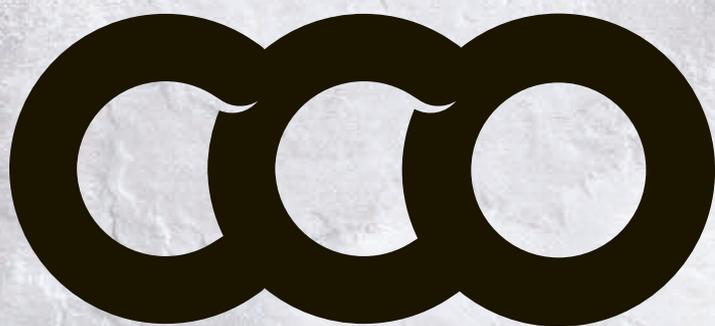


CONTENT MARKETING STRATEGY FOR EXECUTIVES

February 2015

ICC SHOW ISSUE



CHIEF CONTENT OFFICER

CONTENT STRATEGY

EXPLORATION GUIDE

How to create a cohesive content solar system

ALSO INSIDE

MASS MUTUAL'S BREATHTAKING NEW EXPERIMENT /// SIGNS YOU NEED TO FIND A NEW JOB

WHAT'S YOUR STORY?

Did you know that earned media is 88% more trustworthy than owned media? *

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*Source: Nielsen



Planning for 2020

Content will become a strategic asset that differentiates your brand. How close are you?

Did you know you are closer to the year 2020 than the year the iPhone was introduced, the year most of us composed our first tweet and the year Facebook Pages was created?

Over the same time, we've seen dramatic changes in how we market. For one, our customers expect more from us.

In 2020, we won't get by if we continue renting others' audiences.

Second, the democratization of content gives us incredible power to communicate directly with our customers. We can now market to extremely small slices of our audience and create highly targeted messages. (And if we don't use content to build our audiences now, we'll pay for it in five years.)

And third, marketing has evolved from simply describing value (i.e., features and benefits) to actually creating value through amazing experiences.

Some of us—like the Red Bulls and Krafts of the world—are pretty close. Even General Electric saw the importance of this and placed its entire lighting division under Chief Marketing Officer Beth Comstock.

But to be honest, most of us aren't nearly close enough.

In 1954, Peter Drucker stated the “purpose of a business is to create a customer. The business enterprise has two—and only two—basic functions: marketing and innovation.” And of those, “marketing is the distinguishing, unique function of the business.”

This is even more true today than it was in Drucker's time. **Within marketing, our content is the asset that differentiates us.**

It deserves to be created, managed, published, promoted and measured as a strategic function within the business.

Developing your five-year plan

From this moment, you have five years to transform your marketing organization from describing value to creating value. Are you prepared to:

- Delight audiences when they don't need your product?
- Move customers from awareness to unapologetic evangelization?
- Function as a business (if you had to) without any reliance on traditional marketing?

This last part is where I believe smart companies will be in 2020. Progressive, innovative companies will have developed deeply loyal audiences through myriad content offerings. And while they may advertise at certain times, they won't need to.

How close are you to 2020?

Joe Pulizzi
Founder

Content Marketing Institute
@JoePulizzi



To stay on top of content marketing trends, subscribe to Joe and Robert Rose's weekly podcast, **PNR: This Old Marketing**. <http://bit.ly/PNRThisOldMktg>





CHIEF CONTENT OFFICER
FEBRUARY 2015

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WHAT'S ONLINE

PNR: THIS OLD MARKETING PODCAST

The Social Money Pit

Hosts Joe Pulizzi and Robert Rose discuss how marketers waste money on social media, and review the *Time Magazine* deal with Outbrain.

<http://bit.ly/MoneyonSocial>

REPORT

The State of Global Enterprise Content Marketing

See how North America, Australia and the United Kingdom are using content marketing in CMI's annual research.

<http://contentmarketinginstitute.com/research/>

TWITTER CHAT

Planning/Repurposing Content for Multiple Personas

Read the transcript from the #CMWorld Twitter chat with Amy Higgins on how to get the most from the content you have—and how to plan reuse from the beginning.

<http://bit.ly/StateofCMOps>



MICHELE LINN

Fewer People Are Using Content Marketing. Why it's Good News

<http://bit.ly/FewerCM>



HANA ABAZA

A Quick and Easy Content Marketing ROI Tip Sheet

<http://bit.ly/CMROITip>



JEFF FREUND

Go Agile: Adapt 12 Principles to Content Marketing

<http://bit.ly/12CMPinciples>



CONTENT TECH

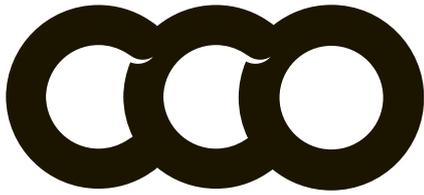
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10 a.m. EDT**

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ContentTECH features keynotes by leaders from Motorola Solutions & Xerox Corporation, six sessions covering all aspects of our content marketing framework, live chat sessions with industry leaders, exhibit hall access, networking & 90 day on-demand access!

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#ContentTECH



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CONTENT STRATEGY

EXPLORATION GUIDE

Most marketers understand content strategy differs from content marketing strategy, but the details are still hazy.



2015 is the year to get it right.

A CONTENT STRATEGIST'S BIG BANG THEORY

A central tenet of content strategy is to create many content assets from the Big Idea. Here we explore how the concept works in practice.

Amy Higgins

As content marketers, we struggle with the never-ending battle of quantity vs. quality. We want to produce quality content with an extremely high ROI *and* we want enough content to appeal to all our varied audiences. But too often there's a tension between quality and quantity.

What if you could produce quality content and repurpose it dozens, even hundreds, of times for your diverse audiences? Sound too good to be true?

Just as the Big Bang theory describes how the universe originated from a single point billions of years ago, the Big Bang Theory of Content will help you create—from a single point of content—an explosion of infinite ways to reuse and repurpose a single big idea or story.

To create your own big bang, think of your entire content library as a galaxy, and each high-level topic as its own solar system. For example, GE has a massive variety of content. One solar system for GE is the Internet of Things; it's a topic area with hundreds

of assets, and it supports the company's desire to position its engines and turbines as interconnected, smart machines because of their GE software.

Deciding on a topic (i.e. solar system), however, isn't enough to get started. Each content solar system has a sun—the single point of energy that it revolves around. For your content plan, your sun will be a single, extremely large content asset that documents all the ways in which you will dissect the Big Idea you've chosen, and how you will distribute it via social media. Just as our sun holds the planets and moons in orbit, so too will your content sun power all the assets you create within that topic area.

YOUR CONTENT SYSTEM

GALAXY

All of your content across all topic areas.

SOLAR SYSTEM

A single high-level topic for your organization that can support a large library of content.

SUN

One HUGE asset (e.g. a 40- to 100-page report) that tells your *complete* story related to that topic. It is the asset that will power all your content.

PLANETS

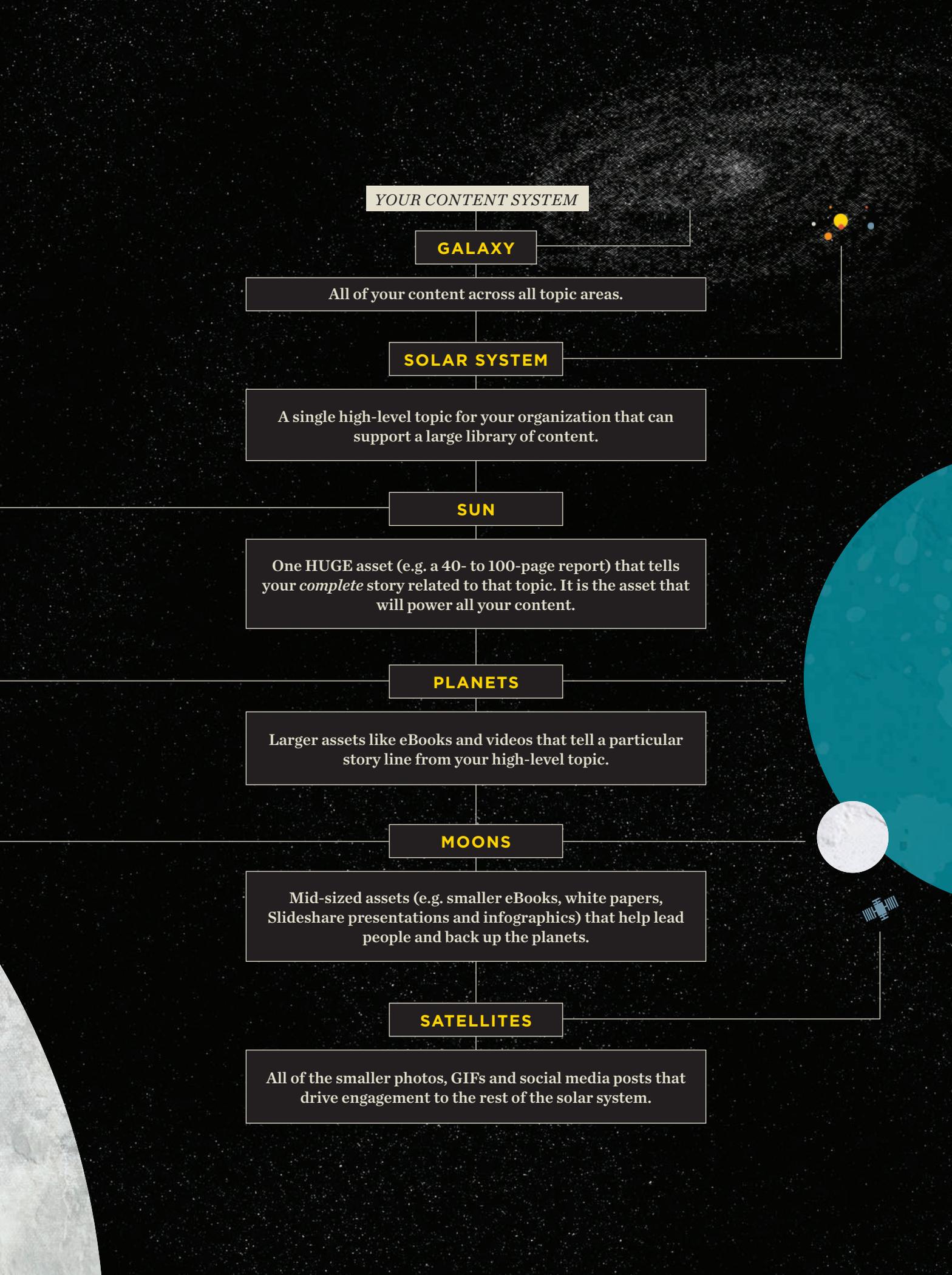
Larger assets like eBooks and videos that tell a particular story line from your high-level topic.

