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CREDITS **JUST THE STATS****Corporate video use quiz**

Q: What percentage of business marketers reported using online video?

1. 12%
2. 18%
3. 22%
4. 27%

See the answer on [page 13](#).

Source: *Junta42* and *B2B Magazine*  
March 2008 survey

# ContentWise

How to Create, Produce & Deliver Your Organization's Content

## It's showtime

One organization shows how you can start small and still have impact with video shorts

**Y**ou have a recurring nightmare: the Corporate Video Express train is in the station with your competitors on it, and you're running along the platform trying to jump on, watching it pull away from you.

More folks are on the platform with you than you realize. Many communicators and marketers feel they ought to be using video, but just don't know where to start. It's one more thing you have to find the time to learn how to do from scratch, fast. Fortunately, there are pioneers to learn from. And it turns out that they learned as they went along, too.

### The case study: the Indianapolis Museum of Art

Visit the [website](#) of the IMA and

you'll see videos that deliver a myriad of messages: interviews with visiting artists tied to the events calendar, personal stories of volunteers, previews of exhibits, on-the-spot interviews with visitors, testimonials from high-profile members of the community about something in the collection that is meaningful to them, stories from curators about famous works, and live videos from events.

Hard to believe the museum staff only created its first video in May of

2006. It was a quickly produced exit video of people who had just visited an exhibition by a controversial artist. "We did it because it was the best way to communicate something that was hard to communicate on paper," said Meg Liffick, the IMA's communications manager.

They started small, by focusing on immediate needs to promote an exhibition or a visiting artist. Video, a visual medium, was a natural fit for something as visual as art, but through trial and error, Liffick and

This newsletter works like a Web page. If you roll your mouse over **orange type like this**, your cursor will change to  and you can click to move to a new destination. Roll your mouse over a comment box  for more information.

READ ON 

her team learned that they still needed to ask themselves whether they were creating a particular video because the content was appropriate for it. “We asked, What is driving what?” she told *CW*. “It can’t be just because the exhibit is new. There has to be a story to tell, a takeaway—not just something pretty for folks to look at.” In fact, she said, they get the most attention for do-it-yourself videos with artists that show they create their work and how other people can do something similar.

In the beginning, their approach was rather haphazard. “We just created a lot of content—good, relevant content, but without a whole lot of strategy or direction,” Liffick said. But as they have gained experience they’ve become more strategic in what is produced; the use of staff time is a big factor.

### Tell compelling stories

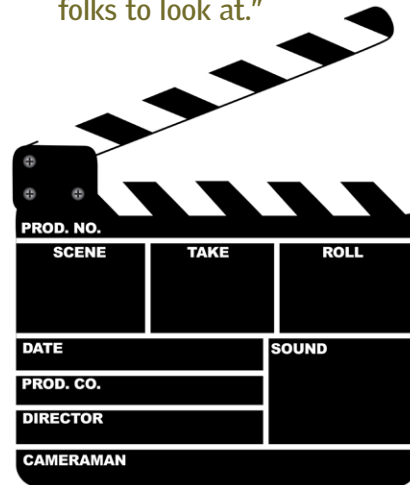
It’s storytelling that has made the video program successful, according to Daniel Incandela, the museum’s director of new media. “We’ve been able to take on all the museum departments and

treat them as clients, which allows us to access content from them all and become an integral part of what they’re doing as a department,” he said.

Now video communicates the full range of the museum’s activities, from behind-the-scenes support to outreach efforts. And the use of video has become more sophisticated on the website: your mouse passes over what you think is an oddly pixelated gray spot to discover a video—which you can’t seem to help but click on. “We want people to stumble upon some of these videos and find content that is engaging that may be out of the realm of the content they were looking for when they

came to the site,” Liffick said. And it all started with a single exit video. ■

“There has to be a story to tell, a takeaway—not just something pretty for folks to look at.”



