



orange

Issue Two

FEAR

EMBRACE

EVOLVE

orang



Do you “get” **orange**?

With the launch of any new magazine—especially one that hopes to be “both inspirational and aspirational and sometimes even a bit confrontational”—there will be opinions on it, good, bad, and otherwise.

And when we launched **orange** last fall, we were lucky to hear back from many of you.

One reader told us her CEO hand-delivered his copy of the magazine to her and said they had to meet with a company that was so cutting-edge. Within weeks, I met with them to discuss custom content strategies.

In fact, because of the first issue of **orange**, we’ve also had the opportunity to talk with a half a dozen other *Fortune* 500 clients about the limitless opportunities for digital content delivery utilizing social media and other customer engagement tactics.

But then there were some readers who just couldn’t figure out **orange** and asked questions like:

“Is **orange** misspelled on the cover?”

“What is this magazine about?”

“As a marketer, how is this information supposed to help me?”

So what exactly is **orange**? As I mentioned in my last letter, **orange** is all about content, creativity, and connection in today’s marketing world where strategies, tactics, and delivery channels are changing lightning-fast.

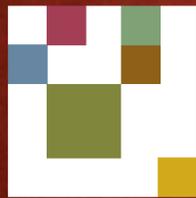
orange is about providing some understanding and perspective, asking questions and exposing you—the reader—to things that maybe you haven’t thought of before. Working with leading companies and associations, Imagination has intimate knowledge about how to help you connect with your customers or members. We want to share that with you. And in this issue, we’ve also gone outside our own walls to seek advice, trends and topics of interest from C-level marketers at some of the world’s top companies, hoping they’ll provide insight and context as well.

Honestly, hearing things like “What is this magazine about?” is exactly what we set out to do with **orange**: Excite. Engage. Stir. Drive. Challenge. These are the emotional objectives that marketers today are looking to achieve.

Maybe we’ve done that. Maybe we’re not there yet. But we’d love to hear what you think about **orange**—as well as what you’d like to see in the next issue. Check out the **orange** website at www.imaginepub.com/orange and see what other surprises we have in store for you.

Jim Meyers
President & Founder
Imagination
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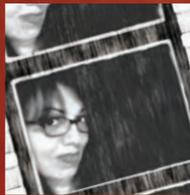




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Our strategists work day and night on custom content that can grow client revenues. Here are some strategies that deserve a home.

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There's nothing we won't do to help our partners connect with their customers (and that includes celebrating successes with lots of mojitos).



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The stats tell a very misleading story.

imaginepub.com/orange online exclusives

Best-selling author Seth Godin talks with **orange** magazine's Editorial Director Rene Ryan about his new book, *Linchpin*, in which he challenges readers to "stop complying with the system and draw your own map."

Imagination's EVP, Association Strategy, Rebecca Rolfe explains what association execs can do with the social media intel they gather.

And every week...

Imagination is embarking on a year-long project to examine the future of the publishing industry—or at least add to the discussion and the possibilities. We're launching a multi-media book called *A Fresh, Ferocious Wave* to be uploaded in weekly installments at www.imaginepub.com/orange. Join the conversation, contribute to the debate, check your preconceptions at the door.

Follow us on Twitter @**orangemagazine**

On the cover:
How do you consume content? Tell us your thoughts at orangemagazine@imaginepub.com.

Tim Nolan, Imagination's Search Marketing and Analytics Manager, explains why a social media plan may be a good—or a bad—move for your business.

Execs from Pandora, Overstock.com, Tropicana Hotels, Terra Plana, Motorola, True Value, and more provide us with a rare look at their real lives.

Mr. Magazine, arguably the country's leading authority on print, discusses why custom content is the way of the future.

The Buzz

From social media to loyalty programs to economic optimism—this is the state of CMOs.

28 Months

The average CMO tenure.
Source: Spencer Stuart

84

Percentage of CMOs who allocate less than 10% of their budgets to social media and non-traditional communications channels.

55

Percentage who allocate just 5% or less.

Source: The CMO Club and Hill & Knowlton

The majority of marketing professionals plan to increase their content marketing initiative spending in 2010 to **33%** of their overall budget. Only **7%** of participants predicted they would spend less this year than in 2009.

Source: CMO Council

Within one year, social media is expected to be **10%** of all marketing budgets and nearly **18%** in five years.

Source: CMO Survey

“Sure, having a lot of followers on Twitter can help boost a CMO’s public profile, which can be helpful when he or she is looking for a new job. But the bottom line? **CMOs should ask themselves if social media fills a business need.**”

—Charlene Li, Altimeter

Which social networking platform figures into your upcoming marketing plans?

Twitter 40.8%
Facebook 26.2%
LinkedIn 16.5%
Other 8.7%

Source: BusinessWeek

63% of marketing professionals feel they “need to know” more about mobile content solutions.
Source: CMO Council

61% of marketers believe that loyalty program participants are the best and most profitable customers. **65%** view customer loyalty program investments as very essential. Only **13%** believe they have been highly effective in leveraging loyalty and brand preference among members and **20%** don’t have a strategy for this. **25%** admit they have not mobilized brand loyalists to become active advocates.

Source: CMO Council

“Success in branding is not just a matter of standing for something different, but ensuring that this difference is in tune with what consumers really want or need. Difference without relevance won’t get you too far.”

—Allen Adamson, Forbes

The number of adult Internet users who have social networking profiles **QUADRUPLED** to 35% in 2008 from 8% in 2005.

Source: Pew & American Life Internet Project, Nov. 2009

59% of marketers are more optimistic about the U.S. economy than they were just one quarter ago.

47% feel more optimistic about prospects for revenue from end customers.

39% feel more optimistic about revenue from channel partners.

Source: Duke University and American Marketing Association, Aug. 2009

\$194,032

The median expected salary for a typical top marketing executive in the United States.

Source: Salary.com



**A rare look into the
real lives of some of
today's top strategists.**

Interviews by Riley Bandy,
Heidi Hjerpe, Kelsey Nash,
Rene Ryan and
Sarah Stone Wunder

The C-Suite Snapshot



Vic Walia
Senior Director
Brand Marketing,
Expedia Inc. —
Hotels.com

What is the first website you look at in the morning?

I used to look at several sites including Adage.com, Brandweek.com, NYTimes.com, etc. Now there are really only two sites that matter. My first visit each morning is to CMO.com, which aggregates all the relevant marketing content so that I can stay abreast with what is happening. The second is Seth Godin's daily blog—a must read for any marketer. [Editor's Note: Check out orange's interview with Godin on pg. 13.]

What is the biggest challenge facing marketing today?

I think it's the same challenge marketers have been facing for decades and will continue to face for some time to come: measuring marketing efficiency. It's easy to gravitate to the media vehicles that have more data, such as online or other direct response vehicles. But as brand stewards, we can't, and shouldn't, abandon the traditional brand-building principles that are at the core of marketing communications. So the challenge really is to balance the role of 'new media vehicles,' which are attractive, with the traditional vehicles, which build efficient reach and are great for storytelling—because after all, at the end of the day, we marketers are just storytellers.

What kind of people do you surround yourself with? Why?

It's a wide range of people, but there is not a marketer in the bunch—and that's by design. I think marketers tend to fall into groupthink. We read the same articles, watch the same TV shows, consume the same media, have a very similar network of people and all want to be the center of attention in a room. It's for that reason I surround myself with people from a variety of backgrounds and disciplines—it's amazing the perspective one attains when he/she chats with someone who has no clue or interest in marketing or advertising.

Where was the last place you flew?

London. The Hotels.com global headquarters recently relocated to London, U.K., and as a result there are a lot of transatlantic trips.

When you have a creative block what do you do to overcome it?

I go to sleep. The power of a mind that is well rested is truly amazing. When I have a creative block, the best thing for me to do is to let my subconscious help me sort it out. I've, on occasion, woken up in the middle of the night with a great idea, the one that eluded me all day long. I "sleep on it," as they say, and it hasn't failed me yet.

What is your favorite season and why?

The fall, most definitely. I don't know why our calendar starts in January. Nothing really 'starts' in January ... However in the fall, it's the beginning of school; football, basketball, and hockey are all about to start up after a long hiatus; and it's a whole new TV season. I love the fall because everything seems to be happening anew.

What campaign or idea have you seen that you wish had been yours?

I am really impressed with what Kodak has done in recent years. Here is a company, a brand, that needed to reinvent itself. In my opinion, Kodak has embraced the digital age and is one of the few advertisers who successfully uses social media to engage photo enthusiasts. From what I have read, Kodak has a chief blogger and a chief listener, definitely a progressive marketer with respect to social media—something I am truly envious of.

Why is marketing important?

That's simple. It's because marketing makes the world go 'round...from politics, to the media coverage of international disasters, to the announcement of a blockbuster drug that will cure the common cold (have we invented this yet?), marketing is at the core, and without it, not only could we not afford to entertain one another, but we also wouldn't know how to communicate transformational ideas impacting human progress and innovation.

Marilyn Joslyn
Director of Creative
and Marketing,
Landmark Theatres—
Wagner/Cuban
Companies



What is the first website you look at in the morning?

LandmarkTheatres.com. I want to make sure all the information is correct, and I read some of our customer comments. I then look at indiewire.com. Not only do they report all the news regarding independent film, but they have great bloggers, like Anne Thompson, who have an interesting perspective on the changing trends in our industry. And they cover all the film festivals and markets, so even if I'm not there, I feel like I'm up to date with what films have been sold, how they are being reviewed and who's making what deals.

What is the biggest challenge facing marketing today?

I think there are three major challenges:

- 1) Breaking through the clutter.** We utilize the web, our Film Club e-mail, in-theater digital signage, social networking sites, and Twitter to get the word out about new films. We are always searching for alternative ways to attract new consumers.
- 2) Being constantly innovative.** Landmark Theatres has a very loyal following who look forward to our e-mail blasts and website updates; but, we have to keep our messaging fresh. We utilize giveaways, film contest tie-ins, personal letters from filmmakers as well as Q & A sessions after select shows to keep our audience engaged.
- 3) Keeping costs down.** To offset rising print costs, we utilize viral marketing more and more. However, our audience still reads the newspaper, so we need to be sure our ads are easy to read, graphically appealing, and always accurate. We use viral marketing as an adjunct to reach younger consumers who get their movie information online.

What kind of people do you surround yourself with? Why?

People who enjoy learning new things, are team players, who like to push the limits, are self starters, and most of all, thrive on open communication. Other qualities that are important to me are dependability, having a fresh perspective and a true love of design.

What's on your iPod?

My tastes are rather eclectic and range from Bach to Meshuggah. My top 10 favorites are: Lisa Gerrard, Pink Floyd, Portishead, Massive Attack, Stan Getz, Tool, Miles Davis, Skinny Puppy, Rage Against the Machine, and Straight Jackitt.

Where was the last place you flew?

I recently flew to Dallas, which is one of the key offices for Landmark. I met with our IT group to formulate our strategy for implementing digital signage in several of our theaters. Digital signage is not only eco-conscious but makes it easy to update our movie titles, weekly showtimes and in-theater messaging.

When you have a creative block what do you do to overcome it?

Stop working. Do something enjoyable and then a solution will come to you. You cannot force creativity. It has to flow. Sometimes, switching gears from marketing to fine art and letterpress is a nice change of pace. However, I have found that simply getting up from the desk, engaging with my staff, getting a cup of coffee or moving on to another project will do the trick.

What is your favorite season and why?

There are no real "seasons" in Los Angeles, but I love fall because of the crisp feeling in the air that invigorates me after a long, hot L.A. summer. It's the perfect time to hike through the hills where I live and enjoy nature. Plus, I love Halloween as well as Thanksgiving and the time I get to spend with my family.

