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FEBRUARY 2013

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Jonathan Mildenhall

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FEBRUARY 2013

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@juntajoe Joe Pulizzi

Throw another blog on the barbie, 'cause CMW's going Down Under to Sydney this March. All you Aussie marketers should come say g'day!



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Cover and interior photos by Douglas Zimmerman



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CONTENT
MARKETING
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CCO STAFF

FOUNDER

JOE PULIZZI • joe@contentinstitute.com

VICE PRESIDENT & PUBLISHER

PETER LOIBL • peter@contentinstitute.com

VICE PRESIDENT OF OPERATIONS

PAM KOZELKA • pam@contentinstitute.com

MARKETING DIRECTOR

CATHY McPHILLIPS • cathy@contentinstitute.com

EDITOR

CLARE McDERMOTT • clare@contentinstitute.com

CONTENT DEVELOPMENT DIRECTOR

MICHELE LINN • michele@contentinstitute.com

CREATIVE DIRECTOR

JOSEPH KALINOWSKI • jk@contentinstitute.com

PROJECT DIRECTOR

ANGELA VANNUCCI • angela@contentinstitute.com

PROOFREADER

ANN GYNN • agynn@att.net

INTERNATIONAL EDITORS

SARAH MITCHELL, Australian Editor

NENAD SENIC, European Editor

ADVERTISING INQUIRIES

PETER LOIBL

(347) 725-3565 • peter@contentinstitute.com

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E-mail angela@contentinstitute.com and provide your name, company name and address.

CCO CONTRIBUTORS

JONATHAN CROSSFIELD @kimota

ANN GYNN @anngynn

NATALYA MINKOVSKY @hejhejnatalya

ROANNE NEUWIRTH @roanneneuwirth

TOM FISHBURNE @tomfishburne

ROBERT ROSE @Robert_Rose

RACHEL FOSTER @CopywriterTO

BRIAN KARDON @bkardon

CARLA JOHNSON @CarlaJohnson

KEVIN CAIN @kevinrcain

ROB CIAMPA @robciampa

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STUDY: What are your peers doing with content?

Find out how other companies are using content from the **Content Marketing Institute's 2013 Benchmarks, Budgets & Trends** report, available for both B2B and B2C marketers. You'll learn:

▶ **B2C marketers** use 12 tactics to achieve their content goals. The most

popular of these tactics include social media (84%), articles on a company's website (84%), and e-newsletters (78%).

▶ **B2B marketers** spend 33 percent of their marketing budgets on content marketing, up from 26 percent last year. The majority (54%) will increase



No time to read the report?

Check out our video roundtable discussion with contentmarketing experts:

http://bit.ly/b2b_round

Read the reports:

<http://bit.ly/b2b2013report>

<http://bit.ly/b2c2013research>

42 Reasons To Be Better

Need some content inspiration? Check out Joe Pulizzi's *42 Content Marketing Ideas for 2013* for a keep-it-simple approach to improving your content in 2013. Here's a preview:

- #11:** Stop one content initiative in 2013.
- #17:** Start a podcast series for executives.
- #37:** For every story idea in 2013, plan on developing 10 pieces of content from it.
- #41:** Ask whoever is in charge of customer service what their top 10 complaints were in 2012. Build a content program to help with answers.

http://bit.ly/42_Ideas

How Global Brands Use Content

In an ongoing interview series, *Lessons from Brand Marketers*, we ask top marketers how they use content, what they struggle with and how their strategies are evolving over time. The series includes Sandra Zoratti from **Ricoh**, Leslie Reiser from **IBM** and Alan Belniak from **PTC**.

<http://bit.ly/BrandMktr>

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Brand Storytelling Lessons from Coca-Cola's Content 2020 Project

If you haven't already seen the overview of Coca-Cola's Content 2020 Project on YouTube, stop reading this right now, and go spend the 18 minutes. If you're at all interested in how content is going to reshape the strategic marketing process, this is a manifesto.

The architect of the Content 2020 Project is Jonathan Mildenhall — the Coca-Cola Co.'s vice president of global advertising strategy and creative excellence.

That's a mouthful of a title to be sure, but put quite simply, Mildenhall is the chief storyteller for Coca-Cola, and Content 2020 is a bold move to create emotionally connected brand stories that are shared in a much more (ahem) fluid way. (See what I did there?)

When I first came across the Content 2020 Project, I was immediately struck by the business goal it presents at the very outset: "We intend to double the size of our business," Mildenhall says in the video. And, as he points out, they plan to do this while realizing that, "Consumer-generated stories outnumber their stories on most of their brands."

Have you told your boss that you want to double the size of your business? Oh, and that you're going to use brand storytelling as a primary driver to get there? So, yeah, I became a fan right then.

Robert Rose: Tell us about the birth of the Content 2020 idea?

Jonathan Mildenhall: First of all, as a company, the Coca-Cola brand has constantly defined its own benchmarks in marketing. We were the first brand to do sampling. We were the first brand to do coupons. We were the first to depict women in the workplace. Coca-Cola is a history of firsts. And, we found ourselves facing such massive change in terms of both the distribution of technology and the distribution of creativity.

We are lucky enough that millions of consumers now want to produce content and be a driving part of our conversation. This gave us the opportunity to take time out and really think about how to articulate our evolved creative agenda for our key global and local brands.

Rose: So, how did you actually create the initiative?

Mildenhall: We pulled 40 people from around the company—all of whom worked in the Creative Excellence group. We gave ourselves a five-day period where we would collectively write a content manifesto. We broke it down into subjects and allocated one subject area per mini group. Executives would then present their thinking, and the rest of the room would rip the points of view apart and put them back

together again. Monday through Thursday, my role was simply to be disruptive and ask questions.

Then, on Thursday night of that week, I took what we'd come up with and I stayed up all night and basically wrote the words to the manifesto you see in the video.

The next morning, I came in and presented this to the room, and when we were done, everybody put their signatures on it.

We knew immediately that we had created something significant.

Rose: How did you decide to "give it away"—that is, give away a core piece of your marketing strategy?

Mildenhall: The answer is very simple. Coca-Cola is the biggest purchaser of marketing services in the world. There is no way we can have a quiet conversation about this. I told my CMO that in order to put this into place, I could spend the next two years briefing every agency that we deal with on how to do this, or we can simply give it away and I can get straight to work.

We chose the latter, and it's been extraordinarily successful. We've been blogged about and talked about in innumerable publications across the globe. And, most importantly, the advertising industry has really responded. The Coca-Cola Co. is enjoying our most successful year ever in terms of volume and creative awards this year.



Rose: How do you envision Content 2020 being integrated into traditional marketing and advertising? Is it infused into, additive to or does it ultimately replace what you're doing from a traditional advertising and promotions perspective?

Mildenhall: It's additive for sure. We fully understand that we are still going to have to do promotions, price messaging, shopper bundles, traditional advertising, etc.—that isn't going away. But content is the way consumers understand the role and relevance of the Coca-Cola Co. brands. We have to make sure that those “immediate stories” are part of the larger brand stories.

But, for the more financially minded of the organization I say this: If I can fill up the emotional level of the brand, then I have to trade on it less and less. Believe it or not, we're still engaging with new consumers that don't have their emotional well filled. New consumers enter the middle classes all over the world every day. So from a global perspective, we must deliver solutions for the first-time consumers—and of course, keep those who know and love our brands wanting to come back for more.

Rose: I love the idea in the Content 2020 piece where you talk about different models requiring different processes under the same principles. This was music to my ears. It's often a struggle that I find that larger organizations I work with are trying to manage. They struggle with one process across multiple silos (brand marketing, product marketing, PR, etc.) and one source of content (e.g., should we outsource or internalize it?). How have you de-siloed (or have you?) the political battles



Coca-Cola's Content 2020 video explains how the brand is remaking itself, moving from a traditional ad model to new media storytelling and customer-created content. Jonathan Mildenhall, Coca-Cola Co.'s vice president of global advertising strategy and creative excellence, believes “every contact point with a customer should tell an emotional story.” Check out the video here: http://bit.ly/coke_2020

among product marketing, brand marketing, PR and other teams so that everyone speaks with one voice?

Mildenhall: We have a number of disciplines of course—and they each have their own mandates. That said, we have horizontal strategies from creative development, idea development and production. So, everyone's remit is to be horizontal or integrated in thinking. We're as siloed as any large organization. But in the end, you may be heading up social or PR or production, but your solutions, your team solutions, must work horizontally across every function in the marketing world.

Rose: In the video you talk about the 70/20/10 investment model. You say 70 percent of the budget goes to the content that you “must produce,” 20 percent goes to content that is slightly out of the box and 10 percent goes to “high-risk” creative content. Do you find you spend an outsize amount on the high-risk, super-cool content?

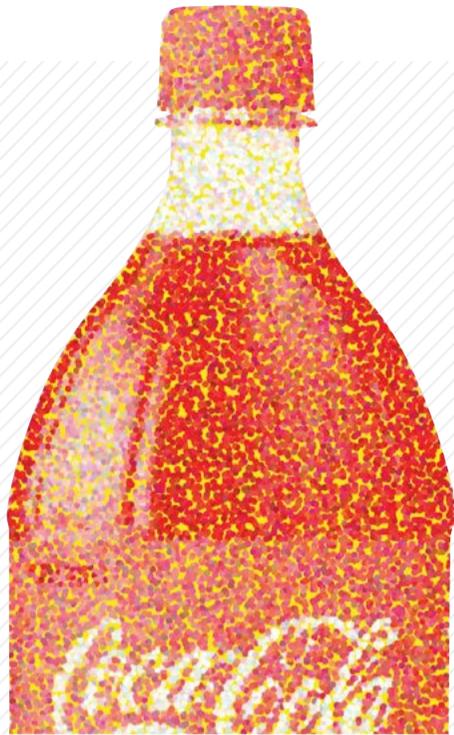
Mildenhall: Actually it's quite the opposite. It's actually much

cheaper to produce the 10 percent. But, it takes much more creative time to actually come up with. This is where I, admittedly, have a bit of an advantage. The Coca-Cola brand is one that any number of other brands has a desire to align themselves with—from other consumer brands to technology providers who want to innovate and explore new frontiers.

