



CHIEF CONTENT OFFICER

SOCIAL MEDIA TECH GUIDE

BRAND MUSEUMS

DIGITAL ASSET MANAGEMENT



Content
Marketing
World
Show Issue

PUTTING IT ALL
TOGETHER

PROFILES
IN SOCIAL
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*Ryan Brown, ECD
(and general
dot connector)*



SEP

8

Join our talk at Content Marketing World and online discussing content marketing as a way to commoditize your brand and drive business transformation.

We Simply Stop

In 1987 I was 14 years old (I know ... I'm still so young, you say?). I had many hobbies, including collecting baseball cards, playing video games and a budding interest in girls. I was also a big Lego fan and I subscribed to LEGO's magazine called Brick Kicks, which included the latest designs from Lego master builders and children all over the world.

That magazine is still going strong today (now called LEGO Club magazine). If you're counting, that's almost 30 years of great editorial content delivered to Lego fans. It's just one of the many reasons I'm so excited about this issue of CCO: You'll find an interview with LEGO's Lars Silberbauer, global director of social media and search. He is also keynoting Content Marketing World 2016.

LEGO has done what most enterprises have not been able to pull off; it invested in a long-term relationship with customers by delivering value outside the products and services it offers.

Think about all the amazing content marketing case studies we celebrate: Schneider Electric's

Energy University, the Red Bulletin from Red Bull Media House or Indium's successful From One Engineer to Another blog. Each project is over 10 years old. With time and patience, these companies found content marketing approaches that work.

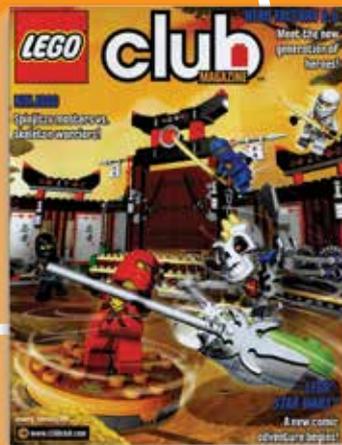
Why is a long-term approach so important? Because it points to the reason most brands are not successful with content marketing. Most think failure was related to mediocre content—and in some cases that's right. But more often, brands fail at content because they stop; they aren't consistent in their content promise because it's all about a campaign (product-focused) and not a relationship (audience-focused).

It really is that simple. The amazing cases we present in the pages of CCO, as well as the hundreds of sessions at Content Marketing World, illustrate the value of consistently delivering content over time.

Right now, you have a choice to make. Will you stop or will you stay the course?



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



Yours in content,



Joe Pulizzi

Founder

Content Marketing Institute

@JoePulizzi

LEGO has done what most enterprises have not been able to pull off; it invested in a long-term relationship with customers by delivering value outside the products and services it offers.



CHIEF CONTENT OFFICER

AUGUST 2016

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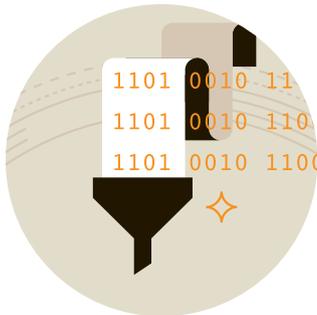
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THE SOCIAL MEDIA ISSUE

How do complex, global organizations manage to stay nimble on social media? We asked **LEGO** and **The World Economic Forum** to share insights, challenges and breakthroughs.



Sharing the World Stage

Andy Vale

It's no surprise the **World Economic Forum (WEF)** has racked up nearly 3 million Twitter followers. Over its 45-year history, WEF has convened business, political and social leaders to solve the world's most complex challenges—from sustainable development and international trade, to food security and access to health care. What does an agenda-setting organization like WEF do to foster dialogue with its audience and keep them engaged? And how does an organization accustomed to engaging world leaders and influencers reach out to the public to share its message? We spoke to **Henry Taylor**, social media producer at the World Economic Forum, to find out how his team integrates social strategy into their world-famous meetings (such as the annual gathering of global leaders at Davos), and how they engage and activate a diverse mix of Twitter users across the globe.

AV: What's the primary objective for the World Economic Forum on social media?

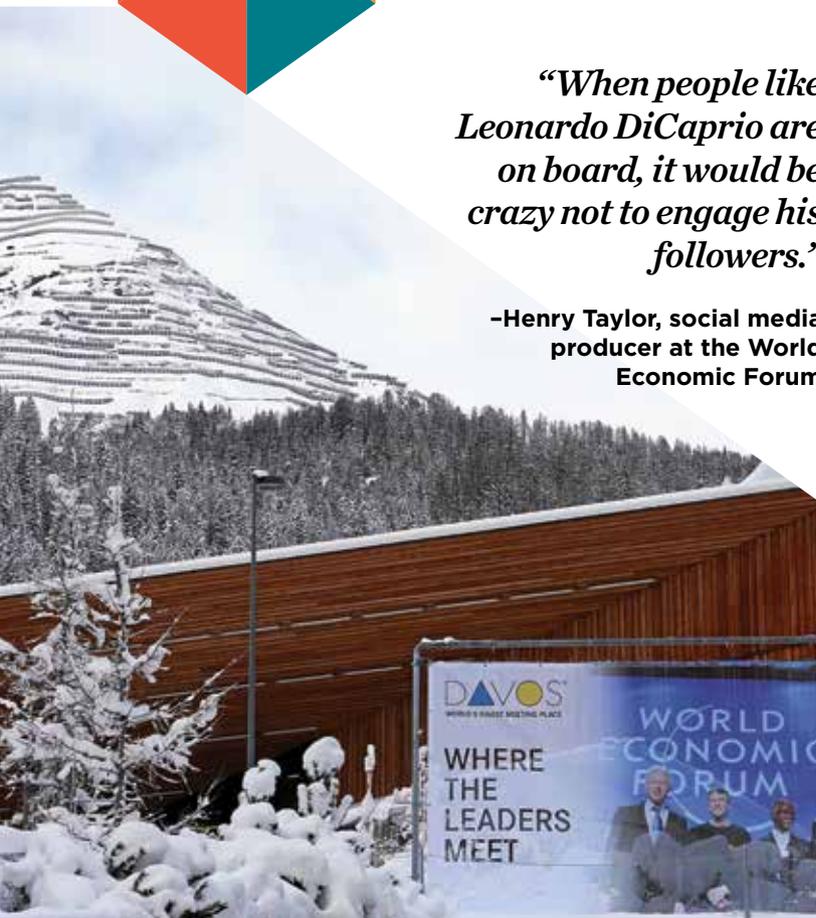
Taylor: The biggest reason for us to use social is to offer a window into what we do, which is bringing people together to discuss some of the biggest problems the globe faces. Our basic mission statement is that we're committed to improving the state of the world. The way we do that is by mixing public and private cooperation between organizations.

Our main activity on social media is promoting content from our blog; the articles are written by stakeholders with knowledge or influence in one of 10 global issues we want to raise awareness of and do something about. We also have several big meetings throughout the year such as our main event in Davos, where we bring stakeholders, academics, business leaders and leading figures from politics to discuss those topics. A lot of content we publish on social media is related to those meetings, for example encouraging members of the public to watch live and get involved.

Continued on 10

“When people like Leonardo DiCaprio are on board, it would be crazy not to engage his followers.”

-Henry Taylor, social media producer at the World Economic Forum



SOCIAL MEDIA TACTICIAN

How the World Economic Forum Leverages Channels for Events

Direct-Mail Campaigns to Journalists: When the World Economic Forum publishes major reports, it uses its social-marketing platform to reach journalists. “We’ve found journalists respond to Twitter DMs quicker than emails,” says Henry Taylor, WEM social media producer.

Audience Cohort Research: Before and during big events, the social team creates Twitter influencer lists, such as a young leaders list or climate community list. After the event, it uses the list to take a pulse of what that group is sharing and talking about. Doing so ensures the team understands that group’s interests, questions and passions—which in turn informs future content.

Hashtag Monitoring: The team monitors what conversations and content is trending each day on key issues and uses that information to push out relevant evergreen content to its audience. “It won’t be the sole decision-maker for our content-sharing strategy, but it would be silly to ignore an issue people are talking about it, particularly when we have insightful, relevant articles written by experts on that issue,” says Taylor.

How do you measure the success of your social activity?

We look at many of the same KPIs and metrics that a publisher would monitor: unique views, time on page, number of sessions and a lot of other things using Google Analytics. To help understand what’s working, we’ll look at cumulative shares across social networks, retweets, comments and other metrics that signify engagement with our content.

The trouble with some of these metrics is they don’t always give you a lot of detail on first glance. If someone like Paulo Coelho (Brazilian novelist) retweets us, that’s great because he has over 10 million followers and is a particularly important influencer; but who are we then reaching? What sort of people engage with our content based on that influencer? This is where social marketing platforms can be very useful. A good social marketing platform gives a clearer picture of our audience, and shows us which influencers are amplifying specific tweets.

How do you support conversations online?

We do a lot of direct-mail campaigns related to major reports, such as the Global Gender Gap Report. Every year it gets picked up by major publishers and this year the BBC spent a whole month looking at the gender gap around the world, kicked off by a collaboration with us. We use our social-marketing platform (i.e., Audiense) to reach out to journalists and people in the media, and build interest in the report in the weeks leading up to its release. It gives them time to work with us, dive into the raw data or get embargoed copies of the reports so they can prepare content related to it.

We’ve found journalists respond to Twitter DMs quicker than emails. Journalists from organizations like Bloomberg, BBC and CNN message us back requesting copies of the report, which they use in their coverage. We definitely see a direct feedback loop between DMs and the journalists using our report.

What’s the difference between event strategy (such as in the case of Davos) and what you do during the rest of the year?

Davos and our other meetings involve webcasting, which we don’t do throughout the year. Most of the talks and discussions at events are available via webcast because we want the world to contribute to the conversation. During events we are focused on (a) highlighting the availability of these talks, (b) underlining the importance of the issues covered in them and (c) engaging the audience in the sessions themselves by calling out for questions and putting them to the panel.

Continued on 12



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We also host direct Q&A sessions on Twitter and Facebook; this offers as much interaction between the participants at our meeting and the global engaged public as possible. Finally, we ramp up blog content to coincide with meetings as a way of covering the big issues raised by hugely influential people within their field.

When you have influential speakers or writers involved in your events or content, how do you leverage their followers?

When people like Leonardo DiCaprio are on board, it would be crazy not to engage his followers. DiCaprio has devoted a lot of his time to tackling climate issues and he's built up a strong audience in that area, so we analyze people who follow him to inform our strategy. In the case of writer John Green, his team was really keen to get on board before, during and after Davos to promote content. Green got some really good insights from our meetings, which in turn informed content for his YouTube channel as well as his dedicated WEF blog.

How do you leverage social channels and social analytics during these global meetings?

Monitoring what's trending helps inform

the articles we'll be sharing that day. It won't be the sole decision-maker for our content-sharing strategy, but it would be silly to ignore an issue people are talking about it, particularly when we have insightful, relevant articles written by experts on that issue.

During Davos and other big meetings, hashtag monitoring is super useful for optimizing what we are doing day by day. I also do a good amount of hashtag analysis after big events. We export the raw data from our social-marketing platform to Excel, then dive in and analyze results in a way that a static PDF report can't deliver.

What else do you do to leverage influencers, particularly those who may not be on the speakers' list?

Leading up to Davos, we upload a list of all attendees with active Twitter accounts to our social-marketing platform. We make the list public and point journalists to it; it helps them source content from the event to include in their coverage. Plus, it always gains us a significant number of subscriptions from key journalists.

Discovering who is engaging with us during an event and the scale of their followers (plus tracking down their

Twitter accounts) is another important task.

Our social-monitoring platform allows us to do this efficiently. Plus it offers us qualitative information about our community, as well as account comparison and benchmarking against similar organizations.

One of the things we do afterward is to take the influencer Twitter lists we create on our social platform, such as those in our Forum of Young Global Leaders or people involved in the climate community, and plug them into our influencer marketing tool called Nuzzle. That lets us see what content particular groups are sharing. This is vital in taking a pulse on what certain important groups are talking about, ensuring that we're covering the issues the matter to them and gives us fuel for discussions that people care about. Our social-tech tools allow us to easily manage, segment and upload those lists—otherwise the task would be a lot more scattered and arduous.

When implementing a new marketing tool, what process do you go through?

I keep an eye out to see what tools are offering new solutions; even if we don't need them immediately it's good to keep tabs on the market. Often when trying out a tool I realize it can do what our team needs but not on a free plan. So I'll usually look to arrange a free trial to try out what it can do and test if it will have a long-term benefit. If I'm satisfied, I'll pitch it to my boss. When we adopt a new technology tool, we actively monitor how much we're using and whether it's worthwhile. As a non-profit we can't waste money on tools that we're not using.

What do you think is the future of non-governmental organizations (NGOs) on social media?

Consumption trends among audiences are changing, so there's a constant need to be agile in your approach. It's vital to experiment with platforms, with content delivery strategies, and ways to reach the audience. I don't think the NGO sector has as strong a handle on it compared to publishers—where there's pressure to sustain revenue. To ensure we're telling the best stories—and even more, raising awareness of the problems we want to influence—the sector needs to step up to make a bigger difference.