What campaign or idea have you seen that you wish had been yours?

I loved the Apple iPod campaign and Target's campaign with the juxtaposition of brands that they did a few years ago, when they first changed their image. The E*Trade campaign is also hilarious and memorable. Perhaps one of my favorites is the Prius campaign, which shows harmony between man, nature, and the car by using people as elements of the landscape.

Why is marketing important?

Good marketing gets the message out to consumers in a non-intrusive yet effective way. When you have a brand like Landmark, targeted marketing is crucial. Our business depends on it. We have to convince people 365 days a year to get off their couch, leave their house and go to the movies.



Scott Keogh
Chief Marketing
Officer,
Audi of America

What is the first website you look at in the morning?

Google Alerts, checking news and commentary that involves Audi. It's a great tool for surveying the discussion going on about our brand globally in minutes instead of hours.

What's the biggest challenge facing marketing today?

That's an easy one. It's panic marketing, where desperation about difficult economic times leads to really small ideas and short-term marketing. I like to challenge our team by saying small minds ensure small times.

What's the best agency you have ever worked with and why?

I work with upward of 10 agencies, and I aim to make them all feel like they are the best. Doing this naturally encourages any agency to bring forward strong ideas.

What kind of people do you surround yourself with? Why?

Smart and resilient people. The automotive business is a brutal environment, so we need resourceful team members eager to enter the fray and bounce back every day to take on the next challenge.

What's on your iPod?

Radiohead, Beach House, and Velvet Underground.

Where was the last place you flew?

Geneva, Switzerland for the Geneva Motor Show.

When you have a creative block what do you do to overcome it?

Everything can be solved with a long walk.

What's your favorite season and why?

I love the fall—but for the changing leaves not the model year changeover.

What campaign or idea have you seen that you wish had been yours?

It has to be the Geico ringtones. Great stuff from a brand that continuously reinvents its messaging in ways that stick with consumers. Geico has really broken the dogma that everything in your messaging has to be the same.

Why is marketing important?

Two reasons, really. If done right it builds brands that people love rather than offer up mere commodities that people buy. Good marketing also can rally your entire organization around your products and the tone you are setting.

Why are you in the marketing profession?

I am really fascinated by human behavior, and marketing is the discipline and practice of understanding and influencing human behavior.

How would you describe the role of a CMO?

First and foremost, a CMO is a steward of their brand. I don't think that the CMO "owns" the brand anymore—if they ever did—but the brand is something that is shared between prospects, employees, customers, potential customers, and other shareholders and is influenced by how all of these shareholders interact. The CMO sits in the middle of all that.

To be an effective steward means you have to understand what all of the shareholders' expectations of and ambitions for the brand are, and have a mastery of all of the different communication channels to reach those shareholders. You have to make sure the brand message is received by your contacts and that you are listening to their feedback. The brand is a living organism; you need to keep it healthy and growing.

What is the first website you look at in the morning?

Probably Google. I'm the most creative in the middle of the night, and I have to get up and see who's already doing what I'm thinking about and how they're doing it.

What is the biggest challenge facing marketing today?

There are so many different communication channels and tactics available today; it can be a challenge just to stay on the forefront of these channels to reach customers. Being on the leading edge of content and tools can give you about a half-hour of competitive advantage.

How do you find tools, determine which are worth your time, learn to use them, put them into practice, measure them, etc.? Never has there been the possibility of as many actively engaged audiences and players as there is today. In the past, if you delighted one consumer with your product, they might tell 12 friends. Now, 100,000 people might follow your tweets or read your blog, and they have a lot of leverage within social media to help your brand. Unfortunately, a disappointed customer also has all of the same leverage, and they can apply it to your detriment as easily as they can apply it to your benefit.

What campaign do you wish had been yours?

I would have to say that Old Spice campaign where the super attractive guy says, "Your man could smell like me." That campaign is absolutely hilarious. It creates a lot of buzz, is highly entertaining and has great creative execution.

I would have liked to have been able to apply that campaign to another brand that was ready for it or use it to launch a new brand, so that the campaign would drive sales. I don't know that the company is selling more aftershave because of those ads. I think that's one of those cases where the creativity of the campaign exceeds the brand or product it's trying to sell. That's not marketing or advertising; that's entertainment.

What do you think will be different about marketing in the next 10 years?

With the trajectory we're on, I see a world where I, as a consumer, actually have a personal website set up that announces all of my information to companies, and I get to tell companies what I am in the market for and what I have no interest in at any given point in time. I'll have a consumer commerce portal (or something with a better name) through which, by my choice, marketers may or may not pass through.

Donna Wells
Former CMO,
Mint.com



For interviews with Tim Westergren of Pandora, Cynthia Mun, VP of marketing for Tropicana Hotels in Las Vegas, Stormy D. Simon, SVP of marketing and customer care for Overstock.com, Galahad Clark, owner of environmental shoe store Terra Plana, Jean Pierre Le Cannellier of Motorola, and a host of others, visit www.imaginepub.com/orange.

Kim McGill
Vice President of
Marketing and
Advertising,
smart USA



What is the biggest challenge facing marketing today?

Probably the amount of marketing being done. People are hit with 13,000 to 15,000 messages a day, so we need to figure out, how do you break through that clutter? As marketers are getting more creative, their messaging is getting more creative. You can't get away from it as a consumer, so you function by filtering it out. As a marketer, we need to make sure the message is getting through, especially when the cost of marketing hasn't decreased.

Why is marketing important?

How else are people going to know your brand, understand your brand, or purchase your brand versus all the options out there? Marketing is about telling our story better than our competitors' and looking for ways to make our product more relevant and stand apart from everybody else's.

What kind of people do you surround yourself with? Why?

I like people who are energetic, proactive, and positive thinking. As I build my team, I look for people who have strengths in areas I don't. I target the skill sets we need in order to make things happen. I guess you could say it's a very eclectic, high-functioning group.

Who is doing innovative things?

We always look at Apple, of course. They're constantly redefining the market, and probably one of the best out there right now. I'm also watching Harley to see what they're doing. They're like [us] in that their product is a luxury that takes discretionary income to buy. With the economic crash last year, we're in the same space trying to market to people when they're in the mode of saving. Harley seems to know what they're doing.

I'm also watching the folks in the social marketing space. When the big agencies had to scale down, they released a lot of talent that is now forming small little boutiques. They're looking at cool ways to view marketing and communication, and they're building campaigns in an innovative way.

Do you prefer talking on the phone, texting, or e-mailing?

When I have time, I prefer to talk face-to-face with people, or on the phone. But I do most of my communicating through e-mail because I can get through large volumes quickly. As communication has increased through texting and e-mail, we get volumes and volumes of information, and the only way to survive is to move through it quickly.

I'm not a casual texter. I text a lot with my kids. That's their form of communication. So I have to talk to them that way or we don't communicate.

How do you get to work? What do you do on your commute?

I drive my smart car, like everybody should. I listen to the radio on my commute. I always have background noise on, when I'm working or driving or at home. I've always got something going on in the background.

What is the first thing you do when you get to the office each day?

Get a cup of coffee. It really depends on what time I get in. I normally get in before my staff, so I get my computer fired up. I've usually already checked my e-mail by phone on my way in—while parked safely at a stoplight, of course! If I get in after my staff, I walk around and talk to them, see what's going on, and prioritize for the day.

What's on your desk?

I have two computers. I have a PC desktop, which is part of the corporate culture. And I have a Mac that I do all my advertising and creative stuff on. I always have my notes, and whatever mail I've been going through. Although I'm normally a very neat person, my desk is very cluttered at work.

Do you wait for the light when crossing the street?

Only if there's a car there. If I think no one's looking and I can get across, I don't wait for the light. I'm not much of a rule follower. I like to know what the rules are so I know when I break them. ■

Is there anything more annoying than hearing the phrase, "Let's make this go viral"? We don't think so. But who better to ask than Seth Godin? He is arguably the most famous marketing and business guru around, gets credit for popularizing the term *permission marketing*, pens the world's most popular business blog at www.sethgodin.typepad.com, and has authored 12 bestsellers including *The Dip*, *Tribes*, *All Marketers Are Liars*, and his most recent feat *Linchpin: Are You Indispensable?*

Interview by Rene Ryan

**What do you think about the term viral?
Is it misused? Overused?
Should it not be used at all?**

I'm assuming we're talking about marketing, not the flu. I think it's misused by big-time marketers who are still selfish. They take an ad or a gimmick or a promotion and say, "Let's make this thing go viral." The thing is, you don't get to make it go viral; the market does. And the market cares about the market, not about you. So, the best viral stuff is genuine, authentic, and transparent, and the worst are manipulations that are seeded in just the right way to trick a portion of the audience into thinking they're something else. I wish they wouldn't call that stuff viral because it's not; it's manipulation. But there's no doubt in my mind that ... the difference between viral and word of mouth is that word of mouth fades; viral grows. This viral trend is just starting, and it's not going away; it's going to elect presidents and decide the future of businesses and a lot of things in between because the mass of it is so powerful.



Seth sounds off on crappy customer service, the two categories of CMOs, how agencies need to reposition themselves in today's market, and what it takes to be indispensable at www.imaginepub.com/orange.

thought bubble

John Abbott

HIT/MISS

The social media playing field has lots of players. Who's batting 1000 and who needs some time on the bench?

Analysis by Riley Bandy

TWITTER

HITS

WHOLE FOODS

Whole Foods uses the @wholefoods handle for frequent brand offerings and customer responses. It also directs followers to specific store handles for local contact and questions.



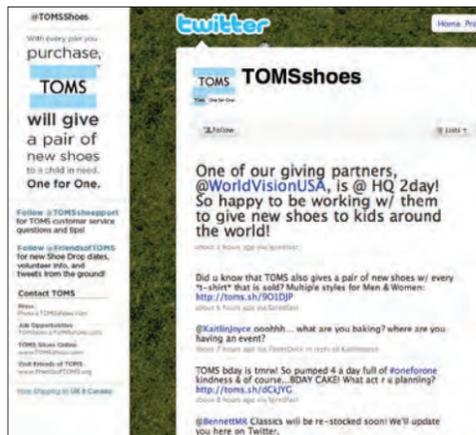
LEVI'S

Creating a Twitter spokesperson works to help attach a personality to a tweet. A brand like Levi's, which has a strong male following as well as a theme of independence, gains peer credit while not promising too much brand promotion in this Levisguy's daily tweets.



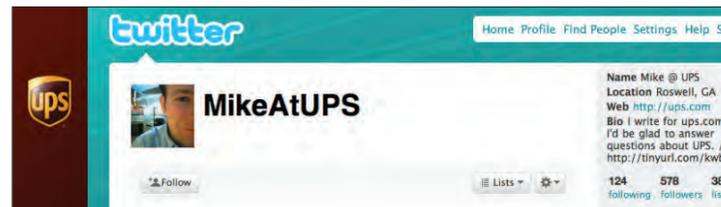
TOMS

TOMS Shoes is used to making quality products that come in all sizes. Their use of Twitter background as an information resource provides calls to action, other Twitter handles, and donation call outs to their followers. Size 11 please.



UPS

In regulated industries, brands are kept under a legal magnifying glass on social networks. UPS sneaks through using specific employee profiles as it's Twitter outlet. These tweets answer questions and promote the brand without having to pass the bar.



TWITTER

MISSSES

HP

Talk about a brand doing it wrong, Hewlett-Packard doesn't allow public access to its @HP handle and instead directs you to @HPNews. Of all the brands whose names are easy to remember, this is a misstep for this technology giant.



Further confusing and creating work for the customer, @HPNews promotes news and media events for HP while also explicitly directing support questions to @HPSupport.