We are increasingly open to these ideas. If you think about it, Coca-Cola can be viewed as a huge media brand with amazing reach and frequency. If there are pitches out there from people who want to provide content and experiences, we are open to hearing from them. The question we ask ourselves is, “Can we use our assets as content, and can we create content out of our assets?”

Rose: Where do you see the future of content and marketing?

Mildenhall: Well, the big Holy Grail right now is how we get into real-time marketing. I've got to make sure that I'm taking content, news and everything that's going on around the world and transforming it into



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a big move to brand curation, where brands can help to leverage each other; for example, our Super Bowl commercial where we had the polar bears commenting on other ads. This, again, is a real trend, but most large organizations will have to get over the nervousness of the legal challenges of this.

But that's really our goal. We want to give the audience the most compelling content—and earn that disproportionate share of popular culture. That's the power of content. ■

marketing communications. I really do believe that technology and consumer engagement are creating the opportunity for real-time marketing. But things like usage rights, IP rights, etc., are

getting in the way right now. I could literally be producing fresh content every single day of the week. However, with a real-time agenda you get a lot of legal challenges.

I also think we're going to see

If you want to hear more from Coca-Cola's Jonathan Mildenhall, sign up to attend Content Marketing World 2013.
<http://bit.ly/cmworld2013>

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Yelling Louder Won't Help... Crank up the Content, Instead

If you're still telling your story in nothing but words, your message is getting lost in the ozone of internet noise. Unfortunately, nowadays simply cranking up the volume, (Yes, Nigel...even to 11!) won't help.

Show. Don't Tell.

Video brings your story to life. Add rich media to your on-line Digital Presence – on your websites, 3rd party channels like YouTube, and even social media posts to hook your audience on multiple dimensions. Show your products in action, animate your ideas to capture the imagination of your visitors, and drive them to take action. Now.

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The Limelight Video Platform lets you take advantage of powerful, cloud-based services for storing, managing, publishing, and enveloping your audience in rich powerful multimedia content. And it ensures your videos play properly on any device, any screen, anywhere in the world. Visit www.llnw.com/video to find out more.



It's Your Story. Show It. Every where.

Adding video and rich media to your story is only the first step in cutting through the clutter. To make your story stick, you've got to show and tell that same story a gazillion times over, on every online touch point – web, mobile, social, living room, everywhere – across your entire Digital Presence. Limelight Orchestrate can help you do just that, with a suite of integrated services that help you manage and deliver an awesome Digital Presence. Find out how Limelight can help you crank up your content so your story cuts through, sticks, and converts your visitors to clients, customers, and friends.



VIDEO: Stuck at 200 Views?

By Rob Ciampa

Video may be among the fastest-growing content marketing tactics, but even the top 100 brands get stuck at just dozens of views per video. Take a look at how to juice your video content marketing strategy.

Businesses are flocking to video as an efficient and wickedly effective content tactic. But the focus on *making* the video often overshadows the *marketing* of it. And winning followers on **YouTube** is different from other types of content marketing.

We conducted a YouTube video study of the Top 100 brands from **Interbrand's** 2012 *Best Global Brands*; after analyzing 200,000 business videos across 1,270 YouTube channels for the top 100 brands,

we discovered more than 50 percent had fewer than 1,000 views. ROI fail.

Enter YouTube Nation

First, let's look at the facts. Our study of Interbrand's Top 100 shows YouTube video production in that cohort increased from 4,760 videos per month to 7,175 per month, with an aggregate production value of more than \$4.3 billion.

The research also shows brands—

including **Coca-Cola** and **Toyota**—are not just creating effective YouTube channels, they're also embedding YouTube videos on their own websites. In fact, 61 of the Top 100 brands now embed YouTube videos on their websites (further blurring the lines between digital channels). We're also noticing more diverse video methods and styles. **Intel**, for one, effectively combines both professionally produced content with user-generated content.

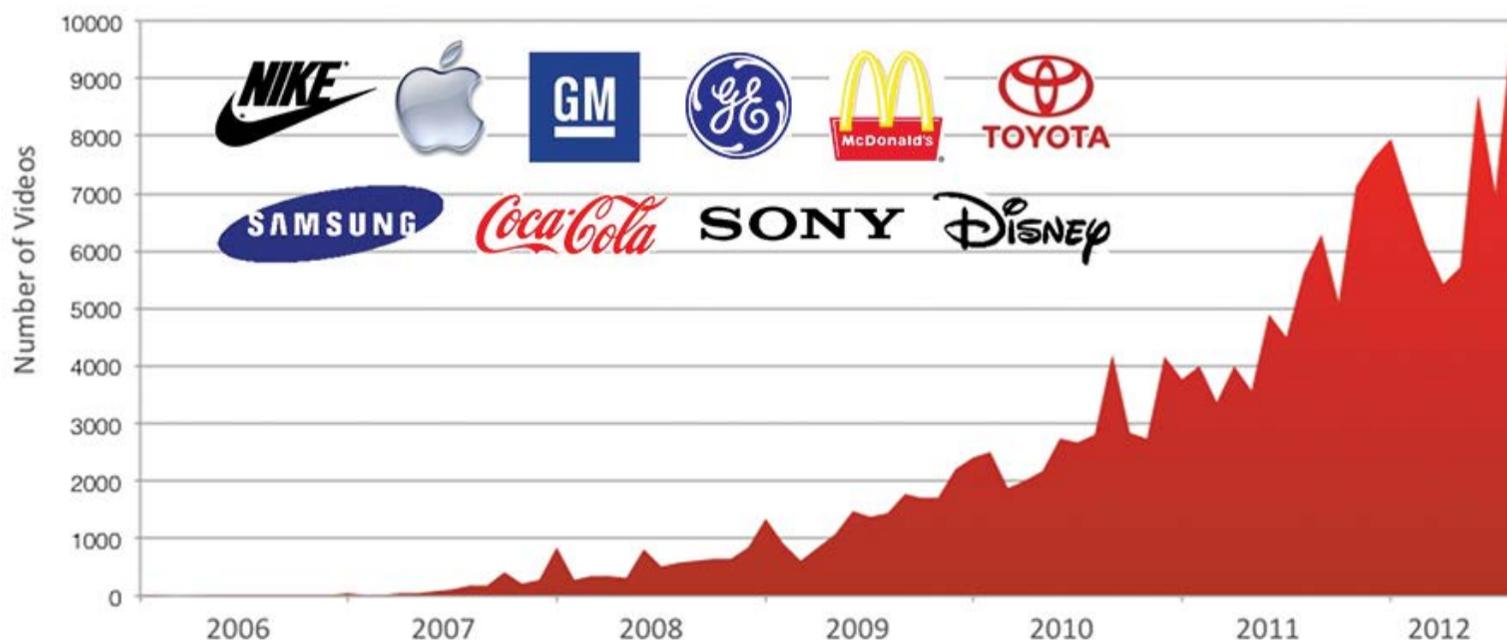
So how is it that brands are investing so much in online video, but reaching so few? Is it a *content* issue? Maybe, but after analyzing millions of videos, we think it's a *content marketing* issue. Specifically, the top 100 brands—along with the rest of the YouTube ecosystem—are

Continued on page 14.

