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SOCIAL MEDIA

Snapchat Tips and Tactics That Will Help Your Brand Engage With a Millennial Demographic

Snapchat had to be happy with what occurred during the Digital Content NewFronts, which began May 2 in NY. Despite Snapchat's absence as a presenter at the annual marketing confab, there was considerable buzz generated around the brand when other media brands mentioned it repeatedly during their presentations and marketing.

Hip media brands like *BuzzFeed* and **Vox Media** made splashy announcements that included deepening their part-

nerships with Snapchat. Even established players like **Hearst** and **Ellen DeGeneres** committed Snapchat-related news aimed at engaging the platform's millennial sweetspot. **Vox** will debut a Snapchat studio to create content for its brands. **BuzzFeed**, like **Vox**, a partner with Snapchat's Discover channel, said nearly one-quarter of its 600 pieces of daily content are viewed on the channel. The newly established digital arm of DeGeneres's brand, **Ellen Digital Network**, said it was cre-

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MEDIA RELATIONS

BY NED BARNETT, APR, MARKETING & PR FELLOW, AMERICAN HOSPITAL ASSOCIATION

How to Make Your Local Story Go National via a Washington Media Tour

Many local or purely trade news stories have national hooks. Today for instance, any healthcare news pitch can be tied to national health policy, giving it a weight that goes beyond its local value. As Washington increasingly is involved in local and regional affairs, what were once considered local stories can—if properly positioned—have a national impact. This article will show you how.

Any news item that has ties to Washington—by topic or legislation—is fodder for a Washington press launch. All you need is a plausible linkage between the story and Washington. Examples include:

- ▶ A book about a politician or political issue

- ▶ Advocacy for policy change
- ▶ Anything about healthcare or natural energy resources
- ▶ Anything to do with patents, intellectual property, competition with China and Russia, encryption, security and cyber crimes or cyber risks and high-tech computer/Internet-related breakthroughs.

Those examples just scratch the surface. In fact, it is far more likely that the subject of the news item can be adapted to Washington.

The first thing to do is determine how to tie your news to



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Planning Improves Snapchat Content

ating new Snapchat content as did Hearst, which staged a party featuring actor Channing Tatum to tout its Snapchat collaboration. Hearst said it will create content from various of its magazine brands, such as *Cosmopolitan*, which promises snaps about fashion, food, exercise and beauty.

It's not as if Snapchat hasn't made its own splashes lately. The relatively informal, in-the-moment channel boasts more than 100 million daily active users, with 8+ billion video views per day. For comparison, behemoth **Facebook** similarly claims 8+ million video views daily.

On the other hand, not all the news about Snapchat is favorable. In late April a lawsuit claimed a young woman involved in a serious car accident was using Snapchat's Speed filter, which allows one to show how fast they are moving while snapping. In this case a teenage woman was driving near Atlanta at more than 100 mph when she snapped. Unfortunately she also plowed into another car, resulting in a serious accident. A man in the other car, Wentworth Maynard, is suing the young woman, who claimed she was driving at that speed on a 55-mph road only to post it to Snapchat.

The company responded that it abhors such behavior. "No Snap is more important than someone's safety. We actively discourage our community from using the speed filter while driving, including by displaying a 'Do NOT Snap and Drive' warning message in the app itself," *TechCrunch* reports.

In The Moment, But... All this led us to ask a pair of communications pros to discuss how brands can best use Snapchat to engage millennials and tell stories.

It's important to know Snapchat is a reaction to the relatively polished perfection and, some would say, "artificiality and fakeness" of **Facebook** and even **Instagram**, says Hannah Law, VP, global social, **Ogilvy**. Adds Leslie Douglas, social media senior manager, **PwC**, "Snapchat wears its rough edges like a badge of honor." In fact, Snapchat founder Evan Spiegel, 25, emphasizes the platform's spontaneity and its ability to show people reacting immediately, which is underlined by the disappearance of content after 24 hours.