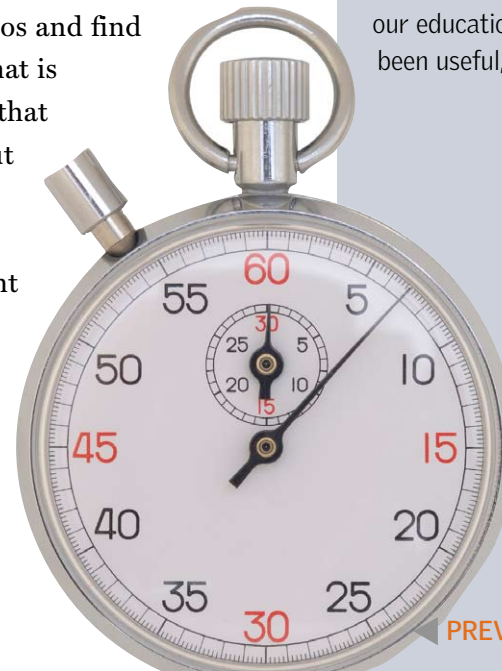
“We want people to stumble upon some of these videos and find content that is engaging that may be out of the realm of the content they were looking for when they came to the site.”

## ROI for videos

How do you measure the impact?

Because the IMA created a new website to facilitate video and showcase it, there is no “control” for which the addition of video was the only variable. Still, according to Liffick, “People are spending more time on the site, up from three minutes to six, and the big change has been the rich content of the video.”

Try, if you can, to link your videos to YouTube; the number of watches on YouTube puts numbers to the impact of a video. But Liffick says anecdotal proof counts, too: “It’s the ability for us to use these videos for educational purposes, that our education division tells us they’ve really been useful, that helps fulfill our mission.”



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## || Strategy

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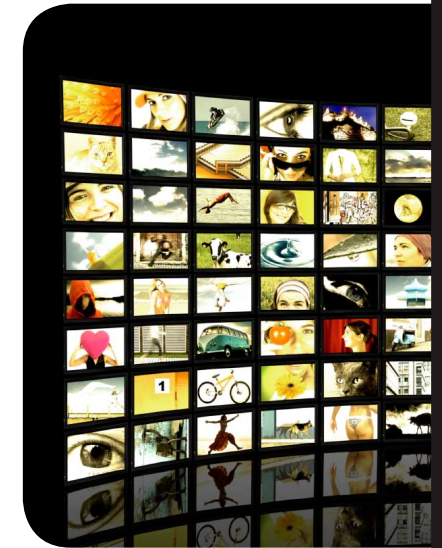
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and receive access  
to our exclusive  
online resources.  
Find out more at  
[www.becontentwise.com](http://www.becontentwise.com).

# Video is not about you

It's about your customers

by Joe Pulizzi, Junta42

**M**ore and more corporations are using video as part of their overall marketing strategies. Effective video tactics, which once had a high barrier to entry because of the sheer expense of creation, production, and marketing, can now be launched with just a few thousand dollars.



This also creates a problem. Because it is now so easy to create a video, and the proliferation of video-sharing sites such as YouTube (among others) is ever increasing, there are more bad videos available than ever before.

What's happened is that businesses keep focusing on the "technology" and not on the core reason videos are successful: great content and storytelling targeted to a specific customer segment.

If you are considering video as

part of your integrated marketing strategy, here are the success factors.

### **Tell *the* story, not *your* story**

Like any valuable, relevant, and compelling content you create, a video is not about you, it's about your customers. This is the biggest conceptual challenge for a corporation to overcome. So many times, businesses want to talk about their products and services, or position one of their executives as an expert. That's all fine, but if the video does

not meet the informational needs of the individual watching it, it won't be watched.

The solution is simple. Develop a keen understanding of the customer or prospect group you are targeting. What are their key challenges? What do they need to know to be more productive at work, or live better lives? Why is your message important in the first place?

Once that understanding is established, you can then weave your marketing objectives into the video

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content without selling to the audience. Remember, your goal is not to sell them, but to help develop a conversation with them. Without valuable content, there is no possibility of a conversation.

