

## **Content Aggregation and Context Curation: Redefining the Future of Online Advertising Through Information Syndication**

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### **Abstract**

The Internet revolution has gone a long way to become the most efficient venue for exchanges of ideas; and it has not yet reached its full capability. No wonder, a good number of media planners believe that this form of communication is a better alternative for ad placement than the traditional media (i.e television, radio, print). One of the many benefits of the Internet as an advertising medium is its being interactive, which makes measurable results even more accessible in real time. This character has become so empowering for both consumers and producers that it has enabled the consumers to play an active role in the shaping of a brand; they are no longer passive recipients of ads. It represents a phenomenon where consumers -- consciously or unconsciously, either by intent or accident -- are playing the role of producers by shaping their own selves as brands for whatever purpose (i.e product marketers, social influencer, entertainer, hobbyist, fan).

One of the many indications that everyone in the Internet plays "adman" is the exchange of ideas and gaining followers through information syndication, either as content aggregation or content (context) curation. This sharing of content echoes the threefold purpose of advertising: to inform, to persuade, and to influence. The interplay between content creators (producers) and content consumers has brought online communication - primarily persuasive communication in the form of advertising - towards a highly dynamic evolution of unprecedented scale; thus, making this study relevant in predicting what could be the future scenario of online advertising. This will be done by correlating the relevance of content curation with existing persuasion theories, advertising models, and Internet users' experience and testimonies.

## Introduction

Content aggregation has been around in the web almost as the same time as the Internet started to revolutionize the world, but has never drew attention as much as recently when the battle over online audience attention has come to be waged at its fiercest. This online promotion activity is the “pulling in of content from a variety of different sources across the web, and publishing them on one platform, website or blog.” (Honigman, 2013) It is a kind of information syndication that can be sporadic and careless, which results to the spread of low quality information across the Internet. For the past years, Google’s logarithm has been revised by the search engine giant to curb and control the spread of such “spammy” articles in cyberspace that resulted from irresponsible and unscrupulous content aggregation. (Martinez M. , 2013) Websites that violate the logarithm are penalized by Google. They shall no longer appear in the Internet’s premiere search engine, rendering them non-existent in searches. Online brand and product promotion becomes futile.

Following these limitations, online promoters turned to new strategies of syndicating information from across the Internet. Thus, comes the age of content curation (later referred to in this paper as context curation), “the process of sorting through the vast amounts of content on the web and presenting it in a meaningful and organized way around a specific theme.” (Dumitru, Anca;) However, this doesn’t mean that all syndicated information via content curation is of quality read, an issue that this paper will not put into much focus. Primarily, this paper seeks to make an inquiry on how promoters have to contend, and gain success, with getting attention from an audience that is becoming intelligent, discerning and fast

becoming participants in the production of online content. Just like in traditional advertising where the first step in achieving the edge in the game of persuasion is the triumph of getting the first notice, promoters are advised to come up with ideas that are original if they want to stand out in the crowded Internet. (Isla, 2014) As John Brhel puts it in his article, *Curate Content Like You Mean It!: A Guide to Engaging Content Curation*, "...sharing exciting content and adding context (a.k.a. content curation) is a surefire way to engage your online audience." (Brhel, 2013) Content curation must, therefore, become a tool for promoters to become trusted brands. This trust must translate to the target audience paying attention to a website as a reliable source of information when the website's content, amidst an endless amount of information in cyberspace, are presented in a meaningful way. Additionally, promoters and online communicators must "show enthusiasm by curating engaging content" so that the target audience will show the same. (Brhel, 2013) This enthusiasm can be shown by consistent activity and diversity of interests on the part of the content curator; which interestingly attracts more followers as shown in a study by Sastry et al. (Sastry, Shah, Sundaravadivelan, & Zhong, 2013)

Once again, in the middle of 2014, the practice of curating content has become a venue for abuse to which Google seemed to have become helpless. A new trend in the battle to promote arose: link and get linked. As explained by one SEO practitioner I interviewed, Mia Carmel Wong, "It's not the quality of content that makes a website rank nowadays. It's who you know in the Web. Link with the big guys, or the big guys link to you... then you get the ranking you seek." Nonetheless,

this observation has been contrasted with the recent report by Search Engine Land. In its report, *SearchMetrics Released SEO Ranking Factors For 2014: Content Now Really King?*, Marcus Tober of SearchMetrics believes that current records and analytic study involving “almost 100 pages and by adding dozens of new factors like time of site, bounce rate, fresh links and others” showed that content is now the main focus of SEO ranking. (Schwartz B. , 2014). See Fig. 1 and Fig. 2 for the charts showing part of the analysis. Note ranking score for “Relevant Terms”, “Word Count”, “Sentence Count”; and “Position of Keywords in Title (Character)”, “Position of Keywords in title (Word)”, “Keyword in Title”, respectively.

