main_query: One out of every five page views in the United States is on Facebook. Mark Zuckerberg initially rejected photo sharing; he had to be persuaded that it was a good idea by then-president Sean Parker. In a 2006 survey of the top five "in" things on college campuses, Facebook tied with beerbut scored lower than iPods. The "Like" button was originally supposed to be called the "Awesome' button. There were more than a billion monthly active users as of December 2012. Small business owners, marketers, and brand managers consider Facebook a legitimate marketing tool. They trust it because it's hard to dismiss a platform as skewing too young, too experimental, or too trendy. Only the most stubbornlyholdouts, mostly from companies working B2B or just contrarians, question whether their customer is actually on Facebook. It stands to reason that if this is the platform with which most people are familiar, it's the one that requires the least explanation. Facebook gives us unprecedented insight into people's lives and psychology. This allows marketers to optimize every jab, every piece of micro-content, and every right hook. Facebook wants users to see things that they find relevant, fun, and useful, not annoying and pointless. Which means you'd better create content that'■s relevant and fun, too, or else they'll abandon the site."People go to Facebook to connect, socialize, and catch up on what the   people they know and presumably care about are doing." Facebook has a billion users, and all the content they generate. Users age and mature. The user who became your fan in 2010 will not be the same fan in 2014. With so many pieces of content streaming into consumers' News Feeds and competing for attention, it's unlikely they will see any content youpost, even the good stuff. The very thing that makes marketers want to have a presence on Facebook—the sheernumber of users—makes the platform a marketing challenge. We're always going to follow more people and brands than we need to. We may not be watching this TV show anymore nor following that actor, but we don't unfollow their pages as we move on in life. Facebook knows this. Long ago, when college students were the biggest population on Facebook and the user pool was relatively small, people's News Feeds were organizedchronologically. As the user base grew, Facebook had to figure out how to prevent users' streams from getting clogged up with posts they weren't interested in. Facebook has a new algorithm called EdgeRank. It tracks all the engagement a user's own content receives, as well as the engagement they have with other content. EdgeRank is constantly reading algorithmic tea leaves to determine which edges are the most interesting to the most number of people. But not everyone who could see these edges actually does, because the algorithm doesn't show them all at the same time. The algorithm is based on a set of rules called the "edge" rule. The more engagement a user has with a piece of content, the stronger EdgeRank believes that user's interest will be in similar content. A randomizer ensures that occasionally we'll see a post from someone we haven't talked to in years. Every engagement, whether between friends or between users and brands,strengthens their connection and the likelihood that EdgeRank will push appropriate content from those friends and brands to the top of a user's News Feed. That's of course where you, the marketer, want to see your brand or business. Facebook's future visibility on the platform depends on its current customer engagement levels. Facebook weighs likes, comments, and shares, but it does not give greater weight to click-throughs or any other action that leads to sales. EdgeRank doesn't care, actually, whether you sell anything, ever. More than anything else, marketers want users to respond to their right hooks, but they don't realize that it's the user's response to a jab that matters most. Facebook's greatest priority is making the platform valuable to the consumer, not to you, the marketer. What proves interest? Likes, comments, shares, and clicks—not purchases. You could put out a piece of content with a hyperlink to your product page that would make you $2 million in sales in thirty minutes. But link clicks do not create stories, so if no one shares that piece ofcontent, or even likes or comments on it, the content will reach your current community. On Facebook, the definition of great content is not the content that makes the most sales, but the content people most want to share with others. Unfortunately for marketers, as with all platforms that you can't test in a controlledenvironment, it is still difficult to make a direct correlation between high levels of engagement and sales. However, it stands to reason that the only way you can make any sales is if as many consumers as possible see your content. If you want customers to see it, it had better be what you want them to see. Facebook tries hard to guess what is important to users, but it can't determine their intent. To put it in boxing terms, you have to jab enough times to build huge visibility. This is why even though most of your content might get seen today, you can■'st trust that it will tomorrow. Facebook keeps tweaking the algorithm to figure out what users want, and it desperately

wants to know what it thinks is most important to them. It's a race between Facebook and Google to figure it out. One minute your brand could be popping up at the top of a user's page; the next it could be buried six pages down. Facebook may decide that sharing is a much stronger call to action and brandendorsement than liking. If your content happens to elicit many shares, you're golden. But then Facebook could change its mind and decide that likes are actually as valuable if not more so than shares. Your content doesn't usually get that many likes. Now what? The key to great marketing is remembering that even though you're all about your brand, your customer is not. As with any first date, getting a second date depends on you doing your best to learn more about what the other person is interested in. In the end, boxing and dating are really not that different. After all, the goal is to score. Sometimes the score is measured in points, and sometimes in a marriage proposal. You won't win if you play your most aggressive move first. If the CMO of this boot company knows only as much about social media as the average businessperson, as soon as she sees that first status update she's going to storm up to you and question the living crap out of it. What does 30 Rock have to do with our boot company? How off-brand can you get? Why are we doing this? How does this sell more boots? And your answer will be, it doesn't. Yet. As the C MO of the boot company stands there looking, at best, curious and, at worst, furious, you will calmly point to the analytics. The uptick in engagement tells Facebook that this brand matters to people. So when you put out your next piece of content, a fifteen-second user-generated video of people showing off their boots, Facebook makes sure your customers see it in their News Feed. Again, the piece isn't selling anything. Nor is the next one, a Valentine's Day card that doesn't show a single boot. The next one is a Valentine's Day card with a picture of you and your family. Facebook can give a detailed and nuanced understanding of the people who buy our products. By testing and jabbing and giving, we learn what they find entertaining. Content thatentertains sees engagement. The more you give, the more you really will get them. And if you put out three or four pieces of content thatdon't sell anything, either, like this:Third jab: Post—A fifteen-second video about rock climbing. Fourth jab: Poll—"Would you rather wear your boots in the summer or the winter?" On any other platform, where your posts are entirely public, every jab hits everyone in the face. On Facebook, however, you can be extremely selective, customizing your jabs. Content that sees engagement tells Facebook and the rest of the world that your customers care about your brand. When you finally do put out something that would directly benefit your bottom line—a coupon, a free-shipping offer, or some other call to action—4 percent of your community sees it instead of a half percent. Targeting your posts is a strategy to keep in mind when you're jabbing; it's flat-out essential when you're throwing a right hook. Let''s say you're a national fashion retailer, and today is Black Friday. You've created a piece that highlights one of your most coveted purses. You know that the buyers of that purse are generally twenty-five-year-old females. Does it make any sense to send that content about a purse to your fifty-five year-old male customers? Of course not. For any jab or right hook to have impact, it has to speak to the consumer and hit his or her emotional center. By speaking directly to the right demographic, you've increased the probability that people will engage with that content. You go even further and design the content so that it goes out to consumers in Texas in the shape of Texas, and the content that goes to New Jersey is in theshape of New Jersey, and so on and so forth for any of the states whose residents have a particularly strong streak of state pride. With very little lead time, a retailer can create two distinct pieces of content. The retailer can then watch in real time to see how the recipients respond. To accomplish the same thing on television, a national retailer might create two different TV spots targeting different demographics. It makes sure the content shows up in more people's stream, which therefore allows the retailer to show its content over and over again to an ever-larger audience without having to pay any more for it. It's worth taking a step back and examining the cost-effectiveness of this scenario. The creative team would have to develop the ads weeks before they ran. Typically, the spot would need to run enough times so that the retailer's desired reach population would have seen the spot three times. It would cost the retailer between $7,000 and $13,000 to reach this audience. And if it wanted to run more content, it would haveto pay all over again. Which scenario sounds more time- and cost-efficient to you? Which scenario does you prefer? On average, the cost of running an ad on the right side of the page on Facebook runs the gamut between $.50 to $1.50 per like. Depending on the specificityof your targeting, the length of your campaign, and your budget it's possible to acquire likes for as low as $.10 and as high as several dollars. A dollar

spent acquiring a Facebook fan is worth more than forty-nine cents anywhere else. I should know. Back in 1998, I was using email marketing, as well as search engine marketing and pay-per-click ads, to build WineLibrary.com. My business model in 1998 was no different from that of any of the successful email marketing companies of the last half decade like Fab.com, Groupon, or Gilt. The difference is that their fans aren't as beholden to their email as mine were in 1998. If my fans wanted to talk to or share information with friends, they had to use email. Today's fans don't. So today's email marketers have had to offerhuge rewards for sharing. Facebook ads in their current incarnation are going the way of the dinosaur. The days of cheap fan acquisitions are coming to an end. Social media is built for sharing, so those targeted Facebook ads, though costing $.50 to $1.50 per fan, are worth much more. Those fans are more likely inspired to share your content for free, and possibly more than once—if you give them what they want in terms of content and service. The ads on the rightside of Facebook's desktop are becoming obsolete. There is no substitute for the real estate of a desktop on a mobile device. Facebook reported 41 percent of its ad revenue came from mobile, equaling $1.6 billion in the second quarter of 2013. But if marketers are limited to smartphone screens, where are marketers supposed to put their ads? Some brands have decided that the answer is: right on top of the page the consumer is trying to read. The next great technological revolution, like Google glasses or tattooed screens in the palms of our hands, all of your Facebook stories and content must be developed for the mobile experience. Marketers need to rethink what an ad looks like, and what itcomplishes. Quality, relevance, good timing matter far more than many marketers realize. From now on, the difference between your content and your ads on Facebook will be . . . nothing. Your content, or rather,your micro-content, has to be the ad. It is the antithesis of jabbing. All is does is piss people off and elicit negative feelings toward your brand. It's not to see ads. Facebook has been perfecting a tool that allows you to create ads out of content that has already been vetted by your fans. The tool will help you improve your content's reach, and will actually protect you from putting out content that is simply a waste of your and your customer's time. Unlike a TV ad or magazine spread, this spending strategy is worth every penny. It's called a sponsored story. It was launched in early 2011, but it was in the fall of 2012 that Facebook announced that it was finally making an algorithmicadjustment. As of September 2013, Facebook's algorithm will only allow your content to reach about 3–5 percent of your fans. To reach more, you have to post some extremely engaging content. In this way, Facebook is able to protect the consumer's experience by raising the barrier to entry to the News Feed. A lot of the marketing community didn't see it that way. How could Facebook force them to pay more to take advantage of its billion users? How disloyal. Howconniving. How capitalist? Facebook is a superior ad platform because it rewards nimbleness and quick reaction. When it shows us that a piece of content is resonating, we know to spend money on it. Create great content that gets people to engage and Facebook will let you show that content to more and more people. Create content no one cares about andFacebook will make it as difficult as possible for you to put more of it out on its site. The more people who interact with your content, the more you can amplify the word-of-mouth. When I was in marketing, 20 percent of the people who received my emails actually opened them. One day I sent out an email that saw a 21 percent open rate. Clearly something about that email had made it extra valuable to my audience. I would have happily paid Yahoo, Gmail, and Hotmail a premium to make sure that as many people as possible saw it, whether it was by workingaround spam filters or finding a way for the emails to automatically open when people went to their email accounts. Facebook is shockingly bad at explaining sponsored stories, so let me try here. One simply extends your chosen piece of content to the news streams of a larger number of your fans than the regular 3–5 percent that would normally see it. The other extends your reach the same way, but it allows you to highlight the fact that a fan has engaged with your content and tell that fan's friends about it. You can choose to create this kind of sponsored story around a check-in, a like, and several other actions. Marketers can keep the creative that we already know works organically, and enhance its power simply by paying to have more people see it. This gives us an unparalleledopportunity to connect with active fans as well as reinvigorate relationships with fans that might have gone dormant over time. Before, when we created ads around a post, as soon as it migrated to the right side of the page the format of the post would change. This transformation compromised the impact of the creative work because it no longer looked like an organic piece of content. When I sponsor the story, a higher number of people than   normally follow my

page will see it in their News Feed. It could trigger a snowball effect that could last well into the next month. It's important to realize that when you sponsor a story, you don't buy additional data. The next time I post a new piece of content, many more of those people will be likely to see it. Yet I won't have had to pay any additional money to get those impressions. And if the   engagement continues, my initial costs will continue to diminish. Put money behind a well-performingtargeted post and turn it into a sponsored story. You could target a post for women, but your sponsored story can target women who enjoy arts and crafts, and women who listen to country music. If you find out you've got a large swath of consumers in your base who love dubstep, you might want to reference Skrillex in your content and send it their way. Knowing this kind of detail and using it to tailor content to match your fans' tastes allows you to create pulverizing right hooks. The sponsored story is one of the great ad opportunities of all time. Facebook calculates the initial value of your sponsored story based on the competition you face for your targeted audience. From there, you then tell Facebook how much you're willing to pay for each click or impression you want. If you create a great ad that compels people to engage with you, Facebook will decide that your addeserves priority over a competitor's ad that isn't as engaging. It is obviouslyenhancing the quality and entertainment value of the News Feed. The second people stop clicking, Facebook will stop running the ad as a sponsored story. It will still be visible to a core group of people, but it will be allowed to die a natural death, fading into irrelevance. Unless, of course, you insist on throwing more money behind it. But why would you? This timearound, the sponsored story will cost you a lot more, and the results will be the same. Essentially, Facebook purposely makes it cost-inefficient to distribute bad creative. Facebook wants to monetize, but if users start feeling like they're being spammed every time they go to the site, Facebook will suffer. Social media gives us real-time feedback from the consumer, which forces us to be better marketers, strategists, and service providers. And it's still ridiculously cheap. Maybe not as cheap as it used to be, but still a hell of a lot cheaper than a TV ad. If networks could show marketers data that proved that every time. they showed theconsumer a bad commercial, consumers turned off their TV, TV commercials would be better. The changes implemented to Facebook ads only changed how much it costs you to work with Facebook, not how you tell your story. No matter what Facebook does, ultimately, it's the content that matters. Find a television network, radio station, newspaper, magazine, or banner ad provider that lets you test-drive your content for free in the form of organic ortargeted posts. If you're a brand that understands how to give customers a moment of levity with a cartoon, or a game to play, or any other escapist content, you'll win. If a large percent of your organic reach is engaging with your content, you know you've got something good. Facebook gives you a risk-free method to ensure that you only invest in what's going to improve your business. Things could change in the future. Facebook could start usingactual purchases as indicators of fan interest more than the engagement of comments, likes, or shares. That could mean that Facebook becomes as much of a right hook platform as it is ajab platform. My advice to marketers is to quit complaining and start creating micro-content worth the money it will take to reach customers. Figure out how to work the system and get the most bangfor your buck. You can afford to be innovative on Facebook in a way that you can't on almost any other platform. Let's see how. In the following pages, we'll see some examples of perfect Facebook plays, as well as some almost comical misses. Please note, the critiques of the following case studies are my opinion only, based on years of experience. Air Canada paid tribute to its first flight attendant by posting her photograph and a link to an interview they conducted with her six months before her death. It should have been a successful jab that engaged a large number of their 400,000 fans. Here's why they blew it. The post is too much to expect people to read when they're scrolling through their mobile devices at warp speed. It would have made all the difference had Air Canada just taken a little extra time to make this post more visually compelling. Air Canada could have emphasized the photo and simultaneously explained why it was relevant. The layout is big and eye-catching enough to make a person scrolling through their News Feed stop and say, "Damn, 102? Their very first flight attendant? What?" and maybe click through to read the whole interview. It really does offer aascinating glimpse back in time and would be something many people would be compelled to share with friends. It should have included nothing but the subhead of the interview, along with a link to the article. The picture perfectly encapsulates the Jeep brand. Jeep could not have chosen a better model than the pretty young woman in this photo. The only thing that could slightly improve this piece

