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SCORING CONTENT FOR READABILITY

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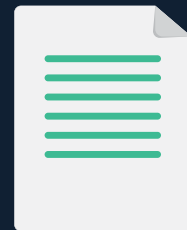
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# A Nod to Tinkering

A few months ago I decided to do some spring cleaning of the tech variety. I was relying on a lot of tools that weren't working for me anymore (Google Drive, I'm looking at you), and wanted to try out some new ones that promised to make my life a little easier.

In the last 90 days, I've switched to AirTable for editorial calendar planning because it's an insanely elegant combination of spreadsheet and database. I've become more intentional about using Evernote for compiling research—a tip from journalist-turned-marketer Cameron Conaway. I now depend on a Gmail app called MixMax, which automates many of the tasks I was doing manually (for example, choosing meeting times, auto-populating text, setting up email triggers). I've adopted Asana to manage tasks and deadlines across projects and teams—my single source of truth for what I need to do on any given day. And I'm experimenting with Tableau to help me visualize complex data and deliver more value to my clients.


These changes aren't only about efficiency (though they deliver on that); my new and improved set of tools helps me do more of the things I enjoy (and get paid for) and fewer of those I find draining (and don't get paid for). They simply fit me better than my old solutions.

I decided to embark on what slightly mockingly I call Clare 2.0 because I've been inspired by marketers who seem to exist in a state of rapid experimentation and adaptation. Interviewing them makes me feel downright slothful in comparison. In this issue you'll read about Luke Kintigh from Intel, who may be the most prolific experimenter I know. Kintigh's team is consistently among the first to experiment with new channels and tactics (find some examples of its productivity on page 8.). Lisa Kalner Williams explains how her company, AgoraPulse, founded a new content channel dedicated to experimentation. Kate Santore from Coca-Cola describes her team's "What if?" exercise. And our own Monina Wagner takes you on a tour de force of interesting and lesser used features you may want to play around with on Facebook, Instagram and Snapchat.

We are dedicating February to tinkering, fiddling, futzing, and all those things you do when you think you can improve something but don't know exactly how.

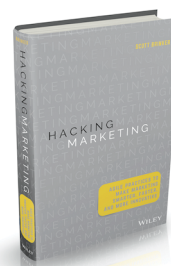
In this vein, I strongly recommend *Hacking Marketing* by Scott Brinker, founder of the Chief Martec blog and vice president of platform ecosystem for HubSpot. He makes the case that marketing effectiveness is less about speed and more about adaptability. And he believes software is the master key to that adaptability. Brinker explains, "As marketing becomes more and more entangled in software—as everything becomes more and more digital—the art of managing marketing increasingly resembles the art of managing software."

Brinker continues, "Software gives us the potential to innovate and scale marketing in highly agile ways that defy the conventional laws of gravity as we knew them in the classical marketing universe. But it's like the leap from Newtonian physics to quantum mechanics—the 'rules' of what's possible are different and can feel a little counterintuitive. To effectively harness the digital forces of software, we must not only innovate what we produce in marketing, but innovate how we produce it too."

If you could set aside one afternoon each week, what would tinkering look like for you? Can you identify solutions that redirect some of your low-value time to high-value work—for example, automating some of what you do manually? Are there AI-driven platforms that can accomplish part of your job better/faster/easier than you do? Or are you, like so many of us, too short on time to figure it out? If you need a big dose of motivation from marketers who turn experimentation into an art form, read on. 



*Push past your comfort zone by attending the Intelligent Content Conference in Las Vegas, March 20-22. [intelligentcontentconference.com](http://intelligentcontentconference.com)*



***"We must not only innovate what we produce in marketing, but innovate how we produce it too."***

**— Hacking Marketing by Scott Brinker**

May your February include a healthy dose of dabbling.

Clare McDermott  
Chief Consulting Editor, CCO Magazine  
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CHIEF CONTENT OFFICER

FEBRUARY 2018

WHAT'S ONLINE

IN EVERY ISSUE

TACTICIAN

22 SOCIAL WEB

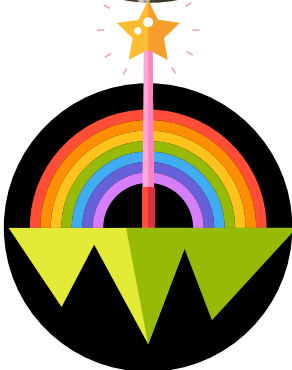
28 TECH TOOLS

36 TACTICIAN

40 EXPERT INSIGHT

44 IDEA GARAGE

46 UNSOLICITED ADVICE



## A STEP-BY-STEP GUIDE TO AUDIENCE DEVELOPMENT

The strategy, tools and mindset  
that make Intel iQ innovative.

### 12 THE UX OF WORDS

Shining a light on the readability blind spot.

### 16 STORIES & FILTERS & BOTS ...

Review the latest social media bells and whistles.

### 20 MULTIPLIER EFFECT

Find out how the team at AgoraPulse reinvented its  
approach to original content.

## FEATURES

### 24 TELLING INSPIRED STORIES

Kate Santore from Coca-Cola shares the core principles  
behind the iconic brand's recent successes.

### 30 TECH GUIDE: DEMAND GENERATION TOOLS

### 32 FOR THE LOVE OF LIBRARIES

How libraries use content to tell their own stories.



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# A Step-by-Step Guide to Audience Development

**Intel** launched its digital magazine, IQ, five years ago, during which time it has earned countless awards. Yet the team continues to improvise and improve. In early 2017, the team borrowed a page from the traditional media playbook—focusing on sustaining loyal readers rather than a “more eyeballs” approach. Luke Kintigh, head of publishing at Intel iQ, shares how they did it.

*Clare McDermott*

## WHY BUILD AN OWNED AUDIENCE RATHER THAN RENT AND WIN SCALE?

Look no further than Facebook reach. If you Google “Facebook reach plummet,” you’ll see the collective wail of thousands of community managers. An analysis by SocialFlow showed average organic reach per company post fell 52 percent in the first six months of 2016. When you depend on the Facebooks, Twitters, YouTubes, etc. of the world, you’re also beholden to their whims. Facebook in particular has shown that marketers will have to pay to pull the kind of reach they enjoyed in years past.

## THE CHALLENGE

By all accounts, Intel iQ was a successful digital publication in 2016. It boasted 2 million monthly readers, who averaged more than two minutes of engaged time per visit. Yet the Intel team wondered: What is the additional value of a returning reader versus a first timer?

A lot, it turns out.

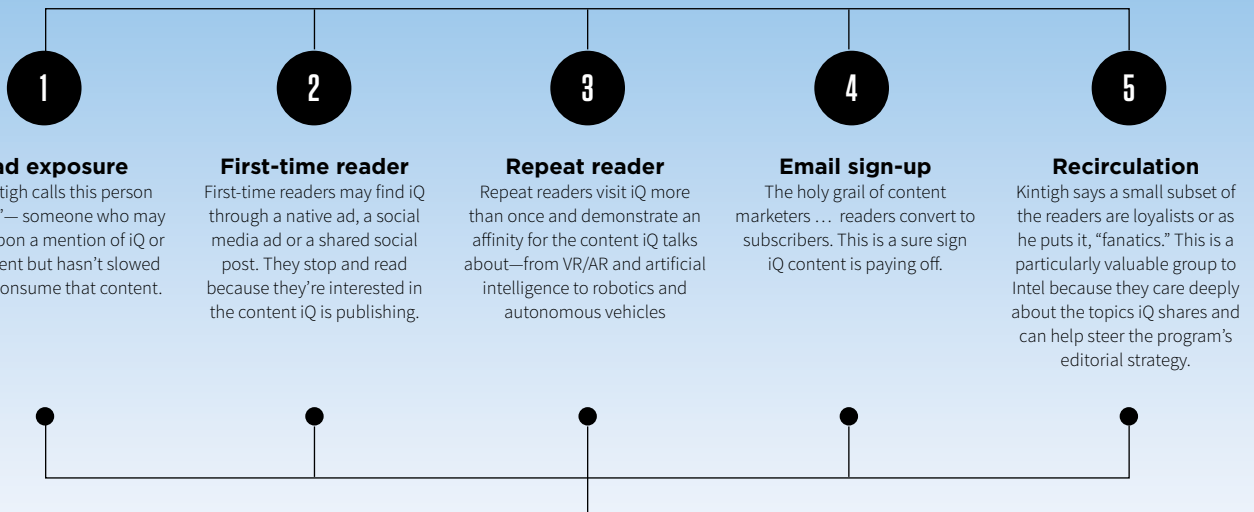
The iQ team knew its efforts were successful. Even so, it was clear to Kintigh that something was missing. He explains, “Creating content is not the difficult part of content marketing. Distribution of your content, particularly with paid media, is also not that hard to do initially. The true challenge of becoming a successful publisher is sustaining an audience—providing so much ongoing value that they naturally seek out your content and become a loyal reader. When this happens, you’re transitioning away from renting momentary audiences one campaign at a time to owning long-term audiences that add real equity to your brand ... equity that remains well after your product launch or short-term KPI.”

Rather than chasing volume in the short term by whatever means available, the team committed to earning readership in a long-term relationship—a simple enough maxim but one that eludes many content marketers. “We can get people to watch a video or read a blog post, but when you take a ‘direct response’ approach to content marketing, you essentially start from zero each time you attract someone new,” explains Kintigh. “We wanted to develop and deliver value to our audience over time and think about how to keep them coming back.”

## LAYING THE GROUNDWORK

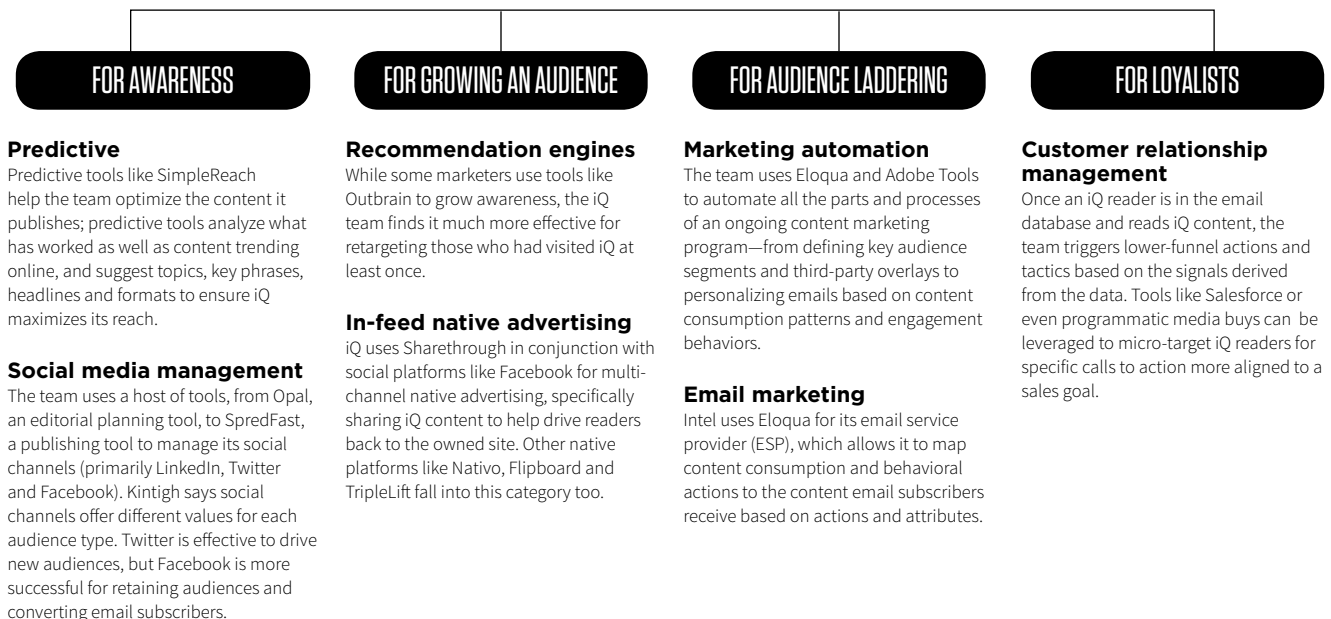
To figure out how to build a longer term relationship with the customer, the iQ team defined what it calls a “customer ladder”—the steps someone takes to progress from first timer to engaged subscriber. The most important KPI for the team is the number of email subscriptions—a sign that someone finds the iQ content valuable.

### SEQUENCING TOUCHPOINTS



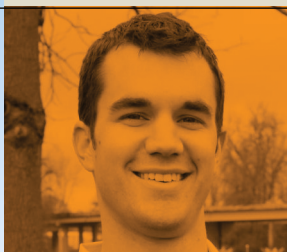
### MATCHING TOOLS TO TOUCHPOINTS

What makes Intel’s example unique is that the iQ team believes truly engaging quality content is key, but it also knows to get that content in front of an audience, it must leverage data science, technology and advertising. In other words, quality alone will never win; masterful content marketers exploit technology to maximize their investment in quality.