This shifting trends have prompted me to delve deeper into the nature of information syndication by problematizing the issue of content aggregation and content (context) curation; establish the interconnections between what prompts human attention and what information existing in cyberspace appeal to human interest (Shaw, 2009) through persuasive communication (Gass & Seiter, 1999) (Schwartz T. , 1973) (Liu, Lowrey, Nespoli, & Shrum, 2012) (Brock & Green, 2000) (Yocco, 2014); and how online communicators can use the resulting understanding from this study in their quest to gain attention in the vastness of cyberspace, considering as well the inundation of information in the Internet (Shaw, 2009) (Karlsson, 2007). Further along the discussion, the paper will punctuate the significance of content curation in online communication where it embraces the role of online consumers as creators themselves (Rosenbaum, 2011) (Martinez M. , 2014) as they tell their story online and build themselves as brands. (Martin, 2010)

The goal of this paper is three-part:

1. Understanding online information syndication as both content aggregation and content (context) curation. Tied up with this goal is the exposition of content curation as a means to fix the problems of content aggregation by defining it as a way of organizing information scattered around the vastness of cyberspace.
2. Define the role of humans as determinants in putting value and quality to online content. This goal arises from legitimate concerns arising from revolutionary advances of information technology, where part of content quality control is now being done by machines.
3. Set the benchmarks that put value on online content. This goal is intended to be useful not only for professional online communicators (e.g. web promoters, advertiser, brand managers, marketers) but also for consumers whose engagement in the social media (e.g. Twitter, Facebook, Tumblr) has become crucial in the shaping of communication in the new media.

### **Methodology**

In order to meet the goals set in this paper, I have utilized an eclectic type of methodology in the examination of the nature of information syndication as a communication phenomenon. It involves interviews with SEO industry practitioners and Internet users, corroborated by relevant and practical information from SEO and SEM experts published in the Internet; and complemented by using qualitative approach consisting of data gathering by questionnaires and quantitative approach using a Focused Group Discussion (FGD). I have also secured permission

from an SEO practitioner to examine the “like” trends in her social media promotion activity.

Part of establishing a degree of understanding on what interests humans in terms of communication and how content impact human behavior in cyberspace, (the second goal of this paper) is by looking at a theoretical framework that deals on human behavior, specifically in the field of persuasive communication, such as the Elaboration Likelihood Model, vis-a-vis the Resonance Model of persuasion. The theory and consequent models will be correlated to the data gathered. And since advertising is the primary field that this paper seeks to influence, behavioral models AIDA and Response Hierarchy Model will be reviewed. The discussion of these advertising theories will highlight the influence of online advertising to the attitudes of Internet users.

#### Content Curation as Context Curation

Previously, I have indicated that I shall refer to content curation as context curation. That’s because I strongly agree that what separates content curation from content aggregation is its contextual character. “Content aggregation is the act of bringing together articles on a similar topic, grouping them together with no additional commentary or annotation.” (Coan, 2013) On the other hand, in differentiating content syndication, aggregation and curation, Erin Emanuel defines content curation as “...usually a reference to the act of syndicating content you find around the web.” (Emanuel, 2013) Steven Rosenbaum, in asserting the importance of contextualization as the primary character of content curation, puts it succinctly:

“But the real power of the trend toward Curation Nation is that, for the first time, we can see a future in which individuals can galvanize and publish their passion and knowledge in a way that will create value from personal passions and niche expertise.” (Rosenbaum, 2011)

It is in contextualizing that aggregated content becomes less of a trash, less of a spam. It is in contextualizing that an aggregated content, though collected from another source and written in another milieu and experience, becomes personal to an aggregator as curator; therefore, converting an aggregated content into something the curator’s audience can relate with. Writing in *Curata*, Jessie Coan adds:

“Curated content provide context, although the content may be found online by a software, it has gone through the process of human selection, where a human curator has chosen that content to share to the larger audience.” (Coan, 2013)

Content in a curated context may come in several forms: video, full article, news, music, pictures, etc. Some of the biggest platforms where curated content are shared are the social media such as Facebook, Twitter, Pinterest, Tumblr, etc. Professional web publishers and promoters use the same system of hunting down and collecting information around cyberspace by using aggregators (either software, search engines, or online tools) such as Google key word tool, RSS feeds, SEMRush, Compete.com, Rank Tracker, etc. (Rosenbaum, 2011) When these professional aggregators found what they need, they process the information by

annotating them before the information are shared and published. Eileen Mullan adds, "Content curation is all around us. It can take the form of an RSS feed, links posted on blogs, social media feeds, or an online news mashup like the ECDaily." (Mullan, 2011)