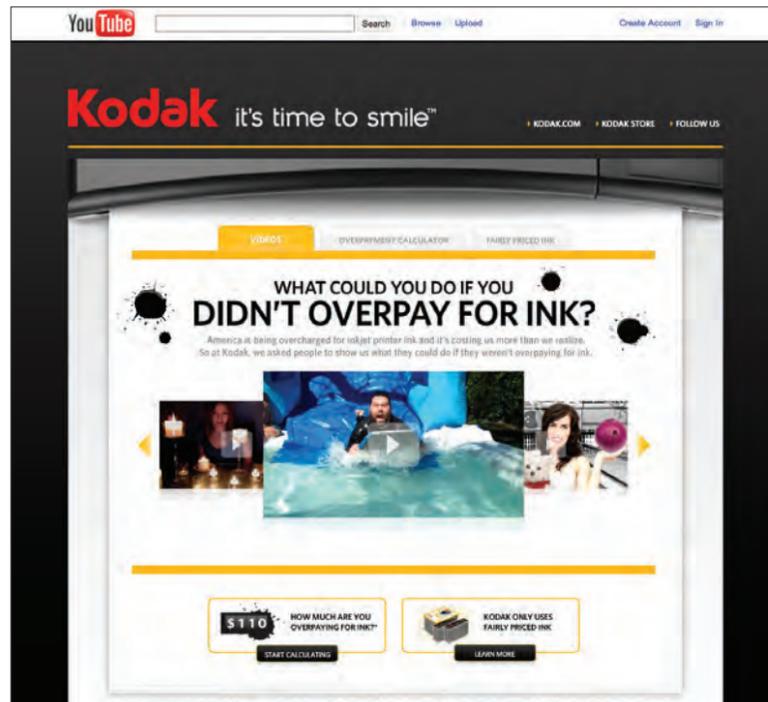
Jeff at @HPSupport identifies himself as the HP Social Media Ambassador, but then states his views do not reflect the views of HP. Having to work one's way through three twitter handles before being told the voice is "unofficial" is a social media "miss" for HP.



CISCO SYSTEMS

For a company with more than 20 Twitter feeds, Cisco exhibits a poor use of design and functionality. Their lengthy bio description would function much better as a side image to help guide their Twitter followers. They should promote their other Cisco handles to give their customers the best communication options.

YOUTUBE



KODAK HIT

Video category tabs like “Consumer Products” display different product uses without promotions or “hard sells.”

Branded page design shows strong use of color and space while also providing calls to action and calls for consumer interaction.

MISS

Poor SEO.

When you search “Kodak” in YouTube, the channel is not suggested in the search results.

It's important to grab attention.

There is not an introduction video or other content that plays when you arrive to the channel.

Speak up.

There is minimal site management and no interaction with subscriber questions.

PANASONIC

HIT

Remain focused.

The channel is focused on Panasonic's release of a 150-inch Plasma TV.

MISS

Team work.

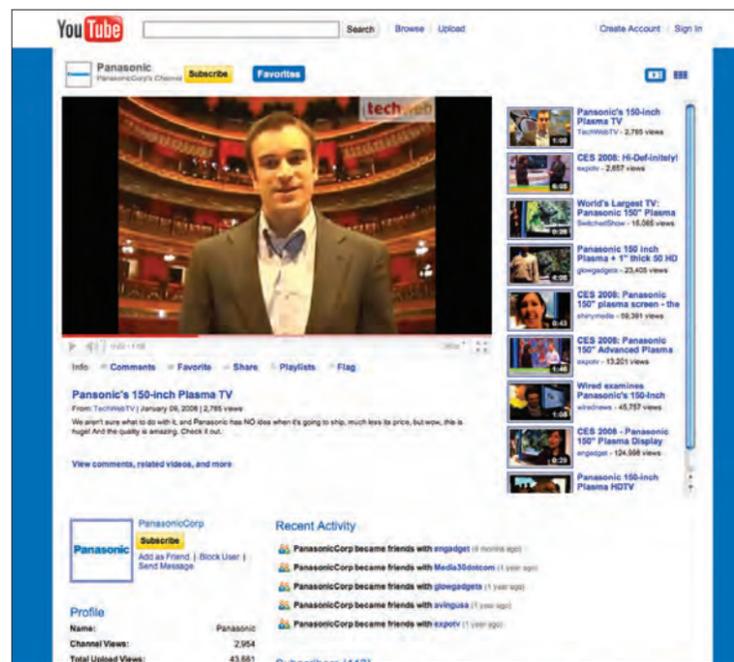
No mention of a YouTube channel on Panasonic's website. Connect your presence on social networks and provide access between sites.

Keep it custom.

Panasonic should make its channel customized and have strong calls to action. Just like any advertising or trafficked page, companies need to put some effort into their communications.

Consistent and current.

No activity after middle of 2009.



MOBILE



COMCAST

HIT

For all the attention Comcast has received for poor customer service, they have created a nice mobile application. Users can schedule their cable DVRs, view the channel guide, review phone messages, and check e-mail, all from their mobile devices.

MISS

The downside? The application does not let users pay their bills or manage their cable, phone, and online accounts. Without these crucial options, Comcast fails to reverse customers' low expectations.

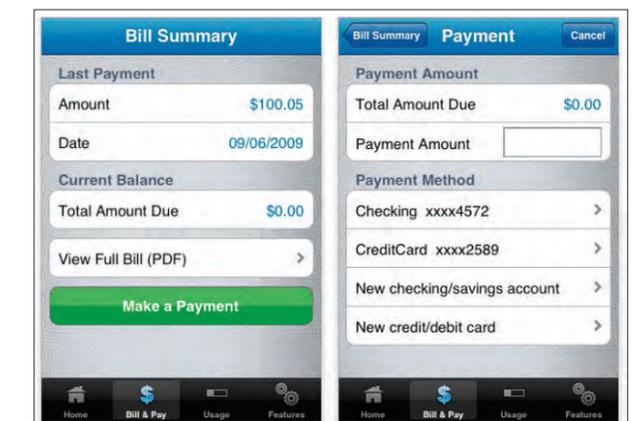
AT&T

HIT

AT&T's mobile app provides all the services a plugged-in mobile user needs. Users can view and pay bills, add or subtract services from their cell phone plans, and even see current usage.

MISS

Although it offers advanced, customer-specific information, it lacks a store locator or a method for contacting AT&T using the app.



FACEBOOK HITS

BEST BUY

Customized experience.

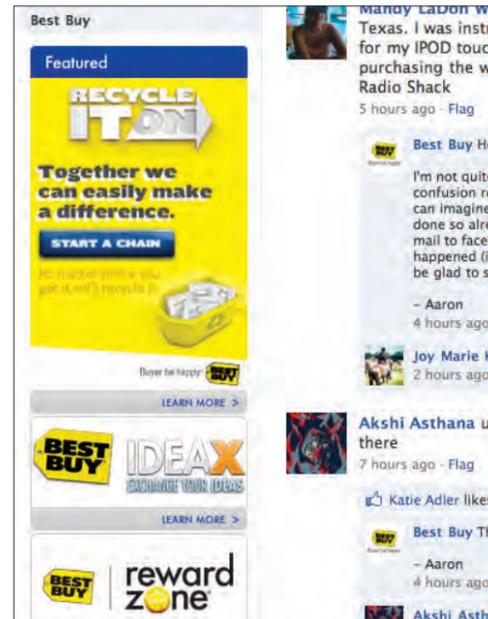
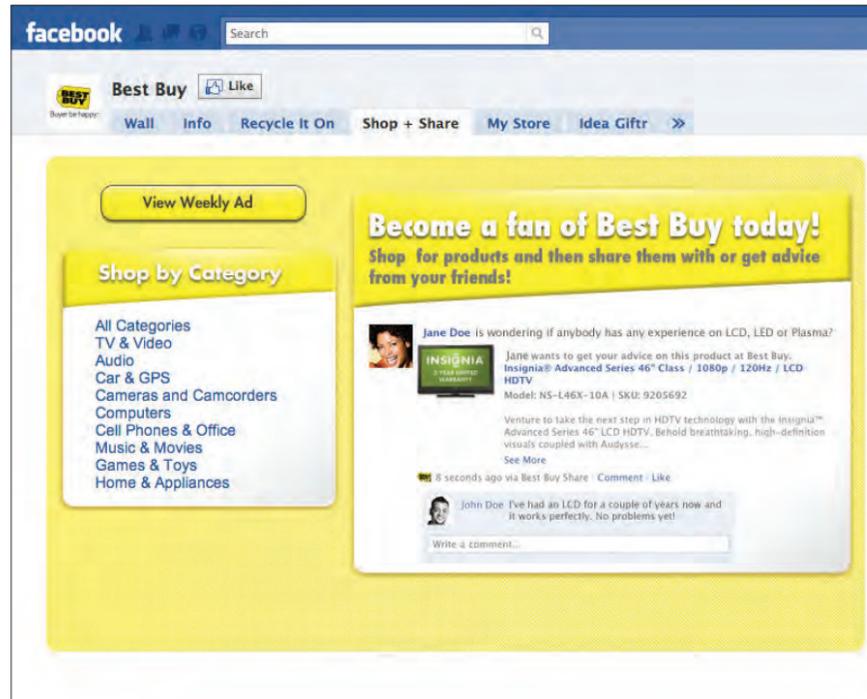
Best Buy uses an off-wall landing page for first-time visitors. This ensures they receive Best Buy's messages and promotions.

Multiple calls to action.

Best Buy keeps target customers engaged while offering supporting content for other customer groups.

Educating fans about services.

Providing specific perks to fans can help a company's number of fans grow, but it's crucial to deliver on those promises or fans may turn into angry mobs.



Best Buy addresses questions and complaints on its fan page immediately using employee personalities. If the comments are negative, they can move the conversation out of the public eye.

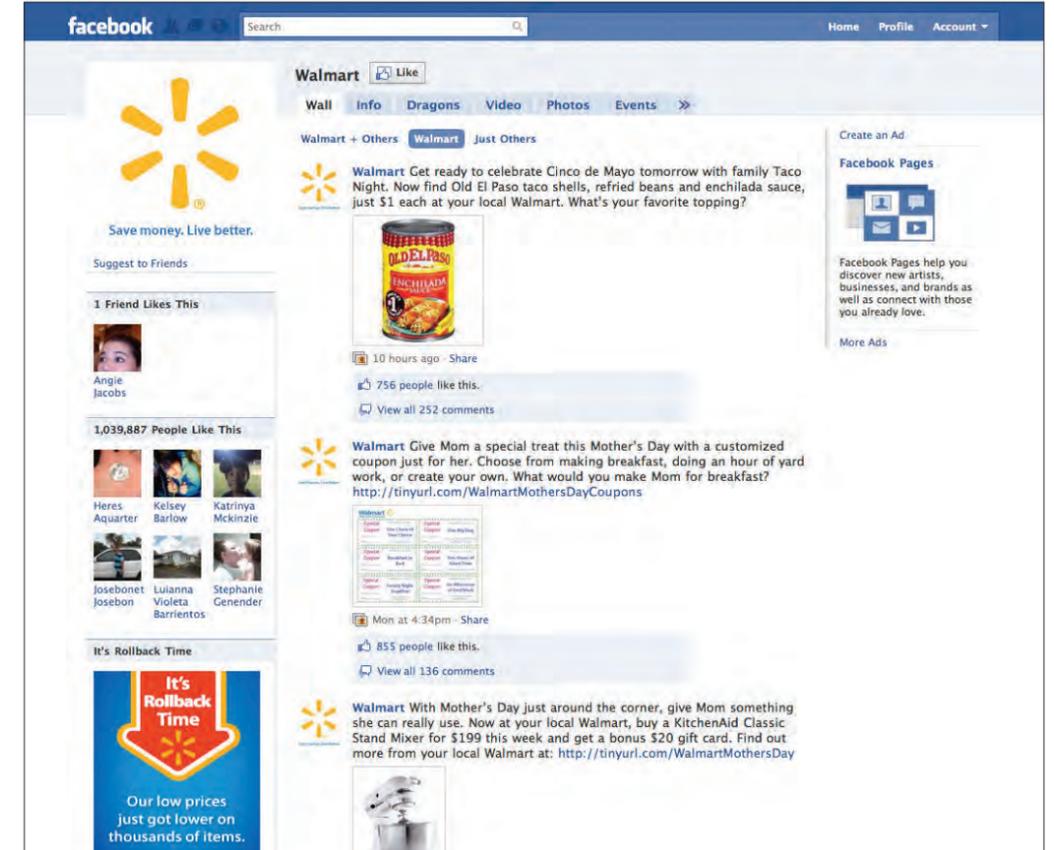
Best Buy customizes its content and promotions for each media channel. Facebook provides lots of customization options for calls to actions, and Best Buy uses them.



