

CONTENT MARKETING STRATEGY FOR EXECUTIVES

April 2016



CHIEF CONTENT OFFICER

## THE AGENCY ISSUE

NATIVE ADVERTISING TECH GUIDE


THE SNAPCHAT SEQUEL

DOCUMENTARY STORYTELLING  
FOR BRANDS

# TRICKS & SUBTERFUGE

Advertisers resorting to creepy tactics may seal their fate.

**ALSO INSIDE:** THE MEGA LIST OF CONTENT AGENCIES

ad  libs

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plural noun

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content.  
noun

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# Agency Beware

As this is our agency issue, I'm going to offer some helpful advice I've learned about content marketing agencies over 20 years in the business. (Source: I used to run a publishing agency.)

But first ... the grim part: Most content marketing agencies are horrible.

Now before all you agency people get overheated, let me slightly revise that statement: Most self-styled content marketing agencies are not content marketing agencies at all. They are horrible because they are marketing agencies that also help clients with content. Just because an agency lists content as a service it can provide along with a hundred others, does that qualify it as content marketing agency? I think not.

What *does* define a great content marketing agency? The list is longer than I have room for here, but three critical ingredients stick out:

## They eat their own dog food.

Content marketing agencies have a significant prospect- or customer-building effort rooted in a content marketing approach. They use their own content activities to experiment, identify great talent, try out new approaches and understand content's opportunities and limitations. I know what you thinking ... "Blah-blah-blah cobbler's shoes." I don't agree. If you believe in content, you practice it. Enough said.

## They avoid that #\$\$&%\*! word.

If the word *campaign* is thrown around client meetings as often as Don Draper smoked cigarettes, it signals a significant problem. Campaigns are apt in warfare, politics and advertising—not in content marketing. Campaigns stop. Content marketing may evolve, but it should never stop. That's because you need to build a relationship with an audience ... and relationships take time. A lot of time.

## They deliver more than stuff.

Well-executed content marketing creates a powerful organizational asset: your audience. When content helps you earn attention and loyal followers over time, you're transforming your marketing organization from a cost center to a strategic asset.

Next time you go to a meeting with your agency, notice how concerned it is about helping you (the client) create and sustain an audience. I'll put real money down it isn't. True content marketing agencies constantly think about how they'll build and maintain an audience over time and how that audience will ultimately deliver on your business goals.

In the span of nine years I've seen every agency on the planet go from zero content marketing services to an exhaustive list that would make Burt Baskin and Irv Robbins blush. There are good (even great) content marketing agencies out there. Your challenge is to find them. [☞](#)



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>



***Most self-styled content marketing agencies are not content marketing agencies at all.***

Yours in content,

**Joe Pulizzi**

Founder

Content Marketing Institute

@JoePulizzi





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APRIL 2016

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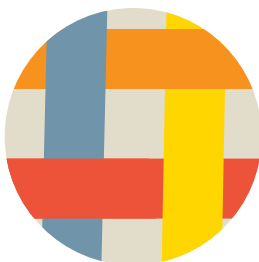
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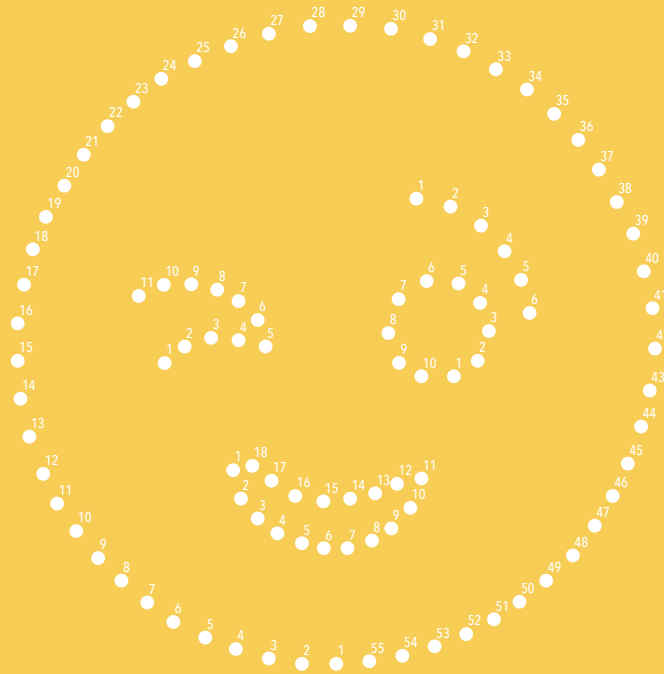
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# The Audience Takes Charge

Need evidence consumers hate advertising?

Of course you don't. The signs are everywhere—from the rise of ad-blocking software to the popularity of cord-cutting. Not to be dismissed easily, some ad industry forces are promising to improve, while others dig in for a fight with anti-ad-blockers.

## Can advertising survive or is it too late?

*Kirk Cheyfitz*

“Ad blocking is not something we control; it's something the consumer controls.” Mike Donahue, ad agency veteran and former executive vice president of the American Association of Advertising Agencies is talking to a roomful of leading marketers at the Wharton School of Business.

“If we don't start to change this business,” Donahue continues. Then he pauses for a moment and takes a different tack. “If you don't like change, you'll like irrelevance a lot less,” he concludes.

Ad blocking is just one sign of the recent popular rebellion against advertising. Such signs suggest irrelevance is where much of the ad business has been headed for the past 20 years.

Donahue was one of many industry leaders expressing deep concern at the recent annual meeting of Wharton's Future of Advertising Program, whose global advisory board includes academics, agency executives, clients, experts from the major digital platforms (like Google and Facebook) and others. The program is one of the country's most important forums for marketing thinking.

Blocking ads is the most visible and (to the industry) most terrifying

symptom of the powerful phenomenon at the heart of the Internet: audience control. The Internet has exploded across the globe primarily because it gives audiences unprecedented and irreversible control to choose the media they will consume—how, when, from whom and in whatever form they wish.

The Internet has thoroughly revolutionized the media business. Now it's doing the same to everything else, giving people more control over their cars, homes, offices, refrigerators, thermostats and so on. Such control is the addictive gift the Internet gives.

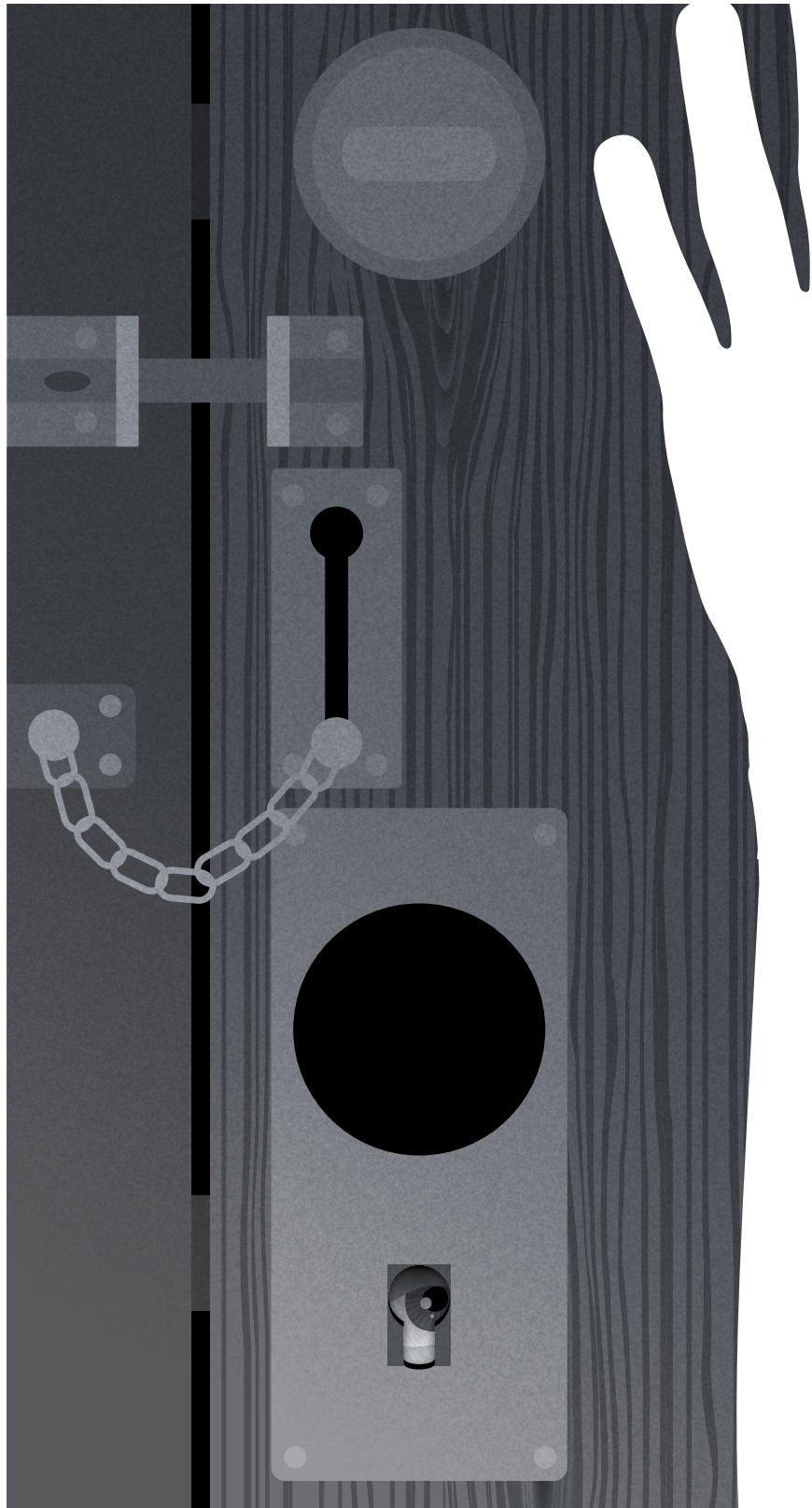
### **An embarrassment of audience antagonism**

Audience control has created a uniquely embarrassing moment for adland. The audience (formerly known as “consumers” or “users”) has a stunning set of digital ad-avoidance tools that includes DVRs, streaming audio and video, news-aggregation widgets, ad blockers, browser extensions that disable the ad industry’s privacy-invading, data-gathering trackers and lots more.

This puts advertising in the same boat as “real” media companies—entertainment and news outfits like NBC Universal, Disney, Netflix, The New York Times, Def Jam, Random House and so on. If you don’t create stuff that really matters to people—stuff they actually want to see and hear—you will be ignored, avoided and blocked.

It was not until late last summer, with the steady rise of ad-blocking software, that the ad business was finally forced to admit it had a problem.

Digital advertising’s trade group—the Interactive Advertising Bureau—first blamed everyone but the ad business, declaring ad-blocking “highway robbery.” In adland’s self-deluding narrative, “consumers” signed an unwritten, perpetual contract in the 1950s requiring everyone to tolerate annoying, interruptive ads in exchange for free content. The audience, however, can’t recall having made such a stupid deal. The IAB soon turned tail, declaring the ad industry had “messed up” by ignoring the audience’s needs and desires. The





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confession sounded hollow, frankly. (If you're curious, judge it for yourself: [www.iab.com/news/lean](http://www.iab.com/news/lean).) IAB chief Randall Rothenberg recently doubled down on IAB's hubristic message, accusing ad blockers of trying to "constrict ... freedom of speech."

## Waking up decades after the alarm goes off

There is, of course, no excuse for this mess. A hint to the audience's insurrection actually arrived some 17 years ago with the Cluetrain Manifesto, a declaration of the sweeping social and commercial revolution the web was spawning. Cluetrain's authors thought they were stating the obvious, but their manifesto and subsequent book created a sensation.

The manifesto set forth 95 theses—new rules of digital media and the new audiences being collected by the Internet.

**Thesis 74:** "We are immune to advertising. Just forget it."

**Thesis 75:** "If you want us to talk to you, tell us something. Make it something interesting for a change."

This was one of the first of an uncountable number of warnings issued over time to the media industry, including the ad business.

It was 2001 when Yoram Wind, a globally known marketing expert (see sidebar on page 13), first wrote about the rise of "empowered and skeptical" audiences online. Wind, known to everyone as Jerry, is the senior Wharton professor and consultant to industry who founded and leads the Wharton Future of Advertising Program.

Wind sees ad blocking as the audience's reasonable response to "dumb, destructive ads that are meaningless." He believes the industry must welcome ad blockers and try to make them smarter so audiences can still choose to see marketing messages that meet their personal interests. He has a low opinion of one industry response, which has been to encourage technology that defeats ad blocking so people can be forced to see ads. "The thing they want to avoid doing is trying to block the ad blockers," Wind says. "It's the dumbest thing they can do."

The rest of the media business has been struggling longer to cope with the consequences of advancing audience control. Half the newspaper business has disappeared because the audience learned to curate its own news online. The music business failed to sell music in the form the audience wanted; digital streaming took over by allowing people to compile personalized playlists, one song at a time.