Although previously dependent on content aggregation, news sites have learned the value of contextualization that Forbes, CNN, NYmag.com and the likes have come to annotate aggregated newsfeeds before presenting them to the public. What is an editor's job but to curate? Rosenbaum stresses the value of content contextualization as a journalist's tool of the trade as he reflects on the case of Michael Silberman, general manager of NY Media, whom he quotes:

"... and so we were doing our job as editors, which is not just finding the stories that we were telling exclusively or had particular point of view... We were also finding stuff that we thought would be interesting to our audience that somebody else might have done, and either writing up a paragraph and linking to it if it was another story that existed someplace else on the Web... embedding it in blog post or with some sort of a lead-in and saying, 'Hey, this is why we think this is interesting. Check it out yourself!'" (Rosenbaum, 2011)

All content curation are content aggregation. But because of context, all content aggregations are not content curation. In other words, the importance of contextualizing an aggregated content cannot be underestimated and ignored. In an article *If You Use the Web, You Are a 'Curator'*, Stephanie Buck insists that "A curator ingests, analyzes and contextualizes web content and information of a particular



nature onto a platform or into a format we can understand.” (Buck, 2013) Thus, from here on, I refer to content curation as context curation.

### **From Content to Context: Applying Theories of Persuasion**

In this paper, syndicated online content – as both content aggregation and context curation – is discussed within the sphere of advertising. Linked to this discussion is the recognition that, in the online environment, the role of the consumer in the shaping of an advertising content for brand building is as important as that of the advertising producer as presented in the differentiation between online advertising and traditional advertising by Ma et al. The study established that, in online advertising, customers have increased involvement in defining a brand, “customer pull becomes more important”, “has more input into products and services required”, and that the “aggregation of like-minded consumers rather than arbitrarily defined target segments” puts consumers in the level of the advertising producers. (Liu & Ma, 2010) As consumers become essential influencers in the creation of online advertising, content becomes a venue for humans to interact in the level of persuasion. Now, understanding how humans interact with curated content is linked to the understanding of persuasion. What is advertising, either offline or online, but a form of persuasive communication? As Lowrey et al would suggest, “...it is not surprising that theories of persuasion have played a central role in scholarly research on the effects of advertising...” (Liu, Lowrey, Nespoli, & Shrum, 2012)

When Internet users interact in the Web, the exchanges of information would always lead to some level of persuasion, either by intention or accident, because of its transformative influence to society. As Bargh et al would put it, "Although some welcome it as a panacea while others fear it as a curse, all would agree that it is quite capable of transforming society." (Bargh & McKenna, 2004) As this paper treats this discussion on content, whether aggregated or curated, within the realm of advertising, it is, therefore, pertinent to examine the subject in light of persuasion theories.

#### A. Elaboration Likelihood Model

The core of this theory is that Elaboration Likelihood Model (ELM) is based on the observation that "... attitudes are important because attitudes guide decisions and other behaviors." (University of Twente) Although a number of things may affect one's attitude, persuasion is still the main factor.

ELM suggests two routes of persuasive influence, the central and peripheral route. The differences are, ELM suggests, that when a message receiver is presented with information, there is an occurrence of elaboration at some level. (Yocco, 2014) That is, the receiver makes an effort to evaluate, remember, and accept (or reject) a message. This occurs in two ways of processing.

In the central route processing, the message receiver is more focused on the message itself, examining and scrutinizing the quality and strength of the argument. An attitude formed or reinforced from this route is known to be more lasting and

remains solid against counter-arguments since it involves factual and logical examinations. (Caccioppo & Petty, 1979)

The second route, the peripheral, occurs on the superficial level of processing. The message receivers are less focused to the message itself as they are influenced by secondary factors in the message "... such as source credibility, visual appeal, presentation, and enticements like food, sex, and humor." (Yocco, 2014) Usually, attitudes resulting from this route processing are quite volatile, prone to change, influenced by counter-arguments, and requires renewed reinforcement. (Caccioppo, Harking, & Petty, 1981)

It is not altogether downright correct to dismiss the peripheral route. As humans, we are prone to appreciate and get attracted by dazzling presentations. In fact, it is the first line of winning attention. But the hook to effective persuasion lies in the central route. Advertising recognizes these salient points of ELM that in the crafting of convincing content in any medium of persuasive communication, the communicator must balance between the central route and the peripheral route. (Benoy & Lander, 2009)

## B. Resonance Model

I took Resonance Model as one of the building blocks of my theoretical framework because its prepositions balance ELM's rather advertiser-oriented focus. This model gives the message receiver (i.e. consumer) the participative role in the shaping of a brand; something that is only made possible in online advertising.

