



CHIEF CONTENT OFFICER
CONTENT MARKETING STRATEGY FOR EXECUTIVES

A Supplement to BtoB Magazine

OCTOBER 2011

most measurement SUCKS

(inside, ideas that don't).

**Why best practices make
marketers just average**

Measurement simplified

PLUS...

The gamification of content,
interactive white papers and
DIY video advice.



CHIEF CONTENT OFFICER

CONTENT MARKETING STRATEGY FOR EXECUTIVES

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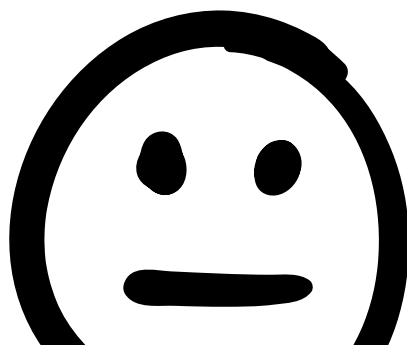
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► CMI has over 50 of the leading content experts.
Check them all out at www.contentmarketinginstitute.com.

OCTOBER 2011

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juntajoe Joe Pulizzi
ROI for Content Marketing? You'll get your fair share in this dedicated issue of CCO to measurement. Enjoy! via @Junta42



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MAGNUM OPUS AWARDS

Presented by **CONTENT MARKETING INSTITUTE**
and **BECONTENTWISE.COM**

The Content Marketing Institute (CMI) helps marketers with the how-to of content marketing. Along with its daily blog authored by experts in the field, CMI also provides consulting, research and education to help B2B and B2C marketers execute and measure the success of their content marketing strategies. CMI also offers the free tool, Junta42 (www.junta42.com), which is the leading content marketing matchmaking service for marketers.

Chief Content Officer is the official magazine of the Content Marketing Institute and is distributed in print and digital format to thousands of senior marketers around the world each quarter. For more information about CCO or CMI membership, go to www.contentmarketinginstitute.com.

CORRECTION

In the July edition of *Chief Content Officer*, we printed Gary Spangler's title incorrectly. His title at DuPont is marketing manager. We apologize for the error.



HOT-FIVE POSTS FROM THE CONTENT MARKETING INSTITUTE

- ▶ **6 Things to Know About Using QR Codes in Content Marketing**
- ▶ **23 Ways to Leverage a Blog Post for Content Marketing Success**
- ▶ **22 WordPress Plugins for Content Marketers**
- ▶ **5 Tips to Improve Your Headline Click-through Rate**
- ▶ **10 Must-Have Templates for Content Marketers**

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JOE PULIZZI talks to Pam Didner,
Global Integrated Marketing Manager
for Intel, about secret agent action flicks and
Intel's hip new social platform, *The Museum of Me*.

Joe Pulizzi: The “Intel Inside” campaign from the 1990s transformed Intel from a brand only engineers and technologists recognized to a household name. At the time, it was a completely new and transformative way of positioning a computer component. Do you see content as another transformative change in marketing for Intel?

Pam Didner: Yes. Understanding our customers’ pain points and creating relevant and compelling content to address that are a mandated strategic direction. Content marketing is everything we do on the B2B front. On the consumer front, we call it experience marketing. Experience marketing is about putting customers in the center and telling a story to which customers can connect emotionally. It’s no longer about speed and performance or product features, it’s really about what our products’ features can do to improve our customers’ lives.

J: I was dazzled by Intel’s video, *The Chase*—a two-minute short that has generated 2.5 million views over the last six months. I’m sure there are people who would watch that and think, “I don’t get it. How is this different from a commercial?”

P: Unlike a commercial, which interrupts other content, our videos are the attraction. The theme for our second generation core processor is “Visibly Smart Performance for Your Visual Life.” More than ever, we define who we are through visual experiences. A second-generation Intel® Core™ processor, with its combination of smart performance and stunning visuals, is the perfect engine for expressing and sharing your visual life. *The Chase* video is a short action flick combining cinema-like scenes and montages of computer applications to highlight how our lives seamlessly blend virtual and real. We were able to seamlessly embed key product benefits in the context of telling a story of two men chasing an agent.

As an extension of *The Chase*, our Asia-Pacific marketing team just launched *The Escape*, a YouTube thriller that lets our audience take part in the adventure. *The Escape* integrates YouTube, interactivity and social networking to make you the

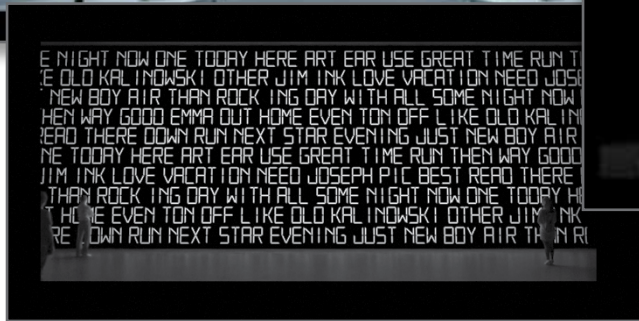
hero. It is more engaging than a commercial in that you get to solve puzzles, pilot drones and brawl with assailants to assist the film’s femme fatale in her mission. The video is part of a campaign designed to engage consumers and demonstrate the “Visibly Smart” capabilities of the second-generation Intel Core processors. It dramatizes product features including smart multi-tasking, turbo boost and wireless display.

J: Tell me about some other cool stuff Intel is working on in content marketing and social media?

P: Check out *The Museum of Me*. It was created by our Asia-Pacific marketing team and **Projector**, a boutique agency in Japan. The platform uses the information from your Facebook photos, friends and video to create a museum of you—as in a museum or art gallery. The project was beautifully imagined and executed. The group ran a test pilot on May 31. Within five minutes, there were 36 “likes.” The first tweet came from Madrid. Within five days from launch on June 1, we had 1 million hits. It caught everyone by surprise. It’s a matter of taking what people care deeply about and finding a way to tell a personalized story for them.



TALKING
INNOVATION with Joe Pulizzi



Intel's *The Museum of Me* uses the information from your Facebook photos videos, and friends' media to create a museum of you, delivered art gallery-style.

What new-fangled marketing concepts or tools excite you? What are the things you are intellectually wrestling with and trying to make sense of for Intel?

P: The first one that comes to my mind is customized TV commercials. A couple firms are exploring the delivery of customized commercials based on viewers' psychographic and behavior differences. This will have a certain impact on the client side. Does that mean that we have to further segment our audiences? Does it mean that we have to create multiple versions of TV commercials tailored for different audiences?

