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PAPER CLIPS



in this issue >>>

President's Corner- Printed AND Online

From the Office- Let's Go Back to School!

Member News- And the Winners Are...

Industry Pioneers- Mona Garwood- Ink in My Veins

MVPS at Work- Building Trust to Make Room for Humanness

Kevin Slimp- Fixing Problems Before They Appear on the Page

John Foust – If it's 10:08, It Must Be a Watch Ad

Ryan Dohrn- Get 3 No's Before You Let "Em" Go!!

President's Corner



Joyce Frericks

Printed AND Online **Getting our publications out every way we can!**

For many years, my older siblings have been telling my younger sister and I that having grandchildren is just wonderful! Of course, they love their children just as much as their grandchildren, but having grandchildren is just “different.”

I would contend that our print and online versions of our publications are that way too. Although they are both great, they are different.

I picked up a daily paper at the gas station after putting gas in my car last week. The publication I picked up was one of two dailies we used to get in print at our office. As I looked through the printed paper, I was thinking about how nice it was to have the paper in my hands. I read through the entire paper and realized that since we stopped subscribing to the printed editions about a year ago, I hadn't read an entire issue of either one of the papers.

Yes, we get the online editions of both publications. Yes, I get emails reminding me that the papers are online and ready for me to read. And yes, when the headlines intrigue me, I do open those emails and read part of the paper. But I never read the entire edition.

I also do not share the online edition with our staff. They are paid publications, and I don't feel it is ethical to share the usernames and passwords with all our employees. When we received the printed editions, I would often see them on employees' desks as they were available for all to read. On the other hand, a fellow publisher on a Zoom call recently said he prefers the online edition of a free publication because he can email it out to his entire staff. Only a few of his employees see the printed version.

So, is comparing our printed and online editions “apples to apples” or “apples to oranges?” I think it's both. We may have the exact same news, ads and even the same layout for both editions, but they are different and people prefer it both ways.

I often need to remind myself the ultimate goal is for us to keep everyone reading our publications. It doesn't matter how we get in front of our readers. We need to remember that “out of sight is out of mind”. We need to keep in front of everyone we can for our communities and advertisers, and the way we do so may be different depending on who we are targeting.

I admit we are bit like the mechanic who doesn't fix their own car. We aren't always the best at advertising our publications. We sample mail, send out weekly emails, hand out coupons at parades, have booths at events and run a lot of ads in our own newspapers, but we are always looking for new ideas to promote our publications.

Our office is going to switch our subscription back to print for one of the dailies. We enjoy reading the publication and want our employees to be able to enjoy it too.

Both my younger sister and I have a granddaughter now, and we can say our older siblings are *finally* right about something — grandchildren are just wonderful!

If you have any old or new marketing ideas for your publications, please throw them our way by sharing them with Lee at director@mfc.org We would love to share the ideas in next month's Paper Clips.

Joyce

From the office



Let's Go Back to School!

*Check out 5 ways MFCP Can Help You Make Money!
Some are time-sensitive so don't miss out!*

If you're not learning you're not growing! Fortunately, MFCP has several learning opportunities for you over the course of the next few weeks.

The FIRST learning opportunity centers around our newest member benefit –DAN. Dan is what we're calling our online program that allows members to create and place programmatic advertising with ease. Perhaps best of all is that you will earn 40% on all ad sales.

DAN is a powerful tool that's easy to learn.

[Click here to learn more.](#)

To get started you will want to join one of our remaining training sessions:

August 23rd - 11AM

August 25th - 9AM

If the above times don't work for you just let us know and we'll figure out a day/time to conduct training just for you.

[Click here to join](#) Meeting ID: 895 3672 7860 Passcode: 626106

The SECOND learning opportunity is a Publishers' Roundtable where we talk about the benefits and pitfalls of AI. You'll want to be sure to join the call. It will take place this **Wednesday, August 23rd at 1:30PM.** [Click here to join the call!](#)

The THIRD learning opportunity is sales training with Ryan Dohrn. September 8th and 15th.

[Click below for the full course descriptions](#)

[Click here to register](#)

The FOURTH learning opportunity is our CVC Sales Proposal Tool. Find out how your CVC Audit information can easily turn into a personalized sales proposal for your clients. Reach out to Lee at director@mfc.org for information on available training.

The FIFTH learning opportunity is learning how to sell into our MCN and MDN networks.

Did you ever wonder how some people have so much success selling MCN and MDN network ads? Well, wonder no more!