would have been to make sure that the copy, "It's a Jeep Thing," was more visible, perhaps by placing it onto the photo itself. Themovement and mood of this picture are striking enough to be worth checking out moreclosely. One look, and you start to wish you had a Jeep, too. Jeep posted a photo of their new car on their website. Mercedes-Benz responded by posting a picture of their own car. The photo was beautiful, but the description was too much. Jeep should have used just one line of text about the car's interior, and then linked out to the excellent Forbes article that told readers everything else they needed to know about the vehicle. The image was beautiful and well-executed, but it should have been a solid jab, not a limp poke. Subaru posted this piece to share a greatreview of their new car. But whereas Mercedes-Benz talked too much, Subaru has said too little. Less text would have highlighted the fact that Forbes wrote such acomplimentary article instead of burying it. The copy length is ideal, but there was no reason to skip the skip the opportunity to hint that the review was a positive one. What's the big secret? The post's profile picture doesn't reveal who made the car. The Subaru is so far away it's almost reduced to the same size as the little sailboats bobbing in the background. There is no reason for anyone to take notice of this photograph, but even if it did somehow register, without a logo there is nothing to explain to people why this car deserves attention. Just adding the ConsumerReports headline, a logo, and cropping the photo differently might turn this wastedopportunity into a serviceable jab. The photo was taken at a car show in California. Victoria's Secret made sure that the design of the photo was as captivating as its subject. The image is big and bold enough to swallow up both a PC screen and a mobile screen. The minimalist black-and-white adds drama. The hot pinkscript overlaid against the model'S wings is as eye-popping as her cleavage and lingerie enhancing it. The text in the photo is placed close to the center, so even if the picture were cropped because of a small mobile screen, the text would remain visible. The voice of the status update is pitch perfect, as is the length. Victoria's Secret attaches a link that takes you directly to the page where you can register for an Angel Card. You'd be amazed at how many brands set up a beautiful right hook, and then link to their general website. For an example, see the Lacoste tweet on page 96, MINI COOPER: Inspiring a Spirit of Adventure."Great voice: I love the voice in this piece." "Great length: The copy is short and direct, but that line in parentheses delivers it with a little wink" The idea of driving with the top down through snow is so absurd, it's almost impossible to resist clicking on the attached link to find out how Mini could act like this drive was the trip of alifetime. The line "Wrap up warm" adds to our curiosity by hinting that whatever lies behind that link will put to rest any doubts we might have as to how comfortable the experience could be. Once you go to the blog post, which documents how all it takes is a pair of snow goggles and Mini's heated leather seats, you're sold. With 19 million fans, Zara is a Facebook powerhouse. The image would have been almostimpossible to see on a mobile device. It's even hard to make out that that yellowsquare is a sticky-note pad without bending your face closer to your screen. Still, I hope someone at   the company reads this book and picks up the tip about including the logo on   your micro-content. If they start doing that their jabs will leave little to criticize. Well played, Mini. "Just Apps" is short and sweet and tells you everything you need to know, which is that Zara has apps. This post is a short-term fail for letting its fans down with a bait-and-switch post. It's a potentially long-term failing for jeopardizing the respect and equity Zara. has earnedwithin its community. No industry has a better stable of iconic images with which to leverage their brand than the film industry. The more a brand posts links to sites that don't bring value to their customers, the more people are going to click any links they see. The Regal Cinemas Facebook page features a picture of Thornton Melon and Frank the Tank. The picture sets up the question, and the status update reminds us of the characters' names. The theater's marketing creatives probably sifted through thousands of pictures of each of these movie characters before deciding which one to use. The two characters are clearlysteeped in the same frat DNA, and they're clearly from the same film, "Thornton Melon" The company could have seen even better engagement had they listed the names of eachcharacter under their photo. Few people are going to type out the movie theater's URL, so a better use of their limited space would have been to include a sizable logo in the corner. Yet again, no logo: Good for Regal Cinemas for remembering to build brandequity, but they would've been better off using a logo than a banner across the bottom of the art. But that's a minor criticism. I'm happy with you. Philippine Airlines had a good idea when it asked its fans to describe their most exoticmeal. It would have taken little effort to turn this content into something beautiful or fun. With airplane food the butt of so many jokes, they

couldn't come up with a way to imply that Philippine Airlines knows a little bit about great food? The company could have posted a gorgeous photo of purportedlya sublime Asian dish, or approached the concept with humor by photographing aplate of testicles. The company simply made no attempt to make the questionrelevant to Philippine Airlines or its customers. Doubling the number of calls to action made it more challenging to get people to answer the questions. It seems crazy, but when people are moving through the stream as fast as they do now, two questions are too much. They should have been listed as two separate posts. Finally, Philippine Airlines needs to remember that   less is more. It needs to make sure that its customers get the best service. Selena Gomez posted a photo of herself with a glittery manicure on Facebook. The photo was a sponsored post for her Stars Dance world tour. The post was shared more than 6,000 times and earned more than 220,000 likes. It shows how far fans are willing to carry a brand's content on their social media accounts. It also shows that Selena can carry it off to literally dazzling effect with her big hand and phone. She was smart enough to keep her text short and playful. Shakira rolls deep with 63 million fans, and with this post does each and every one of them, as well as herself, a disservice. The point of the post is to promote Shakira's new perfume. So why are we seeing an image of her posing with a fan and a signed soccer jersey at a podium? This is the wrong image for the purpose of this content. It's great to show how comfortable and generous Shakira is with   her fans. With the exception of one shout-out to her fans to thank them for liking her new Facebook page, there's no engagementbetween the star and her fans. That seems like a strange choice for someone who wants people to buy her perfume. No one in a Facebook mobile world has time to watch a six-minute video about your new perfume, no matter how much we like you. The whole package, if you can stand to sit through the entire length of it, is supposed togive us a peek into the whirlwind life of a star, while revealing her humanity. There are many ways that Shakira's team could have accomplished this while bringing value to her   fans. Allowing people to use your fan page to build up   their own businesses and Facebook pages is an insult to all the core fans who come here to be a part of your community. In addition, you risk turning those fans   into antifans, as evidenced by the comments speaking up in irritation "Ok, Lil Wayne, we get it, you posted this eight times. . . ." A small American business puts in a solid performance on Facebook, but this post reveals a number of key mistakes. There's the double copysupporting the photograph of Johnny Depp, in Hebrew and in English. Facebook is not the place to be flooding fans with text. Second, the copy that does hit us in the face is in Hebrew. When combined with the photo of Deppmay be enough to make readers stop in their tracks. But not for long, as the post is quickly taken down. This celebrity-based post is another example of how ignoring the small nuances of a platform can make or break your content. The picture of a smiling Katy jumping rope with some village girls in her UNICEF T-shirt is spot-on, and should work well to bring awareness to the brand. No one should ever post copy more than a thousand words   long on Facebook. Here and all over their Facebook page, Moscot likes its own posts. That's lamezor,Moscot. Please stop. The first line is "Want toknow what Katy Perry has been up to?" The post should have ended with that first line, punctuated with a link. Leaving thequestion hanging would have whetted visitors' appetites for more. The Land Rover post is weird, but the execution is weird. It's a near miss—just one little tweak and this jab would have hit its mark. The post could have elaborated on their humanitarian work in Madagascar and other countries. Land Rover is asking for a passport-style photo of a woman peering through a telescope. The photo they used, with half the woman's head blocked by a telescope, is not passport- style. They did a good job of keeping the text short and to the point, but then they made a surprisingly ghetto choice. Why didn't Land Rover secure a .landrover email address instead of a Gmail address? In addition, one can only hope that they aren't strict with their definition of "passport-style" Land Rover's new website doesn't have the proper financial or managerial support to execute this project correctly. Steve Nash has cultivated a solid social media presence that respects the platforms and engages his fans. Land Rover is a start-up, but not for a company like Land Rover, which sells a fairlyexpensive product. The company has a lot of work to do to improve its website and social media channels, but this is one of the worst examples of that. It is entirely possible that this post was chosen for no other reason than that my dear friend Nate is a bitter Steve Nash hater for leaving his beloved Phoenix Suns. The post was meant to promote the SteveNash Foundation Showdown, a charity soccer match. The URL attached to the update doesn't link out, which means Nash is counting on fans cutting and pasting the link into their

URL if they want to go to the Showdown website. You've got to be smart about your status updateart, and someone on Nash's media team was not. This piece is such a departure that it makes me wonder if he might have been surrounded by some strong social media advisers back in Phoenix. Nash fans deserve better. There's a plague of people who use popular fan pages to promote themselves or their businesses. All of these mistakes can only be a result of carelessness or laziness. You've got to be damn smart to figure out how to take boring, even forgettable, material and turn it into a fun, energizing piece of content. I call material like those train seats "sawdust"—assets that you have just lying around, maybe something you totally take for granted. Amtrak has launched a new challenge: Tag who you'd like to travel with. It's a great way to build awareness even among people who may not already be fans. The only criticism worth lobbing at Amtrak is that they chose a picture of some prettyworn-out seats. It reveals that Amtrak employees are our contemporaries, people just like us, with their fingers on the pop culture pulse, a sense of humor, and a real interest in their customers. It's a real person behind this post. The last time these seats saw some fresh upholstery was probably in 1964, when they were probably made. Amtrak would have been wise to choose some less worn-out seats, or cleaned these up a little better before posting a picture of them. This poor sense of aesthetic is the only detail that marred what is otherwise a perfectly executed jab. Some people will appreciate the retro look of the seats, but a lot of people won't find them very appealing. No matter how brilliant, clever, orauthentic you are, nothing will cover up the flaws in your content. The BlackBerry Z10 is two phones in one: one for work, one for play. The company has a video explaining the difference, but it doesn't do enough to show the difference. It's a little meta for a mobile device company to show two different screens at the same time. But it's a good idea for the company to do it, and it's not a bad idea for people to see the two screens at once, as the company did in the video. The Z10 will go on sale later this year. Microsoft is promoting a product called Fresh Paint, an app that allows you to use a palette of colors to "paint" in photos. BlackBerry was right to make a big push for this product and tell their story in social, but they should have paid more attention to the details of their execution. It's nice to see a stodgy, unsexy company show its creative, fun side as it rides the zeitgeist. It wisely took advantage of the announcement that there would be a Finding Nemosequel to showcase their product. The post shows that the creative team at Microsoft is doing some smart thinking about where the cultural conversation is going, and how they can find ways to be a part of it. The brandreceives more high marks for the quality of the image, the fact that the voice of the text isn't too corporate, and the way they brought something of value to their community. In this status update and on the blog, Microsoft really does sound excited about both the movie and their product. If only more companies woulduse Facebook this well. Hashtags have long been a huge part of Twitter and Instagram's appeal, where they overindex. Zeitgeist tweeted out a picture of what must be a Russian River Brewing   beer tasting, showing a group of people sitting around a flight of beers. But the picture is so dark and blurry you really have to work to see what it is. The link takes us to a Twitter account where we see   that Zeitgeist tweets out a photo of a Russian River Brewer tasting. Zeitgeist is a hip brand whose demo is all about modern technology. By allowing this Subpar Art to get posted, Zeitgeist implies that it's actually not very good at tech. That defies reason. It's the kind of subliminal message that can kill a company. Tartine Bakery, a hugely popular café and pastry shop in San Francisco, has published two gorgeous illustrated cookbooks that received national attention and praise. Their Facebook post indicates that like many entrepreneurs, businesses, and Fortune500 companies, they are willing to invest energy, effort, and dollars into familiar platforms. This post on the Tartine Bakery fan page is actually promoting an event at the bakery's sister restaurant, Bar Tartine. They should have made it explicitly clear that this isn't a bakery event. It shows that someone at Tartine actually believes that fans are too stupid to know what that little blue URL is for at the end of the post. This post has so much wrong with it I have to edit my comments for the sake of space. It's fine to cross-promote among communities, but it should have been explicitly clear about the event. Tartine is promoting a food-centered charitable event. When you attach a URL to a status update, a thumbnail image automatically appears beneath the post. But there is none here. If you type the URL into your browser and head over to the fund-raising event's page, you might see why. There you'll find the most god-awful picture of a deconstructed burger ever drawn. The only way that can happen is if someone chose not to include an image. Tartine Bakery didn't want that thing showing up on its fan page. The lettuce is vaguely dinosaur-shaped and

fluorescentishlygreen. The meat, which actually looks like strips of radicchio glued together, glows red from the inside. Finally, back on the fan page, the four spamcomments are the cherries on the top of this crap sundae. They left their logo off the photograph, which is too bad, because as I have repeatedly pointed out, these images go through consumers' mobile phones. Catchy text: "Did You Know?" in all caps works for me. Clever storytelling, strong voice, good use of pop culture: Twix has run television ads that played on the crisp sound of a Twix snapping. The nice level of engagement the post received proves how appealing it is to customers when a brand skillfully inserts itself into the pop culture conversation to tell its story. They should be primed to respond whenever Twix gets ready to throw a right hook down the line. This is as good as a status update gets, except for one teeny, tiny mistake that makes ahuge difference in the reach and influence of any post. The brand could have seen even more response had it just overlaid the Colgate logo and the text directlyonto the picture. That might have even gone viral. As it stands, though, this post is a yawn. KIT KAT: Timed Out "I've been waiting for you to come home." Art, tone, logo, text—it's all good: Posted the Friday before the 2013 SuperBowl Sunday. The product isprominent and cleverly used; the text, the tagline, and the brand slogan echo each other. The only misstep is in the timing of the post. Kit Kat launched this post at 6 A.M. Eastern Standard Time. The Super Bowl in 2013 featured the Baltimore Ravensand the San Francisco 49ers. The post is going to underindex because it only hits the early risers. No one on the West Coast was watching when Kit Kat posted this status update. This is a great example of how a brand's poor understanding of the psychology and behaviors of social media users can weaken their best efforts. Even the people working two jobs to make ends meet are sleeping at 3 A.M. (when my infant son lets me). I love this place. Only my wife, Lizzie, knows how much—we once ate here four days in a row. Luke's Lobster did a nice job on their copy. The real problem is that it would be easy for the speedy and casual observer to think that Cape Cod Potato Chips put out this post. Many nonprofits litter the social media universe with such spammy content they make the likes of Lil Wayne look good (see page 59). Many brands post Facebook and Instagram shots that incorporate products from companies other than their own. Which you really should do. Every time. And it would have been a nice twist to show some mother flair on their Mother's Day post. Donors Choose posted a quote on their Facebook page. The post is generic, but the quote seems appropriate and tied to their mission. If there's any place where people need to feel a strong sense of humanity, it're from the nonprofit world, says CNN's John Sutter. Sutter: Maybe Donors Choose will read this book and learn how to take their content up a notch. While they're at it, they can put some effort into their community management, which is currently almost nonexistent. Instagram is exhibiting work at the Venice Biennale. The announcement itself, though, shows that when Facebook bought Instagram, they didn't give their new employees a tutorial on how to properly storytell on their own platform. There's not even a punch line or pitch. Instagram may as well have thrown up a textbook case for all the excitement that post inspires. Cone Palace is an institution in Kokomo, Indiana, that offers an in-depth commentary on micro-content strategy. Cone Palace earned about two thousand fans as soon as they launched their Facebook page. The owners pay as much attention to the quality and taste of their food as they do to their Facebook marketing strategy. Don't expect your consumers'expectations and standards to be any lower than your own. The standards are high and exacting. Before posting anything, they ask themselves, "If I saw this picture, would I share it?" If the answer is no, they don't post. Cone Palace has invested in a professional photographer who takes all of their food shots. Originally, staff took iPhone pictures of the food. But then they noticed that on the occasion when they had a particularly great quality photo, their engagements and interactions shot up. When they post a picture of a hamburger and fries, and fans post comments that they're drooling and coming in for lunch, it seems safe to say that the content effectively increases sales. It's not complicated. Their posts aren't complicated, and they only put out two kinds. "I could have bartered wine in exchange for professional shots of wine labels in a heartbeat if I had wanted to" "A beautiful photo of your product makes all the difference in the world" "If you've got the will, there is always a way. Ever heard of bartering? That's an idea we need to take more seriously" "I would never have had the audacity to recommend to every business, especially a smallmom-and-pop shop, that they should hire a professional photographer" There is one thing Cone Palace could have done better: When that generic photo of a   banana split whizzed through people's newsfeed, it would have been smart for consumers to see a COne Palace logo in the bottom of the picture or at the

top left. Every celebrity page should be infused with this much humanity and empathy. If Reggie Bush were still playing for the Dolphins, instead of the Lions, there'S no way he would have made it into this book. I hate the Dolphins. I can give him daps. Reggie Bush plays a Monday night game on December 16, 2013. If you read this before then, please mark the game on your calendar. After you watch, @reply me @garyvee with the hashtag #JJJRHreggiebush. I will randomly pick three or four people who write to me and send them a replica of their favorite player's jersey. The winner will receive a copy of the book and an autographed copy of Reggie Bush's book. The book will be published by Simon & Schuster in April 2014. As of December 2012, there were more than 100 million users in the United States, 500 million worldwide. The Twitter concept evolved out of a brainstorming session that took place at the top of a slide on a San Francisco playground. The company's logo, a little blue bird, is officially named Larry, after Larry Bird, the former Boston Celtics player. JetBlue was one of the first companies to start using Twitter for marketing research and customer service. Users post 750 tweets per second. Twitter was the platform that came most naturally to me, because it was perfectly suited for smallbursts of quick-fire conversation and idea exchanges. If the only platform I'd had at   my disposal in early 2006, when I first started trying to storytell about my family   business, Wine Library, had demanded long-form writing, like a magazine column or a blog, the business would not be what it is today. Yet discussing Twitter poses a problem for a book dedicated to improving social media   content, because on this platform, and this platform alone, content often has far less value than context. With few exceptions, a brand's success on Twitter is rarely predicated on the actual content it produces. In late 2012, the company bought Vine, the six-second looping video service. Twitter Cards now allow people to attach photos, videos, and music to their tweets, thus incorporating the advantages of other more more powerful platforms like Facebook and Pinterest. The beauty of Twitter has been its simplicity—two or three lines of text, a link, and maybe ahashtag. Marketers will be able to deliver content in ways that are fresh and unique to Twitter. The main mistake most marketers make is to use Twitter primarily as an extension of their blog. It will be fun to explore new ways to creatively execute jabs and right hooks in such a mobile-friendly, colorful medium. But that's all still in the works. And I'm not even sure the Facebookification of Twitter willmake that much difference to those brands that haven't already gained traction there. Twitter primarily rewards people who listen and give, not those who ask and take. There's a lot of talking and selling on Twitter, but not enough engagement. Twitter is the cocktail party of the Internet, a place where listening well has tremendousbenefits. If Facebook's main currency is friendship, Twitter's is news and information. The social media site is a place for people to share news, not just sell it to other people. It's a place to share ideas, not to sell them. Breaking out on Twitter isn't about breaking news or spreading information. It's about deejaying it. News has little value on its own, but a marketer who can skillfully spin, interpret, and remix it in his or her own signature style can tell a story that is more powerful and memorable than the actual news itself. For example, if you're a movie theater in Minneapolis, you could tweet "Just in—a great review of Bradley Cooper'S newest movie from the Star Tribune" The Star Tribune loves the new Bradley Cooper thriller. We think this movie stinks. Read. Watch. Debate. You'd then link to your blog, where you would have a copy of the review. That's a terrific right hook. But if you were that worried about it, you could turn your negative review into a positive opportunity with a tweet like "The Starribune love the newBradley Cooper thriller'' and then add the link. Now that jab has some   muscle behind it. Brands need to storytell around their content to make it enticing, not just put it out for passive consumption like a boring platter of cubed cheese. Consumers want infotainment, not information. Other than the easy mobile experience it offers, Twitter stands in a class apart from other social media because of the open invitation it gives us to talk to the world at large. Make a statement, stake out a position, establish a voice. This is how you successfully jab your Twitter followers. On Facebook, Tumblr, or Instagram, you have only two options if you want to meet new fans and potential customers. Twitter users, however, have an open-door policy (except for a very limited number of privateprofiles) People on Twitter are looking for attention; they welcome the spontaneous conversations that can happen from a tweet. On Facebook's search engine, Open Graph, only allows you access to stories and conversationsthat have been publicly shared. Everyone else is off-limits. Twitter has allowed companies to enhance their customer service. If they want to get any brand's attention, all they have to do is mention its name and they'll get a response. Strangers from around the world, many of whom will