The other interesting concept I like to think about is the integration of 3-D into social media. Imagine 3-D Facebook or 3-D Twitter. How would that change the delivery

of content in the future? It might make us think more like filmmakers than writers. I was reading the June edition of *Fast Company*, which listed the 100 most creative people in business. CNN's David Bohrman is thinking about rendering reporters live in front of the anchor to enable one-to-one conversations from locales all over the world. Holograms are nothing new in the sci-fi and fantasy worlds. Why not elsewhere? Everything about 3-D is at its infancy stage. We still have a long way to go, but it will be an exciting journey.

Intel is an amazing brand. Our hero product, the microprocessor, presents us with a marketing challenge because our consumers cannot see it, smell it or touch it. We need to continue to find innovative ways to build brand relevance with consumers.

PAM DIDNER, selected as one of BtoB's Top Digital Marketers in 2011, is the global integrated marketing manager for Intel. Didner is an expert in creating successful global marketing plans that meet local marketing's needs. At Intel, Pam develops and manages Intel's worldwide Enterprise and Small Business Strategies. She has led Intel's enterprise product launches and worldwide marketing campaigns, and she has managed Intel's main proprietary event, Intel Developer Forum, across nine countries.

JOE PULIZZI is the founder of **Junta42**, the **Content Marketing Institute** and *Chief Content Officer* magazine, as well as the co-author of *Get Content Get Customers* and *Managing Content Marketing: The Real-World Guide for Creating Passionate Subscribers to Your Brand* 🌟



► Listen to all of Pam and Joe's discussion.
Download the podcast at <http://dlvr.it/Bskj3>

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MAGAZINE CREATION



Issuu.com

Your challenge: produce a slick online magazine that retains a print feel. Add direct links to product and service sites and distribute that bad boy online via social circles and search discovery: that's the concept behind **Issuu**. The site recently was featured in *The New York Times* because it is the platform used by **Lonny**, the home decor magazine distributed in virtual format but earning big-time brick-and-mortar advertisers.



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PRESENTATIONS



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Onswipe.com

Jason Baptise, CEO of Onswipe, says "apps are bullsh*t." He believes publishers spend too much on apps and compromise control of their content. Onswipe provides an app-like touch-screen experience for tablets and phones, without all the development costs. The service makes your digital content accelerator-aware (so visitors can view horizontally or vertically) and visitors can comment and share content socially.



DEPARTMENT EDITOR

Katie McCaskey provides content marketing, content strategy and commercial writing services. She is passionate about content that empowers people to renew the built and natural world. She is an "urban escapee" based south of Washington, D.C., in historic Staunton, Va. Follow her on Twitter @KatieMcCaskey or at www.katiemccaskey.com.

CONTENT REALIZED

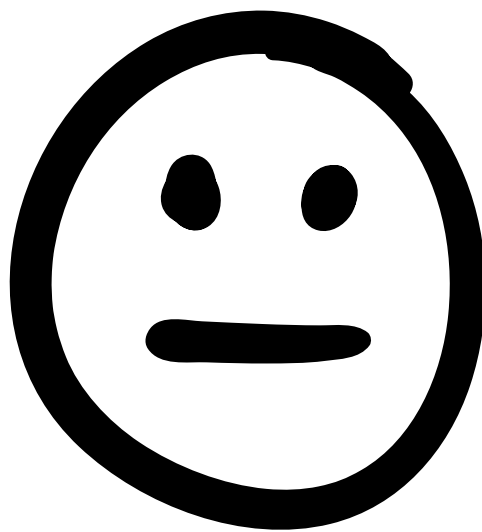
Content marketing is more than just understanding the message, it's knowing where business is heading.

At The Adcom Group of Companies, we're helping clients like GE, Moen, Step2, Sherwin-Williams and the Rock and Roll Hall of Fame and Museum create relevant content marketing strategies that resonate in the marketplace. From audience insight, through design, development & deployment, we help you down the path to **content that builds brands.**

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Best Practices



...mediocre results

Why a hyper focus on measurement and incremental gains makes marketers average.

By Robert Rose

Here we are in the measurement issue, so let's talk about how a myopic focus on measurement can suck all the innovation and success out of our strategy. Here is an experiment: Walk around your office and ask everybody three questions. The first question: "Should companies be innovative?" I'll take a wild-ass guess and predict a 90-percent-plus response in the affirmative.

Then, independent of that answer, immediately ask the next one. "Has our company ever been innovative?" Here, you may get that confused it's 4 p.m., and I haven't had my-Snickers look. They may ask "Do you mean are we innovative right now?" And you'll reply, "No, I'm asking whether we have ever been innovative? Ever?"

Here, your mileage will vary, but I'll bet you one thing to be 100 percent true. Of those who said "yes" to the second question, when you ask them the third and final question, everyone will cite a success.

You see ... everybody LOVES innovation. You know, just so long as it worked.

Nobody wants to be the dope who said "yes" to the new content marketing strategy that wound up causing a social media tsunami. As a friend said to me recently, "I'd rather get a zero out of 100 on a test rather than a 22. Because a 22 means I tried."

Today it seems we are under constant pressure to obtain data, prove ROI and justify our choices—even those we haven't even made yet. Content marketers in particular seem to be in the grips of ROI monomania. At almost every conference, webinar and client meeting I attend, one of the first things I'm universally asked is "We're thinking of doing some content marketing, but my boss wants to know it will work. How do I show the ROI?"

So, what are we really looking for when we ask that question? There is almost certainly no way to draw a straight line between the expense of a content marketing initiative and revenue. And, arguably, many successful content marketing initiatives aren't designed to generate revenue anyway. No, what we're really looking for are best practices. They're safe. Whenever we're trying something new like content marketing, we become so focused on following best practices that we forget our real job is to be innovative. We become incapacitated by this feeling that our measurement should always be moving up and to the right, and unable or unwill-

ing to embark on any activity we can't ensure will nudge our measurement stats in the right direction.

Best practices are maps for us to follow to get the same results as those who went before us. In short, they are the marketing equivalent of sitting down at the restaurant and saying, "I'll have what she's having."

But, here's the thing: When we are satisfied with a best practice—when we end at best practices—we are saying that we're satisfied with being average.

6 Ways To Move Beyond Best Practices

1. Turn worst to best

As an exercise, take your worst performing tactic (maybe it's print) and ask yourself, "If tomorrow this was the only way I could market, how would I do it differently?"

2. Turn best to different

Pretend you learn the conversion rate on your best content marketing tactic ranks dead last among your peers who use the same tactic. What would you do differently?

3. Burst your bubble

What would you do if demand for your product or service fizzled out (e.g., demand for camera film)? How would your story change to meet the challenge?