Zoom training is available to you and your team. The training is super easy and takes just under 30 minutes. We're happy to train 1 or 100! Give me a call or send an email and we'll get something on the calendar. 715-340-9500 director@mfc.org

I look forward to talking to you and your team about any of these opportunities! Give me a call!

Lee

Member News

AND THE WINNERS ARE...

Congratulations to the following members for winning top prizes in the ACP 2023 Best of the Best Awards competition:

Best of Show

Big Green Umbrella, Johnston, Iowa -- **2nd place**

General Excellence – less than 15% Editorial

Star Publications, Ssuk Centre, MN First Place –

The Windom Shopper, Windom, MN 3rd place –

GENERAL EXCELLENCE – over 15% Editorial

Fillmore County Journal, Preston, MN – First place

GENERAL EXCELLENCE – GLOSSY –

Big Green Umbrella Media, Johnston, IA – First Place

Click here for the full presentation and a list of all of this years' award winners.

<https://www.communitypublishers.com/awards>

Industry Pioneers

The free-paper industry has a rich history. And, many people from the Midwest played an important role in its development and growth. The caring, sharing and support members offer each other make this an industry like no other. In this section we will share features from people past and present who helped create the unusual dynamic we enjoy today.

This month our feature story is about Mona Garwood from the Vinton Livewire.

We would like to feature many more pioneers. Do you have someone in mind? If so, please reach out via email to director@mfc.org with the appropriate contact information. We'll take it from there!



Ink in My Veins

By Mona Garwood

Going back to my beginning right out of college, I can truly say without a doubt, I never would have believed where I would be today. And I must quote the words of the wiser here who said "*sometimes the broken road leads to the best destination*" as I watched my grandiose fashionista plans going up in smoke once I moved back to small town Vinton, Iowa from school in Minneapolis, MN.

So alas, I must admit my beginning as a young fledgling in this business was the result of a friend of a friend knowing my need of a job and giving me a call. This is my 45th year in this business and to look back and see the years and time gone by gives me pause.

In my beginning there were no computers or cell phones.

I was hired at the Vinton Livewire shopper as a salesperson and was put on the street day one with very little training. I never pictured myself as the "outgoing" personality type that doing sales requires, but for some reason, it became a good fit. I had a regular sales beat and walked or drove to see my clients every week.

We hand wrote ad copy and sketched layouts to take back to the layout department. Pictures and artwork were cut out of books to be pasted on layout sheets with rubber cement or glue sticks. Borders were drawn around ads from an inkwell & pen – or fashioned from a border tape roll. Ads were put together like pieces of a puzzle to fill paper layout sheets and once done we hand delivered these pages to the printer to have negatives made into plates for the press. We often had 32-page papers with anywhere from two to eight inserts with multiple breakdowns that were separated into piles and labeled with a top sheet for each carrier or mail route. We had just one somewhat large production room where everything happened that became the mailroom every Wednesday. All papers had to be hand stuffed by our small staff, with the carriers responsible for doing their own. And the mail route papers had to be bundled, bagged, tagged and hand thrown on the dock at the post office.

Other than our manager - we were an all women crew and it was hard work. Deadlines existed then the same as they do today and I still think it is why I always feel the need to go, go, go and have a hard time sitting still for long. I guess I proved myself well enough that they gave me a title and all the responsibility that comes with it. I made lifelong friends, and we loved what we did together.

I joke a lot about having ink in my veins now. Once the passion for print gets in your blood, who you are and what you do is forever changed. In the beginning it was just a job and a paycheck, and maybe would have gone a different direction if I hadn't met my SGI/MFCP family.

And I have one couple in particular to thank for that who turned that page for me at my first conference so many years ago. Sid and Fran Blair of Anamosa, IA, two wonderful, caring, fun people who have never met a stranger and wouldn't let me be one. They took me under their wing that first meeting and I felt I belonged there. My purpose and my love for what I did everyday probably grew 10 times its size once I was enfolded in the love this organization spread throughout its people. And I became involved - and the more I became involved - the more I learned and the more I cared, and knew that what I did everyday was important, and mattered. It became personal and as much a part of my life as my family. It's taken hard work, hard time and sacrifice - and I can't tell you how much reward is in the little things that keep you going.

So, thank you from the bottom of my heart to my original SGI family who brought me into the fold and all the MFCP family I've since met. You have been my rock and my foundation, and I am so glad to have you in my life.

My best advice to everyone is to do what you love, love what you do – and don't be a stranger, be a friend to all you meet.

(And – just to go on record once and for all - I did NOT kill the shrimp).