The wake-up calls keep arriving. But the backers of traditional ad-supported TV, the lifeblood of the

*Continued on 14*

## Perspectives from Industry

**As ad-blocking grows, how will brands get their messages seen and heard?**



**Adam Penenberg**

*Leading tech journalist; professor of journalism at New York University; author of numerous books, including Viral Loop: From Facebook to Twitter, How Today's Smartest Businesses Grow Themselves.*

The use of ad blockers has more than tripled over the past three years to 181 million users today and the growth rate is torrential. Think about it. People hate ads so much they're willing to go to the trouble of downloading a chunk of software just so they can escape them. That's a bad position to be in.

Here's a thought: Don't hijack my screen (desktop, mobile and otherwise) with unwanted come-ons in windows that require the dexterity of a mohel or a diamond cutter to close. It's lazy and you're just engendering ill will. The trick is to give me something I want or might like. Don't rely on lazy ad banners and inane TV spots. Add value to my life. Tell me something I should know or would enjoy hearing about. In exchange I'll grant you my interest—until you get boring or ask me for money like a subway panhandler. If you publish an article that is like real journalism, warts and all, that reveals something intriguing about the world, I might even buy your thingamajig.

Either that or pay me. My time and attention have value.



**Rob Rasmussen**

*Independent creative consultant; former chief creative officer, Story Worldwide; creator of the legendary Beta-7 digital campaign for Sega (named "non-TV campaign of the decade" in The Book of Tens).*



## BOOK REVIEW

### ***Beyond Advertising: Creating Value Through All Customer Touchpoints***

By Yoram (Jerry) Wind and Catharine Findiesen Hays  
Wiley, February 2016

Reviewed by Kirk Cheyfitz

In the new book *Beyond Advertising*, Albert Einstein is quoted as saying, “Without changing our pattern of thought, we will not be able to solve the problems we created with our current pattern of thought.”

If ever there were an industry whose long-held and current thought pattern has created problems, it is the ad industry. It was refreshing to see this quote early in one of the most useful books in years about the changes that are needed in adland.

Einstein presumably was asking fellow physicists to open their minds to a new model of time, space and the universe. *Beyond Advertising* asks marketers to adopt a new mental model of how brands talk to people. Einstein may have had the easier job.

*Beyond Advertising*’s authors, Yoram (Jerry) Wind and Catharine Findiesen Hays, are leading scholars and practitioners of marketing. Wind is a senior professor at the Wharton School. Hays has been executive

director of Wharton’s Future of Advertising Program since it began in 2008. The book, as its publisher explains, is informed by contributions from more than “200 of the world’s most forward-thinking executives, innovators, and academics,” who participated in an FOA project to foresee what advertising will look like in 2020. (Full disclosure: I am one of those 200 and a member of FOA’s Global Advisory Board. I have no financial interest in the book.)

*Beyond Advertising* envisions a new mental model in which marketing addresses “people,” not, myopically, “consumers” and thinks about “inspiring and enabling,” not just “persuading.” It presents a model where advertising “serves” people instead of just “selling” to them; a model where brands use their \$500 billion in annual spend to bring valuable content to people and make “a net positive impact on society and culture.”

Think of that. I mean, really, think of it.

The answer is simple: stop behaving like a used car salesman. Even if ads were not blocked, they tend to fall on deaf ears. It is all about attraction versus persuasion. Know thyself and act accordingly. In doing so your brand becomes the message and you will develop a fervent fan base that will eagerly seek out your goods and services. Those fans themselves become your ads and tell everyone they know.



**Benjamin Crook**

*Marketing director for Unilever (USA) at The Baking, Cooking and Spreads Company*

First, you need a powerful insight into a core part of your audiences’ lives—a struggle, a joy, or a fear. Next, you must portray it so vividly and truthfully that people see themselves in the portrayal and react emotionally. That strong emotional tension needs a fix or release. And this is the most important part: deliver the solution in a way that is interesting, useful and timely.

Traditional ways of talking at consumers are no longer useful; they are intrusive. Brands must now play a key role in people’s lives to help resolve their deeply felt needs at critical moments—when the tension is most in need of resolution. Brands must be both relevant and timely to build a relationship and ultimately brand affinity.



old ad industry, seem to remain holdouts, firmly believing TV spots are largely immune to the consequences of audience control. They remind me of climate-change deniers on a hot winter day.

During a keynoter at CES, NBCUniversal CEO Steve Burke called advertising without TV spots “unthinkable,” *Advertising Age* reports. Burke added, “People are going to want to watch great television on a great television set.” Yes, Steve, but that doesn’t mean they’ll much longer tolerate having the great experience continually interrupted by Viagra, GEICO and even stupider advertisers.

The latest news is that ad-supported TV and arbitrary bundles of paid programming on cable are under heavy assault from the web. To make up for falling ratings and rates, both cable and broadcast increased ad time per hour. Now the audience is forcing a retreat to fewer ads. The revolution is being led by Netflix, Amazon and the like, all of which give people what they want: Complete control. No interruptions. No stupid TV spots. No ads at all, in fact.

## Hey, kids, what time is it?


The news media business got theirs. Then the music business; the book business. Now it’s advertising’s turn.

This is not a positioning, messaging or PR problem. This is a fundamental product problem. Translated into the language of advertising, “The consumers are rejecting our products.”

As everyone with any sense is saying, the time is past due to put the audience first. That may sound easy; it isn’t. It means that it’s far more important to find out what really matters to the audience than it is to ask a client what message it wants to deliver. Ad blockers exist because too many clients and agencies want to deliver too many messages that don’t matter to a single real person.

If you want to serve your clients, you must be a ferocious advocate for their audiences.

The Internet uncorked the genie of audience control. It is never going back in the bottle. It’s time to deliver really valuable experiences to “empowered and skeptical” audiences. It’s time for compelling stories, honest information, standing for something more than the next sale and being something more than a series of product claims.

Welcome, as I always say these days, to the Post-Advertising Age. 

**Kirk Cheyfitz** is an award-winning journalist, author, editor, publisher and innovator in nontraditional advertising, marketing and content creation. He is also the co-CEO and chief storyteller at Story Worldwide.

*Disclosure: Cheyfitz is a member of the Global Advisory Board of Wharton’s Future of Advertising Program.*



Want to read more from Kirk Cheyfitz? Find the collection online: <http://cmi.media/Cheyfitz>



**Joseph Plummer**

*Senior figure in advertising research; adjunct professor of marketing, Columbia University; former chief research officer, Advertising Research Foundation*

My concern long term is more with what I call “mental ad blocking.” This comes from the continual dependence by marketers and their agencies on a mental model of advertising called “interrupt and repeat.” This was the model that emerged with the rise of paid advertising in mass media, particularly radio and television in the 20th century.

The cluttered, interrupting nature of this model, both online and offline, together with the poor quality of most ads, pushes consumers into “mental ad blocking.” I worry this can lead to a loss of respect and trust for brands across all possible platforms.

I am encouraged that more and more brands are adopting a mental model of “engagement,” which respects the customer, is open to two-way dialogue and understands the creative interaction of content and context. This has led to three new ways to think about advertising in the 21st century.

- 1. Advertising as a service.** Brand communication that helps customers solve problems, improve their daily lives, help others improve their lives and learn new things is being used more and more because it has goals beyond exposure and transaction only.
- 2. Storytelling.** Topics and experiences that matter to customers are integrated (or connected) in the brand stories in meaningful ways.
- 3. Advertising on demand.** Some brands are recognizing that exceptional advertisements are valued due to their helpfulness or entertainment value. In this new approach, consumers are actively looking for or sharing with others ads they value. They are engaging with valued ads when they want to for their purposes.



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# It's Baaaack...

Snapchat burst on the scene in 2012, but in those early days brands mostly stayed clear—in part because it became classified as the “sexting app,” and in part because it wasn’t immediately evident to brands how to use the platform.

In the last 12 months all that has changed. Snapchat added functionality that helps brands tell less-fleeting stories and reach a wider audience. Even more, a handful of Snapchat celebrities are gaining massive followings ... and letting brands in on some of the fun.

*Clare McDermott*

## How Snapchat Works

**THE BASICS:** Snapchat began as the disappearing photo app, allowing users to share photos and messages that vanished after being viewed the first time. Today people still use the platform to share time-limited photos and videos, but a newer feature called Snapchat Stories lets users (and brands) post content that lasts 24 hours rather than immediately self-destruct. By patching together a series of photos or videos during a day, you can create longer, more engaging narratives. Earlier this year, Snapchat launched Discover, a new way for brands to reach viewers in a one-to-many relationship. Discover lets brands feature their editorial content in-app; it’s a feature still largely used by media companies to promote owned content but with plenty of opportunity for content-focused brands.

**HOW BRANDS USE IT:** Snapchat is hugely valuable for brands because of its core demographic: teenagers. Brands have four primary options:

**Sponsor a celebrity:** For a low-risk start, collaborate with a Snapchat celebrity to underwrite one or a series of video adventures. The brand will appear in the storyline in some way

Snapchat videos  
viewed each day

**7 BILLION**  
(vs. Facebook’s  
8 billion)



**M**eet Shaun McBride, aka Shonduras. He was among the first (if not the very first) to figure out the massive potential of Snapchat to grow an audience beyond your circle of friends. He also pioneered some of the quirky storytelling tactics the platform is now known for. Last year Shonduras counted Disney, AT&T, Red Bull and Philips as clients ... and the offers keep rolling in.

We asked him to share why the platform is unique, and what advice he has for brands considering the plunge.

**CCO:** For those who don’t use Snapchat, can you explain what’s special about it? And how is it different from other big photo- and video-sharing platforms?  
**Shonduras:** What happens with a lot of





**FACT**

30% of marketers say their organization's content marketing is effective.\*



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\*Source: Content Marketing Institute's 2016 Report, *B2B Content Marketing Benchmarks, Budgets, and Trends – North America*.

## THE AGENCY ISSUE

as agreed to by both parties. The most common sponsorship relationships involve getting a celebrity to attend (and video record) a big event, or finding a natural way to feature a brand as part of a fun-filled adventure. Top Snapchat celebrities charge tens of thousands for one-time stories.

**Share great content:** Ready to share your own snaps? Use Snapchat Stories to piece together photos or short videos, attracting followers one person at a time. For your content to be seen, someone must be following you, unless you ...

**Sponsor a story:** Snapchat gathers users' stories for longer, local streams called Our Stories. For example, the New York City Story is a montage of user-generated clips from the city on a given night (accessible only if you're in the area). National and global streams are also available from time to time. Brands can buy ad space on Our Stories channels, letting their submissions appear in the collection with other users' submissions.

**Scale it:** For content-heavy brands wanting more exposure, check out Snapchat Discover—the new paid location on Snapchat where brands can share owned content with a larger audience.

## How Not to Mess It Up

Let's be clear: A lot of fast-growing platforms stall when they try to monetize their massive followings. Vine, for example, has gotten a lot of flak for letting brands saturate the platform—which lately feels more crowded than cool.

Snapchat has emerged if not immune to the problem, then at least thoughtful about balancing the need for brands to use the platform, while still keeping the experience fresh and unfussy for users. If you're thinking of jumping in, consider the following:

**Choose your ID wisely.** Snapchat users must make an exact match when they type in your company (or brand) name. Make sure your Snapchat ID is intuitive and simple (e.g., you can find General Electric by typing "generalelectric" but you'll come up empty with "general electric").

*Continued on 20*

***"As long as you're creating really cool content with the brand and they're the one who helped create it, people get excited."***

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platforms is there's a creator creating content. They put something out there and people can enjoy that content and comment on it. Sometimes the creator will respond back. With Snapchat, it feels less like a creator/viewer relationship and more like a friendship—like a text message between friends. When you add someone on Snapchat, you have to type in their name to add them. It's hard to add someone. And it's hard to grow a following. It makes the relationship feel more personal. On other channels like Vine or YouTube someone can click-click-click and follow a bunch of people.

**How do you balance serving advertisers' needs versus those of your audience—and make sure you're not alienating viewers with sponsor messages?** I've done a really good job of making the brand the hero of my Snapchat. When I work with a brand, a lot of times they want it to feel really organic and natural. They'll say, "Why don't you just casually use our product or happen to be wearing it?" I don't think that's the right approach. People have been subtly advertised to for a long time. If I'm going to do something with a brand, I'm going to embrace it 100 percent and make the brand the hero of the Snapchat story.

Right now I'm going to the college playoffs with AT&T. Instead of saying "I'm going to the college playoffs today!" and casually having AT&T in the background, I'm saying, "Me and AT&T are tight. They're sending us." I talk them up and say we're homies. As long as you're creating really cool content with the brand and they're the one who helped create it, people get excited.

A good example is my Free Stuff Fridays. Almost every Friday, I work with a brand to give something away ... and people love Fridays. It's my most engaged day out across all my social media because people are getting free stuff. I make a cool story out of it and do something exciting. People don't mind if a brand is involved.

**You were one of the first to figure out Snapchat had this huge potential**

**Continued on 20**

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## THE AGENCY ISSUE

**Do not make your image picture-perfect on Snapchat.** This is a channel where live and unrehearsed win over fussy and perfect. “You’re doing it wrong if you present perfectly curated stories with Photoshopped pictures,” says Shonduras. “Keep it real, raw and interesting on Snapchat.” (One look at how brands are behaving on Snapchat will tell you this advice isn’t widely understood.)

**Tell great stories.** Like any other social channel, it’s all about great content. “Don’t go on and try to do an ad or promote a deal,” advises Shonduras. “Show behind the scenes, bring people down to the essence of your brand’s story.” Once you’re telling great stories, it’s OK to offer freebies or special offers, but don’t make that your primary focus of your Snapchats.