## LUKE KINTIGH EXPLAINS WHY HE FEARS COMPLACENCY.

Pulling off the kind of experimentation described here isn't for the faint of heart. Luke Kintigh says even with a successful track record back in 2016, the team knew it could do more. The pivot from emphasizing sheer volume and traffic to focusing on building an owned and loyal audience was essential to withstand the whims of social media algorithms and to build a sustainable content program. Kintigh describes the breakthrough:



*"As marketers, we want to believe we can build audiences instantly, but we can't. Significant trust and loyalty occur over time and happen sequentially.*

*At Intel, we researched and refined a strategy that helps us drive first-*

*time readers to become more engaged and take the next strategic action—all of which leads to loyalty and subscription. The strategy isn't based on a hunch, but based on a series of KPIs we measure ourselves against.*

*We believe content is not the end goal; it's a means to an end. The ultimate aim is to harvest and cultivate an audience from the content we create. If done right, your content is merely the cheese to your mouse trap. Simply 'reaching' your audience with an ad or headline is not the problem to solve in today's ecosystem. Moving people to take action, instead of scroll past your ad, is the real challenge.*

*Anyone can get an auto-play video 'view,' but can you get your audience to stick with the video for more than five seconds? And even more, will they click through to the full story?*

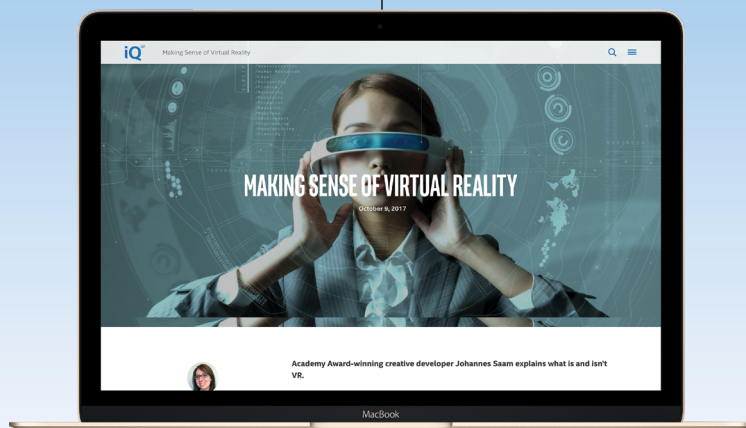
*If you're just after 'views' as defined by Facebook, then the answer is you don't care. However, if you're trying to build a long-term audience, then think differently about how to create content differently for Facebook. It's all about how to use Facebook as a means to harvest an audience from its one billion users on to your own platform.*

*The question for content marketers should be, 'How do I get first-time readers back to my site? What else do they want to read? What intelligence can I gather from their behavior and data that we possess?' All of these ideas and actions are what Netflix and Amazon do extremely well—and as marketers we need to learn from them. They get exponentially smarter about what their users want as they consume more content. That's the holy grail for content marketers who want to build ongoing relationships through valuable content.'*

## THINK PROGRAMMATIC: DESIGNING SERIAL CONTENT

In addition to defining an audience development framework and matching the right content to each stage, the team also changed its approach to content marketing strategy. "iQ began to move into a programming mindset," says Luke Kintigh. Consider how the team treated a series devoted to virtual reality.

### INTEL'S SERIAL APPROACH TO VIRTUAL REALITY



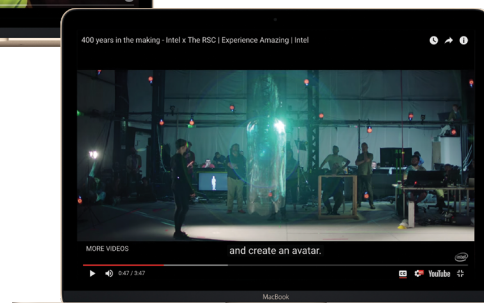
#### Primary stories

When taking on a new topic, such as the future of virtual reality, the editorial team designed a serial approach. In the case of VR, it built a three-part series to dive deep into VR's use case for retail, software development, and impact on tech start-ups. Some serial projects included as many as 10 primary stories. Also the series included short feature videos interspersed with other content in a splashy presentation on iQ.

#### Deconstructing the story

With a three-part VR series and accompanying video, the team chopped the assets into smaller pieces for other channels. For example, the video was cut to size for three stories on Snapchat. Users swiped up on the short video to go to the primary story. And a feature video was uploaded to YouTube. Fifteen- to 30-second videos were used for retargeting ads, leading back to the primary content on iQ. And because of the insights available through retargeting, sequential ads had higher click-through rates.

"Delivering sequential content has been a big win for us," explains Kintigh. "You have to think about content from the initial hook to the ultimate pay-off, which can span a 15-second video on social to an 800-word long-form article on iQ."



## MINING FOR INSIGHTS

Part of Intel iQ's success is a thirst for doing better, not necessarily doing more. The team spends considerable time testing and tweaking: studying what the audience wants through the signals it receives, fine-tuning content and delivery to maximize the network effect from social media, and analyzing how best to deploy new tools available on the market.

### Rethinking the pop-up

Many content-first companies push the "sign up for our emails" pop-up on a first visit to their site ... sometimes even before the visitor had a chance to read anything. That's a mistake, says Luke Kintigh, because readers rarely sign up for an email subscription on the first visit. The team determined repeat readers are four times more likely to sign up for emails than first-time readers—so it delayed the pop-up push until a reader's subsequent visits. And as the team finessed the analysis—looking at post-click data to spot more patterns—it realized someone who spends more than 90 seconds on the site is eight times more likely to sign up. These findings helped the team optimize the precise moment a visitor sees the sign-up pop-up.


### Optimizing native ad timing

Similarly, the team studied how to use other channels to maximize value. Native ad platforms like Outbrain, says Kintigh, are more effective for retargeting than for growing awareness. And Facebook ads are more effective when displayed to users who have visited iQ multiple times rather than someone who's unfamiliar with the publication.

### Valuing loyalists

About 15 percent of email subscribers are "loyalists"—people who open and click on more than 10 iQ e-newsletters every three months. "We look at these loyalist as our core focus group," says Kintigh. "Loyalists are immensely valuable to us so we spend considerable time listening to their actions and feedback, and learning from them." The opinions of loyalists help define the editorial calendar and are instrumental in suggesting new content formats and concepts.

### Agile fueling the approach

"Having an agile team that's truly connected to your content supply chain is critical to drive the progression of your audience development strategy," says Kintigh. He explains that to succeed with an audience-first approach, editors must understand how their content is moving audiences from one stage to the next, and content distribution managers must see how content is being developed and optimized to drive strategic actions. 



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# The UX of Words

Shining a light on the readability blind spot.

*Fergal McGovern*

**Y**our team has created, socialized and measured content in just about every possible way ... except for one of the most important metrics: how your audience is engaging with the words. You want visitors to find information, stay engaged or complete a task. But once readers' eyes hit the words on the page, if it takes too much effort, their interaction falls off and you have churn. You know this anecdotally. Yet most don't measure it scientifically.

Which of the thousands if not millions of words on a website are helping or hurting? What content is too dense or confusing?

Content teams work hard to create compelling content, but they have a natural blind spot. They're too close to their creations—the blogs, thought leadership and marketing pieces—to see them through the audience's eyes.

Now, with advances in natural language processing and artificial intelligence, a new breed of technology can test content for readability and clarity, which go to the heart of user experience and engagement. It can move organizations from a subjective approach, often fraught with editorial friction, to an objective, metric-based approach.

In this article we look at how to test for readability across your organization. For CMOs and chief content officers who want more engaging content, you now have ways to measure and benchmark clarity across the organization. And these tools can also help individual writers and creators produce better quality content.

## Let's define readability and clarity

Content clarity is the user experience of how difficult or easy it is to read text. Why is that important? We know from neuroscience that processing words places a far greater cognitive load on the brain than images. Plus, attention spans are shorter, meaning visitors have lower tolerance for confusion.

Fortunately, there are several widely used measures. The Flesch Reading Ease Index, created by Rudolf Flesch in the 1950s, calculates the average syllable per word and the density of long sentences and assigns a readability score—the higher the number, the easier content is to read.

The Flesch-Kincaid measure, derived from the index, scores readability at grade level, approximating the number of years of education required to easily understand content (though with this tool, a lower score means higher readability). The U.S. Navy developed the Flesch-Kincaid measure in the 1970s to ensure soldiers under stress in the field could easily understand written instructions in their manuals. While today's audiences most likely aren't in combat, they do face the stresses of information overload and too little time.

## Your readers are checking out and churning

Research shows that the average U.S. citizen reads at a seventh to eighth grade level—and it's not simply a problem of low academic achievement. Some studies show even highly educated people disengage rather than spend the mental energy to unpack dense, complicated prose. Josh Bernoff, author and a contributor to *The Harvard Business Review*, surveyed 550 businesspeople in 2016. As many as 81 percent said poorly written content wasted too much of their time.

That's one reason *Reader's Digest* and *Time Magazine* are successful. *Reader's Digest* has a readability index of about 65 and *Time* scores about 52. Give people the choice between reading something

at that level versus run-on sentences of 40 or 50 words with several competing ideas, and it's clear which they'll prefer.

## What is good readability?

There's no one-size-fits-all, but the gold standard of readability for business communication is grade eight or lower.

You should limit long sentences and passive voice to 5 percent or less of the total content. Active voice rather than passive makes it clearer who needs to do what. By shortening sentences and using active voice, you can make even technical subject matter more readable and engaging without any "dumbing down." The best writing makes complex topics easy to understand.

The clarity problem isn't new; but organizations are now producing vast quantities of content for their audiences. And with that proliferation comes a quality control issue. President Barack Obama signed the Plain Language Act in 2010 to make U.S. government-created content less dense and confusing. Federal agencies must now use "plain language" to communicate more clearly with citizens.

There's no equivalent plain-language law in the commercial sector, but given how fiercely brands compete for audience attention, they should be addressing it voluntarily.

One financial organization my team worked with set an internal goal that all consumer-facing content must be of a grade eight to 10 readability level—an ambitious goal. Our organization also worked with government agencies that have similar objectives. For example, the

*Continued on 14*





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## Selecting Readability Tools and Technology

As you consider which tools to adopt, ask these questions:

- 1. Will it support regular business users as well as subject matter experts?** Determine who inside your organization will use the technology and whether it supports their needs.
- 2. Will it force too much friction or behavior change?** For example, some solutions expect a business user to switch from Microsoft Word to edit content directly in a content management system; this approach rarely works.
- 3. Can it measure improvement of content across possibly hundreds of content creators?** Many low-end tools are great for single users but have no dashboards for organization-wide metrics. These are critical to show ROI.
- 4. Is it suitable for work practices in a larger commercial or government organization?** Less expensive and free tools are great for copy-and-paste-style text analysis by individuals but don't natively support MS Word, PDFs or direct URL analysis. If you map your process, you'll quickly see which tools will work and which won't.
- 5. How will you know if people are using the solution?** The tool should give you usage dashboards across all content contributors.
- 6. Will it allow you to audit sections of websites for readability or hundreds of documents?** A solution that forces the user to analyze individual URLs or individual documents one at a time will not cut it for whole or partial site and content audits.

*Continued from 12*

Australian federal government aims for a grade five readability level as part of its digital service standard. All companies that create content for customers and other stakeholders should set similar goals for published content.

### Behavior change is hard but doable

Getting people to change their writing habits is far from trivial. Large organizations that use numerous agencies, freelancers, and internal contributors face tremendous challenges with regard to readability, consistency and brand coherence. Simply getting people to test their content can be a big challenge.

Leadership should adopt a “people, process, tools” approach. The people element must focus on two factors: awareness and education. Many commercial and government organizations send employees to writing-for-the-web style training courses to raise awareness of readability. These courses not only cover webpages but inward-facing content including letters and product brochures.

The process element focuses on mapping the current publication process, and identifying which steps can be automated. Unfortunately many organizations rush to roll out tools without an adequate understanding of what the current or future state of their process will look like. This rarely succeeds.

With the people and process elements sorted, now you're ready to consider tools.

### Choose your tools wisely


One of the biggest benefits of tools is that you can measure readability with objective metrics. You move from subjective opinions to quantitative measurement.

These measures ease the editorial friction between content creators and editors/publishers. Companies should consider a two-pronged solution:

- **Lightweight clarity tools** in the hands of writers can help them measure, edit and revise work to an agreed upon readability metric before submitting.
- **Audit tools** for the content team allow it to control, review and score content across the enterprise. These tools allow editors and content leads to benchmark quality over time, track the readability (and engagement) of writers and their published work, even test and vet new writers for clarity.

While web analytics can show page views, dwell times and usage paths, they won't reveal issues with the content itself. Rather than obsessing over poor content performance on the back end, consider an investment in technology that can improve content on the front end, tailoring words to how your audience's brains want to process them.

Companies are spending huge amounts on content management systems and looking for ways to improve the user journey. But to what end if they continue to overlook half the content problem?

Automation now lets us measure and find the problems in millions of words. Humans can then focus on editing and fixing those words to make them clearer, easier to read and engage with. Shouldn't we? 



*Ready to learn more? Read this step-by-step guide to scoring content.*  
<http://cmi.media/contentscoring>



**Fergal McGovern** is the founder of VisibleThread, a natural language processing and AI technology company that automates and improves content clarity. Follow him @VisibleThread.



# Activate your content. Ignite your revenue.

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# Stories and Filters and Bots ... Oh My!

Are you aware of latest features and tools available on major social channels?

Monina Wagner, head of social media for Content Marketing Institute, walks marketers through the possibilities for their brands to stay at the forefront of social.