Brand video on YouTube is skyrocketing

Monthly Videos Published on YouTube
by Global Top 100 Brands

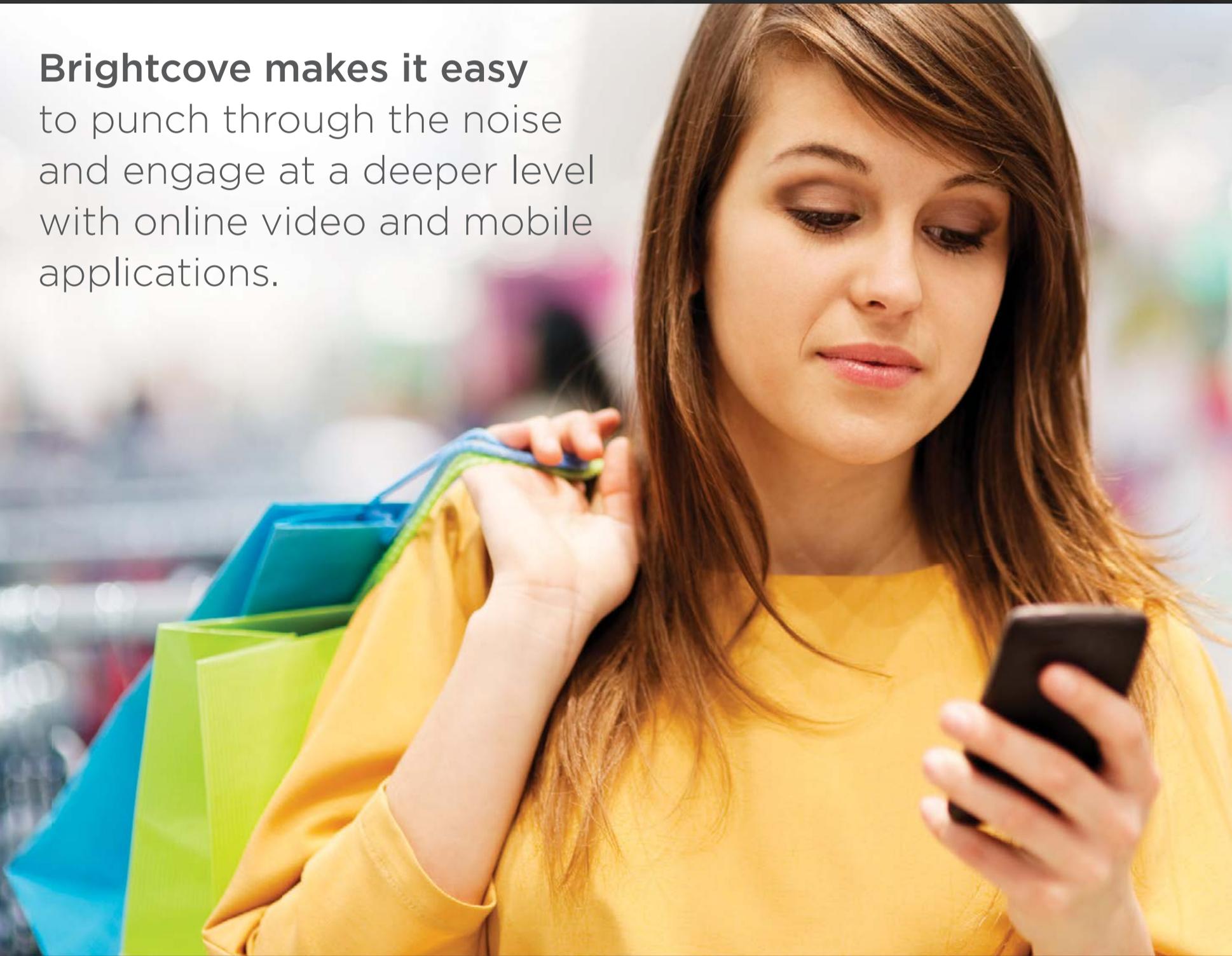
(Source: Pixability Caffeine YouTube Marketing Software)



Top 100 brands have invested over \$4.3B in creation of video assets

In today's world, digital content has to work harder to connect with consumers and attract an audience

Brightcove makes it easy to punch through the noise and engage at a deeper level with online video and mobile applications.



See why the world's leading brands choose Brightcove's cloud content services for video publishing and building native apps for smartphones and tablets. Visit brightcove.com



CMI's 10 Video Technologies To Consider

Brightcove – Video-hosting platform for media and marketing

Cisco Show and Share – Webcasting & video-sharing application

KnowledgeVision – Online video presentation software

Limelight Networks – Video distribution & tracking platform

Magnify – Video curation

Me!Box Media – Video lead generation

Ooyala – Cross-device video analytics & monetization

Pixability – Video & YouTube marketing company

Vimeo – Video-based social networking

VMIX – Video content management system

burning their online video budgets on video production while ignoring an equally important element: *video content marketing*.

YouTube and Online Video Content Marketing

Assigning a few tags and a brief description to a YouTube video does not allow you to say, “we do video content marketing.” The truth is, marketing your online videos takes as much effort and finesse as making them. We’ve discovered four critical elements of an effective online marketing strategy on YouTube.

1 Produce lots of diverse content on YouTube.

The best YouTube content marketers produce more content. Using our online video grader, we found the top quartile of YouTube marketers had an average of 181

videos, while the bottom had 29. Equally interesting, better marketers produced assets with a far broader distribution of video lengths, ranging from 30 seconds to 20 minutes, on average.

2 Integrate YouTube and web.

The most effective video marketing programs create a symbiotic relationship between their two owned media platforms: YouTube channel and website. Consistent branding and YouTube channel customization occur in 63 percent of the most effective business-oriented YouTube channels. Furthermore, 61 percent also embed their YouTube content on their website. Keep in mind, YouTube automatically compensates for diverse devices, especially important for mobile and tablet viewing.

3 Engage your community with YouTube.

Audiences are about 10 times more likely to engage, embed, share and comment on video content than blogs or related social posts. Understand that YouTube is not just an online video repository; it’s also a powerful social media platform. Engagement is a critical part of earned media that allows brands to engage back, a critical method for driving views and action.

4 Embrace YouTube advertising.

Paid media is a critical part of effective video content marketing. YouTube *TrueView* ads are not the same as traditional **Google AdWords**. Our experience demonstrates YouTube advertising can deliver 10 times the click-through rates when compared with traditional AdWords and video ad networks. It delivers results through diverse hypertargeting options: contextual, behavioral, geo, retargeting and search.

YouTube is no longer a *nice-to-have* marketing platform. It’s a *must-have* video content marketing engine. More importantly, YouTube and online video respond very positively to effective, actionable and well-targeted video content marketing. ■

Rob Ciampa is executive vice president of sales and marketing for Pixability, a YouTube marketing company based in Cambridge, Massachusetts. He is also an award-winning marketer who has used video to help bring 75 innovative products and services to global markets, generating more than \$1 billion in sales.



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Chapters

- 8. 2013 Tour
- 9. ShadowHawks Tees
- 10. Ticket sales**
- 11. The Album

Footnotes

- When is the new album out?
- How is the band getting ready?
- Contest winner
- New bass player

Downloads

- Press kit (879 KB)
- song preview (1.1 MB)
- Meet the Band (754 KB)
- Tour with ShadowHawks Contest (1.2 MB)

Slides

- slide 1: Shadow Hawks T-shirt
- slide 2: VLB logo
- slide 3: Shadow Hawks logo and Facebook icon
- slide 4: Shadow Hawks CD/DVD case
- slide 5: Band member portrait
- slide 6: Band member playing guitar
- slide 7: Band performing on stage

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Tighten, Tone and Trim Through N A R R O W

Mark Wilson, CMO of Avaya, explains why slimming down your sales funnel is the smartest move to boost ROI in complex B2B sales.

By Carla Johnson

Named one of the top marketers by *B2B Magazine* in 2011, 2010 and 2009, Mark Wilson has made content marketing a cornerstone of how he connects with a sophisticated audience and business decision-makers. In recent years, Wilson has realized success by flipping the focus of his content marketing program from reaching the masses to more intimate conversations with small audiences. Something he calls narrowcasting.

CCO spoke with Wilson about why narrowcasting works in the noisy environment, what it takes to create a successful content marketing program for the complex B2B sales cycle and why quality matters.

CCO: Tell me about narrowcasting and how it relates to content marketing.

MW: Narrowcasting is about narrowly defining an audience and engaging them in a discussion with which they can emotionally and emotively connect. For complex B2B sales, you want to target decision-makers and their influencers, and create a self-referring community.

With narrowcasting, my rule of thumb is to narrow the audience to about 10,000 people who look similar. Ten thousand is a nice

round number and it's cost efficient. You can physically and digitally communicate with them. You can target with them on platforms, and still have the beginnings of an intimate conversation through social media, over the phone or through an online community—as long as they're passionate about the topic you're talking to them about.

Before I came to **Avaya**, I did a lot of work in software and one of the sectors we targeted was the financial industry. We began to slice this group by type of financial institution, size, role within the organization and location. When it came to location, a light bulb went off, and we realized we could target in cool ways. There are three geographic centers globally for the financial industry—New York, London and Tokyo. We focused on New York.

Our approach was to blanket this group from the time they rolled out of bed until the end of the day. We had articles in the magazines and papers they read while they drank their morning coffee. As they commuted to work, we had ads at the station and on the specific platforms that had trains to the financial district. We had ads inside the train cars and on the urban panels in the subway when they left the station.

We knew what buildings they worked in and we had ads on the

electronic panels in the elevator banks and in the publications inside their offices. We also integrated this with online and digital content, search, newsletters targeted specifically for this group, annual guides and e-books that focused on thought leadership.

We essentially did a full-court press for three years, and the results were phenomenal. We started this around a product launch, and it became the fastest growing and biggest market segment in the company's portfolio. This product launch was the most successful in the company's history.

We knew we really “made it” when we started to get a second round of pickup. Our ads appeared in the background of other people's ads. There was an ad for the TV series *Weeds*. It shows a woman walking down the street in New York City, and in the background was one of our ads.

What made you head down this road?

In the 1990s there was a lot of talk about database marketing and one-to-one marketing. There was a promise made at the time that we, as marketing professionals, didn't deliver on. As automation and digital platforms improved, we could engage in a fundamentally different way. We

CASTING





How to Build a Content Team

Mark Wilson's success with content strategy and development proves he's been around the block. Here's his three-dimensional approach for building a successful content team:

- ▶ **Structure**—Define your audience, then establish the logistics for the medium and frequency of your content strategy.
- ▶ **Tools**—Measure the success of discussions, what's happening, what people care about and their tone in conversations.
- ▶ **Editorial**—Draw a line in the sand. What nonstandard point of view can you add to the conversation?

could also measure how a broadcasting message didn't work, and the effectiveness of narrowcasting became clear.

Marketers began making the shift once they looked at the quality of leads they were getting from "spray-and-pray" broadcast-type programs. Initially, things looked good. But when they followed leads into the sales funnel, what looked good at first glance didn't produce results.

In the classic marketing funnel, we've gotten better at the top with narrowcasting. And at each level down, we keep getting better and better at making investments and getting better returns. In the end, narrowcasting helps marketers get rid of content spillage. Money that used to be spent reaching a broad audience is now better spent communicating more frequently with a narrow target audience. You have the opportunity to really engage with the right group of people.