**Build your following.** Rather than relying on followers typing in your company name to find you, share your unique Snapchat ghost (Snapchat’s version of a QR code) so users can take a picture and connect. The Wall Street Journal temporarily converted its logo on Twitter to its Snapchat ghost to promote the journal’s new presence on the platform.

*Continued on 22*



According to  
teens, which social  
platform is most  
important?



Source: Piper  
Jaffray, Taking  
Stock with Teens -  
Fall 2015

*“Show behind the scenes, bring people down  
to the essence of your brand’s story.”*

—Shonduras



**beyond friends chatting. Take us to that time.** It was before Snapchat really took off and was getting a lot of publicity. My sister told me to use it because I traveled around as a sales rep for snowboard and skateboard companies. She told me to show what I was doing because I had a fun lifestyle. I immediately saw how engaged people were and how real it was—like a text message but you could get creative with it.

It was much harder to build a following on Snapchat but the engagement was much deeper. Originally you had to hold down your finger on the screen, so it wasn’t something you could play in the background—you had to be paying attention. And you can’t just scroll past a Snapchat like you can on other channels. Plus you have this feeling you can’t go back and look at it. There’s that sense of urgency that you want to absorb it before it’s gone forever.

I could see there were people getting YouTube famous and Vine famous. I knew Snapchat had huge potential; it is a great platform to showcase a brand, reach an audience and be creative.

In those early days, I started molding how the platform was used—and a lot of the things I was experimenting with have since become native in the app. I was the first to tell a story using chronological images ... before Stories ever existed. I was also the first to screenshot images and draw on them, something that’s now available natively in the app. And I was the first to repost fan submissions (though I did it using a complicated workaround). Now if you look at Snapchat’s Discover page, they’re constantly promoting the “draw on this and send it to a friend” and the like. When Snapchat took off, I took off with it.

**What types of brand collaborations do you refuse?** I’m lucky because I’ve had so many brands approaching me that I can pick and choose who I work with. I get three different pitches a day, including lots of “will you promote our app?” My answer is always “no.” I don’t want to ask my fans to go download something. I’m focused on long-term relationships and going on adventures with fans.

→ *Continued on 22*





[glcdelivers.com](http://glcdelivers.com)




a marketing communications agency



## THE AGENCY ISSUE

**If in doubt, piggyback on someone who's doing it well.** The easy way to experiment with Snapchat is to hook up with a Snapchat celebrity. As with any type of influencer relationship, you get access to that person's audience. Even more, you can learn how to communicate on Snapchat from an expert.

**Don't try for subliminal product or logo placements.** Some marketers may want to include subtle product placements when working with Snapchat celebrities, but Shonduras cautions against it. He says it's much better to put the sponsor/celebrity relationship out in the open. "Make the brand the hero of the story," he says.

**Go on an adventure.** Most Shonduras stories begin with an adventure. Whether it's snowmobiling, partying or skateboarding, he takes his Snapchat friends on epic, 60-second trips that emphasize fun—with a heaping dose of frenetic energy. It's the perfect way to tell great pint-sized stories. 



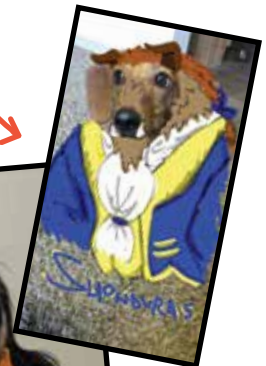
*Continued from 20*

### What's on your wish list for 2016?

I'd love to work with a car company and go on a monthly adventure. I'd go snowboarding, skydiving ... and get there in the vehicle. I could show how/whether the snowboard gear fits inside. I could show the speakers playing great music. Basically, I'm showing off how cool the vehicle is while going to amazing places.

## DISNEY

Shonduras has a long-standing relationship with Disney, whether attending Mickey's Not-So-Scary Halloween Party as a cereal bowl (his favorite food) or taking viewers along for an epic Florida-to-California two-park visit in 24 hours.



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creativity. <http://cmi.media/spark>



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# True Stories

Documentaries offer a powerful medium to convey complex, rich stories.  
Why aren't more brands producing them?

*Clare McDermott*

**Y**ou would be hard pressed to find a marketer in 2016 who doesn't believe publishing content is as important or more important than paying for advertising. Yet somewhere in the race to publish more, hit more channels and optimize reach, we've lost sight of the art of great content creation and the returns from more ambitious projects.

In my mind there is not a more powerful—and more underused—medium than the documentary film. Brands rarely take on artistically complex video projects because they require a level of creative and technical talent that most brands (and even many of the agencies that serve them) don't have access to. Of course there are some that pull it off beautifully. Brands like Patagonia are master documentary storytellers. These are brands immersed in the visual world and have a clear point of view to share with their audiences.

What about brands that don't have such a rich source of stories to pull from? Or brands you would not associate with artistic film projects? What can we learn from the projects they launch?

## **All about the drumsticks**

In 2015, Church's Chicken teamed up with World's Fastest Drummer (an event that invites drummers to play the most single strokes in 60 seconds). But rather than just sponsor the event, Church's Chicken produced an eight-episode documentary that explores the lives of those who vie for the title of



*Photo credit: Church's Chicken*





## Telling the Right Story

The Church's Chicken documentary series was produced by a Milwaukee-based agency that specializes in documentary films. Documentarian Barry Poltermann has edited a number of feature films, including the Sundance-winning *American Movie* (for which he was also the producer) and the upcoming *Raiders!: The Story of the Greatest Fan Film Ever Made*.

He says that while documentaries are a powerful format for brands to reach new audiences, brands should understand the difference between true documentaries versus reality-style programming. "Authentic documentary stories are not the same as 'real-people' or even 'documentary-style' marketing pieces," says Poltermann. "What moves people are genuine documentaries, not marketing pieces crafted to feel like documentaries."

Poltermann says his agency uses a lengthy process to unearth stories that both appeal to the brand's audience and capture the brand's point of view and identity. As part of that process of digging for stories, he says there are critical ingredients absolutely essential to get the project right:

**Story landscape** is the setting in which a brand has both the credibility and expertise to tell a great story. "When Stella Artois chose to tell a story about hand painted billboard artists, the brand's commitment to traditional craftsmanship gave it the permission to talk about that topic," explains Poltermann.

**Story hero** is a single person or a group striving toward a common goal. The most powerful documentaries focus on someone who has a goal or quest and ceaselessly strives for it, and for whom something big is at stake. That person's journey should intersect in some way with your brand's mission or area of interest.

world's fastest drummer. (In case you're wondering about the connection between fried chicken and drumming ... it's drumsticks of course.)

The documentary, *Fast Company*, captures the quirky but oddly compelling world of speed drumming. At the heart of the documentary is Boo McAfee, speed drumming champion and inventor of the Drumometer (the machine that counts the number of strokes per minute). The series also includes vignettes with

other unlikely characters—from young, fast-rising speed drummers to the guy with the fastest drumming feet. Each 2-minute episode follows a condensed hero's journey, exposing the hard work and passion required to reach the top echelons of speed drumming. The series concludes at the semi-finals of the World's Fastest Drumming championships, teeing up the finals in Nashville, Tenn.

*Continued on 27*



## THE AGENCY ISSUE



### Up There

The brewer Stella Artois funded a documentary that became the source material for an ad campaign about the disappearing art of hand-painted advertisements. Through poignant interviews with artists, *Up There* takes a loving look at the history of hand-painted billboards, and the few who still paint beautiful murals on buildings in New York City.



### The Story of Content

In a bid to explain the phenomenon of content marketing to newcomers, the Content Marketing Institute produced a 43-minute documentary highlighting content-focused brands and the marketers who fuel them.



See the documentary from the Content Marketing Institute called *The Story of Content*—a tour de force about the origins and future of content marketing. <http://cmi.media/soc>

### Kiss and Tell

A grooming-care company (among other things), Gillette offers a less-serious take on the medium. Clocking in at just under five minutes, the film explores the lost art of kissing ... and blames facial hair as an obstacle to it. It's a pretty hilarious look at what one participant describes the "effort to look lazy" among young men, and the suffering that women endure by kissing men with too much stubble.

## Brand Documentaries: From Somber to Silly



### Spent

American Express created a long-form documentary as part of a larger program to teach its audience about financially underserved communities in the United States. The documentary exposes the underbelly of the U.S. financial system: payday lending, check-cashing services and other short-term, high-interest loans marketed to those without access to traditional banking services. It shows both the heavy toll it exacts on working-class families, as well the ways in which both the financial services industry and government can help those at risk.



### Living off the Walls

Shoe company Vans is producing a series of documentaries that chronicle the lives of young artists and athletes who push boundaries and inspire others through their creative expression. Vans has a long history in documentary film; its original documentary about skateboarder culture in Southern California was released in 2001.

The idea was the brainchild of Church's Chicken chief marketing officer, Mark Snyder, who wanted to reach a new audience: young men. When Snyder's team researched the type of content young men gravitated to, high on the list was achievement-based videos. The world of competitive speed drumming was a perfect fit, thought Snyder.

"When you step back and look at the results, you'd be hard pressed to figure out how to grow engagement with customers online and how to grow a broader customer set if you don't get into this type of storytelling," says Snyder.


In total, the eight webisodes generated 5 million views and 18 million impressions. The buzz from the events and films also drove a 12-percent increase in sales in a single weekend in Atlanta (where national

speed drumming event took place), and an 18-percent uptick in Nashville (where the world championships for speed drumming take place).

Why such a powerful reception? Barry Poltermann, founder of About Face Media, the documentary film group that produced the Church's Chicken series, puts it this way: "Documentaries have huge audience appeal—just click on your Netflix menu to prove it. Documentaries also happen to be a practical and affordable way to communicate with an audience. Having said that, you should experiment with all different types of video projects, not just documentaries. You want to consider and explore any video content and video channels people voluntarily engage with."

Nearly a year after the multi-episode

documentary was completed, Church's is still seeding content to its channels, telling the story of speed drumming. Well-crafted stories aren't simply about the art of storytelling, they also deliver on the science of content reuse and reach.

As we wrapped our conversation, Snyder offered this parting piece of advice for marketers interested in documentary storytelling: "If filmmaking is something you are trying to explore, make sure your idea is a big one and different from what people would expect of your brand." 

---

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

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Content Marketing Agency of the Year  
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# NATIVE ADVERTISING TECH

Content syndication and native advertising tools help you get your content to more places on the web. Because some (not all) native content isn't recognized by ad-blocking software, the format represents a workaround for what is a serious threat to programmatic advertising. Our list isn't intended to be thorough (it would span many pages) but rather offer a sampling of the types of tools in the category, and point to new subcategories emerging in the native ecosystem.



**DistroScale** is a marketplace for buying, delivering, managing and measuring native ads at scale. It's part of a new category of native ad aggregation platforms called "native marketplace."



**Nativo** helps publishers deploy native-advertising solutions across their properties, and brands deploy in-feed sponsored content at scale across media sites.



**Bringhub** turns ordinary content into shopping-enabled content.



**Disqus**, the online comment system, now allows brands to position sponsored comments above Disqus-enabled comments.



**OneSpot** is a content-recommendation engine that can be deployed on your own site or used to syndicate content across other sites. It focuses on delivering the same content (or series) to a user, no matter the user's location on the web.



Ready to learn more? Listen to Robert Rose and Joe Pulizzi discuss the future of native advertising. <http://cmi.media/PNRepisode113>



**sharethrough**

**Sharethrough** helps brands scale in-feed ads and publishers manage monetization.

**triplelift**

**TripleLift** offers in-feed native ads to brands looking to scale quickly.



**Outbrain** is the largest content-discovery platform, offering recommendation widgets to publishers and syndication to brands.

**Taboola**

**Taboola** uses publisher-recommendation widgets to help brands get their content to the right audiences.

**Zemanta**

**Zemanta** is a marketing-automation platform that includes management for native ad formats.



*Read the latest research about native ad effectiveness and get recommendations for 2016.*  
<http://cmi.media/nativeads>

## 6 Types of Native Ad Units

Two years ago, the Interactive Advertising Bureau defined native advertising six core categories—and those definitions hold true today:

**In-feed units** allow branded editorial content to run in the same feed as a media company's traditional content, clearly labeled as sponsored.

**Recommendation widgets** (sometimes called content discovery tools) present semantically related content to online viewers (e.g., if you like this article, then you might like this article) and create ways for marketers to get their content “discovered.”

**Paid-search units** are promoted search results displayed alongside normal search results on any of the major search engines. Again, paid results are clearly noted.

**Promoted listings** are a type of paid-search unit but applied specifically to e-commerce searches—whether on a search engine or a retail site. On Etsy, for example, a search for a leather belt will display paid options (clearly marked) before any other search results.

**In-ad** is an ad unit with a content-first approach (e.g., an entertaining embedded video or an educational-data graphic); it also usually points to brand content on a secondary site.

**Custom native advertising** describes a massive collection of emerging formats yet to be defined. For example, a fashion magazine may feature a weekend-ready outfit, and that item can be launched into a shopping cart for purchase via an app called BringHub. Native ad relationships with influencers also fall under the “custom” umbrella, such as the type described by Shonduras on page 18. These emerging models are blurring the boundaries between advertising and content marketing.