**Forget the one-timers and think "series"**

As with any other successful communications program, consistency is the key. Many businesses create video hoping for that viral one-hit wonder. Really successful corporate videos, in contrast, build upon each other. Sites like [Willitblend.com](#) or [Askaninja.com](#) didn't just produce one video and sit back. They planned for ongoing and consistent videos with a content plan focused on their target customers.

**Share it, don't own it**

Just as your brand doesn't belong to you anymore (it belongs to your customers), neither will your videos, so you need to treat them the way you do your brand. Don't just expect your customers and prospects to only go to your website to view the video. Populate it wherever your customers may be, whether on YouTube, Facebook, or (probably most fitting) the industry media sites and portals in your niche. Your

The days of six-figure videos are over. Today's consumers are very accepting of "YouTube-quality" video, which are sometimes viewed as more credible and "real" to certain consumer groups.

goal is for your video to be watched, so that you can change or maintain a behavior.

Knowing where your customers are prone to "engage" in your content is key.

**Focus on content over production values**

The days of six-figure videos are over. Today's consumers are very accepting of "YouTube-

quality" video, which are sometimes viewed as more credible and "real" to certain consumer groups. What are the viewing habits of your current customers? Answering that question will save you a ton in production expenses.

**Get outside help**

When the sales and marketing department produces video without outside help, there is an uncontrollable urge to actively sell in it. Even if you decide not to outsource production, hire a journalist or video content specialist to give you a third-party view that will help remove the rose-colored glasses.

Video lets customers see and hear things not possible with other formats. The technology is great, but it's the targeted storytelling that will define your success and bring out the "human" side of your company. ■

**Do your homework**

**Resources to get you started with video**

Whether you're planning to get outside help with your video, as we suggest, or trying to go it alone, getting familiar with the landscape is vital. Start here:

Wikipedia has an extensive [list of video-sharing websites](#).

[Blip.tv Learning Center](#) is, according to the site, "designed to give those who are new to Web show production a head-start on learning the art, and give experienced producers some tips to help improve their craft."

[iMovie Tutorials](#) offers a primer on video creation and editing using Apple software.

The book *Presenting to Win: The Art of Telling Your Story*, by Jerry Weisman, includes advice about effective video presentation.



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# Dance lessons

How to work with a producer to get groovy video

by David Murray

**Y**ou bring the strategy and the message, the producer brings the artistry. How do you know which is which?



The two biggest mistakes you can make when choosing someone to help create a video are giving too much direction and giving too little. “It’s a dance,” says video producer/director **Thomas Clifford** about the ideal relationship between a client and a filmmaker.

Clifford, a video storytelling columnist for *Fast Company* and a 25-year veteran of documentary filmmaking for corporations and other clients, described that dance to *CW*.

The first thing to know is that it’s a slow dance. On any video project, a number of hours must be spent on the front end—especially if the client and filmmaker don’t know each other well—exploring the purpose of the project and ensuring the client has the resources and the decision-making oomph required to get the project done.

Clifford typically uses much of that time to pare the video’s aim down from trying to explain everything about the organization to

every conceivable constituency, into something that actually can be accomplished in a five- or ten- or fifteen-minute video.

“We’re artists,” he says of himself and others of his ilk. Good producers are more than videographers, many of whom will shoot and edit as directed, results be damned. Clifford considers himself a director, and wants to make something that works—aesthetically and strategically.

Also during the initial negotiations, Clifford tries to figure out

which storytelling style will work best for a given message. (See sidebar for more details.)

**Paying for the ticket to the ball**

Somewhere along the way, a producer has to figure out what the organization has to spend. Clients who tell Clifford they want to make a video and then ask him how much it'll cost are like people who go to a builder, say they want a six-room house on two acres, and demand to know the cost. There are far too many variables, he says: "You don't buy video by the pound."

Much better is to give the producer a range—what do you have to spend?—and let him or her give you an estimate based on what's possible. Amy McSheffrey, producer/director and owner of Chili Pepper Productions, agrees. "A rough budget can help me make the best format recommendation," she says, "because a video can be \$10,000 or \$100,000. And knowing your goal is the other key piece."