Still, brands are cautioned against jumping in to Snapchat without preparing. It's critical for brands to set up their objectives first. "Know the story you want to tell and know what your goals and objectives are for using Snapchat," Douglas says. Like any action brands take, using Snap-

chat needs to be done "thoughtfully and intentionally," Douglas says.

In fact, while fun, hip consumer brands lend themselves to Snapchat, Law believes even relatively serious brands can achieve their goals and objectives with it. She points to **Burberry's** as an example. While the content Burberry's produces eschews various Snapchat filters and tools that allow users to draw pictures on their snaps or add emojis, for example, the fashion brand tells its story well, she says. It highlights its clothes and provides behind-the-scenes views that humanize the brand. In keeping with the informality of the platform, though, fashions in Burberry's Snapchat snaps aren't "as perfectly styled" as you'd find them to be on other platforms.

Training: The informality of Snapchat can mask the human resources, time and training needed to create useful content, says Douglas. She also mentions Snapchat changes so often that it's important to "stay up to date" with modifications. One of the best ways, she believes, is to experiment with Snapchat outside of work.

Storytelling: There are multiple ways brands are using snaps to tell stories [for examples, see Law's *Brand Opportunities* graphic]. You can produce snaps in "a stream of consciousness... perhaps at an event...where you are literally posting or snapping anything that is interesting to you," Douglas says. Or you can "take the viewer on a journey...where [snaps provide] a beginning, middle and end." When snaps form a story, she says, viewers are "more likely to complete your snap" and respond to a call to action.

Adds Law, "Once you have thought about the story your brand wants to tell, map the content in an editorial calendar...do as much preparation upfront as you can, then keep an open mind and experiment." It's important to note, though, pre-recorded material can't be used on Snapchat.

Out-of-the-Box Engagement: There are few better ways to engage with consumers and demonstrate transparency than by holding interactive Q&A sessions on Snapchat, Douglas says. She points to fashion brands that field questions about the prices of the garments or where they are manufactured. Sometimes brands will take questions at a specific time each week to build up a following. Others will answer questions when they arrive, on the spot.

Analytics: At the moment, measurement is

available only via the Snapchat platform. 3rd party vendors are not allowed. Still, Snapchat offers data about Reach, Engagement and Action (are followers responding to your calls for action?). Yet, you need to measure fast, preferably daily, as data disappears within 24 hours and “it’s a very manual process,” Douglas says [see her measurement graphic]. When Snapchat is one aspect of your campaign it’s important to measure how Snapchat content is received on other platforms. Adds Law, “I think [Snapchat] is honest about [its analytics situation]...and they want to build it out.” She notes the addition May 1 of ecommerce ads on Snapchat. This is a sign that the platform will be addressing its analytics issues soon, she says. ■

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WHAT SHOULD YOU MEASURE	
Total Unique Views The number of people who have opened up the first frame in your Snapchat story for at least a second.	Total Story Completions The number of people who have viewed your entire story. To measure, look at the number of people who have viewed the last snap in your story.
Story Completion Rate Divide total views in the last snap from the total views in first snap. $957 / 1,100 = 87\%$ completion rate	Screenshots How many people have taken a screenshot of your content.

BRAND OPPORTUNITIES



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A 10-Step Method for Gaining National Exposure

Washington; once you try, you'll be surprised at how easy it is.

Next, book an issue- or product-launch press conference at the National Press Club (NPC) in Washington. This facility is akin to a professional fraternity/sorority house for Washington-based reporters. Media look for stories here, as well as for connections with colleagues. Since media tends to congregate at the Press Club, it hosts many daily activities: press conferences, guest speaker luncheons and Washington officials making public policy pronouncements. All this makes it a very good location for you.

There is a press club in New York City as well, and it also offers facilities and support for newsmakers, but its approach is different and beyond the scope of this article.

The NPC staff is geared to help. There is a range of reasonably priced promotion services to help encourage its members to attend your event. It also offers a volume-discount arrangement with PR Newswire for press releases tied to press conferences.