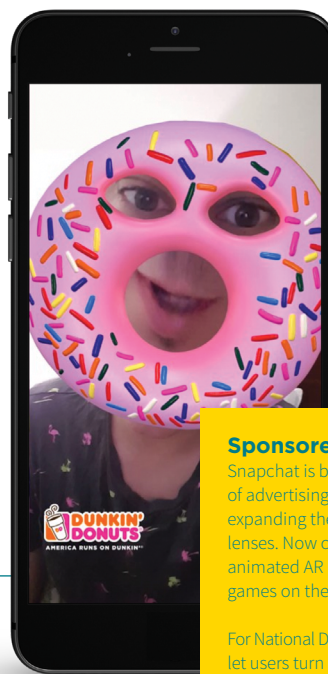
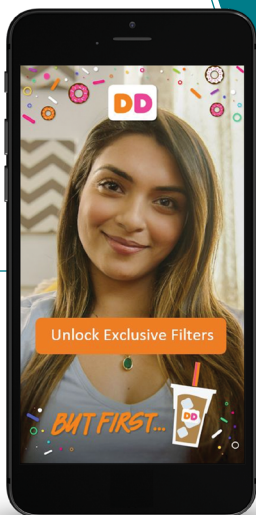
*Monina Wagner*

**K**eeping up with what's new and exciting in social media can feel like a sprint. Just as you've mastered a new tactic or tool, one of the major social networks announces a new feature you need to wrap your head around. Find some new (and not so new) features you may not know, as well as a few channels that may not be on your radar.

## SNAPCHAT

### Filters Versus Lenses

What's the difference? The two terms are often used interchangeably, but they don't mean the same thing. Filters are static images you add to a photo on Snapchat—like a company-sponsored illustration to commemorate a special event. Lenses add animation to your Snapchat photo or video—often using augmented reality (AR). For example, you can transform your face into an AR-enabled kitten face (but please don't) or add an animated rain cloud to your video. The opportunity for followers to engage with lenses is much higher than with filters because users are more likely to play with it and share it.



### Sponsored Lenses

Snapchat is boosting its inventory of advertising opportunities by expanding the ways sponsors use lenses. Now companies can sponsor animated AR lenses and in-app games on the platform.

For National Donut Day, Dunkin' Donuts let users turn their faces into donuts—complete with animated sprinkles dropping into cute donut mouths.

### Audience Lenses

Want to ensure you're getting the right impressions on Snapchat? The platform's audience-lenses feature lets you customize your target market by regions—guaranteeing a number of impressions by age, gender and lifestyle in that area.

### Snap Map

This new feature lets you see if any friends are close by. When turned on, Snap Map shares your location—a boon for advertisers who can leverage the information. So far there's no ad offer for Snap Map, but I won't be surprised if that comes soon.

### Geofilters

Want to make sure your audience shares their experience with your brand? Create a custom geofilter that's only available to users within a geographic location you define (cost is determined by the size of an area and how long the filter is available). Geofilters are a great option for events, retail locations and destinations.

## INSTAGRAM

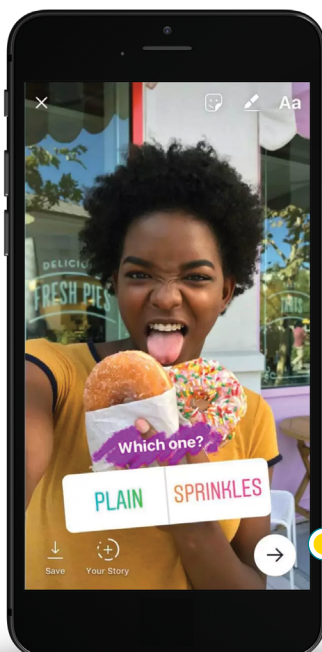
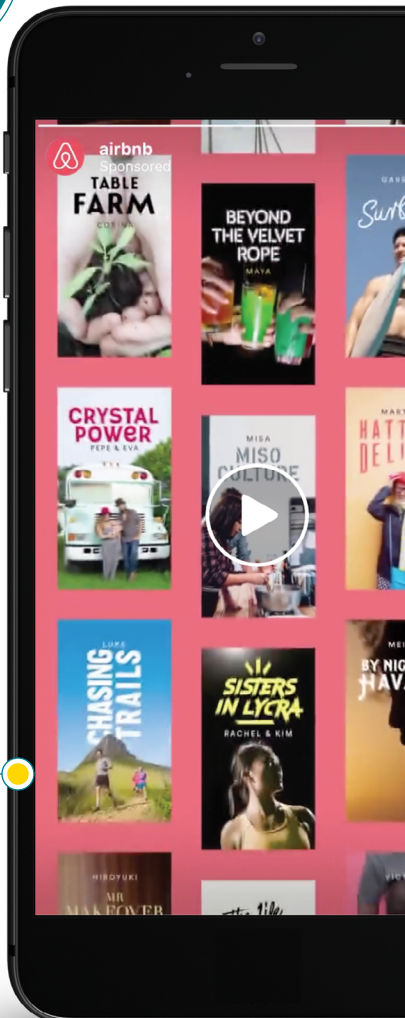
In April 2017, the number of people using Instagram Stories surpassed the number using Snapchat stories, making it a must-use channel for many marketers. But do you know about some of its key features for businesses?

### Live Stories and Live Video Replay

Like many other social channels, you can livestream using Instagram Stories. Instagram also lets users replay the video for 24 hours.

### Sponsored Stories

The Canvas ad format popular on Facebook is now available on Instagram. The ad is larger and more interactive than earlier iterations of sponsored content on Instagram.



### Add a Link

This option is available for business accounts with over 10,000 followers. Before publishing your story, click the paperclip icon and add a relevant URL. When it's published, your story will include a "swipe up" to follow the link. (Savvy marketers add visual cues to their story to emphasize the swipe-up option.)

### Polling

Now you can add a two-answer poll sticker to your Instagram Stories. After tapping an answer, users see poll results right away.

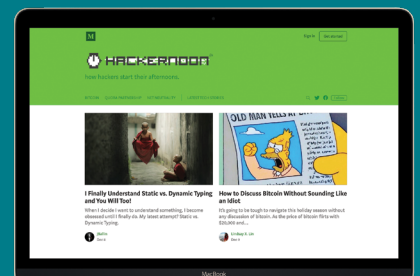
## MEDIUM: On the way out? We don't think so.

Clare McDermott

Medium arrived on the scene in 2012 when Twitter Co-Founder Ev Williams launched it as an antidote of sorts to the loud, look-at-me culture of the bigger platforms. As he put it, "Medium is ... designed for little stories that make your day better and manifestos that change the world."

While Medium has a loyal following of readers who appreciate the quality content it publishes, it still struggles to monetize the platform. In late 2017 Medium replaced its advertising model with a new subscription-based model—readers pay \$5 per month for access to premium content, and Medium bloggers (called "partners") are paid based on how well readers rate the content, which is measured by readers "clapping" on the site.

For marketers, Medium is a work in progress—though I've observed a number of brands setting up content channels on Medium since the transition from advertising to subscriptions. Some companies use Medium to set up a niche blog that matches the site's audience more closely; for example, Facebook's design team runs a Medium channel to give voice to Facebook designers spread all over the globe. A smaller number of companies even forego a company-hosted blog in favor of a Medium channel to save on development costs and benefit from the Medium network effect. (When you set up your company account, your Twitter followers auto-follow you on Medium.) For now, it's hard to tell whether Medium's bold move will pay off, but for content-first brands it's a channel worth considering.



Want to see what a brand channel looks like on Medium? Brands use Medium to reach a niche community and leverage the network's simple UX. To see how it works, check out Facebook's Medium-hosted designer community or visit Hacker Noon, a high-quality, Medium-based content hub from Mattermark.



## Must-Try AI: Chatbots

A look at a range of chatbot applications, from dipping your toes to cannonballing off the high dive.

*Clare McDermott*

In early 2015, something happened that most of us marketers missed. The number of active daily users of messaging apps surpassed the number of active daily users of social networks. Let me repeat that: More people are spending time interacting through messaging apps than are interacting and posting on the major social media sites. At some level you knew this. Your kids aren't using Facebook that much anymore, and even sites like Instagram seem to be falling out of favor with the younger generation. Messaging apps offer privacy and in-the-moment interactivity in a way that make sites like Twitter and Facebook feel slow and outdated.

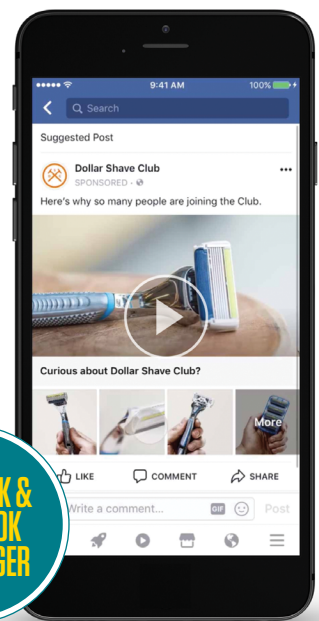
Of course this begs the question: What's the role for marketers on messaging apps? (Yes, it's an uncomfortable question, but one marketers have to ask.) While we don't have all the answers, it's clear chatbots are one alternative in the post-advertising portfolio.

For those still living in 2017, chatbots are apps within apps—tools to automate conversations between humans and non-humans, often leveraging artificial intelligence. Chatbots enable one-to-one, natural language interactions between customers/followers and an automated assistant. They can take many forms, and reside on many channels—from SMS and Apple iMessage to Slack, WeChat and Facebook Messenger.

The most obvious application for chatbots is customer service—an extension of those “can we help you?” pop-ups you see when you visit a website, which are often “staffed” by AI. But brands are also finding more unorthodox and entertaining ways of using bots. The chatbot I've enjoyed most of late is called And Chill. Not sure what you want on Netflix tonight? Send And Chill a message, and tell it a movie you love and why. Your sweet bot will send over a couple of recommendations along with trailers. (The chatbot always asks how well it's performed so that it learns from each interaction.) I've also called on the Whole Foods' chatbot to help brainstorm recipes while at the store, though I find it a little less practical and a lot less amusing.

You don't have to be a massive consumer-facing company to try chatbots. I spoke to Christin Kardos, community manager at Convince and Convert, about her ongoing experimentation with chatbots. Convince and Convert uses a bot to distribute content, including a welcome sequence for new subscribers. Rather than develop the bot from the ground up—a cost-prohibitive option for smaller companies—Convince and Convert uses a tool from ManyChat. Kardos explains, “Using a third-party tool, it's relatively easy to implement a chatbot, get subscribers and launch a welcome sequence. It begins getting a little more complex when you start building ‘if this, then that’ flows, but it's still just common sense.” She says it's important, however, to oversee the chatbot and watch its interactions with customers (a member of the team checks in twice a day to ensure all is running smoothly).

Kardos admits her company's use of chatbots is a bit of an experiment in keeping with Convince and Convert's passion for trying new tools to keep its audience informed. Given that messaging usage is rising faster than social network usage, it's an experiment worth conducting.



### FACEBOOK & FACEBOOK MESSENGER

#### Facebook Canvas

These are interactive mobile ads that offer advertisers much greater flexibility to promote content assets. Luke Kintigh from Intel explains, “For our online publication, iQ, we use Canvas to show photo galleries, vertical video, tilt-to-pan images, pull quotes, GIFs and other assets that lead users to our site. The Canvas units are unique in that they can contain pretty much everything you can or would put in a microsite or landing page—all in mobile.”

#### Facebook Live

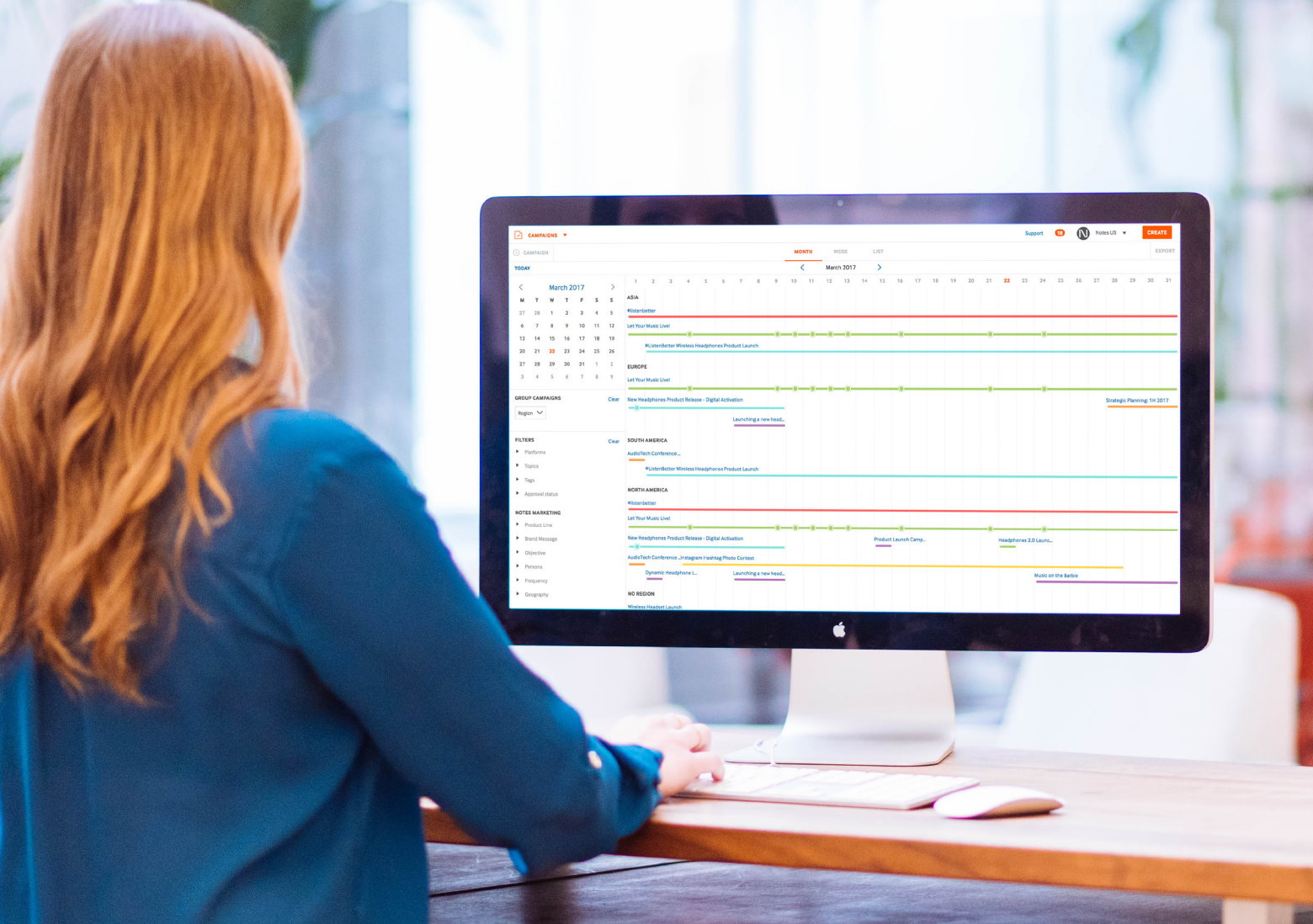
Most are familiar with Facebook Live, but do you know about some of its hidden features? One feature I love is the ability to use a split screen for interviews. When setting up your livestream, choose the interview mode, then decide how each person in the stream will appear on the screen; for example, you can use a split screen or toggle back and forth between individuals. With enough planning and practice, your livestream may be useful to post on social channels even after it's over.