# THE CONTENT AGENCY LIST

Top content marketing agencies across the globe.

## 72andSunny

72andsunny.com  
Playa Vista, CA  
**Key Clients:** Adidas, Hardee's

## 97th Floor

97thfloor.com  
Lehi, UT  
**Key Clients:** ESPN, Pixar

## 1000 Heads

1000heads.com  
London, UK + New York, NY  
**Key Clients:** Playstation, LEGO

## Accenture Interactive

accenture.com  
Global

## AHA

ahainc.com  
Vancouver, WA  
**Key Clients:** Charles Schwab & Co., HP

## Allison+Partners

allisonpr.com  
San Francisco, CA  
**Key Clients:** Norton, Helmsbriscoe

## ANNUITAS

annuitas.com  
Atlanta, GA  
**Key Clients:** Lenovo, EarthLink

## Arnold Worldwide

arn.com  
Boston, MA  
**Key Clients:** Jack Daniel's, University of Phoenix

## Ascend Integrated Media

ascendintegratedmedia.com  
Leawood, KS  
**Key Clients:** American Heart Association, American Thoracic Society

## Ayzenberg Group

ayzenberg.com  
Pasadena, CA  
**Key Clients:** Microsoft, Mattel

## Babcock & Jenkins

bnj.com  
Portland, OR  
**Key Clients:** American Express, GE

## Bader Rutter

baderrutter.com  
Milwaukee, WI  
**Key Clients:** Google, Oracle

## Bandolier Media

bandoliermedia.com  
Austin, TX

## Barkley

barkleyus.com  
Kansas City, MO  
**Key Clients:** Cargill, Wingstop

## Beutler Ink

beutlerink.com  
Washington, D.C.  
**Key Clients:** Google, Virgin Pulse

## BLASTmedia

blastmedia.com  
Indianapolis, IN  
**Key Clients:** Long John Silver's, adidas

## Blue Skies Marketing

blueskiesmktg.com  
Ft. Collins, CO  
**Key Clients:** NetSuite, Nob Hill Design

## Brafton

brafton.com  
Boston, MA  
**Key Clients:** Appian, Sunrise Senior Living

## Brandpoint

brandpoint.com  
SouthHopkins MN  
**Key Clients:** Brewer Science, Burson-Marsteller

## Brick Marketing

brickmarketing.com  
Boston, MA  
**Key Clients:** DataDirect Technologies, Parlee Farms

## Brokaw

brokaw.com  
Cleveland, OH  
**Key Clients:** Marsh Supermarkets, GE Reveal

## Brunner

brunnerworks.com  
Pittsburgh, PA  
**Key Clients:** DK Bicycles, GlaxoSmithKline Consumer Healthcare

## Burns Marketing

burnsmarketing.com  
Johnstown, CO  
**Key Clients:** Seagate, IHS

## BusinessOnline

businessol.com  
San Diego, CA  
**Key Clients:** American Red Cross, Masco Corporation

## Callahan Creek

callahancreek.com  
Lawrence, KS  
**Key Clients:** Sprint, Tyson Pet Products

## Campfire at SapientNitro

campfirenyc.com  
New York, NY  
**Key Clients:** HBO, Reebok

## Carat

carat.com/global/en/  
London, New York, Singapore  
**Key Clients:** Kellogg's, Mondelez

## Carrot Creative - The Vice Digital Agency

carrot.is/creative  
Brooklyn, NY  
Unilever, Target

## CBD Marketing

cbdmarketing.com  
Chicago, IL  
**Key Clients:** Whirlpool, Firestone Building Products

## Centerline Digital

centerline.net  
Raleigh, NC  
**Key Clients:** IBM, Lowe's Home Improvement

## Chempetitive Group, life sciences marketing

chempetitive.com  
Chicago, IL  
**Key Clients:** 10X Genomics, Dow, GE Healthcare

## Cie Digital Labs

ciedigital.com  
Irvine, CA  
**Key Clients:** Nitto Tire U.S.A., Inc., Entrepreneur Magazine

## Clarity Quest Marketing

clarityqst.com  
Mystic, CT  
**Key Clients:** Honeywell, Schneider Electric

## CMD

cmdagency.com  
Portland, OR  
**Key Clients:** JELD-WEN Windows & Doors, Microsoft

## CNN Collection

cnn.com/collection  
Atlanta, GA

## Colloquial, a WPP company

colloquial.com  
New York, NY

## Consumed Media, a division of CPXI

consumedmedia.com  
New York, NY  
**Key Clients:** HipHopMyWay, Warped Speed

## Content Harmony

contentharmony.com  
Seattle, WA  
**Key Clients:** Rival IQ, Pets Best

## Content Launch

contentlaunch.com  
Bonsall, CA  
**Key Clients:** Konica Minolta, McKesson

## Content Science

content-science.com  
Atlanta, GA  
**Key Clients:** CFA Institute, The Coca-Cola Company

## Convince and Convert

convinceandconvert.com  
Bloomington, IN  
**Key Clients:** Motley Fool, BMC Software

## CopyPress

copypress.com  
Tampa, FL  
**Key Clients:** Lacoste, Macy's

## Cramer

cramer.com  
Norwood, MA  
**Key Clients:** UPS, PwC

## Cultivate Communications

cultivate-communications.com  
Brookfield, WI  
**Key Clients:** SwickTech, WFA Staffing

## Curate Directive

curatedirective.com  
New York, NY  
**Key Clients:** Amazing Thailand, Evian

## Cursive Content Marketing

cursivecontent.com  
New Haven, CT  
**Key Clients:** University of Saint Joseph, PowerPhone

## Customer Magnetism

customermagnetism.com  
Virginia Beach, VA  
**Key Clients:** Dollar Tree, SciencelLogic

## Cut to the Content

cuttothecontent.com  
Santa Monica, CA  
**Key Clients:** Northwestern University, Adobe

## D Custom

dcustom.com  
Dallas, TX  
**Key Clients:** Texas Farm Bureau Insurance, Lennox International Inc.

## Davis Harrison Dion

dhdchicago.com  
Chicago, IL  
**Key Clients:** Gerflor USA, HydraForce

## Deloitte Digital

deloitte.digital.com  
Global

## DeSantis Breindel

desantisbreindel.com  
New York, NY  
**Key Clients:** Deutsche Bank, Verifone

## Diablo Custom Publishing

dcpubs.com  
Walnut Creek, CA  
**Key Clients:** San Francisco Giants, Uber

## DigitasLBI

digitaslbi.com/us/  
New York, NY  
**Key Clients:** American Express, Taco Bell, Motorola, Delta

## Dino Publishing

dinopublishing.com  
Chicago, IL  
**Key Clients:** Aston Martin, Sperry Top-Sider

## Directive Consulting

directiveconsulting.com  
Irvine, CA  
**Key Clients:** Salt Creek Grille, KV Supply

## Druga5

droga5.com  
New York, NY  
**Key Clients:** Prudential, Toyota

## Eastwick Communications

eastwick.com  
Sunnyvale, CA  
**Key Clients:** SCLenergy, Vodafone Xone

## EBYLINE

ebyline.com  
Sherman Oaks, CA  
**Key Clients:** Avaya, Fox Sports

## Embryo Creative

embryocreativegroup.com  
Boston, MA  
**Key Clients:** Harvard University, Boston Fire Department

## emfluence

emfluence.com  
Kansas City, MO  
**Key Clients:** Grantham University, Houlihan's Restaurants

## emota, a video content agency

emota.com  
San Diego, CA  
**Key Clients:** Southern Careers Institute, Petco

## Empower MediaMarketing

empowermm.com  
Cincinnati, OH  
**Key Clients:** Gorilla Glue, US Bank

## Endurance Marketing, LLC

endurancemktg.com  
Atlanta, GA  
**Key Clients:** Coldwell Banker, Hilltop Design Group