4. Join a new clique

What if you applied best practices from another industry to your business? Learn what's going on in an industry completely different than your own. What ideas can you borrow?

5. Ask the choir for a song suggestion

Have you mined company employees outside of marketing for wonderful, crazy and out-of-the-box ideas? Find the hidden innovators in your organization and find ways to get them involved.

6. Differentiation, not "incrementation"

Remember that differentiation means being "different" than your competition. Instead of asking how to tell a better story than your competition, think about how you can tell a different one.

Stop looking at content marketing as yet another channel. Instead, think of it as a new, comprehensive process and mindset that you integrate into your other marketing efforts.

You've all heard them. Here are a few "best practices" that we've grown up with:

• 40/40/20 rule

Started by Ed Mayer, a pioneer in the direct marketing industry, the 40/40/20 rule says we should focus 40 percent to the right list (audience), 40 percent to the offer and 20 percent to everything else (format, paper, stock, graphics, etc.).

• No navigation on landing page

This best practice says that you should remove everything extraneous from your landing pages or risk your conversion rate.

• 1 to 2 percent conversion rate

This one is so ingrained that it's even become a "rule" within Google Adwords. If you can't maintain a higher than 1 percent click-thru rate on your text ad, your ad quality score is penalized.

And there are tons of others ...

The point is not to disabuse you of these practices (although I have personal experience that the second example is definitely not always true). In fact, quite the opposite—these are best practices precisely because they have worked for many in the past.

Do you want to be the chicken or the egg?

Who was the first marketer to discover that removing 75 percent of her email list and culling it down to just those who opted-in actually improved her marketing performance and saved money?

Almost certainly this wasn't a best practice when she tried it. She either discovered it accidentally (happy accident) or there was a decision to test this as a theory and the marketer tried it out. Then, a case study gets written, the idea gets passed on and passed on ... and ultimately becomes the rule of thumb for marketing best practices from that point forward. Repeat. Repeat. Repeat.

Content marketing is no different. It's a new practice we're putting into our organizations. And, it's a practice that doesn't replace the channels we're using. Rather, it's one that

ideally makes everything else we're doing more effective. So we should build our business case and our measurement strategy with that in mind.

Say we produce high quality content and distribute it through a number of channels (blog, social web, etc.), and we notice an uptick in visitors to the site. That's measurable but let's be clear: higher traffic does not mean that content marketing is providing a return. It means our one, great piece of content is providing value to our existing advertising process. And, we can quantify that value based on how many more people we get into our sales process because of it. In short, this is what gives you the permission to think outside the box. Using a content marketing strategy more likely increases the ROI of other activities you're supporting (search tactics, lead nurturing, advertising, CRM, etc.). That's where you stretch your unique and creative strategies and test your assumptions—and create new best practices.

Stop looking at content marketing as yet another channel. Instead, think of it as a new, comprehensive process and mindset that you integrate into your other marketing efforts.

Consider this example: At the beginning of this 2011, a B2B organization launched a new blog. It spent tons of time and effort developing a solid set of "big ideas" around which to have a discussion. It wasn't going to be about the brand; the blog was going to offer leading-edge insights about its area of expertise, positioning the members of this company as thought leaders in the industry. The company acquired an amazing, one-word URL that summed up the exact theme of these ideas. It developed a content strategy. It put together the targeted personas. It created an entire editorial calendar. In short, this organization did everything just right.

Then, as the launch date approached, and the blog started filling with posts and content, the executive team began to second guess themselves. What started as quiet hallway conversations a few weeks before launch became a full-blown conference room debate about marketing's best practices:

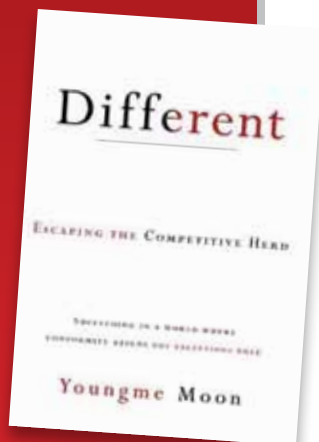
- "We can't talk about competitors here."
- "We should incorporate this into our corporate SEO strategy."
- "What's our official position on that? We need to add that into every post."

ROBERT ROSE RECOMMENDS...

Youngme Moon says that as a young **Harvard Business School** professor, she took the path of least resistance, lecturing and publishing about topics she felt were safe.

"When you're a newly minted Ph.D. with zero years of teaching and research under your belt, you're not inclined to take a lot of risks. This is especially true at the Harvard Business School, where teaching is a blood sport and the research expectations are not much gentler," explains Moon.

With time and some introspection, Moon grew bolder. She realized that pursuing her own passions—however eccentric and unexpected—captured her students' imagination more powerfully than her low-risk approach to fitting in. Her new book, *Different*, elegantly summarizes her belief that to remain competitive, businesses must deviate from herd thinking and set out on a more daring path.



- "We've never talked about that before. We have to delete that."
- "We don't compete well on that issue."
- "Aren't we helping our competition with that post?"
- "We need a lot more persuasive calls to action on this blog."

What's the ROI?

So, the company changed the blog. (To be plain, it was gutted.) It deleted the "offending posts," added a call to action for a free trial on every page and changed every mention of a competitor to a generic term.

Guess what happened? When the blog launched, it was basically an extension of the corporate marketing site—and was about as well recognized a thought leadership platform as you might think. Crickets chirped.

Too often marketers' fear of failure in the short term stands in the way of the learning—even the breakthrough new practice—we might achieve in the longer term. In short, we're so afraid that we might lose sales or disenfranchise a prospect that our practices stay safe,

incremental—and ultimately mediocre. We get so boxed in by measurement that we have no choice but to grasp tightly to best practices and strive to be "a little bit better than last time."

Peter Drucker says that business "only has two functions: marketing and innovation. Marketing and innovation create value, all the rest are costs."



As the founder and chief troublemaker at **Big Blue Moose**, Robert Rose helps marketers become storytellers. He's

also the strategist in residence and brand advisor for the **Content Marketing Institute**, a featured writer and guest blogger for **iMedia Connection**, **CMSWire** and **Fierce Content Management**. Robert is a frequent guest speaker at marketing conferences and co-author of the book, *Managing Content Marketing* with Joe Pulizzi.

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DIAGNOSIS

Reimagining the Tried-and-True White Paper

Interactive white papers and video white papers are helping revive the reputation of the B2B marketing workhorse.

By Rachel Foster

Some say the value of the B2B white paper is slowly eroding under the weight of its success. White papers were once the simple, functional, unfussy marketing tactic of B2B. These days, so many businesses are pushing out poorly conceived and unprofessionally written white papers that some marketers are questioning the format itself.