MOONS

Mid-sized assets (e.g. smaller eBooks, white papers, Slideshare presentations and infographics) that help lead people and back up the planets.

SATELLITES

All of the smaller photos, GIFs and social media posts that drive engagement to the rest of the solar system.



CONTENT STRATEGY EXPLORATION GUIDE

CREATING YOUR OWN CONTENT SOLAR SYSTEM

At my current company, Concur, we began by planning our organization's galaxy—or all the main topics/stories for which we wanted to be known by our audiences. For us, this was easy. We started with the main solutions Concur provides: expense and travel management, invoicing and cash-flow management. These became our three solar systems. At this point, we didn't look at personas or even our end-use case for each piece of content. We simply wanted to answer a single question within this galaxy of content: "How does Concur help?" and go from there.

We began with the expense storyline (i.e. solar system) and created our sun, the "Essential Guide to Managing Expenses." This was an entirely new process for us, almost backwards from the customer's journey. In essence we were starting with the final destination of our customers' journey and walking back toward a customer's first moment of engagement.

This asset took us over six months to create with many ups and downs along the way (a process we have cut by 75 percent since that first try). While creating our "Essential Guide" (i.e. our sun) we discovered five common themes and story lines that required a deeper dive; hence, we created the planets to tell those stories. Like the planets in our very own Milky Way, our content planets have moons orbiting around them. Some planets have only one moon, while others have five or eight moons. And let's not forget the satellites. Of course every galaxy is different, this is just how Concur's Expense Galaxy was formed.

It's been a fascinating journey along the way. We've laughed. We've cried. We've prospered. What's next? To infinity and beyond ... with the creation our next two solar systems. ☾

Amy Higgins is the senior content marketing manager for Concur's North American SMB division. Follow her @AmyWHiggins.

YOU ARE HERE

PLANET

15-PAGE EBOOK
"How to Create a No-Questions-Asked Expense Policy for All"

MOONS

12-PAGE EBOOK
"Integrating Travel Into Your Expense Management"

SLIDESHARE POST
Expense Policy Workbook

INFOGRAPHICS
Expense Personality Types
Smarter-Than-The-Average Spreadsheet

SATELLITES

25-plus blog posts

Over 100 social-media graphics

Over 400 social-media posts, both organic and social

RESULTS

Concur's entire expense-management solar system took almost a year to create, and we plan on using the content created for the next 18-plus months. In total we have over 550 pieces of content, with more being generated daily as we reuse and recycle content from our sun, the "Essential Guide." Our galaxy of content supports all of our activities, including thought leadership, demand generation, webinars, sales-enablement tools, customer onboarding and in-person events.

LOOKING TO CREATE YOUR OWN UNIVERSE OF CONTENT? FOLLOW THESE SIMPLE STEPS

1.	SUN	What is your company known for? What are your main areas of expertise?
2.	PLANETS	After creating a sun-level asset, investigate how to expand on your Big Idea to facilitate deeper topical conversations.
3.	MOONS	What are those deeper conversational topics? Can you break them down even further into one or two key facts?
4.	SATELLITES	What shining glimmers of light do you want to throw out into space to grab the attention of others?
5.	Rise and repeat.	



CONTENT STRATEGY

Q & A

MELISSA BREKER @melissabreker

How is content strategy different from content marketing?

Content strategy provides a framework for how content decisions are made. It defines how people, process and technologies come together to meet business goals and user needs through content. It changes how content works in an organization, and how people work with content.

Content marketing's purpose is to build relationships through content that impacts behavior. Through specific plans, channels and stories, content marketing creates relationships through the customer journey, building brand awareness and loyalty.

Content strategy provides the vision, focus and tools for a long-term view of content, while content marketing connects and engages customers with content.

Why is it important for content marketers to understand content strategy?

Content strategy offers a holistic view for content; it provides a plan so you know where you are and where you need to go—but more importantly—how you're going to get there.

A core content strategy is made up of both content components and people components. It uncovers the content you need, how you develop and organize content, the process and systems you need to create and maintain it, and who is ultimately responsible for content leadership.

From an organizational standpoint, it unifies stakeholders and team members around content objectives while breaking down content silos, so everyone, regardless of role, understands the purpose and requirements for content.

Content strategy also considers your budget and actual resources to create efficiencies to save time and effort. It defines the necessary metrics to track your results to focus on activities that work.

Finally, content strategy identifies key content problems and opportunities across all content (not just marketing content) to offer a better customer experience. Ultimately, this results in higher levels of satisfaction, improved conversions, reduced risks and improved sales.

Where do you find good content strategy help? How do you best qualify someone?

Research the required activities for project success and understand your organizational needs. Then, attend conferences, reach out to people on social networks and read as much as you can about it. For qualification, ask prospective strategists questions to demonstrate past work and knowledge that's applicable to your project.

If you're a marketer, you've heard of content strategy, but maybe you're embarrassed to admit you don't quite get it. How is it different from content marketing? What's all the hype about?

We're here to help. Take a deep, relaxing breath. We've gathered four top content strategists to explain it in plain English.

ARDATH ALBEE @ardath421

How is content strategy different from content marketing?

Very simply, content strategy is the plan for what you want to achieve (business goals and customer experience), how you get there (process), how you know you've arrived (KPIs), and how you manage the investment made in content over time (governance).

What are some content strategy concepts that content marketers could benefit from understanding?

User-experience design: Content marketers often think in terms of getting the content out the door (i.e. publishing it in the channel selected); however, they don't necessarily think about how the user will experience the content or the context in which it will be seen.

Governance: Content marketers must realize that content has maintenance needs and work to address them. There is a lifecycle for content: creation, use, repurpose, refresh and retire. Content marketers often focus on the creation and use stages, but leave content to languish and become outdated or invalid, which affects user experience.



CONTENT STRATEGY EXPLORATION GUIDE

ANN ROCKLEY

@arockley

What are some content strategy concepts that content marketers could benefit from understanding?

Today's content must meet the needs of customers anywhere, any time and on any device. Handcrafting content for each channel is unsustainable; content delivery must be automated.

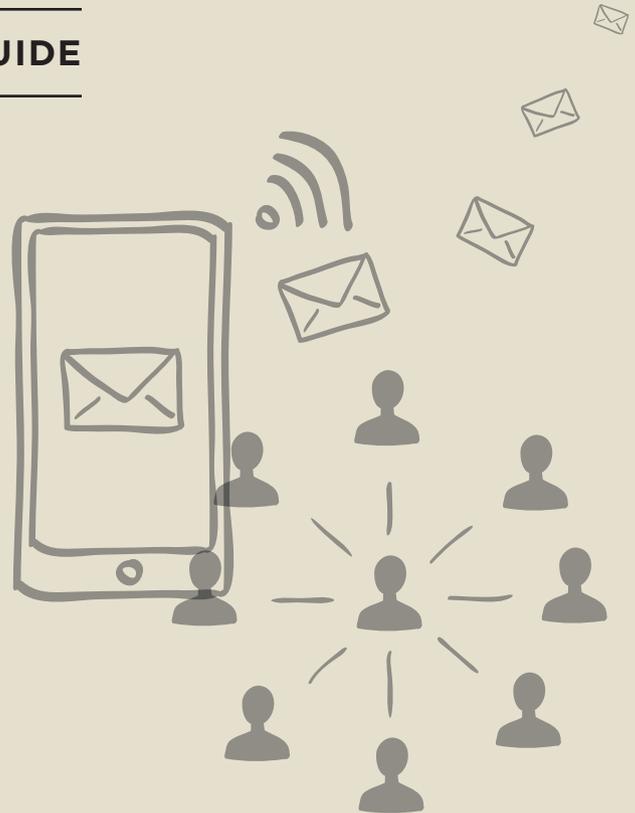
Intelligent content. To automate content, it must be intelligent. When a content strategist says "intelligent content", it does not mean content written in an intelligent way (though that of course is important), it means the content is prepared in a particular way and supported by technology. Intelligent content is structurally rich and semantically categorized, and is therefore automatically discoverable, reusable, reconfigurable and adaptable.

Structured content means that the content follows a specific pattern; every aspect of the content is written in a consistently identifiable way. Structure content combined with a metadata tagging scheme enables you to publish content to multiple channels automatically, adapt to mobile devices and automate extraction to social media channels.

Where do you find good content strategy help? How do you best qualify someone?

Good content strategists come from many backgrounds; for example, good writers who clearly understand what it takes to support good content or information architects who understand the underlying architecture needed to support content (content models, taxonomy, UX [user experience]). Both have the potential to be talented content strategists; but since there's little-to-no formalized training for content strategists, experience is critical.

Also, good content strategists typically share their knowledge with others through blogs and presentations.



What traits and skills should you look for when hiring a content strategist?

CONTENT STRATEGISTS NEED	
1.	Analytical skills to evaluate customer needs, stakeholder requirements, content inventories and audits, and workflow processes
2.	Strategic-planning skills to develop content vision and direction
3.	Information-architecture skills to design structured content models, metadata and workflow
4.	Writing skills to define structured writing guidelines and best practices
5.	Management skills to manage stakeholder requirements, team dynamics, project plans and content governance
6.	Technical skills to understand (not develop) technology options, such as how technology can effectively support the content strategy and how device requirements impact content strategy



COMPARE CONTENT MARKETER VS. CONTENT STRATEGIST SKILL SETS:
<http://bit.ly/CMvsCS>

This skill set describes a senior content strategist who is involved in design and management. If the content strategist is to be part of a larger team, that individual would need at least the first four skill sets.

HEATHER MEZA

@HeatherMeza

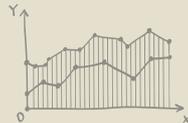
How is content strategy different from content marketing?

Content marketing is a *marketing* strategy, not a *content* strategy. You can have a content strategy without doing any marketing, but you should never do content marketing without a strategy.

True content strategy informs and validates decision-making for anyone looking to plan, create, manage and deliver contextually relevant content when, where and how its audience wants it.