## EnVeritas Group

enveritasgroup.com  
Greenville, SC  
**Key Clients:** Hotels.com, Accor

## Eric Mower + Associates

mower.com  
Syracuse, NY  
**Key Clients:** Lenox, Bosch

## Erwin Penland

erwinpenland.com  
Greenville, SC  
**Key Clients:** L.L. Bean, Verizon

🏆 Content Marketing Awards 2015 Winner

🏆 Content Marketing Awards 2015 Finalist

#### **Ethology**

ethology.com  
Phoenix, AZ

**Key Clients:** Culligan,  
Farmer's Insurance

#### **Fahlgren Mortine**

fahlgrenmortine.com  
Columbus, OH

**Key Clients:** Emerson,  
McDonald's

#### **fama PR**

famapr.com  
Boston, MA

**Key Clients:** Applause,  
Limelight Networks

#### **Fathom**

fathomdelivers.com  
Valley View, OH

**Key Clients:** Safelite Auto  
Glass, Atlanta Falcons

#### **Favorite Brother**

favoritebrother.com  
Cleveland, OH

**Key Clients:** American  
Greetings, FirstMerit  
Bank

#### **FleishmanHillard**

fleishmanhillard.com  
Kansas City, MO

**Key Clients:** EA Sports,  
Bayer HealthCare

#### **Forbes BrandVoice**

forbesmedia.com  
New York, NY

**Key Clients:** AT&T,  
Toyota

#### **Forrester Consulting**

www.forrester.com/  
Vendor-Consulting/-/E-  
MPL61  
Cambridge, MA

#### **Forward Push**

forwardpush.com  
San Francisco, CA

**Key Clients:** San  
Francisco American  
Marketing Association  
NCP College of Nursing

#### **Foxtail Marketing**

foxtailmarketing.com  
American Fork, UT

**Key Clients:** New  
Balance Shoes, Moxie

#### **Fractl**

frac.tl  
Delray Beach, FL

**Key Clients:** AutoNation,  
DirectTV

#### **Fusion 360**

fusion360agency.com  
Salt Lake City, UT

**Key Clients:** Pepsi, Hertz

#### **FusionSpark Media, Inc.**

fusionspark.com  
Langley, WA

**Key Clients:** Wildlife  
Habitat Council  
Florida Department  
of Environmental  
Protection

#### **G/O Digital**

godigitalmarketing.com  
Phoenix, AZ

**Key Clients:** StrataTech,  
USF Health

#### **GET LIFT Agency**

getlift.com  
Austin, TX

**Key Clients:** American  
Express, Citrix

#### **GLC, a marketing communications agency**

glcdelivers.com  
Northbrook, IL

**Key Clients:** Inova  
Health, Muscular  
Dystrophy Association

#### **Gravitate**

gravitatedesign.com  
Vancouver, WA

**Key Clients:** Visit Seattle,  
Campus Living Villages

#### **Greenleaf Book Group**

greenleafbookgroup.com  
Austin, TX

**Key Clients:** Xactly,  
Rhythm Systems

#### **Grey**

grey.com/global  
New York, NY

**Key Clients:** Volvo,  
Soundcloud

#### **Group SJR**

groupsjr.com  
New York, NY

**Key Clients:** GE, Chevron

#### **GSW**

gsw-w.com  
New York, NY

**Key Clients:** Lily, Susan  
G. Komen

#### **gyro**

gyro.com  
New York, NY

**Key Clients:** ebay, Visa

#### **H.O. Zimman, Inc.**

hozinc.com  
Lynn, MA

**Key Clients:** NFL,  
National Baseball Hall  
of Fame

#### **Hanley Wood Marketing, Inc.**

hanleywood.com  
Minneapolis, MN

**Key Clients:** NA

#### **HB Agency**

hbagency.com  
Newton, MA

**Key Clients:** EMC,  
Powerhouse Dynamics

#### **HCP Aboard Publishing, a division of the Miami Herald Media Company**

experiencedestinations.com  
Miami, FL

**Key Clients:** Mount  
Sinai Medical Center,  
Children's Trust

#### **High Five Marketing, Inc. (H5M)**

h5marketing.com  
San Francisco, CA

**Key Clients:** Liberty  
Mutual Insurance, Bank  
Midwest

#### **Hileman Group**

hilemangroup.com  
Cleveland, OH

**Key Clients:** Cleveland  
Clinic, Cooper Tire

#### **Hill Holiday**

hhcc.com  
Boston, MA

**Key Clients:** Bank of  
America, Great Wolf  
Lodge

#### **Huge**

hugeinc.com  
Brooklyn, NY

**Key Clients:** Nike,  
Morgan Stanley

#### **iCrossing**

icrossing.com  
San Francisco, CA

**Key Clients:** Benjamin  
Moore, LEGO

#### **IDG Enterprise**

idgenterprise.com  
Farmingham, MA

**Key Clients:** HP,  
Microsoft

#### **Imagination**

imaginepub.com  
Chicago, IL

**Key Clients:** Wells Fargo,  
US Foods

#### **Immersion Active**

immersionactive.com  
Frederick, MD

**Key Clients:** CreativeOne  
Financial Services, Del  
Webb

#### **IMPRINT, a Sullivan Content Lab**

imprintcontent.com  
New York, NY

**Key Clients:** T. Rowe  
Price, Fidelity

#### **Influence & Co.**

influenceandco.com  
Columbia, MO

**Key Clients:** AIG,  
American Airlines

#### **INK**

inkagency.com  
Irvine, CA

**Key Clients:** Yokohama,  
Time Warner Cable

#### **inSegment, Inc.**

insegment.com  
Newton, MA

**Key Clients:** Kaspersky  
Lab, The Bank of Maine

#### **ion interactive**

ioninteractive.com  
Boca Raton, FL

**Key Clients:** DHL,  
Paychex

#### **iostudio**

iostudio.com  
Nashville, TN

**Key Clients:** National  
Guard, Second Harvest

#### **Journey Group**

journeygroup.com  
Charlottesville, VA

**Key Clients:** United  
States Postal Service,  
Virginia Tech

#### **Just Media, Inc.**

justmedia.com  
Emeryville, CA

**Key Clients:** Amazon  
Web Services, Equinix

#### **Ken Cook Co.**

kencook.com  
Milwaukee, WI

**Key Clients:** Bosch,  
John Deere

#### **King Fish Media**

kingfishmedia.com  
Salem, MA

**Key Clients:** Zappos,  
Bank of America

#### **KKLD**

kkld.net  
Berlin, Germany & New  
York, NY

**Key Clients:** Mini Cooper,  
BMW

#### **KPMG International**

kpmg.com  
United States

#### **Latcha+Associates**

latcha.com  
Farmington Hills, MI

**Key Clients:** Ford Motor  
Company, Vera Bradley

#### **Laughlin Constable**

laughlin.com  
Chicago, IL

**Key Clients:** American  
Red Cross, Kleenex

#### **Launch Squad**

launchsquad.com  
San Francisco, CA

**Key Clients:** AOL,  
Stubhub!

#### **Layer One Media**

layeronemedia.com  
Milwaukee, WI

**Key Clients:**  
GE Healthcare,  
Northwestern Mutual

#### **Leo Burnett Worldwide**

leoburnett.com  
Chicago, IL

**Key Clients:** Allstate,  
Amazon

#### **Leopard, An Ogilvy & Mather Company**

leopard.com  
Denver, CO

**Key Clients:** IBM, DuPont

#### **Leverage Media LLC**

leveragemedia.com  
Hastings-on-Hudson, NY

**Key Clients:** Crowell &  
Moring LLP, American  
Chemical Society

#### **LEWIS**

teamlewis.com  
San Francisco, CA

**Key Clients:** Splunk,  
Comcast

#### **Lexicon Content Marketing**

lexiconcontent  
marketing.com

Des Moines, IA  
**Key Clients:** Hy-Vee,  
Ronald McDonald House  
Charities of Central Iowa

#### **Liquid Agency**

liquidagency.com  
San Jose, CA

**Key Clients:** LUMILEDS,  
PayPal

#### **Luckie & Company**

luckie.com  
Birmingham, AL

**Key Clients:** Little  
Debbie Snacks, Bayer

#### **Madden Media**

maddenmedia.com  
Tucson, AZ

**Key Clients:** Galveston  
Island Convention &  
Visitors Bureau, Montana  
Office of Tourism

#### **madison/miles media**

madisonmilesmedia.com  
Arlington, TX

**Key Clients:** Prestige  
Maintenance USA, Texas  
Instruments

#### **Manifest**

manifest.com  
New York, NY

**Key Clients:** WebMD, CBS

#### **Marcus Thomas LLC**

marcusthomasllc.com  
Cleveland, OH

**Key Clients:** Nestlé, Key  
Bank

#### **Marketing Insider Group**

marketinginsidergroup.com  
Philadelphia, PA

**Key Clients:** SAP, Pfizer

#### **McConnell Marketing**

mcconnellmarketing.com  
Canfield, OH

**Key Clients:** Mandarin  
Oriental New York, The  
Willard InterContinental  
Hotel

#### **MediaSource**

mediasourcetv.com  
Columbus, OH

**Key Clients:** UCLA Health  
Sciences, Nationwide  
Children's Hospital

#### **MedTouch**

medtouch.com  
Cambridge, MA

**Key Clients:** Hallmark  
Health Associates,  
Edward-Elmhurst  
Healthcare

#### **Meredith Xcelerated Marketing (MXM)**

meredithxcelerated  
marketing.com

New York, NY  
**Key Clients:** Kraft, Lowe's

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## Merkle | RKG

MerkleRKG.com  
Charlottesville, VA  
**Key Clients:** JetBlue, Intuit

## MESH Interactive Agency

meshagency.com  
Boston, MA  
**Key Clients:** Bausch, Google

## Mills James

millsjames.com  
Columbus, OH  
**Key Clients:** P&G, Verizon

## Mindshare

mindshareworld.com  
New York, NY  
**Key Clients:** Ben & Jerry's, Dove

## Mirum

mirumagency.com/  
san-diego  
San Diego, CA  
**Key Clients:** TD Bank Group, Johnson & Johnson Consumer Inc.

## Mother

mothernewyork.com  
New York, NY  
**Key Clients:** Sundance Film Festival

## Moving Minds

movingmindsllc.com  
Palm Coast, FL  
**Key Clients:** Citi, TESSCO

## Moxie

moxieusa.com  
Atlanta, GA  
**Key Clients:** Verizon, Nike

## MSP-C, a division of MSP Communications

mssp-c.com  
Minneapolis, MN  
**Key Clients:** IBM, United Healthcare

## MullenLowe

mullen.com  
Boston, MA  
**Key Clients:** Bose, Capitol One

## Nelson Schmidt Inc.

nelsonschmidt.com  
Milwaukee, WI  
**Key Clients:** Honeywell, McKesson

## Netmark.com

netmark.com  
Idaho Falls, ID  
**Key Clients:** CBS, Inc., Website Magazine

## New Control, A Merkle Company

newcontrol.com  
Chicago, IL  
**Key Clients:** VISA, AARP

## New Digital Noise

ndndigital.co  
New York, NY  
**Key Clients:** HSBC, Swarovski

## Nomadic Agency

nomadicagency.com  
Scottsdale, AZ  
**Key Clients:** Disney, WhiteWave Foods

## NR Media Group

nrmedia.biz  
Columbus, OH  
**Key Clients:** Apicha Community Health Center, Homeside Mortgage

## Ogilvy & Mather

ogilvy.com  
New York, NY

## Onion Labs

labs.theonion.com  
Chicago, IL  
**Key Clients:** KFC, Overstock.com

## Original9 Media

original9.com  
San Francisco, CA  
**Key Clients:** Cisco, ServiceMax

## PACE

paceco.com  
Greensboro, NC  
**Key Clients:** Southwest Airlines, Verizon Wireless

## PadillaCRT

padillacrt.com  
Minneapolis, MN  
**Key Clients:** Coopertone, Rockwell Automation

## Palio+Ignite. An inVentiv Health Company.

palioignite.com  
New York, NY  
**Key Clients:** AstraZeneca, Gilead

## Pappas Group - A DMI Company

pappasgroup.com  
Arlington, VA  
**Key Clients:** AARP, Hilton Hotel & Resorts

## Pepper Group

peppergroup.com  
Palatine, IL  
**Key Clients:** 3M, Cintas, Nissan

## PJA Advertising + Marketing

agencycja.com  
Cambridge, MA  
**Key Clients:** Red Hat, Brother

## The Pohly Company

pohlyco.com  
Boston, MA  
**Key Clients:** American Bus Association, Massachusetts Maritime Academy

## Position<sup>2</sup>

position2.com  
Santa Clara, CA  
**Key Clients:** Quorum, Samsung

## POSSIBLE

possible.com  
New York, NY  
**Key Clients:** Bill & Melinda Gates Foundation, Starwood Hotel

## Pylx

thinkpyxl.com  
Scottsdale, AZ  
**Key Clients:** Carpathia Provision Healthcare Alliance

## Racepoint Global

racepointglobal.com  
Boston, MA  
**Key Clients:** IBM, New Balance

## RAPP

rapp.com  
New York, NY  
**Key Clients:** Coopertone, Genesys

## Razorfish

razorfish.com  
New York, NY  
**Key Clients:** Mercedes-Benz USA, Kellogg

## Ready State

readystate.com  
Palo Alto, CA  
**Key Clients:** Google, Cathay Pacific

## Relevance - Publication. Agency. Events.

relevance.com  
Indianapolis, IN  
**Key Clients:** IBM, Macy's

## Response Capture

responsecapture.com  
Portland, OR  
**Key Clients:** Hubbub, EDA

## Reuters Brand Content Solutions

solutions.reuters.com  
New York, NY  
**Key Clients:** J.P. Morgan, BBC, Microsoft

## RevUnit

revunit.com/services/  
marketing\_metrics  
Las Vegas, NV  
**Key Clients:** Virgin Hotels, Walmart

## Rise Interactive

riseinteractive.com  
Chicago, IL

## Roberts Communications

robertscomm.com  
Rochester, NY  
**Key Clients:** Mastercard, ITT

## RocketFuel

gorocketfuel.com  
Memphis, TN  
**Key Clients:** Summit Truck Group, Restor Medical

## Rodale Grow

rodaleinc.com  
New York, NY  
**Key Clients:** Whole Foods Market, Sodexo

## Rosetta

rosetta.com  
Hamilton, NJ

## SHIFT Communications

shiftcomm.com  
Newton, MA  
**Key Clients:** Salesforce, McKesson

## Siege Media

siegemedia.com  
San Diego, CA  
**Key Clients:** The Miami Herald, AOL

## Siegel+Gale

siegelgale.com  
New York, NY  
**Key Clients:** Motorola, TEGNA

## Sigma Group

sigmagroup.com  
Upper Saddle River, NJ  
**Key Clients:** Wyndam Worldwide, ADP

## Slack and Company

slackandcompany.com  
Chicago, IL  
**Key Clients:** Dow Corning, Sipi Metals

## SPARK

spark.us  
Tampa, FL  
**Key Clients:** Coppertail Brewing Co., Dali Museum

## Speakeasy

yourspeakeasy.com  
Dallas, TX  
**Key Clients:** ServiceMaster, Neiman Marcus

## SPROUT Content

sproutcontent.com  
Pensacola, FL  
**Key Clients:** LanguageLine Solutions Wise.io

## Stein IAS

steinias.com  
New York, NY  
**Key Clients:** Trelleborg Marine Systems, Towers Watson

## Story Worldwide

storyworldwide.com  
New York, NY  
**Key Clients:** Lexus, RCI

## Stryde

stryde.com  
Salt Lake City, UT  
**Key Clients:** Goal Zero, IdealShape

## studioD, a division of Demand Media

demandmedia.com  
Santa Monica, CA  
**Key Clients:** Kellogg's, Office Depot

## Studio One

studioone.com  
New York, NY  
Best Buy, Ford

## SyncShow

syncshow.com  
Rocky River, OH  
**Key Clients:** Seaman Corporation, RBB Systems

## T Brand Studio

nytimes.com/ads/idealab  
New York, NY  
**Key Clients:** Delta, Purina

## T3 Custom

t3custom.com  
Seattle, WA  
**Key Clients:** TD Ameritrade, Options Industry Council

## TDA Group, LLC

tdagroup.com  
Mountain View, CA  
**Key Clients:** Dell, IBM

## TELL YOUR STORY

tellyourstoryinc.com  
Chicago, IL  
**Key Clients:** USG Corporation, Enlivant

## Tendo Communications

tendocom.com  
San Francisco, CA  
**Key Clients:** Cisco, HP

## That's Nice LLC, a Science Agency

thatsnice.com  
New York, NY  
**Key Clients:** Honeywell International, Bormioli Rocco

## The Adcom Group, Inc.

theadcomgroup.com  
Cleveland, OH  
**Key Clients:** Sherwin-Williams, Cleveland Clinic

## The Barbarian Group

barbariangroup.com  
New York, NY  
**Key Clients:** PepsiCo, Samsung Electronics

## The Content Factory

contentfac.com  
Pittsburgh, PA  
**Key Clients:** Fairtrade America, Clear Channel Outdoor

## The Economist Group

marketingsolutions.  
economist.com  
New York, NY  
**Key Clients:** IBM, Marketo

## The Foundry @ Time Inc.

http://thefoundry.nyc/  
New York, NY  
**Key Clients:** Chase, Land Rover

## The Garrigan Lyman Group (GLG)

glg.com  
Seattle, WA  
**Key Clients:** Microsoft, T-Mobile

## The Idea People

theideapeople.com  
Charlotte, NC  
**Key Clients:** Innspector, Novant

## The Mx Group

themxgroup.com  
Burr Ridge, IL  
**Key Clients:** Siemens, JMC Steel Group

## Thinkhandy

thinkhandy.com  
Fort Worth, TX  
**Key Clients:** Lenovo, Intel

## Third Door Media

thirddoormedia.com  
Redding, CT

## Three Ships

three-ships.com  
Raleigh, NC  
**Key Clients:** Lily, Washington Federal

## thunder::tech

thundertext.com  
Cleveland, OH  
**Key Clients:** NEO Cycle, Corporate United

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## Time Inc. Content Solutions

timeinc.com/businesses/  
time-inc-content-solutions  
New York, NY

**TopRank Marketing**  
toprankmarketing.com  
Spring Park, MN  
**Key Clients:** LinkedIn, McKesson

**Torque**  
torque.digital  
Chicago, IL  
**Key Clients:** Jameson, Sotheby's, Jarden Pine Mountain

**Touchpoint Media**  
touchpointmedia.com  
Minneapolis, MN  
**Key Clients:** UnitedHealthcare, Cambria

**Traction**  
tractionco.com  
San Francisco, CA  
**Key Clients:** Apple, Charles Schwab

**TREW Marketing**  
trewwmarketing.com  
Austin, TX  
**Key Clients:** Cyth Systems, Crank Software Inc.

**Tribune Content Agency**  
tribunecontentagency.com  
Chicago, IL  
**Key Clients:** American Hospital Assoc., Allstate Insurance