never meet in person, have been able to build robust online communities. Many companies are still only half-heartedly paying attention to the online conversations people have about them, thus relinquishing control over how their brand is perceived and allowing the competition to step in and shape the conversation. Twitter is a marketer's dream come true because it allows you to start a relationship with your customer. At any time, you can use the powerful Twitter search engine to find people who are talking about topics related to your business. It wouldn't take much imagination for an office furniture retailer to engage with people who mention the company name, or words like work, employee, employer, office, desk, Aeron, Printer, scanner, and other office-related terms. Using Twitter Search this way helps you find storytelling opportunities with people who already know about you. Twitter's trend-tracking ability is one of social media's most powerful yet underused tools. You can set your account to track worldwide, national, or even regional trends. Learning to jab withtrends gives you tremendous power. You just have to know how to ride the cultural zeitgeist to get the most out of your product or service. The more you know about your audience, the more likely you are to connect with them. You can tailor content to any situation or demographic. You can spark interest in your product or service among people outside your core group of followers. Best of all, you can piggyback on other people's content, giving you a reprieve from having to think up fresh creative day after day. You'll still put out original content, but in this case, your content is the context you use to tell your story. Could talking about a defunct television show really help you sell more candy, crowbars, or cheese puffs? It could if you're creative enough. 7 For All Mankind, maker of premium denim clothing, tweeted about the 30 Rock anniversary. The show aired for seven years. Do you have seven in your company name? One brand does: 7 for All Mankind. The brand is often worn by Hollywood celebrities and has seven "sevens" in its name. It's curious to see how the brandcapitalized on the Twittersphere"s free gift to their marketing department, I decided to check out their recent tweets. A look on the 7 For All Mankind (@7FAM) Twitter page the day after the end of 30 Rock revealed some light customer engagement. But nowhere was there any indication that the brand had a clue about what was going on outside the world of fashion. It was a little ironic—is there any other industry that lives for trends like fashion? One of the most successful television shows of the decade just finished a seven-year run, and 7 for All Mankind didn't even mention it. What a   waste. 7 For All Mankind is a booming company that sells a great product or it wouldn't have the cult following it has garnered in the decade it's been in business. Although its Twitterprofile is lacking in cultural relevance, the brand does make a serious effort to engage with its meticulouslyfollowers and stay on top of the conversation around its product. By now they should be doing much, much more. It's fortunate that the company is such afashion powerhouse (which is also why I thought they could handle a little constructivecriticism) If it were smaller and just starting out, a habit of ignoring all the opportunities to tell a story outside the parameters of denim or fashion could hurt it. The American Heart Association sponsored National Wear Red Day to raise awareness around the fight against heart disease. Tide saw an opportunity to bring attention to its color-saving capabilities with #GoRed. Consumers don't live in afashion bubble; why should a clothing company? Consumers are spending 10 percent of their time on mobile and there is no more mobile platform than Twitter. It's a clever use of a hashtag. It was micro, it wasinexpensive, and it made an impression. Trending topics can be names or current events, but they can also be memes. These are low-hanging fruit, perfectstorytelling fodder for any brand or business. On one of the days I was working on this chapter, the fifth-trending topic on Twitter was #sometimesyouhaveto. You can't get a better lead-in for a right hook. For all the consumer attention Twitter attracts, placing an ad there still only costs lunch money compared with the price of a television ad. Taking advantage of hashtags is a great way for small businesses to get attention. There is no reason why someone won't spot your version, like it, and go to your profile page to see what else you have to say. Once he's there, he can see the whole story you've been telling about yourself. He decides to follow you. Maybe he needs a lawyer. Regardless, you are now that much closer to gaining a new customer when the time is right. The trending topics you see one minute will be gone the next. Just because a topic is not one of the top-ten trends on Twitter doesn't mean it's not worth paying attention to. Get creative, have fun, and start experimenting with creating content on the spot. It's how Twitter culture works every day. And maybe, in six months, Sam will be scrolling through his Twitter feed and he'll see Monte Carlo throw a right hook announcing that he's spinning at a New York City club. During the 2013 U.S. Open golf

tournament, the hashtag "#usopen" was trending on Twitter. KPMG Mickelson promoted a tweet suggesting that golf fans honor their dads on Father's Day by donating to a charitable anti-illiteracy campaign by buying a blue Phil Mickelson hat. The Twitter demographic skews hipand urban, but it doesn't represent the only people talking online. Look for clues on Google trends. KPMG Mickelson did something too many businesses don't do on Twitter: They listened. Promoting the tweet ensured that KPMGMickelson's message became part of that conversation. They were smart about the hashtag they did use, too#—fathersday. This praise comes with two caveats: 1. A total of three people used their own hashtag in the three days following the tweet. 2. The link in the tweet doesn't actually take consumers to make a purchase. There's a skill to choosing hashtags. You can't just cover all your bases by tacking a bunch ofhashtags onto a sentence. For example, Twitter is a hotbed of irony, but if your natural tone is generally serious and thoughtful, going ironic with your hashtags or suddenly adopting hipster vocabulary is just going to make you look like a poser. Being cool has nothing to do with age; it has toDo with how solid your identity is. Entrepreneurs and small businesses may see the amount of work that has to go into keeping up on Twitter and wonder if they shouldn't just give up and go home. There's no way they can compete with larger companies that have extensive budgets and staff. If you're not comfortable talking about pop culture, find someone in your organization or partner with an agency that is. Whatever you do, however, stay true to yourself. Do not pretend to be cooler than you are. As a small business, you can gain an edge over larger companies when it comes to being nimble and authentic, two imperatives to successful Twitter marketing. Because you haven't let your personality get squashed by a PR or legal department, you have more freedom to say what you think. People love it when you acknowledge your humanity and vulnerability. That last one works like a charm. Can you imagine anyone in a Fortune 500 company getting that personal or irreverent? Neither can I. Levi Lentz tweeted " 'Say Hey' by Michael Franti is one of my favorite songs." He received a reply from the verified Green Mountain Coffee Twitter account, saying, "We love that song! Isn't it motivational?" On the surface, there is no connection between the topic of coffee and the bouncy love song Lentz was listening to. But Green Mountain was poking its nose far beyond its comfortable coffee burrow; otherwise it never would have seen Lentz's tweet. "If you're a lightweight up against a heavyweight, but you can be the lightweight who wakes up at 3 A.M., drinks a few raw eggs, and puts in two hours at the gym," Lentz says. Michael Franti is working on a fair trade campaign with Green Mountain Coffee. Green Mountain asked Lentz to DM his mailing address so they could send him a Michael Franti CD. Lentz knew he was being marketed to, but he didn't care. He politely told Green Mountain that he was just learning to like coffee, so he had never tried their products, but that he would definitely do so now. The conversation ended with Lentz DMing Green Mountain so they Could send him A Michael Frani CD, just because. Green Mountain Coffee gained a lifelong customer by being personable, charming,generous, and above all, real with a perfect stranger. As any good matchmaker knows, when two people are reluctant to meet, you sometimes need to find a way to firmly nudge them into the same room so they can realize how compatible they are with one another. By watching out for opportunities to introduce itself, Green Mountain Coffee garnered extensive earned media and gained a lifetime customer. The company is based in Mountain View, California. Lacoste is a brand with a tremendous amount of staying power. In the text, Lacoste asks, "If you could do   one thing today, what would it be?' That's a great way to invite fans to engage. But this is one of the worst examples of a poorly thrown right hook in this book. I know this because I laughed my face off when I saw it. Treats the consumer like an idiot. It"s laughably   bad. Lacoste seems to think that its website should be the hub of all its media outreach. It's as if Lacoste didn't trust that its fans would answer the way it wanted them to. If there'S anything that brands should take away from this book, it's that there is no central hub anymore."Give, give, give,. give, given, give . . . ask," not, "give, give." "Travel to Mars,' "Promote whirled peas,■" and "Shop!" Lacoste has more than 370,000 followers at the time of this writing. Of those followers, only two saw fit to retweet this post. The link itself only received eighty-eight clicks. That's as bad as it gets. I can't even bring myself to say, "See you later, alligator," because if I see more of these kind of tweets later I may abandon the brand altogether. I may even abandon Twitter altogether. Dunkin' Donuts used a two-pronged plug instead of an iPhone charger in its coffee cup. The image was meant to speak to the older demographic that frequents its stores. But the demographic that grew up living in two- pronged-plug homes doesn't have aparticularly strong

showing on Twitter. The cup is the appropriate length, the tone is right, and the image is clever. But I have to question why the creatives decided to turn their iced coffee cup into a midcentury relic. The tweet is signed "JG." I understand that Dunkin' tumultuousDonuts is trying to humanize their brand, but in my opinion this is the wrong way to do it. You're putting your business at risk when you let anyone except yourlogo or brand build equity on these public platforms. What happens when JGmoves on to Starbucks or McDonald's and people start asking, "Hey, where's JG?" Your brand needs a unified front and voice. Adidas used a terrific picture of their product, clean but exploding with vibrant color. It's the kind of picture that will make a consumer scrolling through their stream stop in his tracks and take the right hook. The copy is strong and builds up the story, written in thevoice of the brand and target demo, even when they hit with the direct right hook, "Get 'em here." Then they got right to the point, linking straight to the product page, not their home page. Adidas went for a big right hook in their latest viral campaign. Hollister decided to try to spawn a movement toward "guarding' The company asked their community to tag and engage with their meme. It's a bold move, and I   love it! It's a good job, Adidas. Very, very, very well executed. It represents a lot of smart strategy and a   lot of awful execution all in one place. You want to be gentle and subtle when you're jabbing, but when it's time to ask for   business, go for it. In general, brands should be following memes, not creating them. But Hollister tried, which is admirable. The problem is, though, that it's ridiculously hard for a brand to create ameme. There are too many things vying for your eye and the text is cramped. The photo they used is colorful, but small and cluttered. They should have chosen a more distinctive hashtag to bring attention to the meme. It's not a particularly practical move, and consumers don't tend to follow it. Hollister's story could have been told through a tweet in a shorter, morestreamlined way with a single up-close picture of a pair of pretty boys' faces. Surf Taco has a respectable following on Twitter of about 6,400 followers. They have about 500 on Instagram. By pushing an Instagram picture on Twitter, they're wisely using their bigger pool of followers toincrease the size of their smaller one. This is a strategy more people need to follow. This isn't a particularly artistic or exciting shot, but at least they're not using a stock photo or a glossy product picture. It's a casual, natural scene from a real place, and based on the solid engagement it received, even from a relatively small community, it resonated with followers. Siphoning data from place to place is an excellent strategic move to build awareness of your presence on a new platform. It's important to use the platform where you have the most data to drive traffic to the new one. The most powerful thing about this piece is the voice, which carries through this content from beginning to end. It's young, wry, irreverent, and entertaining—exactly what the demo is looking for when it comes to Twitter. The tweet itself shows that the brand understands the nuances of this platform. It might have been smart to include one or two broad hashtags, like "#baseball," to try to earn even greater visibility. All in all, not a bad play by a small New Jersey business. The hashtag is brief and spare. No one but Chubbies has any reason to create hashtags like #CargoEmbargo or #SOTO—Skies Out Thighs Out. The hashtags are distinct enough to gain cachet to those people who decide to run with them. You want to see ROI on social media? Tell a story that's good enough to get people to buy stuff. My creative team and I were impressed with this brand's commitment touphupholding a strong voice. The VaynerMedia team's thighs will be out in Chubbies style. Unfortunately, Bulgari didn't commit to honoring Ms. Taylor online as much as they did online. Live tweeting events can get obnoxious when the only value the tweets bring are to thePR company trying to get impressions. The picture is so weak, an intern hiding behind a potted plant could have taken it. The picture purportedlyis soweak, an interns hiding behind an intern could have take it. It's hard to even see   what's going on. I do give Bulgari credit for mentioning the catering company. It shows heart for an international brand to publicly acknowledge a company with a 200-person Twitter following. But no one is going to make that effort, nor should they, because the picture holds zero value, either to the consumer or to the brand. It's just a terrible photo. We could have chosen any of the twenty-three tweets they put out throughout the day but this one deserves special attention for being particularly terrible. Netflix tweeted a picture of the Arrested Development season-three finale. The tweet is a perfect way to ride the hashtag wave of National Sibling Day. AMC tweeted three calls to action in 140 characters, not one to be proud of. The fourth season of ArrestedDevelopment will air exclusively on Netflix. The series is set to return in the fall. It will be available on Netflix in the U.S. and on Amazon.com in the United States. It is not available in the UK. The NBA threw a great right hook here

to raise awareness of their partnership with Kia and their joint MVP awards. Every decision shows finesse, from keeping the tweetstreamlined and clear, to capitalizing the word "you" to help connect with their community. There's just no way to know where to focus our attention first. The customer spotting this mishmash of linksand short text coming through a mobile screen had to have been extremely confused. When you're asking for three calls to action, you're asking for no calls toaction. If you're just starting out or you have a small consumer base and you want to trendjack to   amplify your reach, one strategic and valuable way to do it is to use Twitter's ad platform. Buy a keyword that will turn your tweet into the first or second result when a consumer searches a term on Twitter. The day this tweet went out, Lionel Messi, the best soccer player in the world, must have scored his seven thousandth spectacular goal of the season, and his name was trending. Golf Pigeon promoted #messi against #golf on Twitter. It might have been a smart move to try to garner some crossover awareness this way back in the 1980s. But in today's targeted world, there's no reason to waste dollars marketing to a soccer community about golf. The company would have seen a lot more upside had they waited for the Masters and tripled down on trending topics that were more aligned with their brand and their community. It would have been better if they had done it before the Masters. From April 21 to April 23, 2013, Holiday Inn spent most of its time retweeting the nice things people said about them to all thirty thousand of their fans. Instead they should have spent five minutes forming a deeper relationship with the fans who took the time to praise them. Any time a brand of this size is following more peoplethan follow it back, it speaks to just how severely they are misusing their Twitter account. It's a sign that they're gaming the system—following people in hopes that they will follow back. EA Sports FIFA is a video game for soccer lovers. But with this post, the brand shows that it understands that if it is to compete, it must become much more. The tweet went out to announce that the teams for the UEFA Champions Leaguesemifinals had just been confirmed. Five or six years ago, soccer fans would have found this news out when it appeared at the bottom of the ESPN screen, and anyone who missed it would have read about it the next day in the newspaper. EA Sports FIFA broke the news that #ThoughtsInBed was trending. Taco Bell jumped in and offered their answer in their typical snarky, cheeky voice. The brand reaped the rewards of nice levels of engagement, brand awareness, brand affinity, and probably tens if not hundreds of new followers. Those new followers represent many people who might be receptive when EA Sports FIFA throws a right hook in the form of an offer, coupon, or other call to action. The number of retweets was more than five hundred. Taco Bell did exactly what they were supposed to do. Out of only about 430,000followers, they received almost 13,000 retweets. The reallysmart thing they did, though, was to link their micro-content to an evergreen hashtag. They deserve the highest level of praise: They get it. It's cute, it's funny, it sounds like a Skittles lover. It probably made me smile, too. It'll probably make you smile too. Comedians are an interesting demo on Twitter because an ungodly number of them useit to preview jokes, spread awareness, and throw right hooks like asking people to buy their DVD or come to a show. This upcoming comedian out of Brooklyn, however, has hit on the right formula. He tells jokes, of course, but he also retweets and engages,responding to and talking to fans and letting them know that he's paying attention and appreciating the time they take to tell him what they think. Twitter is in a constant state of push, putting out self-serving announcement after announcement, and make zero effort to build community. On June 6, 2013, they were in full-on brag mode, announcing their new partnership with WPP. That the platform itself has no idea how to natively storytell proves that we are still living in the early days of the grand social media timeline. When it first bought Vine and millions of people were tweeting raves about the new product, why couldn't it even muster up the occasional "Thank you"? If Twitter itself is not listening and reaching out on Twitter, how can they expect anyone to feel strongly about the platform? I have a lot of friends at Twitter and I'm curious to hear their opinions when they read this critique. If they had, maybe some of the.people who flocked to Instagram after it launched video sharing might have stayed loyal to.Vine, instead of sending it into a downward spiral. The world is emotional. It's a perfect example of a brand that understands its audience and how to tell its story. Many start-ups struggle to tell good stories because instead of building community, they're focusing on fund-raising and getting an article about themselves published in TechCrunch. It's hard for a new business to strike the right balance among so many competing priorities. Sphero deserves kudos for managing to do it when so many others have put it off. Truly, this is a perfect execution. A lot of people