Marketing is all about conversations. A good content marketing strategy defines how best to nurture conversations and drive revenue-related action with content. Whereas content strategy is much broader—it defines the five Ws (who, what, where, when, why) to help you engage and connect with people through content to achieve desired outcomes.

The lines between the two might seem fine and unimportant until you start getting your hands dirty and dig into the actual work of preparing a content strategy.



READ THE DIFFERENCE BETWEEN CONTENT MARKETING AND CONTENT STRATEGY: <http://bit.ly/CSCMTwitterChat>

What are some content strategy concepts that content marketers could benefit from understanding?

I'm all about **upcycling and atomizing content**. Structuring content for adaptability and reuse should be a top priority, especially for marketing. Intelligent-content approaches—where you are able to separate content from how it is displayed—enable your content to be truly future-ready because machines as well as humans can read it.

But be sure to learn the basics of content mapping as a foundation. That is a critical skill that every content marketer should master.

Where do you find good content strategy help? How do you best qualify someone?

The term “content strategist” is experiencing growing pains and is the topic of many a hot debate these days. You will find the term means different things to different folks, so it's important you understand your specific needs before you try to make a match. Don't get hung up on job titles. Do your research and always trust your gut instinct. No one knows your situation better than you do. ☺

FIND A LONGER DISCUSSION ABOUT HIRING A CONTENT STRATEGIST HERE: <http://bit.ly/4HiringTips>



Ready to learn even more? Attend the *Intelligent Content Conference in San Francisco, March 23-25, 2015*. www.intelcontent.com



experiences: THE 7TH ERA OF MARKETING

By
Robert Rose & Carla Johnson

TODAY THE BUYER'S JOURNEY IS NO LONGER A GUIDED TOUR.

Experiences: The 7th Era of Marketing explores both the WHY and the HOW of navigating the new landscape of how marketing must lead this new era to create powerful customer experiences.

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What are your favorite editorial calendar tools?



◀ TRELLO

Using Trello, I can easily see each piece of content in the workflow. I keep one Trello list for each stage of our process—writing, editing, putting it into our CMS, etc. Dragging and dropping each post between these lists lets me see what's left to be done in each category. And as long as the entire team is using the same Trello system, I can assign tasks easily.

BRITTANY BERGER, EZANGA.COM @BBERG1010



CO-SCHEDULE (WORDPRESS)

We use the WordPress plugin, CoSchedule, to plan our content—from blog articles to podcasts and infographics. Previously, we used a custom Google Doc spreadsheet to manage this, but our writing team has grown from one person to a team of five, so we needed a more powerful, dedicated tool. CoSchedule lets us to assign topics inside WordPress, keep track of how individual author's posts have performed on social media and schedule social-media posts to go along with blog articles.

CAMERON GRAHAM, TECHNOLOGY ADVICE, @TACAMERONGRAHAM

DEPARTMENT EDITOR



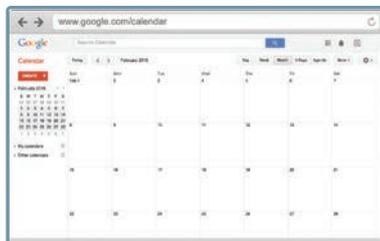
Ann Gynn trains others to create successful content marketing, or works to get the job done on behalf of her clients. Follow her @anngynn.



◀ GOOGLE DOCS

Google Docs is simple enough for everyone to use. While our content lead manages the calendar, everyone in our firm plays a role in content creation. Everyone can see the schedule and how content is performing, which is important for each of us to do our jobs. I often recommend starting with Google Docs to figure out what are the variables that matter to you, such as aligning content with the rest of programming, keeping up with logistics, or collecting and analyzing data.

LISA COLTON, DARIM ONLINE, @DARIMONLINE



GOOGLE CALENDAR

Google Calendar is a team favorite. We share the calendar with clients to collaborate for each of their sites. We use it to get a sense of what's going on in our clients' worlds that needs to be published and make recommendations to them.

SIMON PONDER, IMAGE FREEDOM, @IMAGEFREEDOM

EDITORIAL CALENDAR (WORDPRESS)

The Editorial Calendar plugin from WordPress is great for setting up a simple editorial calendar for your blog. If you have an idea for a post, you can create a draft of it and place it on the calendar. With one quick view you can see all of your drafts on a nice-looking calendar, drag and drop to arrange the publish dates for any of your stuff, and quickly edit the titles.

Competitors are using content marketing to steal your customers.

But do you know who they are? Or how they're doing it?

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Time to Break Up With Your Job?

You've wondered whether it's time to leave. You've even fantasized about what a new job might entail. An executive coach explains when it's time to take your inner voice seriously. (Answer: Always.)

Jonathan "Jeb" Bates

Too often executives forget to consider their own needs, or worse, believe they can't get their own needs met at work.

I'm often asked what are the signs it's time to move on, and I tell executives they must *trust their own instincts*. If you feel unhappy at your job and wonder whether you should move on ... it's probably time.

If you're still not sure, there are three reliable signs—or self-checks—to help clarify your situation:

First, you feel unfulfilled by the work you're doing; you're not on a path that will create the career and life you want. Second, your work is having an outsized negative impact on your personal life. You're missing out on other important things in your life. Third, you may be getting your needs met in your personal life, but not in your work life. For example, you may desire positive recognition from

your boss, but your boss focuses more on what you're doing wrong.

Too often executives forget to consider their own needs, or worse, believe they can't get their own needs met at work. For inspiration, consider the case of Mohamed El-Erian, who stepped down as CEO of the storied asset management firm, PIMCO, after his 10-year-old daughter handed him a list of all the major milestones he had missed in her life. Job dissatisfaction happens at every level—even for those who seem to have it all.

Of course deciding to leave and making it happen are two separate events. Before jumping, be sure you have clarity about what you need from your future job, and who you aspire to become. Make a list of what qualities you seek in a new role, a new boss, a new workplace and a new organization. Be clear about what set of circumstances will help you succeed and feel satisfied. Also, look clearly at your financial picture. Will you need to leave your current role before finding a new position, and do you have the money to support a period of unemployment?

Be on the lookout for your internal voice (what I call "self-talk") that discourages you and limits you. When considering a jump, you may think, "I'll never be able to find a position and salary I want," "There are not many jobs in my field," or "I can't leave because [fill in the blank.]" Everyone has self-talk and you need to be aware of your negative script that stands in your way or deflates your efforts. Trust me, even the most confident, successful executives subscribe to some form of limiting self-talk; identifying yours will help to neutralize its power.

Watch for limiting patterns in your work life. Examine your job history and think about how you've been hired, and some pitfalls you've experienced. Maybe you've always been recruited by a headhunter, so you're programmed to wait for someone to approach you. Or perhaps you've never vetted a prospective boss in previous roles, so you have a long history of toxic bosses. These are all limiting patterns that require your focus to overcome.

Finally and most importantly, *dare to believe you can get a role that satisfies you*. It seems like such a simple statement, but convincing yourself that you deserve better is the most important change you need to make. ∞

DEPARTMENT EDITOR



Jonathan E. "Jeb" Bates is the chief experience officer of The PaperRoom Institute.

TAKE YOUR PROFILE PICTURE FROM “MEH” TO “HEY THERE!”



Harsh window light

- Deep shadows
- Overblown light
- Glasses glare

Are you still using a cardboard-stiff headshot for your social accounts? It's time to warm up your look. Yes, a professional photographer is ideal, but you can also get a decent shot from your phone. Just ask Tiffany Dahle, founder of lifestyle blog, Peanut Blossom. She shares, “I have too many girlfriends who hate being in photos ... and I confess, I am often one of them. After sitting in a photography session at a blogging conference, three of my best bloggy friends and I were inspired to try taking new profile pictures.”



Flattering open shade

- Warm light
- Rich colors
- Even tone

DAHLE'S SUGGESTIONS TO REFRESH YOUR LOOK:

1 Find a spot to relax.

Why not have a glass of wine and chill with some friends? For the shots pictured here, we headed to a local restaurant and each of us took turns in the hot seat while we waited for our glasses of wine to be served. Take plenty of pictures to capture a relaxed expression. If you're having fun, it will show in your eyes.

2 Use natural lighting.

Sunlight offers warm, rich colors ... but avoid direct sunlight in favor of reflected light to keep away deep shadows. In these pictures, the late-afternoon sunlight bounced off the concrete sidewalk outside, which gave each portrait a beautiful, even tone. Just make sure your face and body are facing the light source.

3 Don't overlook the background.

Look for an interesting, textured background. (We positioned ourselves in front of a brick wall.) Avoid bold, geometric backdrops or objects that shout for attention. ∞



Want to elevate your mobile photography game? Consider taking an online Skillshare.com class with top Instagramers like Brenton Little and Tyson Wheatley.



About Face

CMI's head of marketing and social talks with Facebook über strategist, **Jon Loomer**, about how to improve social reach and why Facebook gets a bad rap for making your feed work better.

Cathy McPhillips

Cathy McPhillips: Many are reporting their Facebook reach has plummeted recently because of filtered feed. Can you explain why?

Jon Loomer: It's pretty simple, actually. Facebook has always had an algorithm that serves up what's most important to the user (or what it thinks is most important based on that user's past interactions). The thing is, there are well over a billion people on Facebook now and so competition for visibility in the feed is way up. A lot of people blame Facebook, saying it's trying to squeeze marketers. Yes, Facebook needs to make money but ultimately it can only make money if users stay engaged. *Facebook's main priority is users—specifically, giving those users a good experience.* If users spend more time on Facebook, the platform is more

valuable for advertisers. And not everyone has been pinched by filtered feed, by the way. I would estimate 20 to 30 percent of brands have not been affected.

The bottom line is that we are crazy spoiled with regards to reach. If you post at 8 a.m., why should you reach people who don't check in until 6 p.m.? No one talks about what their reach is on Twitter, which I'm sure is awful. Google Plus? Come on! No other platform shows reach except Facebook.

Yes, reach numbers came down recently. Maybe now you're reaching 5 to 10 percent of your fans per post. But if you're posting multiple times per day, multiple times per week, you are reaching different groups of people each time. We all just have a distorted view of what to expect. At least Facebook is sharing its reach numbers.

“The bottom line is that we are crazy spoiled with regards to reach. No other platform shows reach except Facebook.”



ABOUT JON LOOMER

Unexpected places where I learn my craft

Coaching Little League. I learn lots about focus, patience, resilience, confidence and strategy.