There are two ways to understand Resonance Model. One was presented by George Gerbner, who believes that resonance happen by accident (Mills-Brown, 2013). On the other hand, Tony Schwartz suggested that the model, by intention, could be used as a tool to persuade. (Schwartz T. , 1973)

The crucial task for the communicator under the Schwartzian point of view is to craft content in a way that it reflects the information already existent in the minds of the target audience. When the target audience (i.e. listener, viewer, reader) relates to the content, the communicator prompts the desired attention. Resonance occurs when the crafted content, no matter its origin, is able to put the audience into proper context and engagement. (The Resonance Theory in Media)

An online source puts it neatly in relevance with the idea of context curation:

“When inferring meaning and developing new learning, we build on existing models, basing new understanding on current edifices rather than constructing new ideas from scratch. The Resonance communication model takes the practical step of suggesting that communications should align with this learning principle and, rather than taking the more difficult route of seeking to transfer a carbon copy of our own understanding.” (Changing Minds, 2014)

### C. AIDA and Hierarchy of Effectiveness Model

These two models feature stages by which an ad gets to influence the consumers' purchasing behavior. I am reviewing these models as I delve deeper into how content affects audience interest, not necessarily how they are moved to purchase.

### AIDA

Since this is a study under the field of advertising, the models AIDA and Hierarchy of Effectiveness (aka Lavidge and Steiner Model) needs to be reviewed as background in understanding the roles and goals of a persuasive communicator.

AIDA (Attention, Interest, Desire, Action) is a behavioral model most notably utilized by advertising copywriters. It is said to have been first formulated in 1925 by Edward Strong, who suggested that advertising must serve as catalyst of awareness (or attention), enkindle interest, and result to target audience's desire and, eventually, action (Changing Minds, 2014) (Karlsson, 2007), although Wikipedia and Rawal credited Elias St. Elmo Lewis as the originator of this idea (Wikipedia, 2014) (Rawal, 2013). Nonetheless, variants of the model have updated the theory by adding "confidence and conviction" into the series of reactions; sometimes before "desire" (AICDA), sometimes after (AIDCA). My online source further added "ACCA, which stands for Awareness, Comprehension, Conviction and Action". (Changing Minds, 2014) It is interesting to note these variants as some of my interview correspondents find it hard to relate these series of behavioral reactions to an ad but would agree that somewhere along the way of configuring their reaction to an ad, action would have to be the end result.

### Hierarchy of Effectiveness Model

Posited by Lavidge and Steiner in 1961, this model categorizes a series of reactions into three main steps: cognitive (thinking), affective (feeling), then conative (doing). (Barry & Howard, 1990) When a target audience comes in contact with an ad, they

undergo the cognitive process in which they become aware, and gain knowledge, of a brand or product. Then comes the feeling process where the audience undergoes liking and preference of the product. Finally, the conative process comes in conviction and purchase. See Fig. 3 (Heuvel, 2009)

This model is akin to AIDA, only that it suggests further sub-steps under each main steps. This categorization of audience attitude puts forward an expanded itemization of behavioral elements by which communicators can anchor the content of their ads; a way to “understand customer behavior, marketing strategy and how their service actually fits into the mix, and more importantly, when it doesn’t fit.” (Heuvel, 2009)

These two advertising models, together with the previously discussed persuasion theories, can be used as basis for redefining context curation and the roles of humans as determinants of quality content in the future of online advertising. As Heuvel would say on her online article,

“There have been MANY iterations on this model, but at the end of the day, it points to a general communication process that takes place in the consumer’s mind...” (Heuvel, 2009)

In a post-Hummingbird Google logarithm update, according to Isla Mcketta, online communicators believe that content matter but many SEO practitioners are still at a loss in working around the said update because they have yet to find the tool to gauge the quality of content. (Isla, 2014) But she gave some examples that illustrate the above theories. See Figures 4 to 7.

#### D. Empirical Findings

Quantitative research was conducted for this study involving the 4<sup>th</sup> and 3<sup>rd</sup> year students of the Mass Communication program of the University of the Philippines Cebu.

##### Facebook Aggregation and Curation

In the questionnaire, the students were shown screen-grabs of two kinds of FB posts. Four sets of screen-grabs were shown. One kind is an aggregated post; meaning, they are not annotated by the sharer; shared as is. Two of this kind of posts was shown to the students. Out of the 38 respondents, 63% will ignore the post. However, 50% will find a post interesting because of large photos and large article caption (provided by the writer of the original article) that accompany the post. That's because 69% of the respondents are drawn to photos rather than captions. This is reflective of ELM's peripheral route.