Recent research says otherwise. *The B2B Content Marketing 2010 Benchmarks, Budgets and Trends* report revealed that 50 percent of marketers find white papers valuable. If you're in technology, they're even more important. According to the *Eccolo Media 2010 B2B Technology Collateral Survey Report*, 83 percent of technology buyers say "white papers were moderately to extremely influential in helping them make their final purchase decision."

So, how can you create white papers that excite and influence your target audience?

One answer: Use technology to reimagine the classic white paper. Let's explore two trends that are changing the way we think about this marketing tool.

Interactive white papers

Today's buyers spend more time conducting their own research online before they contact a sales representative. They rely on content to gather information, gain corporate buy-in and make purchasing decisions. That's why it's vital to provide your prospects with information that addresses their concerns and encourages them to take the next step in the sales cycle.

Interactive white papers are emerging

as a way for you to engage your audience, provide highly relevant content and stand out from your competition.

Here's how they work ...

A website visitor completes a form to request a white paper. The form may contain three to six questions about the visitor's industry and role—not very different from the questions someone would answer to download a traditional white paper. Based on the visitor's responses, however, the user will receive a customized white paper that focuses on his or her interests and concerns. For example, a white paper on B2B content marketing will contain different sections depending on whether the reader is the owner of a small business or a marketing director for a large corporation.

You can think of interactive white papers as the marketing version of "choose your own adventure," where readers are in control of the content they want to explore.

"White papers are still the fuel that fires the marketing campaign," says Tom Pisello, chairman and founder of **Alinean**, a company that develops interactive white papers. "However, many tend to be one-size-fits-all and too long. By adding interactivity, white papers can be shorter, more relevant and deliver the right content for their readers' needs."

Early adopters of interactive white papers report impressive results.

According to Alinean, its first campaigns have attracted 350 percent more prospects to a website and generated 120 percent more qualified leads than traditional white papers.

Ready to get started? Here are the top three things to consider when you develop an interactive white paper:

1 As with any project, start by defining your goals. Do you want to attract more leads? Support prospects already in your sales funnel? Build your company as an expert in a particular area? Having clarity about what you're trying to accomplish will inform the level of detail and customization you want to provide.

2 Define the areas of customization you would like to achieve. Consider this from your audience's perspective. What particular types of customization would be most valuable to your audience? For example, would your prospects prefer to be defined by company size? Role? Industry? All three? What sections of the white paper will you customize for each of these dimensions?



3 Scope out your project. Providing interactivity may mean that your overall scope of work is larger. Prepare yourself by creating a content storyboard for your “choose-your-own-adventure” white paper. The storyboard will likely have some sections shared among all readers and others that offer detours to provide more customized, relevant content.

Interactive white papers are still in their infancy, as marketers develop new ways to use them and maximize their ROI. In the future, they will include more multi-media, social functions and peer-support options.

Video white papers

Since white papers often address complex topics, adding video can make your messages easier to digest. Here's how a video white paper works:

Viewers complete a short form embedded in the media player to access the video. Then, they can watch the video all the way through or jump to the most relevant sections. Links along the bottom of the player allow viewers to download a text version of the white paper, submit a question, complete a survey or share the content with their friends.

“A huge benefit of online video is the ability to track your results,” says Ann Roskey, vice president marketing and audience development, **KIT digital**, a provider of end-to-end video technology services. “You can see how long people watched and what segments they watched. This tells you how well you're engaging your audience. You can't get access to this information with a text-based white paper.”

Biomni, one of KIT digital's clients, tracked the results of its video white paper and learned that the average viewer watched 81 percent of the content, and 76 percent of the viewers downloaded the text version of the white paper. These results suggest that video can engage your audience for longer periods, allowing them to learn more about your product or

service than they would from a traditional white paper.

Video white papers are still a new concept, with marketers just starting to explore their possibilities.

“We're always envisioning something new and exciting to do with the technology,” says Ginger Shimp, marketing director, SME marketing, **SAP America Inc.** “For example, we put together an interactive video for industries with 19 different segments. Branching technology guides prospects through a decision tree where they can explore solutions for either their own industry or a related one. We

find that using video makes our message more entertaining and thus lowers the barrier to engage with SAP. The use of video is also more compelling and helps us capture our prospects' attention.”

Rachel Foster is an award-winning B2B copywriter who helps technology marketers create content that drives action. She shares her insights on B2B marketing in her guest blog posts for The Content Marketing Institute and The Social CMO. You can follow her on Twitter @CopywriterTO or check out her blog and content marketing resources at www.copywritertoronto.com.

Why Consider Interactive White Papers?

1. Interactive white papers make your content more relevant and personalized to your buyers' unique needs, backgrounds and even learning styles.
2. With all that information, the total length of your white paper can be significantly shorter, incorporating only those elements in which an individual buyer is truly interested.
3. With more customized information, your buyer is one step closer to making a purchasing decision, rather than wandering in the content Styx.

Want to know more? Check out Bob Buday's column about content personalization on page 18. This month, IDG Connect's Buday explains how to collect information about your buyer's interests, needs, behavior and learning style—and use it to customize their content experience.

Why Consider Video White Papers?

1. Unlike traditional videos, designed to play from start to finish, video white papers make it easy to jump from section to section and focus in on high-interest topics.
2. You can track how long your viewer watched and what particular sections they watched—a level of data specificity unmatched in a traditional white paper.
3. Some readers, well, just aren't readers. Video appeals to a segment of your audience that may be un-inclined to dive in to a long-format white paper.

DO-IT-YOURSELF VIDEO?

A video producer explores the limits of DIY and the absolute importance of b-roll.

By Rachel Jellinek



I never argue that all video must be professionally made. In many cases, creating your own video is in fact the best approach. But all of us also know that self-produced business videos can look ... well, self-produced. Frequently they suffer from some combination of poor audio, awkward camera angles, unflattering lighting or odd settings (interviewees in cluttered offices or against a blank wall).

Many of these problems, however, can be easily avoided. So as you consider embarking upon a video project, you need to consider two things. First, should your video have a professional look or will

a well-made, do-it-yourself video suffice? And second, if you are leaning towards the DIY approach, do you have the capabilities to do it well?

Think clearly about your market.

What are your clients' or prospective clients' expectations in terms of their viewing experience? What do they associate with you and your brand? Will you be able to deliver video that fulfills those expectations?