It's important to keep in mind that few standards exist in this relationship between corporate clients and outside producers; long after a thriving corporate video industry busted during the recession of the early 1990s, video is just now taking off again. These relationships are all "new territory," says Clifford; so if you don't like one producer's terms or style, go to someone else.

**Cutting in**

What about bringing a video producer on staff? If you're making a lot of videos, it's feasible and perhaps advisable to find someone who's experienced in video storytelling, says Clifford; but he warns that one of the skills an outside producer brings to the table is a "different point of view, a different perspective" that sometimes helps a company tell its own story in a more compelling way than an insider can manage.

In other words, you can dance by yourself, but it's more fun when you have a partner. ■

**How to pick a "personable" producer**

Shop local, shop often, says an expert producer (there is no *the* expert)

Tom Clifford was careful to tell *CW* that, despite his long experience making videos, he's not the Voice of Authority on this subject; no one is. Every producer has his or her own strengths, blind spots, and pet techniques.

For instance, Clifford favors an authentic handheld-camera "documentary" style, and likes to find "heroes" in the organization—people who epitomize whatever subject is being discussed. He likes to tell what he calls a "fast-story," which involves lots of preparation on the front end, a couple of days of shooting, and a super-authentic result that "makes you feel you're there."

So he's good at capturing "the spirit and vibe" of a place, but he doesn't do humor and he doesn't do hard-sell commercials.

Other filmmakers do other things well, and Clifford recommends that companies looking for a producer interview a number of them to find somebody with a style that fits.

For the same reason, he also favors finding local producers, who in addition to saving money on travel, are more likely to understand the culture in which your organization operates.



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# Video scripts for dumm—er, writers

The surprisingly simple basics of crafting a video script

by David Murray

**V**ideo scripts can reduce the most confident writers to quivering bundles of nerves.

People who can in no time flat crank out a press release, a newsletter article, or a speech for the CEO, blanch in the face of a video assignment. Something about the tight marriage of the visual to the audio script throws us. We're word people, not visual people. We're linear thinkers—and that's linear, *singular!*

Take a Valium and call Justin Allen. The freelance video producer argues that the old-school writing skills—lead writing, organization, the creation of transitions—are the

backbone of the videos that work. Conversely, bad videos are usually the product of video people trying to write scripts, says Allen, who splits his time working on sitcoms for networks and writing for corporate clients.

“The lead, the nut graph, quotes to support the story, how to build the story”—these are the old-fashioned skills that make videos work, says Allen, who walks reticent writers step by step through the process of creating a simple video script:

**1 What's your lead?** Many (*many!*) videos open and roll for a seeming eternity before the viewer knows what they're about. As with news stories, the wait is unacceptable. And usually, says Allen, it's the result of a film-school graduate at the helm—not a journalist.

**2 How are you going to express your lead?** Is someone standing and talking into the camera, is there a voice-over, or do we break in by



listening to an interview subject express the crux of the story?

**3 Now you've got to think about the story arc.**

How are you going to get from point A to point B? Now, Allen reassures, your writerly instincts will naturally kick in.

**4 Once the story is written, find or create still or moving images to support the narrative.**

(Doable visuals, please; don't instruct your videographer to, "3-D render the earth and fly into the center," Allen jokes.)

Not that there aren't some tricks specific to writing video scripts; Allen shared those too:

▶ For videos made for organizations, two and a half minutes is better than five minutes and a minute and a half is better than two. (And the only way to estimate the length of a script is to read the whole thing out loud.)

▶ Also: "What you would normally write, dumb down by X percent for video," Allen says, unable to share the percentage but confident writers will figure it out for themselves.

▶ As for the script itself: Don't get hung up on the format. We're not writing screenplays here, and there's no "script standard" for short videos, Allen says. He recommends a rough, two-column format: break a Word file into two columns. (See sidebar.) Left column is words, right column is visuals. Crank out the left column more or less like a news story—lead, nut graph, quotes, transitions, conclusion—and then see what visuals you need to get to support those words.