FACEBOOK MISSES

WALMART

Facebook allows brands to have a hand in their customers' experiences by directing their views and controlling their landing pages. Walmart misses the boat by allowing new visitors to land on their wall. Visitors are then forced to determine why they should be a fan on their own instead of having a landing page to guide them.



Walmart provides exclusive promotions, but they are not prominently placed on the fan page. These should be the landing pages for new visitors.



* All information is as of press time



While trying to maintain a page without blatant attacks on the Walmart brand, they hide fan posts from visitors. In addition, the brand rarely responds to posts. They seem to be fanning the flames on this Facebook page.



designing profits

In boardrooms and MBA classrooms, marketers are eschewing spreadsheets for sketchbooks.

But are they drawing the right conclusions? ??



BY SIMONA COVEL

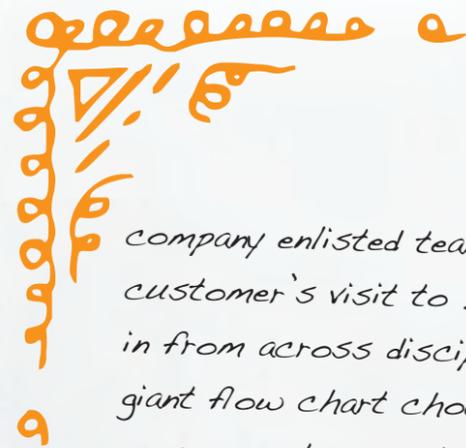
For decades, IBM Corp. manufactured stuff. You know, computers and servers and things people could touch and feel and own. But in recent years, that changed. Like much of the U.S. economy, the behemoth—400,000 employees strong—shifted into selling business services. Sessions with consultants, software, process improvements. Important, profitable things. The problem was, these new products weren't tangible.



"IBM was faced with a dilemma," recalls Kevin Clark, a former program director in IBM's corporate marketing and communications department who retired last year after 30 years with Big Blue. The fundamental question: "What does IBM mean in an era when you can't own anything—when you're moving from physical objects to an exploration of services and touchpoints and human interactions?"



Clark spent years of his career trying to figure that out. In one instance, the company hired cultural anthropologists to study how customers felt after spending the day at IBM's client briefing centers. After discovering that customers were mind-numbingly bored by hour after hour of PowerPoint presentations, the



company enlisted teams of designers to "design" a customer's visit to IBM. Staffers were brought in from across disciplines. The teams created a giant flow chart chock full of fresh ideas to engage customers during their trips to one of the company's 200 briefing centers. They designed the visits as a series of touchpoints intended to connect customers to the IBM experience.

Clark and his team called the process "experience design"—based on the idea that they were, in essence, trying to understand the IBM customer experience and design steps to improve it.

He wasn't alone in unleashing this new way of thinking. At the same time, a movement was rising across the business world, a movement that would come to be labeled "design thinking." It grew up in conjunction with an increasingly interconnected world, one in which customers began to demand a greater connection with the products they purchase, and marketing shifted from an "I'm-telling-you-to-buy-this," "Mad Men" model to listening to people's problems and trying to solve them. Those who subscribe to the design thinking meme argue that approaching product development as a designer does—exploring consumer problems without preconceived notions



of how to solve them, engaging in qualitative research, prototyping—can yield big results for companies, even companies that don't make stuff that's traditionally "designed."

Proponents argue that design, despite being sidelined for years as the purview of moody, black-clad artists, is actually uniquely suited to the C-suite.



"Great innovation is customer driven. And designers are taught to create things that do not exist rather than hone things that do exist," says Roger Martin, dean of the Rotman School of Management at the University of Toronto and one of the first prominent voices in business to argue for a larger role for design in business.

'A big change in business thinking'

In the last few years, fervor has arisen around design thinking. Tim Brown, the chief executive officer and president of the Silicon Valley-based design consultancy IDEO, who's often credited with giving birth to the movement, is a veritable celebrity in the business community. The media have jumped on the design thinking train, too. *Fast Company*, *BusinessWeek*, even *Harvard Business*



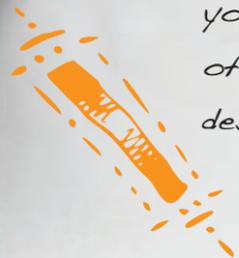


Review have published breathless articles extolling design thinking's virtues, painting it as a solution for tired companies looking for a new path to product development.

Where design was once strictly the purview of art schools, it's moving into business classrooms. In March, the University of Virginia's Darden School of Business opened a million dollar "innovation lab," replete with glue guns and sheets of plywood, where MBA students learn how to think more like designers.

"In the past, most people looked at design as a product and its aesthetic appeal," says Thomas Lockwood, Ph.D., president of the Design Management Institute in Boston, a trade group for designers, and the author of several books and articles on design thinking. "It is changing. Design is seen as a part of the experience. There's a big change in business thinking."

But not everyone believes design thinking is some kind of silver bullet for America's languishing businesses. "Sprinkling design thinking, even done well, isn't going to solve all of your problems," says Peter Merholz, president of Adaptive Path, an experience strategy and design company in San Francisco. "There's very



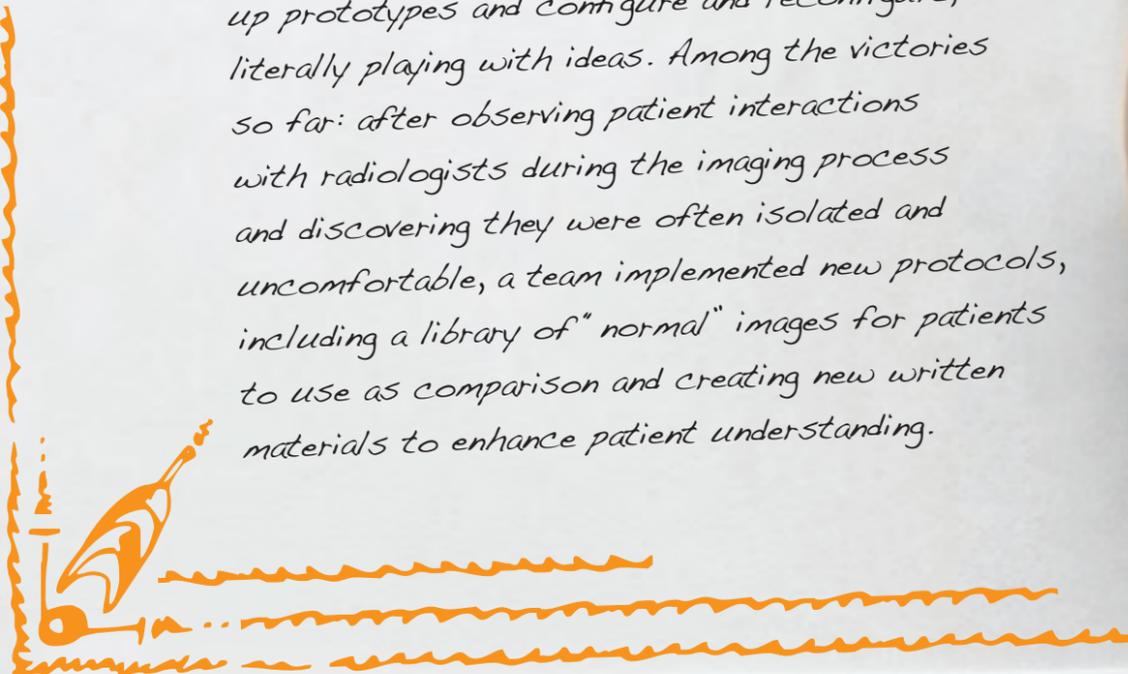
little difference between design thinking and approaching problems in an intelligent fashion."

"We should talk to our customers and prototype," he says. "That's not rocket science. The fact that it is, well that just shows how fucked those businesses are."



Surgeons and Politics

But there are real success stories. Two years ago, Minnesota's famed Mayo Clinic opened a Center for Innovation fueled by design thinking. At the Center, a team of physicians and designers works on solutions to deliver health care more efficiently and effectively. The center includes exam rooms and a clinical space that allows for patient observation, where designers can set up prototypes and configure and reconfigure, literally playing with ideas. Among the victories so far: after observing patient interactions with radiologists during the imaging process and discovering they were often isolated and uncomfortable, a team implemented new protocols, including a library of "normal" images for patients to use as comparison and creating new written materials to enhance patient understanding.





Several projects are ongoing, including a project designed for primary care physicians to get advice from specialists electronically—sometimes without the patient having to see the specialist at all. Some of the project ideas didn't come from physicians. Mayo opened the brainstorm process—they call it an "idea capture"—to janitors, secretaries, and anyone else who wanted to contribute. The institution also hired an "innovation catalyst," who is tasked with scanning business and design industry literature for new trends and developments.

Nicholas LaRusso, a physician who trained in gastroenterology and is the former chair of Mayo's Department of Medicine, heads the design initiative. It sounds like a far cry from the design universe, but LaRusso, who started researching design thinking about five years ago, says he sees obvious parallels between design and medicine.

"Prototyping resonated with me," he says. "It's testing an idea by doing something, and that's not a huge departure from scientific research.

At both IBM and Mayo, those leading the charge admit it wasn't always easy getting buy-in to move away from a more quantitative approach to research into the sometimes



touchy-feely universe of design thinking. Key to the process was finding advocates in high places. When LaRusso and his team set out to improve operating room efficiency, they found a fan: a prominent surgeon who advocated for what they were trying to do. "The surgeon had the characteristics we look for: He was uncomfortable with the status quo, was not risk averse and was a change agent," LaRusso says. "We are careful in who we partner with."



We uncover the history of design thinking at www.imaginepub.com/orange.

Similarly, IBM's Clark says, a big part of his job was what he calls "the political campaign"—the journey of getting the right people on board with a process that isn't as bottom-line driven as many CMOs may prefer. "You have to get the ideas elected to office," Clark says. "We had leadership involved. We sold it."

Bounded Chaos

Though many people in the business world still think of iPods or Porsches when they hear the word "design," some of the greatest opportunities in design thinking may lie with service-based companies and organizations, says IDEO's Brown. Most service-based companies aren't used to working with designers. Though



sometimes there's a learning curve, that also means they don't have preconceived ideas about the touch-feely artists in the black turtlenecks. Service-based companies may be slowed down at first by their lack of history in research and development, but they're also not tethered to more traditional ways of approaching a problem. "What's interesting about service companies is when they do decide to adopt this idea, they're very adaptable," Brown says.