reading this book are small business owners with one-store locations. I want more local businesses to put her kind of energy into their media. There are ways she could add a little more spice and flair to her tweets to increase her retweet value. She could add hashtags, for example, to ignite emotions or laughs. Instead of wishing Darren Sproles a happy birthday, she could have matched it to the Saints player who wore that number during the 2012 season. You need to doanything you can to get people to smile and burn a slightly deeper impression in your mind. I think she'll get there. I'm happy to praise yet another small business that has made a strong commitment to putting out good micro-content. Shakespeare's Pizza could have paid for a banner ad to get an impression, but no one would have cared. The second tweet is on point, too. Anyone between the ages of 16 and 24 is going to be all in. Heck, it will appeal to anyone with the mentality of a sixteen- to twenty- twenty-four-year-old. They also made me hungry. For the record, I like mushrooms."Shakespeare's Pizza" is a pizza chain based in New York City. 68% of Pinterest users are women, and half of them are mothers. The most repinned pin is a recipe for garlic cheese bread. Unless you sell a product that no woman in a million years would want for herself orany person in her life, you're a dope if your brand is not on Pinterest. Is the image attached high quality? Does the voice sound authentic? Will it resonate with the Twitter audience? ROUND 5: GLAM IT UP on PINTERESTLaunched: March 2010   48.7 million users   Grew 379,599% in 2012. Pinterest was invented to help people create online collections of things that they love andthat inspire them. It immediately took off as a fantasyland for food porn addicts, fashion lovers and people seeking home renovation and décor ideas. 48 million people currently use the site. That represents 16 percent of U.S. Internet users, only 1 percent fewer than Twitter. Yet despite its rocket ship rise to popularity, many well-established brands were slow to take itseriously. They had their reasons, of course. Pinterest is one giant mutual admiration society. Who is going to sue a company for pinning a picture of her product because it rocks? As usual, fear held big business back, leaving the terrain wide open for smaller, bolder, nimbler entrepreneurs and small businesses that were willing to experiment with various formulas on a new platform. For the record, no one has been slapped with any   lawsuits. The site is now available in the U.S., with plans to roll out to other countries soon. Pinterest has revised its terms of use, has introduced business accounts, and has planned rollouts for business-friendly features. Make whatever promises you must to your legal team so they can sleep at night, but afterward do not waste one more minute before creating an account so you can get your story out to the millions of people eagerly scouring the site for something new and inspiring. PINTEREST PSYCHOLOGY 101   What's behind Pinterest's popularity with the public? It does its job well, making it easy for   users to collect online research and ideas in one place. Pinterest appeals to the same urge that drives teenagers to decorate their lockers with pictures of their favorite bands. Aspiration and acquisition are two of the most powerful human drivers that lead people to buy, and Pinterest can satisfy both. We love displays and symbols and stuff that quickly and silently tells the world who we are. Our homes may be cluttered, our cellulite may be out of control, and when we want to be profound we may only come up with fortune-cookie wisdom, but online, our Pinterest collections reveal we dream of living in a serene shelter magazine spread. Pinterest users are 79 percent more likely to purchase something they spot on Pinterest than on Facebook. Some small businesses that experimented early on with Pinterest saw as much as a 60 percent increase in revenue. Between 2011 and 2012, Pinterest's share of social-media-driven revenue for e-retailers rose from 1 percent to 17 percent. Those statistics should send you flying to click the bright red "Join Pinterest" button to set up your account if you don't have one already. Pinterest is eye candy, so every pin must be visually compelling. Your images need to invite clicks, and drab, boring pictures aren't going to do it. Pinterest users organize their Internet finds into categories, or boards, and businesses canarrange their content in the same way. What's supremely fun and unique about Pinterest is that people can follow your boards, not just you the brand. Even if your product has some inherent limitations, you can still explore aspects of your brand that in other formats you might keep under wraps. You can use some boards to create virtual storefronts, helping users quickly and easily find what they are looking for. So if you're a local tea shop, you could pin images under boards labeled Green Tea, Black Tea, Teas from India, Tea from China, and all the other types of tea you want to sell. All pins would link back to their original source, in this case your website, so that with oneclick on the image your viewer can convert to a customer. A pin with a description like "Green Tea's" can make a

consumer take a closer look at your page. Something like a pin with the caption "Tea You Drink After a Bad Date,' or " tea for Handling the In-Laws," or"Tea to Celebrate Summer Break" is a good way to show that your brand has a place in her life. You've created context, proving that you sympathize with your user'S experience. Many brands and businesses focus exclusively on pinning their original content. But there is tremendous value in putting your own spin on the content that others bring to the platform. You may not be making direct sales, but you're offering value to consumers by becoming someone they can trust, thus increasing their incentive to come to you if they do decide they need your product or service. You are perfectly positioned to make the sale with a solid right hook on your website. That's the kind of brand-to-consumer jabbing that motivates people to repin on their own boards. A tea vendor may repin a picture of a beautiful teakettle under a board labeled "Tea Gear." She could then add underneath, "Pretty to look at, but be careful. Unless it's filled to the brim, you have to practically turn the kettlehighestupside down to pour water out of it. We're sure the company is fixing the design flaw as we speak" These kind of deejayed repins are the kind you want to tweet out. An effective way to attract more followers is to create boards that are only tangentiallyrelated to your brand. If all of your pins are about tea, you're only going to reach a certain demographic interested in tea. But if you created a board called "Where to Rest After a   Cuppa," and pinned pictures of great hotels and other places to stay in Great Britain, India, andAsia, you would reach a whole other category of consumers. You can create pins about the city where you live; pins about music, books, and movies; pinned about pets. Comments are an up-and-coming aspect of Pinterest, yet they are an excellent way to initiate discovery. If you've thrown enough compellingjabs, no one will find it off-putting to come face-to-face with the occasional right hook. Use comments to buildcontext and awareness, it's an easy way for brands to differentiate themselves and getnoticed. If anything, they'll be glad you made it so easy for them to try your product. Be genuinely interested in other people's pins and find ways to add context through conversation. Find opportunities to talk to people with interests that align with yours. By engaging with other Pinterest users, you create reasons for them to click on your name to learn more about you. Your descriptions, too, can create opportunities for other people to comment. A pin with a provocative title like "Tea You Drink   After a Bad Date" is highly likely to attract someone who will comment. Pinterest puts a lot of energy into encouraging proper etiquette on the site, but if you think about it, the rules on Pinterest don't differ much from the rules in the real world. If you're in business, first and foremost, you have to be nice. Show your customers that you care. Exhibityour wares in an attractive and evocative way. Be generous with your knowledge. Be truthful. Use every customer point of contact to weave stories about who you are and what your brandstands for. Pinterest is the conduit through which it can feed our aspirations and our yearning to live up to Whole Foods' ideals. That's why Whole Foods not only posts gorgeous images of the food we'd like to cook and eat on its Pinterest page. It also posts pictures of the places where we would like to prepare and eat that food. There are probably only a few people who can shop exclusively at Whole Foods or who eat anything close to what might be a Whole Foods–sanctioned diet. Photographers know how to work the light and space to show off products at their best. The images serve as inspiration to fans, who love to imagine themselves re-creating the luxurious home interiors and dishes they see on blogs and in magazines. With this repinned picture, Whole Foods successfully manages to capture the audiences in both worlds. It's almost impossible to photograph your own home or food, but Whole Foods has done it for you. For more information, visit Whole Foods.com. Whole Foods shared an image of a pantry in a New Jersey mansion. The image is a repin from a healthy-food and lifestyle blog called ingredients, inc. By sharing it, Whole Foods is essentially saying, "This is how our customers deserve to live." And that's a powerful message to send to potential customers and to your brand'S audience. The photo was originally taken by Evan Joseph, who specializes in architecture and interior photography. The Stone Mansion is located on the former Frick estate. The "Hot Kitchens' board is open to at least five curators, all of whom are heavy social mediainfluencers. Whole Foods is taking a progressive strategy by focusing on extracting the long-term benefits of collaboration and word of mouth, not theshort-term boost of one-shot brand or product endorsements. Jordan Winery does a nice job of taking advantage of the functions that make Pinterest special among social media platforms. The photoimplies that Jordan's wine is for people with some taste, which aligns perfectly with the aspirational Pinterest demographic. Jordan Winery pinned the photo on a board called Wine 101. The company caters to

novices, too. Clicking on the photo takes you straight to an article on the company's website. This micro-content throws a satisfying jab at both wine lovers and social media users, and for that the company gets a triple thumbs-up. The photo was taken during a photo shoot for a profile piece in Saveur magazine. It doesn't look like a winery stock photo. Rather, Saveur could easily have taken it during aphoto shoot. The Pinterest audience is 80 percent female, and 50 percent of allPinterest users have kids. With this child-centered jab, Chobani shows that it understandshow to strike at the heart of the Pinterest audience. Before posting anything on this platform, ask yourself if your post could pass thePinterest test: Could it double as an ad or act as an accompanying photo to an article in a top-flight magazine? If not, it doesn't belong here. For this jab, however,Chobani gets a definite yes. The photo itself is cropped so awkwardly, the outline of the pastry has a stair-shaped pattern to it. The copy: "Arby's Apple Turnover." The link: Surprisingly, the Arby's team did know enough to link the photo to the company website. Aside from correctly linking the Pinterest post to theCompany website, this piece of content was a waste of the two minutes it took Arby s digital team to create. It looks like Arby s has a Pinterest account simply because someone told them they should. The only message Arby's is sending to consumers is to stay the hell away. With an ounce of effort, they could have made this pale, pasty piece of pastry look beautiful, or at least less like something that's been sitting in a 7-Eleven display case since 1985. It shows creative, aggressive initiative to gamify pins andasks customers to take a social action in exchange for the opportunity to win something. The photo: We see a beautiful bag, and a clear set of steps to follow to enter the Pin to Win contest. With this mistake, Rachel Zoe weakened their pin'svalue proposition. It would have been more interesting and beneficial tocustomers if Zoe had added a few thoughts about the bag. The mistakes surrounding this pin are small, but they make a tremendous difference. It's Rachel Zoe's name and face at the top of every pin; it would be nice to feel like Rachel Zoe had actually pinned it. The game feels authentic to the platform. Someone at Rachel Zoe is thinking clearly. The copy merely repeats the three clear steps we just read in the photo. Bethenny Frankel, inventor of the Skinnygirl margarita mix and cocktail brand, is a heroine to every woman who loves to wear formfitting jeggings as much as she loves to drink. It's just a shame she didn't pay as much attention to the details on her Pinterest boards as   she does with her product. The photo: It's refreshing to occasionally see an unvarnished photo onPinterest, especially on a celebrity page. You really believe Bethenny might have taken this picture herself. UNICEF is playing for quantity of impressions instead of quality of impressions. The apology offered is cute, but it doesn't make up for the fact that the company just wasted customer's time and goodwill. This is a classic example of how brands use social media platforms as distribution centers instead ofstorytelling venues. The photo appears on two boards. It was first pinned on one   called "Can You See Me?" and then repinned on a board called "NonprofitMedia." The photo would have gotten more views and more engagement if it had been posted on a board that directly appealed to people interested in helping young AIDS victims and orphans. Lauren Conrad's content deserves a shout-out here because it speaks fluent Pinterest. Everything about it is designed to appeal to the high-end, female audience that loves the platform. If UNICEF ever starts displaying its incredible photo collection with some thought to how to tell the Pinterest audience its many stories, it should start to see some impressive activity. Lululemon's gamification of the perfect yoga mat search is a creative and clever use of the medium. The photo: Infographics enjoy high levels of engagement on Pinterest. The link: There is none. A click on the photo takes us to another version of the photo. Pinterest is the one place where linking out drives traffic and drives action. The pin shows what can happen when a celebrity brand speaks a platforms' native language. This jab reflects clear respect for the platform and acommitment to her demographic. As of December 2012, Instagram boasted 130 million monthly active users. 40 million photos are uploaded per day. It took Flickr two years to reach the milestone of 100 million uploaded pictures; it took Instagram eight months. Instagram photos generate 1,000 comments per second. Is this image easily categorized so people don't have to think too hard about where to put it on their boards? ROUND 6: CREATE ART on INSTAGRAMFounded: October 2010   "Instagram's" first post was in October 2010. Instagram started out as a geolocation app called Burbn. In June, 2013, Instagram launched video sharing. Unlike Pinterest, where repinning is encouraged, users can only share their own Instagram photos. Unlike on Pinterest you can embed ahyperlink into your photo that with one click will direct users to your product or service page, Instagram is a closed loop. Anyone who

clicks on your Instagram photo gets brought back to Instagram. Smart move for Instagram, not so good for marketers interested in sending traffic to a specific online location. Instagram is a consumption platform, and that's all Instagram is, too. Users can like an image and offer comments. There's also an element of shareability and distribution in that you can connectyour account to Facebook and Twitter. But really, when you load photos on the service, you're putting out content that no one can immediately do anything with, just like when you place ads in magazines. The app's limitations as a business tool, why should brands scramble to start posting photos? Instagram has 100 million monthly active users as of the writing of this book. With one new user joining every   second, it's likely that number could increase by another 15 million by the time this book goes to press. As always, where consumers go, so should marketers. Consider Instagram as one of the great   jabbing platforms, there to set the tone, tell your story, reinforce your brand, and build your brand's reputation. It's that scale at low cost that makes up for Instagram's lack of social value. There's always a work-around if you want one. You can't embed a hyperlink into your picture, but you can insert a URL into your description. You could even tell people to go to your link and use the code "Instagram' to get 10 percent off your product or service. Should you do this often? No, inserting too many calls to action will feel like spam. It's not impossible to throw Instagram right hooks, though. Make it "Instagram." People love Instagram because of the quality of the content thathas up until now been made available there. Reach the Instagram generation: Learn to make Instagram work for you. It will be yourgateway to the next generation of social users. No one is going to Instagram to seevertisements and stock photos. Native Instagram content is artistic, not commercial. Use your content to express yourself authentically, not commercially. But every now and then, in the midst ofjabbing, a right hook is perfectly acceptable. When Instagram started building massive momentum in 2011, there was no way that Facebook could ignore it. Go crazy with your hashtags: Hashtags matter here, maybe even more than they do on Twitter. In Twitter, the hashtag can sometimes be the sprinkle—a dash of irony, a smattering of humor that you use once, maybe twice per day. In Instagram, it's the sprinkle, a dash of humor, a splash of sarcasm that you might use once or twice a day. Hashtags are the doorways through which people will discover your brand. One click on a hashtag brings a user to a whole page of other images with the same hashtag. The most gorgeous, evocative content on Instagram getsstreamed into something called the Explore page. Instagram swears that thenumber of likes that content receives isn't the only deciding factor as to what makes itinto the Explore tab, but it's surely an important one. Without them, you're doomed to invisibility. A Swede who saw fit to post a picture of her snack prep provided this image. Ben & Jerry's reaches out to her to compliment the photo and ask permission to post it on their account at Instagram.com/ebbawallden. The only way this could have beenimproved would have been if Ben &Jerry;''S had added a virtual wink by lining up the bowl with the heart that appears when a fan likes a post. This is a clever, artistic photo and a tremendous play. Holiday-themed content usually receives high levels of engagement. With this content, GAP shows that it really gets the "social" behind social media, and knows how to recognize material that is native to the Instagram platform. GAP would havebeen crazy to skip this stellar opportunity to jab GAP fans, as well as engage with a fellow Instagram user that promoted the brand. GANSEVOORT HOTEL: Storytelling for Love. The Levi's Instagram photo shows up almost exactly in the same location as the heart on the beach. With its smart hashtags, this isclassic, fun storytelling, the kind of thing that people want to share. This content doesn't evoke any emotions, nor does it tell a story, engage its fans, or do anything to enhance the Levi's brand. It was supposed to be a creative holiday-themed piece, but holiday themes overindexbecause of the sense of wonder, nostalgia, or anticipation they evoke. Oakley teamed up with 2012 Masters tournament champion Bubba Watson to create the world's first hovercraft golf cart. If this were a lightbulb company, or an electricity company, the post would make sense, but what has it got to do with a jeans company? It feels like someone got a hold of a stock photo and did what they could to make it appropriate for the holidays. This was a surprising disappointment from a business that usually does a lot   to reinforce its brand. The video created to show off the invention,called "Bubba's Hover," was viewed more than three million times. Oakley wanted to make sure its Instagram fans didn't miss it, especially as the 2013 Masters approached. They could have storytold in a way native to the platform by commissioning a cool picture of the hovercraft, maybe taken from an unusual angle, orcoming up with a creative photographic teaser to entice Instagram users to make their way to the video. Oakley