#### Facebook Instant Articles

Facebook created Instant Articles in 2015 to help publishers' articles load faster in newsfeeds. Marketers who publish their content using Instant Articles sacrifice the chance to drive readers to owned sites, but the upside is a better reading experience for end users—particularly on mobile. Keep in mind Facebook only approves brands for Instant Article if they publish on a regular schedule and meet certain quality standards.

#### Chatbots

Chatbots are just a new way for users to interact with brands on Facebook. Bots usually take the form of a virtual assistant through Messenger and are intended to be used conversationally—as if there's someone on the other end of your chat sending over what you're looking for. Sound overwhelming? Facebook recently launched Discover, an app inside Messenger that makes it easier for consumers to discover new chatbots and help marketers make sense of this new dimension inside Messenger.



More than 100,000 omnichannel marketing campaigns launch using Percolate each year.

See how Percolate can help you master omnichannel marketing at Booth #3 during Intelligent Content Conference 2018.

# Multiplier Effect

What do you do when your company blog is named a top 10 social media resource? You resolve to do even better. Find out how the team at **AgoraPulse** reinvented its approach to original content.

*Lisa Kalner Williams*

**W**hat would you do with a blog that averaged 150,000 monthly views?

Do tons more to drive leads, our team decided unanimously back in 2016. Up until that point, we merely invited readers to consume our blog content, which focused on the latest social media trends. Readers were free to enter and leave the premises at any time. We didn't ask for visitors' email addresses in return for access. Even if we wanted to use in-your-face dropdowns begging for an address, we had no special content to offer.

Resolved to do better, in 2016 we began creating premium content on a monthly basis. We published lengthier e-books, practical templates and how-to guides; we also posted blog content pointing to those premium assets. And we hired a full-time inbound marketing expert to generate leads through landing pages and nurture those leads through an evolving set of email sequences.

The results came quickly. Our premium content brought thousands of downloads and our email campaigns turned into a sizeable amount of free trial activations and subscriptions.

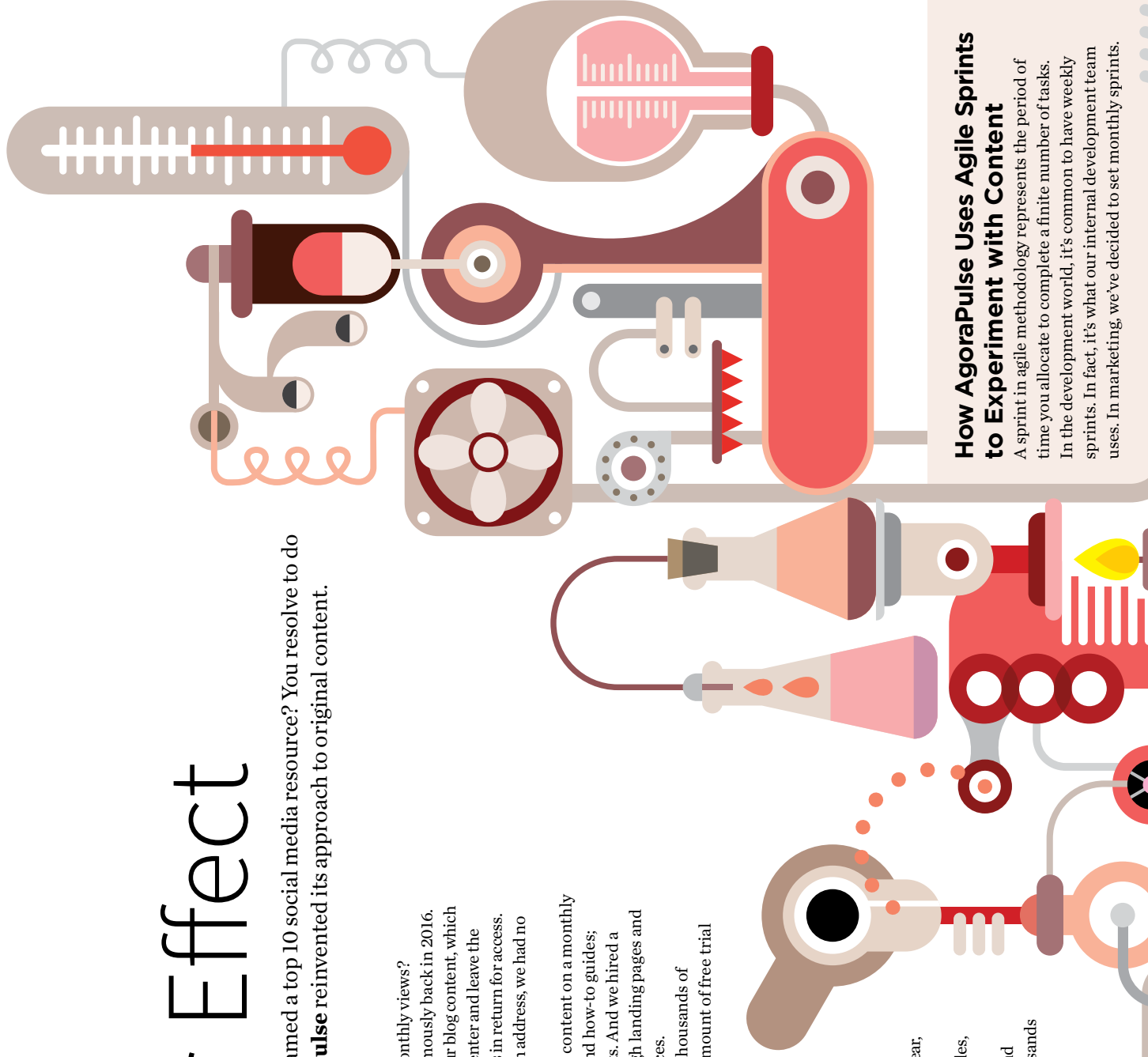
**Rather than build out our current content site—which had thousands of daily readers—we launched a new blog with zero traffic.**

Still, we were restless. Was this the best we could do? Within a year, we knew we were ready for something more ... something bigger.

Yet instead of going deeper into the funnel to garner more sales, we chose to focus on the top of the funnel. We came up with a content initiative that would establish us as thought leaders. And rather than build out our current content site—which had thousands of daily readers—we launched a new blog with zero traffic.

## How AgoraPulse Uses Agile Sprints to Experiment with Content

A sprint in agile methodology represents the period of time you allocate to complete a finite number of tasks. In the development world, it's common to have weekly sprints. In fact, it's what our internal development team uses. In marketing, we've decided to set monthly sprints.





## Our writing was solid, well curated and helpful for social media managers, but it wasn't definitive.

While our existing blog had just won a coveted spot on Social Media Examiner's Top 10 Social Media Blog list (and was a great conversion engine), it lacked that "ooh, let's see what AgoraPulse says about topic X" factor. Our writing was solid, well curated and helpful for social media managers, but it wasn't definitive.


In our space of social media marketing, we felt being definitive wasn't merely pontificating about a new announcement from Google or commenting on how to use a new feature on Instagram. Becoming a definitive source meant taking the time to see if an original idea holds up in practice. That sounds a lot like the scientific method, doesn't it? It only made sense that we called the project Social Media Lab.

### Treating Content as a Deep Dive

We hired one full-time and one part-time "social media scientist" to test long-held social media myths that we were antsy to see proven right or reveal to be completely off base.

These scientists spent months setting up and running the tests. During this time, we had nothing to show the public so it was a matter of waiting until we had posts about the experiment to push live.

On one fateful week in August 2017, after months of sweating, we published our findings on three tests. Within two months, two of those three posts ranked on the first page of Google for their chosen keywords. And during that time, our lab experiments got social media shoutouts from some of the biggest names in the industry.

We're still evolving the model, but we're confident we've hit a rich seam of original, data-driven insights." 

**Lisa Kalner Williams** is the content marketing director for AgoraPulse. Follow her @kalnerwilliams.

At the beginning of each month, we decide which activities we'd like to take on (or have been asked to take on). Each activity is given a level of effort (LoE) using the Fibonacci numerical sequence—called "story points" in the agile world. At the beginning of the monthly sprint, we all get on a call to count the points and assess whether we've over- or underextended ourselves for the month. If necessary, we adjust to ensure we can reasonably complete each activity.

We hold ourselves accountable for these tasks by hopping on a daily scrum call with our team. Each of us has about two minutes to share what sprint tasks we've completed since we last spoke and what we plan to do for the rest of the day. We also share what blockers—whether personal or work-related—are in the way of moving tasks forward. At the end of the month, we review each assigned task and explain the success or failure of getting it done.

With Social Media Lab, we are so keen on getting the word out about our experiments that content creation and content promotion get separate tasks and story points. Our lead scientist is responsible for the content from each experiment and I'm responsible for the promotion of each of those experiments.

### AgoraPulse's Technology Tools

Asana is our home base for all sprint activities. Our monthly sprint boards hold the Level of Effort (LoE), tags, assignee and latest status of each activity. As a team, we run through our Asana tasks at each month's sprint kickoff meeting and retrospective. And each of us checks Asana a few times a week to make sure that we (and our direct reports) are on track to meet our goals.

We use Google Hangouts to conduct our daily scrums (our marketing team is spread across seven countries) and a Slack channel called "scrum" to log our daily tasks and blockers. Slack is particularly helpful if one of us isn't able to join the daily Hangout or if we're running late to scrum. Since Slack is more of a "push" tool than Asana, I've integrated the two, meaning whenever a status is changed on a key Asana project, a message goes out to the team on a linked Slack channel.

In our space of social media marketing, we felt being definitive wasn't merely pontificating about a new announcement from Google or commenting on how to use a new feature on Instagram. Becoming a definitive source meant taking the time to see if an original idea holds up in practice.

Read more from  
Jonathan Crossfield:  
[http://cmi.media/  
crossfield](http://cmi.media/crossfield)



## B2B Social Media Finally Comes Of Age

“Why so serious?” B2B social media content can be just as creative, individual and trusted as any other content ... particularly on LinkedIn.

*Jonathan Crossfield*

**92%**  
of B2B marketers  
use social media  
for content  
distribution



**LinkedIn  
commands**

**97%**  
of B2B social  
media action

“But I’m from a B2B company. How does all of this apply to us?” I must get a version of this question in almost every content marketing workshop I run. My answer is always the same: “B2B customers are people too.”

On entering the office, we don’t stuff our B2C brains into the desk drawer, replacing them with pin-striped B2B versions allocated to us by HR. If that deathly dull and overly formal white paper would put me to sleep as a B2C reader, it’s not suddenly going to find me more attentive because the clock is somewhere between 9 and 5.

Of course, there are some differences between B2C and B2B marketing—multiple stakeholders for one—but on an individual level, the two have far more in common than not. Social media has broadened the scope of so-called professional

conversations, allowing people to discuss topics and share content once confined to the personal realm.

“We talk about so many more things,” says Claire Austin, content marketing evangelist for LinkedIn Australia. “There’s no way my parents would’ve discussed things like mindfulness, the psychological effects of working, or the challenge of going back to work after childbirth. These were just things you just got on with and no one spoke about (in the workplace). Whereas now, these are things that we do need to speak about and we’re happy to speak about them.”

“People want to share their experiences. They want to be able to help others—help inform and inspire.”