Knowing what will resonate with your audience is key. If you sell consulting services to CEOs of mid- and large-size companies, your home office interview may not position you as an established, credible voice. But if you sell technology solutions to CTOs of smaller firms, then an informal, even campy video may be just right. (Remember, however, that "informal" and "campy" do not mean you can get away with poor quality sound and inadequate lighting. Bad lighting and sound makes video difficult to watch, and chances are good that your audience just won't hang on for long.)

Define your purpose.

Is your goal to share information (as in a webinar) or is your purpose to create something more promotional in nature? If you're trying to share information, self-producing might be a good option as long as you are able to capture audio well. Also, if your video will have a limited shelf life and limited audience, then self-producing is probably your better bet.

On the other hand, if you are interested in producing a promotional video about your company that will include multiple interviews, locations and a more complex storyline, then a professional can help you capture just the right brand experience for your audience.

Be honest about your capability and comfort level.

Many people think that if they have the equipment and staff to capture the footage in production, they're all set. But a good video also depends on a solid messaging strategy in pre-production and expert storytelling in post-production.

Ask yourself: Do you have the comfort level to prepare for and conduct client interviews?

If you are seeking client testimonials or case study material, will you be able to get the filming done properly the first time? If not, are you at risk of having to go back to your clients another time (or is that not even an option)?

Self-producers have a tendency to capture a lot of material and throw it up on their websites, without paying much attention to honing their message. Once you have all the footage recorded, will you be able to edit it to be compelling and concise?

Think of where your money and time are best invested. Should your staff be spending the time to learn how to create video effectively or would their time be better spent on some other business-generating activity?

What Is B-Roll and Why Is It So Valuable?

B-roll is the extra footage captured to enrich the story you're telling and to have greater flexibility when editing. Instead of featuring only talking heads on video, you want to have other images you can cut away to that will add dimension to your story. B-roll can include additional video footage, still photographs, animation or other graphic elements.

Here are a few things to keep in mind when planning your film shoot:

1. Depending on the type of video you are creating, evenly divide filming between recording interviews and capturing b-roll. In our experience, having plenty of good b-roll makes a video more powerful.
2. Because the times for capturing b-roll are often fixed (a certain activity only happens at a certain time), start by identifying the must-have footage and inserting that into your filming schedule.
3. Fill in the rest of the schedule with interviews and nice-to-have b-roll. If you discover, due to limited timing, that you need to sacrifice either a must-have piece of b-roll or a nice-to-have interview, we often recommend sacrificing the interview. The value of b-roll should not be underestimated, not only because it can strengthen the impact of your current video project, but also because it can serve as key footage for additional video assets created down the road.

► Get an inside look at the value of b-roll in this video by Rachel Jellinek. Rachel presents two alternatives of a single video—one with b-roll and the second without.

Let's Talk Equipment.

For the self-producer, here are some things to consider when selecting equipment:

- 1. A video camera.** This is pretty obvious, of course, but which one? There are thousands from which to choose that will be perfectly adequate for the DIY producer. Even something as modest as the video recorder on a smartphone will work. We usually suggest, however, that something a notch above is preferable. Kodak's Playtouch video camera, for example, is a low-priced option (about \$175) that shoots decent video, and, just as importantly, has an input for an external microphone.
- 2. Microphone.** Using an external microphone should be a priority. Lousy audio is the easiest way to lose the audience for your video. We usually tell folks to go to Radio Shack and get a basic lavalier microphone that will clip on to a shirt. Plug that into your Playtouch and you're good to go.
- 3. Headphones.** Headphones are not a must-have but definitely worthwhile. If you have a simple camera in which the headphones share the same input jack with the external microphone, headphones won't be an option. But if your camera has two separate jacks—one for the mic and one for headphones—you should be listening to your audio as it's being recorded (imagine your dismay if you spent a day filming only to discover afterwards that your audio wasn't recorded properly!). Ear buds are fine. If you have only one audio jack, use it for your mic, but just run a test periodically by recording a bit of video and playing it back (using headphones) to make sure it sounds good.
- 4. Tripod.** Nothing fancy is needed here. Most self-producers won't be doing any crazy camera moves, so a basic tripod used for still photography is fine.
- 5. Soft light.** For the slightly more ambitious, having a soft light is a nice addition. Self-produced videos usually rely on existing lighting, most often fluorescent ceiling lights if you're shooting in an office setting. Nearly all fluorescent lights cast a greenish hue. What's more, lighting the top of someone's head is rarely an attractive option.



If you can't decide, do both.

Creating video professionally or on one's own doesn't have to be an either-or scenario. If you decide to film on your own, you may want to engage a professional to guide you on how to get the best outcome. I've seen a hybrid approach work well: A client brings us to record activities and interviews at a special, one-time event such as an annual meeting. (You don't get a do-over for a one-time event.) Then the client shoots b-roll (see sidebar p.15) or supplemental footage independently. Finally, they bring us in to edit the collection of videos and various clips for a website and for a social media plan. There is plenty of room for a collaborative approach with your producer throughout the production process.

If you do decide to hire professional help, be sure to explain to your producer the look and feel you want. Do you want a news-style, man-on-the-street approach or a staged production? We often ask our clients to share examples of videos that they like and dislike to understand what they hope to achieve.



Rachel Jellinek is a partner at **Reflection Films**. Located just outside of Boston, Reflection Films is a video production company with experience in marketing, fundraising and training videos. Reflection Film clients choose video to share success stories, distinguish themselves from competitors, increase brand awareness in their target market and communicate in a more personal way with their audiences. For more information, visit www.reflectionfilmsonline.com.

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CONTENT OPS

A COLUMN ABOUT DYNAMIC DESIGN AND CONTENT OPTIMIZATION.

It's Time to Get Personal

By Bob Johnson

According to our research at **IDG Connect**, B2B buyers complain the relevance of marketing content—defined by how well it supports their purchase decision-making process—has declined by 31% over the past five years. Marketers can't fix this problem by churning out more content or wishing on SEO magic—though they continue to try. Neither will fix a content relevance issue that buyers say lengthen the decision-making process by almost 20 percent.

The answer is personalization.

Personalization means capturing profile information about your buyers' interests, needs, behaviors and learning styles—and applying it to something other than the pursuit of leads. Personalization goes way beyond demographics—those “iffy” statistics you pull from registration forms (which buyers admit they fill out inaccurately up to 30% of the time according to IDG Connect's buyers' content preference research). You also won't achieve it by asking

odorous questions like, “Are you ready to buy?” No surprise, those responses are also notoriously inaccurate.

Your organization needs to ask questions that uncover your buyer's role, business issues, buying stage, type and preferred content format—and use that information to create highly customized, effective buying pathways. The impact can be powerful. IDG Connect research shows personalized content improves email open rates by almost 42%.