One of IDEO's recent projects was its work with Bank of America. IDEO and BofA researchers traveled across the United States interviewing women with kids to see how they approached money and savings. The result of that qualitative research was the "Keep the Change" program that launched in 2005 and rounds up debit purchases to the next dollar, automatically transferring the difference to the user's savings account. It's been a wildly successful program for BofA, with more than 12 million new customers since it began. (Of course, there's no way to know how many of those customers would have selected BofA regardless of the program.)

The fundamental difference between an ethnographic, design-centered research program



like BofA's and a traditional market research program is that the researchers aren't testing a certain product or service idea. Instead, they're "looking to understand how the consumer thinks so we can create a solution," Brown says. "It inspires people to have new ideas."

But that type of thinking also costs money and takes time. For a business, it "requires a certain amount of letting go," says Brown. You can't create a neat spreadsheet for design thinking projects; they tend to be a bit messy, with false starts and lots of brainstorming, and constant shifting and idea evolution. Not every company is willing to accept that. Some are too rigid, too focused on quarterly profits and immediate ROI metrics. Some companies are too hierarchical, or too focused on certain people getting credit for ideas, as opposed to a collaborative environment like Mayo's, where everyone is invited to contribute—a process LaRusso calls "bounded chaos."

Indeed, one of the most challenging aspects of his job, Brown says, is working through that culture shift with a big, lumbering organization. "One has to be very patient. But the rewards of seeing the kinds of things that result are tremendous." ■





What keeps you up at night?

BY REBECCA ROLFES

Association executives have always had a long list of potential financial, systemic and reputational risk: member acquisition and retention; churn; non-dues revenue streams or lack thereof; governance structure and a slow-moving decision making apparatus; awareness; competition; positioning and protecting that position. Add to the things everyone else worries about—recession, two wars, legislative gridlock, H1N1, natural disasters, et al. And now add a new list of short- and long-term blow-backs from the recession.

The monster under the bed just gets bigger and bigger and, in the dead of night, it's difficult to see that the solutions are actually bigger than the monster.



How can I get my board to see that we're not offering enough for the members of the future?

- Educate the board with dispassionate, well-documented facts on demographic shifts.
- Create plans to build a bridge to the future that don't compromise the current member core's support. For instance, are you experimenting with social media in affordable ways?
- Offer self-funded programs, services and member benefits for young, entry-level members.
- Consider a small experimentation budget to try new programs and processes, then, generate actual metrics to use as evidence of the experiments' worth.



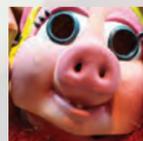
How can I react to my challenges in a timely fashion given that the consequences are now so much more dire?

- Set up listening posts on social networks covering not just your own members but the member ecosystem—suppliers, vendors, media, government, etc.—so that you have an early-warning system.
- Flatten your organization to add speed and flexibility.
- Develop a decision-making process that allows you to react in real time, rather than only during bi-annual board meetings. For instance, do you have a strategic committee that can make decisions with a rubber stamp from the full board?



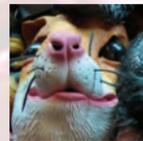
Even though membership and attendance were both down, we kept profits up by cutting things we previously thought we couldn't live without—and no one noticed. So who are we really trying to serve? What is our value proposition?

- Examine the value proposition and decide whether it is still relevant to the current landscape.
- If it is, examine how you deliver on that proposition. Maybe the fault lies with programs, benefits and services and not with the proposition itself.
- Examine the full member ecosystem, not just the current members. Are you providing value to the whole profession or industry or only to a narrow subset? Is that subset enough to sustain relevance and value?
- Institute an annual "closet cleaning" where you cut outdated or under-performing products and services.



Are we trying to be all things to all people? That undercuts our ability to be the expert on our industry.

- Link an examination of who you're trying to serve to an examination of your value proposition and your membership now and in the future.
- Where does your expertise actually lie? Is your self-image justified?
- Determine what you could eliminate that no one would notice. You will gain focus and clarity about who you are and what services your members actually value.
- Find out what resonates best with your audience, and determine how you can do more of that without neglecting other less-popular, but still successful, efforts.



How do you get board members to wear their association hats rather than their individual CEO hats? They can't see the challenges we face as a non-profit.

- What makes you think that there are challenges specific to non-profits? Assuming there are, have you explained them in a compelling, actionable way?
- Board training is a must, regardless of how well you think you know the new members, or the quality of the relationship.
- Board manuals work about as well as employee manuals, that is, great as door stops but not as useful resources. Orientation and training must be face to face and result in actionable plans.
- Determine what you want board members to do, and consider that your approach might be part of the problem in reaching that outcome.
- Ask yourself if your problem is with individuals or with the board as a whole. If it's the latter, look for other board structures—data-driven decision making, for instance, or competency-based rather than seniority.



The days of verticality are over. We have to come together in ways that benefit the entire member ecosystem. How do we get the board to understand that change and the necessity to move out of our narrow focus?

- Compelling revenue projections should do it: the financial danger of remaining narrow vs. the sustainable revenue potential of going broad.
- Partner with like-minded associations for programming, research, events, etc. to de-demonize outside participation.
- Propose extensions of the association that serve other audiences but do not over-tax existing resources. For instance, consider an online-only membership category for others in the ecosystem that are currently outside your membership structure: vendors, suppliers, manufacturers, etc. Give them access to what you already do and create a new revenue stream.
- Work with the board to discuss the entire supply chain and the changes that impact your members upstream and downstream.



We're losing a generation. Our members laid people off, didn't hire last year, won't hire this year and possibly not next year. We'll lose that generation of new ideas and energy, but we'll also see a dip in membership and volunteer leadership that will hit us now as well as later.

- Offer horizontal extensions of membership to others in your industry or professional space.
- Invite outside experts, such as academics, to be on your boards and committees.
- Become a resource for internal member company training or professional development, which will increase retention.



Just as we learned to compete with for-profit competitors on meetings, publications, etc., they add networking—going after our bread-and-butter reason to exist.

- Beat them at their own game. Embrace all forms of networking in order to attract audiences with different meeting preferences.
- Face to face still appeals to many people, but you should scale the size of meetings to economic realities.
- Do a better, more hard-nosed job of negotiating meeting contracts with venues and hospitality providers.
- Use technology—social media, virtual meetings both large and small, conversation-inducing digital content—to provide ample ways for members to interact with each other and with the association.
- Make yourself the preferred venue for networking within your profession or industry. What is it the competition is doing that could show you what's missing from your own offering?



Are we in the commodity business? If networking is becoming commoditized, and education, meetings and publications already are, that drives down prices. How do we differentiate ourselves and make that appeal to members?

- Services may be commodities, but high-quality content is not and never will be.
- Exercise ruthless quality control.
- Price yourself at a premium and then provide the best content available in the form of speakers, research reports, articles, standards, training, etc.
- Market yourself and what you do better than anyone else. Do not wait for people to find you or for your reputation to speak for itself. Market and market aggressively because the competition certainly will.



What uncontrollable macroeconomic factors have I not anticipated?

- Something has to continue to keep you awake at night. The only comfort is this keeps everyone awake. ■

 **For an exclusive video with Rebecca Rolfes on how to be more member-centric in the digital age—and what you do with the intel you gather—visit www.imaginepub.com/orange.**

Buy This Idea

When Imagination begins discussions with a potential new client, the first step is assessing the client's goals and objectives to develop a communications strategy that will deliver ROI. We analyze the channels — **print, digital, broadcast** and **social media** — and determine an integrated strategy that will connect with the end user or reader to achieve a client's goals. As part of our pre-work, we bring this strategy to potential clients, **free of charge**. In the pages that follow, we present three ideas that we conceptualized. They just need a good home.

Financial Services

Ideal Sponsor: A financial services company looking to create a stronger relationship with segmented client base.

Audience: Emerging affluent; affluent; high-net-worth individuals.

Content: Financial content with a lifestyle focus. Topics may include: eco-friendly investments, preparing your heirs to be the sound stewards of your family's wealth, strategies for donating to colleges and universities, selling your business, valuing and insuring your collectables, the top vacation destinations.

Media: Three targeted magazines for the three segment groups; digital media component for clients and for bankers (to educate them on marketing project).

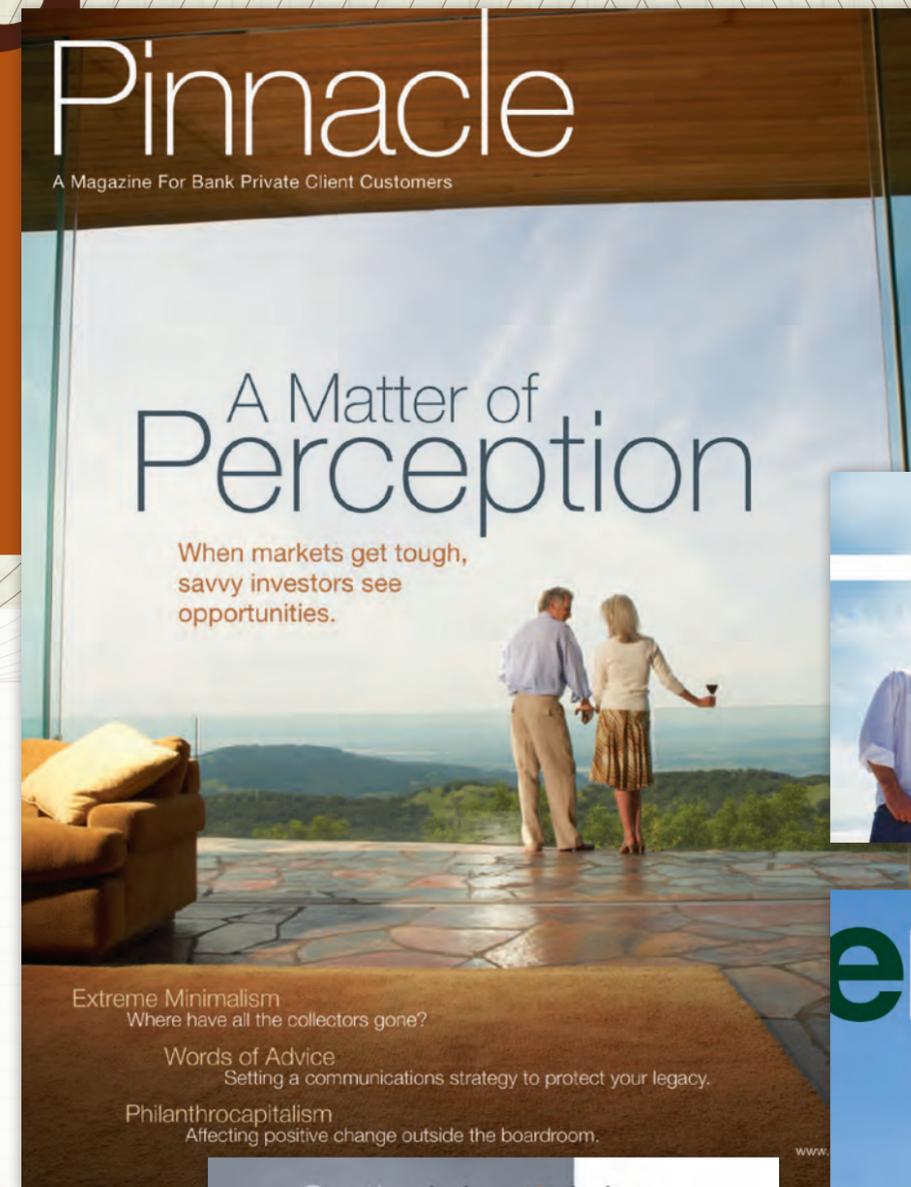
Distribution Channels: Sent to individual clients in envelope with "handwritten note" from relationship manager.