LinkedIn has long been seen as the formal pinstripe suit to Facebook’s Hawaiian shirt. According to the Content Marketing Institute’s



## ***“Only 3 percent of employees share company-relevant content.”***

**- Claire Austin, content marketing evangelist, LinkedIn Australia**

latest B2B benchmark report for North America, 92 percent of B2B marketers use social media for content distribution, a rate just below email usage (93 percent). And LinkedIn commands a massive 97 percent of B2B social media action, almost double the number reported in 2010.

But it has changed a great deal since first launching as a careers-focused networking platform in—wait for it—2003. (Yes, LinkedIn is older than Twitter, Facebook and even MySpace. Crikey, most of us probably hadn't even heard of social media back then.)

LinkedIn may have started as a way to find career opportunities via job listings and networking, but that's not why people return regularly these days. Today, visitors view content on LinkedIn seven times more often than job listings. It's not hard to see why. LinkedIn has steadily evolved into a content platform, acquiring and integrating other content services such as news aggregator Pulse, presentation platform SlideShare and online learning company Lynda.

“Just seeing the amount of work that's going into developing the platform and, especially since the Microsoft acquisition, the amount of product innovation that's happening, it's really, really interesting,” says Austin. “LinkedIn is growing and building that reputation to be that one place for professionals to stay informed, stay connected and learn.”

### **In whose content do we trust?**

The 2017 Edelman Trust Barometer report reveals that 62 percent of people trusts a brand's social media more than its advertising. And Business Insider's Digital Trust Report found LinkedIn is far more trusted by users than either Facebook or Twitter.

“LinkedIn is up there as the number one amongst social, and is also (comparable) to publications like The Wall Street Journal and Forbes,” says

Austin. “That says a lot about how people are using the platform and how they see it. For brands, that's a massive opportunity.”

But not every person speaking on behalf of a brand is equally trusted, even on LinkedIn. According to the Edelman report, people trust information and advice given to them by an employee of a company significantly more than they do from the CEO. And people trust people who are “like them” even more than company people. It is the individual rather than the faceless brand who carries more authority, particularly if people can relate to them.

Yet Austin believes many brands don't take full advantage of that authority and trust. “Only 3 percent of employees share company-relevant content, so there's still a massive opportunity for marketers to look at their employee base and say, ‘Well why aren't they sharing? How can we help them? What do they want to be talking about?’” she says. “Direction needs to be given from the company as well. ‘This is for you to be able to build up your personal brand,’ and, ‘Here's some content to help you do that, and here are some topics you might be interested in sharing.’”

### **Not just for campaigns anymore**

While most B2B marketers are using LinkedIn, some still use it as an occasional strategy when time, budget and resources allow, or when there is a big campaign or product launch.

“It's more crucial than ever to be ‘always on.’ Pretty much any B2B buyer (will consume) 10 pieces of content during that purchase process,” says Austin. “So, if you want to be in that consideration set and you want to be part of the 10 pieces of content, you need to be visible at all times.”

“The brands that are flourishing and doing really well—getting the best return on investment and the best performance from their campaigns—are those that have this ‘always-on’ strategy.

“It's really helping to build trust in

their brand and to have that thought leadership and to have focus and to start owning key words or key subjects and being known for certain topics and themes. Then they can layer campaign work on top of that.”

### **Click me! Click me!**

While B2B marketers spend a lot of time publishing and sharing content on LinkedIn to build a following, most eventually want the audience to follow a link to the website or wherever the lead might be captured or conversion might happen.

“It's about having an equal balance of understanding what they will consume in their (social media) feed and when it's right to drive them off platform,” says Austin. “Marketers often think too much about one piece of content. This content has to go there, and then they're going to take this next step and then they're going to do that, and it's so linear.”

Austin explains that people typically consume at least three to four pieces of content before clicking to engage with a brand on its platform. She continues, “Expecting people to immediately go and sign up to your newsletter and then download something is quite narrow-minded. This is where we need to get more creative with the content that we're doing on LinkedIn.”

“If you've created a white paper and you're thinking, ‘OK, I'm going to host this on my website and I'm going to drive people there,’ that's not how people behave. What is in that white paper? How can we use it more effectively? That's when it becomes about creating content for the platforms. It's about taking some of the stats out of that, making it into really great creative that sits on the LinkedIn platform.”

Every new piece of related content reinforces the idea in the person's mind, says Austin; “It's like seeing an ad for a blockbuster movie. You might see it once and think it looks interesting. You see it again and then the third time you see it and now you really want to go and see that movie.” ☞

### **DEPARTMENT EDITOR**



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



# TELLING INSPIRED STORIES

NAMED A 2017 YOUNG INFLUENTIAL BY ADWEEK

*“Sharing our strategies and approach to marketing has been a tradition at Coca-Cola, to open the door for other brands to learn from our 130 years of marketing experience. Sharing this ‘thought-ware’ collectively raises the bar for every brand and therefore makes us strive for bigger, better, bolder.”*

– Kate Santore, senior integrated marketing content manager,  
The Coca-Cola Co.

**Kate Santore** took the stage at Content Marketing World to share Coca-Cola’s storytelling ethos—and in the process inspired marketers to ask, “What if?”



**CCO:** You have spoken about Coca-Cola’s four story archetypes. Tell us more about each and why archetypes are so important for the brand.

**Santore:** At Coca-Cola, we want to create Coca-Cola stories and not stories by Coca-Cola. That holds true when our product is a character in the story with a credible role to play. There are four typical archetypes that we look to: object of desire, embodiment of an attitude, social connector, and functional offering or benefit. If you read a script or even partner-created content and say to yourself, “Can I tell this story without Coca-Cola?” and the answer is yes, then it’s a not a Coca-Cola story.

**How do you strike a balance between trying new and exciting ideas, while safeguarding an iconic brand like Coca-Cola? How do you walk that tightrope of inventiveness versus controlled risk?**

Walking a tightrope is a great way to describe it, but I don’t think it’s a balancing act reserved only for large iconic brands but every brand. I’m

challenged every day to think about how we drive relevance and reconsideration for our brands today, tomorrow and for the next 100 years. We must balance managing today while inventing tomorrow; constantly weighing what our brands stand for against the current conversation to see how/if we can add value to the narrative.

**What’s the significance of the “what-if” outlook you spoke about at Content Marketing World?**

We begin every brief with a storytelling thought-starter question “what if?” This gives us a jumping off point to push ourselves to ask daring questions. “What if we could bridge divides?” “What if we wanted to buy the world a Coke?” “What if we wanted to change perceptions?” I love starting every brief with this discussion. It gives us the permission to dream, innovate and reimagine.

**Given the size and visibility of Coca Cola, new campaigns must be a complex undertaking. What strategies does your team use to be remain adaptable in the face of complexity?**

At Coca-Cola, we developed a strategic approach to every campaign we call our Liquid & Linked Marketing and Communications agenda. This is an idea so fertile and contagious that it can spread across every consumer story, every conversation, every experience, but the idea must always be deeply linked to our strategy and our business. All teams hold themselves to the campaign’s Liquid and Linked idea.

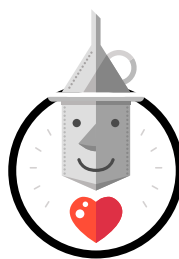
## COCA-COLA’S 4 ARCHETYPES



OBJECT OF DESIRE



EMBODIMENT  
OF AN ATTITUDE



SOCIAL CONNECTOR



FUNCTIONAL  
OFFERING OR BENEFIT

**Tell us your productivity habits. Anything you do regularly to keep yourself on task and focused?**

Oohh, I wish I could tell you I knew all the answers to stay super productive. Two habits I try really hard to practice: first, block time on my calendar to eat lunch and think. This blows in the face of “never eat alone,” but I’m an introvert living in an extroverted world and I need that 30 minutes to recharge, look at interesting content to inspire me and think about marketing challenges in front of me. We can so easily get lost reaction mode; this habit forces me to think proactively. Second, when I leave the office for the evening, I like to leave the work there. Now, that’s not to say that I’m not on the phone with my agency partners at 11 p.m. some nights, but most evenings I try to close the email. You need to recharge in order to come in ready to kick butt the next morning.



Kate Santore



Peloton



Away



The Infatuation

**Name three apps or things you can’t live without.**

Since I am about to have a baby I’ve wiped my phone of every distraction to help ensure I am present in the exciting moments to come. But I can tell you about three things I am obsessed with:

**Peloton**

I’ve run three marathons and running fits in well to my life, but this spin bike is a game changer. I can do a killer spin class at home where I decide the teacher, the genre of music and the time we start. It’s also extremely interesting to watch and participate in the future of group fitness first hand.

**Away suitcase**

Not only is this company founded by two female entrepreneurs, but this luggage has been my travel survival tool—unbreakable shell, dry bag to toss in wet workout gear and a USB charger. Never will you find me sitting on the floor in the airport to charge up my computer or phone.

**The Infatuation**

I’ve become friends with its co-founder Andrew Steinthal and I am consistently impressed with these guys and their take on food culture through their restaurant reviews. They hit the nail on the head every time with every review in every city. And their Text Rex is pure magic—send them a text message with a question on where to eat and a real person (yes, a person, not a bot) will send you a recommendation.

**Which content creators inspire you?**

I’m inspired by my competition—every other brand vying for consumers’ attention. I look at the work of other brands each week and distribute it to my team in an email with the subject line “Work That Makes Me Jealous.” I am by nature very competitive and this exercise keeps pushing the bar higher and higher. ∞

better <

ion makes you better.

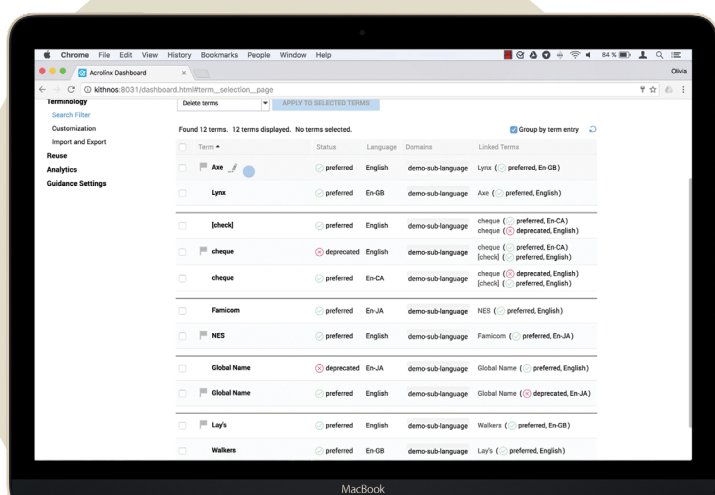




content  
interactivity  
engagement  
leads  
sales  
revenue  
retention

*Social Influencers Share the Tools  
That Help Them Keep Their Edge.*

# What's your favorite translation/localization tool?



acrolinx

ACROLINX

Our writers like that the software integrates directly into the authoring tools they're using. And the marketing communication and technical communication managers like that it's helping the writers become better and more consistent because they're learning from the platform and constantly improving as a result. That means better content and faster, more cost-effective translations.

KATHLEEN RUGGERI, ROCKWELL AUTOMATION

unify

UNIFY (FROM INWHATLANGUAGE)

The UNIFY translation platform has completely changed the way our team manages our translation workload. We can translate our content in multiple languages faster and more consistently with everyone working together. We love how this technology is helping fuel our international growth, especially with features like client review and centralized translation memory.

DAVID KASTELER, ZENNOA



SMARTLING

SMARTLING

Smartling has allowed us to translate our product into five languages quickly and easily, giving us the ability to expand our user base to global, non-English speaking users. Whether it is managing the translation workflow, ensuring that the strings are published within a timely manner or going back to edit a string, I've been pleasantly surprised with how easy it is to manage our localization process using Smartling.

MITCHELL COX, LUCIDCHART



NET-TRANSLATORS

My company collaborates with Net-Translators when our customers require translation/localization. We find it delivers good quality translations, and is easy to reach when we need extra assistance.

AYTON LEFKOWITZ, IFN



DeepL

DEEPL

I recently came across DeepL, an instant translation tool that's as fast as the outsized competition ... but more accurate and nuanced. DeepL offers fewer languages, but remarkable quality.

AYMAR PIRZADA, SCRIBBLELIVE





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# DEMAND GENERATION

## ACCOUNT-BASED MARKETING



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**LeadGenius**  
**Datanyze**  
**Demandbase**  
**DiscoverOrg**  
**InsideView**  
**LeanData**  
**Nudge**  
**Owler**  
**Radius**  
**ReachForce**  
**Terminus**  
**ZenProspect**

Account-based marketing (ABM) tools help sales and marketing with complex sales by zeroing in on the decision-makers that carry the most weight, and developing lead nurturing campaigns customized to the individual. Use ABM tools to research high-value individuals, access contact information for the people you need to reach, design campaigns that best match that person's needs and interests, and automate the process to help scale your ABM efforts. Some of these are standalone tools, while others are plug-ins to platforms like Salesforce and Gmail.

A host of tools to research key prospects, manage your lists, develop highly targeted nurture streams and scale your efforts.

## MARKETING AUTOMATION, CAMPAIGN & LEAD MANAGEMENT, EMAIL



By automating repetitive tasks like email campaigns and streamlining the use of multiple channels, marketing automation technologies help marketers manage leads and nurture customers.