put up a crappy still shot from the video. They got hearts, but their flat-footed execution surely meant they left a lot of engagement on the table. The Meatball Shop understood this and made it happen. Here's how it played out. Take advantage of a crazy-but-true holiday: National Meatball Day. Post an appropriately Instagrammy picture. Include a hashtag and gamify your content by urging followers to submit photos of their favorite meatball moments in exchange for the chance to be featured on the restaurant's Instagram. Bonobos shows tremendous savvy when it comes to exploring the possibilities inherent in new platforms. See about 1 percent of your followers engage, which is a lot for a small business with a   small base. Receive praise for a supremely well-executed Instagram right hook in a book,* which leads many more people to become aware of the shop. And to crave meatballs. See the proper use of and engagement with hashtag culture. see the subtle branding of
 including the Vine logo in the bottom right corner. SeaWorld usually offers some strong, engaging content on Instagram, but not this time. The picture is hazy, thedates on the poster are cut off—what was SeaWorld thinking? Think about the park near your home. Would you ever believe it could become a dominant presence on a social media site? Unlikely, right? Bonobos not only threw a successful right hook, but also perpetuated its image as a hip, creative, innovative company. It's bad to throw a sloppyjab, but it's even worse to thrown a half-assed right hook. Guthrie Green is building brand equity by nimbly jabbing on its Instagram account. By regramming pictures taken by Tulsa, Oklahoma, residents and visitors, the park is acting like a real person. It's a brand born in social   and because of that genesis it has the ability to act social. I love showing off anorganization that really gets it, but more than that, I love getting a look at the future. Every start-up, new business, and new celebrity in the   future will be a native creature of the social web. Comedy Central really gets the power of Instagram. The pun is funny, clever, on voice, and reinforces the brand. The viewer feels privy to a random,spontaneous bit of cosmic hilarity. No matter what else may be going on in the world, Comedy Centralsuccessfully uses the platform to create a moment and bring its community together for a shared laugh. That's the magic made possible when a brand truly misunderstands a social media platform. It''s the kind of content that gets shared, and shared a lot. Content Marketing has become the industry standard. It has been found to be more effective than Traditional marketing. Successful Content Marketers create benefits for themselves as well in the form of increased sales, reduced costs, and more loyal consumers. The information may be interesting, helpful, informative, problem solving or justentertaining, but the consumer must derive some benefit from it. Market segmentation is extremely important to Content Marketing as each piece of content must be tailored to the particular target market the business is trying to reach. Existing textbooks have not had time to include substantial information on this fast-growing area. A full understanding of Content Marketing can be very helpful in making sure our students graduate with knowledge of all current marketing practices. As traditional marketing decreases in effectiveness Content Marketing effectiveness is increasing. It has progressed from being apractice used to get a competitive edge on the competition to a must use. Companies who do not notuse Content Marketing get left behind in the industry. This paper is designed to provide a broad overview of Content marketing. The term "Content Marketing" was coined in the late 1990's but only came into its own in 2008-2009. The advent of Social Media was the driving force in its increasing popularity. Consumers were also a major factor. Consumers have become tired of intrusive "selling" efforts and especially did not want it on theirSocial Media. This opened the door for the use of Content Marketing with its useful and interesting information to replace traditional advertising. And more and more consumers begin using Social Media every day. There is as yet no consensus on a single definition of Content Marketing. It is most often used to connect with currenttarget markets via content. It can also be useful to inbound marketing in connecting with Prospects. Using Content Marketing means to provide relevant information to the target market. Using content should be at the core of your marketing strategy (i-SCOOP 2018, Ruffolo 2017, Content Marketing Institute 2017) It is about creating customer value and sharing information (Ruffolo 2017) Relevance to the consumer is key in using Content Marketing to provide customer value. Customer value can be created by sharing information, which may sometimes, but is not usually, about the company or its products. It is vital to develop credibility and a trust   relationship with the target market, which occurs when consumers feel the marketer's contributions are real and trustworthy (i-Scoop 2018, Ruffolo 2017) It is a key element in Content Marketing that target markets are clearly identified and thoroughly understood. With the

emergence of Social Media and other technology, traditional marketing hasbecome less and less effective. The major reason business is turning to Content Marketing is that it nets them increased sales, reduced costs, and more loyal consumers. Although Content should be generally related to your product, business or industry, information about the company or its products should be used only when of relevance to the consumer should they be used. Companies use many techniques to provide relevant and engaging content to consumers including offering information, advice, humor, problem solutions, videos and storytelling. There are no marketing goals which cannot be achieved using Content Marketing. Tangible benefits include increased site traffic, improved Search EngineOptimization (SEO) and direct customer conversion (MOZ 2018) Intangible benefits of Content Marketing include increased brand awareness, increased respect and esteem in the industry, gaining new customers and more team coordination. Content Marketing provides the content that Search Engine Optimization demands (Patel 2015.) Content Marketing is proving more effective than traditional marketing (i-SCOOP 2018) Google actively seeks high quality content with the most relevant information for the search enquiries of their users. Content marketing tells Google that you are important and authoritative in your industry and moves you higher in the search result standing. Search Engine Optimization include consistent use of keywords and the strategic employment of key words. However, poor quality content infused with keywords will not work (Patel 2015.) The search engine considers all results ranked based on what the search engine consider most relevant to consumers (Search Engine Land 2018) In 2010 Google noticed that the quality of their search result were falling. Google developed Google Panda, an algorithm which weeds out poor quality, thin content and rewards the use of unique, compelling content. Social Media websites are considered one of the most beneficial resources a business can have. A business who does not use Content Marketing gets left behind. Successful Content Marketing requires exceptional skill and expertise. To get outstanding results requires exceptionalskill and expertise (Ruffolo 2017.) Not all Content Marketing is successful. Content marketing is the marketing of a business or brand through the sharing of educational, entertaining, or insightful information that will help consumers enrich their lives. It is not about forcing a sales pitch on consumers but about helping them move towards the best option for themselves (which may or may not be buying the marketers brand) (Ruffolo 2017.) There are many ways customer value can be created. Companies use a wide variety ofmethods to share content. The objective is to attract and retain target markets (Content409 Marketing Institute 2017, Ruffolo 2017) storytelling is considered one of the most powerful ways to get information across. Telling a story that exemplifies personal challenges creates an experience which resonates with consumers. Presenting solutions to consumer problems is always a welcome type of Content for consumers. Humor that isappropriate and relevant to your target marketing can be extremely effective (i-SCOOP 2018, Ruffolo 2017.) Ties.com developed a comprehensive guide for tying ties. It contained step-by-step instructions for tying every kind of tie from Classical necktie knots to the flamboyant and adventurous. Building trust is an important part of Content Marketing. Customers know when businesses are honest and direct with them. Firms can post Content Marketing on their own websites, blogs or Social Media. The same message can be sent to different target markets, just in a different venue and venue. Timely and popular topics already exist in active conversations. Customers should trust the company brand as an authority. Trust, more than ever, is significantly related to sales, profits, turnover and a source ofcompetitive advantage. Knowing what goals the company wants to accomplish is essential to making a Content Marketing strategy work. All Content Marketing needs to be subjected to measurement to see if it met its stated objectives. Evergreen content provides value today and into the far future. It is any content that provides a basic overview of a topic or provides information which will still be true in a decade. The best Content Marketing strategies are those that focus on the long-term, rather than the short-term. For more information on Content Marketing, visit i-SCOOP.com. It takes a lot of time and effort to get started in Content Marketing. 91% of top performers report they are extremely or very committed. Evergreen content takes less time and entails less maintenance. It is common to see some success, then enter a slump. Many companies quit when they hit the slump which is a mistake. This is a common pattern and committed companies who stick with it see strong, long term success (MOZ 2018.) Unsuccessful companies try, but do not succeed, in using Content marketing. The reasons are numerous and varied. Knowing and understanding the target market is vital to producing quality Content. Content needs to be

optimized for each of targets' social channels. Tailoring your Content to the needs and preferences of the target for each channel and including the relevant keywords (i-SCOOP 2018, Patel 2016.) Quality content tailored to the   target market, presented on the right venue, and containing the appropriate and relevant   keywords (without overusing them) is necessary for successful Content Marketing (Chordras2018, Patel2016) Grammar is such a simple thing, but poor grammar detracts from the credibility of the business. Readers are more likely to focus on the grammar errors instead of the message. Not having a strategy leads to failure in any type of marketing, but businesses often do not realize they should have a strategy specifically for Content Marketing. Without knowing what the company was trying to achieve it is impossible to measure whether it succeeded or failed (Patel 2016, Pulizzi 2016, Ruffolo 2017) Failing to provide quality Content is another major reason Content Marketing can fail. Poor quality content is recognized and rejected by search engines. Along with quality content the relevant keywords must beused in appropriate ways. Non-relevant keywords do notoptimize for search engines and gratuitous use can be identified and rejected. A lack of commitment by the company canlead to low quality and Content Marketing failure. One of the worst mistakes a company can make is a failure to be useful. Content must be relevant and provide value to consumers. In the last few years Content Marketing has moved from the category of giving a company an edge over the competition to being left behind if you do not use it. This follows the trend of more Marketing dollars moved from traditional marketing to Social Media or other digital mediums as more and more consumers join Social Media every day. The Content can provide value to the target market in many ways such as interesting to read, teaching or providing knowledge, presenting solutions to problems, or just being humorous or entertaining. Just any old copy will not work. As educator's, a thorough understanding of Content Marketing is required. Marketing practices, such as Content Marketing, evolve too quickly to be adequately addressed in text books. It is up to the educator to fill in the gaps. Content Marketing has now become an industrystandard. It can bring new customers and increased profitability to those who have the ability to use it correctly. For more information, visit Content Marketing Institute (2017.) What is Content Marketing? http://contentmarketinginstitute.com/what-is-content-marketing/ Study, the Real Reason Toys R Us Failed. Consumers Dislike Ads on Social Networks. The Strategic Importance of Trust in Business. Trust is the Most Powerful Currency in Business, according to Arthur Gensler. A Complete Guide to the Google Panda Update. 10 Must-Reads for Entrepreneurs: A Content Marketing Case for Entrepreneurial Entrepreneurs. A Guide to Social Media Marketing for Business. A guide to how to get the most out of your social media marketing efforts. a guide to social media for business. i-SCOOP (2018.) Complete Online Guide to Marketing Success. Using Storytelling to Strengthen Your Brand. What is Inbound Marketing?. 55 Social Media Marketing Facts and Stats for 2018. The One Brief Statement That Will Refine Your Content Marketing. The One brief statement that will refine your content marketing. 55 Social media Marketing facts and stats for 2018, by Jennifer Leslie and Linn Linn, for i- SCOOP. For more information, visit i-scoop.com. Digital content marketing on social media along the B2B customer journey: The effect of timely content delivery on customer engagement. This study demonstrates the importance of content timeliness as a driver of engagement in business markets. The study was conducted by Anna Salonena,*, Joel Meroa, Juha Munnukkaa, Marcus Zimmerb, Heikki Karjaluotoc and Marcus Zimmern. The authors are from the University of Jyva¨skyla¨, School of Business and Economics. We show that if the customer is exposed to firm-generated content that he or she deems relevant in a particular journey stage, this leads to higher customer engagement with the selling firm. We contribute to extant understanding of digital content marketing research in a B2B context by demonstrating that there are no universally correct sequences for presenting content to customers. Instead, the types of content customers prefer to see in different journey stages varies betweenindividuals. We show that there is no one right way to present content for customers. The ease of access to high-quality content in digital channels has emphasize that having valuable content is not enough if it is not deliv-enabled business buyers to navigate purchasing processes more inde- ered. Timeliness in the B2B context relates critically to the ability to match content to buying decisions. For managers hoping to benefit from digital content marketing, we advocate further investments into technologies that improve the selling firm's ability to target content based on the customer■'s idiosyncratic needs at different journey stages. Gartner found that, when considering a relevant content

to the customer's use needs at different journey stages, the average business buyer spends only 17% of their time on (Terho et al., 2022) Such matching is difficult to achieve in meetings with potential suppliers. To overcome this problem, firms are increasingly relying onindependent online searches. As a result, digital content mar- 2023 will be increasingly important. It will help the target customers to complete their buying tasks at of the customer journey. DCM has emerged as a key marketing communications para- known to lead to positive firm-level outcomes. In the B2B context, valuable content can include white papers thatexplicate key industry trends. Educational webinars that help customers message features, styles, goals, and appeals as the generalizable drivers to frame their business problems. Customer success stories showcasing of content engagement (see, e.g., Deng, Wang, Rod, & Ji, 2021), or how-to-videos.

A. Salonen et al. I n d u s t r i a l M a r k e t i n g M a n a g e m e nt118(2024)12–26. There are important gaps. At the same time, DCM Hoornaert, 2022; Cortez, Johnston, & Dastidar, 2023. Studies only measure content engage- studied contexts include Twitter (currently known as X), Facebook, and LinkedIn. These studies are unable to determine whether engagement 2022; cf. Cortez et al., 2023). drives the intended firm-level outcomes. The studies have advanced our knowledge of the characteristics of B2B social media content to unveil the relationship between timely content delivery and content engaging B 2B content. For instance, in comparison to publicly available content, we can expect to see a much lower level of engagement on Twitter. To address these gaps in the extant knowledge, we build on the uses corporate brand names. We employ more functional appeals and less gratifications (U&G;) framework to test the emotional appeals in social media content. We embed links and effects of content timeliness on engagement. To do so, we propose the other cues for additional information search, but (4) rarely use direct research question: Does the customer's perception of content calls to purchase or other hard selling approaches influence the customer's willingness to engage with the seller? This study contributes to the extant understanding of B2B DCM by that the engaged users may include, for example, employees, investors, and even the general public. The results cannot be specifically focused on sales-related outcomes tied to B 2B buyers. The study was based on an online scenario experiment that allowed us to experimentally mented an online scenarios experiment that let us experimentally with the content delivery system. It also demonstrated that timely content delivery drives customers' content and that it can have a positive effect on sales. In doing so, the results of this study suggest that there are no universally aggregated data, the content analyses are unable to explain howcorrect sequences for presenting content to customers at different stages individual-level differences influence engagement with firm-generated content. This is problematic since we know that B2B buying is influ- Terho et al., 2022. For managers hoping to benefit from DCM, we thus journey (see, e.g., Terho etal., 2022). This paper is structured as follows: we first ground our proposed media leads to positive firm-level outcomes, such as, improved brand reputation. We then explain how attitudes or purchasing decisions (John, Emrich, Gupta, & Norton, we tested the model using an experimental research design, which is 2017). followed by a presentation of the results. Fourth, we do not know if content engagement on social. behaviors affects firm- level outcomes (cf. Cortez. et al., 2023). The B2B DCM literature widely perceives customer perceptions as the primary goal of DCM efforts. Most research on DCM has so far focused on factors that drive content engagement (e.g., likes, comments, shares, and retweets) We discuss the theoretical and practical implications of the study, discuss its engagement as a primary goal, and provide suggestions for further research. In the concluding section, we discuss the potential limitations of the DCM concept, as well as suggestions for future research. The relationship between content engagement and firm-level outcomes remains largely unexplored. Despite efforts to engage customers to create content typologies that are proposed to suit different stages of the customer journey, we are not aware of any content that can meet all customer needs at different stages. The key finding was that DCM while a cultural shift in marketing, a shift from overt selling to outcomes remains mostly unexplored, according to Terho et al., 2022. It is important to create and share valuable and timely content in order to meet theCustomer journey. DCM refers to "a digital marketing communication approach the fit of different content types to various stages of the B2B customer journey" We are not aware of any studies on the effects that these per-content portfolio that facilitates problem-solving for key buyer personas ceptions of fit have on the

outcomes pursued by the seller. More studies that have empirically examined customer perceptions regarding DCM are needed to understand the impact of DCM on customer relationships, we believe. We believe that engaging customers by sharing contentmatched to their timely needs is a key part of the DCM strategy. In the context of social media, several studies have investigated desire for integration and social benefits. Taiminen and Ranaweera (2019) took a relational encouragement towards a sale. Interactional content emphasizes experiential, emotional, mistrust and relationship-building types of content that address the customer's needs. For instance, by comparing DCM efforts (i.e., content can be divided into three major categories: rational, trans-digital events and digital website content) with in-person events, Wang actional and interactional content. 13 A. Salonen et al. various B2B content characteristics (e.g., linguistic styles, message fea- As to the specific types of content to be shared in different stages of the customer journey in order to generate engagement, prior research, shares/retweets) on social networking services (see, e.g. Terho et al., 2022 for an exception). Cheng, Liu, Qi, & Wan, 2021; Deng et al,. 2021; McShane, Pancer, & We build on the broad categorization proposed by Shahbaznezhad et. Poole, 2019. Product-related content (transactional content), and cause-related con- customer's social media use motivations (Li, Larimo, & Leonidou, 2021). This focus is aligned with Cortez et al. who found that most shared posts in B2B settings can be divided that is shared and the choice of appropriate channels. DCM scholars (Holliman & Rowley, 2014; J¨arvinen & Taiminen, 2016; Terho et al., 2022; Wall & Spinuzzi, 2018) and practitioners (see, 2.2.1) educational content e.g., Lin, 2015, Polewarczyk, 2021, Riserbato, 2021; AIContentfy, 2023. Such content leverages the provider's knowl- journey stages. edge of emerging technologies and the changing needs of the market. To facilitate timely content delivery, firms have increasingly inves-