Book on my side table right now

Win Shares by Bill James

Favorite apps on my phone

Facebook, Twitter, MLB At Bat, Messenger, Pages, Spotify, Yahoo! Weather, ESPN Fantasy Football



Ideal day

No work. I'd spend it hanging out with my boys or watching/coaching them play baseball.

McPhillips: Marketers are always trying to determine the perfect time of day to post content. How do you figure it out?

Loomer: Time of day is often counterintuitive. Facebook will tell you how many of your fans are online at a given time of day, each day of the week. You might assume you should post when most of your fans are online. But what if your peak time is also the time of highest competition? For me, even though I have an international audience, according to Facebook the prime time should be between 8 a.m. and noon, my time, because that's when the highest percentage of my fans is online. What I've found repeatedly, however, is that if I post at 2:15 in the morning, my time, I get the most reach and engagement. My theory is that my content has less competition at that time, so it's less likely to be filtered out.

There's something else to consider: Facebook does what's called story bumping. When content is getting engagement, Facebook is more likely to bump it up to the top of the Newsfeed. My fans on the East Coast tell me they see my posts in the morning when they get to work, even though I'm posting at 2 a.m. their time. That's because my content is getting early momentum (i.e. a bump) from my international audience. I'm not implying everyone should post at 2 a.m. I am saying you need to experiment to see *what works for you*.

McPhillips: I've noticed we get great reach when I post very early on Saturday mornings. I'm guessing many of us entrepreneurs are sitting on the computer drinking our coffee early on Saturdays. If I post at 6:30 a.m. on a Tuesday, we wouldn't get that same reach.

Loomer: Your weekend example may not only show you have an audience at that time, but also that other brands are not posting then. There's less competition.

Also keep in mind: *What* you're sharing matters more than time of day. Marketers talk a lot about gaming the system to reach more people. They used to use the text updates, then they used a link share, etc. In reality, all of that is putting the *method* of sharing ahead of the *content*. And since we're talking about Facebook, it's also about whether your content spurs a conversation.

McPhillips: Buying likes. Can you set the record straight?

Loomer: Oh jeez. Companies that buy likes misunderstand how Facebook works and what's

important. Likes are absolutely important, but only *relevant* likes are important. If you have irrelevant likes, Facebook will punish you. Yes, it looks good for a minute because you've got a whole bunch of likes. But those are fakes, and when you share content, you are either going to get spammed or get no engagement at all. That signals to Facebook that you are boring ... even if you're not, which means your content won't get seen by the people who actually matter to you and care about your brand.

McPhillips: What's the benefit of paid content (i.e. promoted posts) on Facebook?

Loomer: Every time I publish a new blog post, I share it with my fans *and* I promote it (i.e. pay for a sponsored post). I promote it to my fans and to people who have visited my website in the last 30 days. I want to re-engage those who matter most.

The mistake a lot of people make is they think, "I already shared it to my fans. I don't need to promote it." Again, you only reached 5 to 10 percent of your audience organically. You need to reach them at other times by promoting it. When I promote content to existing fans, I exclude those who already read the post.

McPhillips: Is there a rule of thumb about how much is too much or too little to post in a single day? Does it depend on audience and company size?

Loomer: There are a lot of factors to consider. I used to publish four or five times a day; now I sometimes go two or three days without sharing to my Facebook page. I have over 66,000 fans and I get a lot of engagement with new posts, even though I don't post very frequently.

If you think, "I have to post four times a day," you're more likely to post crap. As long as you have good content to share, and as long as your users are engaging with it and they're open to it, go ahead and post.

McPhillips: Can you give us the down-n-dirty about Facebook Power Editor?

Loomer: If you are an advanced Facebook marketer, if you want to get serious about Facebook ads, you should be using Power Editor. You have access to more features within Power Editor, which gives you full control over bidding. What's more, new features typically get rolled out to Power Editor users first.

“Is no one engaging with your content? Maybe you need to do a better job of bringing in a relevant audience. Or, maybe your content sucks—and that’s where you need to focus.”

McPhillips: What do you say to marketers who find their efforts are lagging? Where should they start looking for answers?

Loomer: How are your results lagging and in what way? It all depends. Is no one engaging with your content? Maybe you need to do a better job of bringing in a relevant audience. Or, maybe your content sucks—and that’s where you need to focus. Or maybe your audience prefers a different format? Video tends to do very well, for example. There are lots of reasons why your content might not be working, and it’s usually related to audience or content. Answers won’t lie in gaming the system.

McPhillips: This year we are doing more “appointment” content on Facebook. And every Friday we post something from Joe Pulizzi that can’t be found anywhere else. If I don’t post that example by 10 on Wednesdays, I get an email saying, “Hey, I’m waiting!” I’m like, “OK, give me a few minutes ... I’ve had a busy morning!”

Loomer: That’s awesome.

McPhillips: We find Facebook is great for early engagement—getting people to know about our event and CMI in general. What about reaching those further down the sales funnel?

Loomer: I look at Facebook as being a four-step sales funnel. The first step is to build a highly relevant audience. I do that by targeting people who visit my website or people who are on my email list, and getting those people to like my page. I analyze interests and behaviors to ensure I get the right group of people. Using Audience Insights on Facebook, I can review my fans (or other people’s fans) and look at demographics. How much money do they make? How many people live in the home? What kind of car do they drive? What do they spend money on? What types of pages do they like? All of those offer ideas to build a highly relevant audience. That’s the first step.

The second step—one that many skip—is providing a lot of value to build trust and authority. It’s not just about selling crap or telling fans how awesome you are. You need to share things to *help* fans.

Third, along the way, if possible, collect email addresses.

The fourth and last step involves selling, and if you’ve done it right they are ready to buy because they trust you and see you as an authority. ☞

Cathy McPhillips is marketing director of the Content Marketing Institute. Find her @cmcpillips.

Jon Loomer Jon Loomer is an advanced Facebook marketing coach, blogger and public speaker. Find him @jonloomer.

PREVENTING CONTENT BLOAT IN MULTIPLE LANGUAGES

Nataly Kelly

Marketers often get into trouble when they must reach multiple segments, targeting audiences all across different areas of the globe. Not only must you publish content in many languages, you may even have different versions of the same language—British English and American English, or Spanish for Spain and Spanish for Latin America.

To prevent the content bloat typically associated with global marketing, don’t translate everything. Translate just the things that matter most.



First, identify which content matters most for each market. Some messages simply resonate better with a given group than others.

Second, identify what content you already have that meets the need for each of those markets. If you already paid for translations, you often can repurpose those instead of paying for new translations.

Third, figure out if there are any gaps in the content needs of your local markets. Sometimes, it’s better to create a small amount of custom content for a local market than to translate something written for a totally different audience with different needs. This creative service is called **transcreation** or **multilingual copywriting**, and differs from translation.

Fourth, put these pieces together to create a delightful, culturally relevant content experience for your customers. ☞



Nataly Kelly is vice president of marketing at Smartling.



How intelligent is your multilingual content?

Get the guide

34

TIPS & TRICKS

smartling.com/icc



Do more with your translations.

SOCIAL IMPACT²

charity: water's beautiful storytelling has inspired a legion of individual fundraisers, proving that cinematic stories can make a much more lasting impact than "sad puppies."

*Erin Rodat-Savla
Photos by charity: water*



When I first spot him, Paull Young, director of digital for **charity: water**, is happily lugging a cumbersome, bright yellow fuel can through the halls of Content Marketing World. He is pleased to point out his blisters ... and make his purpose known: "This thing carries about 40 pounds of water. Typically, a family in a developing world lives off two a day. In America, we live off 20."

Young is hauling the container not just here, but everywhere—around his office, on his daily commute in New York, through the streets of Cleveland during CMW. And he will continue to lug it until he raises \$31,000 for charity: water in honor of his own 31st birthday. His is one among tens of thousands of birthday pledges and other fundraising stunts run by ordinary people and celebrities alike in support of charity: water's mission.

Hand in hand with its fundamental cause, charity: water also intends to reinvent charity—from the way it engages the public to the way it distributes and tracks every dollar raised. Young elaborates, "We think about brand in ways very few nonprofits do. There are brands of toothpaste peddled with more sophistication than all of the world's most pressing causes. We want people to love our brand. But we don't have a traditional marketing budget—we don't do direct mail. We invest heavily in content, and spread that through word-of-mouth marketing and great partnerships."

100%
OF PUBLIC DONATIONS TO LOCAL
PARTNERS IN
23
COUNTRIES WHO
BUILD AND IMPLEMENT
SUSTAINABLE WATER PROJECTS



IN 2013

MORE THAN
\$100 MILLION
IN DONATIONS

11,000
SUSTAINABLE-WATER PROJECTS

Established in 2006, charity: water set out to solve the water crisis in this lifetime, and transform the lives of the nearly 1 billion people who live without clean and safe drinking water. In 2013, charity: water passed \$100 million in donations for its water projects and operations, funding its 11,000th sustainable-water project. The nonprofit directs 100 percent of public donations to local partners in 23 countries who build and implement the projects. (Corporate sponsorships and private donations through a membership program, The Well, cover operational costs for the 67-person organization.)





How does an organization with fewer than 100 employees become such a fundraising and content-publishing phenom? Young shares the principles behind charity: water's social-marketing success.

INSPIRE PEOPLE THROUGH GREAT CONTENT THAT PLAYS ON OPPORTUNITY, NOT GUILT.

We've all experienced a charity that, in Young's words, "interrupts our evening with sad puppies, then a plea to pull out our checkbooks. I despise guilt marketing". In contrast, charity: water frames everything through a lens of opportunity. While charity: water demonstrates just how hard life is for those without clean water, its ultimate emphasis is on how water changes everything. Young describes what happened when he shared a charity: water film with the Rwandan family it featured. It would have been easy to pull at heartstrings by painting the family in the most bleak and pitiful light ... a portrayal painful for that family to watch. Instead, the family loved the piece, which showcased their lives after a well arrives in their village.

charity: water itself started with a story. Scott Harrison, a former nightclub promoter and charity: water's founder, quit his high-flying New York City lifestyle and ended up working in Liberia for two years. When he returned, Young relays, it was impossible to ignore that \$16 in New York might buy a single martini. In Liberia, it could feed a family for a week. So, he tried to build something that would inspire his friends to give. Importantly, Young points out, Harrison's second hire—right after a field project officer—was a designer (now the vice president of creative). "We are a story-driven organization. If you don't have that kind of leadership commitment to story from day one, it's certainly harder to plug in."