If a 42% increase in open rates has your attention, take steps to make it happen. First, stop thinking about registration forms as something to score and pursue prospects. Think of them instead as profile forms, where the information provided can be used to tailor, focus and speed the process of finding relevant information.

The buying process is a measured, deliberate journey, not a sweaty sprint. You must build your buyers' confidence slowly. Each time they visit your site or read your content, you should be engaging in a mutual exchange of value, balancing your desire for more information with your buyers' reluctance to share. Be transparent: explain to your prospects why you require specific information and your desire to save them time.

Next, take steps to develop targeted content to improve your buyers' experience. At the very least, you should customize your content by buying stage, buyer role (such as decision maker or recommender), and subject area (technical, business or financial). This type of assessment is critical. Otherwise you're just engaging in what I like to call “random acts of content.”

Now it's time for matchmaking (not speed dating).

Don't forget to push your marketing automation and sales automation vendors to do a better job of managing buyer profiles and profiled content, automating its retrieval, customizing emphasis and even layout, and delivering it in the format and timing that match buyer preferences. The key goal that surrounds the idea of the semantic web is “content in context.” Give me content that is geared towards the tasks, objectives and needs I have as a buyer—and the revenue will follow.



Bob Johnson is principal analyst and vice president of digital content optimization at **IDG Connect**, part of the world's largest technology media, event and research company.

Content Marketing's 4Ps

Product, Price, Place and Promotion fall far short in the digital age. With access to thousands of buyer surveys and ample best practices at IDG Connect, Bob Johnson's column focuses on the new 4Ps of digital content:

► PROFILE

Any publication your company publishes—regardless of type or format—must incorporate profile information to let readers judge whether the piece is worth their time.

► PERSONALIZATION

Capture profile information about your buyers' interests, needs, behaviors and learning styles—and use it to customize content and improve conversions.

► PATH

Provide clear links from one content asset to another based on “personalization” above (e.g., topic, role, focus, buying stage). Avoid content dead-ends.

► PURPOSE

Push for better integration of sales and marketing automation to avoid content silos. Create a true content strategy that drives down cost and increases the engagement intensity of buyers.

► To examine IDG Connect's research on content personalization in email campaigns, visit <http://www.quikinsight.com/personalization/>



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THE MYTHS OF MEASUREMENT



Too much talk about Facebook ‘likes’ and Twitter ‘followers’ is dumming down your analytics.

By Arnie Kuenn

If you were asked for the most important metric you track related to your online marketing efforts, what would you say? What is the very first thing that came to mind?

Depending on your responsibilities within your organization and the goals for your website, there are bound to be a variety of responses.

Social media managers might say “share of voice” or “social mentions”. Or maybe they will point to traffic sent to the main website from their social activities such as Facebook pages, Twitter or YouTube videos. Let’s hope they didn’t say Facebook likes or Twitter followers as their core measurement focus.

Content strategists might say they focus on measuring their most popular pages or possibly the most popular landing pages (there is a difference). This is good information and easy to obtain. I hope they didn’t say they measure the number of blog posts produced by their team each month as a measure of success.

Search engine optimizers might say the most important thing to measure these days is traffic to the website. A couple of years ago, a lot of search engine optimizers were totally focused on the number of backlinks and pages indexed. Generally this equated to higher search engine rankings for keywords, and that was all that mattered. Not anymore.

Company presidents might say sales are the only thing that matter. And as a business owner I can’t blame them. I

often say the top line (revenue) can fix a lot of issues. But I would be disappointed if any executive said the number one metric was traffic to the website.

All of them should have said the only thing that matters is the cost per lead or cost per sale.

I’m here to tell you that the only thing that matters at the end of the day is conversions. If you don’t have conversions, you don’t have a business.

Focusing on conversions means you need to track two things:

1. How much you are spending to convert customers.
2. How you can optimize the process of converting customers.

Determine the cost of customer conversion

An entire article can be written on determining these costs of converting customers, but let me boil it down to four steps.

1. Revenue goals:

Define your business objective for the year. To keep this very simple, let’s say your team’s goal is to generate \$1 million in new sales.

2. Customers:

Identify the number of new customers you need to meet your goal. To accomplish this, you need to determine the average revenue generated by your typical customer. In this example, let’s say that is \$5,000. Divide revenue (\$1M) by

your average customer (\$5K) and you get two hundred. This means you need to close 200 new customers to make your revenue goal.

3. Conversion ratios:

How many leads does it take you to close one customer? If you close one new customer out of every 10 leads, your conversion ratio is 10 percent. This means you will need 2,000 new leads (calls, walk-ins, online registrations or completed lead form) to get 200 new customers.

4. Cost per lead:

Your business plan tells you marketing cannot exceed 10 percent of revenue. Following through on our math, you now know you need to keep your marketing costs below \$500 per new client. It takes 10 leads to get a new customer so our cost per lead needs to be \$50 or less.

This might seem too simple and too obvious, but how many of you know whether your content marketing is paying off? Are your white papers, your YouTube channel or even your blog cost effective? Are they generating leads at or below your business goal of \$50 per lead? A typical response from those who don't know is "but we do that for branding." Really? Even though you have the tools to measure all of those channels right to the cost per lead or sale? It is so tempting to brag about likes, views and subscribers, but if you cannot quantify whether they helped achieve your business goal, why measure them?

Optimize the conversion process

There are a number of metrics you can track to help improve your cost per conversion. By tracking these metrics you can make incremental improvements to many aspects of your content marketing program, which will result in improved conversions. Here are several examples of metrics to follow that will help you optimize your process:

► Source and quantity of traffic to your site.

Often called "web referrals," this metric is probably the most basic measuring stick and indicates where your website traffic is coming from and at what rate. If you have conversion tracking set up in your analytics, you can determine which referral sources have the highest conversion rates. This should be measured over an extended period of time.

"Focusing on driving traffic while ignoring your website or landing pages is like trying to shoot a fire-hose of water through a tiny keyhole. It is a lot easier when you open the door. Conversion-rate optimization via best-practices redesigns or landing-page testing can unlock huge profits."

Tim Ash

CEO - SiteTuners

Chair - ConversionConference

► **Visits to purchase rate** is defined as the number of sessions your visitors require to move from first interaction to a completed purchase. This metric is loosely related to days to purchase, another measurement worth noting. As you might expect, more complex sales generally require a few visits before buying, whereas sites focused on lead generation might be able to see conversions on first visits.