Of course, as with any writing form, there's a long journey from competence to mastery; but a good writer, Allen argues convincingly, can learn to make great video. ■



## Roll 'em!

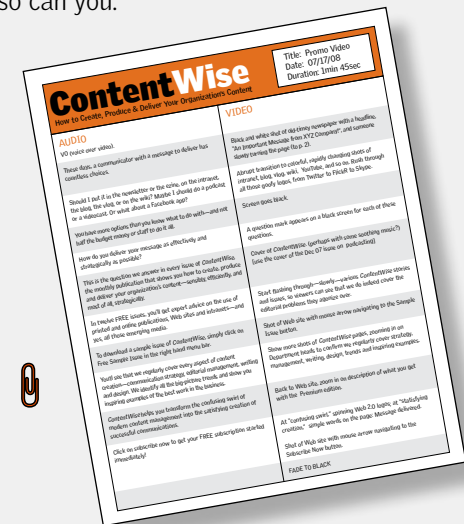
Video-phobic *CW* writer creates first script in an hour

A *ContentWise* writer tested Justin Allen's advice against his own thorough scriptwriting inexperience (and attendant anxiety), to fulfill a request from *CW*'s in-house video guru, Dean Shirley.

Shirley, whose own scriptwriting-for-dummies advice is "If you say 'dog,' you have to see a dog," wanted a script for a short promo video for *ContentWise*.

Our man cranked this script out—narrative first, visuals second—in about an hour.

It's not great, but it's a start; if we can do it, so can you.



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**VIDEO TITLE:** "SAS in Plain Crew-Length English"**AUDIENCE:** Employees of SAS—and potentially customers...and the world (if it goes viral)**PUBLISHER:** SAS**CONTACT:** *sascom* magazine editor Alison Bolen, Alison.bolen@sas.com**QUICK TAKE****What we like:**

It's infinitely easier to let employees make irreverent videos than it is to make those videos inside the corporate communication department.

**What we don't like:**

This video probably *won't* go viral, and neither will any of the other five finalists in SAS's employee video contest. Creative though they may be, employees are better at entertaining one another than entertaining the world.

**The takeaway:**

Do a user-generated video contest in the spirit of fun and experimentation, but don't rely on users to carry your messages forth. That's your job.

# Employees at the helm

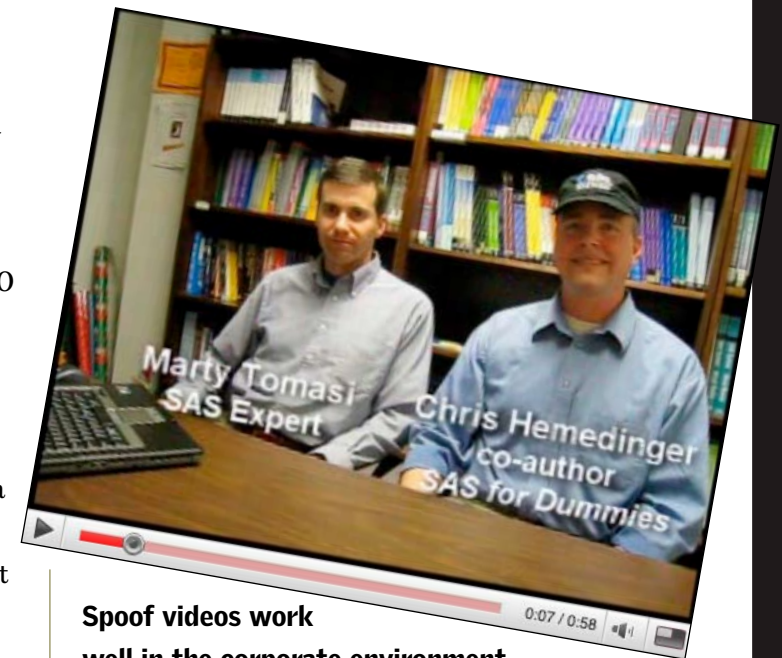
Employee video contest invites employees to make videos explaining company's obscure mission

by David Murray

If you have heard of **SAS**, it's probably because the North Carolina-based company has been featured on *60 Minutes* and is a stalwart on *Fortune's* 100 Best Companies to Work for in America.