Cortez et al., 2023, and are working to improve the quality of educational content in the future. For more information, visit: http://www.acontentfy.com/. This type of content does not make a direct ted in marketing automation technologies. It is designed to enhance the firm-generated content at generic buyer persona profiles. The provision stages of the customer journey (Terho et al., 2022; Terho etal., 2023) of educational content is in line with observed changes in B2B buying. For example, Ja¨rvinen and Taiminen (2016) showcased the role of marketing automation in personalizing digitalpapers or educational webinars. 2.2. Product-related content discussed the synergistic roles of content marketing and marketing. Pre-designed content automation sequences reflect models based on the Attention–Interest–Desire–Action hierarchy. It provides customers with product-related information that can help the the hierarchy of effects, such as the Attention-Interest-Desire-Action hierarchy, to select the right solution for their needs. It can also help the customer to choose the right product at the right time for the right customer. Tafesse (AIDA) or Reach–Act–Convert–Engage (RACE) models did not find a clear link between product-related content and widely applied in B2B contexts. B2C buyers 2006; Chaffey & Patron, 2012; Casidy, Nyadzayo, Mohan, & Brown, 2013. Concrete examples of product- tional needs at different stages of the purchasing process and that firms can shape customer journeys by designing a streamlined and compelling sales posts. value propositions, and customer assessments/referrals. thought-provoking content is generally thought to fit the pre-purchasephase and product-focused content is thought to fits the purchase. Traditionally, rational factors (such as price, delivery terms, and technical quality) have been recognized as important factors that drive communicator's view. In this study we rely on the uses and gratifications of decision-making in B2B markets, taking precedence over the cognitive (U&G;) framework. Non-economic factors, including social connectedness (Weber, 2008), are addition- social media engagement behavior (Dolan, Conduit, Fahy, & Goodman, 2016) Social media is an important means for customers to assess their willingness to enter 2016; Li et al., 2021; Maslowska, Malthouse, & Collinger, 2016; Mun- and maintain relationships with suppliers (Han & Lee, 2021). Ac-This shift has implied a growing focus on discretionary forms of cording to the U&G; framework. The provision of firms' marketing communications to encourage behavioral and socio- educational, product-related, and cause-related content is a potential political change. Cause- related content does not directly help to frame the vations are subjectively determined (Ku, Chu, & Tseng, 2013). However, it does provide information about the seller's if the seller can provide content that meets the customer's individual use-of-offering. The aim is to extend the reach type of content that is appreciated by customers in different stages of the journey. The customer is exposed to educational content (H1a), product-related content (H1b), and

cause-relatedcontent (H 1c) when the customer perceives it as fitting a particular journey stage. This then leads to higher levels of content engagement. Engaging customers with timely content that fits their journey stage leads to better customer experiences. The customer is more likely to support a charity or raise awareness of an content engagement if the content is relevant and relevant to the customer's journey. The more customers interact with the firm's content, the higher the level of customer engagement that is created. A direct link between DCM and sales performance is difficult to prove in B2B due to the complex nature of B 2B buying. A key goal of the seller in sharing timely and relevant content that fits is to create a sense of belonging to the brand. The process of developing social media marketing strategies begins with Kashyap, & Singh, 2012; Cortez et al., 2023; Zinkevich & Ghekiere, 2019. Lead scoring models prevalently buying situation requires input from more senior-level staff. They may be used in firms trigger the initiation of face-to-face sales activities as a engage with seller-generated content. We thus hypothesize as follows: Social mediasumption being a trigger for sales force engagement can be interpreted as "H5's". The lead scoring models' logic of the customer'' social media con- & Abratt, 2019. The proposedbehavioral outcomes through the emergence of positive customer atti- model does not seek to test what is engaging content in B2B. The research model to be tested is presented in Fig. 1. We thus hy- sense that high content relevancy should lead to higher customer engagement with the content, which further results in positive outcomes. The proposed behavioral outcomes are based on a model that focuses on the links between the content and the associated brand, rather than the content itself. The higher the level of engagement with educational. content, product-related content, and cause-relatedcontent, the higher the. level of customer engagement with the selling firm. The effect of the perceived journey-stage fit of content exposure onneeds of the customer are defined. The customer journey is divided into three stages: the pre-purchase, purchase, and post-p purchase phase. The higher the engagement level with educational content, the more likely it is that the customer will purchase the product. In the post-purchase phase, the customer interacts with the brand and its narratives. It is to be expected that the above-mentioned dy- environment following the purchase. will be affected by customer-specific contingencies. We assume that the type of content that is showcased by customers who use social media frequently have been found to display greater appreciated by customers in different stages of the customer journey. The benefits that accrue from the consumption of social media the perceived customer journey-stage fit of content exposure and its exposure in a professional setting. An online scenario-based experiment method was selected due to its high internal validity. In addition, a within-subject design was chosen to strengthen theexternal validity of the study. We thus hypothesize as follows: Buyers who regularly use social media for finding information about brands and products have stronger preferences as to which types of information they prefer. If the formed preference matches the displayed content, engagement with the content should be manner (Aguinis & Bradley, 2014; Salonen, Zimmer, & Ker¨anen, 2021) higher. Finnish company, Vainu, a provider of data-driven CRM and sales, was chosen for the study. consumption of social media content empowers B2B buying unit chosen because it produces different types of content. The buyer's social media usage moderates the positive impact of the content on customers. The study was based on a fictitious purchasing situation in which respondents were exposed to the content shared by an existing company with lower social media use than those with high usage. Sales process suit the designed scenarios; and because we were looking for a firm that operates globally but is relatively unknown in order to reduce the biases that existing brand attitudes might cause. 15 A. Salonen et al. I n d u s t r i a l M a r k e t i n g M a n a g e m e nt118(2024)12–26Table 1 encompasses the experimental conditions. The research model. The results of the study. We created mock-up versions of Vainu's existing social media content that represented the three contenttypes: educational, product-related, and cause-related content. Three short vignettes were used to explain the different stages of the customer journey to the participants. The respondents were allocated randomly to one of the six experimental conditions, which presented three different social media post types (educational,Product-related and Cause-related) in permuted sequences. We measured the perceived journey-stage fit of content exposure. The survey contained two dependent variables: content engagement and firm engagement. Job position was measured by asking the respondents to indicate their job position. Brand familiarity and the respondents' extent of involvement in the purchase processes were also measured. The number of roles (advising, deciding,

executing, no role) assumed during procurement was used to form the content engagement variable. In terms of content engagement, much of the research applies first-level management or lower and 1 = middle-management or top-stretched digital content marketing research. We asked respondents to indicate their likelihood of "liking" or "sharing" the post. Firm engagement was measured with one item: "If you 3.3. 'liked' or 'shared' this post?' We additionally asked: 'How likely are you to consider the displayed post as relevant?" and "How likely to consider this post relevant to you?■' To check whether the experimental manipulation worked as intended, the respondents had to assess each presented content item as 2019. All items were measured on a 1-to-7 A pretest was conducted (126 usable responses) before the main datarating scale. The data for the main study were collected using the B2B online panel services of Qualtrics. The respondents for the pre-The independent variable was operationalized as the perceived fit of test were recruited from MTurk. Following minor changes, we pro-the presented and preferred content type for each customer-journey ceeded with the collection of the mainData. The dataset consists of 444 usable responses. The respondents were recruited and received compensation for their participation. We created a dichotomous scale (0 =no fit, 1 =fit) depending on whether employees; each must work in a for-profit company; and each must have been exposed to each content type at their preferred professional experience of at least two years. Additionally, we requested whether respondents were at the customer-journey stage or not (Fig. 2), and whether they were at a pre-purchase, purchase or post-p purchase stage. Potential moderating variables included social media usage and job instructional manipulation check (Oppenheimer, Meyvis, & Davidenko, 2009) In total, 477 persons completed the survey. This then allowed us to examine the effect a sample that is as representative as possible in terms of firm size. of the perceived journey-stage fit of content exposure on content and since participants' attention to the instructions was critical for thisfirm engagement, they had to pass an attention check. If they failed to do this, they were screened out. The participants had an average work experience of 10 years. The preferred customer journey stage fit of each content type. 33 respondents were removed due to missing answers, Table 2resulting in a final sample of 444 (n =444) Three quarters of the participants had no immediate subordinates. The study was published in the online edition of the Journal of Management Studies (JMS) (2013) (p. 1) (2) (3) (4) (5) (6) (7) (8) 31% of the respondents give advice during the Post-purchase stage. 45% influence, 54% decide, and 42% execute No clear fit to any 26 (5.9) 26 (5.9), 97 (21.8), and 83 (18.7) The data was analyzed using SPSS version 28 and the PROCESS PROCESS stage. These results indicate that there are no clear single bestmacro plugin for S PSS by Hayes (2018) solutions as to which content should be presented. The multi-item scales for the measures of engagement for the preferred purchase show consistently high Cronbach's alpha values process stage (0 = no fit, 1 = fit) Out of all the cases (see Table 3), the scales were found to be sufficient in many cases. We therefore interpret the scales as sufficient in educational and product-related content. The scales could be used as intended in 38.5% of cases, while 31.3% of respondents saw product- related content in the. preferred stage. The correct identification of the content types is central to the preferred purchase process stage (22.1%) The educational post was correctly assessed as educational in 70.3% of the cases, while 22.5% considered it as a product-related post. Cause-related content was seen the least often in the study. The results of testing the effect of the perceived journey-stage fit of an educational post (18%) or a cause-related posts (12.6%) were published. product-accurately assessed as cause related in 80.2% of the cases, while 11.7% related content was considered educational. Chi- 0.111, p <.05) had a significant positive effect (supporting H1b and H1c) on responses to the educational post. No such effect was detected on educational content (β =0.05, p >.001) and cause-related posts (χ2 =221.2, p =.001), and responses The respondents' engagement with the three types of content was positively associated with their willingness to set a meeting with the topic. The average rating of 5.6 on a 1–7 scale can be interpreted as an indi- was the least effective (β = 0.110, p < .05) The results thus support the theory of high transferability to real-life situations, which strengthens hypotheses H2a, H2b, and H2c the external validity of the study. In summary, the experimental company's sales representative (i.e., firm engagement). The effect of. content engagement on firm engagement differed considerably between. 2. Perceived fit of content exposure total effect on firm engagement (β =0.861, p <.001) This effect is fully mediated through content engagement as the indirect ef-As previously described, the respondents

were randomly allocated to fect. 3. As hypothesized in H4, a positive interaction effect of the perceived.related posts (educational, product-related, and cause-related) in permuted sequences. 4. We found no differences be- journey-stage fit of. content exposure and social media use on content progressivelytween the studied groups. The perceived journey-stage fit of the displayed content was most often considered to best fit the pre- purchase stage. For product-related content, the purchase stage (47.7%) was seen as most fitting. The pre-purchase phase (28.4%) and post-p purchase phase (18.0%) was considered the leastfitting phase. engagement was found (β =0.330, p <.05), suggesting that the more intensely individuals use social media for information retrieval, the better the fit. relatively equally distributed across the three journey stages with 28.4%   17 A. Salonen et al. The fit of cause-related content was No fit 273 (61.5) 305 (68.7) 346 (77.9)   Fit 171 (38.5), 139 (31.3) and 98 (22.1) A n d u s t r i a l M a r k e t i n g M a n a g e m e nt118(2024)12–26. ContEng: content engagement; FirmEng: firm engagement; SoMeUse: use of social media to get information on brands and products. Position: the respondent's position in their company. EduFit: the perceived fit of educationalcontent; ProductFit:. the perceivedfit of product-related content; CauseFit:the perceived fit. of cause-relatedcontent; EngEdu: engagement with educational content. ContFit x SoMe use ContEng 0.330 2.46 <0.05 H4: supported   ContEng x Position FirmEng (cid:0) 0.149 (cid: 0) 2.08 <0,05 H5: supported   Covariates β t sig. More significant differences in engagement only emerged when we   content exposure on content engagement. Further, the respondent's added the timeliness dimension, which in the B2B context critically critical. The needs at different journey stages (Holliman & Rowley, 2014; Ja¨rvinen & Ja¨ rvinen, 2018) were also found to moderate the content. The stronger the effect of the journey-stage fit of products and brands, the stronger the impact of the moderate effect. The results of this study sug-   content engagement among the respondents in lower organizational levels. Findings suggest that the types of content customers prefer to see in. social media posts varies widely between individuals. If the seller has no way of knowing individual customer preferences, it could not be ruled out that familiarity with the. brand led to higher engagement. The actual existing company (Vainu) served as an example for different journey stages. The results of the study were published in the online edition of the Journal of Marketing. Brand familiarity leads to a it appears that, on average, product-related content is most often
 significantly higher content engagement (β =0.228, p <.001) than educational content. A higher level of involvement in purchasing processes should across the three journey stages. This type of content does not directly help to frame the customer's problem, nor does it provide information about the seller's offering. A preference for cause-relatedcontent was relatively equally distributed between companies. Cause-related content serves the function of a branding tool that has no generic fit to any journey stage. educational content was the only content type for customers' timely needs. The perceived customer journey-stage fit of content exposure did not affect engagement. It may create positive brand perceptions for potential customers and strengthen existing brand perceptions. It is a key marketing communications paradigm to relationships. explain how firms can engage customers by sharing content matched to their needs. It could also be used to build relationships with suppliers. The findings from our study confirm that, rather than merely customers to frame the business problems that they encounter, the focus should be engaging content. We focused on three specific types of content that are ex- immediately useful in a B2B setting: educational content, product-related content (transactional content), and cause- 5.1.related content. This type of content is geared towards enabling customers to understand industry trends and understanding when to share it. We interpret this finding to mean that customers find educational content to be engaging, even if it is not immediately useful. Product-related content was on average the most engaging type of that providing timely content drives engagement in business markets. This is an important addition to the extant quantitatively oriented B2B content. The results of this study show that all three types of content generated high levels of content engage- The study makes three important contributions to the literature. While the differences were relatively small, to our knowledge, this is the first study to empirically demonstrate that product- related content is most engaging. The study was published in the Journal of Marketing and Communications. Study finds that investments into. the individual-level needs and the behavior of different individuals can pay-off through positively. impacting the early stages of the customer's decision-making unit with the help of novel sales process. This then forms the basis for a higher customer willingness to initiate

face-to-reprehensibledesigning and delivering the right content types to the right individuals. The findings from our. study suggest that rather than merely attempting to understand what is engaging content, more focus should be placed on understanding when   . Time-   at the right stage of the purchase journey through behavioral targeting   liness matters. More specifically, if the seller is able to share content that. meets the customer's use needs at different journey stages, this enhances. sales performance. However, timeliness is not easy to achieve because cus-   stage fit of content exposure on the customer's willingness to engage with the selling firm highlights the importance of DCM as a driver of progressivelycontent in the different stages of the customer journey. The majority of extant research focuses on an analysis of publicly available content. The simplest approach to implement is the baseline DCM approach. This implies creating and sharing content that is generally engaging in social media platforms. Such contents can be educational, product-related, and B2B without demonstrating any link to firm-ishly cause-related. Although the DCM literature strongly posits brand or brand-related content, this is not always the best way to go about developing a digital content distribution strategy. This is the first study to demonstrate the positive effect of DCM on firm engagement in the form of lead acquisition. DCM does not require intelligence of customer needs at different journey stages or level of customer knowledge. At the same time, the baseline DCM approach is. unlikely to be as effective in generating engagement as more targeted.approaches. The findings point to the importance of understanding the role of content in generating lead acquisition and engagement. If the level of. customer knowledge, content production, and technological competence are skim, we recommend demonstrating DCM's positive effect. To improve customer content engagement, the timely DCM approach is needed. Customers have different degrees of experience with social media. The customer's social media use and position in the tumultuous DCM requires investment into sophisticated technologies and organizations. The findings of this study point to the impact of addresses an individual customer's situational content needs. However, two moderators: the customer's social mediause and position. of moderating variables in understanding the effective application of DCM. The study was published in the online edition of the Journal of Marketing and Communications. The fine-grained behavioral targeting of firm-generated content is a key part of the knowledge-convergence process. It is dependent on the buying situ- needed to improve the focal firm's ability to target content based on the number of members. Suchknowledge-conversion process (Gustafson et al., 2021) exists in conventional rule-based automation technologies (see e.g., J¨arvinen & Taiminen, 2016) But a more autonomous personalization improve external validity. Although this study finds timely content delivery to be effective in measured here only represent a small fraction of a large variety of content. Future studies should therefore also consider other engagementproduction, and technologies exceed the expected benefits. Although dimensions, as well as monetary measures, such as customer value, should also be considered. The engagement intentions of customers can be defined as non-monetary contributions to theapproach, if the required investments in journey intelligence, content seller. and machine learning are not met. Recent advances in language models (i.e., generative artificial intelli- Fourth, to improve the effectiveness of DCM campaigns, future advancements in technology may mitigate the costs of content creation. These are likely influenced by individual-level factors, such as person-cost and expected outcomes. Also, cultural- and industry- level factors can play a role. Once we better understand theapproach to address diverse buyer persona needs at different journey driving factors, we have a better basis for understanding the data re-   stages. educational content to fit best in the pre-purchase of the effectiveness of DCM campaigns. Cause-related for instance, multi-armed bandit approaches (Schwartz, Bradlow, & Fader, 2017) use reinforcement learning algorithms to dynamically allocate traffic to variations that perform well. These could involve, for example, product-related content in the purchase stage. It can be that firms will need to leverage needs at different journey stages based on customer journey intelligence. new innovative methods that allow simultaneous testing and optimizing. It was important to recruit respondents who met the rather. stringent qualification criteria. Many of the world's largest social media. com-trigger automated lead qualification and handover process through the panies are based in the US. studied content types (educational and product-related content) and Finally, to avoid the potential confounding effects of translation, we   should be incorporated into the content portfolio. The study was based on a large panel of respondents from English-speaking countries and