Plan for a late-morning or early-afternoon event on Monday or Tuesday. Avoid lunchtime, as many of the biggest names in Washington will be addressing reporters at luncheons. Monday or Tuesday scheduling is essential to permit sufficient time for that mini-media tour, first in Washington and then in New York City.

Secure a room that can be expanded if attendance is larger than expected. For example, in launching an event about candidate Mitt Romney during the beginning of the presidential election primary cycle two elections ago, planners anticipated 20 reporters and two TV crews. But, being prepared by securing an expandable room, they had few problems accommodating the 40 reporters and four TV crews who actually attended.

Plan to issue several press releases via PR Newswire's discounted Washington distribution: one before the press

conference teasing the event, and one to go out as soon as the press conference is completed.

As soon as you begin the press conference, your back-home support team [see sidebar] should begin calling, emailing and texting press decision-makers in Washington and New York City, pitching interviews with the spokesperson based on the subject of the Washington news conference. Owing to the risk of embargos that are not respected, these media can be teased before the press conference, but that's all.

It will be up to the support team to start scheduling live and pre-recorded interviews on cable TV networks, talk radio networks and programs, print and print/Internet media, as well as select bloggers. There are bloggers in every industry whose credibility now ranks them among the Washington and New York media.

In advance, write a series of bylined op-eds that now can be pitched to major consumer and trade publications. These media targets can range from *USA Today* to *The Wall Street Journal*, as well as to specific trade media.

Transport: Having a dedicated driver and vehicle waiting for you during every interview will pay for itself. [More in sidebar below.]

Plan for a day and a half in Washington, followed by a night flight to New York City leading to two days of metro New York interviews. In scheduling, allow ample time for ground transportation between venues, as well as downtime for the speaker/executive to unwind and debrief.

Flexibility is critical. After completing the Washington segment and flying or driving to NY, you might have to quickly head back to D.C. for another interview, a last-minute opportunity that could turn out to be the most important interview of the tour. ■

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Four Media Tour Tactics That Deliver Success

Conducting a mini-media tour in Washington and New York City is a great way of generating national press coverage for your local story; however, to do so effectively, you need to use a few tactics that will get the job done.

Media List: First, you need a custom media list – focused on media who – because of their focus – might be interested in your story. The list should be localized to the Washington and New York City metro areas, within a radius of 50 to 100 miles from the city center. There are several sound media databases available; for

those on a budget, it often is possible to have a list sub-contracted to a subscriber to one of those media databases.

Where to Stay: Next, you need to stay in the center of the action. In DC, that means near the Capitol, the center of government, which is where the media tends to cluster. In NYC, that means near Times Square, the city's center of business – and of the media.

Ground Transportation: For local travel, avoid taxis or subways. Charter a limo and a driver who is responsible

for getting you to your next interview, then waiting on your return.

Support Team: Whether you're in a corporate team or agency, you need one person to travel with the spokesperson (usually a senior executive) to handle all arrangements – permitting the spokesperson to focus on the interviews. This person should also be a skilled media trainer, who can gently critique each interview, then coach the spokesperson to overcome problems. Finally, this person is there at the interview to jump in just in case the spokesperson chokes.

The TV & Radio Interview: A Step-by-Step Guide to Prepare for Success



While broadcast interviews can make even the most sophisticated executives uneasy, they offer a unique opportunity to deliver messages to a wide audience quickly and simultaneously. As with every opportunity, broadcast comes with its commensurate challenges. With the right preparation and approach, every executive can be an effective communicator, even in the relatively unforgiving environment that TV and radio represent.

Since television, specifically, is a visual medium, the client's physical demeanor and the style of his or her presentation are just as important—if not more so—than what he or she says. In addition, the rise of sound-bite journalism—the packaging of information in shorter and shorter bits—makes it imperative to be opportunistic, delivering messages succinctly and clearly in every exchange on the air.

Based on this, the focus of executive preparation needs to be: 1) message development, 2) packaging and 3) demeanor. Your job as a PR pro is to ensure that the client exudes confidence, control and credibility during the interview and leaves the audience believing in his or her messages.