ROI: Deeper relationship with clients, increased conversations with clients to build loyalty and trust, more successful and engaged clients.

Possible Names: Pinnacle, Ascend and Emerge



PLUS
A Matter Of Trust
What to consider when selecting a trustee
Have Cause, Will Travel
Adding volunteering to your vacation



Extreme Minimalism
Where have all the collectors gone?
Words of Advice
Setting a communications strategy to protect your legacy.
Philanthrocapitalism
Affecting positive change outside the boardroom.



PLUS
A Matter Of Trust
What to consider when selecting a trustee
Have Cause, Will Travel
Adding volunteering to your vacation

Buy This Idea



Social Media

Ideal Sponsor: An organization looking to share knowledge internally about social media best practices.

Audience: Marketing, sales, customer service employees.

Content: Best practices, case studies, guidance and costs associated with creating experiences in different social media channels (Facebook, YouTube, Twitter, blogs). Strategy for utilizing channels to achieve specific goals (awareness, customer service, sales).

Media: Internal, password protected website. Driven by community requests, needs and shared practices.

Distribution Channels: Invitation sent to employees via e-mail. E-mail invitations sent to employees for special events online (e.g. guest appearance on driving fans for your Facebook page).

ROI: Metrics (website use), engagement (employee comments), cost savings through shared resources (finding the most cost-effective social media channel to launch project).

 For more information on Imagination's capabilities, including case studies of our work in the social space, visit www.imaginepub.com/portfolio.

Buy This Idea

Interested in one of these custom programs? Curious about how we would approach your industry? E-mail [Erin Slater, Director of New Business Development](mailto:erin.slater@imaginepub.com), at eslater@imaginepub.com.

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Featured Bloggers

Henry Karlin :: Henry is chair of the Safety Board and brings over 25 years of safety knowledge to the Safety First blog. He blogs about safety in the home.

Rachel Hughes :: Rachel has been covering safety for 15 years in the private sector. She writes about transportation safety and disaster relief.

Terry Smith :: Terry is a business owner who covers disaster planning in the workplace and public spaces. He brings more than 20 years of real world experience.

Judith Atwater :: Judith is a journalist who covers safety in the community. She has written for both local and national publications, all on the importance of safety for children.

About Us
Safety First started as a forum for parents to learn safety tips from each other and quickly became a growing, dynamic website. We are passionate about keeping you and your loved ones safe in the home, on the go and in your community. Review our articles on the latest safety trends. Follow us on Twitter for product recall and general safety tips. Become a fan on Facebook to share your stories.

Emergency Contact Lists
Don't wait for that stressful moment to try to call help. Keep our emergency contact lists up on your refrigerator or bulletin board so if you should need to place that call, the number is right at your hands. We even have a printable wallet size for you.

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facebook

Safety First

Safety First As you get ready to Spring clean your house, we will provide tips on the best eco-friendly products and information on how to dispose of hazardous chemicals.

Fans
6 of 26,345 See All

Photos
2 of 815 photos See All

Notes
3 of 68 notes See All

twitter

Safety_First

Infantino recalls 1 Million SlingRider and Wendy Bellissimo Slings; 3 deaths reported.

1.2 million Graco high chairs recalled, 400+ incidents, dozens of injuries.

Poison prevention video is a definite watch <http://bit.ly/d2UcFB>

Safety

Ideal Sponsor: A company looking to connect with consumers on the importance of safety in the home; associations looking to educate members on safety best practices and trends in the industry.

Audience: Primary audience: parents and caregivers. Secondary audience: firefighters, public health educators and life safety advocates.

Content: Safety in the home (fire safety, poison prevention, CO2 education, tips from other parents and caregivers); Safety on the go (car, train, plane, vacation safety); Safety in your community (pools, parks, neighborhood); Safety online (privacy, identity theft, password management); Safety in school/workplace (disaster planning).

Media: Website with user-generated comments, tips, community, blogs segmented by target audience (babies, toddlers, school-age, older adults), video library integrated with YouTube channel.

Distribution Channels: Awareness campaign through external network seeding (partnering with like-minded groups to extend reach, e.g. Mommy Bloggers); Facebook page, Twitter, YouTube safety channel, Flickr.

ROI: Website traffic, number of fans, engagement.



Nothing Lasts Forever

An essay by Joel Witmer

If the publishing industry is actually in its death throes, then what a remarkably short life it lived. If you were to compress all of human history into a single day, the publishing industry would emerge at 11:59 pm. Although the economic realities tied to the demise of an industry that employs millions of people should not be ignored, all we are losing—if we are losing anything at all—is a very specific, particularly modern, form of communication. Taking the long view, text-on-paper is the oddity, not the norm. So where the death of print is concerned, remember: Nothing lasts forever, especially in the media business. Think of the phonograph, the 8-track tape, the illuminated manuscript.

The publishing industry may, in fact, live on, especially if we allow that the future industry will only loosely resemble the present. Looking back, the unifying thread for the publishing industry over the last 200 years is that it has been relentlessly one-way. This is worth considering. For most of human history, what we think of as media content—from stories around a campfire to making music—has been overwhelmingly participatory and reciprocal. In the history of human communication, modern media are a historical anomaly, a 200-year blip. Only in that 200-year bubble does it make sense to define media as something created by a class of professionals to be broadcast to the masses for their passive consumption. What is notable is not that an industry built on a relentless torrent of one-way communication should falter—it's that it ever existed on such a scale in the first place.

Think about how any medium changes. New media tends to ape the characteristics of already existing media. The first books ever published looked like manuscripts. Why else do websites have “pages”? All media, no matter how short lived, exist in relation to one another, respond to one another, and are therefore profoundly interconnected. The device we call a television was in fact an enhanced radio during its formative period. Although television is now our dominant mode of entertainment while radio listening has been relegated to our cars, both of these media were shaped by a yearning for more immediate, intimate information. As such, they share common characteristics. Television, radio, books, and so on are all man-made cultural *products* as much as they are physical *objects*. Thanks to them, we have come to think of media as the physical object rather than the content it contains, the manufacturing rather than the communication.

Media theorist Paul Duguid warns of two flawed assumptions about modern media. The first is that each new medium eliminates or subsumes its predecessor. This would mean that digital technology spells the doom of print, but as with television and radio, the rise of a new medium need not mean the death of another. The second is the assumption that each subsequent medium improves on its predecessor. Although the telephone, for

instance, allows for a more nuanced, textured exchange of information than did the telegraph, there is more to understanding a particular medium than functionality. You cannot assess a medium merely based on the accuracy and amount of information conveyed. A well-written newspaper article provides more than raw information that can be found lots of places. Newspapers help us organize our world in a coherent way and bring us a multitude of perspectives everyday that we might not otherwise encounter.

If printed text ultimately becomes a relic, whether or not this constitutes a tragic loss will be a matter of debate, but it's not hard to imagine the two sides falling along generational lines. No doubt, some people lost something important along with the telegraph: telegraph operators perhaps, or Morse code enthusiasts. But their children probably viewed the telegraph as antiquated and cumbersome, preferring to talk on the telephone. Looking past the economics, the anxiety over losing the publishing industry is, at its root, not about the publishing industry at all. Rather, the anxiety is over losing the familiar cultural touchstones—the trusted daily paper, books as authoritative sources, publication as a validation of the information's worth—that made the publishing industry relevant and vital. Understood that way, the problems the industry faces look less like self-inflicted wounds (though there are a few, to be sure) and more like inevitabilities. Cultures change and cultural practices—including media—change right along with them.

It's fairly certain that those currently in charge of the industry won't shape its future as much as they might want. The devices, social practices and forms that constitute media emerge from the ground up. When Alexander Graham Bell invented the telephone, he wanted people to say “Ahoy!” when they answered a call. Inventors never succeed in dictating the terms of an invention's use. So as the publishing industry moves away from what it's been and inches toward what it might become, a picture of the future probably lies more at the periphery. At the edges there is no pressure to hold up the middle, no investment in the status quo; if transformational change is going to come from anywhere, it's going to come from there. ■



Imagination is embarking on a year-long project to examine the future of the publishing industry—or at least add to the discussion and the possibilities. We're launching a multi-media book called *A Fresh, Ferocious Wave* to be uploaded in weekly installments at www.imaginepub.com/orange. Join the conversation, contribute to the debate, check your preconceptions at the door.

ONE- NIGHT STANDS & LOVE AFFAIRS

BY RENE RYAN

His “little black book” is filled with numbers: **685** in 2008; **704** in 2009; **170** in the first quarter of 2010. But what do they mean? We discuss the print industry’s commitment issues with Samir Husni, aka Mr. Magazine—the country’s leading magazine expert.



Q: To many of us in the industry you are known simply as “Mr. Magazine,” a champion for the printed word and director of the Magazine Innovation Center at the University of Mississippi. While that’s true, you’re also one of the industry’s harshest critics, saying that major media companies are “in a coma” and “not living in this world” if they think things are going to go back to the way they were. Since we’re not going back, what needs to change?

A: The No. 1 thing is to stop the “welfare information society.” We have been giving our content and our experiences away for free for years. We’ve put people on this information welfare model for so long that they have now the sense of entitlement; they expect everything to be for free. I laugh when I now hear media companies saying, “Oh, we need to start charging online. We need to start putting up paywalls.” How about you start charging for print first?

Take *Cosmopolitan* magazine, which is the No. 1 selling magazine on the nation’s newsstands. We sell more copies of *Cosmo*, 1.7 million, every single month on the newsstands—more than any other magazine on an issue-by-issue basis. But even that is a fraction of the amount of money *Cosmo* generates. Almost 70 percent of the revenue comes from advertising. So even our No. 1 magazine does not generate enough money or even 50-50 from the selling of their content.

That model worked well when advertisers had no other medium...

So now how can you take somebody who is used to receiving *O*, *The Oprah Magazine* or *Esquire* or *GQ* or *Time* magazine for \$5 or \$10 for the entire year—how can you get them now to pay \$40 and \$50? How can you get somebody who, for 10 years now, has been getting all this information for free on the Internet to start paying for it?

That’s where I see the major problem in our industry. That’s why we need to be in the business of looking for customers who count rather than just counting customers. We have to find a way to make money from our readers. Charging \$20 and \$30 and \$40 for a subscription should be the norm and not the exception. We have made our print products neither a necessity nor sufficient. In fact, what we [as an industry] are doing is not dying; we are committing suicide.

Q: Who is succeeding in looking for customers who count?

A: *The Economist*. While everyone is talking about *Newsweek* dying, *The Economist* is doing very, very well and still they charge \$99 for a subscription. If you deliver content that goes after customers who count, customers will pay. But the problem is we have no content. We keep on cutting and cutting and cutting, thinking that cutting is a good strategy for profitability. It’s not. Because what we are doing is we are reducing the experience. And the minute you have less—or you devalue that experience for me—I’m not coming back.

Q: Does it have something to do with people being willing to pay for content that they deem of “higher quality”?

A: No. People are paying \$4.29 for *Cosmo* on the newsstands, 1.7 million of them. People are going to pay for what they deem relevant to *them*. It’s more about relevancy than quality. It’s more that we have lost that engaging experience that people are willing to pay for. We have devalued our content so much that we have nullified that experience. That’s why magazines like *Everyday with Rachael Ray* and *Food Network Magazine* are doing very well. They are enhancing the experience of those people who are watching Rachael Ray on television or watching the Food Network. All that they are saying is “I want my membership card. I want something to validate that I am a member of the Food Network.” The magazine is actually that validation, that membership card. And they will pay for that.