Another kind of FB posts shown to the students are two curated posts. These are articles shared by the account owner with the owner writing his/her own thoughts as caption before posting. 58% to 87% of the 38 respondents find the curated posts "Very Interesting" with the rest of the respondents divided into "not interested" (3%), "boring" (5%-29%), "ignore" (5%-13%).

##### Aggregated and Curated Web Content

In the same questionnaire, students were shown three sets of screen-grabs of website with their article title clearly shown across the title area. Each set has two screen-grabs of two websites that contain the same article content but with

different title. One of them came from a curating site, while the other is the original of the curated article. However, we do not know if the original is also an aggregated or curated content. The point here is to show the kind of title that calls out to the attention of the Internet user (AIDA); to demonstrate the fact that curated content must be curated in a way that it resonates with an Internet user's interest (Resonance Model); to show that collecting content through an aggregating machine without human intervention is of less quality, assuming that those syndicated content with technical terms and of less personal impact are posted by machines with little human involvement (we cannot totally say that there was totally no humans involvement). Curation, as previously quoted from context curation experts, must be done like one really means it. And, as shown by the results, the correspondents choose the one that reflects audience engagement and enthusiasm, at the same time, shows expertise on part of the curator.

#### Focused Group Discussion

To confirm the data collected by questionnaires, twelve students were gathered for an FGD. They are composed of students from various programs of the University of the Philippines Cebu, such as Management, Computer Science, and Mass Communication. Regarding posts that have captions from the sharer (annotated), the students agree altogether that they like posts that have captions because it showcases the voice (opinion) of the sharer as compared to simply sharing the post. For them, it doesn't matter if the caption lacks intelligence; as one student said, "Sometimes the caption is stupid so it makes me want to check out if the post is really stupid." This attitude is reflective of ELM's central route and it did get her



attention. Showing alienation towards captions that are generic (e.g. “10 Things You Need to Know About Cebu Beaches”), a student has this to say:

“I get too lazy to click on them because it has become too generic and there’s the danger of them being a spam unless you know which sites they’re coming from.”

Somehow, the overuse of styles makes an curated content fail to resonate among its target audience. The dimension of human interrelation is also punctuated in the Internet activities of these students as they find a content interesting when shared by friends who also tell their opinion by writing a caption. As one student puts it, “Because you can relate the aggregated caption to the caption of your friend, which shows how they feel about it.” This is clearly reflective of the Resonance Model of persuasion.

It is interesting to note their reason why Google+ is not popular among local social media users: the platform tends to make contents redundant. A Computer Science student said, “I once linked both my Facebook and Google plus accounts. When you put them side-by-side, the same content are shown. So it’s redundant.” This is in contrast to what one Management student said about Reddit:

“Reddit is not yet renowned here in the Philippines but in countries like the US, it is. What I like about Reddit is that their interest-based communities are really specific. Topics like gaming can be subdivided into gaming genres, etc. Like people who like gaming genres can only be found on that specific topic and not on other topics.”

### **To Curate or Not To Curate**

For an ordinary Internet user's standpoint, a question may be asked, "Why should I curate my content?" This is a question that this paper rhetorically puts forward on its own standpoint as it raises several issues I have been trying to tackle in writing this paper. One, the interaction between content producer and content consumer has become symbiotic to a level where one feeds the other. As reflected from previously quoted sources, the content producer must now be conscious of their audience's interest and intelligence by not simply aggregating content and unscrupulously scattering these contents in cyberspace. The content consumer knows what it wants, and this is shown by their enthusiasm in clicking, liking (FB), loving (Pinterest), sharing, or following (Twitter). This is translated by Google into analytics that speak of content as the primary cause of positive search engine ranking. In these analytics, it was shown that context curation is superior to content aggregation.

Gone are the days when advertisers have the monopoly of influencing society when they supply the void in the lives of consumers by broadcasting in their living room advertising materials in the form of entertainment; when copywriters craft advertisements that consumers would simply enjoy. (Kover, 1995) In online persuasive communication, consumers have become brands as they tell their story online. (Martin, 2010) Either content producers pick-up these stories in order to share, or learn from these individuals how and why a certain ordinary Internet user

is phenomenally patronized by a considerable number of followers. In this phenomenon, the polarity between content producer and content consumer is decimated into roles that are interchangeable; the consumer becomes the creator, the producer becomes the listener and viewer. (Rosenbaum, 2011)