BASIC GROUNDWORK

Just as in any interview situation, you need to ask basic questions to ensure you understand the context:

- ▶ What type of program is this?
- ▶ Who is the primary audience?
- ▶ Is the journalist knowledgeable? Does he or she have an apparent bias?
- ▶ Is anyone else being interviewed?
- ▶ Where does our story fit overall?
- ▶ What is the interview format?
 - ▶ Live/taped
 - ▶ Edited/unedited
 - ▶ In-studio or talk show
 - ▶ On-location or remote

With the answers to these questions, you are in a good position to decide what positive messages can be communicated about the company, product or issue.

DEFINING THE MESSAGES

Broadcast interviews typically are brief, so there is a limited amount of time to deliver messages. Understanding the context, pick two or three that will resonate with the journalist and audience; focus on refining and packaging these “message points” that can be reiterated by the spokesperson during the interview. When developing the messages, think like a trial lawyer and provide your spokesperson with proof points so he or she can back up any assertions made. Some executives want to participate in the crafting of messages, but either way, your job is to ensure that the messages are concise, credible, defensible and memorable.

ANTICIPATING QUESTIONS

Executives, like many of us, feel most comfortable when they are prepared. Your strategy must include anticipating a reporter's questions, both basic and unexpected. Develop a Q&A document that includes hostile or difficult questions with answers that incorporate key messages. It's better to be over-prepared than caught off guard. The Q&A document can be repurposed for other spokespeople and will be the foundation of the next step in the prep: practice and role-playing.

PRACTICE...PRACTICE...PRACTICE...

Nothing beats practice to prepare for a broadcast interview. Using the Q&A document as a guide, run through all possible questions and refine the answers with your executive until he or she is comfortable with the responses. Through this process, you can determine whether: the messages are being communicated; the responses are concise enough; and the proof points are strong enough.

Remember to encourage your spokesperson to practice a technique called bridging and blocking. This is a way of steering the interview to your agenda by using phrases like “the real issue here is...” and “that's an interesting question, but let's put it in perspective...” Headlining (making a key point

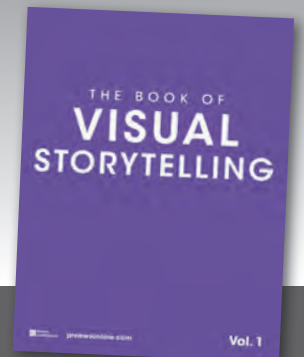
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VISUAL STORYTELLING GUIDEBOOK

PR News' Visual Storytelling Guidebook is packed with how-to's and case study examples on how to use visuals to tell new stories about your brand and connect with new audiences and customers. You'll learn how visuals can enhance and complement the stories your brand has to tell, discover what tools and resources are available to you and connect with new audiences—audiences that increasingly expect and consume visual information on digital channels.

Chapters include:

- Getting Started
- Creating Great Images
- Instagram
- Snapchat, Pinterest and More
- Live Streaming
- Video



Questions? Contact Laura Snitkovskiy at laura@accessintel.com
www.prnewsonline.com/visual-storytelling-guidebook

first) is especially effective in the sound-bite world of broadcast. Underscore main points with phrases like “it all boils down to two things...” or “the bottom line is...”

As part of the practice session, it can be extremely helpful to watch videos of successful and unsuccessful broadcast interviews. **YouTube** is full of examples of executives and celebrities navigating the broadcast waters while being peppered with friendly and not-so-friendly questions from journalists. It is worth the time to build a small library of videos that illustrate the best techniques to employ when being interviewed and to learn from the mistakes of those who didn't know or forgot the rules.

FIGHTING STAGE FRIGHT

It's normal to be nervous before a broadcast interview. The accompanying adrenaline rush can help executives stay alert. While being fully prepared can go a long way in instilling confidence and reducing nerves, there are a few tips to

manage executive jitters:

- ▶ Arrive early to get accustomed to the surroundings.
- ▶ Think positively and visualize a successful outcome.
- ▶ Focus on the interview as a conversation with the host or reporter rather than the larger audience.
- ▶ Reflect on the preparation. This will help your executive maintain control and make it his or her interview as much as the reporter's.