Young also credits charity: water's content strength to a whole-hearted, organization-wide devotion to its creative team. "We are crazy about giving complete control of our creative to our creatives." If Young were to plot his marketing process, he would start at the top with a big box labeled, "inspiration". His marketing plan leaves that as a holding place, the details of which he trusts the creative team to fill. He picks up from there. "They own the excellence," he says; he and his team figure out how to get it to the world.

Young and his team manage corporate sponsorships, PR and content promotion through word-of-mouth campaigns and limited (often pro-bono) media partnerships, including a successful relationship with Outbrain.

Led by the vice president of creative, who sits on the executive team, the creative team includes

In the past, the call to action would be to pull out a credit card, and quietly sign up for monthly giving.

NOW, IT'S A CALL TO DO SOMETHING REALLY NOISY.

So, for us, the conversion is huge. It's not just entering your email to get more content or more pleas through direct mail. It's a commitment to fundraise.

EVERY SINGLE PERSON IS RUNNING THEIR OWN CONTENT MARKETING CAMPAIGN.

- Paull Young, charity: water

a content strategist, copywriter, videographer, and web and visual designers (who also work on the fundraising platform), all supplemented by freelancers when needed. "You can do amazing things with a pretty small team. Great creatives want the freedom to do great work, where their work is really important to the organization. We have that culture. There's no quick tool to make that happen. Good content is blood, sweat and tears."

To illustrate just how hard the creative team is willing to work, Young points to the 2014 September Campaign. Aiming to bring clean water to 100,000 people in the Sahel region of Africa, charity: water sent a scouting team to Mali and Niger. There, the project manager and content strategist conducted a week-long search for the right angle and stories. A full team—including two videographers, an Instagrammer and a handy drone camera—returned for another week, weathering often brutal conditions of armed escorts, hours of pre-dawn travel, dust storms and 100-plus-degree desert weather.

The result: a beautiful, 6-minute 41-second kick-off film and a compelling campaign that frames water as a women's issue.

The film contrasts the lives of two women. One who returns every day to draw water from the well in which she and her infant daughter fell—and in which she believed she would die. And another who is radiant with the joy of starting her own business now that her day is not defined by the need for water. In addition to the film, the campaign web page offers three Medium.com profiles of Saher women and the role of water in their lives. "We lead with the film. We see how women's lives change. Contrast that to the traditional model of nearly every charity you've seen—text-heavy direct marketing that leads to a 'donate-now' page. There's no journey. There's no inspiration. You can't be inspired by content without really hard work."

PROVIDE A PLATFORM FOR MEANINGFUL ACTION.

The September Campaign's content, of course, still calls for action. But in this case, Young emphasizes, "The word 'donate' doesn't appear. The goal is to inspire people to design and run their own fundraisers."

He explains, "In the past, the call to action would be to pull out a credit card, and quietly sign up for monthly giving. Now, it's a call to do something really noisy. So, for us, the conversion is huge. It's not just entering your email to get more content or more pleas through direct mail. It's a commitment to fundraise. Every single person is running their own content marketing campaign."

(And commit they do. When I watched the Saher film, more than 2,500 people had started campaigns.)



charity: water provides everything someone needs to establish his own fundraising page, and solicit friends and family for donations. More than 190,000 members have raised over \$35 million through this mycharity: water platform.

The campaigns themselves are fodder for additional stories. A bubbly 2-minute film, set to earworm-worthy music, flips through an inventory of past campaigns—from eating 101 sandwiches to swimming naked in San Francisco Bay. charity: water's pitch: "You can do anything to raise money for clean water."

A wrenching, yet uplifting 4-minute film follows Samantha Beckwith to Ethiopia, where she witnesses the impact of the wells built in honor of her daughter Rachel whose modest \$300 ninth birthday campaign became a \$1.2 million drive after she was killed in a car accident.

Today, charity: water's robust archive of stories is about 80 percent about the cause and 20 percent about the fundraising. Young would like to see that shift, devoting closer to 30 to 40 percent to showcase the fundraisers and, "the awesome stuff they do."

GIVE THEM A COMPLETE EXPERIENCE.

Good stories don't leave you hanging forever. To give each fundraiser similar satisfaction, Young explains, "We close the loop and show every donor exactly where their money goes. If you donate, you will get a report—with precise GPS coordinate—on the wells you funded. You'll see photos of the wells ... and the people you've helped."

Of course, charity: water hopes that the fundraiser's story doesn't end there, but spawns a sequel (or a series). That complete experience, from initial inspiration to ultimate impact, Young says, "is a critical part of the relationship that keeps people going."

"People are good, but people are busy. You've got to cut through. Inspired people—when they're given a platform—will do amazing things." 

Erin Rodat-Savla is a consultant and facilitator, helping organizations design smart, innovative engagement strategies. Find her @ersavla.

Paull Young recently moved to San Francisco to work on strategic partnerships with the public content team at Instagram. He remains as an advisor to charity: water.



NOT SAVING THE WORLD? DON'T WORRY, YOU MUST BE HELPING SOMEONE.

Paull Young concedes that, in contrast to some organizations, charity: water's stories hold more inherent, emotional power. "We have an advantage; we do the most important work." But he insists that, "Stories are everywhere. There are stories around every brand—or the brands simply wouldn't exist. The first question I ask for-profit people: 'What kind of content did your organization produce recently that inspired you, personally, to share it?' So often, it's nothing. That tells you something. The truly great stories are of people whose lives are better because your projects existed this year."

To hear more from Paull Young, listen to his interview on the Content Marketing 360 podcast. <https://bitly.com/paullyoung>



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Jonathan Crossfield:
[http://bit.ly/
JCrossfield](http://bit.ly/JCrossfield)



DON'T BELIEVE THE HYPE: What Ello really means for content marketers

Jonathan Crossfield

Print magazines being what they are, I pitched the idea of writing about Ello, the invitation-only, ad-free social network, for this column at the beginning of October 2014, not long after both mainstream media and various online marketing communities achieved peak-Ello hype. At the height of the noise, Ello was apparently generating 4,000 requests an hour and there was even a black market for invites on eBay.

Meanwhile, the interwebs were full of repetitive articles pontificating about whether Ello could be the one to finally knock Facebook from the No. 1 spot in the social media charts.

But when I finally sat down to write this column a month later, the shine had faded. By the time you read this, Ello may already be in the back of a car, pleading with a moodily lit Rod Steiger ...

"You don't understand. I coulda had class. I coulda been a contender. I could have been the new Facebook, instead of another Diaspora ...

Which is what I am. Let's face it."

The Ello manifesto

Ello's hype was more about its anti-advertising, pro-privacy manifesto than the actual platform. "Virtually every other social network is run by advertisers," it said. "You're the product that's being bought and sold." Ello's message continued,

"Collecting and selling your personal data, reading your posts to your friends and mapping your social connections for profit is both creepy and unethical. Under the guise of offering a 'free' service, users pay a high price in intrusive advertising and lack of privacy.

We also think ads are tacky; that they insult our intelligence and that we're better without them."

Creepy. Unethical. Intrusive. Tacky.

Ouch.

The manifesto was the trash talk before the fight, turning on a show for the audience. As such, it was a ball of PR wrapped around a spurious argument. It not only picked a fight with advertisers and marketers, it also threw down the glove to Facebook

and any other network that use targeted advertising as a business model.

Trouble is, I think Ello overstated the problem and therefore overreached in trying to land a punch. And this may be why it landed on the mat before the first-round bell was rung.

But is Ello actually anti-marketing?

You'd have more luck keeping flies off a dead cat than marketers off a new social-media platform. So I certainly wasn't surprised to find most of the early adopters in my network were other marketers, community managers and social-media practitioners.

You'd have more luck keeping flies off a dead cat than marketers off a new social-media platform.

Yes, my network is a skewed sample. But Ello's manifesto certainly didn't deter the usual suspects from looking under the hood and debating the merits and limitations of the platform (usually on other platforms). However, does Ello's manifesto mean that these marketers are not welcome?

Not even close.

Paul Budnitz is the founder of Ello. He owns a bike shop. Budnitz Bicycles has an Ello profile showcasing its latest products. The posts use large and stylish images coupled with almost surreal copy before wrapping up with an "order-today"-style call to action.

So what's going on here?

Ello might be anti-advertising, but it's clearly not anti-marketing—particularly if the content is stylish and interesting enough to fit in with the celebration of creativity and design that Ello aspires to be. Otherwise Budnitz and the manifesto would be obnoxiously hypocritical.

I believe Budnitz and Ello have made a distinction between the value of branded content designed

for interested users to discover and traditional advertising that seeks to interrupt the user. The intention appears to be for marketing to be pulled toward the user via relevance and genuine interest instead of pushed at them via an advertising framework targeted by user data.

So, content marketing then.

This is merely my interpretation. It's far too early to see how other businesses may use Ello, and most are probably too nervous to try after the manifesto appeared to smack down the industry. Maybe by the time you read this we'll have more examples to consider.

Maybe not.

Ethics aren't enough

While signups have been high, many users are just not sticking around.

To be subjective for a moment, there's virtually no one in my entire network still posting to Ello, including those who habitually post every thought they have to every available network. Most people appear to have given up after a couple of obligatory "thanks for the invite" and "just checking this new thing out" updates.