**Act-On Software**  
**Adestra**  
**Autopilot HQ**  
**CallidusCloud**  
**Campaign Monitor**  
**ClickDimensions**  
**Constant Contact**  
**Delivra**  
**Elastic Email**  
**Emma**  
**eTrigue**  
**ExpressPigeon**  
**GetResponse**  
**HubSpot**  
**iContact**  
**Klaviyo**  
**Infusionsoft**  
**LeadLander**  
**LeadSquared**  
**MailChimp**  
**Marketbright**

**Marketo**  
**Maropost Marketing Cloud**  
**Net-Results**  
**ONTRAPORT**  
**OpenMoves**  
**Oracle Eloqua**  
**OutMarket (formerly Vocus)**  
**Pardot (part of Salesforce)**  
**Robly**  
**SAS Customer Intelligence**  
**Sales Engine**  
**Salesforce Marketing Cloud**  
**Salesfusion**  
**SharpSpring**  
**IBM Marketing Cloud**  
**sendwithus**  
**SimplyCast**  
**StrongView**  
**Vision6**

## DEMAND GENERATION PLATFORM/SUITES



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**IgnitionOne**  
**OpenText**  
**Oracle**  
**SAP**  
**Saepio**  
**Salesforce**  
**Teradata**

How can your marketing team keep up with the ever-changing digital landscape? An integrated platform can help handle the complexity by consolidating your data and analytics tools into a single suite. Digital marketing cloud providers promise end-to-end solutions—one platform to rule them all—that let marketers focus on customers and prospects instead of multi-tasking across tools.

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JPMorganChase 

---

“

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“

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“Without libraries we have  
no past and no future.”

– Ray Bradbury

“I have always imagined  
that Paradise will be a  
kind of library.”

– Jorge Luis Borges

“A public library is the most  
enduring of memorials, the  
trustiest monument for the  
preservation of an event or a  
name or an affection; for it, and  
it only, is respected by wars  
and revolutions, and survives  
them.”

– Mark Twain

# FOR THE LOVE OF LIBRARIES

A library marketer talks to CCO  
magazine about finding inspiration,  
telling stories and targeting messages.

*Natalya Minkovsky*

*“We work in a building  
full of stories.”*

**—Angela Hursh, content  
team leader in the marketing  
department of the Public  
Library of Cincinnati and  
Hamilton County**

**B**efore meeting Angela Hursh, content team leader in the marketing department of the Public Library of Cincinnati and Hamilton County, I never gave much thought to library marketing. Going to my neighborhood library to browse and check out books is one of my favorite things to do; I’ve been visiting on a regular basis for as long as I can remember. As a dedicated bookworm, I took for granted the effort of marketing the library to people for whom visiting isn’t second nature.

While my personal interest is book-centric, libraries offer much more to the local community of course. Libraries can be a place to learn a new language, get help with your income taxes or use a 3-D printer. Parents can bring their kids for story time. Teens have a safe, comfortable space to do their homework. Senior citizens can take computer classes.

This is one of the biggest challenges for libraries today: updating people’s perceptions of libraries as merely buildings full of books. Perhaps even more thorny to their efforts is that it’s not clear exactly what libraries should be aiming for as they evolve to meet changing community needs. Pew Research Center shows Americans are divided on the question of how books should be treated at the library: 24 percent support the idea of moving books and stacks to make way for more community- and



tech-oriented spaces, while 31 percent say libraries should not move the books.

As marketers, we live by the mantra “you can’t be all things to all people.” But that’s really what a library does, says Hursh. Modern libraries are book repositories, resource centers and gathering spaces—doing everything from carving maker spaces for hobbyists, hosting equipment rental programs so that community members can “borrow” items like sewing machines or hand tools, to setting up co-working spaces for virtual workers.

When it comes to promoting this vast variety of library activities and resources on social media, the Public Library of Cincinnati and Hamilton County has experimented with content for each platform, from Instagram to Pinterest to Snapchat, setting goals for each one and choosing to focus on those that prove to be most effective. “We have to be on all the platforms,” Hursh says, “but we don’t want to burn ourselves out.”

When Hursh joined the team, the library used some social media platforms but had no overarching content marketing strategy for them. Now, the team is constantly evaluating and evolving how it uses social media to reach the local public.

“Pinterest surprised me,” says Hursh. After adding the platform into the mix, the team saw Pinterest drive 15 to 25 percent of web traffic, mostly from posts about new books and movies. LinkedIn was also surprisingly popular as a channel; audiences there look for career and higher education resources from the library.

## FROM STORY TIME TO STORYTELLING

“We work in a building full of stories,” says Hursh. Therefore content marketing makes a lot of sense for libraries that want to attract patrons. But marketing library collections and services is much more nuanced than letting people know about the great books and fun events at the library. When Hursh talks about telling stories, she means stories about the history of the library, stories about the librarians and stories about the patrons themselves. All locations have their own personality shaped by their neighborhoods and demographics, Hursh explains. Her team creates content specific to the audience of each branch, as well as more global

*Continued on 34*

## BOOKISH CONTENT FROM NYPL

You don’t have to live in New York City to enjoy the content produced by the New York Public Library (NYPL) to market its collection and services on social media. Here are a few of my favorite hashtags, promotions and events:

### #bookfacefriday

NYPL is a regular participant in this Instagram hashtag for which readers pose with book covers replacing their faces in clever and often humorous ways. The library not only posts its own #bookfacefriday contributions but reposts from other libraries across the country.



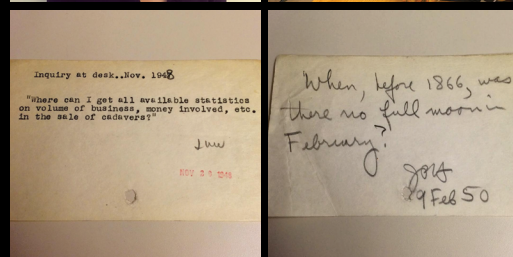
### #letmelibrarianthatforyou

Before there was Google, there were librarians. After finding a box of information requests written and filed by former NYPL librarians in the decades before the internet, the NYPL team decided to share those questions on the library’s Instagram account with a hashtag that’s a play on “let me Google that for you.”



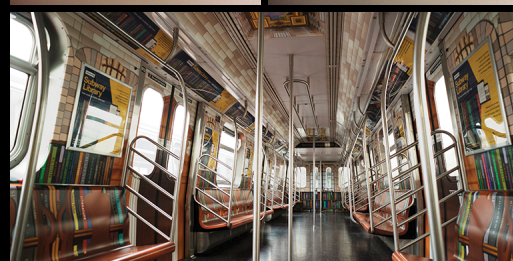
### Subway Library

The Subway Library, created as a partnership between NYPL and MTA, provides New York City subway riders with free access to e-books, excerpts and short stories to read on the train. Riders on the E and F lines also had the opportunity to ride the Library Train, the interior of which was designed to look like the NYPL’s famous Rose Main Reading Room.



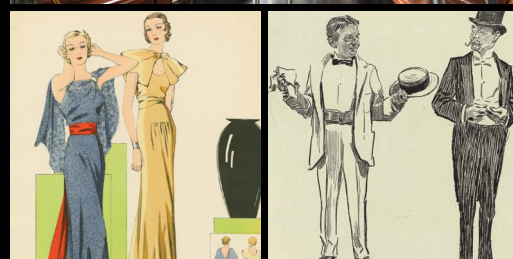
### #sundaystyle

It’s no surprise that the public library system in a fashion capital of the world has an impressive collection of fashion illustrations and photography. These stylish images from the NYPL digital collection are on display every Sunday, joining thousands of others showing off their #sundaystyle looks on Instagram.



### The Librarian Is In

One of two podcasts from NYPL, The Librarian Is In is a weekly discussion about books and culture. In the producers words, the hosts “interview guests from the world of libraries and beyond, discuss the books they’re reading and recommend their favorite titles.” Readers looking for more recommendations can follow the NYPL Recommends accounts on Facebook and Twitter. On Friday mornings, the librarians respond to #fridayreads requests on Facebook Live and Twitter with recommendations.





## SEQUINS UPSTAGE SUITS AT THE LIBRARY OF CONGRESS

Located in Washington, D.C., the Library of Congress is the main research arm of the U.S. Congress and home of the U.S. Copyright Office. That's serious business but in 2017 the Library of Congress threw one of the district's largest, loudest and most sparkly events when its Bibliodiscotheque program series culminated in a disco dance party featuring a performance by legendary "I Will Survive" singer Gloria Gaynor. The month-long celebration of disco included lectures, film screenings and a symposium, all while highlighting disco-era materials from the Library of Congress collections.

While the Library of Congress collections, exhibitions and events are open to the public, being a research library headquartered on Capitol Hill means the District's bookworms are more inclined to associate it with academia and politics than with programming for the locals. To promote Bibliodiscotheque, the Library of Congress partnered with D.C.-based organizations including events agency BrightestYoungThings, the District of Columbia Library Association and Capital Pride.

Bibliodiscotheque was the first time the Library of Congress dedicated extensive programming to a music genre—and the first time its Great Hall was home to a late-night dance party. Local bibliophiles and disco fans snapped up the 1,500 party tickets in under a minute. I think it's safe to say that the Bibliodiscotheque disco party was also the first time that many people stood in line to get into a library.

*"The very existence of libraries affords the best evidence that we may yet have hope for the future of man." – TS Eliot*

*3 steps to manage your content library like a librarian.  
<http://cmi.media/librarian>*



**"The only thing that you absolutely have to know, is the location of the library."  
– Albert Einstein**

*Continued from 33*

content for the library system. Social listening helps the team come up with stories, such as the one about a father and son who made it their mission to visit all 41 locations of the Public Library of Cincinnati and Hamilton County.


In addition to targeting its content marketing by location, the Cincinnati-area library sometimes works with even more specific targets. Book Hookup is a service through which library staff provide personalized reading recommendations to customers based on their reading interests. Hursh's team was responsible for naming and promoting the program to the public. Working with OrangeBoy, an Ohio-based company that developed marketing personas based on library card usage data, Hursh and her team create email marketing messages based on those behavior-based user personas. The targeted email marketing has been wildly successful, she says. The response from customers was so overwhelming that the team was asked to pause marketing activities to make sure the library staff had time to respond to the requests in a timely manner.

## MARKETING MORE THAN BOOKS

A book-focused library-goer may be surprised to see the jam-packed events calendar at their local library. At the Public Library of Cincinnati and Hamilton County, events and classes happen almost every day, from toddler play dates to karaoke for teens to a book club for seniors. While the programming department is responsible for the events, Hursh and her team create content to market them to the community.

Partnerships are important when planning and promoting events, says Hursh. A good example is the library's recent attempt to set a Guinness World Record for the largest story time. The library director pitched the concept to The Cincinnati Enquirer, which was celebrating its 175th anniversary. Together, the newspaper and library organized the event to raise awareness and resources to help tackle the early literacy gap. The newspaper's broad reach helped attract over 300 attendees. (The Guinness certification is still pending as of magazine print date.)

In addition to social media, the Public Library of Cincinnati and Hamilton County has an active email marketing program, a quarterly publication and a podcast recorded by the library's writer-in-residence who also authors a blog. With limited resources, Hursh says, the library has been cutting back to create fewer but more engaging programs. For the content team, that has meant focusing on more targeted promotion and creating less content overall.

While her team focuses on creating the most effective content driven by performance metrics, as a team leader and content evangelist, Hursh and her team make sure to leave room for creativity. From brainstorming sessions in the reading garden to attending Creative Mornings, a breakfast lecture series for the creative community, she looks for ways to balance process and efficiency with creativity. The Public Library of Cincinnati and Hamilton County is on a mission to connect people with the world of ideas and information, and Hursh and her team are helping achieve that mission one story at a time. 

(PHOTO © U.S. COPYRIGHT OFFICE)



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# Ready to Go Live?

Many marketers want to livestream but struggle to make sense of all the platforms and options. Here are the major considerations.

*Jessika Phillips*

## FOCUS ON THE BASICS

### Sound and lighting matter.

Even with great ideas and an excellent on-air personality, poor sound and lighting will kill your livestream. You need a hands-free microphone, portable lighting, a tripod and/or stabilizer, and a reliable connection to WIFI;

I also recommend an additional battery and a Bluetooth-enabled remote for your camera/smartphone.

### Don't overproduce it.

People want to connect with a person, not a company. Be yourself—be it weird, funny or quirky. The more of yourself you show, the better. People can spot a phony from a mile away.

### Promote it.

Don't forget to promote your livestream. Tell others about it before you go live and personally invite like-minded people in your industry.

## WHY LIVE?

Live video is a great way to grow your community and show up on a more human level. Unlike regular video, the live format feels less rehearsed and edited, plus it shows up in your followers' streams in a different way than regular video. Livestreaming is a great option for delivering breaking news, sharing the excitement and energy of a live event, and doing big reveals after a period of suspense.

## BEFORE YOU DIVE IN.

While livestreaming may feel unrehearsed, you need a plan.



**Define your audience:** Figure out who you are trying to connect with, and ask yourself if you have the expertise or credibility to satisfy that audience. If not, can you invite someone to join you who does?



**Hatch a plan:** What are your goals for the livestream and what action do you want viewers to take? How will you ensure viewers take that action? (Watch experienced livestreamers like Amy Landino or Owen Video to see how they balance education and entertainment with promotion.)



**Invest modestly:** Don't be overly ambitious out of the gate; I like to say, "Start where you are." Don't feel you have to make large investments in technology before you test if livestreaming works for you, but do invest in decent lighting and sound as a baseline. With experience you can grow your equipment list.