To curate is to assert the role of humans in the processing of content in cyberspace. Although there are now aggregating machines that collect like-minded content across cyberspace, it is the human mind that infuses context to these content in the process of curation, otherwise it's just another form of spamming (Martinez M. , 2014); because humans appreciate context, not logarithms. What machines can do as yet is to help humans become more efficient in their content curation job, but the task would still have to be performed and perfected by humans. (Groupiest, 2014)

This second implication of the question concerning context curation redefines the role of humans in cyberspace, where everyone has become "advertisers" – being participant creators in the activity of persuasion. Because of this implication, the exchanges of persuasive communication among Internet users confirm and exemplify the workings of persuasion as posited in the previously discussed theories. It also follows that online communicators, regardless of purposive or conscious advertising, must have to observed the suppositions of advertising theories, if they need to be fully persuasive; which brings this study back home to its first supposition: context curation, in contrast to content aggregation, as the defining factor in the future of online advertising.

## **Conclusion and Recommendation**

How then can context curation redefine the future of advertising?

Context curation is the epitome of the changing landscape of advertising in the new media, as it becomes the great equalizer of content creators and content consumers. As consumers are no longer passive participants in the origination of persuasive communication, they must become conscious practitioners of advertising tenets supplied by advertising theories, in whatever mix and match depending on what the audience may prefer, demand or allow. I have learned in this research that an audience or consumer's reaction to contextualized syndicated information varies according to its look, feel, and sound as demonstrated by my correspondents' reaction to varying styles of social media or Web content sharing. These styles may continue to assume different variants in the future due to the interactive nature and technological dexterity of the Internet, but humans shall still remain as the primary processors of quality contextualized content. Online interaction, after all, is still human interaction.

As I have said in my introduction, the Internet has not yet fully reached its capability. The limitation for humans to innovate Information Technology (IT) is proportionate to their need to communicate persuasively, as is bolstered by what dynamism Internet technology can offer. A wild summation of the future of online advertising cannot be understated. It can only be underestimated. It is imperative for this study to be updated, therefore, as guide for human communicators interacting in the brave new world of cyberspace.

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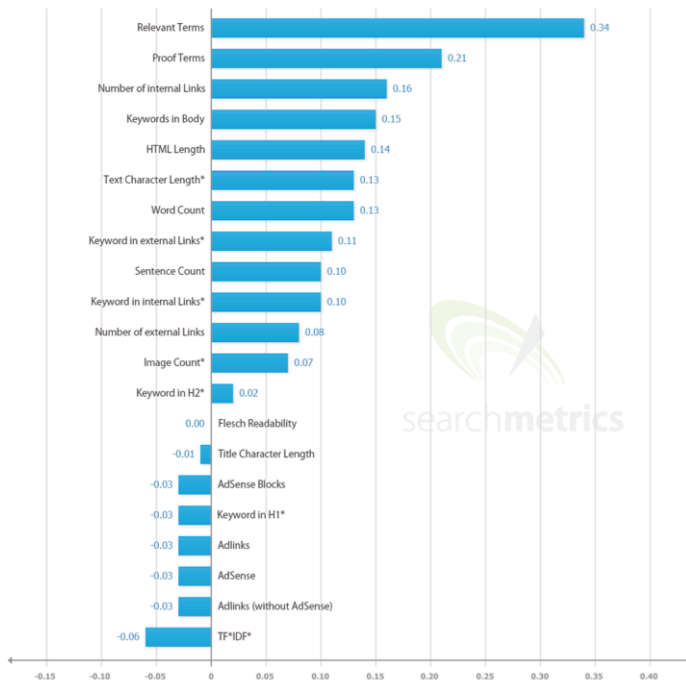