**True North Custom**  
truenorthcustom.com  
Chattanooga, TN  
**Key Clients:** CHRISTUS Health, KishHealth System

**Twist Creative**  
twist-creative.com  
Cleveland, OH  
**Key Clients:** ShurTech, Select Restaurants, Inc.

**Upward Brand Interactions**  
goupward.com  
Springfield, OH  
**Key Clients:** Juzo USA, Dayton Metro Library

**VaynerMedia**  
vaynermedia.com  
New York, NY  
**Key Clients:** Unilever, Mondelez International

**VERDINO & CO**  
verdino.co  
Long Island, NY  
**Key Clients:** Campbell Soup Company, SunGard

**Vertical Measures**  
verticalmeasures.com  
Phoenix, AZ  
**Key Clients:** CVS Pharmacies, Thunderbird School of Global Management

**ViMax Media, custom food marketing**  
vimaxmedia.com  
Southfield, MI  
**Key Clients:** Schnucks, Kroger

**Waggener Edstrom**  
waggeneredstrom.com  
Global  
**Key Clients:** Volvo, MediaTek

**Weber Shandwick**  
webershandwick.com  
New York, NY  
**Key Clients:** Unilever, Novartis

**WhyteSpyder, Inc.**  
whytespyder.com  
Fayetteville, AR  
**Key Clients:** SC Johnson, Boston Mountain Eyecare

**Wieden + Kennedy**  
wk.com  
Portland, OR  
**Key Clients:** Nike, TurboTax, KFC, Coca-Cola

**Windowseat**  
windowseat.com  
Los Angeles, CA  
**Key Clients:** Quiznos, Mattel

**WITH/Sims**  
withsims.com  
Atlanta, GA  
**Key Clients:** AT&T, Neenah Paper

**WP BrandConnect**  
washingtonpost.com/sf/  
brand-connect  
Washington, D.C.  
**Key Clients:** Airbnb, Astrazeneca

**WSJ. Custom Studios**  
wsjcustomcontentstudios.com  
New York, NY  
**Key Clients:** Netflix, GE Capitol

**Yesler**  
yesler.com  
Seattle, WA  
**Key Clients:** Zillow, Microsoft

**Zehnder Communications**  
z-comm.com  
New Orleans, LA  
**Key Clients:** Fireball Whiskey, DuPage Medical Group

**Zoomph**  
zoomph.com  
Reston, VA  
**Key Clients:** Living Social, Mary Kay

## INTERNATIONAL

**256 Media**  
256media.ie  
Dublin, Ireland  
**Key Clients:** Symantec, EBS

**A-lehdet Dialogi, a subsidiary of A-lehdet Oy**  
dialogi.fi  
Helsinki, Finland

**Agency Fish**  
agencyfish.com  
Western Australia, Australia  
**Key Clients:** Qatar Airways, Garuda Indonesia

**Agency Marou**  
agencymarou.com.au  
Victoria, Australia  
**Key Clients:** Melbourne Market, Raw Wildlife Encounters

**All Roads**  
allroads.me  
Toronto, Canada  
**Key Clients:** ImpactADHD

**AnalogFolk**  
analogfolk.com  
London, United Kingdom  
**Key Clients:** Chivas Regal, AkzoNobel

**Ariad Communications**  
ariad.ca  
Toronto, Canada  
**Key Clients:** Ariad, Knorr

**Aude**  
aude.pl  
Warsaw, Poland  
**Key Clients:** PepsiCo, ING

**August Media**  
augustmedia.com  
London, United Kingdom  
**Key Clients:** RENAULT, GAP

**Axon Media Ltd**  
axon.co.uk  
London, United Kingdom  
**Key Clients:** Chartered Management Institute, ALARIC

**BauerWorks**  
bauer-media.com.au/  
divisions/custom-media  
Sydney, Australia  
**Key Clients:** CPA Australia, Myer

**BlueGlass**  
blueglass.co.uk  
London, United Kingdom  
**Key Clients:** Expedia, Financial Times

**C3 Creative Code and Content GmbH**  
c3.co  
Berlin, Germany  
**Key Clients:** Allianz, Siemens

**Castleford Content Marketing**  
castleford.com.au  
Sydney, Australia

**Cirrus Media**  
cirrusmedia.com.au  
New South Wales, Australia  
**Key Clients:** Super Review, medical observer

**Consider Digital**  
considerdigital.com  
Malaysia, Kuala Lumpur  
**Key Clients:** Smart Axiata, Abbott Nutrition Malaysia

**Content Connections**  
contentconnections.be  
Brussels, Belgium  
**Key Clients:** Mediazine, Dag van de Klant Magazine

**contentgroup**  
contentgroup.com.au  
Canberra City, Australia  
**Key Clients:** ACT Government, Australian Federal Government

**Coquí Content Marketing**  
coquicontentmarketing.com  
Utuado, Puerto Rico  
**Key Clients:** Child & Family Support Services, Backyard Fruit

**Cypres**  
cypres.com/en  
Leuven, Belgium  
**Key Clients:** Brussels Airport, bpost

**DAC Group**  
dacgroup.com  
Toronto, Canada  
**Key Clients:** Lauzon, Sylvan Learning

**DBF Digital**  
dbfdigital.co.nz  
Auckland, New Zealand  
**Key Clients:** Samsung, MobileIron

**Distilled**  
distilled.net  
London, United Kingdom  
**Key Clients:** Bloomingdale's, American Museum of Natural History

**E2M Solutions**  
e2msolutions.com  
Gujarat, India  
**Key Clients:** PrestaShop.com, Nutcache.com

**Edge**  
edgecustom.com.au  
Manly, Australia  
**Key Clients:** AAMI Suncorp

**Editor Group**  
editorgroup.com  
New South Wales, Australia  
**Key Clients:** Commonwealth Bank, Deloitte

**Emotive**  
emotivecontent.com  
Clovelly, Australia  
**Key Clients:** Subway, Canadian Club

**Engage Content**  
engagemedia.com.au  
Pymont, Australia  
**Key Clients:** Bank of Queensland, DHL

**Eva Istanbul**  
evaistanbul.com.tr  
Istanbul, Turkey  
**Key Clients:** Turkcell, Bisse

**Fairfax Media**  
fairfaxmedia.com.au  
Pymont, Australia  
**Key Clients:** Australian Publishing Media, Domain Group

**Filtered Media**  
filteredmedia.com.au  
Chatswood, Australia  
**Key Clients:** The Coca Cola Company, Vitamix

**Fleabark**  
fleabark.com  
Vancouver, Canada  
**Key Clients:** BC Parks, Travel Bug

**Foiegras Interactive Media**  
foiegrasmedia.tumblr.com  
Istanbul, Turkey  
**Key Clients:** Migros A.S.

**Gemeinschaftswerk der Evangelischen Publizistik (GEP)**  
gep.de  
Frankfurt, Germany  
**Key Clients:** JS-Magazin, The Protestant Military Bishop of Germany

**Hatchd Digital**  
hatchd.com.au  
Western Australia, Australia  
**Key Clients:** Murdoch University, The Metropolitan Redevelopment Authority (MRA)

**Havas Media**  
havasmedia.com  
Puteaux Cedex, France  
**Key Clients:** SONY, IKEA

**Head Office**  
headoffice.be/en  
Herent, Belgium  
**Key Clients:** AGC, Harley-Davidson

**High Profile Enterprises**  
highprofileenterprises.com  
Bay of Plenty, New Zealand  
**Key Clients:** TrinityP3 Marketing Management Consultants, Anecdote Pty Ltd

**Hop Online**  
hop-online.com  
Sofia, Bulgaria  
**Key Clients:** JW Surety Bonds, AIMS Medical Education

**If You Build It**  
ifyoubuildit.com.au  
Enmore, Australia  
**Key Clients:** Penn College, King Street Gallery

**Igloo Media**  
igloomedia.com.au  
Crow's Nest, Australia  
**Key Clients:** Breville, Horticulture Innovation Australia

**Impact Digital Marketing Ltd**  
impactdigital.marketing  
London, United Kingdom  
**Key Clients:** Capital Support Group, Nationwide car Buyer

**Impression Digital**  
impression.co.uk  
Nottingham, United Kingdom  
**Key Clients:** Akita, Harvey Water Softeners

**Invicta Media**  
invictamedia.hu  
Budapest, Hungary

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**Journal International**  
journal-international.com  
Munich, Germany  
**Key Clients:** American Express, BMW

**Keplar**  
keplaragency.com  
Amsterdam, Netherlands  
**Key Clients:** MPLIFY, Randstad, ALDA Events

**King Content**  
kingcontent.com.au  
Global  
**Key Clients:** Universum, Salesforce

**Kingspoint**  
kingspoint.no  
Tallinn, Estonia  
**Key Clients:** SuperOffice, Enonic

**Knobly Media**  
knoblymedia.com  
Bangalore, India  
**Key Clients:** PROUD DONOR, ARPITHA, ParaBlu

**Lobi**  
lobi.fr  
Paris La Défense, France  
**Key Clients:** Kompass, Forbo

**Lush Digital Media**  
lushdigital.com  
Perth, Western Australia  
**Key Clients:** Rio Tinto, Finbar Property Group

**Luxus**  
ajansluxus.com  
Istanbul, Turkey  
**Key Clients:** Turkish Airlines, Bayer

**Mahlab Media**  
mahlabmedia.com.au  
Balmmain, Australia  
**Key Clients:** Commonwealth Bank, Engineers Australia

**MATTER AB**  
matter.se  
Göteborg, Sweden  
**Key Clients:** Volvo Cars Sweden, Nudie Jeans

**McCann Australia**  
mccann.com.au  
Sydney, Australia  
**Key Clients:** L'Oréal Paris, Microsoft

**MediaCorp Pte Ltd**  
mediacorp.sg/en  
Singapore  
**Key Clients:** The AlumNUS, Contact South East

**Medioplanet**  
medioplanet.com/en  
Stockholm, Sweden  
**Key Clients:** Medication Addiction, Reise-Urlab-Abenteuer

**Midas Media**  
midasmedia.co.uk  
London, United Kingdom  
**Key Clients:** VAUXHALL, FOSSE

**Mode Digital Ltd.**  
modedigital.com  
London, United Kingdom  
**Key Clients:** Dormeo UK, Mode Digital

**Montage Communications**  
montagecomms.com  
Suffolk, United Kingdom  
**Key Clients:** Westminster Cheddar, Orla Kiely

**muehlhausmoers corporate communications**  
muehlhausmoers.com  
Berlin, Germany  
**Key Clients:** ABB, Germany Trade and Invest

**Narrative**  
narrativemedia.co.za  
Cape Town, South Africa  
**Key Clients:** Chrysler Group, Firststrand Bank Limited

**New Content**  
newcontent.com  
São Paulo, Brazil  
**Key Clients:** Latam Airlines, Unilever

**New Media Publishing**  
newmediapub.co.za  
Green Point, South Africa  
**Key Clients:** Woolworths, Multichoice

**NewsLifeMedia, Content & Studios**  
newscoipaustalia.com  
Sydney, Australia  
**Key Clients:** Sony Pictures, Cathay Pacific

**Notch Video**  
notchvideo.com  
Toronto, Canada  
**Key Clients:** Sport Check, Samsung

**One Productions**  
oneproductions.com  
Dublin, Ireland  
**Key Clients:** Extend Architects, Dundalk IT

**Origin Design & Marketing Limited**  
origindesign.uk.com  
Bucks, United Kingdom  
**Key Clients:** Ciena, Expedia

**OTW Communication**  
otw.se  
Stockholm, Sweden  
**Key Clients:** IKEA, POLARPRISET

**Plot Content Agency**  
plotcontent.com  
Lisboa, Portugal  
**Key Clients:** Montepio, Caixa Geral de Depósitos

**PopArt Studio**  
popwebdesign.net  
Novi Sad, Serbia  
**Key Clients:** Schneider Electric, Nike

**Primafila AG Content Marketing & Corporate Publishing**  
primafila-cp.ch/en/home  
Zürich, Switzerland  
**Key Clients:** Siemens AG, Credit Suisse

**Progressive Customer Publishing**  
progressivecp.com  
London, United Kingdom  
**Key Clients:** ICAEW, Nuffield Health

**Propaganda**  
propaganda.be  
Zaventem, Belgium  
**Key Clients:** HOYA, Microsoft

**Publicis Groupe**  
publicis.com  
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**Key Clients:** Renault, Westjet

**Publicitas**  
publicitas.com  
Zürich, Switzerland  
**Key Clients:** Lockheed Martin, Chopard

**Quarry**  
quarry.com  
St. Jacobs, Canada  
**Key Clients:** Broadridge Financial, John Deere

**RedPoint Media Group Inc.**  
redpointmedia.ca  
Calgary, Canada  
**Key Clients:** Calgary Foundation, Broadway Across Canada