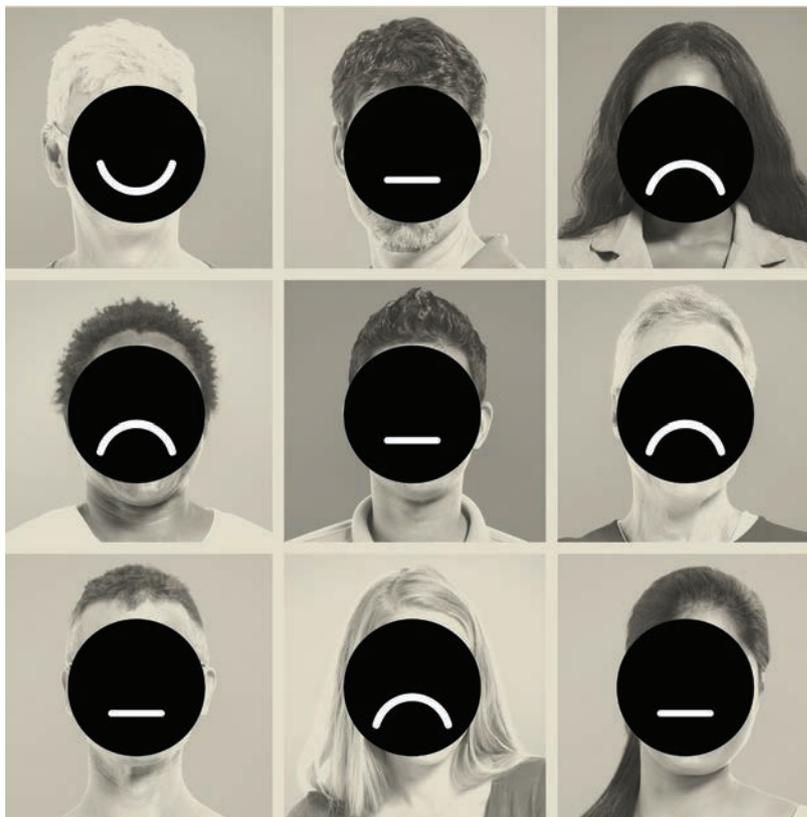
There are only so many social networks an individual can integrate into his or her daily routine. We might experiment with them all, but most of us will only use one to three networks on a regular basis. So for people to change from their preferred networks, the alternative has to be better. And while some minority groups may value the freedoms and privacy afforded by Ello, many other users may not see the poor user-experienced- and stripped-back platform as an adequate replacement. At least not yet. The reality is that Ello isn't ready for a punt at the title. It's too green, too underdeveloped; all bluster with little actual weight.

Why I'm not rushing to Ello

Unsurprisingly, I'm guessing that Ello will not be the downfall of Facebook. Like Diaspora before it, I see Ello as an idealistic statement more than a fully formed platform. Take the manifesto away, and all that's left is a terrible user experience and some questionable font choices.

It's still in open beta and there's a long list of features in development, so I can only hope the team behind Ello will improve the user experience and design considerably. But right now Ello is the electric car of the social media family—striving for a better world, but still far too impractical for the average driver.

Ello may be far from a Facebook killer, but it is a warning to social-media marketers. The shift towards social-media advertising in recent years



has changed the game, and this is tempting many marketers to view social media as more traditional media-buying channels.

Remember when Facebook, Twitter, LinkedIn and YouTube didn't have advertising programs? Social was about conversations and relationships, gathering feedback and joining the community. They were listening posts, and places to share good content, ask questions, respond to concerns and—you know—network. It's extremely important that we don't lose sight of those goals by chasing algorithms and crunching data. Social still has to have something worthwhile to offer in return for their attention.

We need to produce social-media content and develop strategies that rely more on discovery than advertising for distribution. Yes, sometimes advertising is needed to get the ball rolling. However, we should always aim for our content to reach more of the right people by appearing naturally as shares within their social-media streams. We need to compliment, not interrupt, the habits of our customers. And above all, we need to be confident that they want us there.

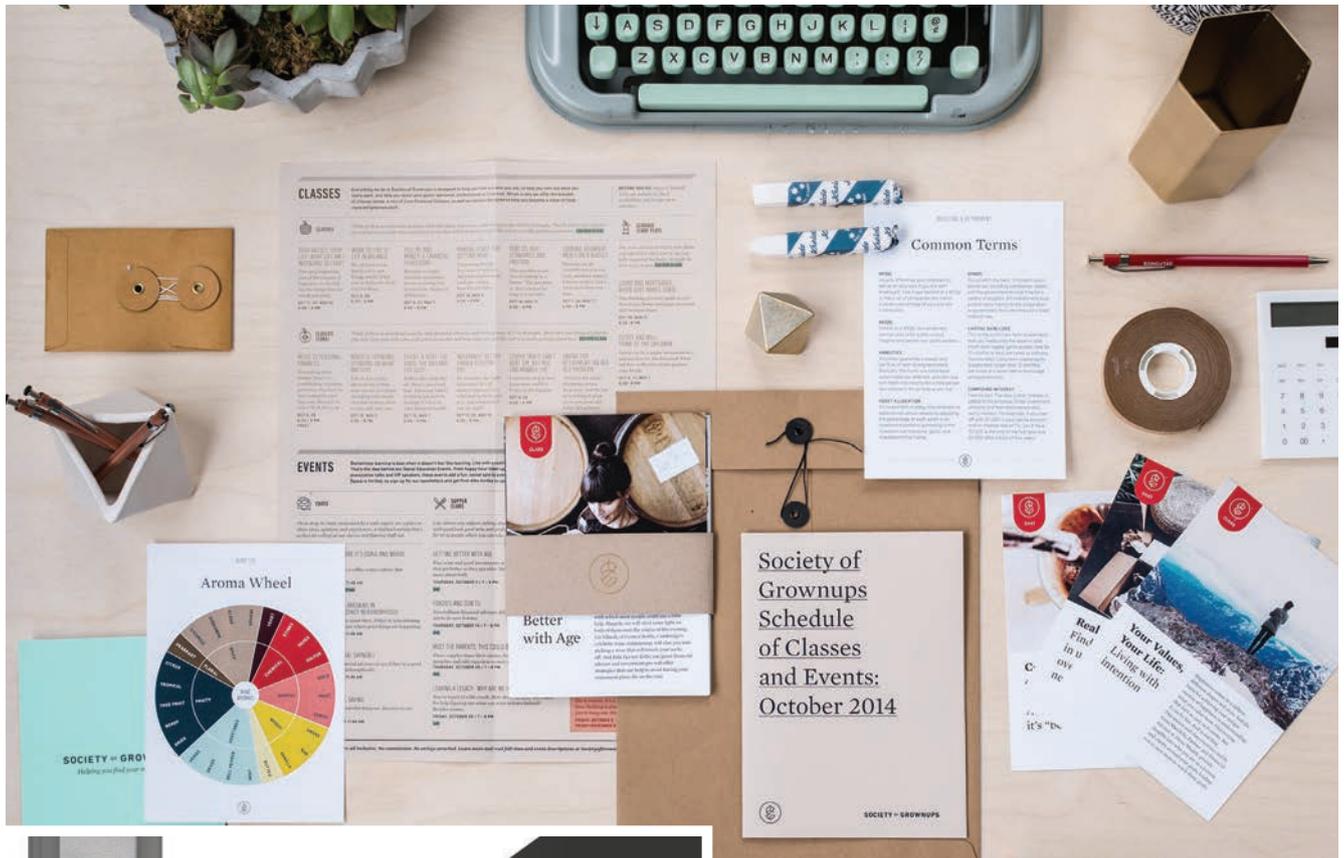
Ello is a reminder that the best content marketing shouldn't rely too heavily on advertising to drive the numbers. Our content should always pack a big enough punch to draw a crowd. ☞

DEPARTMENT EDITOR



Jonathan Crossfield is an award-winning writer, blogger and journalist. Find him @Kimota.

The reality is that Ello isn't ready for a punt at the title. It's too green, too underdeveloped; all bluster with little actual weight.



On a Saturday evening in November, I walked into an airy retail space in a hip neighborhood outside Boston. Inside, the converted storefront is part library, part bar and part modern classroom outfitted with the latest technologies. The interior would make any design junkie swoon.

I was there to take a class about couples and money, along with 10 fellow classmates who each paid a small fee to enjoy a catered four-course dinner with items like a slow-roasted pork-belly steam bun, a selection of wines and a seminar taught by a Certified Financial Planner (CFP) and a behavioral anthropologist. I was expecting an enjoyable evening (the class description was upbeat and interesting), but to be fair ... I had a blast. The evening felt less like a class, and more like a dinner party with friends led by an entertaining pair of experts. Our two teachers diagnosed our various financial dysfunctions and coached us about how to co-exist peaceably with partners who may not share our habits.

The space—a venture called the **Society of Grownups**—is the brainchild of the design and innovation firm, IDEO, and the insurance company, Mass Mutual. Society of Grownups runs small classes with quirky names, all intended to take the chill off difficult topics. Teachers are chosen for their knowledge and passion for teaching others. Aside from classes, anyone can walk in off the street and