Andy Vale is the content manager at Audiense. Follow him @AndyVale.





Social Building Blocks at LEGO

Named recently as the “world’s most powerful brand,” the **LEGO** company is both a consumer-goods company that produces interlocking bricks, and a media giant with a massive portfolio of films, online videos, books and games, to name just a few. Lars Silberbauer, global director of social media and search at LEGO, talks about what it’s like to work for such a beloved brand, and how his team stays limber to understand and respond to its audience each day.

Clare McDermott

CCO: You have such a diverse audience at LEGO. How do you manage that complexity in all the channels you operate in?

Silberbauer: Our main strategy is to connect with consumers, shoppers and fans and build relationships. To do that, we look at what people like to do in a certain region, and how we can connect LEGO with that activity. There are two very important parts to that: People like to build LEGOs together: parents and kids, or kids and other kids. Second, people take pride in their creations. They want to share what they have built with someone else.

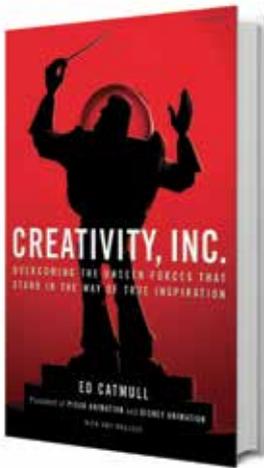
When we engage based on those two social needs (as we call them) then it takes off.

Continued on 14

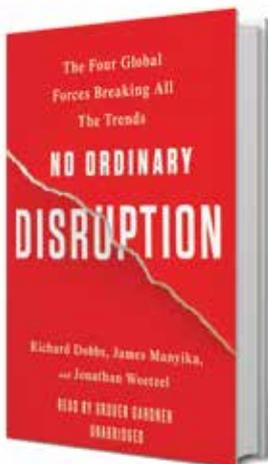


What are the most influential books you've read in the last year?

Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration
by Ed Catmull



No Ordinary Disruption: The Four Global Forces Breaking All the Trends
by Richard Dobbs, James Manyika, Jonathan Woetzel



Creating content for children on channels used by kids and adults must be challenging. Do you ever struggle with that issue?

A really big part of LEGO's culture is that we want kids to be safe and not come into harm's way. That's why we don't engage kids on digital platforms that require participants to be at least 13; if we meet kids on our Facebook page, we ask them to go to our secure and moderated communities staffed by professionals who undergo background checks and follow strict rules of engagement. We only engage teenagers and adults on social media.

Are some channels exclusive to one segment or the other?

It's been tricky because I think all of the different channels need custom-made content for that channel. That's the ambition. In reality, it is difficult to get to the point where you have content dedicated to each channel. We strive to use content that is suitable for the demographics of each channel, but it's not always possible.

In the past you've likened social media to sailing—in that you're constantly adjusting and learning. Plenty of marketers say that sense of constant change makes them feel insecure, but you seem to relish it. True?

I find it exciting. I would be stressed out if I was in an environment that didn't change all the time. It depends on your personality, but I thrive with change.

At LEGO, you oversee both social media and search. In many organizations those are two different roles. Tell me more about that.

It works really well for us. I am in charge of all social media, including YouTube and our TV channel called LEGO TV. YouTube is the biggest search engine for kids so it's necessary for search to be part of the YouTube team; that's how we learn about how kids are searching. Also, we need to target how kids are actually using their mobile devices.

A lot of people underestimate the power of organic search and focus much more on paid search. If you do that, you are missing out on a lot of digital signals coming from search. When we develop content, it's based on what a target demographic is searching for. What questions are they asking Google? If we take those signals, combined with analysis of social media conversations, we find the right fit for the brand. Those insights give us an excellent brief for creating content that's relevant.

You wrote: "Paid media is a great support to social media engagement, but it should always be directly controlled by the social media crew." Can you talk about this more?

We track everything as much as we can. Everybody is searching for attribution—and how far back in the chain of attribution you can go. We measure on four different levels: direct sales, brand affinity, marketing efficiency and risk mitigation.

Companies need to be supporting and safeguarding the brand on social media and digital media. And to measure that, we look at what would be the impact if we didn't handle a situation in the proper way or at the right time. We need to ensure any given case or incident damages the company as little as possible. It's a very important measurement



for us, and I believe it's very undervalued among marketers and not used as much as it should be—in part because it's a bit more difficult to measure. Still, for a brand like LEGO it's really important to put a figure on how much you are protecting the brand.

When I look across all your channels, what strikes me most is the complexity of storytelling simply by virtue of the dozens of storylines you have running across so many channels. What key tools help keep your team unified?

For us it's all about looking at the trends and reviewing the data, and then having people who are able to analyze it all and convert it from Big Data to insights. From those insights, we create content. Also, we depend on people who have the skills to identify great content and amplify it in the right way. So, we do of course have a lot of technology which supports us, but in the end building social media capabilities in a company is all about creating a culture of understanding the consumer, your brand's DNA and then empowering people to jump on great content or consumer engagement when they see it.

Do you look for a certain type of hire?

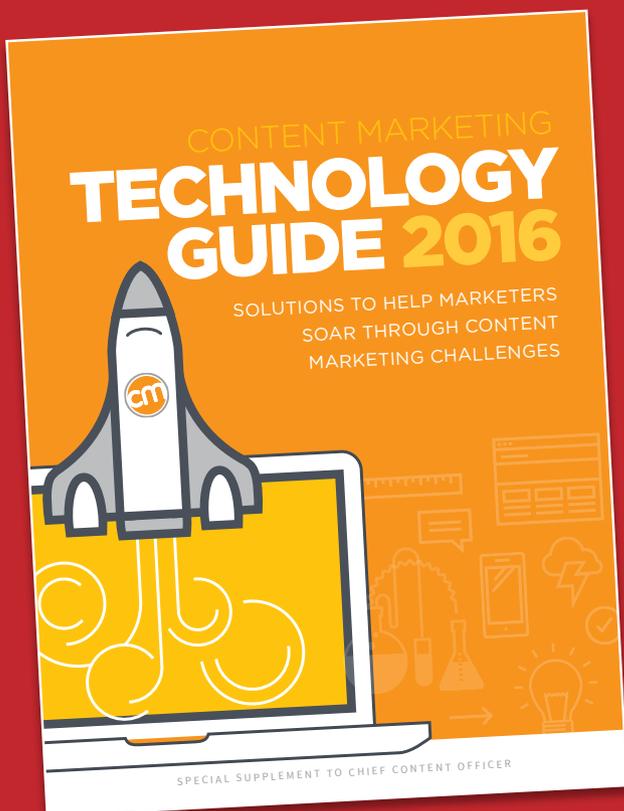
From my point of view, it's really about empowerment. We're looking for people who have the ability to work independently. Of course they need to be insanely digital, and they need to be able to connect with a global audience.

On my team we have 10 or 15 different nationalities. I'm the only original Dane (where LEGO was founded). We have people from Europe, Africa, Asia and the Americas. We foster an atmosphere where people are sharing goal-oriented ideas. Ultimately it's not about just creating great content, but also avoiding creating the wrong kind of content that might offend.

What marketing tools/solutions are in your arsenal? Which do you depend on and what are you experimenting with?

We use a lot of technology platforms; you really need to work with cutting-edge companies and even start-ups to make sure you have a tech stack that's both suitable and innovative. The challenge for us is to work with platforms that are scalable, innovative, and have the right organization behind them. 

See Lars Silberbauer speak at Content Marketing World. <http://cmi.media/cmw>



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Social Media Tools for Content Marketers

Trying to scale your social media efforts? Check out these tools that help you engage, manage, measure and optimize.





Online Community Management

Community management platforms offer forums and commenting tools to host your most passionate fans. Online communities drive up search rankings and increase buyer confidence. The best community management tools integrate all your social channels, ensuring social fans become active members of your community.

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Hootsuite
Jive
Lithium
Muut
Ning
Plush Forums
Sendible
Spredfast
Sprout Social
Vanilla Forums
ZetaBoards

Social Analytics

Analytics tools help marketers do more with metrics they track for each social channel. The best tools let you analyze performance based on different business goals (e.g. brand awareness, purchasing intent), canvas emerging trends within your industry and turn data into insights for your marketing strategy team.

Adobe Analytics
Audiense
BuzzSumo
Conductor
Crimson Hexagon
Falcon
Followerwonk
Google Analytics
gShift
IBM Coremetrics
KISSmetrics
Klear
Linkdex
Mixpanel
Moz
NetBase
Piwik
Raven Tools
Searchmetrics
SEMrush
seoClarity
SimpleReach
Simply Measured
Spredfast
Synthesio
Talkwalker
Topsy
TrackMaven
Track
Unmetrics
Webtrends

Social Media Management

Required tools to help social media managers scale their efforts across channels and products/brands. Some social media management tools are meant to knit all your channels together—creating a more robust profile of each customer—while others focus on using a single channel with greater sophistication.

AgoraPulse
bitly
Brandwatch
Buffer
Cyfe
Crimson Hexagon
Facebook Pages Manager
Hootsuite
NetBase
Sendable
Simply Measured
Spredfast
Sprout Social
Synthesio
TweetDeck



Social Media Monitoring

Monitoring tools ensure you're apprised of breaking information—whether comments from fans, damage from detractors or rapidly changing news stories. Monitoring tools also help you collaborate with teams to ensure a unified front.

Brandwatch
Crimson Hexagon
Cision's Social Media Edition
Digimind Social
Falcon
FollowerWonk
Mention
NetBase
NUVI
Oktopost
PostReach
Synthesio
Sysomos
Signal Labs



Influencer Marketing Tools

Influencer tools help you identify key influencers, use influencer channels to get your ideas shared and measure results.

Buzzstream
 BuzzSumo
 Cision
 CultureSphere
 Dynamic Signal
 :DWOM
 GaggleAMP
 Influence & Co.
 inPowered
 IZEA

Jive
 Kred
 Linqia
 Little Bird
 Marketwired
 SocialToaster
 Social Chorus
 TapInfluence
 Topsy
 Traackr

Social Media Suites

Think social management for enterprise clients. Suites include analytics, management and monitoring. Some take it a step further by helping you monetize your investment or integrate your social channels with live experiences, such as digital billboards and in-store displays.

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Have a particular problem to solve? Check these out.



Monitor and manage your Pinterest account

ViralWoot, Tailwind, Piqora (formerly Pinfluencer)