**Embrace consistency:** As with any content marketing initiative, avoid the one-and-done approach. If you're considering livestreaming, make a commitment to publish on a regular schedule.

**Be human:** Livestreaming isn't intended to be pristine and perfect. Be yourself; embrace your quirks and sense of humor. If you do, chances are good you'll connect with like-minded people.



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### CLOSING KEYNOTE

**Andrew Gordon**

20-year  
Pixar animator

[www.intelcontent.com](http://www.intelcontent.com)



## WHICH PLATFORM?

Deciding to stream is the easy part. Now consider which platform(s) make the most sense for your audience and business needs.

	Pro	Con
<b>MAINSTREAM</b>		
<b>Facebook Live</b>	Facebook Live offers a huge, built-in audience and rich metrics. Plus, you can leverage retargeting opportunities. Facebook Live lets you co-broadcast with others, much like recording a Google Hangout. And when you go live, your friends and followers receive a notification.	While you benefit from Facebook's massive audience, you lose on SEO. Chances are viewers won't easily find your video again unless they know your channel or find it on YouTube. And on Facebook, you have no control over advertising running next to your content.
<b>Instagram Stories</b>	When you go live on Instagram, your followers get a notification—a big boost compared to some of the other live channels. Like Facebook, you can co-broadcast your Instagram livestream—which means a bigger audience for both parties.	Instagram doesn't allow your followers to watch your video after 24 hours and your stream isn't searchable.
<b>YouTube Live</b>	While many platforms fall short on SEO points for users, YouTube Live delivers. The site is the second-largest search engine in the world, and it integrates with Facebook and Twitch. The site also offers more tools for creating such as events, pre-roll and thumbnails. And for those who want it, YouTube Live supports 360 video.	YouTube Live is still one of the most blocked sites among employers and universities. Unlike other channels that send notifications of livestreams, you have no control over whether your YouTube followers see your livestream.
<b>Periscope</b>	Periscope (owned by Twitter) has a loyal following among livestreaming devotees. It's easy to use and has a bent toward breaking-news type stories in part due to its connection to Twitter. Periscope supports 360 video.	Periscope is not searchable. It also has limited controls for creators; for example, you can't add pre-roll or thumbnails to your stream.
<b>NICHE</b>		
<b>Twitch</b>	This niche channel is dedicated to sports and gaming—making it a perfect match for B2C brands with a younger audience. Old Spice partnered with Twitch to launch a wilderness adventure livestream. The program left a man (dubbed Nature Man) in the woods for three days and let Twitch users control his movements—exactly the type of brand-led livestream that works on that site.	The greatest value of Twitch is also its biggest weakness. The channel has a specific demographic. It's easy to trip on Twitch, where users are suspicious of advertisers and willing to savage those who put promotion before entertainment.
<b>YouNow</b>	This lesser-known platform has a younger audience and a massive 43 percent engagement rate. Brands like America's Got Talent, Snoop Dogg and Mashable are big users. YouNow is much more influencer-driven than the other livestreaming platforms.	Content creators on YouNow have no control over comments, which poses a big risk for brands.



*YouTube Live blows away the other livestream platforms with an easy-to-use UI. Not only will your videos get viewed but they will rank in the search engines long after the stream ends. No other platform can do that.*

– Owen Video,  
BizTube Academy

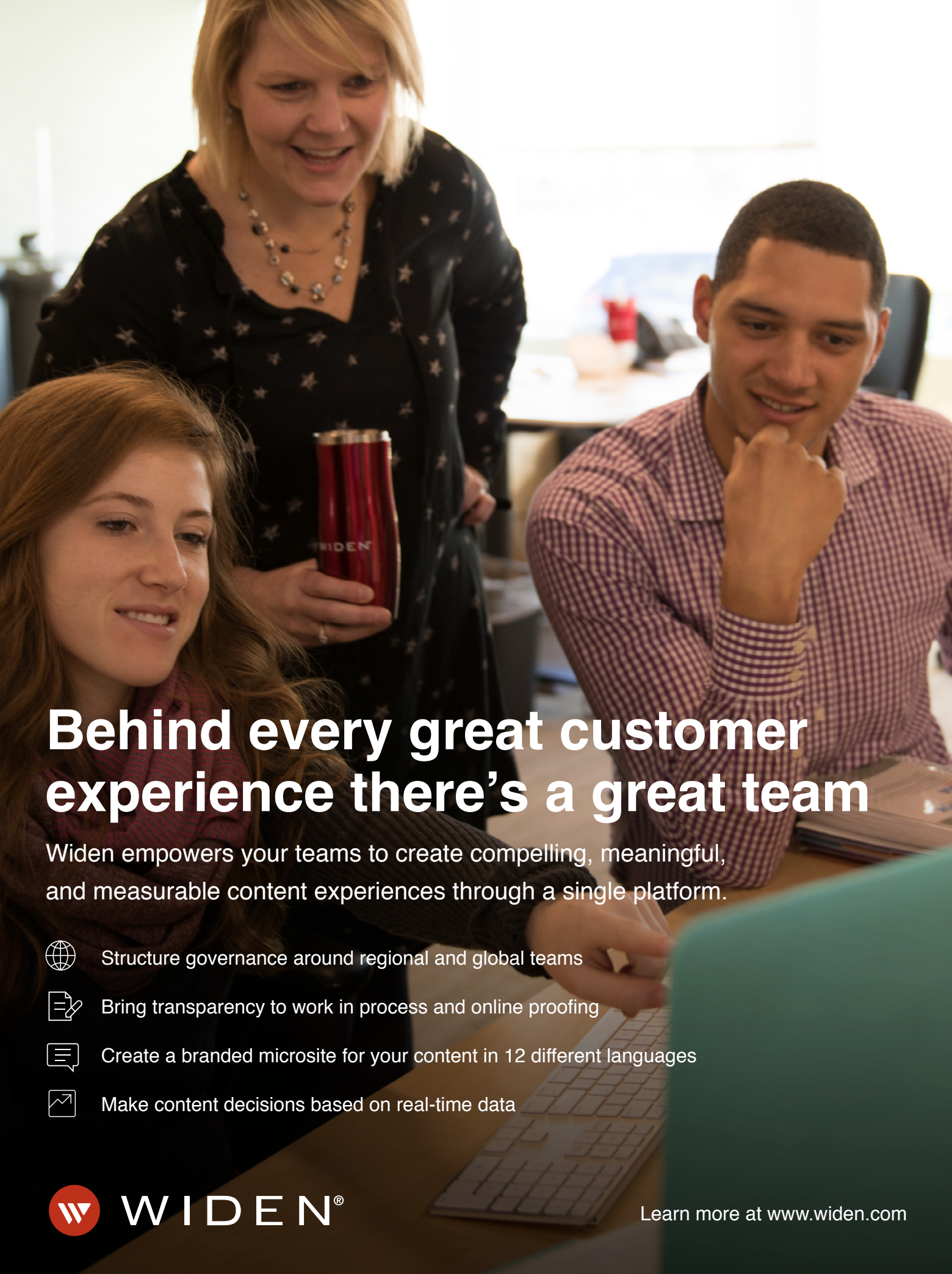


*The gaming community is a great test ground for live video. "Salty" gamers will test your authenticity; you need to be real, engage and respect the culture to succeed and pass the sniff test.*

– Ross Quintana,  
founder of Social Magnets

**Jessika Phillips** is a social media strategist and president of NOW Marketing Group. Follow her @NOWMG.





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# CMOs, Here's How to Train Your Journalist

Journalists are a great boon to any content marketing agency, but some may need a little help adjusting.

*Daniel Hatch*

**Y**ou've decided to hire a journalist for your content marketing team—congratulations!

All the evidence says you've got yourself a hard-working individual used to delivering high-quality editorial on tight deadlines. Those are some darned useful qualities.

But not all journos will hit the ground running. Making the switch to content marketing can take a bit of adjustment. And reporters who can't get their head around the differences are going to struggle.

I know because I spent 17 years as a newspaper and radio reporter before being wooed to content marketing. I know because as a managing editor for a content agency, I've employed and then unemployed several members of my old profession.

What follows is my list of areas where reporters can struggle when they make the switch and my suggestions for helping them adjust. Or, as I like to call it: "How to Train Your Journalist."

## 1. The "holier-than-thou" problem

Journalism is a vocation. From the first day of university through to the last day of a newsroom career, it is relentlessly competitive. To succeed, a journalist must really want it. It's also a profession that has a special

place in democracy—holding governments, corporations, and individuals accountable.

Gosh, but that can give you an ego. For some reporters, that can be hard to let go. And what you, as the person employing them, end up with are writers who think they're too good to be writing the content you're commissioning.

The first sign they're not effectively making the gear switch to content marketing is turning in what feels like lazy copy. When you read it, you can tell they've not really made an effort.

This is a problem of attitude and I've reluctantly had to let writers go because they couldn't get past it. (It's one reason to try reporters on a freelance basis before you bring them on staff.) Before they start writing, get them excited about your product and services, and what you're trying to achieve (or your client is trying to achieve). Get them out of the office. Send them into the factory, onto the shop floor or out in the trucks. Get them talking to your most passionate employees. Put them through the more entertaining elements of your staff training. Let them soak up the enthusiasm you and your team have for what you do.

If, after all that, they won't "get with the program," consider letting them go.

## 2. Help them chill out about journalistic-first principles

There are certain things reporters freak out about. Not providing balance (getting two or more sides of a story) is one. Allowing people you're writing about to see what you're writing before you publish is another. And—heaven forbid—letting sources change their quotes so they sound better.

For obvious reasons, some of these first principles of journalism don't really translate to content marketing. Hey, if you're writing content for Burger King you don't give Ronald McDonald the right of reply.

The key mental gearshift is to help former journalists understand that their job isn't writing news in the traditional sense but to write excellent, engaging and—importantly—truthful and accurate copy. (After all, you don't want to give your audience bad information.)

## 3. Teach the subtle sell and call to action

Writing copy that sells without bludgeoning the reader over the head with a hard-sell message is an art. It's not generally one in journalists' arsenal because they mostly have spent their careers deliberately avoiding and removing anything that looks like a plug.

*Continued on 42*





LUNCH & LEARN

# Agile Content Marketing Bringing Order to the Chaos

Content marketing teams today are under more pressure than ever to streamline and quicken time-to-market. This session will discuss ways to bring agility to upstream content processes, from ideation to creation to distribution and management.

**Join us for lunch and learn more.**

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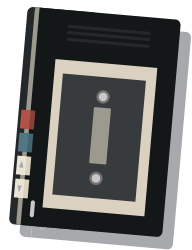
March 21,  
12:30pm – 1:15pm

Speaker:  
Anjali Yakkundi



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## 5 PLACES TO FIND A JOURNALIST FOR HIRE

### Advertising.

I'm not being smart, I promise. Newsrooms are shedding reporters like never before. Placing an ad calling for a journalist—not a copywriter, not a marketer—in your local newspaper or on a job-seeking website (try [www.journalismjobs.com](http://www.journalismjobs.com)) is a great way to flush out those journo's looking for work.

### Social media.

Scour LinkedIn and Twitter (Twitter really is the journalists' platform) for journalists in your area who might be looking for work or be willing to making a career change. This is an especially good tactic if you've heard newsroom reductions are likely.

### Freelancer websites.

When journalists start freelancing, they often aren't sure how to find good, stable freelance work, so they'll sign up to freelancer sites like Upwork and Textbroker—which are usually aimed at copywriting. Use the search function to find the journalists. (Trust me, they'll be shouting it in their profile title.)

### Medium.

Journalists are always looking for somewhere to publish their words, especially if they're looking for stable work or are freelancing. Sites like Medium are a great platform for reporters to indulge in writing about their areas of interest—which makes them a great place to find writers who are experts in a particular area.

### Poaching.

Go straight to the source. Approach a journalist whose work you know and like, or with whom you have an existing relationship. This is business, after all, and there's no harm in headhunting a reporter from the local paper.

### Reporters' personal networks.

Journalism is a small industry and people in the media tend to know each other quite well. What's more, they're great gossips. If you know a reporter or two, ask them if they know anyone looking for work. They will usually know someone—or will know someone who knows someone. (There is always a reporter on maternity leave or with young kids at school who is looking for work.)

*Continued from 40*

Provide them with examples of articles that have achieved the subtle sell well. It's easier to pick up good technique from example.

And show them what a call to action is because if they're anything like me when I first started they'll have no idea.

### 4. Help them adjust to the power dynamic

Journalists are used to being the ones in the power seat. They call sources and demand answers to their questions—and then publish whether that person answers or not. Journalists say jump, and people ask “how high?” I'm exaggerating, but you get my meaning. And this really is the single biggest adjustment that I had to make when I made the switch.

Think about it. The person journalists are writing about is now more than likely the person paying their wages (or paying a big retainer to the person paying their wages). It feels like the subjects of the article are now calling the shots; that they will be telling the reporter what to write. That's not necessarily the case—not if the relationship is set up right. Ideally, journalists turned content marketers should feel like the client values their expertise and integrity, and wants them to get on with the job of writing high quality copy.

However, tricky clients and requests will happen from time to time. When I think back to my days in the newsroom there were plenty of times when I didn't agree with the angle an editor asked me to take or I thought the story didn't warrant coverage. And I did what everyone does: I said “aye, aye” to the boss, had a little grumble to myself and got on with it—because it was my job. If your journalists are struggling with a difficult client, encourage them to think about things through this prism.