**Redwood**  
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London, United Kingdom  
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**Key Clients:** Norconsult, HONDA

**Sandstorm Digital FZE**  
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**Key Clients:** National Bank of Abu Dhabi, Souqalmal.com

**Spafax**  
spafax.com  
Montreal, Canada  
**Key Clients:** Air Canada, Mercedes Benz

**SPH Magazines**  
sphmagazines.com.sg  
Media Centre, Singapore  
**Key Clients:** Singapore Airlines, Johnnie Walker

**Spoon**  
spoon.se  
Stockholm, Sweden  
**Key Clients:** Volvo Trucks, Cisco

**Storyation**  
storyation.com  
Bondi Junction, Australia  
**Key Clients:** Tourism Australia, Australia Post

**Strategic Contents Labs, a division of St. Joseph Communications Group**  
stjoseph.com  
Concord, Canada  
**Key Clients:** Birks, GE

**Switched on Media**  
switchedonmedia.com.au  
St. Leonards, Australia  
**Key Clients:** Spotify, Canon

**tbk Creative**  
tbkcreative.com  
Ontario, Canada  
**Key Clients:** Danby, jiffylube

**The Dubs**  
thedubs.com  
Sydney, Australia  
**Key Clients:** Steadfast, Aberdeen

**The Globe and Mail, Custom Content Group**  
globelink.ca/customcontent  
Toronto, Canada  
**Key Clients:** KPMG, GLENMORRANGIE, GE

**The Yellow Ink**  
theyellowink.com/en  
Barcelona, Spain  
**Key Clients:** Estiluz

**Tomorrow People**  
tomorrow-people.com  
Birmingham, United Kingdom  
**Key Clients:** Oracle, ETQ

**Top Lead**  
toplead.com.ua  
Kiev, Ukraine  
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totem.tc  
Ontario, Canada  
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**Tuber, A Potato Productions**  
tuber.sg  
Singapore  
**Key Clients:** Singapore Public Service Division, The Teachers' Digest for Ministry of Education (Singapore)

**Velocity Partners Ltd.**  
velocitypartners.co.uk  
Richmond, United Kingdom  
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**Vertical Leap**  
vertical-leap.uk/services/  
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*More unsolicited  
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Davis: [http://cmi.  
media/davis](http://cmi.media/davis)*



In his column, Andrew Davis dishes out content marketing advice to unsuspecting targets. In this issue, Davis addresses the agency world at large, taking them to task for a serious shortcoming.

Dear Agency Executive,

I just Googled “content marketing agency” and found a list of the “most amazing” content marketing agencies in the world. It’s an impressive list ... and maybe you’re on it.

There is only one problem. Every single agency named has a sexy client portfolio and a bucket full of industry awards to prove it, but none of them—exactly zero—apply content marketing to their own business.

Shame on you.

I know you do great work. I can see it right there on your website. I’m impressed with the content you’ve created for your clients. I’m fascinated by the results you’ve delivered for those you serve. You’re dazzling me. But if you truly believe in the power of content marketing, where is YOUR content?

I get it. You’re busy doing paid client work ... but consider this: What if you could reduce the amount of time and money it took to secure the next client by creating valuable content today?

You’ve hired smart people. (I can tell. I read your About Us page.) Why not require every single one of your staff members to create one piece of content for the agency every month? Even an organization with a staff of 15 people would have a content platform brimming with surprising insights.

Take the advice you give to your clients: commit to creating valuable, consistently delivered, high-quality, unique content to build a relationship with you serve and those you want to attract.

Here’s the deal: Start at the top. If you post every week one piece of good content designed to help your next client better market its products and services on its own, I’ll share every post with my audience.

What do you say? Do we have a deal?

Whether you wanted it or not,  
Andrew Davis

#### DEPARTMENT COLUMNIST



**Andrew Davis** is the author of *Town INC. Grow Your Business. Save Your Town. Leave Your Legacy*. Follow him @DrewDavisHere.



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# Why Every Event Should Be a Social Occasion

Attending an event without participating in the hashtag is like listening to one side of a phone conversation; you're only getting part of the story. Yet not all events make the most of social media ... and the hashtag is only the start.

*Jonathan Crossfield*

I'm a sucker for a good conference, particularly when there's a vibrant hashtag to keep me entertained. The ability to discuss the presentations with other delegates as they happen is extremely powerful. On one level, there is a child-like thrill to swapping comments during a live event, akin to passing notes back and forth in class. (Yes, this can sometimes include heckling the speaker on stage.) On another, the discussion can enhance and support the content being delivered, particularly if the audience crowdsources extra information, such as: finding links, adding fresh viewpoints, confirming statistics or sharing full case studies only mentioned in passing on stage.

Last year, I was invited to deliver a keynote on social media at an annual conference for conference organizers (yes, very meta). In the afternoon, I also co-hosted a breakout session on social media for events with the awesome Adam Franklin. What surprised me was how few delegates were active on social media. For many, social media just sort of happened at their events, neither endorsed nor embraced. Slapping a hashtag on the promo materials might be as far as their thinking went.

Yet, with a little planning and preparation, social media can make a huge difference.

## **Social media for organizers**

These days if an event doesn't have a hashtag (or the hashtag isn't promoted well enough), the audience will usually create at least one or two before morning tea. Unfortunately, having a number of improvised hashtags may mean none of them achieves the necessary momentum to take off.

The hashtag is also a great way for organizers to answer queries, make announcements, promote the upcoming agenda, gather feedback, monitor reactions and, of course, join in the fun. That's why it's best to have a dedicated staff member or trusted volunteer to constantly monitor and interact with the various

social media channels throughout the event.

If a hashtag really does take off, it might live beyond the event itself, continuing to build momentum. It may even go on to promote and support future events and brand activities, snowballing one year into the next. One of the best examples is CMI's own #CMWorld hashtag, initially created for the first Content Marketing World conference. The hashtag is never #CMWorld2016 or something similar because that invites redundancy. By keeping the hashtag generic, it stays relevant for all CMI events, no matter where or when they may be.

Since it launched five years ago, #CMWorld has evolved into a vibrant discussion channel 24 x 7 x 365 even for those who've never attended a CMI event.

Unfortunately, some event organizers squander this social media momentum. Leading up to the event there might be plenty of content and discussion, maybe even a LinkedIn or Facebook group; but once the chairs are stacked and the bar tab is paid, the social media activities are packed away as well. Nine months later, when it's time to ramp up promotion for the next event, they're back trying to jumpstart a cold audience. If you're going to use social media to promote and grow your event each year, you need to be active all year round. You can't expect an audience to stay interested if you only show interest in them when there are tickets to sell.

Event apps are becoming more common too, allowing delegates to access the agenda, view profiles and, of course, share updates to other app users in a single place. It's usually a simple process for updates shared within the app to be pushed out to social channels with a tick box or two. However, I've yet to see an event app that can pull in updates shared directly to social media so delegates can catch the full conversation in one place. Invariably some will share to social media and others will share to the app (with only a few bothering to share to both), leading to fragmentation.

*Continued on 40*



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Event apps have their place, particularly when dealing with confidential information or more sensitive topics that don't belong in the public sphere. If social media is inappropriate or off limits, a dedicated app can provide the same interactive experience for delegates to network and share comments within the group.

Just don't expect an event app to keep the conversation going beyond the event.

### Social media for speakers

If you're speaking at an event, there are a few things you can do to boost social media activity during your presentation.

It's easy to miss the next slide or two while struggling to summarize a long and rambling point down to 140 characters including hashtag and attribution. Make it easy for the social media commentators in the audience by punctuating your presentation with regular, quotable sound bites and build your slides around them.

When I build a presentation, each slide is a single image accompanied by a pithy caption of 10 or so words. I craft the caption to be tweeted and the image to be snapped. These photos often drive more engagement on the hashtag by standing out in people's feeds, stretching the reach of my talk into other networks like Instagram. When I'm back in my hotel room reviewing the hashtag, I'm always keen to see which slides attracted the most attention. Plan your slides to look great even if snapped on a camera phone from the back of the auditorium.

Andrew Davis goes even further. I first experienced Drew's mad energy at Content Marketing World in Sydney last year. As he began to speak, an automated tweet went out from his account using the hashtag. "Just took the stage at #CMWorld in Sydney. I know I move fast so here's a #TweetSheet for you <http://bit.ly/inspiredcontent>".

The link took me to a simple landing page that summarized the key points of the talk as a series of tweet-sized nuggets, each accompanied by a handy click-to-tweet button. As I followed along, whenever Drew said something I thought worth sharing, the tweet was already there, ready for me to hit the button.

When I was invited to speak about social media for events, it seemed a perfect opportunity to demonstrate Drew's TweetSheet idea to an audience keen to learn new tricks. I contacted

Drew for the lowdown.

"The TweetSheets are unbelievably effective at increasing the level of interaction and sharing for my sessions," he told me. "Making the content easy to share certainly helps the audience share more than they normally might. I've noticed that with a socially engaged audience the TweetSheet increases the volume of tweets from one of my sessions 50-fold (or more)."

However, putting a TweetSheet together does take time and preparation. There's building the page, crafting the quotable messages and scheduling two or three tweets to go out at appropriate times to promote the link (Drew uses Hootsuite while I swear by CoSchedule).

Drew is keen for others to experiment with TweetSheets. "The more standard a TweetSheet becomes, the more effective mine would be," he says. But he also has a warning: "It's not worth it if the audience you're presenting to isn't already engaged online. There's nothing more depressing than spending a couple hours creating the #TweetSheet only to realize literally no one from an entire 200-person event is tweeting."

### Get Involved

I experienced Drew's warning first hand. While my keynote audience of conference organizers were certainly interested to hear about TweetSheets, only a handful even visited the page.

That realization led to one of my biggest soapbox-moments in the afternoon breakout session. Social media is no longer a trivial extra. It is increasingly an inextricable part of any event, whether you planned it or not. But if you want to guide those conversations, nurture more effective networking and amplify that content, you've got to get involved.

If you're still not keen to participate in social media at your own event, that's up to you. Maybe you're not interested in what people really think about your event and your speakers. Maybe it's easier to just hope there are no hecklers sharing their jibes with a much larger audience.

Or, maybe you could work with your audience to create a truly memorable interactive social event. Just a thought. ☺

### TweetSheet: A Twitter Cheat Sheet for Live Events

A TweetSheet is a collection of sound bites from your live presentation, delivered at the start of your talk and formatted with handy click-to-tweet buttons. This shortcut makes it easier for your audience to chat about your presentation on Twitter. For an example of how it works, check out Andrew Davis's TweetSheet from his keynote presentation at Content Marketing World. <http://cmi.media/tweetsheet>

What if you got closer and closer to the center of your audience's online universe?

CLICK TO TWEET



### DEPARTMENT EDITOR



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



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# What is your favorite video tool?



## **GOANIMATE (goanimate.com)**

I use both live video and GoAnimate to streamline our production process. I have quick turnaround times for our YouTube series, and GoAnimate saves me so much time in production. Being able to create custom characters, unique locations, and seamless voice-over lip-syncing is invaluable. Plus, it allows us to include camera-shy co-workers in our videos. When I tell them all I need is a voice-over for animation, their eyes light up!

**BRANDON WOOD, SNAGAJOB, @BRANDONMWOOD27**



## **BRIGHTCOVE (brightcove.com)**

As a leading global analytics software firm, we publish a thousand plus videos every year for our customers, prospects and stakeholders around the world. Brightcove manages the logistics for delivering an optimal viewing experience on any device based on the viewer's connectivity. This saves us time and helps with our team's productivity. It gives us more time to focus our attention on content, messaging and the communications side of our business.

**BILL MARRIOTT, SAS, @BILLMARRIOTT**



## **ANIMOTO (animoto.com)**

We use Animoto to incorporate stock photography and community images into short videos that share community event highlights and are used in coordination with our content marketing strategy.

**KATE SAMMLER, VANTAGE POINT RETIREMENT LIVING**



## **BLAB (blab.im)**

Blab is an incredible way to have a conversation with your community. It SO easy to use, allows you to start, pause, and end record when you want. After you're done with the interview, blab sends you video AND audio files of the recorded show.

**VICKY LYASHENKO, MOMPREENUR COMMUNITY, @VICKYLYASHENKO**



## **FRAME.IO (frame.io)**

Frame.io is an indispensable tool for video collaboration. It allows you to watch and annotate videos in real time for fast and precise feedback. It also stores a version history.

**JENKO KENT, STAGE 6 MEDIA, @STAGE6MEDIA**



## **IMOVIE (apple.com/mac/imovie/)**

iMovie has all the features I need without piling on a bunch of bells and whistles I'll probably never use. Every week I publish a video tip on YouTube, and iMovie lets me create a nice-looking clip without requiring a major time investment.