Monitor and manage your Instagram account

Iconosquare, Collecto, Later, SEMrush



Check username availability across all channels

CheckUsernames



See social profiles from your Gmail inbox

Rapportive



Make quizzes for your social accounts

Qzzr, Playbuzz, SnapApp



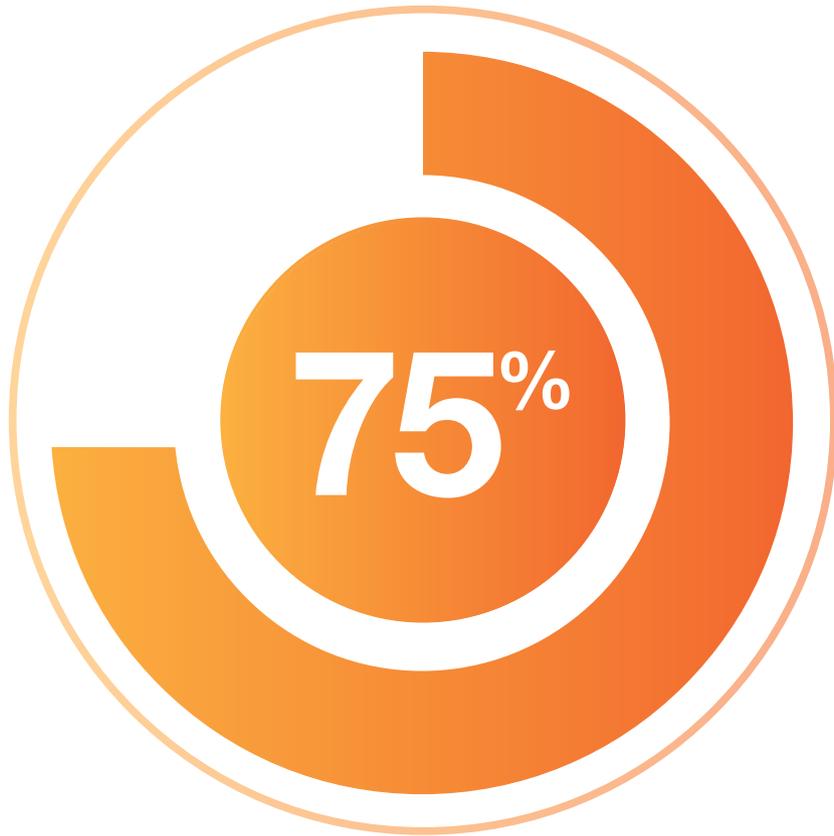
Apply designs to your social messages

Notegraphy



Track hashtag campaigns

Keyhole



Interactive Content WORKS

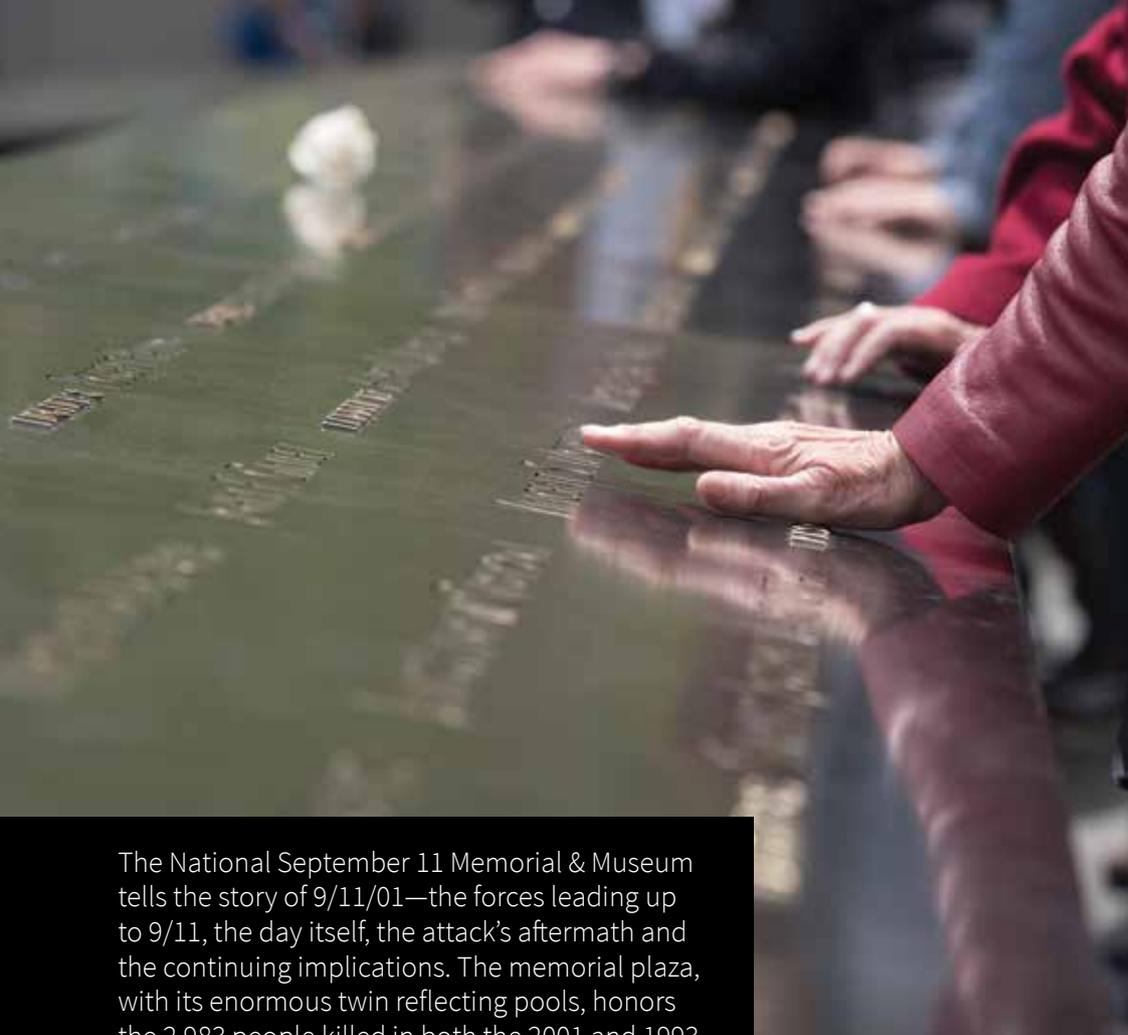
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The National September 11 Memorial & Museum tells the story of 9/11/01—the forces leading up to 9/11, the day itself, the attack’s aftermath and the continuing implications. The memorial plaza, with its enormous twin reflecting pools, honors the 2,983 people killed in both the 2001 and 1993 attacks, and the museum displays more than 10,000 objects significant to the event. Since opening, more than 24 million people have visited the memorial, while more than 5 million have visited the museum.





EXPANDING THE NARRATIVE

As head of marketing and communications for the National September 11 Memorial & Museum at the World Trade Center, Michael Frazier aims to share its organization's stories on the world stage. His greatest challenge: keeping the museum top of mind when that tragic day is 15 years behind us.

Erin Rodat-Savla

When Michael Frazier jumped industries—from veteran journalist to marketing executive—he didn't leave his beat-reporter spirit far behind. Now head of communications and marketing at the National September 11 Memorial & Museum, Frazier says that a shared purpose between the institution and his media past drew him to the museum. "Preserving historical record—that's what the news does, that's what a museum does," he says.

Frazier joined the National September 11 Memorial & Museum after more than a decade of work as a journalist; his last stint was with *Newsday* as bureau chief at New York's city hall. True to his journalistic roots, Frazier runs the museum's communications team as a newsroom—structuring it to do much more than promote exhibitions and events. His scope includes strategic marketing, social media, mobile and digital communications, and content partnerships. His purpose though, as he sees it, is to uncover and publish the stories that will keep the museum relevant for decades to come, stories that are of interest to consumers of various media.

That nose for news is the second common bond Frazier sees between his old and new jobs. As he says, "If you have a knack for recognizing a good story—you can do really well in this job."

How to get a journalist's attention: Pitch less. Help more.

Having worked in the media trenches, Frazier knows a trick or two about getting a journalist's attention. The key, he says, is in building relationships through relevance. No matter how compelling your pitch may seem to you (or your boss), you've got to know whether your contact will see it the same way—and why. Consider how your story is of service to them and their audience, and then help them connect the dots, he says.

"When I was a journalist, people called me all the time," Frazier recalls; "They might have had something great to give me, but it got lost in white noise. They didn't know what I covered and definitely had not read the last story I wrote. You can't just call a journalist and expect a favor. It's a mutual relationship."

Frazier's team, in contrast, builds its reputation as a solid news source by showing respect for their media contacts.



“I want our team to know a lot about the journalists and bloggers we want to reach. We don’t just shout our story from the hilltops—no one would be interested. We understand their jobs and deadlines, wait until we have something special, and then give them something worth reporting,” he says.

The result: Their media contacts know that if the National September 11 Memorial & Museum is calling, it isn’t a PR stunt.

To create those relationships for your brand, Frazier says, consume the news and follow trends that are of interest to the journalists who routinely cover your organization so you can have earnest and real interactions with them and, by extension, their audience. Bring others into the fold who may not typically cover your company by finding a connection or source of information that may tangentially fall within their beats, sparking interest in areas related to your programs.

“I’ve sent short emails, texted and messaged journalists commenting on stories they’ve covered that were unrelated to the memorial and museum but that I thought were handled really well,” says Frazier. “If they have time, they are always happy to talk about what made the story and what didn’t. I’ve similarly contacted digital content developers, designers and other marketers about the work they produced that I admired or envied. These brief, important connections help journalists understand what your interests are and allow you to learn more about their approach to stories. Creating an environment for discovery is critical. It fosters a relationship in which reporters now instinctively seek you out for comment on a multitude of topics that are mutually beneficial in terms of coverage. Now you can focus less on pounding the phones, hoping for coverage. Who wants to spend all of their time doing that?”

The downtime before a big event—such as an announcement at an industry show—is also a good time to feel the pulse of the media corps. If you can, take a break from your checklists, Frazier says, and duck under the stanchions to chat with reporters about what big story they wished they had a chance to

cover. Don’t just pass the time; be genuinely curious.

For media specialists and marketers who don’t find the time to make these connections without having strings attached, you will only find yourself working harder just to achieve the simplest of objectives. This remarkable digital age can be overwhelming with information bombarding you all the time and with several channels to manage to grow. Methodically building these relationships has never been easier because of the ubiquity of connected media. You can cover more ground by making some small commitments that reap big returns in the short and longer term.

You can’t be the lede all the time.

For Frazier, keeping the museum relevant means expanding the narrative of the institution, and even more, understanding the stories the museum can influence aren’t always the obvious ones. This is something the president of the organization, Joe Daniels, and the leadership of the museum are striving to do and support. Frazier explains it’s impossible to be the hot topic every day, but that doesn’t mean you have to sit out of the story. An organization can offer context, depth and substantiation to breaking events and trending topics—even when your name isn’t in the headline. This can happen on the record or off the record. Frazier’s team can help pinpoint who within the institution can contribute expertise to a particular story—be it about security at the World Trade Center site or the power of ISIS recruiting.

As an example, Frazier shares the museum’s approach to Pope Francis’ 2015 U.S. tour. From the moment the Vatican announced the tour, Frazier flagged it as a priority. His team began considering: How is the museum tied to this larger story? What are the common themes to our mission and the Pope’s mission? After considering several storylines, the team settled on a narrative: inspirational artifacts.

Some of the museum’s 10,000 objects took on religious and inspirational significance in the days and years after the attack, among them the intersecting steel beam known as The Cross at

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From a single event, many stories.

“We look at genuine ways that we can make the conversation broader,” says Michael Frazier of his role as a marketer in such a historic institution. Fifteen years after September 11, Frazier says the museum stays relevant by urging an examination of a number of issues related to that single day and its ongoing impact on the world in which we live—from topics in science (e.g. the limits of DNA and forensic science, September 11-related sicknesses) to the political (e.g. topics in foreign affairs and national security) and even the emotional and spiritual realms.

Sadly, many communities in crisis have reached out to the museum to understand how to commemorate tragedy with both sensitivity and dignity. For example, the museum’s chief curator offered expert advice to Boston in the wake of the Boston Marathon attacks, helping officials grapple with how to collect materials and curate them in ways that help us understand, remember and grieve. The museum’s director reached out to officials in France after the deadly terror attacks in Paris. And the Newtown, New Jersey, community sought counsel from the museum’s president in the wake of the Sandy Hook Elementary shooting. “We happen to be a repository of globally significant history,” explains Frazier. “We look at modeling that mission with communities around the world. We have the tools and leadership to help these conversations develop in the right way.”

Ground Zero, as well as all the personal objects such as a fallen firefighter’s Saint Florian pendant and an open Bible fused to a piece of metal recovered from ground zero. These objects not only had powerful stories tied to September 11 and its aftermath, they also would be of great interest to the pope and the people who revered him.

When the tour finally arrived, “Pope Visits United States” dominated the headlines. Offering a compelling side-story helped the museum rise above the clamor, landing them mentions ahead of the thousands of historically, culturally and religiously significant sites also vying to be part of the show.

“It was an important visit,” explains Frazier. “The memorial and museum are nationally significant. We wanted to provide the stories that could be understood and shared around the world and that is what our organization accomplished.”

The result was nearly 2 billion media impressions for North America alone. For coordinated livestreams, including on social media sites like Periscope, online viewers from 107 countries witnessed the event. From the New York Times to the Los Angeles Times, from ABC to CNN, the convening power of the memorial and museum was widely shown.

For Frazier and his team, communications and marketing’s role is to work with the leadership and board of the nonprofit institution to expand the relevance of the museum and connect the events of 2001 to issues that reverberate today. This duty to history—a devotion Frazier recognizes in common between his old and new jobs—remains his primary motivation. “I want everyone to experience the museum. I want to make sure people don’t forget what happened here,” he says. [🔗](#)

Erin Rodat-Savla is a marketing strategist and researcher based in Boston. Follow her [@ersavla](#).

A Postmortem of Social Media Tributes

Read more from Jonathan Crossfield: <http://cmi.media/crossfield>



If you're ever in doubt as to why marketers are often treated with such skepticism and derision, spend a little time on social media after a major celebrity death or tragic news event.

Jonathan Crossfield

I woke up this morning with a sense of anxiety familiar to most writers—one that only comes from an impending deadline and absolutely no idea what to write. And then I switched on the TV to see that Prince had died.

Even while reaching for the iPad I knew there would be plenty of material for me to fill 1,200 angry words.

Following a tragedy—particularly a major celebrity death—branded social media disasters have become as predictable as they are insensitive.

By the time you read this (print lead times, you know), there will have been scores of articles criticizing the worst and praising the best examples.

Why do so many professional marketers still manage to run full pelt into walls with startling regularity despite the many lessons of the past? Is our industry really that out of touch?

The evidence isn't good.

'Yes, but where's the product?'

Before my first caffeine installment of the day was finished, I'd already captured the first of many screenshots. Into the notebook of shame went Cheerios, unable to resist dotting the "i" in its tribute with the iconic circular breakfast cereal. (Fig. 1)

The response by Twitter user @trillballins was typical of the horrified reaction: "Imagine Cheerios sending this to you after your Dad dies." Playfully including your product in a tribute always undermines the solemnity of the message.

As Rob Clark, storyteller for Elusive Fish, commented on Facebook, "... (w)hen a brand uses a channel that is primarily devoted to building awareness

and marketing a product, it comes across as standing on a tombstone to better gain attention."