can be considered a   some extent manually, we recommend adopting marketing technologies. 3. Limitations and further research avenues generalizability of the study's findings. This study has some limitations due to the empirical design. However, the incor-poration of respondents from other countries would have increased the   5. The perceived customer-journey fit of content exposure is a key editing. Theoretically, although Anna Salonen: Conceptualization, Visualization, Writing – original

practically unlikely, a company could also rely exclusively on one con- draft. The study is based on a scenario experiment. Data availability is not measured, only the behavioral intention to do so is measured. A field experiment could provide further insights and Data will be made available on request. Experiment stimuli: - The customer journey scenarios. - The pre-purchase scenario - The customers that are not likely to buy your product. - And the customer journey stage - The writing stage. The writing stages - The original draft, the review & editing stage and the final product. The Vainu Workflow Triggers tool enables matching ideal customer accounts with up-to-date customer information in the customer relationship management system. The tool can be used to ensure the better allocation of sales and marketing efforts. It can be downloaded from the company's website or a free trial version can be purchased from their website. It is available in the U.S. only and costs $99.99 per year. It has been available for two years and has been in use for some time. It was developed in the United States and is based in California. 20 A. Salonen et al. I n d u s t r i a l M a r k e t i n g M a n a g e m e nt118(2024)12–26. Experiment stimuli: Social media posts   Educational content Cause-related content   Measures and items, construct reliabilities, and intercorrelations

Measures and items   Mean Std. αEngagement with the educational post [EduEng] 0.94
How likely are you to "like" this post? 5.21 1.67   How much are you likely to share this post in the future? 4.91 1.97   How often do you consider the displayed post relevant? 1.53 1.51
How likely are you to consider the displayed post relevant? 5.14 1.82. Situational fit of the educational content [FitEdu] 0.38 0.49Situational fit. of the product-related content [ProdProd] 0.31 0.46 Situationalfit of the cause-relatedcontent [FitCause] 0:22 0.42Firm engagement [FirmEng] n.a. If contacted by a sales representative from Vainu, how likely would you be to agree to a sales meeting? 5.54 1.45Social media use [SomeUse] What are your reasons for using social media in your work? The number of roles (advising, influencing, deciding, executing, no role) assumed during procurement processes. Prior to participating in this study, how familiar were you with the presented company brand (Vainu)? 3.82 2.18.Purchase involvement [PurchInv] n.a. The number of positions (advisers, decision-makers, etc.) assumed during the procurement process. 5.68 1.33.Position in the company [Position] The management level. 0.78 0.41. Measures Mean SD 1 2 3 4 5 6 7 8 9 10 11 1 ContSeq (manipulated) 3.54 1.70 2.51 1.51 0.04 0.01 0.80 0.00 0.10 0.02 0.30 0.16 0.11 0.12 0.15 0.20 0.19 0.03 0.13 0.14 0.08 0.21 0.18 0.24 0.27 0.40 0.36 0.41 0.55 0.46 (cid:0) 0.05 0.07 0.09 0.25 0.26 0.32 0.31 0.44 0.45 0.50 0.52 0.54 0.75 0.77 0.64 0.60 0.70 0.71 0.74 0.72 0.73 0.76 0.78 0.79 0.82 0.81 0.83 0.84 0.87 0.85 0.86 0.88 0.89 0.92 0.91 0.93 0.94 0.96 0.99 0.95 0.98 0.90 0.97 0.9 0.8 0.7 0.2 0.6 0.3 0.4 0.5 0.1 0.0 0.06 0.28 0. Product-related—Educational—Cause-related 82 5.47 1.48 1.29 >0.05. Cause-related-Educational-Product- related 78 5.33 1.49 1.82.
Cause related—Product -related Product related 77 5.34 1.41 1.80. Cause
related Educational Products - Product-related 78 4.75 1.75 0.79. Cause:
Cause of Product-based Products, Product: Cause-of-Product. EngEdu: engagement with an educational post; EngProd:engagement with a product-related post. EngCause: engagement. with a cause-relatedpost. 24 A. Salonen et al. I n d u s t r i a l M a r k e t i n g M a n a g e m e nt118(2024)12–26   "Liking" lead to loving? The impact of joining a brand's social network on marketing outcomes. Journal of Marketing Research, 54(1), 144–155. The impact of salespeople's social media use on service behaviors and value tactics. Bringing "social" into users with a varying combination of social media content objectives, strategies, and   sales. The future of buyer–seller Marketing, 30(6), 711–722. For more information, visit www.industrialmarketingmanagement.com or go to www.socialmarketing management.com. For confidential support, call the Samaritans on 08457 90 90 90 or visit a local Samaritans branch, see www.samaritans.org for details. Kshetri, N., Dwivedi, Y. K., Davenport, T. H., & Panteli, N. (2023). Generative artificial intelligence in marketing: Applications, opportunities, challenges, and research retrieved from AIContentfy. Aitken, R., Gray, B., & Lawson, R. (2008). Advertising effectiveness from a

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'fifteen-second', 'Valentine's Day', 'four', 'Third', 'Fourth', 'the summer', 'action—4 percent', 'a half percent', 'thirty-two- to forty-five-year-old', 'French', 'California', 'New Year's\nEve', 'Black Friday', 'twenty-five-year-old', 'fifty-five-year-old', 'tonight', 'twenty', 'thirty-five-year-old', 'Texas', 'New Jersey', 'two', 'CNN', '10', 'P.M.', 'weeks', 'two-week', 'between $7,000 and $13,000', 'between $.50 to $', '1.50', 'as low as $', 'as low as $0.49', 'more than forty-nine cents', '1998', 'the last\nhalf decade', 'Groupon', 'Gilt', 'n't', 'beholden', 'the days', 'Google', 'January 2013', 'Mark\nZuckerberg', 'six months later', '41 percent', '$1.6 billion', 'the second quarter of 2013', 'every penny', 'SPONSORED', 'early 2011', 'the fall of 2012', 'September 2013', 'about 3–5 percent', 'the News Feed', 'billion', 'hundreds of thousands', 'about 20 percent', '21 percent', 'Yahoo, Gmail', 'Hotmail', 'the regular 3–5 percent', 'Page Post', 'organically', 'GaryVee', 'the next month', 'Skrillex', 'AP', 'Dude', 'chuck', '3–5 percent', 'AIR CANADA', 'Air Canada's', '1938', '1943', 'the age of 102', 'about six months', '400,000', '102', 'Lucile Garner Grant', 'Garner Grant', 'Facebook News Feed', 'JEEP', 'summer', 'Megan Bryant', 'It's a Jeep Thing', 'Mercedes-Benz', 'Forbes', 'Mercedes-Benz, Subaru', 'Subaru', 'Unless Subaru', 'half', 'VICTORIA', 'Platform's Language\nWith', 'Appropriate', 'an Angel Card', '96', 'Mini', 'Switzerland', 'ZARA', '19 million', ''s', 'Fandango', 'Cinemas', 'thousands', 'Thornton Melon', 'Frank', 'Tank', 'almost twenty years', 'Philippine Airlines', 'Asian', 'Western', 'Selena Gomez', 'Selena', 'Stars Dance', 'Shared', 'more than 6,000', 'more than 220,000', '63 million', 'YouTube', 'Shakira', 'English', 'Spanish', 'six minutes', 'six-minute', 'Spam City', 'USA', 'Lil Wayne', 'Myspace', 'Lil\nWayne', 'eight', 'Weezy', 'American', 'Israeli', 'Johnny Depp', 'Hebrew', 'Johnny', 'See More', 'more than a thousand', 'Moscot', 'UNICEF', 'Katy Perry', 'Katy', 'Madagascar', 'Land Rover', 'Gmail', 'Nate', 'Steve Nash', 'Phoenix Suns', 'Nash', 'Phoenix', 'Los Angeles', 'Steve', 'NBA', 'the Steve Nash Foundation', 'HOWDOW', 'Showdown', 'zero', 'Amtrak', 'Justin Bieber', '1964', 'Missed Details Matter', 'several minutes', 'BlackBerry', 'MICROSOFT', 'Fresh Paint', 'two months', 'Dory and Nemo', 'Disney-Pixar', 'Finding Nemo', 'Zeitgeist', 'San Francisco', 'Instagram', 'Russian River Brewing', 'Tartine Bakery', 'Fortune', '500', 'Bar Tartine', 'Awkward', 'Tartine', 'number three', 'Twix', 'COLGATE', 'ESPN', 'Friday', '2013', 'Super\nBowl', 'Sunday', 'Kit Kat's', 'The Super Bowl', 'Baltimore Ravens', 'Kit Kat', '6 A.M. Eastern', 'Standard Time', '6', 'A.M.', 'Ravens', 'early-morning', '49ers', '3', 'Three o'clock', '3 A.M.', 'the West Coast', 'Kit\nKat', 'LUKE', 'Lizzie', 'four days', 'Lobster', 'much 365 days', 'Cape Cod Potato Chips', '59', 'Donors Choose', 'NGO', 'Instagram's Facebook', 'Instagrammers', 'the Venice Biennale', 'CONE', 'Cone Palace', 'Kokomo', 'Indiana', '1966', 'about two thousand', '10 percent', 'Cone Palace's', 'Arby's Pinterest', '128', 'Cone\nPalace', 'INCLUDE YOUR LOGO IN YOUR', 'Kudos', 'a half century', 'BUSH', 'Reggie Bush', 'Lions', 'Monday', 'night', 'December 16, 2013', 'JJJRHreggiebush', 'Reggie', 'ROUND 4', 'March 2006', 'more than 100 million', 'Larry', 'Larry Bird', 'the Boston Celtics', 'JetBlue', '750', '2007', '140', 'early 2006', 'Wine Library', 'Grumpy Cat', 'late 2012', 'Vine', 'six-second', 'Twitter Cards', 'Facebook and Pinterest', 'one thousand', 'twenty-five', 'eighty-five', 'Brangelina', 'Oklahoma', 'Minneapolis', 'Bradley Cooper's', 'the Star Tribune', 'The Star\nTribune', 'Bradley Cooper', 'every month', 'Tumblr', 'only two', 'Open Graph', 'only half', 'The Thank You Economy', 'Aeron', 'backache', 'weekend', '24', 'the next day', 'ten', 'seven', 'seven years', 'seven\nyears', '7', 'Hollywood', 'Twittersphere', 'the end of 30', 'Love', 'the\ndecade', 'seven-year', 'denim', 'every day', 'this day', 'the decade', '101', '2008', 'PROMOTED TWEETS\n', 'the same day', 'GoRed', 'the American Heart Association', 'National Wear Red Day', 'Tide', 'Crayola', 'Target', 'Red Envelope', 'fifth', '#', 'Cabot', 'Cheddar', 'tens of thousands', 'one day', 'Miami', 'DJ Monte Carlo', 'Sam', 'Monte Carlo', 'six months', 'New York City', 'U.S. Open', 'KPMG Mickelson', 'Phil Mickelson's', 'Phil Mickelson', 'KPMG', 'Mickelson', '1', 'the three days', '2', 'Phil's Blue Hat', 'a year', 'Entertain', 'twelve years old', 'I. People', 'two hours', 'UNSCALABLE', 'Levi Lentz', 'Green Mountain Coffee', 'Green Mountain Coffee Roasters', 'VaynerMedia', 'Michael Franti', 'Green Mountain Coffee Twitter', 'Lentz', 'Green Mountain's', 'Green Mountain', 'Coffee', 'a few days later', 'Lacoste', 'Mars', 'Lacoste isn't', 'Pointless', '52', 'seasonal', 'more than 370,000', 'eighty-eight', 'Sweet', 'Dunkin' Donuts', 'the early 1960s', 'Paul McCartney', '2012', 'Grammys', 'Dunkin'\nDonuts', 'JG', 'Dunkin', 'Starbucks', 'McDonald's', 'Adidas', 'sixteen-year-old', 'Hollister', 'SURF TACOS', 'Surf Taco', 'about 6,400', 'about 500', 'three years ago', 'SHORTS', 'Pablo Picatso', 'Chubbies', 'CargoEmbargo', 'eleven', 'US', 'the late 1970s', 'Elizabeth Taylor', 'Bulgari', 'Taylor', 'twenty-three', '200', 'NETFLIX', 'just days', 'fifteen', 'fourth season', 'Arrested\nDevelopment', 'National Sibling Day', 'almost every day of the year', 'AMC', 'Kia', 'MVP', 'NBA.com', 'LeBron James', 'the MVP Kia Awards', 'a million', 'million', 'a half million', 'Messi', 'the