Broadcast interviews offer executives an unmatched opportunity to connect with audiences and deliver key messages while engaging in a dialogue in a polished manner that positively positions both them and their brand. By working with them to create compelling messages and practicing so that their presence is authoritative and professional, you will add tremendous value to the broadcast experience. ■

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TIPS AND TRICKS FOR A SUCCESSFUL BROADCAST INTERVIEW

DRESS:

- ▶ Dress conservatively. For men, a dark suit and blue shirt. Avoid loud ties or ties with small patterns. For women, wear a dark outfit in solid colors.
- ▶ Don't wear white on camera.
- ▶ Men should unbutton their suit jacket while seated, button it when standing. Sitting on the back of the suit jacket will help create a wrinkle-free line.
- ▶ Most studios are cold until lights are on. Then they become quite warm. Mid-weight clothing is the best choice.
- ▶ Don't wear large, shiny or noisy jewelry.
- ▶ Wear contact lenses, instead of glasses. If you wear glasses, non-reflective lenses are best. Avoid light-sensitive glasses.
- ▶ If offered makeup, accept it. Men should consider shaving close to airtime. Women should apply a matte finish to avoid a shiny face, with blush and eye makeup only slightly heavier than normal.

BEFORE THE INTERVIEW:

- ▶ Arriving early will allow you to participate in lighting and sound checks.
- ▶ Typically, a pre-interview precedes the on-camera interview. This allows you to assess the interviewer, and mention topic(s) you'd like to discuss. Often the pre-interview can help set the tone for the interview.
- ▶ A technician may clip a lavalier microphone to your jacket. Speak naturally, and avoid brushing your hand or clothing against the microphone. Women should remove necklaces likely to swing against the microphone.
- ▶ If a technician asks you to test the sound level by speaking, speak at your normal level and say something innocuous (e.g., talk about the weather, recite a poem). Don't try to be funny, or say anything off-color or controversial.

BODY LANGUAGE:

- ▶ If seated, sit erect but not ramrod-straight, and

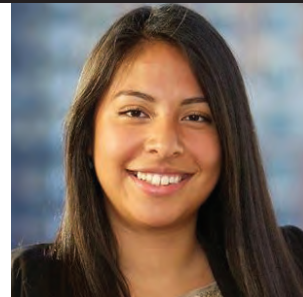
slightly forward or toward the interviewer.

- ▶ If standing, do so with arms at the side or one hand in a pocket. Planting one foot slightly in front of the other will help you avoid swaying.
- ▶ Should you gesture, do so naturally, not expansively. Keep gestures small and in front of you, and avoid sudden body movement.
- ▶ Make your expression match your words. Smile if appropriate. Keep a mildly pleasant expression at all times; an expression that looks neutral off camera seems unhappy or angry on camera, so a pleasant face may feel unnaturally smiley. Practice in a mirror.
- ▶ Lean forward slightly. Modulate your voice to when making key points.
- ▶ Avoid obvious signs of discomfort or nervousness, e.g., foot tapping, clenched fists, shifting back and forth.
- ▶ Don't nod your head to indicate that you understand or are ready to answer the question. Inadvertently, this may

convey agreement with the questioner's premise. Remain neutral and become animated only when you begin to speak.

- ▶ **During the Interview:** Make punchy and concise statements; put your most important message up front; talk to the interviewer or guests, not the camera; breaking eye contact by staring off into space or looking at the ground will make you appear shifty; stay attentive when others are speaking; if it is a remote interview—the reporter is offsite asking you questions through an ear piece—look directly at the camera at all times; try to avoid being distracted by activity around you in the studio, keep focused on the interviewer; don't overlap the reporter's questions, wait until the question is finished to begin your answer; hold your interview attitude until the interview is over and the camera is off.