Social media graphics that include the product aren't unusual (and Cheerios certainly wasn't alone). Many brands have templates on hand to quickly create social media content when an opportunity arises.

When a blackout interrupted play for 22 minutes during the 2013 Super Bowl, Oreo famously joined in the shared experience of the audience with the timely "Dunk in the dark" tweet. Unfortunately, the huge success of that tweet, celebrated by marketers everywhere, may have encouraged other brands to attempt to replicate the same success in far less appropriate circumstances.

After deleting the tweet, Cheerios said its intention was purely to "acknowledge the loss of a musical legend in our hometown." However, other Minnesota brands such as Lenovo and Caribou Coffee paid tribute without shoehorning their logo or product.

Yet even these more subtle and respectful posts are not immune to a little criticism. While Lenovo's respectful tweet (Fig. 2) was well received by many, some social media users still objected to any brand using a promotional channel to join a very human conversation.

Whatever your brand's intentions, they have little to do with how an audience will receive the message. For some it will always look like opportunism in the face of grief, turning any emotional or controversial topic into a minefield you should be wary of walking into without fully considering the consequences.

An exception that proves the rule

One of the most successful—even praised—branded tributes also placed the product front and center. However, Chevrolet can claim far greater justification for its tribute as Prince was first to plug its little red Corvette in one of his greatest hits. (Fig. 3)

No shoehorning required. Instead, the brand was lucky enough to already have such a strong product

association with Prince that it would almost be inappropriate not to mention it. So while this is an exception to the rule about pushing your product, it also highlights the rare circumstances in which it makes sense.

Continued on 26

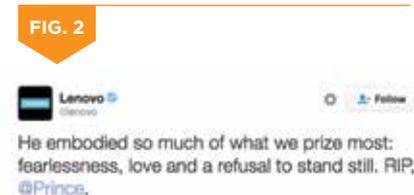


FIG. 4



FIG. 5



FIG. 6



If you can't walk the walk, don't talk the talk

Just a few weeks earlier many brands disgraced themselves with equally shabby tributes to David Bowie. There are so many brain meltingly bad Bowie examples to choose from, but Crocs Shoes certainly stands out for completely missing the point on just about every level. Apparently, nothing sums up Bowie's creativity, rebellion and individualism than a pair of plain white Crocs. (Fig. 4)

Just as brands adopted Prince's signature purple almost instantly after he died, so too did they transform Bowie's lightning bolt into a clichéd graphic device within hours—easy to replicate and slap on any branded image. Bowie's massive cultural significance was reduced to a two-dimensional faux-logo as brands he would never have endorsed attempted to extract (i.e., steal) some brand value from his legacy.

Setting a bad example

Some social media missteps are due more to inexperience and ignorance, like this image posted to Facebook (and hastily deleted) by Palace Premier Meats—a U.K. butcher. (Fig. 5)

Naturally, this prompted a tirade of negative comments and bad reviews on its Facebook page with many angrily pointing out that Prince was vegan. Purple sausages aside, that's some pretty bad brand alignment.

While quick to delete the image and post a humble apology, the business now has a reputation-busting 1.3 star review rating on Facebook, potentially deterring customers long after this misadventure is forgotten.

I think it's safe to assume that an independent butcher doesn't have an agency to advise it. Instead, this is a small business imitating the social media antics of the big brands—many of which do use agencies or have professional in-house teams and therefore should know better.

Larger brands can more easily brush off a bad day and a bit of bad press; however, smaller businesses can't recover from a reputational disaster so easily. At the very least, their far more modest social media strategies can quickly crumble without the scale or resources to recover.

That's why I have far more sympathy for this butcher than I do for any of the major brands.

History repeats ... and repeats ... and repeats

I'm sure you can come up with a list of similar examples from over the years. Mine? Best Buy's bad joke about the murder case at the center of the popular Serial podcast (2014) and fashion designer Kenneth Cole's infamous promotional tweet during

the Cairo uprising while people died in the streets (2011). (Fig. 6)

So why-oh-why-oh-why do professional marketers—and particularly agencies that should really know better—never learn?

Because big numbers are irresistible, that's why. These events are trending topics that can last for days, drowning out almost all other social media conversations. If you're an agency chasing certain KPIs to justify the monthly invoice ("Never mind the sentiment; look at the engagement numbers!"), I'm sure it can be very tempting to get in on that hashtag action. That is, until an hour or so later when a screenshot of your post pops up on Mashable or AdAge as a never-to-be-deleted record of the insensitivity and opportunism of social media marketers.

Sadly the industry obsession with engagement above all else is not only flawed but actively encourages the worst excesses of our industry.

We need to stop pretending this isn't a problem. These aren't isolated and amateur mistakes; they are symptoms of an industry trend so predictable that there are communities and blogs across the web (e.g., The Condescending Corporate Brand Page on Facebook) dedicated to capturing, exposing and lampooning the most jaw-droppingly awful examples.

Clearly, it's not enough to rely on common sense. You can't assume everyone on the team will agree about what is a genuine opportunity and what is disastrously inappropriate. It's up to you to take responsibility by spelling out appropriate and specific standards in your agency briefs and internal guidelines, no matter how obvious they may seem. At the very least, you need better oversight and approval processes that ensure community standards and expectations are met, not just the brand's commercial interests.

Our industry is extremely good at celebrating its successes, filling the marketing echo chamber with tales of social media's power for (commercial) good. Maybe we need to spend a little more time acknowledging, learning from, and acting upon our many mistakes and failures too. ☹️

DEPARTMENT EDITOR



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



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Jordan Koene's Top Content Intelligence Tips for Content Marketers

1. Look beyond internal data
2. Understand what users' emotional expectations might be
3. Use multiple data points to interpret the effectiveness of content (i.e., social data, search data, internal data)
4. Consider removing content before adding more content
5. Leverage the content-recall model to understand what users are expecting in your content

What is Content Intelligence?

Jordan Koene, vice president of services and chief evangelist at Searchmetrics, explains what the term means and practical applications for marketers.

CCO: The subject of content intelligence spans many areas; when you describe it to marketers, how do you ensure it's not just understandable, but also relevant?

You're dead on. Virtually every definition you see of content intelligence poses as many questions as answers because it spans so many topics.

Fundamentally, the only way for a marketer to understand whether a specific content marketing strategy works is to start with the data. Take your historical data and compare it with competitive data to identify leading metrics. Then you produce content. Then you use data to analyze the effectiveness of that content and work from there.

Take the untimely death of Prince. There were hundreds, if not thousands, of articles from news and entertainment outlets, blogs, Twitter, Facebook and lots more. If you searched online about Prince in the days following his death, Google would present maybe four or five search results at the top of the page, then load up other Prince information from Wikipedia, Instagram and elsewhere. On the other hand Google News served up a lot more in-the-now information, but there you would see

the marquee main headline changed hands many times throughout the day as Google decided one piece of content was more interesting than another. Examining that data later, you might decide that in a case like a famous person's death, you shouldn't go with a straight obit (where competition is fiercer) but dust off recollections of the individual.

In addition to simply analyzing historical data to find out what worked in the past, it's also critical to understand the human side (i.e., user intent) to predict what may work. The better the toolset, the higher the probability you'll have a winning outcome.

What particular marketing problem(s) most call out for a content-intelligence approach?

Content intelligence solves many problems. One solution we are exploring is analyzing content performance from multiple viewpoints. Historically, marketers have taken a very binary perspective (e.g., "How much traffic is my content receiving?"). Content intelligence must use a variety of methods and metrics to assess performance related to social media, search, paid advertising, desktop vs. mobile, and many other factors. At its core, content intelligence attempts to solve several problems: What to write? Why write it? How does it impact users?

Can you share some first steps for marketers?

No. 1, data. No. 2, data. No. 3, more data. Marketers should have a lot of information about how content connects with their users. When I worked at eBay, we used data to understand what gaps we might have in our content output. We found that people want lots of information on products. To fill the gap, we created guides that attract informational searchers – things like how to buy a blender or what's the best pair of running shoes. Starting with your own data very often can determine where you're missing a key part of the puzzle.

Some other areas to consider: Examine performance metrics to identify dead content that needs to be removed from your website. Or compare what content works best for your competitors, and whether yours is superior or needs more work. The best content intelligence combines data and business strategy.

How about examples of intermediate/advanced steps?

One of my favorite data projects is called content recall. Content recall uses the same fundamental practices of brand recall. Essentially, you're examining users' feelings and expectations related to your content. For example, you may study all the tweets about a particular piece of content.

THE CONTENT-RECALL MODEL

Jordan Koene recommends using a method similar to a brand-recall study to ensure you're detecting key insights hidden in your data—a concept developed by his company, Searchmetrics.

When you look at all the social conversations associated with your content, don't just map the incidence of specific key terms, says Koene. Instead, he suggests, examine root terms—or collections of key terms that are similar in an important way. For example, a company Koene worked with defined 10 branded terms, 40 product-related terms, 50 commercial terms and 10 competitive terms. By aggregating results under these root term categories, the company was able to understand its audience was seeking more competitive information—and adjust their content-creation strategy to reflect this. If the organization had only looked at the incidence of individual terms, it may have missed this pattern.

Within those tweets there is significant redundant terminology (e.g., words with similar meaning or words all related to a particular user intent). By aggregating specific terms, you can better understand what users are expecting. Say you track 10 branded, 40 product-related, 50 commercial-related and 10 competitive terms. By grouping the terms, you may see that while commercial and product expectations are important to users, a particular page should use more competitive terms to attract buyers from your competition. (Without aggregating terms, you may not have detected that pattern.) This can dictate content edits and changes to improve the overall performance.

Are there missteps you see marketers making? What problems/risks face marketers embarking on some of the projects mentioned?

One of the biggest mistakes I've seen content marketers make is thinking all traffic is created equal and that generating traffic for your content is the primary objective. Simply looking at changes in traffic leaves you with little understanding of user expectations or the emotional response your content

generates. Understanding user intent is increasingly important to overall success—if for no other reason than it's a major focus for Google's algorithmic efforts. If I reach a search page that has a shopping cart, one would assume my intent is transactional—that is, I'm buying something instead of window shopping. Google has identified similar patterns and associates your content with the expectations of the user. Reaching this level of understanding is far more difficult than the old days of simply understanding the need for content quality.

What role does technology play? Is it a supporting role or a primary role?

Technology helps content owners and managers scale their efforts and become more efficient. Yet adopting new technology is challenging for content creators because it interrupts the content production flow. Technology can transform the content intelligence and content production environment, but it must not disrupt content creation in the name of delivering insights to the user. 

Jordan Koene is the vice president of services at Searchmetrics. Follow him @jtkoene.



SUPER-SIMPLE TOOLS TO CREATE BETTER CONTENT

You've likely heard of the marketing technology big guns ... but what about niche tools for specific tasks? Here are a handful of free tools to play around with.

Dani Finkelstein

START WITH THE TITLE

Emotional Marketing Headline Analyzer

This tool lets you measure how emotional your headlines are. Decide which emotion you want to activate in your customers by testing various versions of your headline.

aminstitute.com/headline

CoSchedule

We love tools that help us write better headlines, and CoSchedule Headline Analyzer is doing it right. It's simple and easy to use, plus it offers great insights to improve your headline-writing skills.

coschedule.com



Want more technology tips? Visit CMI's Tools library: <http://cmi.media/techtools>

GET INSPIRED

HubSpot's Blog Topic Generator

If you're short on inspiration, HubSpot's tool lets you input three nouns about a topic of your choice and then generates ideas for your next blog post.

hubspot.com/blog-topic-generator

Scoop.it

This digital curation tool lets you find great content and add your own point of view.

scoop.it



CHECK YOUR STRUCTURE

Hemingway

Copy your content into Hemingway and the tool will tell you if your text is too dense, too complex or just plain unreadable—a great way to reduce editing time.

hemingwayapp.com

Google AdWords Keyword Planner

Google understandably has among the best keyword tools—use it to research keywords to boost SEO.

adwords.google.com/KeywordPlanner



DO A BIT EXTRA

Cliché Finder

If you are writing all day, every day, it's natural that you may fall into a cliché rut. Use this tool to uncover which phrases have lost their impact.

cliche.theinfo.org

Dani Finkelstein is the co-founder of BlogsRelease. Follow him @BlogsRelease.



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Mic Check. One, Two.

As **This Old Marketing** approaches its 150th taping, **Joe Pulizzi** and **Robert Rose** wax philosophical about why podcasting is so powerful, and the rookie mistakes they now avoid.

Clare McDermott



Tune in to Pulizzi and Rose's podcast, *This Old Marketing*.
<http://cmi.media/ccp-pnr>

A handful of marketing contrarians have been predicting a spike for podcasting for a few years. While a steep climb hasn't materialized, audio content is rising steadily in popularity year over year. According to the Pew Research Foundation, the percent of Americans who listened to a podcast within the previous 30 days doubled from 2008 to 2015 (9 percent to 17 percent). The numbers look better among younger Americans. A study by Ypulse found 35 percent of millennials ages 18 to 34 regularly follow at least one podcast.