► **Popular landing pages** are those pages of your site that have the highest entrance rates. This is the first page visitors see when they arrive at your website. Many people assume this is your home page, but in many cases this is not the case. You must consider every piece of content and every page of your site a landing page. Take a close look at the top 10 or 20

Question to ask yourself before MEASURING

- What are your business goals?
- What are the goals of your website?
- What are the goals of your content strategy?
- How will you measure the success or failure of your content efforts?
- What values have you assigned to goals achieved?
- What are the goals of your social media efforts?
- What are the goals of your search marketing strategy?
- What actions do you want your visitors to take?

Thousands of “likes” may win you a popularity contest, but also may be completely unrelated to revenue growth.

landing pages. What would a new visitor think of it each without other context? Does it have a clear call to action?

▶ **Page load speed** is the time from which the page starts to load to the time when all the objects on the page are loaded. Fast-loading content improves the user experience and reduces bounce rates. Google’s algorithm is now taking page-load speeds into account for search rankings.

▶ **Bounce rate** represents the percentage of initial visitors to a site who bounce away to a different site, rather than continue to other pages within the same site. Even a visitor who stays on a page for 10 minutes to read an article or watch a video will be considered a bounce if they do not move deeper into your website. Any page with a high bounce rate will be

unlikely to convert customers effectively, and may even hurt you in search rankings.

▶ **Time-on-site or engagement** measures how long a visitor remains on your website during one session. Time on your website can be an indication of the level of interest or involvement that a visitor has with your content. If you have solid engagement on specific pages, but no conversions, you should check to see if you have a clear call to action.

▶ **Number of re-tweets and Facebook shares** (not “likes”) are two metrics that speak to the Holy Grail of social media marketers: “shareability.” Re-tweets and shares not only indicate whether your content has found an audience, but evidence also shows the major search engines are tracking this type of sharing to determine how this content should rank within search results. Again, if the content is being shared, but not converting, you may need to improve your call to action.

These metrics are all useful to track, but remember: conversions are the lifeblood of virtually every business. Thousands of “likes” may win you a popularity contest, but also may be completely unrelated to revenue growth. The happy glow of your newfound social media status will not impress your CFO if it doesn’t also lead to business growth. Period.

Read Up on Content Marketing and Measurement

Data-Driven Marketing: The 15 Metrics Everyone in Marketing Should Know by Mark Jeffery

Landing Page Optimization: The Definitive Guide to Testing and Tuning for Conversions by Tim Ash

Marketing Metrics: The Definitive Guide to Measuring Marketing Performance (2nd Edition) by Paul W. Farris, Neil T. Bendle, Phillip E. Pfeifer, David J. Reibstein

Web Analytics 2.0: The Art of Online Accountability and Science of Customer Centricity by Avinash Kaushik

Accelerate! Move Your Business Forward through the Convergence of Search, Social & Content Marketing by Arnie Kuenn

Managing Content Marketing by Robert Rose & Joe Pulizzi



Arnie Kuenn is the president of **Vertical Measures**, an agency specializing in providing strategic search, social and content marketing services. Arnie has held executive positions in the world of new technologies and marketing for more than 20 years. He is a frequent speaker and author of *Accelerate! Moving Your Business Forward Through the Convergence of Search, Social & Content Marketing* available on Amazon.

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content marketing world 2011

Content Marketing's Coming Out Party

What brings 650 marketers from 12 countries to Cleveland? A conference that set out to teach marketers how to inform and entertain their customers with content. Named The Power of Story, the four-day Content Marketing World event included a roster of high-profile speakers, a stand-up performance by Kevin Smith that **MarketingProf's** Anne Handley called "surprisingly relevant," and ample time to network and make new connections.

.....

@king_content

To Joe and his team Content Marketing World was off the charts... well worth the 28 hours on a plane.



@ringo66

From Becky, helping at CMW:
Last day at #cmworld and then back to
my "real" job tomorrow ... Content people
are waaaay more fun!!



@SallyHogshead

Joe, congratulations on
inventing and executing
what is quite possibly my
favorite event of 2011 so far.

.....
@encompasscle

Had a fun and educational
night at #cmworld Thanks
for the insights @Junta42
@ToddWheatland and
@berniebay and a great
learning opportunity



***"CONTENT MARKETING WORLD
WAS RUN LIKE AN APPLE PRODUCT
WORKS. EVERYTHING FUNCTIONED
THE WAY IT SHOULD."***

Joe Chernov

VP of Content Marketing, Eloqua



MAGNUM OPUS AWARDS

Presented by **CONTENT MARKETING INSTITUTE**
and **BECONTENTWISE.COM**

The Magnum Opus Awards honor the boldest and brightest custom publishers. Here are some of our favorite 2011 winners.

► A Running Start (video)



New York Road Runners supports youth running and fitness with programs and events—and now, a series of free online coaching videos to help youth coaches develop

skill and passion in their young charges. In 83 videos, *A Running Start* packages up the curriculum and expertise of NYRR, and makes it available to a much wider audience. Topics include stretching, running form, pacing and running games—all of which are available by age level. For the audacity of taking a local fitness non-profit and giving it a powerful global reach, *A Running Start* is worthy of the podium.



► Lexus Magazine (digital)

Lexus's "passion for living and driving" is on rich display in their much-touted digital travel and lifestyle magazine. The publication expertly moves between travel writing and Lexus vehicle information: "We could tell all about Lexus' multi-zone climate control system. Instead, we decided to conduct a few creative experiments (kids: don't try this in your parents' Lexus)," begins an August 2011 feature. Speaking to a high-end club of Lexus drivers, the magazine gets high marks for a feel of easy decadence. (*Lexus Magazine* is created by Story Worldwide.)

► enRoute Magazine (print)

We've all flipped through the dog-eared pages of in-flight magazines, more often trying to pass time than really enjoying the content. **Air Canada's enRoute Magazine**, with its alluring travel writing and luscious photography, is a print magazine stunner, transforming the in-flight magazine category with deft design and smart editorial.

(*enRoute Magazine* is created by Spafax.)



► Check out the full list of award winners. bit.ly

Presented by *ContentWise* and the Content Marketing Institute, the Magnum Opus Awards has given career-making industry recognition to writers, editors, designers and communication managers who do exceptional work, in print, online, in traditional media and social media alike.



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Keeping Up With Google™

Google+ may be dominating the conversation, but another recent move by **Google** is worth a closer look. In early June, Google announced it is now supporting authorship markup—a way to link authors to their content across the web

marketing? One potential benefit: If you are working to establish certain executives or employees as thought leaders in their field, linking them with the content they produce—even that which is independent of your company content—makes it more obvious that

Written by [Joe Pulizzi](http://../authors/joepulizzi)

using html tags. Google already added this markup to everything hosted by YouTube and Blogger. They've also worked with sites including *The New York Times* and *The Washington Post* to mark up their pages.