Q: Recently Procter & Gamble launched a new custom publication, *Rouge*, which aims to reach 11 million households. Take that news, coupled with a recent article in the *Financial Times* pointing to a boom in branded magazines. Is custom and branded content the way of the future?

A: Yes. And we are going to see more—in print not only online—because of this: Human beings thrive on three basic “ships” that cruise through all human behavior—ownership, showmanship, and membership. We all love to

own things; we all love to have tangible things.

We thrive on that sense of physical ownership. And virtual is not going to do it. You want a physical boyfriend, you want a physical husband, a physical wife. You can have 500 virtual ones, but you’ll never have a kid. So that physical ownership is very important.

The second one is showmanship. You want to show your membership card, you want people to see that, hey, you know, “Procter & Gamble is great—I am a member of their club. Look, they are sending me their magazine. Here is their magazine in my hands. Here it is on my coffee table.” People can see it without having to come over your shoulder and look at what you’re reading on the computer. It’s like if you are on a plane reading *War and Peace*, people will say, “Oh, this is an intellectual person” as opposed to you are reading a book on the Kindle, and people will say, “Oh, yeah, that’s a nice device, but what is this person reading?”

Lastly, it’s that sense of membership, the sense of belonging, that you are not alone. And it’s not unlike what I call “isolated connectivity.” Sure you have 800 friends on Facebook, yet you are home alone. Yeah, you feel the sense of connectivity, but you are still isolated.

When you have that magazine, when you have that physical aspect, you feel like you know so many other people have that card.

When I interviewed the publisher of *Food Network Magazine*, she told me they surveyed the 100 million households who watch the Food Network. The consensus was they wanted a paper magazine to complement their experience.

Q: You believe magazines must work harder to ensure their “print future in a digital age.” Who is doing that well, and who is failing?

A: Anybody who is killing their print editions saying, “Oh, everybody is online, we are going to be online now,” is failing. Look at magazines like *Teen People* and *Elle Girl* that supposedly folded to go online. When was the last time you heard of them? Using digital as an escape mechanism for a failed magazine is a nice excuse.

On the other hand, there are magazines that are leaders in innovation and doing really great things, like *Esquire*. David Granger, the editor-in-chief, is doing a lot of things to complement the print and digital worlds—not substituting one for the other. He’s using electronic covers and iPhone applications and other things. But if you read his editorial in the March issue, he said, “I’m not buying that [these things] define our future. I believe they will provide new streams of revenue and help us reach substantial new audiences. But, having worked at this for a while now, I think all these things will end up supporting and enhancing what magazines do, rather than replacing them.”

Wallpaper did the same thing, and so did *Colors*. A lot of magazines that are smart magazines are reversing the trend from sending their readers to the web from print. [The key is] that you have to add value—you have to give me something in print.

Q: How is the current media landscape affecting your teaching style at Ole Miss?

A: I tell my students: We are no longer just journalists who deliver news. News is free. So we are now experience makers. How can you create those experiences based on what happened? The biggest shift is that I am no longer [teaching] the five Ws and the H. I am more interested in what I call the “WIIFM factor.” “What’s in it for me?” Anybody can tweet in 140 letters or less that an accident took place down there or a tornado hit or did that or the grunions are marching and whatever. What I want my students to be interested in is: How can you explain what just happened and make sense of it to benefit your readers?

Q: Are your students receptive to this shift? Embracing it? Do you see a difference in what they’re bringing to the table now than in years past?

A: The students now, I mean, the 18- to 22-year-olds, are the prime example of the information welfare society. They grew up on the computer, they grew up online, they get everything for free. I asked them, “Where do you get your sports information?” and the majority of the class said they get their information from ESPN.com. I said, “Next month, ESPN.com is going to start charging \$19 per month for their website. How many of you will pay?” Not a single person raised their hand. They said, “We’ll find another source.”

See, that sense of entitlement, that’s what we need to change. Yet, half of the class buys or reads *Cosmo* every month.

Q: So, the age old question, is this a societal problem or a publishing problem?

A: It’s both. Publishing is reflecting our society. Is the media dumbing down the society or is the society already dumbed down? It’s a two-way street. Isn’t it a shame that we sell less than 100,000 copies of *Time* on the newsstand, yet we sell 1 million copies of *People*, or *Us Weekly*? What has the more “quality” journalism? So whose fault is it that?

Q: Let’s talk numbers—685 magazine launches in 2008; 704 in 2009; 170 in the first quarter of 2010. Care to make any predictions for the rest of the year?

A: I’ll give you my standard answer. Two people can tell you the future—God and a fool. And I know I am not God, so here is the answer that’s coming from a fool. I have no earthly idea. There is no rhyme or reason. The numbers go up, they go down. It’s always like a rollercoaster.

But I think what we are seeing on the newsstands is defiance. Defiance from the publishers, defiance from the entrepreneurs who are refusing to believe that there is no room for print, that people are no longer interested in print. The truth is, people are no longer interested in print that has devalued or diluted content.

Q: Last year you said now is the time to launch a print publication. But look at *Newsweek*, which redesigned and is now something like \$29 million in the hole.

A: Disaster.

Q: Do you still believe now is the time?

A: Yes, yes, now is the time. But it’s not the time for magazines like *Newsweek*. ... Once a magazine loses its relevancy, no matter what you do with it, it’s not going to sell. *Newsweek* is probably better off being a monthly magazine. How come *The Economist* did not have to go and reinvent itself and it still is doing very, very well?

Q: Because people deem that content of higher quality.

A: Yes. Not only of higher quality but also of higher relevancy. I mean, *The Economist* will never have, what’s-his-name, Stephen Colbert editing an issue on Iraq. All due respect to Stephen Colbert and everything, but to distill a major war issue to a comedy?

Q: Random question, but how many hours a week do you spend reading magazines?

A: Let’s put it this way—I sleep between, like, maybe four, five, six hours. So multiply that by 7. That’s 42. Subtract how many hours of the week there are. Meaning if I am not reading a physical magazine, I am imagining a magazine and flipping the pages in my head no matter where I am. Whether I am in church or I am teaching or—so I am in a constant magazine reading situation.





Mr. Magazine discusses why custom content is the way of the future at www.imaginepub.com/orange.

Q: When I went to journalism school, I was asked what I loved about magazines, and I equated them to a best friend, a buddy, mainly because of that sense of camaraderie and familiarity. I know some people have that with websites, but it's much easier for me to jump in the tub with *Real Simple* or *Vanity Fair* than it is with my iPhone.

A: Yes. Or go on the beach or whatever. You can create a relationship with your magazine. Like you said, I humanize magazines. I believe people have one of three relationships with their magazines.

Some magazines, you will have a one-night stand with. You pick up *In Touch Weekly* or *OK!* magazine, you read it on the train, you leave it. Gone. Some magazines you have a love affair with. You are getting married, you buy every bridal magazine, you dig into every page. You are so excited, you are looking at all these wedding dresses, then you get married—boom. You stop getting that magazine. And some magazines, you want to establish this lifelong relationship with, this partnership that you get excited every time you see them. You get excited every time they come to visit, every time they knock on your door, you say, “Oh, great, *Cosmo* is back.”

And then if the relationship starts to get cold a little bit, hopefully they’ll do something to spice it up and bring that excitement back. You can’t really experience that online. The magazine comes to you. The web, you have to go to.

Q: Who are your best friends?

A: I don’t differentiate among my children. Any Vol. 1, No. 1 that just reaches my hands will be my favorite magazine for that minute. Any magazine that innovates, that does something, that makes me say “Wow.” I recently showed my students the cover of a magazine that I work for in Belgium called *Goedele*. With no exception, everybody said “Wow.” When was the last time you said “Wow” when reading a magazine?

Q: The last time I said “Wow” was when I picked up the redesigned *Worth*. And I was glad I did since it’s smart and gorgeous but costs \$20.

A: You are a customer who counts. How many people are willing to pay \$20 per issue?

Q: I guess those of us who say “Wow” and don’t mind shelling out the cash. (*Worth* sends a group of high-worth individuals the magazine for free; the rest of us pony up the \$20).

A: The model is interesting, but the model has to find customers who count, people who are willing to pay that amount of money.

Q: Speaking of pricey publications, do you have issues with what Tyler Brulé is doing at *Monocle*—having come under fire last year by *The New York Times* for blurring the lines between advertising and editorial?

A: Who cares? They need to get off that high horse, whether it is the American Society of Magazine Editors or the Magazine Publishers of America or *The New York Times*—our readers look at the experience as a whole. They don’t say, “This is an ad, this is an article.” As long as we don’t practice prostitution journalism, as long as we don’t tell advertisers, “You give me an ad, I will run an article for you” then who cares whether we run “advertorials,” whether we run advertisements?

Do you really buy *Brides* magazine to read the articles on how to get married? Or do you buy it to look at all the ads and all the pictures?

So are we blurring the line? Let’s give the readers some credit. Readers know what they are looking for; they know how they differentiate.

Q: If you would just sum up the state of the industry in a couple of words, what would you say?

A: Things are changing. I see this fear in the industry combined with stubbornness. It’s time for us to shake off this fear, re-believe in what we are doing, and do it better. The sad part is the majority of the industry is going backward, the opposite. They don’t believe in what they are doing, and they are doing it worse. If they invest half of the money they are investing on digital and online, print would be well alive and thriving. ■

Dr. Husni is the director of the Magazine Innovation Center at the University of Mississippi, School of Journalism and arguably the country’s leading magazine expert. He has appeared on CBS News Sunday Morning, Good Morning America, CNBC, CNN, CNNFN, PBS, and on numerous radio talk shows including National Public Radio’s Morning and Weekend Editions as well as On The Media. He holds a doctorate in journalism from the University of Missouri-Columbia and a master’s degree in journalism from the University of North Texas. For more, visit www.mrmagazine.com.

THE BEAUTY ...

**What's
the
secret
to the
next
great
campaign?
Try
failure.**

Tim Macpherson/Gettyimages

Guest article by:

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Academic
Director,
Berlin School
of Creative
Leadership,
Professor of
Management,
NYU-Stern
School of
Business
and*

*David Slocum,
Director of
EMBA, Berlin
School of
Creative
Leadership,
Professor,
Steinbeis
Management
Institute*

OF BEING WRONG

Remember Coca-Cola's brilliant idea to debut New Coke in 1985? Total and utter failure. But from that lesson sprung the success of Coca-Cola Classic—proving that some of the best inventions are born from the worst laid-out plans.



Coca-Cola Classic



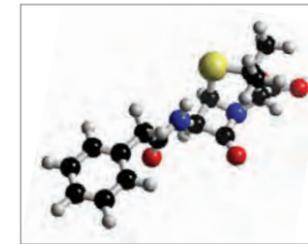
Play-doh



Lean Cuisine



Post-it Notes



Penicillin



Ipad



Light bulb



Viagra

We're all familiar with fear—fear of failure; fear of the unknown; fear of disappointing; for some, even fear of succeeding. Fear and being wrong are things we all understand, but seldom discuss.

But to become great leaders—to learn from our mistakes, take risks, and make great discoveries—we must learn to overcome fear and embrace the possibility of being wrong. That's how leaders and organizations become creative and powerful.

Fear and Fearlessness

For leaders of organizations, the stakes are high. In Lucia Tarbajovska's Berlin School of Creative Leadership thesis *Fear Factor*, she found that nearly 90 percent of the creative leaders she surveyed acknowledged that fear is a critical factor influencing the ways they make decisions, which ultimately influences creativity.

Inasmuch as these experiences and emotions of fear live deep inside of us, they also live deep inside organizations. Left ignored, they will ultimately drive an organization or brand toward mediocrity. As Tarbajovska says, "Most leaders are under a constant pressure of fear of failure that ultimately locks them in a routine and pushes them to comfort zones, to consensus, to mediocre decisions."