Is it high time for an audio revolution? The New York Times reports many amateur podcasters are going professional as major media companies invest in this new form of digital publishing (May 7, 2016). Advertisers are getting in on the action too: they expect to spend \$35 million on podcasts in 2016 (Wall Street Journal, Feb 18, 2016). And even a few

big venture capital deals in the space signal the industry may be poised to grow even more.

Ready to launch a podcast?

As content-heavy brands consider new channels, podcasting should be on the table, say Joe Pulizzi and Robert Rose, hosts of *This Old Marketing*. "Podcasting is different because it's an extremely intimate way to interact with your audience," says Rose, chief content adviser at Content Marketing Institute. "Joe and I share our family and personal lives on the show, and many times they are issues others struggle with. People come up to me all the time, asking about something very personal I've shared on the podcast. I think being in someone's head when your voice comes through those headphones is a wonderful experience. It creates a connection that other mediums can't make."

All that connection, however, requires a good bit of work. It may look easy ("Hey guys, let's record ourselves chatting about stuff and make a podcast out of it!"), but the pre- and post-production work is sizeable. Pulizzi and Rose estimate that for each weekly show, they spend about four hours on research and production—or eight hours for every one-hour show. Explains Pulizzi, founder of the Content Marketing Institute, "We want it to sound like we're two guys having a conversation, but there's a lot of background work involved. And the more care we put into it, the better the show is."

As for measuring effectiveness, any podcaster will tell you it's like being beamed to the earliest days of digital. Yes, you can see how many people downloaded your podcast via iTunes (the biggest aggregator by a large margin), but you won't know how many listened or at what point they turned it off. And if you suddenly see a spike in downloads, it's



Joe Pulizzi (left) and Robert Rose, hosts of *This Old Marketing* podcast



TOOLS AND TECHNIQUES

Studio & Production Tools

Joe Pulizzi and Robert Rose both say a high-quality microphone is essential. Many of the tools they use are either free or low cost. They record conversations via Skype, use GarageBand (Rose) and Audacity (Pulizzi) for audio editing, and Rose buys stock music online for show openings.

Hosting

This Old Marketing uses Libsyn to host and publish the show to the major players like iTunes, Stitcher and SoundCloud. Libsyn also offers podcasters an RSS feed (essential to distribute the show to aggregators) and an HTML5 media player so listeners can tune in right on your website (rather than through a mobile player like iTunes). Libsyn's competitors include Blubrry, Spreaker, Podomatic and SoundCloud.

nearly impossible to tell whether the show was just that good or whether a change in iTunes algorithm was the culprit. "The lack of podcast data is kind of shocking," said Gina Delvac, the producer of Call Your Girlfriend, a pop culture show for women. (Executives at Apple appear to be listening. In the spring, Apple brought seven leading podcasters to its headquarters to discuss their complaints, though the outcome of those conversations is still unknown.)

The most useful information, say Pulizzi and Rose, comes from reviews on iTunes and other player platforms, as well as tweets that begin to roll in almost immediately after a show is uploaded. The good and bad reviews, say the duo, help them improve each week.

Comparing the early days, Rose admits he's become more careful about how his opinions come across. "What I've learned is that when you have this platform from which to speak, your ideas can come across a notch stronger than you intended," he explains. "So if you're being a little snarky on air, it comes across as extra snarky. Don't get me wrong ... we still attack stupid ideas, but we're more careful about criticizing ideas and not people."

The podcasting paradox

After scores of shows and over a thousand hours of work invested, Pulizzi and Rose say the medium is their favorite of all the ways they reach their audience. Why? Because people often listen to podcasts while they are doing something else—and paradoxically, it means you often have their undivided attention. "People listen to us while they are running, on the subway in the morning, while they are doing dishes. You capture them at a moment when they are not in front of a screen or otherwise distracted," explains Pulizzi.

Even so, both Pulizzi and Rose warn podcasting isn't for content marketing beginners. "You need to have an audience first before you launch a podcast," says Pulizzi. That's because getting attention on podcast aggregators is too difficult for new entrants. Instead, Pulizzi and Rose say, podcasting should be a diversification strategy for brands already pumping out great content. 



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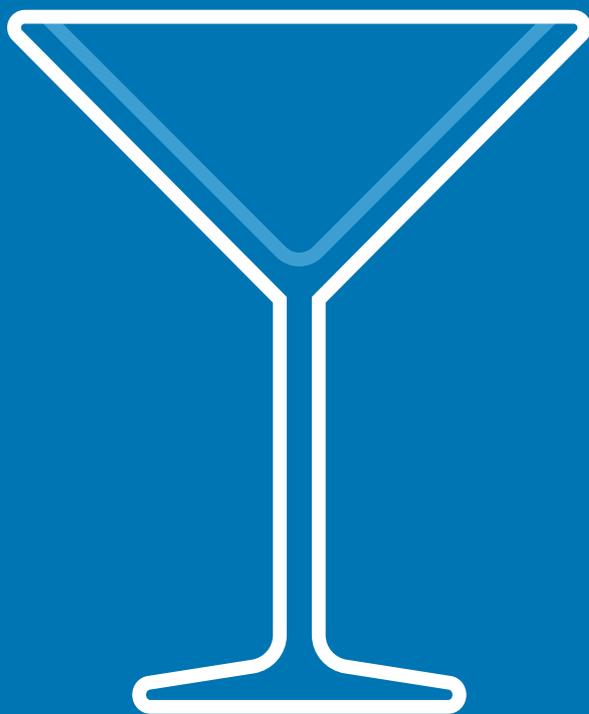
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A Primer on Digital Asset Management

Are you tracking content libraries on spreadsheets? Toggling between analytics tools to measure performance of a single asset? Having a hard time finding the most recent version of that e-book from last year? It may be time to invest in a digital-asset-management solution.

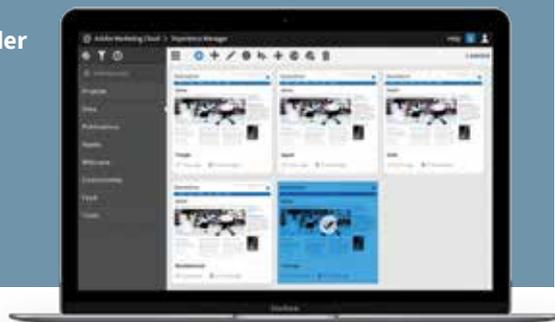
Cathy McPhillips

What is DAM Technology?

Consider it your central hub to catalog, file and retrieve all your content assets. Don't mistake it, however, for a simply super-organized filing system. DAM technology automates many aspects of the revision and retrieval process. Set up properly, a DAM tool is less like a card catalog and more like a dynamic storage and delivery system.

DAM Software Tools to Consider

- Adobe Experience Manager
- Marketing Content Hub
- MediaValet
- North Plains
- WebDAM
- Widen
- WoodWing



Many companies producing great content at a consistent pace soon face a predicament: They have so much content that they (a) don't know or remember everything they have, (b) can't track down content assets efficiently, (c) struggle to collaborate with others involved in the process, and (d) aren't leveraging existing content for reuse.

Enter digital asset management (DAM), one of the hottest subjects in content marketing this year. Digital asset management is all about how you manage your broad portfolio of content assets—from the way assets are annotated, cataloged and stored, to methods of retrieval and distribution. DAM technology solutions automate many aspects of the process, meaning your team can use and reuse content more efficiently, while minimizing errors and inconsistency.

For many, DAM entails a mix of free and low-cost options (e.g. Dropbox, Google Drive and Excel), pieced together into a makeshift solution. Once you've reached a certain scale, however, an enterprise-

worthy system is needed—both for continued growth and increased efficiency.

Making the case for DAM software

DAM software offers much more than storage; it automates tagging, storage and retrieval, meaning when team members and clients request articles, images, logos and other pieces of content, the software saves time by removing much of the manual, hunt-until-you-stumble-upon-it efforts. For example, your solution can automatically tag your content by year, topic, event and content type (white paper vs. blog post, visual storytelling vs. analytics) based on the taxonomy and systems your company puts into place. Finding a particular asset or collection of assets by date, type or topic (or some combination) takes seconds. And because DAM tools impose a system on your asset-storage methods, it forces each member of your team to fall into line (once they see how efficiently DAM technology works, they'll be willing accomplices).

It's important to realize, however, that using a DAM technology isn't as simple as buying the software and running out of the starting gate. Using DAM means you've committed to organizing and tagging your content in a predictable, consistent way. Explains Jake Athey, director of marketing at Widen, "At the rate marketers are creating content today, many organizations have a Big Content problem. They need a central source to not just manage all that content, but also a system that will automatically serve up content to each channel, device and user."

Making your company's content available to your organization (not just the marketing or editorial departments) increases brand visibility and consistency. All of those five-minute interruptions (e.g. "Is this the latest artwork for the event in October?") are avoided. Plus, the software allows us to see how each asset is being used and by whom.

DAM software also offers much-needed consistency. What if your company is going through a rebranding and a logo change? DAM software pinpoints all of the locations across your website, email, editorial, sales, PR and

Before Choosing a DAM Solution

Make sure your team is committed to using metadata. Metadata is data about your content that describes what it is (think: categories and tags in blog posts). Content marketers use metadata to make content more easily discovered by your target audience and, in the case of DAM, help create connected content collections and identify future content needs.

Locate your allies and influencers. Investing in DAM is about much more than buying the technology, it also requires a commitment to modular and adaptable content. Jake Athey, director of marketing at Widen, says three key people will help push your DAM initiative forward:

1. **Internal marketing influencer:** Whether it is your chief marketing officer or head of content, you need someone who is ultimately responsible for the success of digital asset management.
2. **Change agent:** This is the person on the ground, pushing the process forward. This person may be a designer or other creative responsible for visual assets or a member of your content team. Larger organizations may even opt for a consultant to push the process forward.
3. **Marketing technologist:** This individual sees the big picture of what systems and processes you need to support customer experience—DAM being just one piece of the puzzle.

Consider a digital librarian. Few organizations have a digital librarian on staff, but Athey believes the role will become more common as digital transformation takes hold and content libraries become more vast and complex.

DAM Technology Trigger Events

Companies tend to invest in digital-asset-management solutions when they face one of these triggers:

- 1 **Rebranding:** Updating all your identity materials and related assets is a massive headache during a rebrand. With a DAM tool, something like a logo change automatically cascades those revisions through all content assets that use the old logo.
- 2 **Merger/acquisition:** If it's true content marketing is an asset, a merger or acquisition is the perfect time to get a handle on what you have, as well as determine how you'll leverage existing assets into new projects.
- 3 **Leadership change:** Investing in a DAM tool usually comes after a company has committed to structured content—a transformation that often comes about with a change in leadership.
- 4 **Digital transformation:** As organizations embrace digital as a source of innovation and growth, adopting a DAM strategy is a critical step.



Using DAM Inside a High-Capacity Content Team

For an organization like **St. Baldrick's Foundation**, which relies heavily on user-generated content (UGC), having a system to collect, categorize and tag images, track image usage, and measure the engagement and conversions of each piece of content is imperative to its mission.

St. Baldrick's Foundation started in 1999 when a group of friends shaved their heads in solidarity with children who had lost their hair in chemo treatments, and in doing so raised money to fight childhood cancer. In 2015, the organization raised almost \$37 million through a fundraising model based on head-shaving events all over the country.

These events generate tens of thousands of photos each year—assets the St. Baldrick's marketing team can repurpose for digital and print messaging.

"We love using volunteer images from events because it gets people excited when they see themselves up on our Facebook page," explains Kathleen Ruddy, chief executive officer of St. Baldrick's Foundation. She says that in the past, some participants emailed their photos, others sent a link to Dropbox, and still others posted directly to sites like Flickr. St. Baldrick's needed a way to streamline its UGC with a simple upload process sent to all event organizers. Their tool helps them filter photos by location, date and, where appropriate, content topic. Plus it has a robust permissions feature to ensure photos are stored securely. "We have no shortage of stories to tell or information to share. Now we're honing in on best practices and building a foundation that's ready for the future," Ruddy says.

media (among others) where that asset is used and automatically updates it. A few years ago, Content Marketing Institute founder, Joe Pulizzi changed his Twitter handle. Oh the time we could have saved by using a DAM tool to hunt down all the spots where the old handle was used.

DAM solutions make your content more accessible for curation and reuse. For organizations with vast libraries of content, DAM technology can surface existing, evergreen content to be repurposed into something else.

Finally, DAM software helps with the less visible but critically important area of protecting your content assets in the event of a technology failure or data loss. It also lets you archive outdated content, preventing it from being used while keeping it visible as a reference to those with access.

Not only do these changes make for more efficient processes and less headaches internally, they also offer a keener view of the customer journey. You can combine the data from multiple points (e.g., social, website) to better identify patterns across all content types and be proactive about future content development and delivery. 