6 Crisis Communications Tips To Help You Spot Impending Problems



Risk analysts cull social networks and online communication (blogs, forums, etc.) to identify potential crisis situations that could influence a brand's bottom line and/or reputation. These analysts are crucial during a crisis because they know how to identify risk and how to act when it escalates. The process of using social media during a crisis situation need not be complicated. The ability to leverage social begins long before you have any threat, and it's best executed with procedures in place. Here are some ways to build an infrastructure that prepares you to use social media during crisis communication.

Create a Culture of Listening: The fastest way to identify and defuse a crisis situation is by having multiple people looking out for it and then advocating on your behalf. Your employees act as a built-in support system. It's important to provide them with training to understand what the problem areas are, in case they see them. From there, it's crucial to assign someone as the point person who receives these concerns. That person acts as a funnel to sift through information and knows whom to turn to for whatever type of risk issue is encountered. When people do not know what to do with information, things fall through the cracks. That potentially could hurt your brand, clients or customers.

Positive Brand Amplification: Along the lines of encouraging employees to consume external news and information, it's equally important for them to stay informed and knowledgeable about what's happening within the organization.

Your employees are brand ambassadors. What better way to turn the tide against negative public commentary than to activate your team? Employees act as multiple channels of communication, disseminating information to their network at a quick rate. A coordinated effort works in your favor because social networks recognize when multiple people are talking about the same topic simultaneously, making it more visible in social feeds.

Designate a Media Monitor: Most risk situations can be identified long before they turn into crises. It's important to dedicate a person to listening to various channels to spot potential issues. In the past, this role might have been designated to an entry-level employee. However, as content and social networks grow, it's vital that this task be taken more seriously.

An entry-level employee can still handle the task, but it's important that he or she understands that they're not just collecting online news that mentions the brand. The employee is looking for things that can influence the brand's bottom line. By having a person actively monitor communication on your brand and key players in your organization, that person will know what normal traffic levels look

like and when abnormal spikes occur. Monitoring software is great, but human judgment is better. This is a role that can and should be folded up within another job function on your communication team.

Understand a Social Network's Community: Knowledge is a major factor in using social media successfully in crisis communication. **Pinterest**, for example, lacks negative conversations because it's largely driven by visual content and tends to be a place for inspiration. **Yelp**, on the other hand, is a platform that welcomes negative community engagement. It's a waste of resources to monitor networks that do not have a culture of negative interaction. Therefore, it's crucial to understand your audiences and go to the social networks that they are most likely to frequent. **Facebook** and **Twitter** are two of the most popular social networks that also allow for brand engagement. You should always keep a close eye on them.

Analyze Spikes in Conversation: If you see an uncharacteristically high volume of conversation, it's important for you to understand it. The person dedicated to listening should chase after the origin of the conversation. It's not enough to acknowledge a growth in volume. You need to assess and determine what is causing the spike. Getting to the root of the problem potentially could save your business.

Assess Risk: Once a potential risk situation is identified, several factors will determine its gravity: velocity, volume and influence. A person with credibility and a large social following—perhaps a reporter from *The New York Times*—is more likely to have his or her message heard. If the reporter shares a negative experience with his or her social audience, it is likely to travel fast. How fast is crucial, because it shows the severity of the situation.

Set thresholds such as mild, severe and emergency to measure situations. Mild might constitute 20 people or fewer engaging on a certain issue. If that number does not grow within an hour and begins to decay, you know it's a non-emergency. Should an issue grow by more than 20 people or more within the hour and continue growing, it should be a sign that you need to take action.

Monitoring social media and encouraging employees to stay informed as well as training them to assess risk is the best way to prevent a crisis from beginning. Once you are in crisis communication mode, the same rules apply. Be transparent and provide information, even if that information is to say you do not have more information. ■