### 5. Reiterate the approvals process

Further, clients will often have to approve the former journalists' work before it's published. Sometimes they will insist on changes. Sometimes you really won't like those changes. Sometimes you'll want to bang your head against the desk while shouting, “These people are idiots.” Well,

these people are in charge now.

After years of copy subs, layout subs and editors slicing and dicing your work, no journalist should ever be precious about their copy. They will adjust, I promise. But they might find this uncomfortable to start with—after all, someone who likely isn't a writer is telling them how to write.

### 6. Give them a style guide

Your journo comes preloaded with writing skills. That's what's so great about them. But don't forget to give them a style guide. If you're an agency, this could be different for every client. But journalists are used to learning them and following them. Supply them at the outset and you'll make life easier for all concerned.

### 7. Outline tone of voice and audience

Most journalists who have been around the traps are used to writing for different audiences and in different tones. Writing for the arts pages is different than for the news pages, a court report reads differently from a sports report, and so on.

Journalists are good at adapting style for audience and tone. But if you don't tell them, they're likely to pitch for whatever style we are most familiar with — which may not suit your purpose.

### 8. Don't forget to challenge them

Journalists can suffer terribly with boredom. If they've come from a busy newsroom they can find the pace elsewhere (especially anywhere bureaucratic, like government departments and agencies) incredibly slow.

Do not let your journalist get bored. Challenge them. Keep them interested with a variety of assignments. Give them extra responsibilities. Train them in new skills. Above all, keep them busy. ∞

**Daniel Hatch** is managing editor at Lush Digital Media. Follow him @daniel\_hatch.



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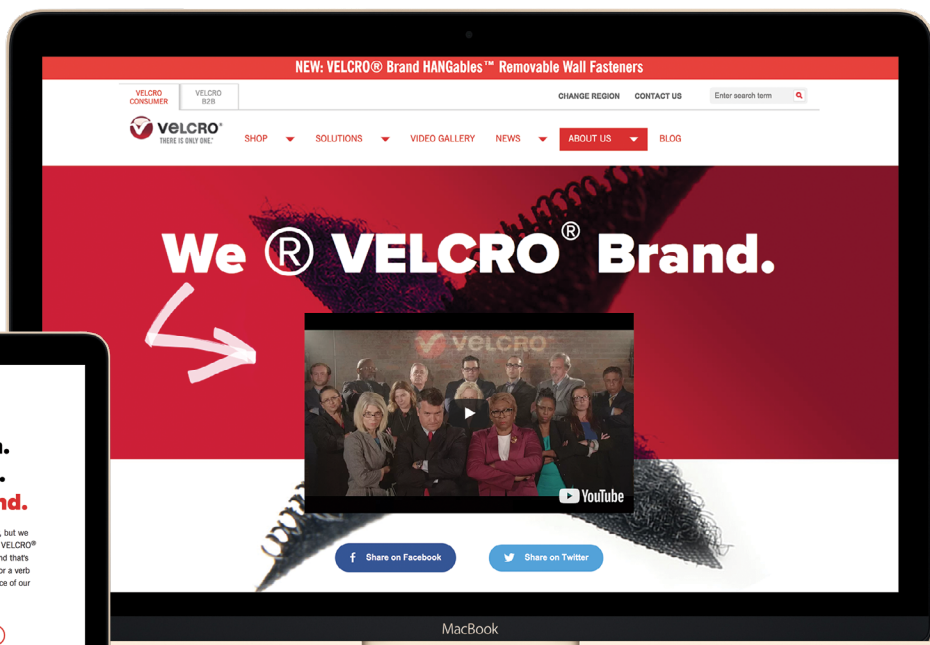
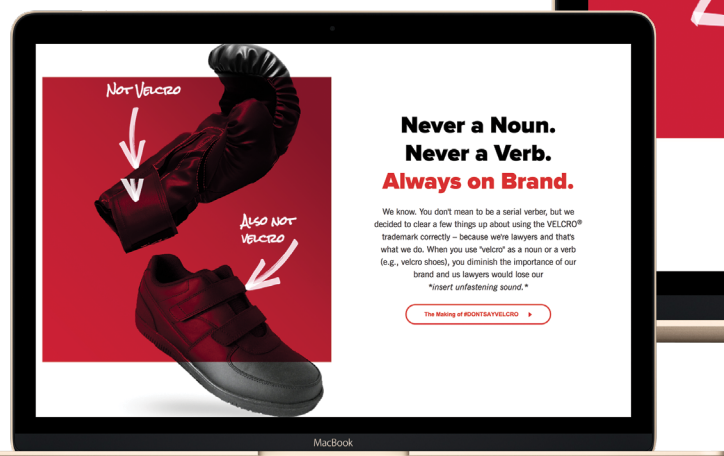
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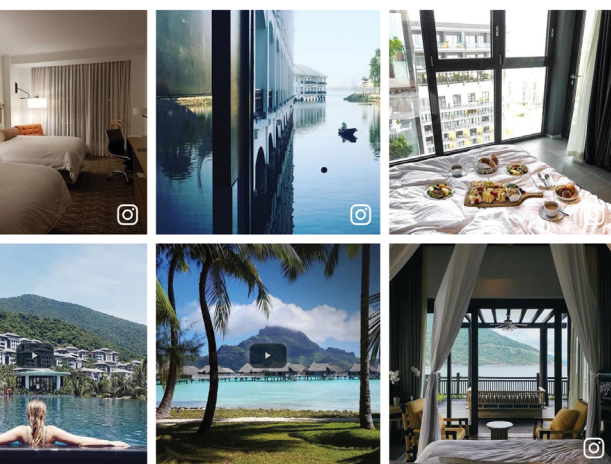
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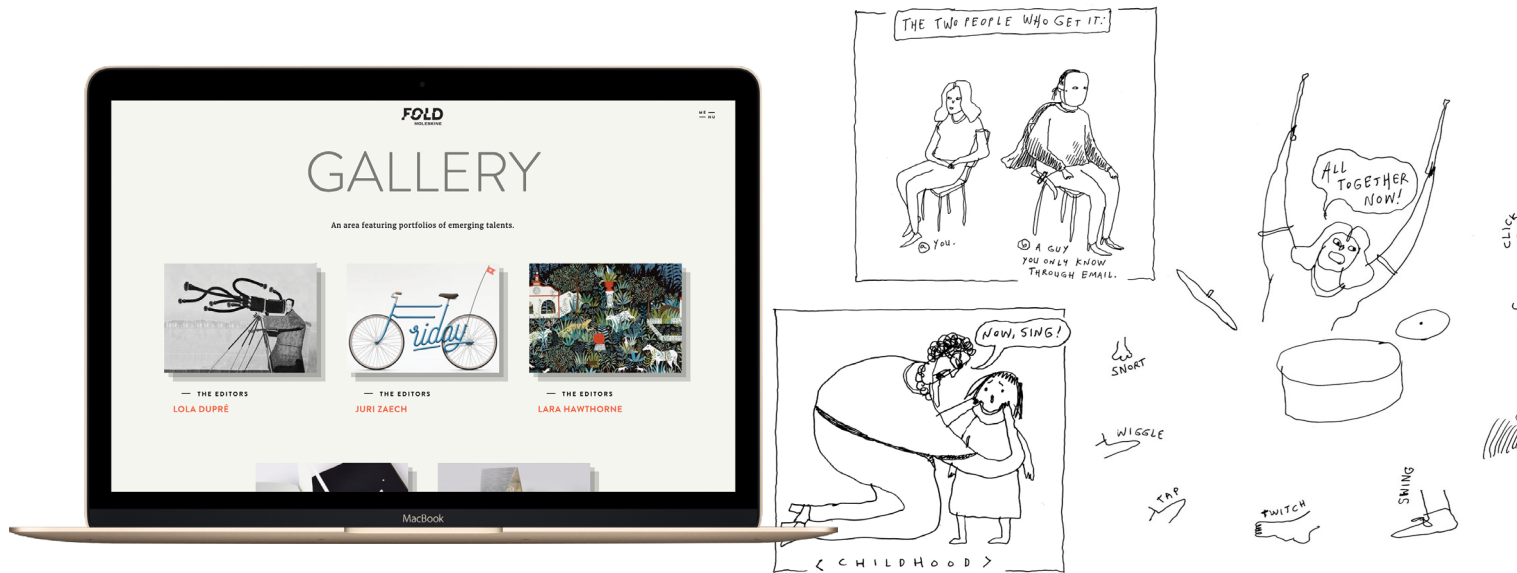
Don't write "velcro." If you do, the Velcro Brand Companies legal team might burst into song about the importance of using the VELCRO® trademark correctly. No, really. To educate the public, Velcro Brand Companies created a music video in which a cast of lawyers sings about why it's incorrect to use "velcro" as a noun or a verb (for example, shoes with velcro). In addition to the music video, the educational effort includes behind-the-scenes footage, frequently asked questions, a quiz to test your VELCRO® legal knowledge and an invitation to join the #dontsayvelcro "movement" on social media. (P.S. If you don't know if it's truly VELCRO®, go with hook-and-loop fasteners.)



## LIVE THE INTERCONTINENTAL LIFE

To help attract customers who have a passion for travel, **InterContinental Hotels & Resorts** is telling "stories of the InterContinental life" with a video series and podcast. Told by bestselling authors, art experts, top chefs and pop philosophers, the stories offer glimpses into everyday life in cities where InterContinental has properties—from New York City and London to Beijing. The stories are grouped into themes: fascination, empathy, connection, sophistication and worldliness. Brooklyn-based filmmaker and radio producer **Bianca Giaeve** reports from around the world for the podcast, while her short films combine audio recordings with video footage and animated illustrations.





## MOLESKINE INVITES YOU INTO THE FOLD

Following in the footsteps of companies such as Airbnb and Away, **Moleskine** is the latest brand to launch a digital magazine. According to the papermakers at Moleskine, Fold aims to be “a source of inspiration as well as a deep dive into the very meaning and process of inspiration.”

Using stories, interviews, galleries and guides, Fold explores the process of creativity and showcases work from across the world. The online magazine is accompanied by #unfoldthefold messages on Facebook, Twitter and Instagram.

Moleskine is no stranger to imaginative extensions of its brand; in 2016, the company opened the Moleskine Café—equal parts coffee shop, retail space and art gallery—in Milan, where the Italian company is headquartered.



## PHONAK SPONSORS THE HERE TO HEAR TOUR

One comedian. Twenty universities. Thirty days. To “shatter stigmas and raise awareness about hearing loss through the power of laughter,” hearing aid technology company **Phonak** sent stand-up comedian **D.J. Demers** on the Here to Hear comedy tour. Demers, who wears Phonak’s hearing technology, traveled the country during National Disability Employment Awareness Month, performing for free on college campuses. Every day of the tour, Demers posted to the #heretoheartour vlog on YouTube, which was broadcast live on Facebook and Instagram. Students who attended the tour learned how to access hearing technology through their student disability services office (hearing accessibility accommodations are guaranteed to eligible university students at no cost by federal law.) The information was also made available on the tour’s website.

### WHITE PRODUCTS

## GOOGLE ANALYTICS

What would your online shopping experience look like in real life?

**Google Analytics** aims to answer that question with a series of humorous videos about landing pages, site search and online checkout. The videos show confused or frustrated shoppers encountering obstacles as they attempt to complete concrete tasks at a supermarket. The videos are paired with improvement tips from the Google Analytics blog, such as “always make sure your landing pages meet your users’ expectations. Be sure your ad text leads visitors to a page that matches what was featured in the ad.”

### DEPARTMENT EDITOR



**Natalya Minkovsky** is a content strategist who lives and works in Washington, D.C. Follow her at @hejhejnatalya.

More unsolicited  
advice from Andrew  
Davis: [http://cmi.  
media/davis](http://cmi.media/davis)



*You didn't ask for it, but we're  
dishing it out anyway.*

In his column, Andrew Davis dishes out content marketing advice to unsuspecting targets. This month, Davis serves up unsolicited advice to **Pamela Vaughan** at **HubSpot** about a commonly used term: buyer personas.

Pamela Vaughan  
Principal Marketing Manager, Web Strategy  
HubSpot

Dear Ms. Vaughan,

I fear your advice about personas may be steering your readers down the wrong path. Let me explain.

I loved your blog post entitled, "How to Create Detailed Buyer Personas for Your Business." Your advice is sound and smart. You tell us to start with the customers we already reach to understand more about the audience we want to reach. I also loved your approach to gathering intelligence through interviews. I even like the free persona template you invited me to download.

All your advice is excellent, but I think you're applying the wrong term. You're calling them "buyer personas" when what you're describing is more aptly named "audience personas."

Here's the thing: the most successful content marketing personas aim to build an audience of people who aren't yet buyers—in other words, you're reaching people before they need you (or before they know they need you).

While some may see it as just semantics, it's much more than that. Focusing on audience personas means building ongoing relationships with prospective buyers instead of conducting one-off campaigns to complete a transaction. It means driving subscriptions that build trust over time rather than creating individual pieces of content. By the time a member of your audience has a need, you're the only brand that person trusts.

Here's the deal: if you decide to rename buyer personas, audience personas, I'll help write a new post for the HubSpot blog all about the subtle but unbelievably important distinction.

What do you say? Do we have a deal?

Whether you wanted it or not,  
Andrew Davis

#### DEPARTMENT COLUMNIST



**Andrew Davis** is the author of *Brandscaping: Unleashing the Power of Partnerships*. Follow him at @DrewDavisHere.

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