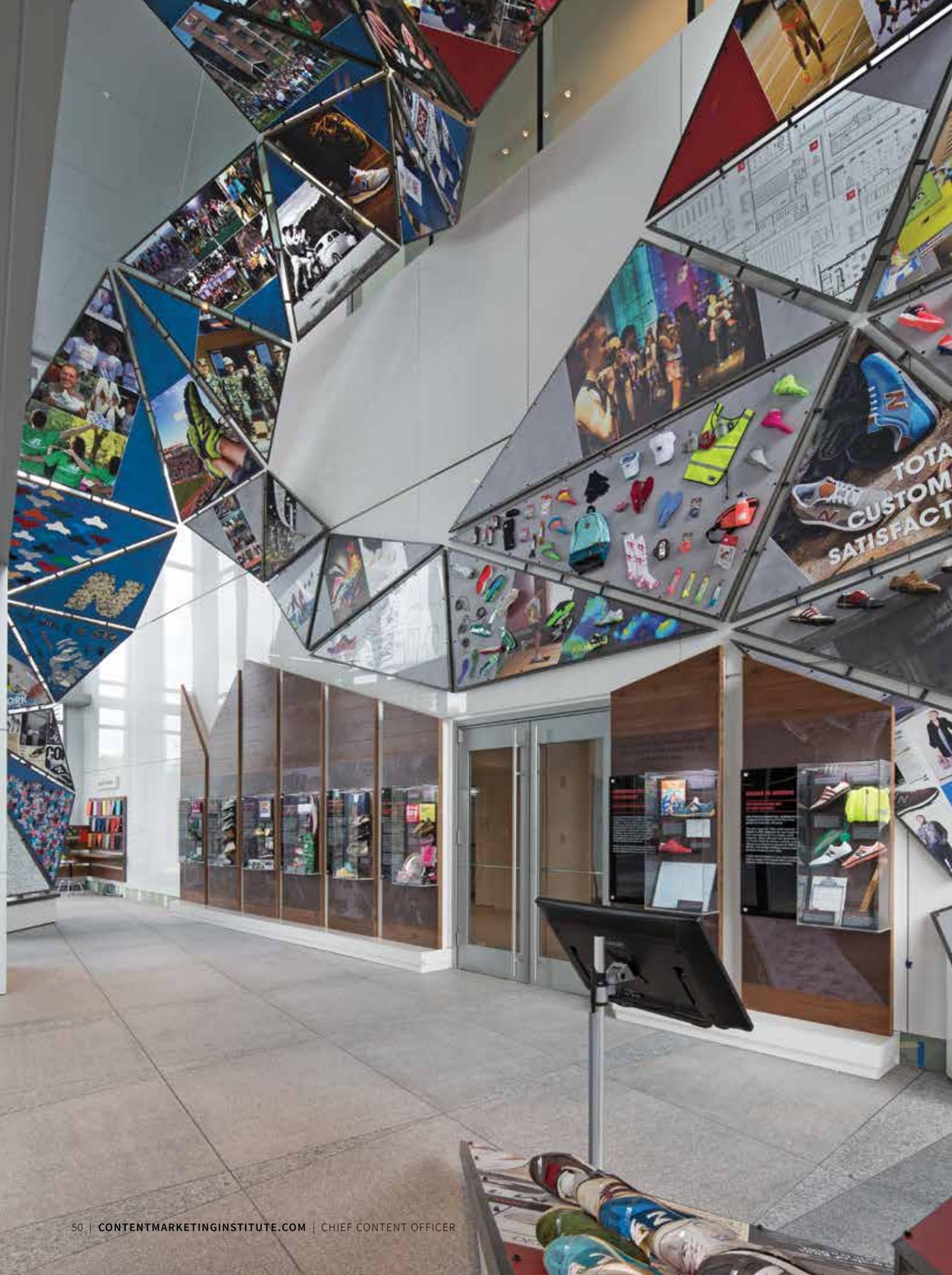


Cathy McPhillips
senior marketing director,
Content Marketing Institute

At the Content Marketing Institute we face challenges common to fast-growing content teams: each member of our team of 25-plus has personal preferences. Some store files on Dropbox, others manage files via Google Drive, and many collaborate by simply by emailing assets back and forth. Our efforts are inefficient and storage highly fragmented, leaving too much room for error. Is that research report the most current version? Is this image an approved image? DAM software offers a platform where companies can manage these large libraries of digital assets. This year we've resolved to adopt a more unified approach by investing in a DAM enterprise solution.

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Brand Museums

Companies like **New Balance** and **AT&T** are investing in museum-type installations to describe their role in the history of technology and innovation. Learn what drives these new immersive experiences and what to consider if you're embarking on a museum project.

Dawn Papandrea

As brands seek new ways to tell their stories, some are finding value in creating brand museums to showcase their company history and heritage. Whether it's a dedicated space in a flagship store or global headquarters, or a standalone venue such as the Harley-Davidson Museum in Milwaukee or the Mercedes-Benz Museum in Germany, nostalgic on-site visitor experiences can be an effective form of content marketing.

"Heritage plays really well with audiences," says Jason Dressel, managing director of client strategy and development for The History Factory, a heritage-management agency that recently helped launch the New Balance Global Headquarters Visitor Engagement Center and museum display, among many other projects. "There's a reason why there's 'throwback Thursday' and 'flashback Friday' on social media. People respond favorably to this kind of content," he says.

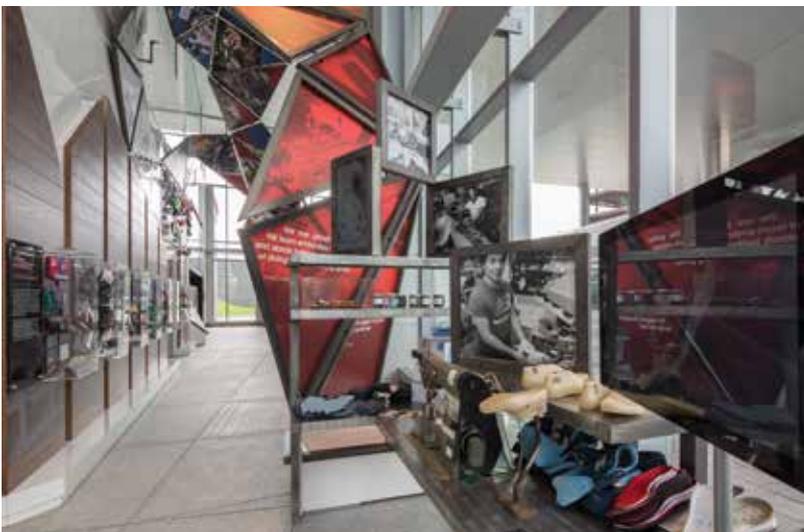
The idea is to preserve and promote heritage as a competitive advantage by creating meaningful connections with visitors. As Dressel says, "If you have the opportunity to reinforce and tell your story, why wouldn't you leverage that?"

AT&T's Jonathan Lander, director of visual merchandising and retail brand marketing, says, "Brands that have a rich history and have authenticity really have license for this kind of undertaking." Under his watch, the brand recently launched the Journey of Innovation environment in its flagship store in Chicago. "When you do something like this you don't want to just pat yourself on the back. You have to be very careful to show how it benefits the consumer and the world, and not just yourself," he says.

Take an in-depth look at how AT&T and New Balance are effectively telling their brand stories by looking into their past, and what went into these content-rich projects.



Learn more about developing live experiences for your customers. <http://cmi.media/liveexperiences>



PROJECT: New Balance Global Headquarters Visitor Engagement Center

Opened Sept. 16, 2015

When New Balance began building its new global headquarters in Boston, the plans included a visitor engagement center in the atrium that would appeal to a variety of people. "We knew visitors would include athletes, global collaborators, and even customers. But first and foremost we thought of our associates (employees)," says Christine Madigan, vice president of responsible leadership at New Balance. The goal was to focus on the company's culture, and how its history helped shape its products, its people and its philanthropy.

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A marathon of planning and content discovery

Madigan says the first big challenge was finding relevant content. “The History Factory had great ideas. We were moving out of our old building so we held contests and asked people to look at what was underneath their desks or hidden in closets at home. We knew generally what we wanted to say, but we spent a good amount of time figuring out what we had so we could showcase and tell those stories,” she says.

In fact, they engaged associates from around the world. “The outreach for artifacts and story ideas wasn’t just with the 600 people here, but with the 5,000-plus associates around the world,” says Madigan.

By targeting some long-term staffers, they gathered scores of interesting items, such as an associate’s passport showing all places he traveled to for business—demonstrating the company’s global growth. Focus groups and interviews with senior leadership drove story arcs and helped the team decide what to prioritize, says Madigan.

Of course, the museum also houses items that appeal to athletes and running enthusiasts, such as Jenny Simpson’s 2011 Track & Field World Championships gold medal for her 1,500-meter win.

“We made sure that we paid attention to big picture goals, but also every little detail,” says Madigan.

Telling a story through design

New Balance began as a company that engineered insert soles for footwear, which were inspired by the three-clawed chicken foot, that allows for a perfectly balanced step. That piece of brand iconography influenced the 3D tripod design of the atrium.

“We were working with a unique space—narrow, but long and tall. It was great to be able to use the tripod design, which also represents New Balance’s three core values: integrity, teamwork and total customer satisfaction,” says Madigan. Within each “leg” are smaller triangles that tell individual stories.

In addition to the visually appealing structure, there are digital kiosks for visitors who want to learn more and showcases featuring company artifacts.

“We offer a variety of experiences. Some visitors might be waiting for a while and have time to peruse, but others might only have a few minutes,” says Madigan.

Overall, whether they are prospective employees, current brand associates or brand loyalists fascinated by the company’s history, visitors have shared positive feedback. “When press comes through, the atrium seems to make it into every article. That’s a nice testament to how engaging it is,” says Madigan. “And, it’s also my favorite part of the whole building.”



PROJECT: The Journey of Innovation, AT&T flagship store, Chicago

Opened March 10, 2015

(the 139th anniversary of the first telephone call)

When AT&T launched its 10,000-square-foot flagship store in September 2012, the intent was to connect with the consumer. Selling smartphones was not the first goal, says Jonathan Lander, director of visual merchandising and retail brand marketing at AT&T. The space in the rear of the store was being used as an art gallery showcasing local artists, but it wasn’t luring in visitors and engaging them.

Continued on 54



After struggling with how to make that area productive, Lander and his team realized the space would be the perfect platform to display AT&T's latest technology (something that already interested leadership). The challenge: How to showcase ideas? "So much of what we do is intangible. How do you wrap your head around telling a story of innovation?" Lander says.

Where analog and digital worlds collide

Lander brought in a retail-design agency to think through the ideas AT&T wanted to communicate. "Innovation isn't a singular moment in time or a unique item, but takes place over 100 years at AT&T, starting with Alexander Graham Bell. Without giving that foundation of history, we really couldn't tell the story of today and the future," he says.

Lander refrains from calling the space a gallery or museum. "It's primarily an environment with new innovations, but with a very healthy dose of reverence for what AT&T was born from," he says.

The planning involved a year of research, poring through archival material and hours of digital content that dated to the 1930s. Among the popular artifacts chosen for display are the first transistor and Alexander Graham Bell's notebook. "People are fascinated by that," says Lander. And the huge letters on the 12-foot wall that say, "Come here I want you" (Bell's first spoken words on the telephone), draw visitors to the once-ignored space.

Alongside the artifacts are five touch-screen columns where visitors can learn about the present and future of communications. Perhaps the most popular spot is the wiki wall, which features 80-plus photo disks. Guests can interact with the wall using virtual reality; aim an iPad toward a photo on the wall to learn the story behind it. "Each (photo) tells a story of how AT&T participates in the global community," says Lander.

Mobilizing the brand content

"Not a week goes by without tour groups and school groups coming through," says Lander. And by encouraging the #attmichavenue hashtag on signage throughout the store and outside, AT&T brings the in-person experience to digital platforms. The space has earned AT&T a lot of media coverage, and won industry awards for Lander's team. "It's been a real feather in our caps," he says. ☞

Dawn Papandrea is a freelance writer specializing in content marketing and personal finance. Find her @dawnpapandrea.

How to Make a Brand Museum Come to Life: Do's and Don'ts

Emily O'Hara, senior exhibit content developer at the Museum of Science in Boston, shares her museum-storytelling best practices.

Do ample audience research before and during development.

"We do a lot of prototyping and research at every stage. Before we flesh anything out, we talk to visitors about what they already know about the content to find out where they're coming from so we can build on their previous knowledge," says O'Hara.

Consider the different types of visitors you will have.

When developing the museum's most recent exhibit, the Yawkey Gallery on the Charles River, O'Hara says it was important to mix hands-on interactions with sections that would allow for some reflection. "There are different personalities. One person may want to engage physically, while another wants to read more of the descriptions," she says. Offering a range of things in proximity to each other allows groups to be together, but individuals can do the things that appeal to them.

Experiment. It's important to test your exhibit. "If you're going to add interaction or physical manipulation, make it durable. People will use items in ways you never expected," she says.

Evaluate and tweak after your launch.

When exhibits open, O'Hara's team is on the lookout for any immediate changes that may be needed, such as flow issues that aren't discovered until a crowd enters the space. "Once it's open, look back at original goals and measure yourself against that," she says. "Look and see how visitors are using the space—is it as you intended?"

Be thoughtful about technology.