😊 Mona

MVPS At Work



Building Trust to Make Room for Humanness

By Amanda Thooft

My humanness showed. I screwed up. I don't like screwing up, but no one does. Everyone makes errors, but it is how we recover from our errors that helps us build who we are. I lean on others within Star Publications to help me with these character-building moments.

It has taken me many years to build trusting relationships within the company. These relationships cannot be built overnight. With every new coworker who comes through the door, it sometimes feels like a reset button must be hit to start that relationship.

Achievers.com has many good tips for building trust in the workplace. Here are a few of my top favorites from them:

Listen more than you speak. Coworkers are unique individuals who have their own ideas and viewpoints. Ask them to speak their mind, and when they do, genuinely listen. This is the foundation for positive workplace relationships built on mutual understanding and trust.

Solicit and act on feedback. It's hard to make the case that they should trust you if you're not willing to do what it takes to capture their feedback and take prompt action on it.

Show appreciation every day. Everyday appreciation builds a sense of community and helps coworkers feel emotionally secure, so when you recognize your team often, they'll be more likely to trust you. Approximately 90% of employees who receive thanks or recognition from their boss report feeling high levels of trust in that individual. This figure went down to 48% for workers who did not receive recognition. So, if you want to foster trust in your workplace, lean into the direct relationship between trust and recognition.

Empower your team by trusting them first. If you take the first step and show your coworkers that you trust them, they'll be more likely to trust you back. However, how can you make it clear that you trust your coworkers? Empower each other by encouraging professional development and autonomy. Invite them to sit in on meetings that they typically wouldn't attend.

Focus on nonverbal communication and soft skills. While verbal communication is important, it's not everything. Nonverbal communication and soft skills – such as personality traits, attitudes and behaviors – are just as crucial. If you make eye contact with your coworkers and nod when they speak rather than check your email or look at the clock, you'll demonstrate your interest in what they have to say.

Be honest and transparent. There's no denying that telling the truth can be tough. It's often easier to tell your coworkers what they want to hear – especially during difficult times. By being honest with each other while being sensitive to feelings, can encourage them to trust you.

Building trust is just one step in the right direction. When we are all human and make mistakes, we must have each other to lean on. The relationships that require the most amount of work always seem to have the biggest impact on one's life. The newspaper industry can be very stressful, but with some trust between colleagues, it will be so rewarding.

Kevin Slimp



Fixing Problems Before They Appear on the Page

Kevin shares ideas to prevent problems before they print.

My friend, Kari, wrote to me from her newspaper in Indiana this morning. Her message reminded me of the questions I received daily when doing I.T. work for newspaper groups a decade or two ago.

Her email went something like this: “The PDF file of this page looks perfect, but the printed version is missing letters in the subhead. We decided it’s just one of those questions to which we’ll never know the answer.”

Fortunately, my memory still works well enough that I knew what caused the misprint and where she could look to find evidence of the problem before it went to press. Kari’s issues resulted from fonts being converted to CID when the pages were exported as PDF files from Adobe InDesign.

“I would bet money,” I wrote, “that you’ll find CID fonts listed in your PDF properties in Acrobat.”

Sure enough, there they were.

CID fonts don’t show up as often as they used to. Most designers now use Open Type fonts, which don’t convert to CID when exported. And most CID fonts resulted from Adobe Type1 fonts, which no longer work in the newer versions of InDesign. So when a CID font does cause a printing problem, you can bet it resulted from a TrueType font that looked good on the screen but printed incorrectly on the page.

Kari’s email caused me to think of other problems that show up on the printed page but not always on the screen in the design process.

Images

Newsprint isn’t white. If you haven’t already noticed that, just take a close look. You’ll see gray and brown spots and a tint that might best be described as “off-white.” Through lots of trial and error, we’ve found ways to get our photos looking better, but often don’t have the “pop” we were hoping for. There are a lot of tools in Photoshop to improve the way our pictures look on the page. Before using any of these tools, however, we must set our color settings and resolution correctly.

Once, after working for a few days at a daily newspaper with a press, I received a call from someone at US Ink asking what I had done to the press.

Thinking I had broken something, I answered, “I didn’t do anything to the press. Why are you asking?” “Well,” he continued, “I’ve never seen a press print this well on newsprint. You must have done something.”

I explained to him that I had simply gone to each computer and correctly set the color settings. He asked what settings I used. I could imagine him frantically writing everything I said to him in his notes.

What did I do that made such a difference in the pages printed on that press? In addition to teaching the staff the best ways to edit photos, I went to each computer and set the “dot gain” to 26 percent and the “black ink limit” to 90. After changing those settings, the correct dot gain and ink limit are saved into each image file. Those two tweaks let the press know how much black ink to drop onto the page.