But if you actually know what SAS does, it's probably because you're either an employee or a customer. That was a problem *sascom* magazine editor Alison Bolen let employees help solve last spring with an experimental employee video contest. "We see real value in having employees understand their role in brand communication," she says. "And this contest gave employees a new avenue for expressing their thoughts on what SAS does."

Employees rushed down the avenue in a small mob, contributing 15 videos in seven weeks from around the world. SAS communicators culled these into six finalists, using several criteria,



**Spoof videos work well in the corporate environment, as employee audiences love to see connections between corporate culture and pop culture. This employee-made SAS video spoofs the famous GEICO "we hired an actor" TV commercials.**

according to Bolen: "relevance, originality, energy, humor, and viral effect." Then they let employees vote.

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The highest vote-getter is an obscure- to-U.S.-audiences spoof on a British TV show that garnered lots of votes from SAS employees in the U.K. But the second highest vote-getter is a clever and effective sock-puppet take on the Common Craft Plain English series. The employee-creator, an applications manager named Michael Russell, used the video to explain more than what the average customer knows (or, as his sock puppet puts it, “SAS is



**A finalist in SAS’s employee video contest uses this puppet to explain the organization “in Plain Crew-Length English.”**

software that bean counters use to sort their garbanzos from their pintos”).

The videos haven’t gone viral yet and probably won’t, for the same reason that explaining SAS’s work is so difficult. But with the contest, Bolen says she and her colleagues fulfilled their goal of “learning more about social media, in a learning-while-doing kind of way.” They’re planning another contest for the fall. ■



**Filmmaker/SAS employee Michael Russell combines what he calls “sock puppet violence” with the familiar Common Craft format to hold viewer interest in a nearly three-minute explanation of SAS’s business.**

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# DIY videos

Are you really ready to produce your own?

**Y**ou've committed yourself to investing time and money in creating videos in-house. Before you throw away the business cards of video producers, though, you'll want to be sure you've accounted for all the equipment and expertise you'll need.



CW asked Amy McSheffrey, producer/director and owner of **Chili Pepper Productions**, what those considerations should be.

## The end user

It should be no surprise that you need to begin at the end: who is your final audience, and what is the final use? The answer to that question will determine your equipment and production-value needs. "If you are doing Web-based stuff the size isn't that big, so a high-definition format

isn't as important," McSheffrey says. "But if you are doing a video you want to show at a trade show, you need high-def."

## Acquisition equipment

The question of HD versus lower-resolution solutions translates to very expensive cameras—that could run you up to \$75,000—versus consumer-based ones that aren't truly HD, but are good enough for Web video and can be had for \$2,000. It all depends on what format you

want to acquire your footage in.

Consumer-based cameras can record to tape, hard drive, or DVD. There are a dizzying number of **HD formats**; choosing among them is reason enough to get some outside advice. The biggest choice to make is between formats such as P2 that record to hard drives, and formats such as MiniDV, HDCAM, and DVCPro HD that record to tape.

McSheffrey says the advantage of tapes is "they can break, but they don't just fail." The worry with

digital is that it must be backed up, and hard drives die, so you need to back up onto two drives. “If you’re on a long shoot you need to have a workflow that will protect you and be sure you’re backing up properly,” she warns.

**Editing software**

Film footage used to be edited in a “linear” way using tape-to-tape recording, cutting, and pasting. Most video editing is now non-linear, meaning it is done digitally so that many versions can be made without destroying the original footage. Video that is shot on tape is digitized, edited, then saved back out to tape, DVD, or an electronic file format.

The editing program McSheffrey uses is Avid, one she says is used for most feature films, and which works on both PCs and Macs. Others include Media 100 (Mac), Adobe’s Premiere Pro (Mac and PC), and Apple’s Final Cut Pro (Mac).