Differentiation

It's not just general fear that drives us—it's the fear to differentiate. According to Tarbajovska, we are much more comfortable staying within the norms of society and the norms of the competition because we're constantly surrounded by signals that this is the right and appropriate thing to do. In many cases, it is also the easiest and most straightforward approach. As one creative leader Tarbajovska interviewed put it, "We can observe a total lack of guts to stand out and be unique. [Advertising's] culture today is the result of massive leveling processes that brand and marketing [executives] started in the '80s and '90s... I guess the fear to differentiate is as old as humankind itself."

A Culture of Courage

For leaders, the challenge is not just overcoming their own fear, but also creating a culture of courage in the organizations

they lead. It's about leading a team or an organization in which all members of that system live the values of fighting fear. That is an ongoing challenge that leaders at every level of an organization need to address. Embracing the values of fighting fear means consistently being courageous, avoiding complacency, and taking risks that can lead to mistakes and failure—but also longer-term success.

At the Japanese ad agency Dentsu, in the years before the company went public, executives often would purposely put junior employees on projects in which they were bound to fail. Then, they closely monitored how the young employee handled the challenge and the failure. At Dentsu, how employees stretched themselves and handled failure was seen as crucial to the company culture—a culture that was not afraid of taking risks or making mistakes.

Being Wrong

In her forthcoming book, *Being Wrong: Adventures in the Margin of Error*, Kathryn Schulz writes about the issues of being wrong: At first you think, "Sure, I know all about being wrong. ... I make mistakes all the time." But then you realize that the issue is not about being wrong, but rather about *admitting* to being wrong and acknowledging mistakes. And then you start to think, "How many times have I had trouble with admitting I was wrong? How many times did I fail to see that I was wrong because I was uncomfortable admitting it to myself or to my colleagues or the public?"

This is an issue that extends well beyond individual psyches. It is a much more far-reaching issue, at least in American society, as Schulz notes: "As a culture, we haven't mastered the basic skill of saying 'I was wrong.' This is a startling deficiency, given the simplicity of the phrase, the ubiquity of error, and the tremendous public service that acknowledging it could provide."

Why is it so difficult to admit being wrong? What is it about the experience that makes it feel so uncomfortable? And how does being right and wrong relate to leadership? Besides immediate issues of ego, part of what is at stake is a willingness to take credit or accept blame. In interpersonal and organizational contexts where the responsibility for good or bad performance can

translate into millions or even billions of dollars and often make or break careers, such openness becomes heavily freighted.

Some of the examples are obvious: Watching Hank Greenberg preen in the media (and blame his successors), it seems inconceivable that he would ever admit that anything that went wrong at AIG had anything to do with him. And following the travails of *The New York Times*, it seems more likely that Arthur Sulzberger would rather go down with the ship than admit to having steered it in a mistaken direction.

The inability or unwillingness of people in leadership positions to admit they are wrong is not that surprising from an individual perspective. The ego structure of people who rise to the top of organizations is such that, the more confident you are, the surer of yourself you are, the more successful you are likely to be. People who have a high level of intelligence, a high self-opinion, and success in convincing people of their vision are not predisposed to admit mistakes or failure. Conversely, if one is in constant doubt, he or she is probably less likely to aim high and thus less likely to achieve at the highest levels.

Historically, we were taught, as leaders or aspiring leaders, to hide weaknesses and mistakes—lest we look weak or inadequate in front of minions. This view is problematic because it actually undercuts legitimacy in general and fails to capitalize on the power that can come from being wrong. It is not only good to admit being wrong when you are, it can also be a powerful tool for leaders. As James O'Toole and Warren Bennis wrote in their *Harvard Business Review* article *Spotlight on Trust—What's Needed Next: A Culture of Candor*, admitting when you're wrong actually increases legitimacy and, when practiced regularly, helps build "a culture of candor" that increases solidarity, innovation, openness to change and other positive features of organizational life.

Abraham Lincoln once said, "As a leader, you should always let your subordinates know that honor will be theirs if they

succeed, and the blame will be yours if they fail." Although leaders often think admitting error is a sign of weakness and an open door for allegations of illegitimacy, so often the opposite is true. What is more powerful than an individual who can stand in front of his or her minions and admit that the failure was his or hers? What better way to gain the respect and admiration of your team than to take the blame and responsibility on yourself rather than calling out someone on your team?

Keith Reinhard, CEO Emeritus of DDB Worldwide, was this type of leader when he was at the helm of DDB. In an interview on the topic of creative leadership at the Berlin School, Reinhard described his goals as a leader as empowering his people as much as possible; truly "disappearing" as a leader; and giving credit for success while taking responsibility for failures.

Ultimately, as Schulz argues, error is tied to individual identity: The important issue isn't that "we must be wrong from time to time; it's that we can be wrong. Alone among the creatures of the world, we can hatch crazy ideas, pursue pipe dreams, speculate wildly, keep faith with even the most far-fetched fantasies. Sometimes these notions flourish and bear fruit, sometimes they collapse. But unlike androids, we humans do not normally self-destruct in the face of our mistakes. On the contrary: we self-create and self-recreate."

Wrongness, then, is tied to risk taking and innovation; it is tied to exploration; it is tied to belief and self-belief; and the courage to pursue all of these opportunities in the face of making mistakes. It is about learning to not fear mistakes.

One of the greatest lessons leaders and aspiring leaders of organizations can learn is the beauty of being wrong. Without this willingness and this courage, risks are averted and opportunities foreclosed. As importantly, a crucial means for establishing trust and deepening relationships with colleagues is neglected. The very fabric and culture of organizations can be strengthened by leaders able to admit being wrong. ■

The Berlin School is a not-for-profit organization dedicated to research and leadership education for executives in creative industries. By bringing together top creative executives and international leadership experts, the Berlin School will pave the way for new standards in communication and leadership, fostering global discourse on creative leadership in media, entertainment, advertising, design, journalism, and marketing.

At its heart is the Executive MBA in Creative Leadership, a part-time program comfortably spread over one year, taking place in Berlin and other creative industry hotspots like Chicago, New York, London, Shanghai and Tokyo.

The Minds of Imagination

Any given week, we're working to help our partners connect with their members and customers—in more ways than one.

- This week I...scheduled two photo shoots, laid out 24 pages of one magazine, 16 pages of another, and 4 pages of a reprint. — Beth Nelson, Art Director
- This week I... simultaneously planned for my future while researching and writing an article about converting a traditional IRA to a Roth IRA. And I discussed what media convergence means and how it will impact consumption in the future for our new e-book. — Jake Fowler, Research Editor
- This week I...interviewed a famous political pundit. I also recruited a Korean-speaking graduate student to assist in an overseas-based article. — Liz Eckler, Managing Editor
- This week I...designed an interactive CD menu. And I worked out some audio issues with a new narrator for a financial services client. I also ate reprint rights with fellow art directors and meatballs from the local French Market. — Anthony Almasses, Digital Media Designer
- This week I...built 2 websites in WordPress. I also learned PHP for use in current and future web projects. — Patrick Rovito, Front-end Web Developer
- This week I...prepared new creative to show to an existing client. I also constantly cleared stuff off my desk so new stuff could be dropped off. And I discussed artist and rates to photographers around the globe. — Gretchen Kirchner, Senior Art Director
- This week I...prepped for a Facebook and Twitter sweepstakes. And baked an appetizer recipe and wrote about it for a consumer client's blog. — Sara Robertson, Associate Editor
- This week I...wrote copy for 6 Facebook ads. Planned a podcast interview with the CMO of a major consumer brand. I also drafted storylines for 3 months of a monthly publication. — Heidi Hierpe, Associate Director, Client Strategy & Solutions
- This week I...met with a prospective pricing model to get accurate and client to share capabilities for designing a web video series to retirement plan participants. I also helped an account director prepare a customizable detailed project costs to clients. And I prepared detailed competitive audits for new financial services clients. — Andy Schultz, Chief Operating Officer
- This week I...directed 7 voiceover sessions for a Fortune 500 customer-facing video. I also worked with the broadcast team to price a sound booth/story-recording one week. And I wrote and delivered a raving annual performance review for someone who rocked it last year! — Rene Ryan, Director, Client Strategy
- This week I...found more than 700 people/companies to follow for a client's Twitter feed. Wrote copy for a magazine—but took them to dinner first to celebrate with lots of mojitos! I also worked with the broadcast team to price a sound booth/story-recording architect for a story about evidence-based design. And I tallied up the results of Imagination's Oscar Poll. — Jane Hamilton, Director, Broadcast
- This week I...flew to Washington to present a new client with their redesigned press check in Midland, Michigan. I also found a vendor and got pricing for 2,500 and 3,500 printed 3-ring binders for a client's marketing department. And I reminded employees not to "soak" dishes in the sink and to please make sure they place paper towels over items that they microwave so splatter does not occur. — Heather Slattery, Director of Operations
- This week I...spent three hours brainstorming how best to overhaul a client's print/digital marketing program. I also spent an hour on the phone helping a client craft a webcast program that meets BOTH their business objectives and budget constraints. — Chuck Paustian, Director, Client Strategy & Solutions
- This week I...cleaned up melted M&Ms out of someone's computer. I also interviewed and hired a new web designer. Created wireframes for a community-center initiative in order to launch a local grassroots campaign. — Greg Berger, Director, Technology
- This week I...went to Charlotte for a 2 1/2 hour client meeting to discuss 2010-2011 content strategy. I reviewed year-end financial statements with the bank. I attended an all-day talent planning meeting to discuss the Imagination with new clients and took them to dinner. And I audited websites of companies and non-profits targeting small business owners. — Jim Meyers, President and CEO
- This week I...blogged about the future of social media. I also worked with a member of FOLIO to promote Imagination and Jim Meyers (he was recently named one of the FOLIO 40). — Riley Bandy, Marketing Associate
- This week I...scripted and produced video in Atlanta to be included in the launch of client's content, and engagement for communi client's engagement strategy and gave recommendations on how to engage their 30,000 Facebook fans. I also created a 60-slide PowerPoint presentation that covered SEO, video shoot in San Francisco to ensure footage captured is in line with business objectives cating key brand messages to a consumer retail audience; presented this to the CMO and SVPs of a Fortune 500 company. — Erin Slater, Director, New Business Development
- This week I...worked on a system to capture user emails to track sales leads for a large association client. new corporate leadership website. I also worked with legal, compliance, and product teams at the and corporate messaging. — Traci Gregorski, Associate Director, Client Strategy & Solutions
- Marc DeLay, Web Developer

For more information on the minds of Imagination, visit www.imaginepub.com/people.

Search Engine ~~Optimization~~ *overload*

Forty-two percent of online adults and **55 percent** of online youth want to engage with their favorite brands through social applications.

(Source: Forrester)

But social media marketing budgets are modest compared with SEM and SEO. **Seventy-three percent** of companies have a social media budget under \$25,000. **Twenty-three percent** said they have no social media marketing budget at all.

(Source: Opinion Research Corp.)

Are you confused by contradictory information?



Tim Nolan, Search Marketing and Analytics Manager, boils down the facts in an exclusive video at www.imaginepub.com/orange.



Imagination is a custom content agency. We help our clients connect, build relationships and increase engagement with their customers. Interactions with brands should last longer than the time it takes to open a shampoo bottle or install a garage door. We want people to buy your product or join your group—but we also want them to develop a connection with your brand. We help you create this relationship by providing relevant branded content—magazines, websites, social media, content strategies, podcasts, videos, and on and on—to your customers, members or prospects. We believe branded content is essential for building a lasting relationship with your customers or members. How do you connect?

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