All clients are looking to have a technology component integrated into these experiences to reinforce that they're forward looking, says Dressel. But the hardware and software need to make sense in relation to what you're communicating. "A common pitfall is investing in expensive big screens or software systems before thinking through the intended visitor experience, the content strategy and the best way to deploy it."

Don't let the coolest artifacts distract from your message.

Many times there's a disconnect between the content brands begin with, and the content needed to communicate the intended message, says Dressel. For instance, one of his railroad company clients that wanted to spotlight its safety innovations ultimately scrapped an exhibit that focused on its early passenger rail services. "The company had beautiful artifacts we could have included from their bygone era of passenger rail, but we mutually concluded it was irrelevant to their communications goals for the museum," he says.

Have a strong plan to execute against.

As obvious as it sounds, be clear about your objectives at the outset. Everything—your staffing model, budget, facility space, and content and design strategies—should be driven by what you're looking to accomplish. Clients are often inspired by ideas they see in history museums or other cultural institutions, but those organizations generally have a very different mission than the objectives of a company or brand.

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PERSONA-DRIVEN CONTENT MARKETING

Team of **DAN BRISCOE**, vice president of marketing (top), and **SKYLER MOSS**, director of digital marketing (bottom), **HCSS**



Standout Performance

Everyone talks about customer focus, but most don't take it as seriously as the HCSS marketing team and its leaders, Dan Briscoe and Skyler Moss.

HCSS, a construction software company that helps civil and industrial contractors manage projects from bid to completion, has been in business for 30 years. Its customers build roads, bridges, wastewater treatment plants, dams, pipelines and more. HCSS tried to focus on its customers' pain points, but found it needed to refine its audience personas to improve its content creation and distribution processes.

The HCSS marketing team used surveys, interviews and subject matter experts to nail down detailed descriptions of its target audiences. Everything from age, gender and educational background to lifestyle and personal challenges was recorded for estimators, project managers, foremen, safety officers, equipment managers, executives, IT professionals and more. The new personas helped HCSS create more targeted and influential content—addressing things like keeping employees safe, creating more realistic budgets and project timelines, and eliminating tedious office processes.

The new research-based insights also helped the marketing team create new and unique projects like the Most Interesting Project awards and the Construction Intern Awards. These contests give customers a platform to showcase the work

they do across the country (and beyond) using HCSS software, as well as highlight companies' interns and internship programs.

Cool Project

Based on the lessons learned from building personas, Briscoe and Moss executed the vision of CEO Mike Rydin: a nonprofit movement called I Build America.

"Companies in the construction industry know they contribute value, but they don't tell the story very well," says Briscoe. "We wanted to help with that."

The project is all about building pride within the industry and its workers, educating the general public about the value of construction, and helping recruit the next generation of workers. It was so well received that HCSS launched a digital marketing agency internally to help clients with videos, brochures, website development, SEO, social media and more. While the work may provide an additional revenue stream, Moss says it's not about the money. What they've achieved is a deeper relationship with customers that shows HCSS is not just trying to sell software but helping customers be more successful.

CONTENT MARKETING CULTURE

DUSTY DIMERCURIO, head of content marketing and strategy, **Autodesk**



Standout Performance

Bringing about organizational change can be a long, lonely road, but patience and persistence can pay off. No one knows this better than Dusty DiMercurio, who made a pitch to hire the company's first content marketing manager and launch a multi-award-winning thought leadership publication called Line//Shape//Space. The work his team has done over the past few years has helped transform Autodesk into a culture of content.

Autodesk provides 3D design, engineering and software tools to help architects, engineers, contractors, manufacturers and entertainment companies build a better world.

In fiscal year 2016, Line//Shape//Space earned 1.5 million views, with nearly 50 percent of traffic coming from organic sources—something DiMercurio attributes to SEO and audience targeting. He also measures article completion rates to see if people are truly engaging or just clicking in and out.

Cool Project

DiMercurio's team created an overarching editorial framework for Line//Shape//Space that they refer to as head, heart and hands. The "head" is thought leadership content; the "heart" is stories of success and innovation; and the "hands" is the pragmatic, tangible business advice, like how to hire an architect for your firm.

The content on the site might be described as pre-funnel, essentially trying to engage and influence their target audiences well before they arrive on the company website. DiMercurio's team works to start the conversation and invites the audience to take the next step in the journey onto the appropriate industry-specific area of the main Autodesk website.

NICHE CONTENT MARKETING

THAO LE, vice president of marketing, **Hyland's, Inc.**



Standout Performance

Unlike the other nominees, Thao Le's success isn't the result of following industry best practices, analyzing reams of data or creating a culture of content in a huge organization. For her, it was discovering an authentic and unique way to connect with a specific community of customers.

Le says niche marketing is finding "one branch on the tree that can't be split further" (i.e., finding a level of specialization that can't be subdivided into smaller parts). Once you've found it, she says, you can create something to delight and satisfy, and the word will spread.

Hyland's, Inc., a division of Standard Homeopathic Co., makes homeopathic medicines with natural ingredients, including a leg-cramp product targeted to active adults. The perfect niche for the leg-cramp product turned out to be a community of pickleball players. Yes, pickleball!

Although Le earned the moniker of "mad scientist" after pitching the idea to her executive team, she's proven that a focused niche marketing campaign can score big engagement points.

Cool Project

Pickleball combines elements of badminton, tennis and table tennis—and it's particularly popular among older players because Pickleball courts are

smaller than tennis courts. Plus it is one of the fastest-growing activities in the world; it's even poised to be an event in The World Games in 2019, for which Hyland's will likely be a sponsor.

As the Hyland team did more research, they discovered there wasn't a destination for content about pickleball, so they developed Pickleball Channel. Rusty Howes (owner of Rumer Studios, and executive producer and director of Hyland's Digital Media Lab) and his team talk to people (a lot of people), get their stories and sometimes even travel to pickleball tournaments to create authentic content that truly represents both the people and the sport.

Within two years, Pickleball Channel has become the largest media outlet for pickleball in the world. It has over 14,000 likes on Facebook and more than 1.2 million views on the channel. Le and her team hear from enthusiasts in Croatia, India and Africa—without spending any advertising or marketing dollars in those places.

Even better, the testimonials they've received from athletes who use the leg-cramp products are real and priceless. 

INTEGRATED, AGILE CONTENT MARKETING

TOBIAS (TOBY) LEE
CMO, **Thomson Reuters, Tax & Accounting**



Standout Performance

As CMO of the tax and accounting division of Thomson Reuters, Toby Lee is making big headway on his organization's toughest problems—issues like improving customer experience, shortening the buying cycle, and getting divisions on the same page.

Lee says his priority is letting data point the way to achieve greater efficiency and returns. For example, data showed that the longer it takes a customer to transition from purchase to adoption, the less likely they are to renew and also realize the true value of their purchase. Shortening that cycle allowed his team to improve customer lifetime value and provide a positive customer experience. As Lee characterizes it, he's working to create an action-oriented culture that focuses on key data points to hone in what moves business for the company.

Cool Project

Lee developed 45 distinct personas and 25 customer-journey maps over two years. His research showed that one of the key personas—people who work in the

tax department—tend to be introverted and reticent to push for change in the business. His team created the concept of the "taxologist" (a tax professional who uses technology to get results) and developed an arsenal of educational and inspirational content for them.

To take the concept further, the team also created its own Taxologist Award to recognize innovators in tax and accounting. The effort aims to help tax professionals feel proud of their work, and even celebrate their quirks. Today, you'll find "taxologist" as an officially defined skill on LinkedIn, and a growing number of practitioners are using the word in their titles.

Up next for Lee? Taking his learnings to the legal division of the company, where he was tapped last quarter to spearhead the global marketing strategy, including content marketing!

CREATION OF A CONTENT MARKETING PRACTICE/STRATEGY

MARGARET MAGNARELLI,
managing editor/senior director,
marketing, **Monster**



Standout Performance

As a traditional journalist turned content marketer, Margaret Magnarelli (who was the executive editor of Money magazine and Money.com) was brought on board to tame a content “monster.” Although Monster has a long history of producing digital content in the career space, it needed a reboot to reconnect with its job-seeker market.

In less than a year, Magnarelli has implemented a lot of major changes, including growing her staff from three to six, shifting resources and budget allocation, and developing a new content marketing strategy to focus on job seekers. The work has paid off, earning Monster a nomination by Digiday as a finalist for Best In-House Content Brand Studio 2016.

Cool Project

Magnarelli saw an opportunity to shift the legacy digital brand forward by focusing on its voice. Collaborating with all internal stakeholders, Magnarelli was able to align the objectives for content marketing with the objectives of the company, and so far the organization likes the results. Content page views were up 48 percent in the first quarter of 2016 compared to the first quarter of 2015; and job searches initiated from

content pages on the site were up 29 percent for the same period.

Revamping the site’s content came down to identifying the key topic areas that needed coverage and adopting a consistent editorial publishing schedule (they produce 20 new assets per week). Magnarelli created what she calls the three pillars of content—“how” (utility-based content), “now” (real-time content) and “wow” (content for social sharing)—and put an editor in charge of each pillar.

Over the next six months, Magnarelli aims to focus more on content user experience and further improving conversions via content. As for a long-term strategy, the team is working on restructuring the backlog of existing content to improve search engine rankings, creating a video strategy to drive traffic from social to search, and developing more syndication partners (the site already works with Fortune.com and FastCompany.com) ... meaning Monster’s reinvention has only just begun.

CONTENT MARKETING FOR INDUSTRY INNOVATION

AMANDA TODOROVICH,
director of content marketing,
Cleveland Clinic



Standout Performance

When asked what she thinks is the coolest part of her job, Amanda Todorovich explains, “We’re not driven by a top-down mandated goal.” Instead, she and her team dream up big audacious “what-ifs” and set ambitious goals for themselves. The fun, she says, is seeing their self-driven, aggressive approach pay off year after year.

Todorovich joined Cleveland Clinic, a top-ranked hospital system, in 2013 as the manager of digital marketing. She and her three-person team grew its Health Hub blog (now called Health Essentials) from 200,000 visits per month to 3.2 million per month in 18 months—all by writing and publishing three to five original blog posts each day. Today, Health Essentials has over 4 million monthly visitors, making it one of the most visited health-care destinations online. Its social media following is impressive, too, with more than 1.5 million Facebook fans and 550,000 followers on Twitter.

What’s most notable is that Todorovich has found ways to monetize the traffic to supplement her budget and keep reinvesting in continuous improvements to Cleveland Clinic’s owned web properties. For instance, this year, she launched a strategic partnership with About.com that brings in revenue via advertising on the Health Essentials

blog. Todorovich also previously established a partnership with NewsCred that generates revenue from syndicating Cleveland Clinic content to other brands and websites.

Cool Project

To manage the health of this giant content machine, Todorovich’s team created a microsite called OnBrand that provides a detailed brand manual on voice, style, tone and writing guidelines. OnBrand continuously updates the guidelines and assets for all content producers, including physicians (a necessity in an organization as large and diverse as Cleveland Clinic).

Data drives nearly everything her team decides to do. They look at engagement numbers and topics that do well, and test every variable they can. Todorovich says it’s been an evolution of pulling together disparate functions, establishing best practices and developing a culture that’s data driven—plus a team that’s always curious about what elements of their work will perform better.



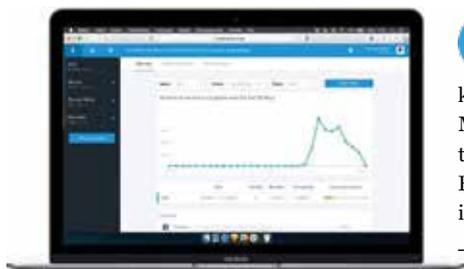
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What are your favorite social-monitoring tools?



MENTION

Mention is great for tracking any mention of your brand or other keywords anywhere online, including social media sites. It's sort of like Google Alerts on steroids. My favorite Mention feature is the ability to connect multiple Twitter accounts. This allows me to like, retweet and reply to any social media mentions that pop up in the Mention feed—not only FreightCenter's account, but also my own and even our CEO's. Mention also provides useful insight into Twitter and web influencers, as well as competitive analyses.

DANIELLE HUTCHINS, FREIGHTCENTER, @DANIELLEFC

POSTREACH

POSTREACH

PostReach is a tool to measure content performance on social media

by monitoring shares, reach and key influencers. Its beauty is through the RSS feature, which allows users to quickly connect a content feed for automatic social monitoring and dynamic reporting. There aren't any bells and whistles since it's so new, but the core functionality is perfect for content marketers who need a social analytics tool to set and forget.

JESSICA ELLE, FOREST GIANT, @JESSICAELLE



CRIMSON HEXAGON & BRANDWATCH

CRIMSON HEXAGON & BRANDWATCH

When it comes to any social-media-listening tool, it is important to remember the real power of data is the insights hidden within.

Crimson Hexagon is a powerful listening tool with the best Boolean search I've experienced. It is built for highly analytical folks who like to read and parse through raw data. If you can invest the time, you can gain deep insights.

Brandwatch is an exceptional listening tool to glean good insights and has great visualization to pass along in presentations. Sharing the information in a consumable manner is a big strength for Brandwatch and the search functionality is good.