Good Read

(The Minto Pyramid Principle):

What's the best marketing book Mark Wilson ever read? Oddly enough, it's not about analytics, ROI or other revenue-generating topics that many CMOs hold dearly.

It's about how you tell a story.

The Minto Pyramid Principle drives home the importance of the basics: communication. When it comes to content, Wilson notes quality is sadly underrated. He first read this book in 1995, and still applies the principles about communicating in an organized, logical way—über important for the complex B2B sales cycle. "You can see people who have great minds who have a challenge communicating," he explains. "This book is about how you use business communications to tell a story."

How does this affect content strategy?

It boils down to segment, segment, segment. You have to think about your audience, and narrowly define and understand them. Sometimes marketers don't invest enough time getting to know their audience and they should. You have to understand them more to target them well.

At Avaya, for example, one of groups we target is contact center businesses. We know who these customers are, down to their job titles. To build our audience, we get lists of people with these titles using **LinkedIn** or **Dunn & Bradstreet**. Once we know our audience, we know what drives them. Then it's time to research and create a thoughtful, provocative point of view that they'll understand and that sounds credible coming from us.

I think marketers skimp on segmenting because there's a focus on generating activity; you don't get credit for something that's well thought. There's a perverse incentive to reward people for activity rather than the right answer. If you show a good segmentation strategy, it gets underappreciated for what that means for a marketing strategy. It's hard to segment a market well.

What's another B2B brand that does narrowcasting well?

IBM and **Symantec**. Symantec is good about having a steady communication around webcasts, forums and communities to engage and other assets they've created. They are like a machine, creating high-quality content and proactively engaging with an audience that self-selects to receive it.

IBM creates high-quality assets too. The IBM Global CMO Study was excellent. It's

primary research and not marketing-speak. It's a unique point of view with data that backs up a well-made argument.

What do you say to the marketer who thinks technology and data can overcome hurdles you think can be answered with narrowcasting?

Technology and data can help in building and executing a program. That said, the most important step does not involve technology or data. It's about understanding a unique market segment that is self-referencing. The second most important step is having something compelling to say to this segment. Once you have these first two steps solidified, then technology and data can help.

We use **Compile** because it monitors the discussions in the audiences we care about (e.g. what people like, what don't they like). It allows us to be smarter with our editorial calendar, the types of media we use and for what channels.

Marketing technologies are great and have been around long enough to have a tested, standardized way of using them. For content marketing, I like more flexible tools that drive informed creativity, because when it comes to content, you want a message that's interesting. ■

Carla Johnson, principal, Type A Communications, helps companies tell better stories to build stronger brand and customer engagement. Her clients include Motorola Solutions, Sybase, VMware, Encana Oil & Gas and the U.S. Army Corps of Engineers. Carla's a consultant to the Content Marketing Institute and a frequent speaker for high-tech, industry and business audiences. Follow her on Twitter @carlajohnson.



THE MAKING OF A MODERN CMO

SERIAL CHIEF MARKETER SHARES
FIVE LESSONS FROM THE JOURNEY.

B R I A N K A R D O N

“We don’t stop playing because we grow old; we grow old because we stop playing.”

- George Bernard Shaw

I am a seasoned chief marketing officer. I went to an Ivy League college, have an MBA from Wharton and served for many years as CMO of a billion-dollar publisher, and most recently, as CMO of a major technology consultancy.

Yet just a few years ago, I was well on my way to becoming obsolete.

You see, nearly everything I learned, did and experienced as a marketer was wrong. I was analog in a digital world. I tended to be more creative than analytical. Content marketing was barely on my radar screen.

Perhaps I had become what Brian Halligan, HubSpot’s CEO, calls a “press release CMO”—pedigreed, gray hair and no longer relevant in a marketing world turned upside

down. I really didn’t understand SEO, linking strategies, web analytics or blogging. My marketing team was beginning to speak a language I didn’t understand. I could feel myself becoming less relevant, being lapped by younger digital natives.

I Needed To Get Out Of My Comfort Zone.

I spent six years in the publishing business, leaving in 2000 just as digital began to supplant print. In publishing, I had seen my share of ad sales guys—the Willy Lomans of publishing, carrying around the most recent issues of their treasured magazines. I knew that these guys were dinosaurs. Extinction was only a few years away. But of course changes

were happening so much faster than I ever thought possible.

As the changes in marketing emerged and accelerated, I saw the analogy to publishing. Marketing was also “going digital.” People who were unable to evolve were disappearing.

Even more fascinating: Content was becoming the fuel of marketing’s shiny new engine. All the lessons I learned in publishing—foremost, the critical value of great content—were suddenly relevant to marketing as a whole. “Think like a publisher” was becoming the next new thing for marketers.

In my journey from mossy marketer to modern marketer, I learned five big lessons I’d like to share.

1 There is no substitute for doing.

The only way to become a modern marketer is to do. I write my own blog posts and presentations. I am active on Twitter. I try new apps and tools all the time. I am engaged in all of our content decisions and lead nurturing programs. Trust me—I’m no geek. Getting comfortable with new technologies, sites, apps and behaviors did not come naturally to me. But, the more you do it, the better you get. After a certain point, it becomes part of who you are.

There are lots of CMOs with slick PowerPoint presentations talking about new marketing. Far fewer are doing. Doers rule.

2 Learn from the best—the people out in front.

I have met some amazing people on my journey—Josh Bernoff and George Colony (Forrester Research), Charlene

Li and Jeremiah Owyang (Altimeter), David Meerman Scott, Ann Handley and CC Chapman (authors), David Reibstein (The Wharton School) and Joe Chernov (Kinvey), among others.

My “teachers” share two important qualities:

They are risk takers. For example, I started working with Josh and Charlene on what would later become the best-selling book *Groundswell* back in 2006, when few people thought social media was more than a passing breeze of hype. These guys put a big stake in the ground in the very early days of social media. They developed compelling frameworks and case studies to prove its value.

Their passion is contagious. They love what they do and bring extraordinary energy to it. I recall one particularly memorable lunch with David Meerman Scott at an Indian restaurant. David managed to simultaneously educate me about Indian cuisine and location-based apps on

his iPhone. David’s ideas and passion for real-time marketing and content touch everything I do as a marketer.

I want to thank each of them, and many others, for showing me the path to modern marketing. Now go find your own teachers.

3 Don’t fear mistakes—they are chances to learn.

I remember George Colony asking me if he should blog. This was 2007. My answer haunts me to this day. I said, “George, you are the CEO of Forrester. You should be running the company, not blogging. It’s a distraction.” In retrospect, this is among the worst advice I have ever given. Fortunately, George had the wisdom to start a blog right after I left Forrester. It’s a great blog, too—and blogging is part of his job.

It is from this mistake that I came to realize the power of individual voices, and that a blog is central to your content and search strategy.



“There are lots of CMOs with slick PowerPoint presentations talking about new marketing. Far fewer are doing. Doers rule.”

I am fortunate, too, to have worked for CEOs who are cool with my mistakes—those who understand risk-taking is essential and not all risks pay off. I produced a video holiday card last year that was so bad I pulled it after we had pushed it to just 10 percent of our database. I hired a creative agency that could only create clichés. When I make mistakes, I don't bury them. I bring them to my team, tell them “I messed up” (they love that part!) and we discuss what happened and what we learned.

We also analyze our successes in great detail: Why was this so successful? How can we do more of this?

4 “When you go to a pizza place, don't order a bagel.”

A modern marketer lets go of some control. When I work with a new agency or partner, I don't micromanage like I used to. Each brings a unique perspective. I want to celebrate that perspective, not dilute it. The best example is Eloqua's partnership with creative agency, JESS3. The people at JESS3 are masters at data visualization and interactive experiences, and Eloqua chooses projects in that sweet spot. My kids once told me, “When you go to a pizza place, don't order a bagel.” The pizza place is passionate about pizza and is highly experienced in making it. Sure, it could make you a bagel. But why would you want one?

Get the most out of your partners by trusting their instincts and learning from them.

5 Get out of the 'hood.

Earlier in my career, I wanted to replicate past successes by hiring people I had worked with successfully in previous jobs. I don't do that anymore. I am less interested in replicating past success than in finding new success. I like to hire digital natives and people with diverse backgrounds. I like to try new technologies and agencies that are less proven than many CMOs would find acceptable.

You see, the things that made me successful in the past are not necessarily the things that will keep me successful. You need to find new ideas, people, technologies and partners that can take you to the next level. To do that, you have to explore outside the comfort of your 'hood.

My transition is not over. I recently became CMO of another technology company and I'm sure I will make plenty of new mistakes—and continue to grow as a marketer.

As marketing evolves, so too must the CMO. I hope you approach your own journey with the open eyes and enthusiasm of a child. It's a lot more fun that way. ■

Brian Kardon is the CMO of Lattice Engines, a company that applies Big Data to sales and marketing. He is responsible for the company's market positioning, demand generation, thought leadership and integrated marketing. Prior to Lattice, Brian was a driving force behind Eloqua's explosive growth and leadership in the revenue performance management sector. Before Eloqua, Brian was chief strategy and marketing officer at Forrester Research.



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What is Content Discovery and Why Should You Care?

By Rachel Foster

Ask 10 marketers what “content discovery” is, and you’ll most likely get 10 different answers. With all this variation, it can be hard to determine if content discovery is just a buzzword or something that can add significant ROI to your marketing.

Content discovery has two sides ...

1. Customer’s perspective: Finding great content when you either know or don’t know what you’re looking for.

2. Marketer’s perspective: The process of getting your content in front of the right audience at the right time in the right channels.