What does this mean for B2B content

these individuals are leading the conversation. As Google wrote in the announcement, “We know that great content comes from great authors, and we’re looking closely at ways this markup could help us highlight authors and rank search results.”



MEET QWIKI.COM

Can a wiki replace search with storytelling? That's what **Qwiki.com** has set out to do. Instead of aggregating static information, Qwiki aggregates content into an interactive storytelling experience. Each search term is served up via an audio-visual presentation that weaves together narration, images, maps, videos and other forms of content. Still in an alpha test phase, Qwiki is looking for feedback and user contributions.

ALL FUN AND GAMES: THE GAMIFICATION OF CONTENT

BOOK:

RESPONSIVE WEB DESIGN



What do secret robots, The Modernists and CSS have in common? *Responsive Web Design*, the fourth in A Book Apart's series of "brief books for people who make websites," weaves together all

three to show how to build websites that work on devices big and small, stationary and mobile. The book's author, Ethan Marcotte, is a designer and developer who understands content and context just as well as he understands code. After guiding the reader through flexible grids, flexible images and media queries, Marcotte devotes a good portion of the book's conclusion to context.

"Relying upon all-too-convenient terms like 'mobile' and 'desktop' is no substitute for conducting the proper research into how your audience accesses your site," Marcotte writes.

The book probably has more code than the average non-technical content specialist sees all year, but non-developers shouldn't shy away. Even if you end up just skimming the code-heavy sections, you will walk away thinking about web content in a whole new way.



DEPARTMENT EDITOR

Natalya Minkovsky (@hejhejnatalya) is a senior strategist and content strategy lead at **Rock Creek Strategic Marketing**, a branding and communications firm in the Washington, DC, metro area. She spends a lot of time thinking about grammar, plain language, open source and user experience.

When Starbucks sent Lady Gaga fans on a digital scavenger hunt, the company used social gaming to connect its physical stores and online content. While "gamification" is often seen in B2C contexts, the idea of using game mechanics for non-game applications isn't just for coffeehouses and pop stars. Want someone to visit your website or download your white paper? Achievements, leaderboards and virtual currency could be the answer.

How can businesses "play" with their customers and communities? Here are a few ways:

SCVNGR

Described as "part awesome location-based mobile game" and "part really powerful gaming platform," **SCVNGR** prominently promotes its For Business feature, which allows organizations to build their own challenges. Participants use their mobile phones to complete quick challenges and earn rewards from businesses that use SCVNGR.

Empire Avenue

A "social stock market," **Empire Avenue** rewards users for sharing content on social networks and awards virtual currency for videos, photos, tweets and blog posts. Players can invest their social capital in people and brands on Empire Avenue. Brands including eBay, Microsoft, Toyota and Bridgestone are taking part in Empire Avenue, along with thousands of individual players.

Piictu

Considering the popularity of photography apps like **Instagram** and **Hipstamatic**, it was only a matter of time until someone turned photo sharing into a game. Using **Piictu**, people can link their photo with others to build visual conversations around themes, locations and relationships. One possible use for companies: participating in or starting "picture streams" around a product or location.



IDEA GARAGE

THE WORKSHOP OF CONTENT MARKETING PROJECTS.

POP-UP PUB: LONGSHOT MAGAZINE

“Over a 48-hour period from noon July 29, 2011, through noon July 31, 2011, thousands of writers, editors, artists, photographers, programmers, videographer, and other creatives from all around the world will come together via the Internet to make a magazine from start to finish.”

– Longshot Magazine

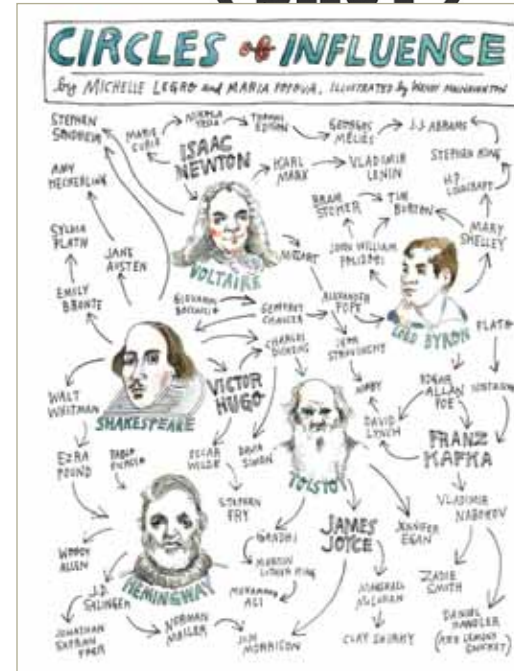
In a chaotic but highly creative two-day window, *Longshot* magazine accepted submissions, edited entries, and designed a hip and sophisticated print magazine. The creative crowd-sourcing project was co-founded by **Gizmodo's** Mat Honan, **The Atlantic's** Alexis Madrigal, and **GOOD Magazine's** Sarah Rich—and lest you think the whole concept sounds amateurish, the group won a Knight-Batten Award for Innovation in Journalism in 2010.

Longshot relies on a gaggle of tech tools to make the project hum. Some you've heard of (**Tumblr**, **Google+**, **Google Docs**, **Twitter**), but others are new to many, including:

- **SubMishMash**, a submission management system for magazines, journals, book publishers and agents. Through the site, accepts submissions, manages payments and edits entries. Also works well for managing contest entries.

- **HP's Magcloud**, on-demand magazine printing and digital distribution whenever you or your customer orders a copy. The site also helps to promote new issues and manage your customer lists.

If you're a content marketer, *Longshot's* creative-on-steroids energy offers a glimpse of what's possible with a tight deadline, tiny budget and daring concept. We would even venture to say the short timetable fuels the creative, risk-taking process at the magazine.



▶ Are crowd-sourced publications—particularly those like *Longshot* that crowd-source design and editing duties as well—something more than a passing fad? Do you have experience managing a publication that relies in large part on volunteer submissions? Chime in on [The Content Marketing Institute blog](#). **LINK**



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The best way to communicate your brand's values is through **branded content**. Spafax specializes in creating **engaging** content and telling your **brand stories** using print, video, digital and audio. And with a number of **high-profile awards** in our pocket, we can say confidently that we're one of the world's leading providers of **great** content that talks to the people you want to reach most.



WHAT WE DO

Print, digital and mobile content • Design, development
and production of all media • Ad sales and sponsorships
Video and audio production

SOME OF OUR CLIENTS

Air Canada • Bell • Bombardier • Fairmont Hotels & Resorts •
Investors Group • LAN • Mercedes-Benz • Singapore Airlines

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