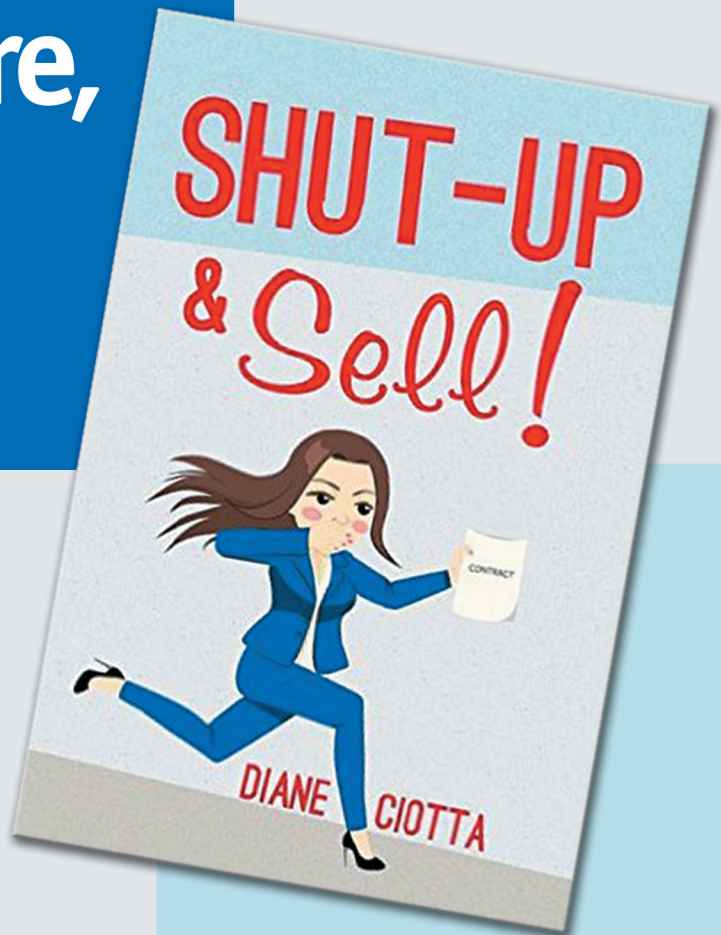
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Amazon Review



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CVC continued

to display the CVC seal in their materials, and their audits are made available by CVC to a variety of industry groups.

FIELD VISITS

CVC's audit process also includes auditors random, unannounced visits to the publication's market to randomly check circulation, rack and retail distribution, hotel and NIE distribution and competition, etc.

READER SURVEYS

Reader surveys determine reader demographics and purchase intentions vital to advertising purchase decisions. CVC utilizes multi-tier study platforms that can include online, QR code, in-paper, blast email, Facebook and Twitter, and phone studies. CVC reader surveys can also differentiate reader demographics and purchase intentions for multimedia presentations (print, website, digital edition, etc.)

UNDERSTANDING CIRCULATION TERMS IS KEY TO WOWING MEDIA BUYERS

Paragraph 5 of your CVC audit report contains several important terms related to circulation and distribution. The definitions that follow will help you use these terms correctly.

Net Press Run (paragraph 5G): The net press run is the number of good copies of your publication that roll off the press. This number includes copies that are used for internal purposes, such as office files and billing copies. The number on your audit report reflects the average net press run during the audit period indicated.

Gross Distribution (paragraph 5C):

The gross distribution is the number of copies of your publication made available to readers in your market area. Gross distribution includes both controlled and paid distribution. Typically the gross distribution equals your net press run minus the internal copies that remain in your office. The number on your audit report reflects the average gross distribution for the audit period indicated.

Net Circulation (paragraph 5E): Net circulation is your gross distribution minus any returned or unclaimed copies. The net circulation is the number that media buyers truly care about because this is the number of copies that actually get into the hands of readers.

CVC offers IFPA members training service at no cost in order to help you accurately promote your audit. Please call 1-800-262-6392 to schedule your publication's training.

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