In a sign of how important content discovery is for content marketers, consider how the biggest players are serving up recommended content.

facebook

► A social plug-in for publishers, **Facebook’s** Recommendations Bar highlights recommended articles based on your friends’ activities.

twitter

► **Twitter’s** Discovery Tab lets you uncover relevant tweets based on what’s popular among the people you follow, as well as people they follow.

For some marketers, content discovery is synonymous with recommendation engines—those platforms that use your online behavior and social network to predict what type of content you’ll want to look at next, and serve it up.

“Content discovery became important with the rise of social media,” says Boštjan Špetič, CEO, Zemanta. “Suddenly, marketers didn’t understand how to reach customers because customers were bypassing traditional marketing channels and referring each other to content. Tools and analytics then tried to make this referral process predictable.”

Here are five tips on how to use content discovery to connect with customers and increase your ROI:

1 You don’t need to go big or go home.

Many marketers think that they need to come up with a single, amazing piece of content that will go viral and bring them instant fame. However, Gilad de Vries, SVP, Strategy, Outbrain, advises not to over-think your content discovery strategy and, “try to get to that ultimate piece of content. Instead, you should focus on providing a lot of great information, because different types of content will appeal to different audiences.” Providing your audience with content that they find entertaining or useful can increase your ROI more than creating one “magic” piece of content that appeals to a mass audience.

2 Stop thinking about individual channels as a strategy.

When it comes to content marketing,

Facebook is not a strategy. SEO is not a strategy. Twitter is not a strategy. All of these are tactics that can be part of your overall content engagement strategy. Instead of allocating dollars to individual tactics, de Vries recommends putting all your dollars in a single content engagement pool. From there, you can determine how much each tactic is contributing to your overall content engagement success.

“Content marketing is more like a marathon than a sprint.”

- Gilad de Vries, SVP, Strategy, Outbrain

3 Don’t just focus on sharing your own content.

While it’s great to share your own content, you must also link to content from trusted third parties. “A major mistake that newcomers make is linking just to themselves,” says Špetič. “However, if you want to increase your reach, you must link to other content marketers and interact with them via social media.” The more you help other marketers by sharing their content, the more they will recommend your content in return.

4 Optimize your content for engagement first and lead conversion second.

A big content marketing mistake is optimizing content for lead conversion rather than customer engagement.

Continued on page 24.

Q: What's the next evolution in content discovery?

Rather than produce more content, the secret may be to make your current content work harder. “Some of our large online retailer clients like Overstock.com and Staples.com are shifting marketing spend to support unique product pages optimized to rank highly in search,” says Sue-Ellen Speight, vice president of marketing, **Servio**, a company that produces web-optimized content at scale for major e-commerce brands.

“Content marketing is more like a marathon than a sprint,” says de Vries. You should develop a long-term content discovery strategy that focuses on delighting your audience with great content. Analytics such as bounce rates,

time spent on each page and the number of page views per session can help you determine how well your content is engaging your audience. From there, you can move to optimizing content for conversion.

5 Questions to Ask When Selecting a Content Discovery Platform

1. Does it reach my audience?

Your content discovery platform should help you find your audience—whether it frequents the major social networks or smaller niche sites.

2. How seamlessly does it integrate with my content marketing strategy?

Look for a platform that integrates with all of your marketing channels, so you can easily push your content out to multiple platforms.

3. Is it easy to use?

Needless to say, you don't want a complicated platform that makes it difficult for your team to engage with your audience or analyze your results.

4. Will it let me know if my content is relevant?

Your platform should provide analytics to show you how well your content is performing.

5. Does it go beyond bringing me traffic?

In addition to bringing more visitors to your website, your content discovery platform should increase your audience engagement and website conversions.

5 Share a variety of content.

A big content discovery mistake is sharing only one type of content, such as all reports or all videos. However, David Fleck, GM, Disqus, recommends sharing a mix of content in your feed. “Videos, articles and slideshows all perform differently depending on the audience you are trying to reach,” he says. “Mix it up to ensure you reach them and keep them interested along the way.”

When it comes to getting started with content discovery, many marketers get overwhelmed because they don't feel as though they have enough to share. “Many brands don't realize they already have content that they can leverage right from the start,” says Fleck. You can take stock of all of your existing content—from blog posts to case studies to videos—and create an editorial calendar that identifies when you will share this content with your audience. ■



Rachel Foster is an award-winning B2B copywriter who helps technology marketers create content that drives

action. She works with clients to increase their online conversion rates, shorten their sales cycles and fill their events. Follow her on Twitter @CopywriterTO.

Want to learn more about content discovery vendors? Check out expanded content online: <http://bit.ly/contentdiscovery>

Fight or Flight? Responding to Social Media Threats.

Spectacular social media flameouts over the last year should teach companies to curb impulsive reactions to social media threats. Let's review this one more time.



We all fear that which we don't understand. It's just human nature. And when we fear something, the fight-or-flight response kicks in.

Many businesses completely avoid social media out of fear of what people might say or do to their brand. We've all heard the stories of big brand fails on Twitter and Facebook. Best to not touch it for fear of being burned, right? A typical flight response.

But then others prefer to fight the misunderstood threat with the iron fist of corporate might: "Social media should behave the way we say it should—and here is our legal team to make sure of it with harshly worded policies, rapid-fire cease-and-desist notices and aggressive lawsuits."

Take care! The power of social media isn't the technology, but the human behavior that underpins it. And trying to control natural behavior through force to suit your business can potentially create the very threat you hoped to avoid.

Pouring Oil on the Fire

Remember when, in 2009, Jeffrey Michaels of the Chicago-based Horizon Realty Group famously said, "We're a 'sue first, ask questions later' kind of an organization?"

Michaels was defending Horizon's lawsuit against a resident for an allegedly libelous tweet. Amanda Bonnen had tweeted, "Who said sleeping in a moldy apartment was

bad for you? Horizon Realty thinks it's ok."

Thing is, at the time, Bonnen only had 20 followers. Left alone, the comment would have passed unnoticed in the Twitter stream, seen by no more than a handful of people, with minimal (if any) brand reputational damage at best.

But by suing for libel, Horizon inadvertently highlighted the very comment it objected. Global media coverage, countless blog posts and widespread social media discussion meant this argument over 140 characters reached millions of people, worldwide.

And a judge eventually ruled that the tweet did not meet the definition of libel. So Horizon endured a huge brand reputational hit for nothing.

Horizon is not alone. Social media has repeatedly made a mockery of celebrity super-injunctions, embargoes and censorship. It's human nature. Tell people not to look at something and everybody will. And if they disagree with your motives for trying to hide it, you're pretty much screwed.

This phenomenon even has a name—the Streisand Effect—memorializing the singer's spectacular failure to suppress images of her home from appearing online.

Naturally, I'm not advising you to ignore all negative comments for fear of highlighting them. Brands can be victims of social media trolling or libel just like any of us. But not all negative comments are libelous and not all unhappy customers are trolls.

Always respond to legitimate complaints and attempt to resolve them amicably. And always be

This phenomenon even has a name—the Streisand Effect—memorializing the singer’s spectacular failure to suppress images of her home from appearing online.

proportional in your response.

In social media, offense is very rarely the best defense.

“All Your Facebook Are Belong To Us”

External threats are one thing, but what about your employees? Organizations go to incredible lengths to control official corporate communications. But every employee now has the power to broadcast unauthorized messages to hundreds or thousands of people.

Every company should have a social media policy to make clear what is considered acceptable to all employees. But resist the temptation to extend your powers beyond what is necessary.

In 2010, a major Australian bank was so concerned about the risk of reputational damage from social media that it launched an employee policy so draconian that the unions got involved.

The policy required all staff to report any “inappropriate or disparaging content and information stored or posted by others,” including friends and members of their personal networks. If a friend posted

a comment to your Facebook page that the bank considered “inappropriate,” the staff member would be held responsible. Disciplinary action could be taken, including termination of employment.

The union got involved and the story made it into the national newspapers. From there, social media took over. Again, an attempt to control and crush negative discussion of the brand had achieved the exact opposite.

There are many great examples of corporate social media policies designed to protect both the brand and employees through clear guidelines. But occasionally an organization sees a social media policy as a tool to stamp out criticism and exert unreasonable controls over personal accounts.

Employees are not the enemy. Social media is not the enemy. Treat them like they are and it will only lead to resentment. ■

Sandra Zoratti, Ricoh @sandraz



Magnitude, visibility and reach make social media networks laden with risk. Extreme risks like malware attacks, spamming/

phishing and confidentiality breaches warrant more extreme reactions, such as legal intervention. But in handling negative online postings or employee transparency, businesses need to learn new ways to respond. More and more, online voices—not our business messages—determine a company’s image, and peer-to-peer assessments can have significant impact on revenue. Taking legal action to refute online assessments should be an “almost-never” reaction as legal action may fuel the visible, vocal online fire instead of extinguishing it.

Doug Kessler, Velocity Partners @dougkessler



Legal is the very last resort for trying to protect yourself from social media threats—unless they’re death threats (then call 911 straight away).

Most so-called threats on social are really opportunities: to deflect, diffuse, disarm and win over. Keep a sense of humor and perspective. Your brand should be big and ugly enough to take all manner of criticism (and the “attacker” may have a point.)

In short: man up before you lawyer up.

Peter Friedman, LiveWorld @PeterFriedman



Generally we view social media issues as business issues, addressed through business practices rather than legal actions. We have

to remember these are our customers. We want to make friends with them, not be adversarial.

Whether criticisms, protests or social media attacks, these issues are best managed through social media best practices. Your actions should be designed to defuse or even embrace the subject matter, and in turn support your brand’s marketing and goals. Legal actions usually run counter to that.