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Chinese Leader Xi



Melissa Selcher, VP, LinkedIn



Drew O'Brien, EVP, Weber Shandwick

1. Does China Need PR Help? We hear it every time we write about how brands should communicate during a crisis: Tell your story or someone else will tell it for you. Other oft-repeated dicta: Tell as much of your story as you can, and be honest. Keeping that in mind it will be interesting from a PR standpoint to watch China's economy. Beijing has told the country's economists, analysts and business reporters to keep negative views to themselves. In addition, China's leader, Xi Jinping, visited his country's three top media outlets to "remind" journalists to write positive stories, *The Wall Street Journal* reports. No doubt it's true that governments the world over try to restrict release of damaging information. More than that, the job of communicators is to urge journalists to write good news stories. Still, we're talking about a large difference of degree in China's case. While China has long kept a close watch on political dissent, it tolerated honest reporting about the economy from foreign journalists based in China. Anecdotal evidence indicates that's no longer the case. To be transparent in a story about a reduction in transparency, it's important to note China blocks citizens from seeing *The Journal*, along with *The Economist*, *Bloomberg*, *Reuters*, *The NY Times* and *Time*. **Google**, **Facebook** and **Twitter** also are verboten. While the Chinese economy seems fundamentally sound, it's no longer growing as quickly as it once did. In addition, portions of its heavy industry are in heavy debt and are producing goods whose demand has slackened, which could lead to an estimated 2 million layoffs this year (*PRN*, Jan. 18). While crisis is too strong a word to describe the state of the world's second-largest

economy, it's difficult to know the truth when policy unofficially prohibits a free flow of accurate information. Will this lack of transparency be good for the economy?

2. Chicken Little, NOT: Certainly more CEOs seem to be outspoken about social issues. Exhibit A might be **Starbucks** CEO **Howard Schultz** on gun control or **Salesforce.com** chief **Marc Benioff**, who's taken to social media to blast **Pat McCrory**, the governor of NC, over the state's controversial bathroom law. His April 18 tweet urged followers to push CEOs to do as he and the CEOs of **IBM**, **PayPal** and **Deutsche Bank** had done in pressuring McCrory. On the other hand, some urge CEOs to stick to running their businesses and avoid weighing in on social issues. The risk for brands is getting caught in the crossfire of an activist CEO. For example, on May 4, mayor **Bill de Blasio** urged fellow New Yorkers to avoid patronizing the three **Chick-fil-A** outlets in his city due to Chick CEO **Dan Cathy's** donations to anti-LGBT rights groups. Chick-fil-A issued a statement in response, saying its restaurants serve and employ every person "with dignity and respect...regardless of their beliefs, race, creed, sexual orientation or gender." Since 2013 Chick has reduced its donations to such groups. Cathy has admitted he regrets the resulting negative publicity that's whacked Chick-fil-A.

3. The Long Read is Dead? The rapidity of the digital age has left us with the attention span of goldfish, putting a premium on bite-size content and rendering anything more than 140 characters tantamount to kryptonite, right? Perhaps not. An extensive **Pew Re-**

search Center study, *Long-form Reading Shows Signs of Life in Our Mobile News World*, asks, "Will people engage with lengthy news content on their phones?" Short answer: yes, and there are loads of takeaways for communicators. Consumers, it says, spend more time on average with long-form news articles (1,000+ words) than with short-form stories. Total engaged time with long articles (123 seconds) was about 2x that of short articles (57 seconds). Pew's huge data set included 117 million cellphone interactions with 74,840 articles from 30 news websites in September 2015. The study found while the number of short news stories was greater than long stories, both short and long stories were accessed at nearly the same rate. How readers arrived at a story was critical. **Facebook** drove more traffic, but **Twitter** users spent more time with both long and short news stories.

4. News Bits: 40-year-old **National Public Relations of Canada** acquired **Shift Communications**, headquartered in Boston. With annual billings of some \$20 million, Shift will retain its name and leadership team. **Gould + Partners** said it represented Shift.

5. People: **Drew O'Brien**, a senior adviser to **Secretary of State John Kerry**, is joining **Weber Shandwick** as EVP, global partnerships. In addition, O'Brien will lead Weber's work with educational institutions. – **Ogilvy** upped **Nick Ludlum** to EVP and group director, corporate and public affairs. The 10-year Ogilvy veteran leads the agency's crisis unit. – Former **Cisco** CCO/VP **Melissa Selcher** left to join **LinkedIn** as VP, corporate communications. ■

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