Fig. 1

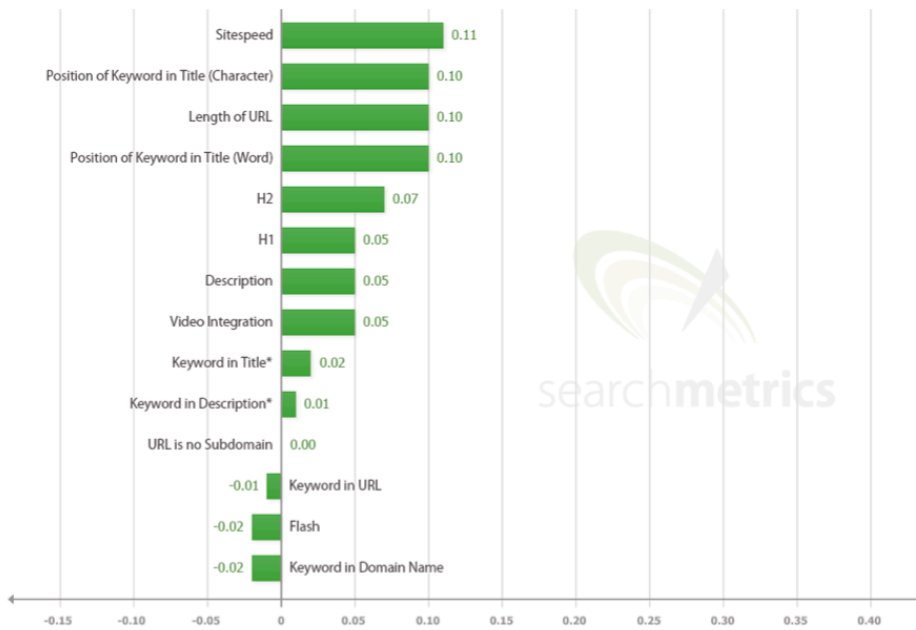


Fig. 2



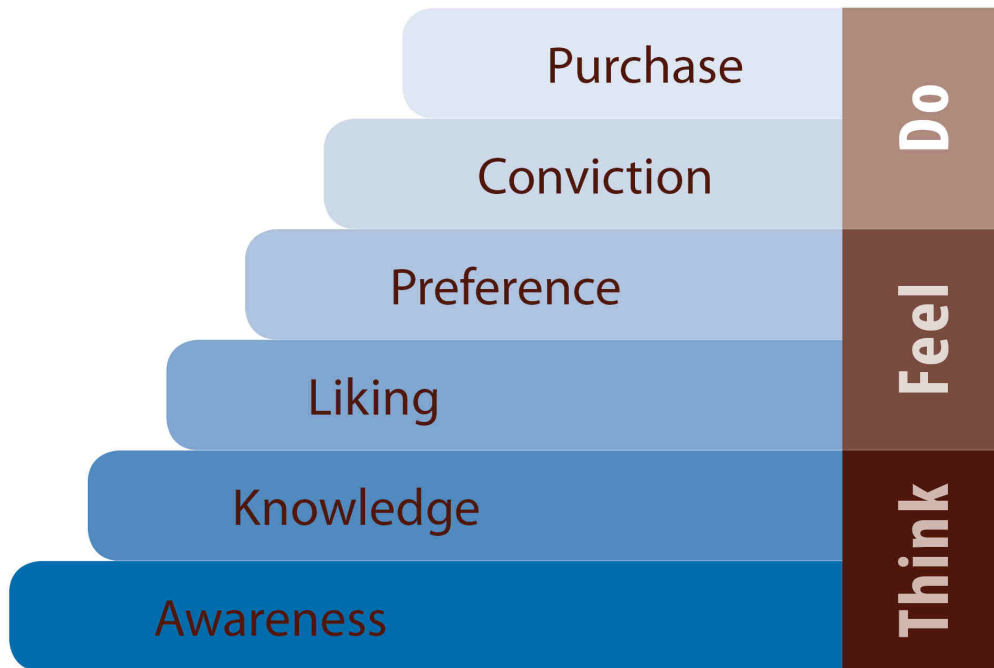


Fig. 3



Fig. 4

**WARRIOR IPA** ← **Killer name**

**A STRONG MALT FOUNDATION COMPLEMENTS THE BRIGHT FLORAL HOPPINESS. ALLOWING FOR A WELL-BALANCED, DRINKABLE IPA.**

Alluring, complex and dangerous, she reveals herself and it's already too late. Warrior is brewed with fresh, whole flower Cascade hops from the Western Slope of Colorado where high altitudes, hot days and cool mountain nights produce hops of great character. The hops are flown in fresh to our kettles within hours of being harvested. Citrus and pine notes aggressively attack in the aroma and flavor of this once a year brew. This Warrior is ready to make a move. Are you?

Like 5 Tweet 0 Pin it

**Character to root for**

**Strong visuals**

**FIND THIS BEER**

**Beer nerdery**

**COLLECTION:** Seasonal  
**STYLE:** Fresh Hopped IPA  
**COLOR:** Bronze, 15 SRM  
**BODY:** Medium  
**ABV:** 6.9%  
**IBU'S:** 60  
**PLATO:** 16.2"  
**PKG:** 22 oz. Bomber, Keg  
**MALT:** 2-row, Munich, CaraMunich and CaraAroma  
**HOPS:** Centennial and Colorado Wet Cascade

Fig. 5

### Written for Print

11 Lines in a paragraph?

IT'S NOT EVEN nine o'clock in the morning and the Write Bloody Publishing crew is looking a little weary. We're all a little weary after two full days and nights of panels and parties at the Association of Writers & Writing Programs (AWP) Conference in Seattle. With a few minutes to go before their presentation starts, Cristin O'Keefe Aptowicz is joking around with Derrick C. Brown, founder of Write Bloody, about how many retweets she got on a topless picture she posted of him. Performance poets Taylor Mali, Jonathan Sands, and Mindy Nettifee are slowly gathering behind the tables at the front of the room while Brown rearranges the furniture. In a black T-shirt and jeans, he looks out of place against the beige carpet and faux-marble chandeliers of the Sheraton's Willow Room.