Of course sometimes issues are of a nature that warrant legal action (e.g. a trademark violation). If the offender simply refuses to cease and desist, legal action is appropriate here as it would be in any media form. Think about whether legal action would be appropriate if the event took place outside of the social realm (i.e. in a different media format or just offline). If legal action wouldn’t be advised there, it probably isn’t best choice in social.



BRAND

BROADCASTING



While some marketers tinker with 30-second YouTube videos that look a lot like commercials, others think bigger. Much bigger. Meet the new (brand) media moguls.



BY CLARE McDERMOTT



In an up-and-coming neighborhood on Chicago's north side, you'll see a storefront filled with top-of-the-line **Sears** brand products—from gourmet **Kenmore** ranges to frontloading washers and **Craftsman** tools. But don't take out your wallet because this space is unique. You can't buy anything here. The space is Sears brands' Kenmore Craftsman Brand Live Experience, essentially a recording and production studio for capturing live, streaming video content, hosting DIY radio shows and capturing building and cooking demos.

You know all those people *talking* about big brands becoming media companies? Kenmore Live Experience is that transformation. And it's quite a leap.



How to be hip and classy on the Internet

Back in 2009, Sears was on a mission to have customers take a fresh look at Kenmore products. The company faced strong competition from brands like **Electrolux**, **Samsung** and **LG**, and Sears asked a short list of agencies to come up with a plan to breathe new life into the its flagship home appliance brand. How could Sears act young again and drive more authentic engagement without resorting to Internet slapstick? The company approached Barry Krause for advice.

Krause had a distinguished career at **Publicis Groupe** and **Leo Burnett**, among others. He directed the agency team responsible for **McDonald's Burger Wars**, masterminded **Subway's** Jared blockbuster and was the architect for

a half dozen other highly recognized traditional ad campaigns.

At the time, Krause was wrestling with how brands behave in a digital social world, and had recently formed **Suite Partners** as a content marketing resource for major brands.

Krause told Sears there was just one answer: "Show up live."

He felt the Kenmore line offered a unique opportunity to serve up fresh, hip content in a live studio format. The appliances would take a supporting role to the star: high-quality content. Explains Krause, "We all know advertising and marketing are no longer about interrupting what people are interested in. It's about *being* what people are interested in."

Using the storefront studio, Sears' Kenmore brand executives put together a lineup of live streaming shows five nights per week, plus programming for children on Sundays. The studio hosted everything from famous chefs, fashion shows and a bridal contest—literally hundreds of live episodes. Then a technical team edits the live feeds to repackage the videos for **YouTube**.

Krause says when he began this journey into live branded content, he was experimenting like every other advertiser and marketer, trying to understand the difference between good-but-forgettable content and the great content users want to share with friends. And he wasn't totally sure how great content would translate to sales. What he and Kenmore executives knew, however, was they wanted to create content that would get them closer to their customers—both online and in the real world.

The magic of live, says Krause, happens in unexpected, unscripted moments. "We hosted a big fashion design contest and show in the Kenmore Live Studio. At 1 a.m., the night before judging day, a contestant accidentally spilled red **Gatorade** on a competitor's dress. We could not have scripted that. We put this ornate dress into the state-of-the-art Kenmore washers and dryers. I have footage of the designer crying and someone else putting the gown in the washer. Son of a gun if that dress didn't come out perfectly. You just can't buy that."

Over time, Sears has adjusted its

Ryan Ostrum on Merging Video, Social and Live Content



Our entire social platform now drives off the content we produce out of our content studios. Some of it is live, but these studios also allow us to react quickly to questions from our social media platforms. Someone may say, "Hey I'm building a fire pit. Can you help me out?" We then quickly get in the studio and film a project that answers that individual's question. We've seen that type of quick-turnaround, one-to-one interaction really drives engagement through our social channels, as well as our email communities.

Making your own content will be a key driver in every brand's arsenal in the future. It has to be. Think about all the various digital touch points a brand now owns: ecommerce, online experiences, mobile, tablets, in-store kiosks and digital displays. Because we have a studio that builds original digital content, we're able to touch all these different formats in one consistent brand voice instead of going off in 20 directions with 20 different voices.

Ryan Ostrom

CMO of Craftsman, divisional vice president of digital for Kenmore & Craftsman.



THE LINEUP

Check out a sample of the Kenmore/Craftsman video lineup.

- ▶ [youtube .com/user/kenmore](https://www.youtube.com/user/kenmore)
- ▶ www.youtube.com/user/craftsman
- ▶ Frank Fontana builds a custom fire pit, garden swing and compost tumbler on ***Down & Dirty with Frank Fontana.***
- ▶ Make an acoustic guitar on ***Craftsman Experience***
- ▶ On ***Bridal Wave***, experts talk about planning a green wedding.
- ▶ The slow cooker cocktail contest plays on ***CookMore.***

strategy, using the studio space to record the live content as well as serial broadcast content. “The studio space gives us a chance to truly engage with our customers,” says Ryan Ostrom, CMO of **Craftsman** and divisional vice president of digital for Kenmore, Craftsman and **DieHard** brands. “We are doing a lot of work with on-demand video content. We go out to our communities and ask, ‘What do you want us to do?’ Then we make that content and push it back the next day. (See sidebar, On-demand Video Content) We are having a two-way dialogue. We’re not just asking questions on **Facebook** and saying ‘like us if you like this item.’”

ComScore recently measured the value of the Kenmore and Craftsman studio’s candid-capture content, and found the format doubles social media reach and increases engagement 50 percent.

Sears has now expanded the live studio concept to include the Craftsman tool brand. The studio space hosts DIY demos (build a new deck or put up a shelving unit), new product launches (**Harley-Davidson** used the studio to launch a new line from its Buell Motorcycle brand) and expert carpentry classes (build an acoustic guitar).

Ostrom explains, “Before the studios, we were stuck at a boundary. We would know of a concept that was new and that we wanted to share with our

customers, but it would take us a couple of weeks to get content out to our customers. Time was not in our favor. With the labs, we’re able to be on the pulse of what’s going on in our market, and turn things around in 24 to 48 hours.”

Other big brands have also bought into the concept. Krause’s Suite Partners now offers brands the same live social media and studio experience, called LiveLab. **Nike** used LiveLab to help build the Nike Field House, a studio to support the launch of its Nike+ line, including the new FuelBand. And **Cars.com** uses LiveLab for salesforce training in social media and innovation.

Think a production studio is only for consumer brands? Not quite. LiveLab worked with **Accenture** to build out its Accenture Consumer Innovation Network, which includes small on-site LiveLabs to keep clients abreast of the latest developments in the digital age. The lab produces custom multi-media shows for Accenture clients visiting their innovation centers (think of a case study through the lens of *The Matrix*).



The studio also offers something beyond content creation, says Ostrom. “We organize events for the branding team to come in and get our hands dirty building things. We get to live and breathe the brand we represent, and focus on the passion points. It’s an unexpected but great benefit for us.”

What’s next for Kenmore and Craftsman? “We are ready to go wherever our customers want us to go with content,” Ostrom says. And judging by the most recent entries from the lab ([#cookingwithcraftsman](https://twitter.com/cookingwithcraftsman)), who knew your cordless drill could power a whisk attachment? ■

On-demand Video Content: How it works.

Having a hard time grasping what on-demand video looks like? Consider this example: Craftsman asked its Twitter followers what they would like the team to build in the studio. A customer tweeted back, “A picnic table with a beer caddy built in.” Within 48 hours, the video demo was complete and published on YouTube. Voila! On-demand video content.

Content Shy: Will the Financial Services Industry Ever Step Up?

By Kevin Cain

A look at why the industry still lags in content marketing, and a few companies unafraid to speak up.

As if the financial services industry hasn't been beat up enough over the past few years, it's also gotten somewhat of a bad rap for its lackluster content marketing.

Let's face it, while investment banks, asset managers and other financial service providers are ahead of the curve in some ways, when it comes to content marketing, that's rarely the case. Not only is the industry dealing with such heady topics as derivatives clearing and credit default swaps, it's also hemmed in by an overwhelming array of complex and continuously evolving regulations.

As a result of these and other factors, financial service providers often fail to build and execute dynamic content

marketing programs. Instead, they frequently rely on tried-and-true but far less creative tactics. Cue the deluge of exceedingly dry white papers and webinars, and the direct mail magazines that often just wind up in the trash.

To be clear, the problem isn't a lack of effort and it's certainly not a lack of high-quality content. Instead, it's the way the industry seemingly operates under the misconception that its heavy regulatory burdens both preclude and exempt it from taking a creative approach to content. Remember, those regulations are predominantly focused on what's being said, not the style and delivery of the message.