GARY J. NIX, THEBRANDARCHIST, @MR_MCFLY

FOLLOWERWONK

FOLLOWERWONK

Followerwonk from Moz allows me

to analyze the Twitter authority rating and follower numbers of our Twitter and our competitors. In addition, we can check up on the main words our competitors are tweeting and when their followers are most active. We learn about our target audience and assess when is the best time to post, which helps increase our authority rating—the authority of our followers, our follower count and number interactions (tweets, retweets, likes).

ALI NEWTON, THE DISPLAY CENTRE, @DISPLAYCENTRE



SIMPLY MEASURED

We gravitate to Simply Measured for all our clients' competitive reporting. To measure the effectiveness of their social content and how it measures up to their direct competitors, Simply Measured reporting has streamlined the process, allowing us to spend more time analyzing the data rather than exporting and formatting it.

CHRIS MORENO, ZOG DIGITAL, @SENORMORENO

NETBASE

NETBASE

We just started using Netbase for social listening, which provides analytics on how our clients' campaigns are making an impact on digital word of mouth. We use it to report on hashtags, mentions, share of voice, sentiment, etc., as well as to inform our strategy and shape our story by knowing voice of consumer—even most common hashtags used for keywords. As much as I drool over useful data, I swoon for simple UI. So far Netbase delivers both.

ANNE BUEHNER, RED DOOR INTERACTIVE, @ANNRIPLEY

DEPARTMENT EDITOR



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



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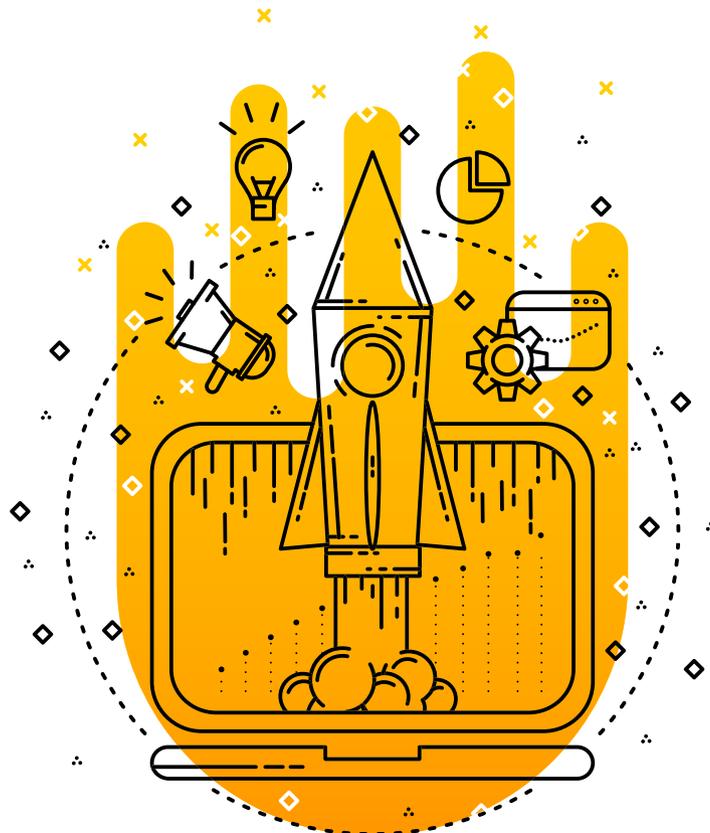
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Make Media Research a Content Priority

To distribute your content effectively, invest in research. Doing so will ensure your best creations won't fall on deaf ears.

Dawn Papandrea

Most marketers know that having a documented content marketing strategy and understanding one's audience are vital for success. Where you may fall short, however, is by under-investing in media research—the type of research that will help uncover how you will distribute and promote your content *before* you create it. That from Chad Pollitt, vice president of audience and co-founder of Relevance, and author of *The Content Promotion Manifesto*.

"Research will not only tell you who you're writing for, it will also uncover how you're going to promote your content from an earned and paid perspective," he says.

In other words, the days of "if you build it, they will come," are over, says Pollitt. Today's content marketers must connect with audiences on their turf.

Standing Out in a Surplus World

Pollitt says the notion that good content can single handedly grow an audience was true when content marketing was a novel concept. "But the era of content deficits is over," he says.

To stand out in our content-saturated world, digital marketers must leverage earned and paid media, says Pollitt. "We have to do native advertising and media outreach, and place bylines on other websites to tap into other audiences. When there's a content surplus, not doing rigorous media research before you create content is a recipe for disaster," he says.

Delving into buyer personas is just the beginning, says Pollitt; you must also understand where those target audiences hang out online, and research ways to infiltrate those publications and networks. Only then can you establish relationships with journalists and influencers who have the power to give your content free coverage or to enter into paid opportunities with perfectly matched publishing partners.

Choose Paid Partners Carefully

The function of paid content is to reach audiences at scale. For top-funnel content marketing, Pollitt says native email and sponsored content perform the best (and keep your eye on social native opportunities on the horizon). To optimize your spend, research partners that can amplify your content and fit your budget (see sidebar).

Not spending adequate time exploring paid and earned media options is a huge missed opportunity, says Pollitt. By doing the right research ahead of time, though, the paid/earned double-punch is more likely to drive your most important KPIs.

How to Win Earned Media and Influencers

Identify the most popular outlets and influencers in your industry.

In an e-book project Chad Pollitt's company, Relevance, did with Teradata, the group garnered more than 40 media placements. The most surprising source of high conversions came from a niche site called KDnuggets. "Without research, we would have never uncovered that such a website even existed," he says. Pollitt says tools like Cision, BuzzSumo and Meltwater can help in this research

Show an interest in their work. Before cold calling an influencer or editor you want to work with, see what has performed well for them socially. That way when you reach out, you can compliment their coverage and offer a new angle or take on their hottest topic, says Pollitt.

Curate a piece of influencer-inspired content. When Relevance was working on a campaign targeting the woodworking industry, they started by compiling a list of the top 40 influencers in the space, from Bob Villa to less-famous bloggers. "We reached out for their No. 1 woodworking tip and created an infographic with all 40 tips. Once we were finished, we emailed them all the finished product," says Pollitt. Each influencer then promoted the graphic to their followers. Success!

Make social sharing easy. Whether it's pre-writing tweets or Facebook posts, or creating embeddable graphics, the more shareable you make your content, the more likely influencers will take the time to disseminate your work.

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What Will You Find Behind the Blue Door?

Known for classic china patterns and elegant tea cups, 250-year-old British luxury brand **Wedgwood** recently launched *Behind the Blue Door*, an online magazine that incorporates its tea-ware and other products into editorial covering food, drink, home, lifestyle and fashion. Seamlessly blending the British afternoon-tea tradition with modern blogger sensibilities, *Behind the Blue Door* entertains and inspires with articles like “Six ways to match your tea to your mood” and “Mud, music, and manor houses: festivals in stately homes.” The digital magazine’s content is accompanied by eye-catching social media profiles showcasing elegant and enviable scenes of tea-party treats, floral frocks and stylish home interiors.



BACK TO SCHOOL WITH DELL

How can content marketers make the most of back-to-school season? Partnering with influencers is one popular and effective method. A recent survey by Rakuten Marketing showed that more than a quarter of parents have purchased an item after seeing a celebrity’s child wearing it. After tapping YouTube influencers for fall 2014 back-to-school season, **Dell** tried something different in 2015 with *The New Experts*, a docuseries about young achievers and how technology helps them achieve their dreams. The series is made up of six inspirational 90-second videos that profile, among others, a 14-year-old fashion designer, 19-year-old YouTube star and 21-year-old nuclear physicist.



Raising Underawareness

Kimberly-Clark, a brand known for Huggies diapers, is using humor to talk about an uncomfortable issue: adult incontinence. As life spans lengthen, adult-incontinence garments are set to become a large and lucrative market. Market research firm Euromonitor International recently forecasted a 48 percent increase in sales in the category, and in only a decade, U.S. sales of diapers for adults could surpass those for babies. “We’re trying to make the product more normal, and even fun, with real people in our ads saying, ‘Hey, I have bladder leakage, and it’s no big deal,’” said Jay Gottlieb, head of Kimberly-Clark’s adult and feminine-care business in North America.

That’s where the Underawareness movement comes in. To “support the millions who need a different kind of underwear,” Kimberly-Clark produced a rap video featuring **Depend** employees going about their business around one of the company’s factories while wearing nothing below the waist except Depend adult briefs. The rap’s lyrics explain that incontinence happens to people of all ages and encourage listeners to “drop their pants for underawareness.” The company also sponsored a free concert in New York and introduced a social media campaign to raise up to \$3 million for an incontinence-awareness charity.



CHEERS TO SURPRISES!

Hoping to reach a new demographic, champagne house **Veuve Clicquot** is targeting millennial women with a new digital content project that includes three short films and plenty of GIFs housed on the historic French brand’s Tumblr page. The Let Life Surprise You films are inspired by and told from the point of view of Barbe-Nicole Ponsardin, the woman known as Madame Clicquot, who in 1805 at the age of 27 took charge of the business after her husband’s unexpected death.

“Her story mirrors many women that we admire today, and she was doing this during a much less progressive time in history. The more people learn about the product and its origins, the more they’ll understand what a wonderful and rich story there is to be told,” said Brian Carley, CCO at digital agency Rokkan. Veuve Clicquot hopes the content helps the brand connect with accomplished, influential young women by showing them how the champagne can make all the difference in particular life moments—from entertaining to negotiating a deal.

#FINDYOURPARK, THEN COLOR IT

Coloring books are all the rage with adults looking for a new way to relax and meditate, and the **National Park Foundation** (the official non-profit arm of America’s national parks) is getting in on the action. In partnership with hitRECORD, the open-collaborative production company founded by actor **Joseph Gordon-Levitt**, the foundation rolled out a series of creative content projects inspired by the Find-Your-Park movement.

The project—which marks the centennial anniversary of the National Parks Service—includes everything from animated safety videos, campfire stories, postcard sets and baby onesies to a 96-page Color Your Park book. The book’s detailed line drawings come from 30 artists who are part of hitRECORD’s global community and spent a year creating original artwork celebrating the nature, culture and history preserved by the National Park Service.

“People might not traditionally associate art, film and music with our national parks, so through our partnership with hitRECORD we are opening people’s eyes to all that a park can be,” says National Park Foundation president Will Shafroth. “And not only that, we’re also helping people discover all the different ways they can help support our national parks. Whether it’s a T-shirt or a coloring book, these new items will help more people connect with parks.”



DEPARTMENT EDITOR



Natalya Minkovsky is a content strategist who lives and works in Washington, D.C. Follow her @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. In this issue, Davis implores the head of SEO and content at the mobile payment-processing company, **Square**, to put down the social-media megaphone and begin sharing others' content.

Marc Baumann
Head of SEO and Content
Square

Dear Mr. Baumann,

I just stopped following @Square on Twitter and I wanted to let you know why. It's not because you don't share links to valuable content. You do that all the time. It's not because I didn't find the content you post insightful or clever. It is. In fact, I think the content you create on your content platform, Town Square, is excellent.

I stopped following @Square because I realized you rarely (if ever) share anyone else's content. You've established yourselves as experts in the market, and I certainly find much of your content to be objective; but you can't possibly believe there is no other source of insight or information that would benefit your audience.

Maybe it's just me, but I believe truly engaged social brands are humble enough to share smart, focused insights with their audience from a variety of credible sources.

Here's the good news ... This is an easy issue to fix. Perhaps your team could try the Social Media 4-1-1 Rule: For every one self-serving tweet, you should retweet one relevant tweet, and most importantly share four pieces of relevant content written by others.

Marc, I'd love to refollow @Square. If your team agrees to share even one piece of valuable content every day from a source other than Square, I'll not only refollow you, I'll share the best insight with my audience! After all, isn't that the goal of a truly engaged social brand?

What do you say? Do we have a deal?

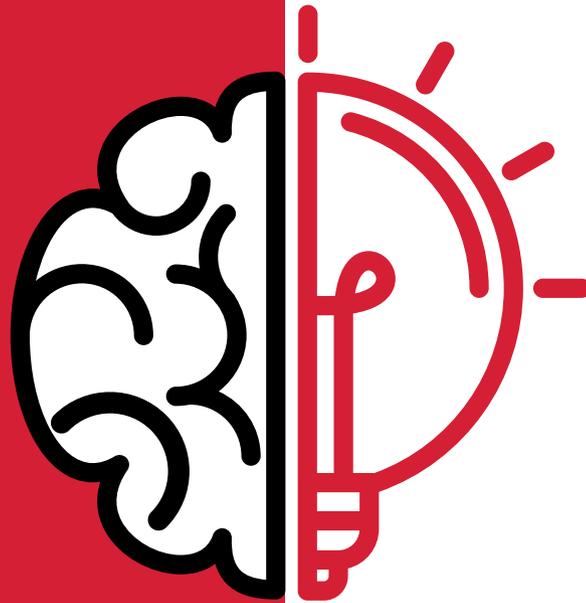
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DEPARTMENT COLUMNIST



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