A former paratrooper with the 82nd Airborne, Brown is a publisher and author as "A war against the working self A war for more knowledge that demands speed, so you don't go broke, and a push to be a better businessperson." In the 10 years since Write Bloody was "born out of rejection and other failed presses," he has continued to wage that war, and he's learned a lot along the way.

Aptowicz interrupts Brown's furniture shuffle to ask, "Who do you think you are, Sherman Alexier?" in reference to the way he's taking over the room.

Serif font

### Written for the Web

4 Lines per paragraph, max

**Create a style guide**

About those guidelines... think of a style guide not as a rigid set of rules that confine your writers to a corporate voice. View it instead as a strong platform that makes sure your writers are all playing on the same field. Once everyone knows the rules, set them free to find new levels of excellence.

Headings

You're going to want to include nitty-gritty grammar quirks and also some fun stuff.

**Grammar choices to make**

If you aren't a copy editor, this bulleted list might read like gibberish. Trust me, it's not. Many people who do know what all of these are care less about which camp you choose than that you are consistent.

- o To Oxford comma or not to Oxford comma?
- o En dashes or em dashes?
- o Smart quotes or straight quotes?
- o One or two spaces after a period?
- o How do you spell industry-specific jargon (e.g. e-book, ebook, or eBook?)

Bullet points

Find a good copy editor and let them help write your style guide. Your blog will achieve a level of consistency and organization that 99% of readers will only appreciate subliminally, but it's worth it.

Fig. 6

- Autumn Wedding Ideas on Pinterest**  
[www.pinterest.com/greenbrideguide/autumn-wedding-ideas/](http://www.pinterest.com/greenbrideguide/autumn-wedding-ideas/) ~  
All the **Autumn wedding ideas** you need are right here | See more about wedding shop, autumn weddings and fall weddings.
- Fall Weddings - Fall Wedding Ideas - Planning A Fall Wedding**  
[wedding.theknot.com/real-weddings/fall-weddings.aspx](http://wedding.theknot.com/real-weddings/fall-weddings.aspx) ~  
Fall Weddings - Planning a **fall wedding** is easy with tips and advice online from ...  
Design an elegant **fall wedding** with some of our favorite new decor **ideas**.
- Fall Wedding Ideas - Ideas for Fall Weddings | Wedding ...**  
[www.bridalguide.com/planning/wedding-reception/fall-wedding-ideas](http://www.bridalguide.com/planning/wedding-reception/fall-wedding-ideas) ~  
From your color palette to your centerpieces to your cake, get tons of inspiration for an **autumn wedding**.
- Fall Wedding Ideas - Real Weddings - Martha Stewart ...**  
[www.marthastewartweddings.com/228925/fall-ideas-real-weddings](http://www.marthastewartweddings.com/228925/fall-ideas-real-weddings) ~  
Browse Martha Stewart Weddings' **Fall Ideas** from Real Weddings collection. Find **wedding** decoration **ideas**, seasonal reception themes and color palettes, ...
- Real Fall Wedding Ideas | Real Simple**  
[www.realsimple.com/weddings/fall-wedding-ideas.../index.html](http://www.realsimple.com/weddings/fall-wedding-ideas.../index.html) ~  
Incorporare some **fall** flair into your **autumn wedding** with these inspiring **ideas**.
- Fall Weddings - Fall Wedding Planning - Fall Wedding Ideas**  
[fall.weddings.com/](http://fall.weddings.com/) ~  
Fall Weddings - Planning your **Fall wedding**? Fall.Weddings.com has everything you need from **Fall wedding ideas** and information on **Fall wedding** planning.
- Rustic Fall Wedding Ideas - Wedding Chicks**  
[www.weddingchicks.com/2013/05/14/rustic-fall-wedding-ideas/](http://www.weddingchicks.com/2013/05/14/rustic-fall-wedding-ideas/) ~  
May 14, 2013 - **Rustic Fall Wedding Ideas** from Red Heels Events that are not only **easy** but super **stylish**.

**It's hard to stand out when your ideas are just like everyone else's**

Fig. 7