Another problem is a palpable anxiety

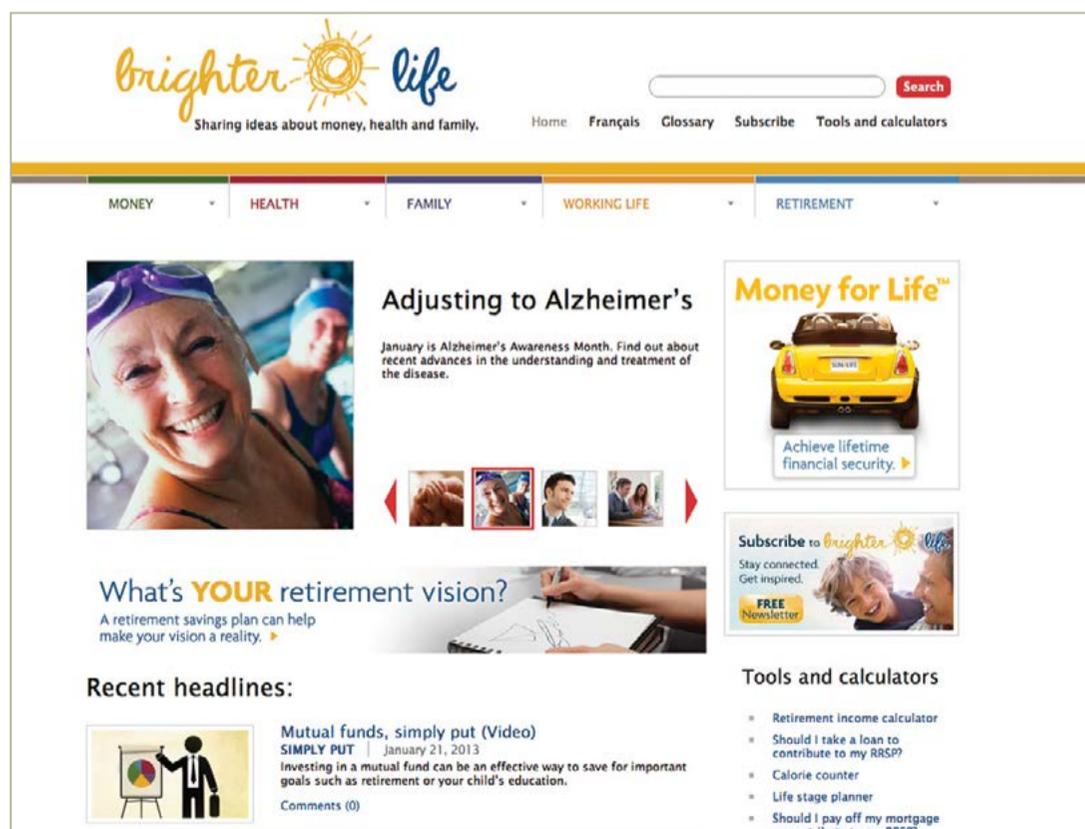
about the unknown that clearly stifles innovation and discourages a clear point of view. That's in large part why so much financial content rides the fence, and why so many companies are only just beginning to dip their toes into social media, a realm fraught with uncertainties: what if no one responds to our tweets? Or worse, what if they do?

Fortunately, some companies are forging ahead and beginning to take a more innovative approach to content.

Take **Credit Suisse**, for example. The bank's digital magazine, *The Financialist*, offers insights into breaking news as well as in-depth reporting on the issues, trends and ideas it sees driving the markets and the economy. The site provides a combination of original feature stories, informative visuals and carefully curated third-party content. It works because it's a legitimate financial news site rather than a bank's thinly veiled attempt to make its website look like one.

Sunlife Financial's Brighter Life serves as place to share ideas about money, health and family. Its financial content includes a variety of timely articles and videos with tips and tools for personal finance and retirement planning, among other topics. Sunlife has created a true community that's targeted at families and, by wisely integrating a variety of other topics that families care about, makes the site a destination for a much broader audience.

Bob Reynold's blog, **The Retirement Savings Challenge**, is impressive because he is unafraid to tackle an array of complex issues. The CEO of **Putnam Investments** doesn't simply articulate the challenges facing a graying population



Continued on page 32.

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TO SEE
MAGAZINES
DONE CORRECTLY,
LOOK AT **ZINIO.**”
- *The Huffington Post*



“ The iPad
NEWSSTAND
that works. ”
- *Fortune.Com*

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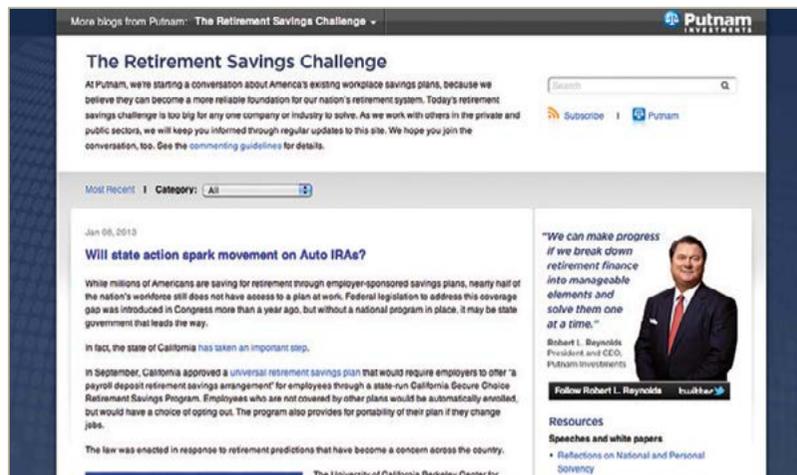
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of Baby Boomers, he actually takes on retirement policy as it comes down from Capitol Hill. Unlike so many of his contemporaries, Reynolds offers up a definitive, and at times controversial, point of view.

So the answer is yes, the financial services industry can and eventually will measure up in content marketing if it thinks

Let's face it, while investment banks, asset managers and other financial service providers are ahead of the curve in some ways, when it comes to content marketing, that's rarely the case.

outside of the regulatory box and reinvents the ways it delivers its messages to resonate in the 21st century. Bring on the infographics and viral videos, the social media campaigns and blogs. It may just be a matter of taking a few risks, which in an industry as skittish and scrutinized as financial services, is no small feat. ■



Kevin Cain oversees content strategy at **OpenView Venture Partners**, a Boston-based venture capital firm that invests in expansion-stage technology companies. From its content site that publishes a steady stream of articles, reports, podcasts, videos and more to a weekly newsletter distributed to more than 17,000 entrepreneurs, the firm has embraced content marketing like virtually no other in the industry. Follow Kevin on Twitter @kevincain or check out his content marketing blog:

<http://blog.openviewpartners.com/author/kevin-cain/>

OpenView Venture Partners is a Content Marketing Institute benefactor.



PAT ALLEN
Principal
Rock The Boat Marketing

Pat has worked in marketing leadership roles at big firms like **Calamos Investments** and **Scudder Funds/Kemper Funds**. Now she runs a content marketing shop for financial service firms. We asked her to talk to us about the evolution she's witnessed in the industry.

CCO: Give us your impression of how the industry as a whole has adapted to digital and content marketing.

Allen: In financial services, before you post that first tweet there's so much that has to happen internally related to policies, systems, approvals, buy-in, etc... Every contingency is weighed and buttoned up. The effect of all that? It can squash spontaneity and instincts. In social media you need to have that improvisation and experimentation, yet in financial services there are systems in place to guarantee it won't happen.

Add to that, content that needs to go through rounds of approvals is rarely timely. You may produce great content, but it's not as effective as it might be if it's published two weeks after the online conversation has peaked. And many financial service companies don't have integrated analytics in place to understand the impact of a piece of content, or to learn from the analytics to assure that each subsequent piece of content is incrementally better than the last. (Some may argue, "Of course we have analytics!" But they may be in silos and by the time it's reported and rolled up, it can be too late to make adjustments.) So while many firms want to create a content factory, it's really challenging to achieve.

Which content marketing tactics work especially well in this industry?

Blogging. If you look at communications from asset managers pre-2008, there was a sense that their feet didn't touch the ground. There was little effort to be part of a broader environment. Today, brands succeed based on how personable they are and blogging is a great way to achieve that.

The channel I worry about due to its low return on the investment of talent and effort is **YouTube**. The number of views for videos by financial service brands is still really low—in many cases in the three digits. The risk is that asset managers will be tempted to pull the plug on video. I hope financial firms don't give up on that channel. Keep in mind, when you add another tactic (e.g. video) to your portfolio of content, you have to support it in every publication you send out and through all your social channels. You also need to ensure there's continuity rather than publishing one-off videos. Your audience may say, "this video is great," but they'll be looking for what you're doing next.



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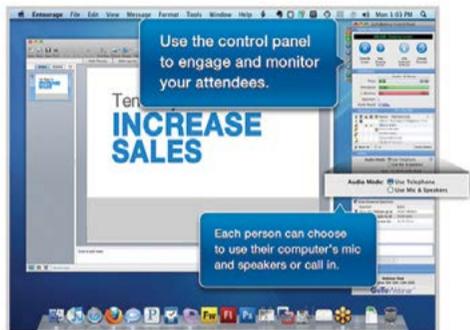
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Tea Silvestre
@teasilvestre
The Word Chef



AnyMeeting Our webinars always include slides—mostly they're just pictures à la TED presentations. We like AnyMeeting because it fits our budget, records webinars, gives a link within the hour to share (i.e. I don't need to download it onto my own site), and the interface is good and easy to use.

Jonathan Verey
LinkedIn.com/in/jonverey
IDEXX Learning Center



Adobe Connect

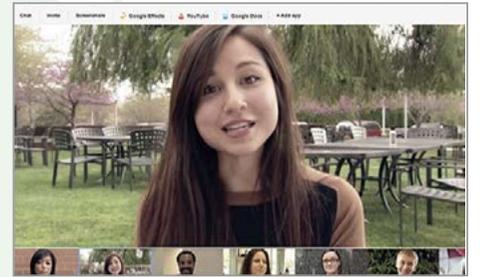
Adobe Connect combines powerful features, ease of use and the ability to deliver rich, interactive experiences across devices. The persistent meeting rooms in Adobe Connect, as well as the ability to upload content to the content library to reference it in multiple meeting rooms, are invaluable features. Users attend events through the IDEXX site and attendance is tracked, enabling us to analyze trends between attendance and sales as well as other user behaviors.