**RACHEL PARKER, RESONANCE CONTENT MARKETING,  
@RESONANCECONT**

## **DEPARTMENT EDITOR**



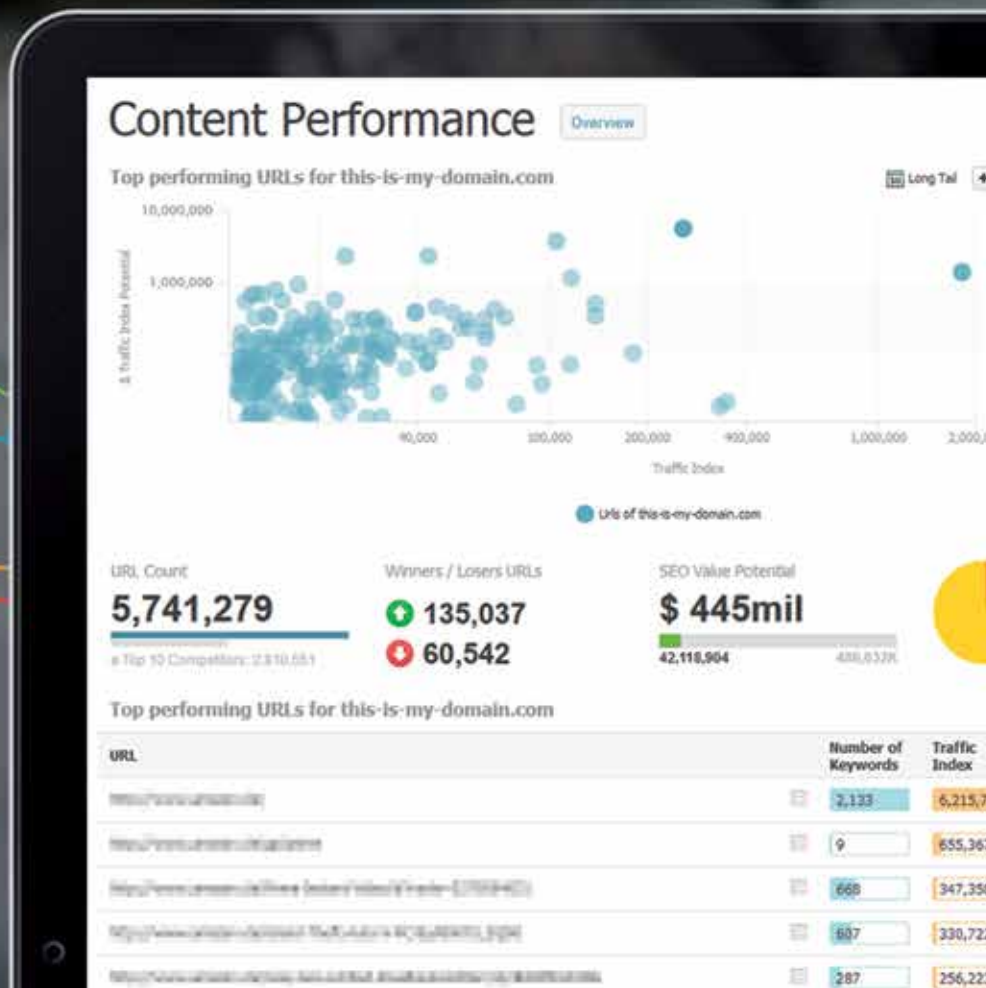
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## Duck brand's digital marketing team values interaction with customers above all else—finding the best stories inside everyday conversations with fans.

*Natalya Minkovsky*

**H**ave you ever loved a tape's print design? I mean, really loved a tape's print design? Loved it so much that when that print was discontinued, you took to social media to express your disappointment?

David Rodgers knows what it's like when people get attached to their favorite tape designs. He is the senior digital marketing manager at ShurTech Brands, where he's responsible for the Duck Tape brand along with FrogTape painter's tape, Painter's Mate Green and the rest of the company's DIY and home-

solution brands. His team creates social media content for Duck Tape and monitors social media conversations about the product.

Rodgers asks that everyone on his team signs into the company's social-listening platform every morning. "It's easy to become insular about your brand," he says. "You need to know what the perceptions of your brand are beyond your own message." The team not only gets ideas and inspiration from Duck Tape users, but also aims for heartfelt two-way conversations out of respect for its passionate customers.

That person who used Instagram to share disappointment about the discontinued tape design? Instead of a short "sorry-about-that" message, the Duck Tape team took the time to write a meaningful response and engage with that customer. "People deserve a long, genuine response when they take the time to contact you," Rodgers says. He uses the analogy of a romantic relationship, and the disappointment of getting a short reply to a heartfelt, personal message.

Rather than rushing out content several times a day, Rodgers says, he would rather have the brand's Instagram manager generate one or two pieces of content and use the rest of the time to respond to user comments and engage with user-generated content.

### Stuck at Prom, In Style

Celebrating its 15th year, the Duck brand Stuck at Prom scholarship contest rewards teens who create unique prom-wear using Duck Tape. Judges select 10 couples; the public then votes for first, second and third place. Over the course of the contest, Duck brand has given away more than \$350,000 to students and schools.

The idea for the contest came when the company saw that teens already were using duct tape to get creative with their prom outfits. "This is new and interesting," the Duck Tape team thought. "Let's see if we can get some PR buzz, some national media attention." That first year, Duck Tape received several hundred entries—many more than expected. The voting period brought unprecedented website traffic. The Duck Tape team relied on its email database and word of mouth to promote the contest until the idea took off on social media.

The Stuck at Prom  
lifetime stats are  
impressive:

**7,733**  
ENTRIES

**515,229**  
VOTES

**92,796**  
ROLLS OF TAPE

**386,650**  
HOURS CRAFTING  
PROM OUTFITS



*Continued on 46*



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“There’s already a lot of brand content out there,” Rodgers says. “Building relationships, rather than just posting content, becomes more important. And that personal touch can help a smaller brand stand out from the competition.”

The audience for Duck Tape is broad. It includes teenage girls, crafty moms and DIYers. Influencers, from Radio Disney personalities to the top crafters on YouTube, helps the Duck brand focus on its distinct audiences. “We’re not necessarily looking for partners for simple product placement,” Rodgers says. “We want to cultivate relationships.”

A single digital marketing team works across all the ShurTech brands, though the company supplements their work with partners and freelancers as needed. “We look for low-resource, low-cost, low-risk opportunities that have a chance of great returns,” Rodgers says. Instead of short bursts of activity that take a big chunk out of the budget, it’s important for Duck Tape to consistently produce quality content. One such program was a partnership with Tongal for crowdsourced video content (see sidebar for more information about Tongal). Duck Tape posted a brief to the platform about the kind of videos the company wanted, members supplied ideas, then Duck Tape selected the best ideas to become videos; it’s using the resulting branded videos to help grow its YouTube community. “Lighting struck,” Rodgers says. One of the videos went viral with 3.5 million views across YouTube, Vimeo and other video platforms.

ShurTech measures its content marketing success using a scorecard that takes into account three dimensions: impressions, engagements and conversions. The team looks for a balance between the three. Thinking about what’s next for Duck Tape, Rodgers would like to do more branded storytelling. The product is about stories. As he says, “Everyone has used Duck Tape to fix something, sometimes in an unexpected way. They’re proud of their ingenuity.”

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



**Duck brand’s biggest hit using Tongal was Duck Tron, which earned 3.5 million views.**



## Getting Festive with Duck Tape

For some folks, the Avon Heritage Duck Tape Festival is kind of a big deal. The three-day event has more than 16,000 followers on Pinterest and over 50,000 attendees from across the country each year who come to Duck Tape’s hometown in Ohio.

The entertainment includes music, magic, a parade and a Duck Tape fashion show. “It’s in-person event marketing, and we do it well,” says Rodgers. “We like going places and meeting people first-hand.”

At the most recent festival, the team used Periscope to broadcast the parade as it unfolded. As many as 800 people from around the world watched the feed. The festival also is an opportunity for the marketing team to get to know—and showcase—some of the brand’s biggest fans.

The festival sets a good tone for the brand, Rodgers says. “It’s quirky and fun.” The event also helps Duck Tape create a wealth of social media content. When the team recently created a social media image archive, “It came to light how much content we have,” Rodgers says.



## How Does Tongal Work?

Duck brand sourced a series of videos from the creative crowdsourcing platform, Tongal, a company that plays matchmaker between filmmakers and brands. How does it work?

- Brands post a new project idea (i.e., creative brief) to Tongal, including the price they’ll pay for winning ideas and winning videos.
- Individuals and studios submit ideas and can get questions answered on a dedicated forum site for each project.
- Winning ideas are selected (and compensated). Filmmakers then select one of those ideas and submit their vision of how to carry it out—from storyboards and location pictures to talent and scripts.
- The brand selects a handful of filmmakers to turn their concepts into a film. Now it’s time to get started with production.
- Filmmakers submit videos, and the brand selects the winning video as well as finalists. Both the overall winner and finalists are paid for their efforts.



# RETHINK MARKETING



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*A content smörgåsbord.*

## Target's Got Soul(Cycle)

From Missoni to Jason Wu to Lilly Pulitzer, **Target** has become famous for its coveted designer collaborations; but one of the retailer's latest partnerships isn't with a high-end fashion designer. Instead, Target teamed up with **SoulCycle**, a fitness studio known for its intense and inspirational indoor-cycling classes. The collaboration entailed a three-day pop-up experience in 10 cities across the United States, with complimentary SoulCycle classes for those who snagged a spot by signing up online. The fitness experience was supplemented with pop-up shops in the 10 participating Target stores, as well as a capsule collection of SoulCycle clothing available to all Target shoppers.



## Acast: Making Good Stories Great

While more and more brands explore podcasts as a content marketing tactic, podcasting remains a niche that's hard to grow. That's where **Acast** comes in: the podcast platform uses more robust metrics and new revenue models to help podcast creators build their audience and monetize it. A free-to-use curated platform that connects podcast creators, listeners and advertisers, Acast lets creators supplement each podcast with engaging content. Podcasts can include extra videos, images, audio clips and external links that enrich the experience. According to Acast, the platform "makes good stories great." For advertisers, the benefits are improved targeting based on location and other data, and advanced metrics including drop-off rates, click-through rates, demographic data and more.

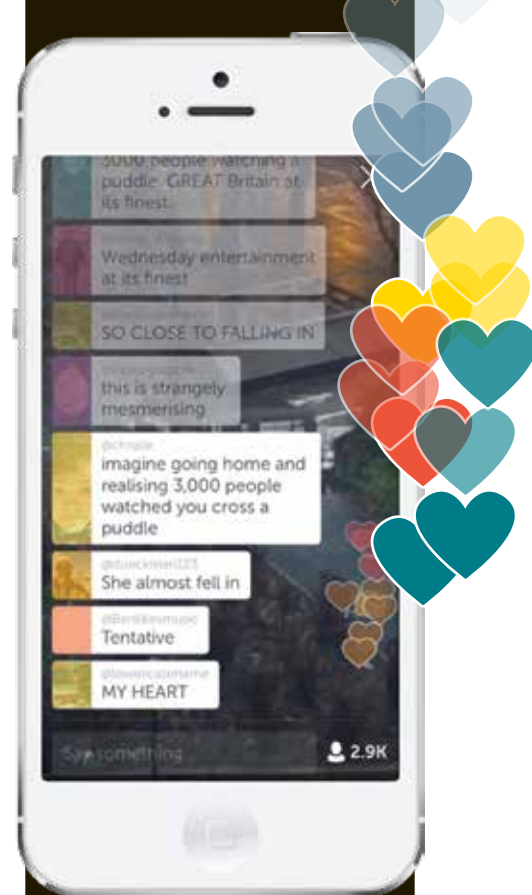


## L'Oreal Knows Women Have Things #Worthsaying

#worthsaying



"Who are you wearing?" is a frequently asked question of actors at red-carpet events. But some actors are speaking out against the superficial questions aimed at women as opposed to the more substantive questions interviewers typically ask men. Joining the movement, **L'Oreal Paris** launched the #WorthSaying hashtag campaign at this year's Golden Globes red carpet. The campaign asked women to share on social media about their careers, passions and anything else they thought was worthwhile. The idea, according to L'Oreal, was to seize control of the discussion surrounding the event and deliberately point it in a meaningful direction. #WorthSaying may be a simple idea, but the campaign elegantly supported L'Oreal's brand message, with its legendary slogan: "Because You're Worth It."



## AN 'INTERNET FAMOUS'... PUDDLE?

If the name **Drummond Central** sounds familiar to you, the small marketing agency may have a large puddle to thank for its sudden boost in global visibility. After the U.K. agency set up a live feed of the puddle outside its office, tens of thousands of people on Periscope watched pedestrians try to get around the puddle, which took up the width of the pavement. A trending hashtag, #Drummondpuddlewatch, emerged on Twitter. And of course, brands including Domino's Pizza, Star Wars and MTV joined the conversation. Thanks Drummond Central for a random little idea that thoroughly entertained us that one dreary January day—serving as a reminder that ordinary, everyday life can inspire awesome, addictive content.

## #BEATLESONSPOTIFY



When **Spotify**, along with eight other streaming services, released the Beatles' full catalog for the first time last December, it was an occasion to celebrate the Fab Four's musical legacy. Spotify's Twitter campaign invited listeners to tweet the hashtag #BeatlesOnSpotify to unlock an emoji of the band's iconic Abbey Road cover art with Spotify's bright green color as the backdrop. Users could tweet the Beatles emoji, along with nine standard emojis, to unlock personalized playlists. The heart emoji, for example, unlocked the "All You Need Is Love" playlist; the blue car emoji unlocked the "Long and Winding Road" playlist.

### DEPARTMENT EDITOR



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