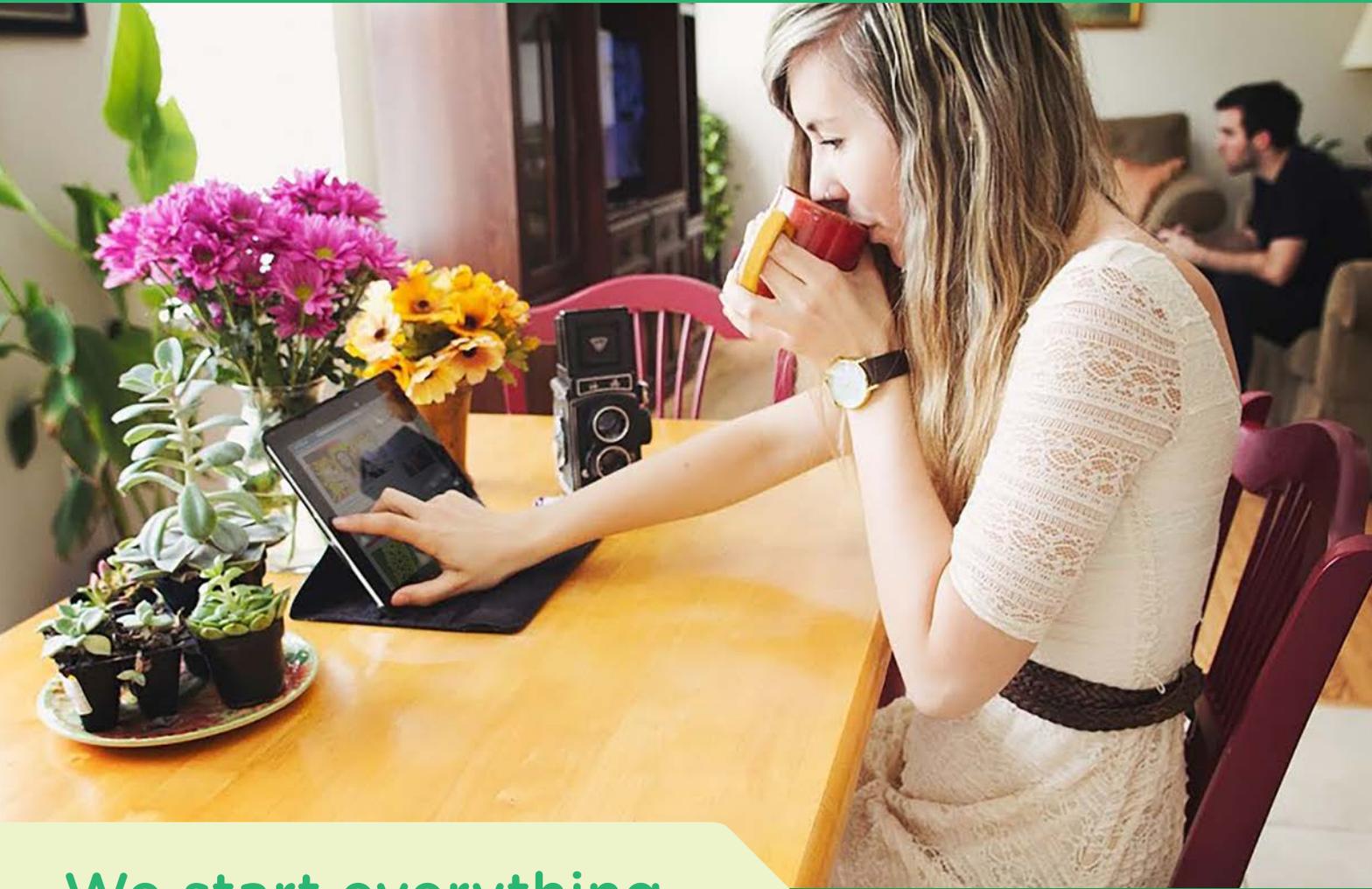
Society of Grownups

DESIGNED *to* DELIGHT

A few months ago, Mass Mutual quietly opened up the most ambitious, exciting content project we've seen in a long time. The Society of Grownups teaches classes, hosts supper clubs and offers one-on-one financial advice ... all with a bohemian vibe.

Clare McDermott

THIS IS CONTENT FOR REAL LIFE



We start everything by listening.

We are an insights-driven brand content studio, building smart content for brands across text, video and visual formats.

Insights. Formats. Creators. Services.

Our brand partners tap into these content solutions to engage, inspire and help people every day.



YOU'RE A GROWNUP

(DON'T PANIC)

SOCIETY OF GROWNUPS SM



OCTOBER 2014



SOCIETY OF GROWNUPS: WHAT'S WITH THE NAME?

The team from Mass Mutual and IDEO say they experienced an “aha” moment early in the research process. Being a grownup isn’t about a specific age range, number of kids or level of assets. Using ethnographic research, the team realized it was all about a *mindset*. Adults face financial pressures in each decade: paying off student loans, buying a house, starting a family or affording travel. And while social media has spawned a generation of oversharkers, there is, as Turner puts it, “less infrastructure and fewer resources for reliable, accessible and unbiased financial education for adults.” Society of Grownups promises a “no judgment zone,” where participants can talk in small groups about their financial goals and challenges.

receive 20 minutes of advice from a CFP or make an appointment for a longer in-depth session.

Explains Lindsey Turner, communication designer from IDEO, “Today’s adults are facing never-before-seen levels of student debt, unemployment and wages that haven’t kept up with the cost of living. Our society overshares on just about every other aspect of our lives, but money is one topic we’ve stubbornly refused to integrate into our daily conversations. Society of Grownups is a judgment-free community where grownups can receive balanced financial advice and learn about the lighter, more fun aspects of adulthood.”

Deliver content IRL (In Real Life)

The idea for Society of Grownups was born through a two-year research and creative collaboration between IDEO and Mass Mutual. The team completed extensive human-centered research, including scaled prototypes and pop-up events to test messaging, design and curriculum. All that

Society of Grownups



**CLASSES AT
SOCIETY OF GROWNUPS**

Hustle & Flow
Managing a Side Gig

When Money Buys Happiness
Spending Time on the
Things You Care About

Master of Your Domain
Making the Jump to Full Time Freelance

Getting Better with Age
A Closer Look at Investing and Fine Wine

research was rolled up into the space and services that Society of Grownups offers today in its Brookline, Mass., storefront.

But don't call Society of Grownups an experiment. Director Nondini Naqui says Mass Mutual is up to something much more daring. "This is a new direction for Mass Mutual. When people experience it, they often question what we are doing. They want to know if it's a warm lead generator for Mass Mutual. And we are clear: Our purpose is *not* to sell product." The on-site CFP I spoke to reiterated that she does not sell Mass Mutual products through Society of Grownups. Naqui says the society is really intended to be a learning enterprise—both for Mass Mutual and for the people it's trying to serve. She explains, "Society of Grownups exists to educate and empower adults, and the structure is helping us to incubate a bold new idea about how to deliver knowledge and education."

Teaching financial savvy with a hipster vibe

What makes the program's offerings interesting is that classes always touch on financial topics, but the curriculum is as likely to cover cooking, careers or travel. Turner says that's intentional: "Our research shows the relationship grownups have with their money is inseparable from their other life issues; money would never be the single most important part of their young adult lives. So that's why we focused on the bigger picture—what we called a master's program for adulthood."

Just as important as curriculum is Society of

MEASURING SUCCESS

Society of Grownups is still in its infancy (it opened in October 2014), but the team is working on how it will create an ongoing community with attendees. Dianna Sawyer, the program's lead content strategist, says a big point of focus right now is figuring out how people change after attending a class. Three days after each class, Sawyer sends out a brief survey asking what someone is doing differently as a result of the class. "Our metrics of success are very different from others'. We want to see people taking actions in their own lives. For example, after attending a class about the importance of wills, have attendees spoken to their partner about what they've learned?"

Grownups' respect for excellent design—seen in the physical space, the class materials and the organization's responsive website. All the exquisite design choices and witty messages elevate the experience, making attendees feel like they've dropped into a fashionable lounge or bar. (As *WIRED* magazine online recently quipped, "it's like an Anthropologie for annuities.")

In many ways Society of Grownups is still a work in progress. It's clear Mass Mutual hopes the program's young, hip vibe will rub off on the brand. And the insurance company also stands to learn a lot about, for example, what topics interest their younger insurance customers, how they prefer to learn, and what their concerns are when it comes to money? Yet it's unclear how the relationship between Mass Mutual and Society of Grownups will evolve, and what the parent company's longer-term goals are (e.g. will they open more locations?) For now Mass Mutual is giving wide berth to Society of Grownups to ensure there's absolutely no concern the insurance company is pitching products or services. (And to its credit, it absolutely holds a strict line on the issue.)

There's really no better test of a project like this than whether attendees return. Know what I did when I got home that night? Emailed a friend to invite her to a Society of Grownups supper club. Up next: "Let's Make a Deal: Everyday Negotiations".

Clare McDermott is the chief editor of CCO magazine. Find her @soloportfolio

Investing in Content

Why venture capital backing of content companies matters for brand publishers

Brad Young

At the risk of sounding blasphemous, I'm not sure if LUMAscape is useful or a waste of time. If you're not familiar with LUMAscape, it maps the entire ecosystem of companies in categories like mobile and search, to name just

two. While it may make us look smart when we print and post them on the office walls, the abyss of logos and boxes just make me cross-eyed.

The "content marketing/native" LUMAscape is typical in its overwhelming comprehensiveness. Hundreds and hundreds of logos from companies large-, medium- and small- dot 16 categories like content creation, content curation, content, and content planning and amplification. If I look at it long enough I start to feel content intoxication.

But clearly the content marketing/native LUMAscape has value. It has been viewed more than 2.1 million times at Lumapartners.com. And you can bet that venture capital firms represent a large chunk of those clicks as they seek opportunity in what has been a booming market for content investment.

Venture capital firms have dumped more than \$300 million into content companies across 50 or so deals in 2013 and 2014. Much of that has been seed-level investment, so apparently VCs feel there is "Luma rooma" for more logos (or more boxes.) But there have also been significant later-stage bets on growing content companies such as Percolate, which raised \$34.5 million earlier this year, NewsCred (\$25 million), Contently (\$12.3 million), Visually (\$8.1 million), Skyword (\$11 million) and SimpleReach (\$9 million).

"Investors take it as a foregone conclusion that content is going to be this massive opportunity," says Edward Kim, CEO of SimpleReach, which works with brands and publishers on content measurement and distribution. "The question becomes, 'Which companies need to exist for this opportunity to be fully realized?'"

As we brand publishers look ahead to 2015 and beyond, it's not about whether the market will

remain so frothy. (That's the concern for the investor and investee.) What we want to know is, "Why does it matter to us?" Let's take a crack at answering that.

Addressing needs

For all the investor enthusiasm for content-related plays now, it is still in the very early days. "There's a long way to go if you think about new geographies, new targets, new markets, new channels," Kiva Kolstein, Percolate's vice president of sales and account management, said at a panel discussion on VC investments as part of Content Marketing World in September. "On TV, 10 percent of a project's budget is spent to create the content and 90 percent is spent to promote it. It's flipped on digital. Companies are spending more money creating content than promoting it. If there's an investment thesis to be had there, it's that this is a market that you want to be part of."

Omar El-Ayat, vice president at Crosslink Capital and an investor in Visual.ly, Scripted and other content marketing service providers, points to the fact that content investments are still a fraction of what has gone into email marketing, social media marketing and marketing automation. And he notes that heavyweight software providers like SAP and Oracle are only beginning to activate in the space. (Many believe the market will consolidate around these companies' efforts to offer an integrated, end-to-end marketing stack.)

If we are indeed only at the beginning, content chiefs can delight in the fact that investments will gravitate to the areas where we still need the most help. For brands, this is the primary upside of the VC interest in content. As Kolstein points out, VC dollars can help us more effectively unlock new channels—specifically mobile—and new global markets. Companies with the best solutions for these needs will have strong pitch decks for their VC meetings—and their sales calls with us. That's a win-win-win.

The other major opportunity is in analytics. Figuring out the metrics that matter most—in collaboration with brands—remains an enormous focus for companies of all sizes and stages. For instance, it's what drew MK Capital to be the lead



TIP

Sometimes it's hard to figure out a tech vendor's competitors. If so, ask the company to put itself in a LUMAscape box.

investor on SimpleReach's July Series A. "The key to unlocking this native-advertising market will be that analytics bridge that connects deep engagement with compelling brand-sponsored content with conversion into new customers," says Kirk Wolfe, a partner at MK.