The other most common issue I experience with newspaper photos is the resolution settings. On newsprint, photos will print best on most presses with a resolution of 240. Not 300. Not 200. 240 works best on most presses. If we were publishing magazines, the optimum resolution would be 300.

Fonts

Let’s face it: We have fewer font issues than just a few years ago. Software has gotten better, printing devices have gotten better, and the entire process of creating quality PDF files is much easier than it used to be. However, fonts can be very problematic.

As I approach my 800-word limit for this column, let me keep things simple by telling you how I deal with fonts. I redesign a lot of newspapers, magazines, and books. When creating a new template, I use only two categories of fonts:

The first is Adobe fonts. Since most publishers use Adobe products, they have access to the entire Adobe font collection. To me, this alone makes the monthly cost of the Adobe subscription worth the price. I remember when newspapers paid \$10,000 or more for Adobe’s font collection.

In addition to Adobe fonts, I often purchase one or two fonts for a new design. These are always Open-Type fonts and always from reputable font vendors.

By using only these two categories of fonts, I’ve eliminated almost all problems that might occur related to fonts.

Kevin Slimp has been a popular consultant and speaker in the newspaper industry since developing the PDF remote printing method in 1994. His upcoming webinars on design, circulation, and software can be found at newspaperacademy.com.

Kevin Slimp is former director of The University of Tennessee Newspaper Institute and founder of NewspaperAcademy.com.

Ad-Libs



If it's 10:08, It Must Be a Watch Ad

John Foust, Greensboro, NC

Legendary UCLA basketball coach John Wooden once said, “It’s the little details that are vital. Little things make big things happen.”

That’s certainly true in advertising. Consider the nuances of photography. For example, the next time you run across an analogue watch ad in a newspaper, magazine or store poster, check out the photo. Whether it’s Rolex or Timex or another brand, there’s a good chance that the time is 10:08. Or in rarer cases, 1:52. That’s because the placement of the hands creates a v-shape at the top of the watch face, which is where most timepiece makers place their logos. This v-shape frame sets the brand name apart from everything else on the face.

Watch manufacturers – and other smart advertisers – know how to photograph their products. They realize that a photo makes an instant impression on an audience. And they understand the overall impression is heavily influenced by those vital details that coach Wooden talked about.

When we hear the phrase “photo bomb,” we think about children jumping around in the background of wedding photos or family pets intruding on serious family poses. Mishaps like that are obvious and can be re-shot or corrected in commercial photos. It’s the little things that often create problems, because they can be missed in the design or editing process.

I remember seeing a photograph of a group of several people in a full-page ad. It was a generic image which probably came from a stock photo library. Although all of the people were looking toward the right side of the ad, it was clear that they had been looking to the left in the original shot. One of the subjects was wearing a shirt which featured a large slogan in words that were backward. The photo had been “flopped” to create a mirror-reversal across a vertical axis. The result was a photo of people looking in the desired direction, but with a distracting detail that had slipped through the editing cracks. Just think how easy it would have been to start out with a different picture or eliminate the words altogether.

In extreme cases, I’ve seen flopped cars with backward logos. That kind of mistake is sure to make an advertiser cringe – or even reconsider the decision to run more ads in that publication.

Sometimes, there are legal reasons for what can and cannot appear in a commercial photo. You may have seen professional athletes in ads without any team identification. That usually means the athlete had agreed to appear in the ad, but the team or the league would not allow visible logos.

The point of all this is to think carefully about photography. Before and after a photo is taken or selected, there’s a lot of detail work to be done. Make sure the legal angles are covered. Make sure there are no photo bombs. And make sure the photo casts a strong light on the advertiser.

In other words, make sure it meets the Wooden Requirement.

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John Foust has conducted training programs for thousands of newspaper advertising professionals. Many ad departments are using his training videos to save time and get quick results from in-house training. Email for information: john@johnfoust.com

Ryan Dohrn



Get 3 No's Before You Let 'Em Go!!

This month Ryan discusses the reason for not giving up after a first “no”. He discusses not only why but how to pivot the conversation, identify objections, ask for clarification, and develop a strategy to end your sales calls.

[Click here to hear his podcast](#)

Listen to Ryan's ad sales podcast, [Ad Sales Nation](#), on [iTunes](#) or on [Soundcloud](#). Keep up to date with Ryan's ad sales training advice on Facebook at: <https://www.facebook.com/RyanDohrnLIVE>

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