Sarah Hill
+sarahhill
Veterans United

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Mary Ellen Slayer
@repcapital
Reputation Capital

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Arlene Shows
@arlenetsnn
Director of Marketing, TSNN

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DEPARTMENT EDITOR

Ann Gynn works with amateurs and professionals in the content marketing world. She provides training so they can do it themselves, or creates the strategies and tactics to get the job done on behalf of her clients. Her high school nickname, Editor Ann, still rings true today (20+ years later). Follow her on Twitter @anngynn or www.content-marketing-coach.com.

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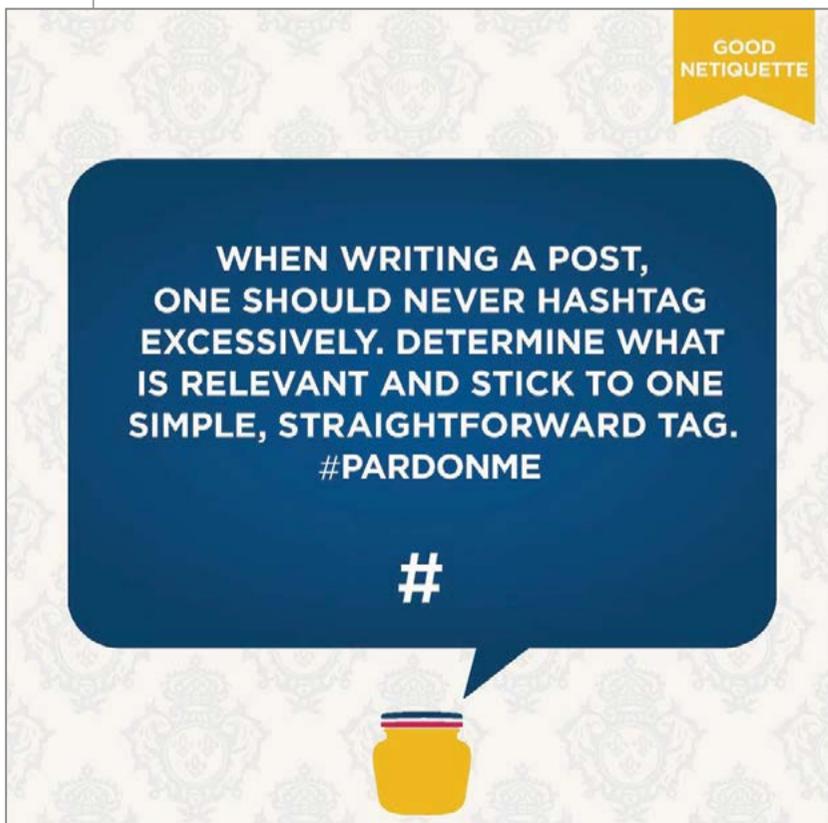


Can't get enough pictures of Bo, the First Dog? Curious about what's for dinner at 1600 Pennsylvania Ave.? Want the latest infographic on health care policy? You're in luck. The White House expanded its social media reach to include **Pinterest**, where the Obama administration "share(s) pins and boards that range from inspiring images and quotes to infographics that help explain key issues to details about the life inside the White House."

The White House kicked off its foray into Pinterest with an in-person holiday social. Select pinners were invited to check out the décor, meet with the people who helped transform the White House for the 2012 holidays, participate in a craft project—and share their images on Pinterest, of course.

No stranger to social media, the White House also shares content across social networks including **Facebook, Twitter, YouTube, SlideShare, Google+** and **Flickr**. The White House announced its new Pinterest presence on its blog.

GREY POUPON DEMONSTRATES 'GOOD NETIQUETTE'



Before we pass you the **Grey Poupon** ... you have to prove you're sophisticated enough. That was the concept behind the Society of Good Taste, a digital marketing campaign that launched the Dijon mustard into the spotlight after a long absence from mass advertising.

Only the top 20 percent of applicants—who allowed a **Facebook** app to scan their profile—earned entry into the society, with exclusive content and opportunities to win prizes. (The elite 20 percent that made it into the Society of Good Taste were people whose Facebook profiles demonstrated proper use of grammar and

referenced the right books, movies and restaurants.)

While the "discerning Facebook society for those who spread good taste" is no longer active, **Kraft Foods**, which owns the brand, continues to deliver humorous content on Facebook and on Grey Poupon's entirely Pinterest-based official website. On Pinterest, the content, organized onto boards like "Refined Recipes" and "Tasteful Tips," is a mix of original branded content and curated content from around the web. Thanks to Grey Poupon, we finally know how to tie a proper Windsor knot and welcome a guest to our estate.



Not content to rest on its “hippest-brand-on-the-Internet” laurels, **Threadless** is now the hippest content marketer in T-shirt land. From live events and artist profiles, to a collection of apps for Threadless devotees... this little T-shirt shop shows how to build a following, one offbeat design at a time.



Bloomberg has named **Louis Vuitton** the world’s most valuable luxury brand for seven consecutive years, and it’s not hard to see why. LV’s **YouTube** channel—offering behind-the-scenes tours at top fashion shows and ateliers, visually decadent profiles of emerging artists and seductive film shorts—boasts more than 26 million views. Plus the brand’s stunning online magazine, *New.Now*, and its highly anticipated film competition for amateurs and professionals, the Journey Awards, offer a peek of what’s possible in the rarefied world of luxury branding.

SMART CONTENT MARKETING WITH DUMB WAYS TO DIE



Metro Trains in Melbourne, Australia, hit the content marketing jackpot with its new public safety campaign. **Dumb Ways to Die** tested positive for a healthy strain of viral integrity with more than 30 million views on **YouTube** and chart-topping downloads on iTunes—all within the first 10 days of the November release. It’s not hard to see why. The hilarious video shows animated dancing “beans” meeting untimely deaths while the infectious tune gets screwed tightly into your brain socket. The Dumb Ways to Die website (<http://dumbwaystodie.com>) continues the quirky theme delivering a tough message in a fun package.

Despite worldwide approval ratings from

click-happy viewers, the question remains whether Dumb Ways to Die will achieve its primary goal. Rail safety isn’t addressed until the final quarter of the video. And while we can’t forget the warnings about “poking a stick at a grizzly bear” or “using your private parts as piranha bait,” it’s hard to recall the three dumbest ways to die around trains.

We applaud Metro Trains for departing from the grim reaper theme of modern safety campaigns. (Let’s face it; a catchy tune cycling through the noggin is more appealing than shocking images of maimed bodies and headstones on train tracks.) We hope, however, the safety content is sticky enough to actually improve rail safety in Australia.



DEPARTMENT EDITOR

Natalya Minkovsky (@hejhejnatalya) is a writer and content strategist who lives and works in the Washington, DC, metro area. She spends a lot of time thinking about grammar, plain language, open source technology, taxonomy and user-experience design.

Why Content Riches are in the Niches



In marketing, one size does not fit all. One size fits none. Many brands try to be all things to all people. **General Mills** CMO Mark Addicks once commented that too many brands were targeted to “women, ages 18-49, with a pulse.”

It can be tempting to aim for everybody, particularly for mass-market brands. I’ve been in brand discussions where the target market was identified by writing all possible prospects on a whiteboard as if we were cold-calling customers rather than trying to connect with them. Yet that broad approach can lead to a split personality that appeals to no one.

Your target market is not the same as anyone who could conceivably buy your product. A target market is deliberately exclusive. That niche focus is what gives your message teeth. It is what compels consumers to identify with your brand. It is

Your target market is not the same as anyone who could conceivably buy your product. A target market is deliberately exclusive.

what gives you insight to speak to them so clearly.

At **Marktoon Studios**, we develop cartoon series for brands with hypertargeted audiences. For **Guidance Software**, we create a weekly series for a market most people have never even heard of: e-discovery professionals. E-discovery, an emerging field within legal IT services, describes how lawyers exchange electronic files in litigation. If you’re not part of the e-discovery community (and chance are, you’re not), you probably won’t understand

most of the cartoons we’ve developed. But if you work in that industry, those cartoons are prized and highly shared. Last year, I traveled to the LegalTech e-discovery trade show and the Guidance Software booth was mobbed by fans who wanted cartoon prints to take to their offices and hang on their walls. That level of content engagement comes from the power of speaking to a niche audience.

We’ve created cartoon campaigns for audiences as niche and varied as database administrators, certified public accountants, HR professionals, in-app media buyers and British secondary school teachers. Each campaign was deliberately exclusive. That’s what made it resonate.

The same holds true for any form of content marketing. The more focused the content, the better it will stick.

Sailor Jerry gets this. The rum brand recently held a marketing event in Brooklyn that was deliberately exclusive. If you were willing to get a Sailor Jerry tattoo permanently tattooed on your skin, they would reward you with ... a shot of Sailor Jerry. While this campaign was clearly not for everyone, 200 people lined up at a tattoo parlor in the rain to take advantage of this offer.

One Sailor Jerry fan named Sebastian said, “I’m in love with Sailor Jerry. All I drink is Sailor Jerry. You know what, a lot of people don’t really understand, and I don’t expect them to because Sailor Jerry is mine.”

Sebastian’s comment is a wonderful articulation of what a brand can mean to a true fan. These are the types of advocates we need to inspire. It is better to be deeply meaningful to a few than to aim for the majority and get lost in the clutter.

In content marketing, preach to the choir. The choir will show up every Sunday, and will evangelize your sermon to others. ■



Tom Fishburne is Marktoonist and founder of Marktoon Studios, a cartoon studio that helps businesses like Kronos, Baynote, Motista and the *Wall Street Journal* reach their audiences with cartoons. Follow his cartoons at his Marktoonist blog or on Twitter @tomfishburne.

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