Managing costs

Apparently, I'm not the only one a bit overwhelmed by the content LUMAscape. The explosion in the market has "made it very difficult for CMOs to understand who does what," Shafqat Islam, the co-founder and CEO of NewsCred, said at Content Marketing World. "They're thoroughly confused. We need to help the marketers understand the landscape in a way that is totally unbiased and helpful."

The upside of the fast-rising number of companies, though, is the pressure competition creates. In NewsCred's content-marketing software space alone, you have NewsCred, Percolate, Kapost, Contently, Oracle and others fighting fiercely for brand dollars. It puts negotiating power almost completely in the hands of the brands. When a competitive set isn't as obvious, Islam advises we ask vendors to put

themselves in a LUMAscape box: "Who else does anything similar to what you do?" Demand they offer an answer. (i.e. Don't settle for "nobody".)

Sparking innovation

Kim, the SimpleReach CEO, says he isn't building a company for today's market needs. He is getting ready for tomorrow, as the conversation on content distribution has only recently begun to heat up. And NewsCred has deployed its investment funds to beef up R&D. Islam is quick to point to its 70-plus engineers on staff.

Islam sees this as the primary reason why brand publishers should care about companies like his raking in the dough. Don't we all want to know we are working with viable, dynamic partners? And aren't these dedicated players the best ones to address opportunities such as content curation and personalization? "Marketing is evolving so, so quickly," Islam says. "You want to make sure you have a partner who can innovate as fast as this market is changing."

Maybe they can read the LUMAscape for you, too. 



TIP

If you're considering a new tech vendor, pair the inventory found at LUMAscapes with the Yelp-style reviews at G2 Crowd.

Brad Young is the global content strategy leader at Dun & Bradstreet. Follow him @byoung07016.



PODCAST HIGHLIGHT:

THE PIVOT WITH TODD WHEATLAND

In each issue, CCO highlights a podcast series available on **The CMI Podcast Network**. This issue we look at *The Pivot*, a series from Todd Wheatland that examines the interesting and unusual paths successful marketers take to make it big.

Few of us march in a linear, well-trodden path to become marketers. More often, marketers take detours, suffer setbacks and explore paths unexpected. Some of us have moonlighted in jobs that seem tangential at best. And others are driven by motivations both powerful and personal.

In *The Pivot*, Todd Wheatland, head of strategy for global content marketing agency King Content, interviews well-known marketers and delves into the unexpected twists and turns they have taken. He explains, "Marketing today is a cross-section of people trying to establish the new rules. There are no university courses (yet) to teach people what actually works. My guests are succeeding in the new environment, but there's no linear path that existed to get them here. From filmmaking to funeral homes, newspapers to orchards, they've pivoted—often more than once—to capture the opportunities of modern marketing."



NOW AVAILABLE ON THE PIVOT

Wheatland speaks to Barry Poltermann, film editor, director and now content marketer.

Poltermann is best known for his work on films like *American Movie* (among the *1,000 Greatest Movies Ever Made* according to *The New York Times*) and *The Life of Reilly*. In 2007, however, he took the unusual step of founding **About Face Media** to create cinematic web-based documentaries for brands like GE, 3M and Mountain Dew. 



Listen: <http://bit.ly/Poltermann>

A content smörgåsbord.



Content That's Out of This World



The European Space Agency's "comet chaser" Rosetta first caught our attention thanks to *ESA's Wake Up, Rosetta!* campaign, which celebrated the end of 31 months of deep-space hibernation.

A year later, ESA continues to engage the public in its scientific adventures with *Ambition*, a short film featuring Aidan Gillen (who's more widely known as Littlefinger on the hit HBO series *Game of Thrones*). With the look and feel of a big screen sci-fi epic, the film is a departure from the animated, anthropomorphic spacecraft of previous Rosetta mission content. The theme, however, remains true to the nature of space exploration: "Ambition, stubbornness, nothing has changed. We fall. We pick ourselves up again, and we adapt."



Tough It Out With Nexcare Nana

The *Will It or Won't It* campaign from **Nexcare** and **3M** is designed to show how Nexcare waterproof bandages stand up to the toughest challenges. The digital campaign's standout star is Nexcare Nana, a daredevil grandma product tester who demonstrates how the bandages stand up to a high-pressure fire hose, trash-bin dive and dirt-filled dump truck. Know a tough nana? Nexcare fans are invited to submit stories about their own adventurous grandmothers for a chance to be featured in the Hall of Toughness on the campaign microsite.

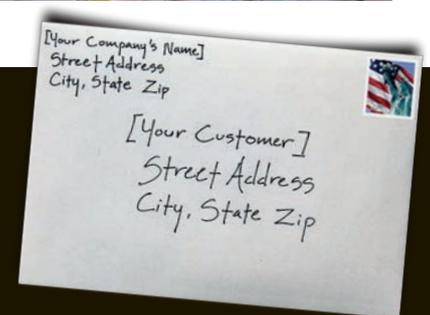
Style (Far) Out There

From Brooklyn's Hasidic hipster fashion designers to the matching-outfit phenomenon in Korea, the world is full of far-out fashion trends. Fashion and lifestyle website **Refinery29** is collaborating with **Motorola** to produce *Style Out There*, a series of short documentaries that uncover style in subcultures around the world. Hosted by model and television presenter Asha Leo, the series has also profiled Tokyo's colorful Harajuku Girls and Amsterdam's Lolita community.



GUINNESS INSPIRES WITH SAPEURS

Thank you, **Guinness**, for introducing us to Sapeurs, or the Society of Elegant Persons of the Congo. The Sapeurs are Congolese blue-collar workers by day, vibrant fashionistas by night. Part of the beer brewer's global *Made of More* campaign, the video, *Sapeurs: A Short Documentary*, shows how the men transform themselves for a stylish get-together and explain their philosophy: "To defy circumstance and live with *joie de vivre*." Cheers to that!



Marketing, Handwritten

In this brave new world where it can be hard to tell if the customer-service representative you're speaking with is human or robot, start-up **MailLift** offers a handwritten-letter service for marketers and sales professionals. "A tool that builds customer relations through emotional connection," MailLift hires handwriters (i.e. people) to write the letters and ships them via U.S. Postal Service with a local postmark. The company is building integrations with **Salesforce** and other systems to enable their customers to send handwritten letters from their CRM.

DEPARTMENT EDITOR



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Emotional Disconnect

Global brands often struggle to create content in multiple languages. Transcreation promises to solve the problem, but not without its own challenges.

Val Swisher



Great content marketing uses emotion to convey a message. Think of Chipotle’s scarecrow—the story is memorable because it evokes feelings. Yet for global organizations, developing powerful content across languages and cultures is exceedingly difficult because emotions simply don’t translate.

As marketers, we’ve been told that we must be personable and engage with individual customers. For some brands, their relationship with customers has gone a step beyond personable—it is downright chummy. Think of MTV, Jawbone or any of the gaming companies. Their informal, chatty content simply isn’t acceptable in many cultures. And the problem isn’t just about how close you draw in your customers. Many brands also get fouled up when they use language-specific word play or colloquialisms, which are nearly impossible to convey in multiple languages. Image choices also tend to be very culture-specific if you aren’t paying attention.

How do brands develop content for markets with distinct languages and/or cultures? One way is to use translation. Translation is a word-for-word replacement from one language to another. It is the cheapest and most basic solution but almost always a poor choice for content marketing because it is prone to convey the wrong meaning even if each word has been correctly converted. Beyond translation, many companies choose to localize content, which means not translating word-for-word, but conveying the *intent* of the message. Unfortunately, even localization can fall short; it offers context, but will never be as powerful as content developed for a specific culture or region.

Enter transcreation. Transcreation is the act of developing content for and by a particular language/culture—and in most cases, for that language/culture combination only. The message (both words and images) is tailored to locals and relies on a deep understanding of the target market to ensure the content elicits the right response. It’s very specific ... and very expensive, which is why large companies are usually the most adept at transcreation.

Coca-Cola is among the best examples of using transcreation successfully. If you were to review the brand’s content marketing in Japan, Russia and Italy, you would find each is a completely unique program and message. Coca-Cola Japan uses little singing refrigerators with baseball hats at live events; that message and image is perfect for Japan, but would fall flat in Russia or the United States.

Remember, the kind of relationship we want to have with our customers is one they prefer to have with us. The more you understand about your foreign markets, the better you will be at creating content marketing that works well for each customer. [🔗](#)

Val Swisher, CEO of Content Rules, is an expert in global content strategy, content development and terminology management. Find her @ContentRulesInc.

BUDGET NOT BIG ENOUGH?

For those not prepared to build a program specifically for each region (i.e. transcreation), there is a middle ground. Here are a few things you can do to help your content.

Most importantly (and most obviously), don’t offend. Review a sample of your current content activities. Are photos appropriate? For example, photos of women in tank tops will offend customers in conservative cultures. (Do you really need to show so much skin in order to sell a washing machine?) Do your writers speak in a voice that is “edgy” (read: snarky) and, therefore, not translatable? You may not want to develop customized content for every single country you sell into, but perhaps you can develop two or three versions of your message to ensure you don’t fall too far astray when two cultures are clearly at odds.

If you develop a global brand message or tagline, avoid wording that has no resonance in other cultures or languages. A great example of a campaign done well is Converse’s global campaign: *Shoes are boring. Wear sneakers.* It’s simple, easy to convey in multiple languages, and resonates well across cultures. Another great global tag line is Nestlé: *Good Food. Good Life.* It’s simple, easy, and highly translatable. Taglines such as Honda’s *The Power of Dreams* might be translatable, but may leave some wondering what sleeping has to do with cars. The tagline used by BMW, *The Ultimate Driving Machine*, does a better job sticking to the topic.

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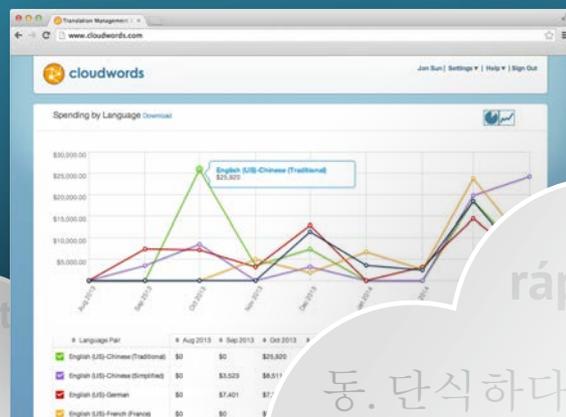
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