season', 'Golf Pigeon', 'the 1980s', 'Masters', 'only one', 'April 21 to April 23, 2013', 'Holiday Inn', 'thirty thousand', 'five minutes', 'Poor Holiday Inn', 'EA Sports FIFA', 'the UEFA Champions League', 'Five or six years ago', 'more than five', 'tens', 'hundreds', 'TACO BELL:', 'Taco Bell', 'only about 430,000', 'almost 13,000', 'that day', 'SKITTLES', 'CHRIS GETHARD', 'Brooklyn', 'a ton', 'Clueless Twitter', 'June 6, 2013', 'WPP', 'the early days', 'millions', 'SPHERO', 'BuzzFeed', 'TechCrunch', 'Fleurty Girl', 'New Orleans', 'Lauren Thom', 'NOLA', 'Ruston', 'New Orleans Saints', 'Darren Sproles', 'Saints', '2012 season', 'SHAKESPEARE', 'Earth Day', 'between the ages of sixteen', 'twenty-four-year-old', 'ROUND 5', 'March 2010', '48.7 million', '379,599%', '2011 to 2012', 'Pinterest', '1,698%', '4,225%', '68%', 'a million years', 'about five', 'approximately 48 million', '16 percent', 'U.S.', 'only 1 percent', 'one more minute', 'Argentina', 'Henry David Thoreau', '79 percent', '60 percent', 'Between 2011 and 2012', '1 percent to', '17 percent', 'PIN\nPinterest', 'Green Tea', 'India', 'China', '36 percent', 'Tea You Drink After a Bad Date', 'Tea for Handling the In-Laws', 'Tea to Celebrate Summer Break', '"Tea Gear', 'satin', 'Where to Rest After a\n', 'Cuppa', 'Great Britain', 'Asia', 'This Month', 'Tea You Drink\nAfter a Bad Date', 'this tonight', 'last week', 'COLOR COMMENTARY\nWHOLE FOODS', 'More than half', 'Whole Foods', 'Hot Kitchens" board', 'Whole\nFoods', 'Architectural Digest', 'Evan Joseph', 'thirty-thousand-square-foot', 'the Stone Mansion', 'Frick', 'at least five', 'JORDAN', 'Jordan Winery', 'Aspirational', 'Saveur', 'Wine 101', '80 percent', '50 percent', 'Chobani', 'Superparents', 'ARBY', 'Nintendo', 'Arby's Apple Turnover', 'Arby's', 'the two minutes', '7-Eleven', '1985', 'Rachel Zoe', 'Neiman Marcus', 'Zoe', 'Rachel Zoe's', 'Bethenny Frankel', 'Skinnygirl', 'Bethenny', 'DIY', '404', 'Can You See Me', 'Lauren Conrad's', 'Conrad', 'almost 2,500', 'Lululemon', 'n't Lululemon', 'ROUND 6: CREATE ART', 'October 2010', '130 million', '40 million', 'two years', '100 million', 'eight months', '1,000', 'June, 2013', 'Burbn', 'Kevin\nSystrom', 'Mike Krieger', 'Unlike Pinterest', 'Fine Cooking', 'Vogue', 'Traveler', 'Charleston', 'another 15 million', 'tens or even hundreds of thousands', 'Native Instagram', '2011', 'the spring', 'a billion dollars', 'Piers Morgan', 'the next\nday', 'Flickr', 'Facebook,', 'the billion dollars', '4', 'Fortune 500', 'COLOR COMMENTARY\n', 'BEN & JERRY'S', 'the Love Ben & Jerry's', 'Swede', 'GAP', 'A week later', 'GANSEVOORT', 'Levi's Instagram', 'Levi', 'the holidays', 'the Wrong Sacrifice', 'Oakley's Instagram', 'Oakley', 'Bubba Watson', 'Bubba's Hover', 'more than three million', 'Circumventing Instagram's Weakness', 'National Meatball Day', 'Instagrammy', 'Include', 'Meatball Shop', 'about 1 percent', 'Smart Cross-Pollination\nBonobos', 'Bonobos', 'fall-winter', 'Sloppy', 'Sloppy\nSometimes', 'SeaWorld', 'a night', 'Tulsa', 'Guthrie Green', 'selfie', 'Comedy Central', 'Content Marketing Today\nOUTSTANDING PAPER', 'Social Media Marketing\nPJ Forrest', '2018', 'Metrick 2018', 'Content Marketing', 'Content Marketing Institute 2017', 'Metrick\n', 'Content Marketing Institute 2016', 'Patel', 'Marketing', 'the past decade', 'Cespedes & Heddleston 2018', 'the late 1990', '2008-2009', 'Social Media', 'Consumers', 'Social Media (Dembosky & Bradshaw 2011', 'Content', '407 Marketing', 'Content Marketing\nInstitute 2017', 'Ruffolo', '2017', 'Relevance', 'Chordas 2018', 'Content Marketing Institute 2018', 'Forrest & Piper 2018', 'Liu et al. 2018', 'Ruffolo 2017', 'Rising in Popularity\nWith the emergence', 'Search Engine\nOptimization', 'MOZ 2018', 'Search Engine Optimization', 'Yahoo', 'Content\nMarketing Institute 2017', 'Google Panda', 'Modern', '409 Marketing Institute 2017', '2016', 'Ties.com', 'Feldman 2018', 'Content Marketing (Pavlika 2018', '2015', 'Linn', 'Content\nMarketing', '410', 'Evergreen', 'a decade', '8', '91%', 'Unsuccessful Content Marketing\nMany companies try', 'the Content Marketing', 'Grammar', 'Content Marketing (Content Marketing\nInstitute 2017', '411', 'Search\nEngine Land 2018', 'the last few years', '412', 'Content Marketing Institute', 'March 13, 2018\n', 'Frank V.', 'Russ Heddleston', 'Ways to Improve Your Content\nMarketing', 'Harvard Business Review Digital', 'Chordas, Lori', 'Best's Review', '119(2', '34', 'Dembosky', 'April', 'Tim Bradshaw', 'Consumers Dislike Ads', 'Social Networks', 'July 14', '2018/', 'Dholakiya', 'May 24, 2018\n', 'Ebersole', 'Glenn', 'The Strategic Importance of Trust in Business', 'May 26, 2018\n', 'Loren', 'Forrest', 'Pj', 'William S. Piper', 'Society for Business, Industry and Economics', 'April 10—13, 2018', 'Destin', 'FL', 'Gensler', 'Arthur', 'the Most Powerful Currency in Business', 'May 26, 2018', 'Downloaded May', 'Complete Online Guide to Marketing Success', 'March 15, 2018', 'May 25th', 'Leslie', 'Jennifer', '55', 'Social Media Marketing Facts', 'March 17, 2018\n', 'Michele', 'https://contentmarketinginstitute.com/2015/10/statement-content-marketing/ Downloaded', '413', 'ScienceDirect', 'Industrial Marketing Management', 'Digital', 'Anna Salonena', 'Joel Meroa', 'Juha Munnukkaa', 'Marcus Zimmerb', 'Heikki Karjaluotoc', 'aMarketing, University of Jyva¨skyla¨', 'School of

Business and Economics', 'P.O. Box', '35', 'FI-40014 Jyva¨skyla¨', 'Finland', 'bZHAW School of Management and Law', 'Winterthur', 'cTechnology Management and Information Systems Science, University of Jyva¨skyla¨', 'Customer', 'al.', '2022', 'Wall & Spinuzzi', 'Lin', 'Polewarczyk', '2021', 'Riserbato', 'AIContentfy', '2023', 'Gartner', '2020', 'only 17%', 'Terho', '27%', 'Salonen', '& Yrja¨nen', 'Holliman & Rowley', 'Ja¨rvinen &', 'Taiminen & Ranaweera', '2019', 'Wang', 'Taiminen', 'Mero', 'Siutla, & Jaakkola', 'Malthouse', 'Calder', 'Deng', 'Rod', 'Juntu-', 'Ismagilova', '& Oikarinen', 'Meire, Coussement', 'de Caigny', 'Hoornaert', 'Cortez', 'Johnston', '& Dastidar', 'Ja¨rvinen & Taiminen', 'J. Mero', 'juha.t.munnukka@jyu.fi', 'J. Munnukka', 'zims@zhaw.ch (M. Zimmer', '14 May 2023', '30 January 2024', 'February 2024', '0019-8501/', '2024TheAuthors',
'ThisisanopenaccessarticleundertheCCBYlicense(http://creativecommons.org', 'A. Salonen', 'LinkedIn', 'Deng et al.', 'Juntunen et al.', 'Meire', 'U&G;', 'Katz & Foulkes', '1962', 'Swani, Brown, &\ntimeliness', 'Milne', 'Swani', 'Brown', 'Assaf', '& Donthu', 'Zhang & Du', 'DCM', 'B2B DCM', 'John, Emrich,', 'Gupta', 'Cortez et al.', 'Hollebeek & Macky', 'Alm', 'Larsson', '2.1', 'B2B DCM tive', 'Meire\nHolliman', 'Rowley', '300', '2.2', 'Shahbaznezhad,', 'Dolan', 'Rashidirad', 'Ranaweera', 'Cheng', 'Liu', 'McShane, Pancer, & We', 'Shahbaznezhad', 'Poole', '13', 'Li', 'Larimo', 'Cortez et al', 'Ancillai', 'Cardinali', 'Leek', 'Houghton', 'Yaghtin', 'Safarzadeh', 'Karimi Zand', 'J¨arvinen & Taiminen', '2.2.1', 'Ahearne, Atefi', 'Lam, & tomers' purchasing', 'Ja¨rvinen', 'Pourmasoudi', 'Leinonen', 'Makkonen', 'Karjaluoto', '2.2.2', 'Tafesse', 'Lichtenthal', 'Yadav, & Donthu', 'Chaffey & Patron', 'Casidy', 'Nyadzayo', 'Mohan', 'Edelman & Singer', '2.2.3', '& Lawson', 'Weber, 2008', 'Dolan, Conduit', 'Fahy', '& Goodman', 'Maslowska', '& Collinger', 'Han & Lee', 'tinga', 'Moorman, & Smit', 'Rohm', '& Milne', 'Carroll & Shabana', 'Interpreted', 'Miyazaki', '& Taylor', '2000', 'Moorman', 'Vredenburg', 'Kapitan', 'Spry', 'Kemper', 'CSR', '2009', 'Ku, Chu, & Tseng', 'Upreti', 'Zhang & Li', '2019)—this', '2.3', 'Kumar', 'Haenlein', 'Skiera', 'Wege, & Zhang', 'Agnihotri', 'Hu', 'Kothandaraman', 'Kashyap, & Singh', 'Zinkevich & Ghekiere', '14', 'nt118(2024)12–26', 'Lilien', 'Iankova', 'Davies', 'Archer-Brown', 'Marder', 'Vella', 'Kristofferson & Dunn', 'Shimp', '1981', 'Fig', 'H2a', 'Lemon', 'Verhoef', 'H3', 'Schaub', 'Schmidt', 'Lelchook', 'Dwivedi', 'Rana, & Raman', 'Guesalaga', 'Kein¨anen & Kuivalainen', '3.1', 'Aguinis & Bradley', 'Zimmer', '& Ker¨anen', 'Gneezy', 'Finnish', 'Vainu', 'CRM', 'Gustafson', 'Pomirleanu', 'Mariadoss', 'Johnson', '15', 'Table 1', '➡➡ Purchase', '➡➡ Post', '68', '15.3', '➡ Product', '74', '➡ Educational', '82', '18.5', '➡ Educational content', '65', '14.6', '78', '17.6', '77', '17.3', 'Total 444', '100', '3.2', '0', 'Vieira', 'Arunachalam', '3.3', '126', 'MTurk', 'Qualtrics', '444', 'at least two years', 'Oppenheimer, Meyvis, & Davidenko', '477', '16', '33', 'Table 2', '10 years', 'Twenty-six percent', 'CxO', '52%', '19%', '201', '45.3', '28.4', '107', '24.1', 'Purchase', '134', '30.2', '212', '47.7', '31%', '83', '18.7', '80', '18.0', '114', '25.7', '45%', '54%', '42%', '26', '5.9', '21.8', 'Seven percent', '25.7%', '3.4', '24.1%', 'SPSS', '28', 'PROCESS', '21.8%', 'Hayes', '4.1', 'Cronbach', '0.9', '38.5%', '31.3%', '22.1%', '70.3%', '22.5%', '7.2%', '4.3', '69.4%', '18%', '12.6%', '80.2%', '11.7%', '0.095', '8.1%', '0.111', 'H1b', '0.05', '336.4', 'H1a', 'Table 4', '221.2', '282.8', '0.421', '0.241', '5.6', '1–7', '0.110', 'H2c', '4.2', '0.861', '0.600', '0.005', '0.330', '45.3%', '30.2%', '18.7%', '47.7%', '28.4%', '18.0%', '273', '61.5', '305', '68.7', '346', '77.9', 'Fit 171', '38.5', '139', '31.3', '98', '22.1', '17', 'R2 Hypothesis\nDirect', 'EduFit EngEdu 0.05 1.05', 'ProductFit', 'CauseFit EngCause', 'EngEdu 0.241', 'EngProd FirmEng', '8.31 <', '0.001 0.647', 'EngCause', 'ContFit➡ContEng➡', '0.636', 'ContFit', 'ContFit FirmEng', 'cid:0', '0.04', 'ContEng', '2.46', 'ContEng x Position FirmEng', '0.149', '2.08', 'Covariates', '0.228', '0.235', 'FirmEng', '0.016 0.77', '0.132 3.47 <', 'IV', 'CIL/CIU', 'EduFit', 'CauseFit', 'EngEdu', 'EngProd', '.016', '0.132', '5', 'Interestingly', '5.1', '18', '5.2', 'Firstly', 'Peterson', 'Malshe', 'Vieira et al.', 'McShane', 'B2B. Specifically', 'Dwivedi et al.', 'Keina¨nen & Kuivalainen', 'e.\nFig', '19', 'g., J¨arvinen & Taiminen', 'Yaghtin & Mero', '2024', 'Pansari & Kumar', 'Kshetri', 'Davenport', 'Wahid', 'Ritala, 2023', 'Schwartz', 'Bradlow, & Fader', '5.3', 'Anna Salonen', 'Methodology', 'Joel Mero', 'Conceptu-', 'Visualization, Writing', 'Juha Munnukka', 'Formal', 'Methodol-', 'Heikki Karjaluoto:', 'Data', '20', 'Appendix 2', '21', '22', 'Measures', 'Mean Std', '0.94', '5.21', '4.91 1.97', '5.23 1.61', '5.53 1.51', '23', 'ProdEng', '0.933', '5.36 1.63', '5.05', '5.35 1.55', '5.59 1.43', 'CauseEng', '0.956', '5.15 1.83', '4.87 1.90', '4.86 1.90', '5.14 1.82', 'n.a.', 'FitEdu] 0.38 0.49', 'FitProd', '0.31 0.46', '0.22 0.42', '5.54 1.45', 'SomeUse', '5.68 1.33', '0.78 0.41', 'BrandFam', '3.82 2.18', 'PurchInv', '1.71 1.12', 'ContSeq', '3.54', '1.70', '5.22', '5.34', '1.44', '0.01', '0.80', '0.71 0.71', 'FitEdu 0.39 0.49', '0.06 0.06 0.02', '0.17', '0.10', '0.31', 'FitCause', '0.19', '0.08', '0.08 0.11', '0.40', '0.36', '5.54', '1.45', '0.75', '0.64', '0.03', '0.10 0.06', '9', '0.55 0.46', '0.02', '0.41', '0.24 0.19', '0.30 0.16', '11', '0.23 0.23 0.10', '0.09', '0.25', '0.30', '12', '3.82', '2.18', '0.07 0.10 0.35', '1.64', '74 5.22 1.46', 'EngEdu 3', '1.48', '1.29', '65

5.21', '1.63', '1.38', '5.18 1.44', '74 5.40', 'EngProd 3', '1.37', '5.28', '5.33 1.49', '77 5.34', '1.41', '4.97 1.80', '74 5.02', '1.73', '65 5.05 1.76', '4.75 1.82', '77 4.96', '1.67', 'References John', 'Emrich', 'O., Gupta', 'S., & Norton', 'M. I.', 'Marketing Research', '144–155', 'R.', 'M. Y.', 'M. T.', '53', 'Juntunen', 'E. L.', 'Kashyap', '89', '630–641', 'Journal of Personal Selling & Sales Management', '32(3', '333–348', 'Katz', 'D.', 'The Public Opinion Quarterly', '277–388', 'Aguinis', 'Kein¨anen, H., & Kuivalainen', 'Organizational Research\nMethods', '351–371', 'Journal of Business & Industrial\nAhearne', 'Atefi', 'Y.', '711–722', 'Kristofferson', 'L.', 'the Academy of\nMarketing Science', '22–45', '716–745', 'The Importance of Timing in Content Distribution', 'N.', 'T. H.', '25.09.23', 'International Journal of Information Management', '102716', 'Gray', 'B.', 'International Journal of Advertising', '279–297', 'Chu', '& Tseng', 'CMC', 'SNS', 'IM', '29', '226–234', 'C.', 'F.', 'A.', '293–308', '497–514', 'M.', '28(2', '248–262', 'Marketing Management', '81', '115–129', 'Carroll', 'Journal of Marketing', '69–96', 'International Journal of\nManagement Reviews', '85–105', 'J., & Leonidou', 'the Academy\nCartwright', 'Marketing Science', '49', 'Industrial\nMarketing Management', '97', '35–58', 'J. D.', 'Yadav', 'V., & Donthu', '236–247', 'G. L.', 'International Journal of Research', 'B2B professional services', '72', '26–36', '543–556', 'Chaffey', 'This American Life', 'Journal of Direct', 'Digital Marketing Practice', 'E. C., Haenlein', 'B., Wege, E., & Zhang', 'G.', 'Journal of Economic Behavior & Organization', 'Journal of Interactive Marketing', '270–280', 'J.', 'E.', 'E. C., & Collinger', 'T.', '41–58', 'Journal of Marketing Management', '32(5–6', '469–501', 'Journal of Business-to-Business\nInfluence', 'Journal of Business Research', '155', '1–18', 'Article 113388', 'K.', 'S.', 'Industrial Marketing\nManagement', '99', '106', '292–307', 'Diba', 'J. M., & Abratt', 'Journal of Business & Industrial Marketing', '1482–1496', 'J., Leinonen, M., Makkonen, H., & Karjaluoto, H. (', 'Conduit', 'J., & Goodman', '145', '583–594', '261–277', 'Moo Prm ola icn', '4e', '3a 8ry', '39ra', '2n', 'Journal of Public\n', 'Y. K.', 'Muntinga', 'M., & Smit', 'Information Systems Frontiers', '1–23', 'Edelman', 'D. C., & Singer', 'Harvard Business\nReview', '88–100', 'Oppenheimer', 'Experimental', 'Ways the Future of B2B Buying Will Rewrite the Rules of Effective\nSocial Psychology', '867–872', 'https://www.gartner.com/en/sales/insights/b2b-buyin\nPansari', 'Journal of the Academy of Marketing Science', '45', '294–311', 'Godfrey, Merrill, P. C., & Hansen', 'J. M. (', 'Friend', 'S. B.', 'Shareholder Value', 'Strategic Management Journal', '425–445', '542–565', '54', 'Forrester', 'B. M.', 'B. J.', 'J. L.', '806–814', 'Han', 'S.-L.', '& Lee', '93', '115–123', 'Rohm, A.', 'Kaltcheva', 'G. R.', 'Journal of Research\nHayes', 'Interactive Marketing', '295–311', 'HollA', 'Dn .-', 'Kac', '01u 9il', 'gP itu ab', 'M., & Kera¨nen', 'International Journal of Operations', '27–41', '& Production Management', '746–769', 'Holliman', 'Journal of Research in Interactive Marketing', 'https://business.linkedin.com/content/dam/', '269–293', 'G. B.', 'J. E. (', 'S., Davies', 'I.', '169–179', '439–445', 'J., & Taiminen', 'Bradlow', '164–175', '36(4', '500–522', '25', '00 07 χ2 336 χ2 282 χ2 221 00 design 01 80 01 75 01 58 01 38 01 05', 'content marketing people post brand social engagement facebook customer related']