**Lighting**

Bad lighting makes an otherwise great video look amateurish. But lights are so expensive that you almost have to rent from a professional lighting company, which may not be comfortable letting you use equipment you’re not familiar with.

Lighting temperature must be considered even if you’re shooting a low-budget video. An

office with a beautiful view and lots of windows needs lights that match it. Fluorescent light, which is blue, needs boosting with the right tone—choose a tungsten light, which is yellow, and your subject will look green.

If you have no budget, McSheffrey suggests, “Shoot outside on a cloudy day, because you don’t have to deal with shadows. Or, find a large shaded area so you don’t have hot spots in the back. And be ready to experiment with run-throughs before you get your CEO out there.”

**Location**

Someone on your team will need to be a location scout. Is it a public place? You’ll need a permit to shoot there, and keep curious passersby out of the background. Is it noisy at the time of day you want to shoot? Too bright, so your subject will be silhouetted? Can you park near there, or will you have to lug equipment a long way? And you’ll need to do a test

shoot; lower-res cameras may have scanning problems, which will cause a line to go up through the computer monitor but can only be noticed through the camera as you’re shooting.

**Know-how**

Do you have someone who can shoot good footage—frame shots well, keep an interviewer off-camera, be aware of the background? Someone who can edit footage? Someone who knows locations and lighting? Okay, if you’re still ready to take it on, here’s a forum for you: the CreativeCOW **corporate video forum**, where there are nice people waiting to help if you run into problems you hadn’t anticipated. ■



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## Quote unquote

*Video blog has advice for quoting from comments*

**T**he *New York Times* has a newish blog called *The Medium*. Written by Virginia Heffernan, it's the online companion version of her column of the same name in the *NYT Magazine*, in which she writes about online video. Her **column of July 19**, though, was not about video, but rather about the difficulties of excerpting quotes from message boards and blogs.

The medium in which the quoted material appears is new, but the question is an old one: Do you “clean up” someone’s sloppy, misspelled text, or leave it alone? How much editorial interference is too much?

One commenter on the blog reduced the recommended practices to four points, which are sound ones: “Put verbatim text in quotation marks. Put editorial changes in quotes in square brackets. Use ellipses—properly (Harvard Bluebook rule 5.3). Cite sources—usefully (so people can find them).”

These points don’t help with some of the subtlest choices—for instance, Heffernan sees nothing wrong with correcting an obvious typo such as “teh” for “the,” whereas some of the commenters argue for leaving it alone, especially in the context of the informal language of the Internet. But they represent sound rules of thumb, and a reminder that good writing still demands the scrupulous treatment of quotes, regardless of the source.

## Bookmark this

*Get to know AdAge’s CMO Strategy feature*

**T**he CMO Strategy department of Advertising Age online often has articles with great information for content marketers. For instance, the **August 12 posting** by writer John Young offers advice on “How to Balance Consumer-Generated Content With Brand Content.”

We recommend the full article, where you’ll find useful expansion of Young’s five key points:

1. Get comfortable with contradiction and relinquish control.
2. Invite bloggers and other consumers to pen content, and pay them for it.
3. Publish selectively; it’s why people still seek out *The New York Times*.
4. Listen for dissenting voices. Then comment on them.
5. Generate company content based on what customers want.

## Communication by the numbers

*Tools for measuring your communications program*

**H**ow do you measure the impact of something as ethereal as communication? Angela Sinickas, a pioneer in measuring ROI for business communications and a favorite speaker at International Association of Business Communicators conferences, wants to show us how. Her **site** has a number of affordable tools—a manual, booklet, and a number of toolkits and online tools—that can help you measure your communication projects.

### JUST THE STATS QUIZ ANSWER

22 percent of business marketers reported using online video as part of their marketing mix, according to the March 2008 **Junta 42/B2B Magazine survey** of B2B custom publishing.

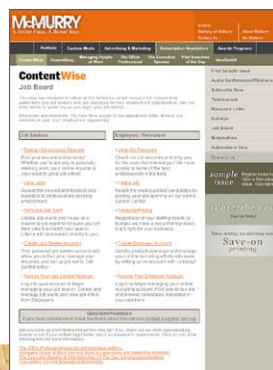
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Communications managers, writers, designers, editors—the Contentwise job board helps communications professionals find each other. It's free for job seekers and a bargain for job posters. Here's just a sample of the current postings:



- **Website Content Manager**  
AccuWeather, Inc., State College, PA
- **Copywriter**  
Omaha Performing Arts, Omaha, NE
- **Director, Corporate Communications**  
U.S. Airways, Phoenix, AZ
- **News Editor**  
Public Relations Society of America, New York, NY



To view all of the exciting opportunities, go directly to the **job board**.



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# Employee communication has always been a thankless job. Up until right now.

We're proud to issue a call for entries for the **E2E Communication Awards**, the only awards program *just for employee communicators*.



The program that (finally!) shows your peers—and the world—the amazing things communication can accomplish inside an organization.

E2E's dozens of categories cover every nuance of employee communication, from strategy to implementation, from social media efforts to old-fashioned face-to-face meetings.

And E2E boasts the simplest imaginable entry process: *All you have to do is tell us how your communication strategy, program, or vehicle met its goals.* Our team of judges, 10 of the most accomplished employee communication practitioners in the world, is led by two of the most experienced observers of the employee communication business, senior judge Roger D'Aprix and program chairman David Murray.

In the end, we'll not only recognize your exemplary work, but we'll use it to inspire the entire employee communication profession and demonstrate its potential power.

We can't wait to see your entries—so please, *don't wait to send them!* The deadline is Oct. 17. Go to [www.e2eawards.com](http://www.e2eawards.com) to get a complete list of categories and to enter today.

# ContentWise Audio Conference

[CLICK HERE TO REGISTER](#)

## Strategies for Proofreading Business Documents

Prioritizing to minimize errors

Presented by *ContentWise*

**A 90-Minute Interactive Audio Conference**  
**Tuesday, September 23, 2008**

Little errors can make a big difference in a business document, but how do you catch them if you're not confident about what you're looking for? And if more than one person proofreads a document, how do you track who has made what changes, or decide when enough is enough?

It's not as if you're going to be given more time to go through each document. And many times, the documents you see need more than just proofreading. That means it's vital to learn how to make the best impact on what you're reading in the time you have.

Join Wendalyn Nichols, the editor of *ContentWise*, for this practical session that will teach you strategies for catching the most important errors, which resources to have handy, and how to make sure you aren't left red-faced when someone booms, "How did this mistake get through?"

### AUDIO CONFERENCE QUICK LOOK

**DATE:** Tuesday, September 23, 2008

**TIME:** 11:30 AM EDT, 10:30 AM CDT,  
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- Red-flag errors to fix before any others
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- How triage saves time and stops the blame game
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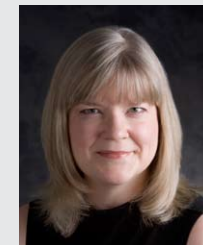
- A triage checklist
- A guide to proofreading symbols
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#### YOUR PRESENTER



**Wendalyn Nichols** was a teacher of composition and business English for twelve years before entering publishing. Her experience

from her 16-year career in publishing is wide-ranging, from the content side (acquisition, development, and editing in print and electronic formats) to sales and marketing roles (field-testing publications, database development for branded content, focus groups, magazine ad sales, and sales presentations). Her corporate experience includes five years with Pearson's Longman division and four years as the editorial director of Random House Reference and Information Publishing.

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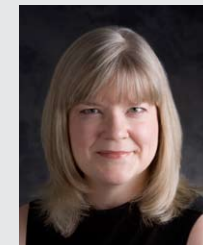
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- How to avoid silly-sounding danglers
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- How to fix common punctuation and usage errors
- PLUS! Grammar "rules" that you can break



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